

Master's Thesis

Mute Brand

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**BERLIN
SCHOOL OF
CREATIVE
LEADERSHIP**

Master's Thesis

Mute Brand

Brand value is linked to discipline in the audio space (audio behavior). Audiobranding has incredible long-term value. Yet most brands still treat audio as an afterthought or icing on the cake; they are arbitrary in their audio touchpoints and disappear with consumers' eyes closed – hurting their bottom line and diminishing their brand value.

Why is that?

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Statement of Authorship:

This dissertation is the result of my own work. Material from the published or unpublished work of others, which is referred to in the dissertation, is credited to the author in the text.

City, Date

Ulrich Reese

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The accompanying 440-page book would not exist without my MBA Program. I also knew it would only be as valuable as the names attached to it – the only sure way to add integrity, credibility and weight. Of the following great minds, in the beginning I hoped to get maybe one, if lucky. I don't know why or how, but I got all. The following are by no means in order of importance or weight but I specifically want to thank **David Droga, Sir John Hegarty, Tham Khai Meng, Mark Tutssel, Amir Kassaei, Chuck Porter, David Lubars, Tony Granger, Tor Myhren, James Hilton, Nick Law, Matt Eastwood and 90 more amazing minds** for graciously giving their knowledge, passion and time to this project. Without you, it would have simply never gone where it went. To get 101 absolutely amazing minds around a virtual table and see what they really thought about the process of music procurement and creation in brand communication enriched my life beyond anything I would have thought possible.

Like so many journeys, it's never what you imagine. In all honesty I never in my wildest dreams hoped to get this far. I am grateful and feel blessed.

Thank you.

Uli Reese, Falkenstein, Germany, October 2015

To Verena, Aaron and Steve

1. Introduction

1.1 Introduction 1

In this thesis I will show the importance of audiobranding. I will also give guidance on how this can be put into practice. In the two closing case studies, I will present a solution for the following two-fold problem, and guide the reader through a proper audiobranding process.

A note to the reader: for narrative ease, I have moved the literature review to Appendix A. For reasons of clarity – and as advised by my Tutor Prof. Dr. Shamus Khan – in Appendix B, I have gathered only what I found to be the most relevant answers for my study. This would have otherwise added about 80 pages to the main body of this thesis. As for the interviews conducted as part of the research, I have published a 440-page book '*101 Great Minds On Music, Brands and Behavior*' as a source for those wanting to go into more depth on the subject.

Some preliminary thoughts:

In 80% of cases, brands and agencies today have a two-fold problem:

The status quo of the decision-making process concerning audio is hurting our bottom line in two ways: Brands and agencies fail to build audio equity in their brands; They also fail to manage and monetise their audio assets. New license-driven revenue-generating models, which are badly needed, are missing, and instead rely on a current, broken, business model of being paid by the hour.

Problem No. 1:

Brands and agencies fail to build audio equity in their brands. Through buying audio-visual airtime, they pay into a bank account they can never withdraw money from. The money is lost forever. What's even worse, they build subconscious distrust on the consumer side through inconsistent behavior in the audio space.

Especially in today's unsafe and unpredictable world climate, consumers, more than ever, look for safety, predictability, reliability, honesty and, most of all, consistency. Consistency over time is the only way to build trust. Trust cannot be bought, it can only be earned through consistent actions, and yet can conversely be lost within seconds. Still, most brands are arbitrary and inconsistent in their audio consumer touch-points – their 'audio behavior'. They have not committed to any audio standards with which to communicate.

This instils a sense of subconscious distrust on the consumer's side. It's like someone with an ever-changing voice, a teenager in search of who they are – unsure of their identity. If you don't know who you are, it gets quite difficult to convince a potential client or consumer that you are trustworthy and going to be around for a while.

A widespread assumption is that audiobranding is an audio logo or mnemonic. This is 75% wrong. An audio logo can be part (25%) of an overall strategy but successful audio branding does NOT necessarily include an audio logo or mnemonic. **It is the 'audio standards' with which a brand communicates.** Some of the most successful global audio brands – for example, Apple – have no mnemonic. But they do have clear 'audio standards' with which they communicate, making sure that any decision-making process concerning music and Audio is congruent with their brand values. This ensures long-term equity building in the audio space.

As Amir Kassaei states in *101 Great Minds on Music, Brands and Behavior* **“it's not about a piece of music, it's the strategic question of what my brand sounds like”**. What we remember from Elvis, Sinatra or Michael Jackson is their voice, their behavior – their audio brand, NOT a piece of music. If they each sang a cover of the same song, you'd know after three seconds who each was. Audio branding is an uncovering process. The audio DNA is already there.

Consistent audio behavior has the same, or even more, advantages as consistent visual or verbal behavior:

Consistency + Time = Trust = Higher Brand Value

Inconsistency + Time = Distrust = Lower Brand Value

Status quo:

The status quo of our decision-making process is hurting our bottom line. Nobody is responsible, neither on brand nor agency side. Decision-making processes involving audio in brand communications are an ongoing guessing games, based on subjectivity, likeability and a lack of intelligent data to make better-informed decisions.

'We have always done it this way' is becoming a costly and dangerous proposition. This behavior will continue as long as we cannot measure the damage being caused. The correlation of brand value and audio behavior can be suggested by looking at the top 100 Global Brands.

Amir Kassaei, Global CCO of DDB, describing the new and old world:

'This is where ninety-nine percent of all agencies are having a problem. Not only in terms of music, but also in terms of creating things. People are coming up with creative ideas, they sell them to a client and only then talk to a composer or a music production company to find the missing part. That's the old world. The new world is: there's a challenge launching a car like the new (VW) Polo and the question is what do we want to achieve? You have to know the market, the company, you need to have a deep knowledge of the product, its qualities and the worries and needs of the people. You also need to know the technology in terms of digital infrastructure, musical components, whatever you need. Then you need to define the challenge and bring together the right people from all disciplines to solve it. Bring them all together and try to find the best solution. This is a completely different approach to the old approach of advertising, where you write down an advertising idea or a treatment and then, after it has been approved, you start thinking about how to execute it. Old world – it does not work anymore. Never ever. As we discussed before, if you are not honest in every step, if you are not solution driven in every step – substantial solutions, everybody can believe and buy in – it will not work. It's about combined creativity. Nobody knows it all. Finding the most innovative solution is a team play. Besides, most communication challenges for any company, for any brand in the world will not be solved by mass media anymore. Given this, you have to start to revolutionise the whole working system of advertising agencies. If you are not doing so, you are gone. And we should stop being so arrogant. We are only one part of the process. We

need to gather the best minds to do the best job. Of course this includes the composers as well.' (Reese, 2015)

Problem No. 2:

Brands and agencies fail to manage and monetise their audio assets.

Brands don't look at audio as an asset, whereas in reality, it is an overlooked revenue stream. My research showed that the reason for this is the limited or absent knowledge on the subject. Yet a small percentage of interviewees – Thomas Strerath CEO Partner Jung von Matt, for example – do understand the issue:

'We have to become better entrepreneurs and come up with new business models. Licensing, for example. It makes sense to own master and publishing rights for my creations. And it's not just a new revenue stream that I can tap into. It's also a good indicator of how well I'm performing. If my work isn't broadcast, I won't earn money with it. And that will ultimately also lead to an improvement of the quality of my work. Music can achieve a lot, not only in regards to execution, but also in regards to strategy and analysis.' Thomas Strerath, CEO Partner, Jung von Matt (Reese, 2015)

Sonic branding is the creation and perpetuation of a consistent, distinctive, universal and appropriate non-verbal aural identity for a brand as a unique configuration of evaluative judgments of familiarity, liking, recognition and personality, through the considered arrangement of design characteristics using natural or synthesized sounds. (Vijaykumar Krishnan Palghat, 2009)

Why Mute Brand? It's the problem we can't see and we can't measure. Over hundred of the world's greatest creatives agree there is a massive problem, but we continue to look away. **If we knew how damaging our behavior is – how much brand value is lost every day – we would change.**

80 % of consumer brands disappear when you look away. Their brand becomes mute, because it doesn't have its own distinctive, recognisable audio Identification. Many global consumer brands are wasting a multitude of opportunities by being undisciplined in their audio behavior. '80 percent of global consumer brands disappear with eyes closed. They become mute. Through their absent

standards in audio communication they communicate inconsistency and while studies show that sound is more important for trust building than visuals and that audio increases emotional impact, many brands still spend little and unstructured in the audio segment.'

Consumers love music, it changes their behavior. They love it more than TV, internet or visuals. Brands try to change consumer behavior, from buying the other guy's brand to buying their brand. To help their quest, they try to turn the consumers' attention towards their product. They advertise. *Ad vertare* (advertising) means *turn toward*. In this process they are visually driven. Music is an add-on – almost an afterthought in 95% of productions. It's thought of at the very end of the timeline. Less than 10% of resources and budgets go towards music. We don't buy brands because they're better or cheaper, we buy them because we fall in love with them, they give us meaning. It seems we are giving something that really matters the 'bastard stepchild' treatment. I admire my fellow countryman Johann Wolfgang von Goethe's stance: 'Things which matter most must never be at the mercy of things which matter least.' Decisions about the medium consumers love most are at the mercy of things that matter least. According to the *Havas Meaningful Brands Study*, consumers don't care about advertising. If it went away tomorrow they wouldn't mind. Not so with music.

Over the last five years, I have had the privilege to pick the brains of some of the industry's most creative and most influential individuals. From David Droga to Sir John Hegarty, this project features some of the greatest minds in advertising and marketing, and I'm incredibly grateful they all took the time to share their thoughts on music, brands and behavior. So what did they say? What insights did they offer? Did they agree on something? Yes, they did. They agreed that 50% or more of the value found in audiovisual brand communication is a result of the music and sound, even though audio costs account for a miniscule portion of advertising budgets. They agreed that the decision-making processes around music are arbitrary and subjective, with little means to quantify the results. They agreed that music is an afterthought at the end of a project timeline, rather than a strategic means of building a brand. Through it all, my interview partners confirmed an observation that I had made in my own career as a composer, sound designer, lecturer, and audio branding strategist: **The industry's way of using audio in branding and advertising is profoundly flawed.** The awareness fueled my

quest to find out why this was the case, and how the problem could be solved. Ultimately, it would become the topic of this, my MBA thesis at the Berlin School of Creative Leadership, with the interviews forming the core of my research.

Studies by neuroscientists like Prof. Dr. Daniel Levitin of McGill University have shown that music has a profound effect on our physiology. It affects our emotions and provides a way to encode and transfer semantic information, which makes it a powerful means in human communication, and an essential tool for a brand to foster emotional engagement. As advertisers and marketers, we therefore need to commit to a more brand-centric approach to music and sound in our work, allowing brands to speak to their consumers with a consistent, unique voice. In order to get there, we need audio guidelines that help make the process easier, more reliable, more focused and more on-brand, with a long-term financial benefit for the brand in mind.

'It's harder to lie when singing than when talking.' Neuroscientist (and musician) Prof. Dr. Daniel Levitin of McGill University in Montreal has published groundbreaking research on how music affects the human brain, behavior and social relationships. Not only did Levitin find that our brains are hard-wired to memorize music instantly; what is even more baffling: Music has the ability to trigger the release of hormones that can immediately change our mood – dopamine, oxytocin, adrenaline, serotonin. Music can directly access our emotions.



Illustration 1: Fetus with fully developed ear

The first fully-developed sense of a fetus is its sense of hearing. Music and sound are omnipresent and irresistible to us, and are therefore the most powerful tools at our disposal if we want to get people's attention and appeal to their emotions.

Having worked as a composer in Hollywood, as a music producer in the advertising industry, and as a professor of film scoring and sound design at film school, I knew what music could achieve for the communication industry: Music can build brands. For my friend Steve Keller and I, that knowledge was the driving factor behind our decision to found audio agency iV2 together. Our years of producing music and developing audio strategies for brands came with a lot of frustrations, however. I can't recount how often we received calls by an agency in desperate need of a music layout they could present to their client the next day. Most advertising budgets don't allow for expensive music licensing costs, so a Coldplay or Daft Punk reference song usually needs a quick and inexpensive replacement.

Realizing that something was fundamentally 'off' about how music is approached within our industry, I decided to make it the focus of my MBA thesis at the Berlin School of Creative Leadership. As part of my research on the topic, I started picking the brains of more than a hundred of the greatest minds the global advertising industry has to offer: Cannes heroes, marketing gurus, innovators, creative decision-makers who can make or break the market success of a brand – in short, some of the most inspiring people I have ever had the pleasure to meet. You're holding the result of these conversations in your hands.

I don't claim to have all the answers. But what I have learned from my years of working in the industry and from what I have gathered from speaking to creatives, marketers, and scientists, is that we need to change our way of thinking. We need to listen to the neuroscientists and neuromarketers out there and commit to a more brand-centric, strategic, and intentional approach to music and sound in advertising and branding. We need to start using music and sound in a way that will allow brands speak to their consumers with a consistent, unique voice, wherever the brand can be heard. We need guidelines and rules that will help us make the process easier, more reliable, more focused and more on-brand – with a long-term benefit for the brand in mind.

1.1.1 Why Audio is so valuable in Brand Building8

In summary, this is what audio can do:

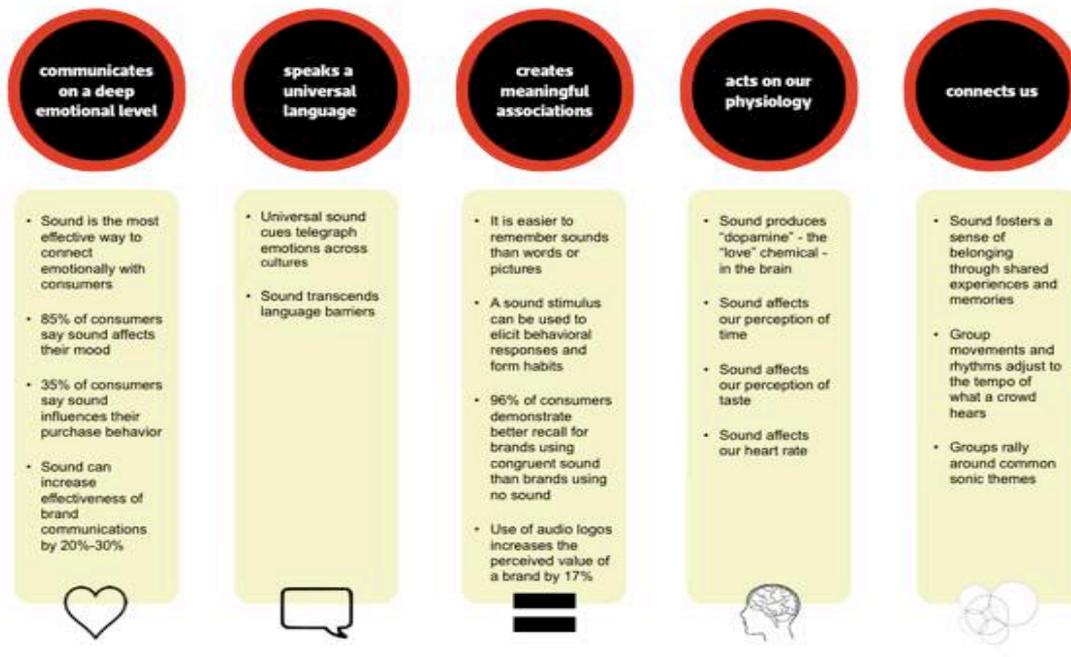


Illustration 2: What sound can do.

The following quotes make a great case response as to why audio branding is so valuable and important in brandbuilding. They are all taken from the related book '101 Great Minds on Music, Brands and Behavior' (Reese, 2015).

SIR JOHN HEGARTY

Founder, Worldwide Creative Director, BBH, London

I would answer that in a slightly different way. Music is incredibly powerful when it's part of a message, which in turn is helping to build a brand. Brands are built out of stories. Of course they begin with the product – but the brand, what it means to people, how they respond to it, is built out of stories about that brand: where it comes from, who founded it, its vision... And you can communicate those things in a number of different ways. Film is one of them – and in that context music is fundamentally important. (Reese, 2015)

GASTON LEGORBURU

Executive Director & Worldwide Chief Creative Officer, Sapient, Miami Beach

Music is a lot more irresistible than images, and even more so than words. For us as marketers, this bears a lot of potential. It's harder to resist music than any other impulses. We seem to route music past the rational regions of our brain. In brand building, music has the unique ability to make an emotional impact that drives connections between products and people. (Reese, 2015)

1.1.2 Understanding Audiobranding 9

It's the word of the day. It's both a noun and a verb. We are all in the business of branding brands. If we strip it back to the basics, to the very beginning of "branding", it's always been about differentiation: standing out from the crowd. Livestock was "branded" to make it easier to identify who it belonged to – who owned it. Contemporary branding is still about differentiation. Being recognized. Being loved. But today, we don't use an iron and hot coals. We use words. Product names. Slogans. Positioning lines. Verbal branding. Beyond the words, we use symbols. Logos. Colors. Visual branding. We go to great expense to develop these verbal and visual brand identities. We trademark them and protect them. But what if these words and symbols all went away? How would you recognize brands?

Welcome to audio branding: The intentional use of sound to communicate the identity and values of a brand in a distinctive manner. Audio mnemonics, or audio logos – just like visual logos – are designed to be part of a paired stimulus/response loop: hearing the mnemonic brings the brand top of mind.

But mnemonics are just one of the assets in an audio branding tool box. There is also product sound – the actual sound that a product is engineered to create.

Dr. Charles Spence, Head of the Crossmodal Research Laboratory at Oxford University, has been employed by brands to research subjects such as the best shape of a potato chip to produce the maximum 'crunch' – or the right frequency produced by the spray from deodorant can to make it 'sound sexy'. Car manufacturers are extremely cognizant of product sound, from the tuning of exhaust pipes

to the sound of the door as it closes. Brand themes are collections of sounds – music, vocals, instruments – usually arranged into a recognizable theme that is consistently used in brand communication. The "jingle" is a classic form of a brand theme. Brand voice is the human, vocal expression of the brand – most typically manifest as a voice over. Advertising sound is the combination of audio assets: music, scores, voiceovers, sound effects – typically used in commercials. Soundscapes involve the use of audio as part of a background experience: sound in a retail environment or on-hold music. UX/UI: User Experience/User Interface audio – the application of sound to enhance the consumer experience of a product or platform and/or consumer interaction with a machine or system. Finally, there is also branded audio content – commissioned work typically performed by a well-known or independent audio content creator.

It's not rocket science. But how often are we harnessing the power of sound to develop a distinct voice for our brands? Think about these brand identity elements in the contexts of your own brands. And ask the questions: How many of your brands have graphic and copy standards? How many of them have an audio style guide? Are you as disciplined with the sounds you choose to associate with your brand as you are with verbal and visual brand identifiers? Are you measuring your brand's audio ROI?

The questions continue. Does a singular strategy influence every brand touchpoint that uses audio? Can you define your brand's sonic positioning? Millward Brown found that the relative importance between sight and sound in brand adverts was 53% visual and 41% aural. And yet, when it comes to the percentage of marketing budgets devoted to audio communication, it's safe to say, "mind the gap."

Given the rapid expansion of transmedia and audio touchpoints, making audio an afterthought is something brands do at their own peril. Sound is powerful. Get it right, and it makes a world of difference. Dr. Charles Spence found that when congruent sound is paired with visual communication, it increases the impact and effectiveness of the communication by 1,107%. But get it wrong... Spence found non-fit sound can actually reduce the impact of the same communication by 86%.

Let's consider some sound benefits. Sound communicates on a deep emotional level. In fact, research shows that sound is much more effective than sight in

building emotional connections with consumers. 85% of the population say that music can change their mood. 33% say that it influences their purchase behavior. Sound can enhance consumer perceptions of brands by 20-30% There's no better way to communicate your emotional selling proposition than through sound. Growing a brand globally? Sound is a universal language. While there are some cultural variations, research shows that there are certain universal music cues that telegraph emotions across all cultures. So music and sound transcends language barriers when it comes to communicating your emotional brand attributes.

Sound creates meaningful associations. We remember sounds, particularly music, easier than we remember words or pictures. There's fascinating new research into the use of music with Alzheimer's patients that's actually helping them recall memories. Speaking of recall, in separate studies, there was a 90% recognition rate for the Intel logo and a 93% recognition rate for the McDonalds logo. 96% of consumers studied demonstrated better recall for brands using congruent music selections than brands with non-fit or no music. Using an audio logo increases the perceived value of a brand by 17%.

Sound acts on our physiology. A new study released in 2015, suggests children felt less pain in a hospital setting when music was present. Sounds can affect our perception of taste; our perception of time.

It can trigger the production of dopamine – the “love drug” — not just when you're listening, but even when you're *anticipating* hearing music. Finally sound connects us. It brings us together, unites us in a common tempo, common memories – music and sound can tap into the soul of a community. It's archetypal.

Brands can use sound to connect with the communities they're trying to reach – and do it more effectively. So sound is powerful. Which is why audio branding is sound business. It engages us, it serves as an emotional primer, preparing us to receive cognitive information and more rational brand messaging.

Research shows that the effects of emotional engagement in advertising last much longer than pure rational positioning. We intuitively understand this, which is why we use music and sound in our advertising. But it's often left until it's a last-minute decision. An afterthought.

We need to move past thinking of audio as campaign centric and start to think

about it as brand centric. That means thinking of sound as part of a brand's identity. Would you change your visual logo or your brand colors with every campaign? Of course not. Then why would you change the audio identity of your brand that often? We recognize each other by our voices. If my voice changed with every conversation we had, what would happen? You'd think I was crazy. Untrustworthy. You'd feel something is wrong. We need to begin to think intentionally about how our sonic choices effect our brand identity.

Finally, most brands have no idea that audio branding actually produces intangible assets. Particularly when a copyright is purchased. These audio assets can actually begin to earn royalties from the very first time they're used. And over time, with consistent use, the equity in those assets grows and adds to the bottom line of the company. If you valued Intel today, there would be a line item for the Intel audio logo. And it would probably be worth millions.

The most successful audio brands are engaging, communicate brand identity, and are managed as brand assets. The convergence of engagement, identity, and asset management is the sweet spot where ROI lives. So there are obvious benefits to audio branding that can produce a measurable ROI. For that to happen, audio branding can't be built simply on execution. Audio branding is an evolution in thinking about sound from a brand perspective. If we focus on execution, all we see is what we hear: the assets that are created or procured. We need to move beyond the preoccupation with execution and think about about sound from a process perspective. Why should we choose this voice over that voice? This music over that music? The audio branding process doesn't start with execution. It starts with strategy. Strategy informs our execution. But how do we know we've hit the target? Audio branding is as much a science as it is an art. So we test – we research – we evaluate – we adapt – and we continue to evolve. But the process doesn't end there. There's one more key to building a successful audio brand. We need to make sure that the brand is heard as often as possible, in as many contexts as possible, as consistently as possible. That requires ongoing management of the brands audio assets. (Keller, Steve 2014)

For those who are very interested in the fine detail on how to do this, I am going to use the case studies to show how this works and how to achieve it. Please look at Section 3 of this thesis, where you will find the case studies.

1.1.3 Research question and hypothesis 13

The book (101 Great minds on music, brands and behavior, Uli Reese, 2015) is actually the basis of this thesis. In thirty years of being around music and brands, the essential overriding question for me was: what music or audio do I need to connect to a brand to change consumer behavior? It's a broad question, and I honestly didn't expect to get an answer, but it seemed to be in some form or another, what everyone involved (brands, ad agencies, music providers) wanted to know, were looking for, or pretended to know.

From audio identities to user experience sounds to music on TV commercials, we are audio curators with the responsibility of picking or creating the music or piece of audio that will be most effective in helping each brand emotionally connect and succeed at any given audio consumer touchpoint.

The idea that music can change behavior is not alien to us. There are brands out there like Coke, Apple, Disney or Levi's that show us every day, quite effectively how to change consumer behavior. But how do they really do it? What is the decision-making process behind the scenes? How do they pick? We also know, we don't change behavior through information but through emotions and trust. We also know, that brands that have a strong commitment in the audio space are usually valued higher than brands that don't (see Illustration 3: Correlation between audio behavior and brand value in each sector: Apple versus Microsoft; Coke versus Pepsi; McDonalds versus Burger King).

In this way, it is somewhat obvious that audiobranding has incredible value, and brand value is linked to discipline in the audio space (audio behavior). But there is more to explore.

Hypothesis: Brand value is linked to audio behavior.

One apparent starting point can be seen below in Illustration 3. If you look at the Fortune 100 in regards to the brands' discipline around audio behavior, the successful ones at the top all have an audio identity. And the further you go down that list, the discipline around audio behavior gets less and less. In that way, economic success is linked to audio behavior.

1.1.4 Significance of this study 15

The importance of audio branding and discipline in the audio space seems to come as new news to some, but even for those who are familiar, knowing that something is important is not the same as putting it into place. This I call the 'implementation gap'.

The data pool for this thesis turned somewhat into a definitive 'who's who' of the industry. It was written between 24th of April 2010 and 27th of August 2015 and is 440 pages long. The book was released October 15th 2015. It is significant in the way that so many legends of the business graciously gave their time and effort to this project. Again, the project has significance thanks to the industry gravitas of the following participants:

The Founders:

Sir John Hegarty, Founder Bartle, Bogle & Hegarty (BBH), **David Droga**, Founder Droga5, **Chuck Porter** Founder, Crispin, Porter + Bogusky, **James Hilton** Founder AKQA, **Jeff Goodby** and **Rich Silverstein** Founders of Goodby, Silverstein & Partners, **Jon Kamen**, Founder, CEO and Chairman of Radical Media.

The Global CCO's:

Rob Reilly (Global CCO, McCann Worldgroup)

Amir Kassaei (Global CCO, DDB Worldwide)

John O'Keeffe (Global CCO, WPP)

Tham Khai Meng (Global CCO, Ogilvy & Mather)

Mark Tutssel (Global CCO, Leo Burnett)

Susan Credle (Global CCO, FCB)

Nick Law (Global CCO, R/GA)

Rei Inamoto (Global CCO, AKQA)

Matt Eastwood (Global CCO, J. Walter Thompson)

David Lubars (Global CCO, BBDO)

Tony Granger (Global CCO, Young & Rubicam)

Andy Payne (Global CCO, Interbrand)

Tor Myhren (Global CCO, Grey Group)

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The series also appeared in [Forbes.com](#):

- Interview with Sir John Hegarty, founder of BBH London
<http://www.forbes.com/sites/berlinschoolofcreativeleadership/2014/07/04/great-minds-on-music-an-interview-with-sir-john-hegarty-on-music-in-advertising/>
- Interview with Mark Tutssel, Worldwide CCO, Leo Burnett Chicago
<http://www.forbes.com/sites/berlinschoolofcreativeleadership/2014/08/20/great-minds-on-music-an-interview-with-creative-chief-mark-tutssel-on-audio-brands/>
- Interview with Amir Kassaei, Global CCO, DDB Worldgroup
<http://www.forbes.com/sites/berlinschoolofcreativeleadership/2015/06/09/great-minds-on-music-an-interview-with-ddb-worldwides-chief-creative-officer-amir-kassaei/>

So what did these 101 great minds say? What insights and findings were uncovered about our business in music, brands and their behavior? Did these minds agree on something?

Yes they did. They agreed that:

...the value and importance of music in audio visual brand communication is 50% or more, but we don't treat it that way.

...we need to change our way we treat music in brand communication.

...we need to start valuing music for what it is really worth:

from an afterthought to a strategic forethought.

from being at the end of a timeline in a project to the beginning.

from being arbitrary to intentional in the decision making process.

We need to change. Yes. We definitely need to change.

It's the moose on the table; the problem nobody really wants to talk about and one, that as of now, we cannot measure. (Isolated ROI on music choices)

We need to become better at this. **'We've always done it this way' is a dangerous and costly proposition.** We are all in the consumer behavior change business, but when it comes to our music choices, we most of all have to change our own behavior. Why? **Simply because it's hurting our bottom line.** The right music in the right communication context becomes a strategic and effective weapon for the brand, I don't care whether it's your on-hold music, a UI/UX sound, or the music on your TVC. If it's used as an afterthought – slap dash – it becomes just not 'in the way', it becomes dull, ineffective, even toxic. We've seen it over and over how the right piece can perform incredible heavy lifting for a brand or product – so much so that it seems to take on a new dimension.

Our decision making process needs to change from throwing colour against a wall and see what sticks – shotgun approach to a strategic holistic approach that keeps congruency with brand values at check. This can only happen if audio standards are in place. Solid brand management needs clear and transparent standards with which to communicate sonically. Audio standards which have been agreed upon and become the basis of a decision-making process. Reinventing the wheel on every piece of audio communication is neither smart nor effective. The reality is, that it is a mostly time intensive frustrating and stressful process for agency producers. Everybody seems to be an expert. Senior agency producers agree, music is a weapon in our arsenal, but the way we are currently using it is suboptimal to say the least.

As soon as we can prove and measure it, behavior will change. Why?

Simply because we cannot continue letting it hurt our industry's bottom line. Once we are able to show on a 'spot-by-spot' basis what the real numbers are, the improvements begging to be made will become obvious.

As of now 'big data' cannot measure the isolated ROI on our music choices in brand communication. But we are only a few years away from that. We need to commit to a more brand-centric, strategic, and intentional approach to music and sound in advertising and branding. We need to start using music and sound in a way that will allow brands speak to their consumers with a consistent, unique

voice, wherever the brand can be heard. We need guidelines and rules that will help us make the process easier, more reliable, more focused and more on-brand, with a long-term benefit for the brand in mind.

I want to change the conversation – and by starting, and sharing, these 101 conversations, I believe I have already helped to initiate change. Let's keep the conversation going.

1.1.5 Key Issues 18

An excerpt of my interview with neuroscientist Dr. Scheier helps to demonstrate the key issues:

Reese: For me it's very hard to understand that brands don't look at music as an asset the way that brands like Coca-Cola or Telekom do. A lot of money is burnt because the economic power of a consistent audio behavior is underestimated.

Scheier: Out of ten CEOs, how many do you think would see audio as a key success driver in the first place? To me the really crucial question is whether you have a KPI (key performance indicator) on the brand. Are your managers being partly paid and rewarded for their consistency in triggering the brand values across the touch points? Because if they're not, then it's all just a lip service. Just measuring brand awareness is sort of trivial. But do I trigger my brand values consistently over time? That's where the consistency comes in. Look how few companies actually have KPIs on the brand, on the content of the brand, what it should stand for. You can count them on one hand. As long as you don't have that, you have no means to evaluate what is or isn't helping you. If there's no KPI, no-one cares. If I'm not being punished for being inconsistent, well, so what? There's no reason why I wouldn't be playing around. For me, that's what it all comes down to.

Reese: A Millward Brown study has found that consumers list sound as a substantial element in their purchase decisions. However, brands only devote a very small percentage of their resources to audio communication. Why is that the case?

Scheier: There are a few reasons for that. One is the so called implementation

gap. A lot of time is spent on brand strategy development: What type of values do we as a brand want to be attached to? What are the trends? Which consumer segments do we want to address? – and so on. But then you are facing the execution issue. The potential of executing your brand values with a high level of discipline is underestimated. That also applies to the visual space, but even more so for sound. A second aspect touches upon what I mentioned earlier: It is difficult for people to grasp that sound is an excellent carrier of semantic information. Your consumers do not read strategy papers, so you need to encode the semantic concept across several sensory channels – not just through visuals, but through audio, through touch, and so on – so that it can be de-coded on the consumer’s side. A third reason is that we need to get away from the common misconception of the right brain/left brain model. We have learned that the right brain is emotional and creative, and that the left brain is rational and text-based. This model is at the root of why most people don’t use audio despite acknowledging that it is important.

Why do people really buy a certain product? Science would answer: You buy because you want to achieve a goal. You want to wash your clothes, so you buy detergent. You want to get from A to B, so you buy a car. But obviously, there are more reasons for why you buy a certain product, and these are goals on a higher level that you’re also pursuing. You buy a brand that stands for a value that’s important to you, for example the concept of “sharing”. Or you want a brand that not only provides you with soap, but with a soap that activates the concept of caring for your family. It’s not about emotions and ratio. We need to have a discussion about what the semantic concepts are that we need to trigger. If we have that discussion, audio cannot be an afterthought. (Reese, 2015)

A study by Martin Lindstrom and Millward Brown found that, while 41% of consumers rate sound as a key element of brand communication, only 12% of marketing budgets are devoted to it.

sight vs. sound

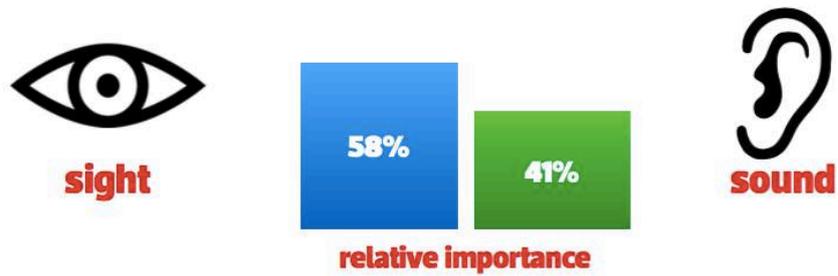


Illustration 4: Sight vs Sound relative importance (58% / 41%)

sight vs. sound

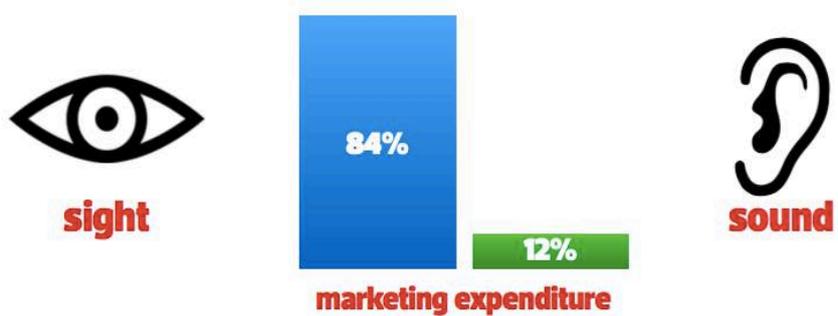


Illustration 5: Sight vs Sound marketing expenditure (84% / 12%)

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What have we learned?

On the one hand, it's clear that industry movers and shakers share a profound confidence in the power of music to engage consumers, impact behavior, and enhance brand identity. They recognise that buying decisions happen at an implicit level, and that music is one of the most powerful implicit emotional drivers at their disposal. They understand that music is a tool that allows brands to communicate across cultures, trigger memories, strengthen brand associations, and build top-of-mind awareness in a marketplace that offers a dizzying array of consumer touch points. In the end, each of these one hundred and one great minds are resolute in their belief that music (and more broadly, audio branding) plays a fundamental role in shaping consumer perceptions and communicating brand intent.

On the other hand, many seem to wrestle with turning these beliefs into an actionable strategy that produces measurable results. Often that struggle is systemic, baked into agency paradigms that divide the world into categories of strategists and creatives. Time and resources are devoted to visual and verbal communication first, relegating music to a last-minute decision driven more by campaign centric executions rather than brand centric strategies. Testing itself is a polarizing concept, with some insistent that testing should inform creative decisions, while others are certain that it only gets in the way of creative expression. When it comes to ROI, there are problems in assessing the monetary value of a piece of music and justifying the associated costs. Discipline in consistently applying audio standards can be a challenge, particularly within corporate structures where key decision makers, agency partners and brand managers may all have varying opinions, preferences, and goals.

Where do we go from here?

First, we need to change the way we think about music. Historically, music has been relegated to the world of the creative director. In this context, there is a preoccupation with execution: write a brief, gather demos or tracks from third party vendors or artists, put them against picture, then pick a winner. Such an approach perpetuates a high degree of subjectivity and inefficiency, further com-

pounded by the fact that music is often the last consideration.

Instead, we should consider music from a process perspective. That process begins with understanding brand intent, moving through the stages of discovery, design, creation, evaluation, implementation and management. Our music choices should be intentional, based on a clearly-defined strategy, designed to align brand intent with consumer perception. Here, music is a reflection of the brand itself, congruent, distinct, recognisable, and likeable.

Second, we need to recognise that testing is not the enemy of creativity. Rather, inadequate testing (and consequently, improper data analysis) is the enemy of creativity. When it comes to measuring the impact of music on brand messaging, most brands limit their exploration to likeability/preference metrics. While likability is an important consideration, it tells you nothing about congruency, recognizability, consensus meaning, free associations, core affect, or explicit/implicit emotional drivers, all of which are measures that can shape the development and optimization of a brand's sonic identity.

Even with adequate testing, there's another hurdle: confirmation bias (i.e. embracing new information that agrees with our belief, and rejecting it if it contradicts them). In a recent study by The Economist, 90% of executives surveyed said they based their decisions on data analysis, testing, and collaborative discussion. Yet in the same survey, 9 out of 10 of these executives would find a way to disregard the data if it disagreed with their intuition. Bottom line: It's not enough to gather the data. We need to incorporate it into our decision making process.

Third, we need to measure returns, but we need to move beyond ROI. While there is a growing body of research examining the impact of music on brand identity, consumer engagement and purchase intent, there exists little to no research dedicated to applied econometrics and predictive analytics to determine the value of music in the context of branding/advertising. In the absence of any clear methodology, brands and their agencies are left without any formula for determining costs or returns for music and sound assets. As a result, cost controllers at agencies and brands are at a clear disadvantage when negotiating costs or understanding how to leverage potential audio assets. On the other side, copyright holders and content creators have little ability to demonstrate returns and simply

determine the price of creating or procuring music based on whatever they think the market will bear.

Finally, we need to move beyond engagement and focus on behavioral outcomes. With all the talk of music's power to engage us emotionally, we should take care not to think of emotional engagement as an end in itself. The goal of audio branding isn't just emotional engagement. Behavioral goals and habit formation are measurable outcomes that can bridge the gap between brand intention and consumer response. Music can make us feel. It can also make us act. We should be strategic and intentional in making decisions about music that does both.

(Keller, Steve 2015)

1.1.7 Definitions 23

A brand is considered **mute** when it disappears with consumers' eyes closed.

Audio branding is the intentional use of music, sound, voice and silence to create rational and emotional connections between people and organizations.

Audio branding is a process designed to uncover a brand's audio building blocks, using them to create congruent, distinct, recognizable, flexible, likeable and ownable audio assets for the brand.

Every music bed, every song, every voiceover, every sound associated with an experience of a brand contributes to its audio identity. At the core of that identity is an "audio DNA." It might be specific sounds or instruments. It might be a melody or motif. Finding that DNA doesn't begin with an execution. It begins with a strategy.

1.2 What makes a successful audio brand?..... 24

In the following chapter I want to introduce the reader to the different criteria in building successful audio brands.

1.2.1 The four core competencies needed 24

The four core competencies needed to run a successful audio brand:



Illustration 6: Four core competencies

1.2.2 Five Key Audio Brand Parameters 25

Important Audio Brand Parameters

Successful audio brands rank high in five key areas: congruency, distinctiveness, recognizability, flexibility, and ownability.

1. Congruency applies to the degree to which the audio brand aligns with brand attributes.

- To what degree does the audio brand align with the visual communication?
- To what degree does the audio brand align with the verbal communication?
- To what degree does the audio brand align with fundamental brand essence?

2. Distinctiveness applies to the degree to which the audio brand presents a clear and unmistakable impression that distinguishes it from other audio brands.

- To what degree does the audio brand reflect the key differentiators of the brand essence?
- To what degree does the audio brand “cut through the clutter” of other sounds occupying the same ‘sonic space’?
- To what degree is the audio brand distinguishable from other audio brands, particularly those of competitors?

3. Recognizability applies to the degree to which the audio brand can be identified again on subsequent hearings.

- To what degree does the audio brand “stick in the ear” of the listener?
- To what degree does the audio brand establish a direct association with the brand?
- To what degree is the audio brand easily recalled or remembered?

4. Adaptability applies to the degree to which the audio brand can be flexible in both its execution and implementation.

- To what degree can the audio brand be modified and still remain distinct, recognizable and congruent?
- To what degree can the audio brand be applied to a wide variety of audio touchpoints?
- To what degree is the audio brand capable of adapting/relating cross culturally?

5. Ownability applies to the degree to which the audio brand can be controlled, modified and applied by the brand.

- To what degree does the brand own the rights to the audio brand?
- To what degree is the audio brand considered a tangible asset of the brand?

1.2.3 Four observations on trusted and remembered brands..... 26

All successful brands have one thing in common:

They are trusted and remembered by their consumers.

Observation 1: Consistency is critical to trust building. It establishes predictability and increases a sense of safety.

Sir John Hegarty compared the Reebok and Nike brands during a talk with David Droga at Cannes Lions 2014: Twenty years ago each brand had 18% marketshare. Over the years, Nike stuck with “Just Do It”, while Reebok changed their core messaging several times. Today, Nike has a marketshare above 50% and Reebok has slipped below 18%, even recently being sold to Adidas. The learning? Consistency matters.

Brands are in the trust-building business. Sound is a powerful tool that brands can use to build that trust. It’s not surprising that 4 out of 6 of the top most trusted brands in the world have invested in building recognizable, iconic audio identities for themselves.

We can trace the power of sound all the way back to the womb. The voice of a mother, heard over and over again in the womb, is our earliest sonic experience with the “trust equation”: consistency + time = trust. An inconsistent voice – from any source – communicates: “I am still searching for my identity and I don’t know who I am.” Again, you can’t build trust with an inconsistent voice.

Observation 2: Brands need to be **memorable** to be successful.

Long before we could write anything down, music was used to transmit, share, preserve and memorize important knowledge for the next generation. Anthropologists like Steven Mithen argue it is likely that Neanderthal communication was rather pitch and rhythm than language, making music an ancient way to communicate and memorize information.

As Dr. Daniel J. Levitin, Professor of Psychology, Behavioural Neuroscience, and Music at McGill University (Montreal, Quebec) puts it: “Music, uniquely and better than language, is able to encode important information. It’s easier to remember things if they are said through music.”

Music is primarily also an emotional medium. Prof. Levitin’s research suggests that dopamine, the ‘happiness hormone’, is released into the brain when you like a certain piece of music, and that oxytocin, the ‘intimacy hormone’, is released if you sing together with other people. The reason we remember a song 20 years later (but forget where we put our keys) is that neurochemical tags are released when we find a piece of music emotionally important. So if you play the same music at a later date, it serves as a retrieval cue for the emotions you linked to them before. Musical memories are like a fountain of youth. In that way, Alzheimer patients still remember entire songs, even in late stages of the disease.

Our ability to remember music is phenomenal, but brands fail to make use of it. Audio-visual airtime is often treated as if it was visual airtime only.

As marketers, we have to understand one of the biggest takeaways from neuroscience: Consumer decision-making occurs at the subconscious level, and behavioral change of consumers can be achieved by triggering their sonic memory.

Walter Werzowa, creator of the Intel audio logo, said in his *Great Minds on Music* interview “We saw that with Intel. Before the mnemonic, Intel had consumer awareness of something like 8%. One and a half years later, it was 85%. You don’t have to say much more than that.”

Observation 3: A successful brand is almost like a human being – with its own **authentic, individual and recognizable voice.**

A study conducted by professors Dr. Adrian North and Dr. David Hargreaves reports that brands with music that fits their brand identity are 96 percent more likely to be recalled than those with non-fitting music or no music at all. Aside from consistency and memorability, brands need to be **authentic** to have an impact on consumers. That also counts for their choice of audio. Brands need to stay true to their brand identity in their sonic decisions. A brand's audio DNA already exists – it's in its history, its core values and the people that have shaped it over the years. The process of uncovering a brand's audio DNA is a strategic part of what we call **audiobranding**. Audio branding is a process that uncovers a brand's audio building blocks, and then uses them to create congruent, distinct, recognizable, flexible, likeable and ownable audio assets for the brand that can be implemented at every consumer touch point – be it a voice-over, a product sound, a soundscape, on-hold music, or a TV commercial.

Observation 4: New digital technologies are continuously changing and improving communication.

Social networks, new ways of sharing content and new technology that enables us to consume multimedia at an astonishing quality – these are the growing challenges for marketers. The multitude of channels and consumer touchpoints a brand needs to make use of to position itself in the best possible way is staggering. Sound and its omnipresent power in a growing digital environment are therefore becoming more and more important. It opens the door to implementing music in ways that previously simply did not exist.

Concerning what makes a successful audio brand, I find the following two excerpts significant, in that they give you a view behind the curtain by two creators of very successful audio brands:

1.2.4 Intel Inside28

WALTER WERZOWA

Founder, CCO, Musikvergnuegen, Hollywood

Werzowa: Writing for audio branding is much more about constructing, crafting.

There's a certain science.

Reese: Have you been asked to do something similar?

Werzowa: Probably twice a week. Yesterday at a lunch with a potential client they said: "We would like to have something like Intel." And I said: "As successful as Intel, as functional as Intel or just a copy of Intel?" Because if you want to be as successful as Intel, there are parts I can't control. The media buy was definitely a big part of the success. So was the timing – it's almost like timing a hit song. There are so many gifted performers who've made great music, but when they released it the timing was not quite right. If we could control all the factors, there would only be hit songs.

Reese: So many factors determine the right sound for a brand.

Werzowa: We could talk for two years about music and how it's perceived. There's an amazing video out there – David Byrne talking about the influence of architecture on music. Rehearsal rooms have an impact, not just sonically but in terms of the atmosphere... If you present to the creative director and the copywriters and producers, they're concerned about the TV spot and the influence of the music on the story; but when you're presenting to a client they have different concerns. Most of the time you get the sense: "This is it? This three seconds is us?" They expect something with the impact of an opera or a big hit. The difference with audio branding is that you "hear" it – you don't "listen" to it. When I am listening to something, I'm aware of it, I try to judge it. Audio branding should be something you're barely aware of. It works subconsciously.

Reese: How do you know that these particular three seconds are the essence of the brand experience? Do you present two or three melodies to the client? Do you provide options?

Werzowa: It's a process. We tend to develop out of that process one favourite and hone in on that concept. But from the start we try to be sensitive and really listen to the client: how does their brand feel? It's almost like a mini movie score. If you think of ET, the melody represents the movie. What we're doing is a three second movie score for the brand.

Werzowa: The advantage of audio branding is that in three seconds you can get across the full experience of a brand: it's clear, it's concise, it crosses cultures

and you're saving on your media buy. A company needs a mnemonic if it has a real brand experience, a philosophy behind it, rather than the shop next door selling hardware. A Sony or an Apple is a real experience company.

Reese: If audio branding strategies are so impactful, why are so few brands doing it? (Reese, 2015)

1.2.5 OREO 30

Muhlenfeld: There is a lot of mystery and sorcery around music and especially around the mnemonic: at its core it's just a few notes, but the more sound design you put into it, the more interesting places you can go. We at the Martin Agency developed a whole range of spots for Oreo with a lot of singing all the way through. But for an Oreo campaign in cooperation with the film Transformers that didn't have the music in it, we just took the Oreo "Wonderfilled" notes (hums the melody), and we played them using metallic sounds – a distorted, almost evil-sounding spin on the mnemonic, which I thought worked really well. It's very subtle, but it's a nice way for the brand to say, "Even if this is basically a movie ad, we're still here. We're still who you know us to be."

Reese: So the Oreo mnemonic was developed out of a song that you wrote?

Muhlenfeld: Yes. I have a theory and I'm not too sure how well it holds up. I know you can just compose a beautiful mnemonic by itself. But when you have a mnemonic that's actually a hook from a larger song, I believe it creates a bigger meaning for the brand. The words "Wonder if I gave an Oreo" basically launched the whole campaign, and the mnemonic represents exactly those words. It contains the idea that Oreo is not just a cookie. It's a little bit of child-like wonder, and if you share it, it opens people up. Maybe consumers won't be able to make that connection down the line, but it's important for the brand itself to remember the connection. It's almost like a test at the end of every piece of marketing they do. If those notes show up, then what preceded it needs to have earned those notes. It needs to have helped spread wonder in the world to be truly Oreo.

Reese: As a very disciplined brand, Oreo has an elaborate visual style guide.

But does the brand follow an audio style guide as well?

Muhlenfeld: Oreo has more of an artist selection guide. Most of the Oreo songs are created in partners- hip with pop artists. So the question is: which artist is right for the brand? Then again, as the work changes and grows, it won't always be songs – you'll have more opportunities like the Transformers project. And that's when we need to go in and play with that mnemonic. Initially, we just did versions that were all musical, but it'd be really fun to take it further and create the Oreo mnemonic out of children's laughter, or whispers... it could be the launching point for another idea.

Reese: When you think about Oreo before and after, how was consumer behavior changed?

Muhlenfeld: Well, it's absolutely changing sales! (Laughs). I don't know if we can pin it just to the music, or the overall campaign, but once the campaign was launched with that 90-second song, Oreo sales went up 12% within 6 weeks or something like that. And we're talking about the already best-selling cookie on the market, so for them to grow like that was impressive. It brought new people into the brand, and it probably reminded people who hadn't had that cookie in years that they wanted to take a bite out of an Oreo and be a kid again. And of course, when we teamed up with all those unique artists, we found that the brand was being talked and written about outside the usual channels, and into magazines, into PR, music, and pop culture blogs. (Reese, 2015)

1.3 The Methodology 31

The basis of the methodology is one hundred and one interviews with some of the greatest living minds in the field of advertising, music, marketing and neuroscience. I used a series of observations and questions that I shared with my potential interview partners. They are included throughout, in the appendix and also in the separate book. I used qualitative methods using semi-structured interviews. The interviews were conducted between 24.4.2010 and 26.8.2015.

1.3.1 Seven Observations – the start of a conversation 31

To begin the process I sent seven observations to potential interview partners:

Observation 1: Human Behavior and Neuroscience

If you listen to any music you like, dopamine is released into your brain and you feel good instantly. Music is a better form of honest and emotional communication than speech. It's harder to tell a lie when singing than speaking. Long before we could write anything down, music was used to transmit, share, preserve and memorize important knowledge. If you sing with other people, oxytocin is released, which gives you a feeling of trust and bonding (evident in team anthems, Happy Birthday rituals, sporting events).

The reason we remember a song 20 years later but forget where we put our keys, is that neurochemical tags are being released when we find something emotionally important. Because music is primarily an emotional medium to begin with, these tags are being bonded to the music. So if you play this music at a later date, it serves as a retrieval cue for these emotions. Musical memories are like a fountain of youth. Alzheimer patients still remember entire songs, even in late stages of the disease.

Why do you like or dislike music?

Would you share your most memorable experience with music and how that influenced your work?

Observation 2: Sonic/Audio Brand Design

Intel, Apple, Nokia, Coca-Cola and McDonald's are among the most valuable brands in the world and can each be identified by sound only. They have global music marketing strategists and have clearly defined the sonic image of their brand.

How is audio brand design a part of your conversation when talking to a client about brand communication?

What's your favorite brand in how they use music and why?

Observation 3: Process

Opinions about music, even in the same focus group are usually highly emotional, polarizing and subjective. The reason is that everyone has a unique history of “emotionally-bonded chemical neuro tagging”. It’s like a favorite playlist of our life.

Could you talk about your decision making process before briefing a composer/music company/music supervisor or publisher?

How can we move the “music discussion” which is subjective by nature away from “favorite playlist of our life” to what will really serve our brand the most?

Observation 4: Briefing/Communication

“Talking about music is like dancing architecture” said Elvis Costello.

Briefing music appears to be among the most difficult and often illusive endeavors. Could you talk about your music briefing process? What are your challenges or difficulties when communicating music?

Observation 5: Evaluation

Evaluating or measuring music in branded environments is tricky.

How do you evaluate music (before and after it reaches the consumer)?

How do you determine how much you are going to pay for music, licensed or scored?

Observation 6: Social Music Revolution

“In recent years technology has changed how people consume music and this has created a lot of new opportunities for us, especially working with social media and learning from how our customers interact with music on these platforms.”

Umut Ozaydinli, Global Music Marketing Manager at Coca-Cola.

More than 50% of social network users do two things: a) they surf in order to socialize around or find new music and b) they look for information shared within their network before making buying decisions.

Where do you see the challenges and opportunities when working with music in branded social network environments?

No observation 7, just “what if” questions: The Future

What if a marketer knew your unique personal playlist of feel-good, dopamine-releasing music and would play it like Pandora or Last.fm in a point-of-sale or retail situation?

If you walk into a McDonald's, there is no way you could mistake it for a Burger-King. There is a clearly defined visual branded space. What if we could turn any place into an instantly recognizable music branded space?

What if we bought the two seconds of audio before announcements on airports, or the two seconds after scored goals in the premier league and turn that into audio-product-placement, provided that a unique brand is recognizable by sound only?

Futurists say that Augmented Reality (AR) will become the most disruptive technology of this decade, changing retail and therefore advertising forever, seamlessly integrated into our real world – in real time. All of these new cyber environments have no sound. What if we could built completely new augmented audio spaces from scratch, with a flawless working audio (speech and music) recognition technology?

What are the new spaces, if we leave the known spaces? What are the possibilities of audio branding in the future?

1.3.2 Nineteen interview questions 35**Great Minds On Music, Brands & Behavior**

Q1: In your opinion, how important is music in building a brand?

Q2: How important is music for you personally and for your work?

Q3: Do you think the right choice of music can change consumer behavior?

Q4: Do you believe a brand should be recognizable by sound only?

Q5: Should audio be treated with the same discipline as visual and verbal branding?

Q6: Should brands have an audio style guide – just as they do visual guides?

Q7: Do you think there is a link between a brand's level of discipline in their audio behavior and its economic success?

Q8: Can you share your most memorable experience with music and how it influenced your work?

Q9: Is audio brand design part of your conversation when talking to a client about brand communication?

Q10: Where do you see the greatest challenge in finding a brand's voice?

Q11: What's your current decision-making process involving music?

Q12: How do you communicate music when briefing a composer/music company/music supervisor or publisher?

Q13: What's your evaluation process? Do you test audio assets used in your brand communication?

Q14: How do you determine how much you are willing to pay for music – licensed or scored?

Q15: Is there a certain brand that you admire in their use of audio in their brand communication?

Q16: Do you see a shift in how important music is becoming in your brand communication?

Q17: Where do you see the challenges and opportunities when working with music in a branded social network environment?

Q18: What does the audio branding of the future look like?

... and one last question that isn't necessarily music-related:

Q19: How does a big idea feel? Do you recognize it immediately when it arrives?

1.4 Can music change consumer behavior? 36

One of the central questions in my research was whether, and if so how, music can change consumer behavior. Most of my interviewees agreed that it can, and that obviously the neuroscientific view on this is critical. I call advertising the “behavior change business“. When it comes to music in a branded environment, the central question for a CEO is, what music should we use to change our consumers behavior to buying our brand. This will obviously result in an improved bottom line for the brand and their revenue stream. As the German Telekom is one of the strongest audio brands in the world, Hans Christian Schwingen, Global CMO Deutsche Telekom summarised his feelings:

Can music change behavior? Yes, absolutely. I can prove it, in fact. For the 20th anniversary of the Fall of the Berlin Wall in 2009, we created the “Choir Without Borders” featuring Paul Potts at the train station in Leipzig, and we included thousands of bystanders in a flash mob-like fashion. It was our way of launching a fresh interpretation of our brand. “Life is for sharing.” The goal was to breathe new life into the brand and explain to people what Deutsche Telekom really stands for. The feedback we received was overwhelming – people from all over the world sent us letters and emails saying things like “If I wasn’t stuck in a contract with a different provider, I’d choose Telekom in a heartbeat.” “You really contributed to giving us a beautiful moment that we can all share.” “I will go back to Telekom – this has really touched me.” Even internally, within our company, it changed people. Previously, all identification with the brand had been lost, and now our employees felt proud of it again. Isn’t that beautiful? (Reese, 2015)

GASTON LEGORBURU, Global CCO of Sapient, went a step further in describing the difference between Coke and Pepsi:

Emotion drives behavior and music is an emotional tool, it’s probably the emotional tool. I often think about this concept when I compare music choices brands use in marketing. For instance, in Storyscaping – Stop Creating Ads, Start Creating Worlds we reference the Coke versus Pepsi example with regard to comparing the difference between a brand statement (Taste of a New Generation) and an Organizing Idea (Open Happiness). Now let’s explore the difference in music

choice. One brand borrows equity by aligning with the most popular current singers and often sponsors pop culture concerts and popular music events. The other brand uses music to make emotional connections and thereby becomes part of pop culture as opposed to just being associated with it. I bow down to someone who creates it over the someone who rides the association. One objective in our Storyscaping approach is to connect brands and consumers through shared values and shared experiences and the main area where that opportunity for connection and behavior change exists is in the emotional space. (Reese, 2015)

1.5 Neuroscience and the medical perspective 37

PROF DR. HANS-WILLI SCHROIFF

Founder, CEO, MindChainge, Neuss

Schroiff: When a sensory perception enters our limbic system, two things happen. The limbic system first assesses what it is dealing with. And then it assesses whether it's good or bad – it attaches an emotional tag to what we've just perceived. And this all happens before the sensation even enters our consciousness. The emotional tag is there, and it influences our ratio from the very start, because our prefrontal cortex allows the tag to pass through. We can't separate the tag from the perception itself. I've a great example for that from my own experience – in regards to audio. My former colleague Tina Müller and I struggled for years to increase the market share of "Taft," which is a hairspray brand. For some of its variants, "Taft" uses the claim "For an elastic hair sensation." Which is obviously a very desirable effect for hairspray to have – you don't want it to feel like you've glued your hair together. Now if you're competing with a brand that's called "Wellaflex" you're in a tough position. Just from the sound of the brand name, people will immediately prefer "Wellaflex" over "Taft." Because the way it's pronounced, it somehow suggests that "Wellaflex" will give you hair that's more elastic than "Taft" could ever accomplish. (Reese, 2015)

DR. CHRISTIAN SCHEIER

Founder, Joint Managing Director, Decode Implicit Marketing, Hamburg

Reese: Besides a lack of strategy, research and measurement, I believe there's also a lack of audio testing. We have testing partners that we've worked with to develop robust testing methodologies for measuring multiple parameters with audio assets. We believe that you can't base decisions on likeability only.

Scheier: That is true. Whether you like something doesn't actually matter. You can want something without liking it. And you can like things without wanting them. We need to tap into the "wanting" part, the part that is driving purchases. "Wanting" in the human brain happens – unlike in the chimp and animal brain – not only based on simple, functional things, like "Oh, that's cool, I can open a bottle with this", but also because of higher-level things based on meaning, based on semantic concepts. We pursue concepts. Humans are concept-consuming beings. We consume the notion of togetherness, of being a loving mother, father, et cetera... It sounds very philosophical, and it is, but when it comes to consuming things, it becomes quite concrete. And whatever channel I use, the conceptuality is the common denominator in the brain. I can use visual codes and auditory codes, and if there's a mismatch between what I present to people visually, and the sound that goes with it, then it's as if I was multiplying everything by zero. (Reese, 2015)

1.6 You had me at 'Hello' 38

Scientists have discovered that it only takes saying 'hello' for someone to decide whether or not you can be trusted. Researchers at Glasgow University have found that it takes around half a second to make a good first impression. They discovered that people judge someone on how trustworthy or how dominant they are within the first 500 milliseconds of hearing their voice.



Illustration 7: Jerry Maguire, Sonypictures.com

The findings echo a classic line in the film Jerry Maguire, starring Tom Cruise and Renée Zellweger. At the end of the film, when Jerry expresses his love in a long-winded speech to Dorothy, she replies with the simple phrase: “You had me at 'hello’.” Psychologists from the universities of Glasgow in the UK and Princeton in the US, have shown that a simple 'hello' is enough to allow most people to draw conclusions about personality type. They also found that people will make these judgements, including how attractive they are, without seeing the person to whom we are speaking. A study played recordings of people saying 'hello' and asked test subjects to rank them according to 10 pre-defined personality traits including trustworthiness, dominance, attractiveness and warmth.

The study found that most of the recorded voices elicited the same response from participants and that these opinions were formed rapidly, after hearing the voices for only 300-500msecs. This suggests that the tone of voice you use when saying 'hello' directly and immediately informs the first impression of the person to whom you are speaking. The most important traits identified were trustworthiness and dominance.



Illustration 8: Automatic judgments, Corbisimages.com

This research sheds new light on the automatic judgments we make about strangers we meet. The study found that males who raised their tone and women who alternated the pitch of their voices are seen as more trustworthy. Dominance is partly indicated by lowering the pitch, but more so by changes in 'formant dispersion', which are adjustments of your voice caused by the structure of your throat. The fact that the human mind is capable of coming to these conclusions so quickly and irrespective of visual cues implies that this is an ability that may have evolved in our recent history when decisions on who to trust and approach were crucial to our species' survival. Dr Phil McAleer, from the Voice Neurocognition Laboratory, Glasgow University, who led the study, said: 'It is amazing that from such short bursts of speech you can get such a definite impression of a person. And more so that, irrespective of whether it is accurate, your impression is the same as what the other listeners get. It is perhaps also consistent that we are most attuned to recognising signs of trustworthiness and dominance, two traits that would have been central to our survival as we evolved. This research promises to help in the drive to improve the efficiency of voice-operated systems and learning aids, and to shed new light on the automatic judgments we make about strangers we don't meet face to face – from conductors making announcements on trains to business people making 'cold calls'. (Reilly, R. Daily Mail Science-Tech, 2014)

2. Misalignments:

2.1 “Audio: The Bastard Stepchild of Branding“ – but why?.....41

Many global consumer brands are wasting a multitude of opportunities by being undisciplined in their audio behavior. 80 percent of global consumer brands disappear with eyes closed. They become mute. Through their absent standards in audio presence, they communicate inconsistency. While studies show that sound is more important for trust building than visuals and that audio increases emotional impact, many brands still spend very little in an unstructured way in the audio segment.

Why do brands behave this way?

ERIC SCHÖFFLER

CCO, DDB Germany Group, Düsseldorf

Reese: Why do so few brands have an audio logo?

Schoeffler: That's a good question. Maybe people simply underestimate the power of a sound logo. Take Hornbach, for example. Hornbach has the strongest and most courageous sound logo in Germany. It's polarizing, it's something you can't ignore, and it fits the communication of the brand itself - both are very daring. McDonald's audio logo is fun, and its communication is fun as well. Same counts for Telekom: You always have this feeling they have a technological superiority when you hear it. But it's important to be flexible about it, too. I don't know if you remember the "Bob and Linda" case we did for Telekom – about the guy with the pink tutu? It's a very touching story. The emotions that you have when you learn about the story – supported by a beautiful piece of music, it just gives you goose bumps. And in that case, we quickly came to the conclusion that we cannot end this spot with a very technical "ding-ding-ding-ding-ding." We did use the Telekom mnemonic, but in a very soft version. It was a very respectful, very fitting piece of communication. But we can also be a little louder: For our campaigns in early 2015, we interpreted the logo as a carnevalesque big band sound. (Reese, 2015)

PROF. DR. HANS- WILLI SCHROIFF

Founder, CEO, MindChainge, Neuss

Reese: Inconsistent audio behavior can actually cause consumers to mistrust your brand within milliseconds. So why do so few brands invest in their audio identity? Schroiff: It's the brand managers. That's what 25+ years of experience in this business have taught me. I work with big, respectable brands, and you would expect their marketing departments to be run by people who are extremely knowledgeable in all aspects of branding. Which isn't the case, unfortunately. Most marketers have business degrees, but they lack a psychological understanding of what I like to call "theory of mind." And by that I mean an understanding of what happens in people's minds, how emotions influence our judgments, and how perception really works. The biggest mistake most marketers make is that they see their consumers as ultimately rationally thinking decision-makers. Psychologists like Daniel Kahnemann have proven that that's not at all the case, but nobody listens.

Reese: So the problem lies within the marketing departments?

Schroiff: It's not just the marketing departments. It starts with the C-level decision-makers. When I do consulting work, I usually start with a little exercise. I gather a brand's top 15 executives in one room and I ask each of them to describe the emotional essence of their brand. The results are often dramatically divergent. And that's the problem: If you can't even agree on what your brand embodies on a conceptual level, how are you supposed to find a way of communicating your brand essence to your consumers in a consistent way? Most companies still operate in silos that don't communicate with one another. Each department – from corporate communications to sales – has its own concept of what the brand is all about. But if you can't agree on a common and precise emotional positioning of your brand, then you don't have a basis for translating that into a visual or a sonic brand identity.

Reese: Let's assume we're dealing with a brand with a clear concept and a defined brand essence.

Schroiff: In that case, there's a whole new range of questions that marketers have to tackle. How do I stage my brand essence consistently across all touch

points – posters, social media, TV, packaging, and so on in a multi-sensory way? All visual representations should match their sonic, haptic, olfactory, savory pendants. Once that is all taken care of, however, you're dealing with a really strong brand indeed, one that is anchored in its multi-sensory representations, and one that – in an auditory sense – I only need to hear a few notes of and recognize immediately. I strongly believe that consumers are thankful for that kind of consistency, because through its multi-sensory cohesiveness, you're establishing a brand personality that people will actually trust. Trust is the basis for all relationships. In this case, it's an emotional relationship that develops between a brand and its consumers – because in a way, a brand is like a placeholder for interpersonal relationships. We're social animals, we have been for tens of thousands of years. And if I can give my brand a consistent shape, a personality, by staging it systematically and intentionally, it is easier for consumers to recognize it and identify with it. The brand becomes more approachable. (Reese, 2015)

2.1.1 Consistency + Time = Trust 43

Brands that are not consistent over time in their behavior towards their consumers will lose their trust... and if you don't have their trust, you will not sell. Consistency + Time = Trust.... Inconsistency + Time = Distrust

DR. CHRISTIAN SCHEIER

Founder, Joint Managing Director, Decode Implicit Marketing, Hamburg

Reese: A Millward Brown study has found that consumers list sound as a substantial element in their purchase decisions. However, brands only devote a very small percentage of their resources to audio communication. Why is that the case?

Scheier: There are a few reasons for that. One is the so-called implementation gap. A lot of time is spent on brand strategy development: What type of values do we as a brand want to be attached to? What are the trends? Which consumer segments do we want to address? and so on. But then you are facing the execution issue. The potential of executing your brand values with a high level of discipline is underestimated. That also applies to the visual space, but even more so for sound. A second aspect touches upon what I mentioned earlier: It is difficult

for people to grasp that sound is an excellent carrier of semantic information. Your consumers do not read strategy papers, so you need to encode the semantic concept across several sensory channels – not just through visuals, but through audio, through touch, and so on – so that it can be de-coded on the consumer’s side. A third reason is that we need to get away from the common misconception of the right brain/left brain model. We have learned that the right brain is emotional and creative, and that the left brain is rational and text-based. This model is at the root of why most people don’t use audio despite acknowledging that it is important. Why do people really buy a certain product? Science would answer: You buy because you want to achieve a goal. You want to wash your clothes, so you buy detergent. You want to get from A to B, so you buy a car. But obviously, there are more reasons for why you buy a certain product, and these are goals on a higher level that you’re also pursuing. You buy a brand that stands for a value that’s important to you, for example the concept of “sharing”. Or you want a brand that not only provides you with soap, but with a soap that activates the concept of caring for your family. It’s not about emotions and ratio. We need to have a discussion about what the semantic concepts are that we need to trigger. If we have that discussion, audio cannot be an afterthought. (Reese, 2015)

JOACHIM SAUTER

Founder, Creative Chairman, ART+COM

If you do something original and consistent, it’s better for the brand than ticking boxes of brand attributes.

Reese: Research shows that many of the world’s most successful brands have an audio style guide. But most brands have their sound decided for them on a case-by-case basis by the agency that creates each individual ad. The result is total consumer confusion.

*Sauter: Yes, but quite often I’m forced to act like that, because the brands don’t have an audio guide – so we’re the ones who have to show them how their brand might sound. The film director François Truffaut once said “if 50% of a film is missing, it’s half as good”. And the music can be that 50%. **BMW has made huge progress in sound design, but not in their attitude to music. They have sound designers deciding how a car door should sound when it closes,***

but they don't seem to have taken the next step by saying, "let's have a consistent approach to music". Which seems strange, since music is the most effective way of connecting with people. (Reese, 2015)

CHRISTIAN MOMMERTZ

Chief Creative Officer, Geometry Global, Berlin

*Mommertz: If a brand has 40 touch points with its consumers, you have to really consider: Is the brand's audio rolled out in a controlled and considered way everywhere? Is there a top-down strategy as to how it is implemented? **Every inconsistency becomes an act of sabotage.*** (Reese, 2015)

Again, consistency is critical to trust building. It establishes predictability and increases a sense of safety.

THOMAS STRERATH

Partner, Jung von Matt, Hamburg

Reese: Brands are like people. We respect people who take up a stance on things. Thomas Strerath is a brand: You have an edge, you're authentic and outspoken. It's about trust-building. I can only gain your trust through a consistent behavior. I can't buy it.

Strerath: Once again, this goes back to the difference between formalities and mindset: I really don't care if you're wearing a blue shirt and blazer today, a polo shirt tomorrow and a sports jersey the day after tomorrow. You don't have to always wear the same clothes – I will still recognize you as Uli. It's not about your formal identity. It's about your attitude, your behavior, and your values. That's the trust I have to gain. And that's where music comes back into play. Around the time that a young person defines his or her own attitude, music plays a big role in the development of their personality and in the way they see themselves. It's deeply connected to music. Music was so important to me back in the day! I used to listen to Pink Floyd night and day. It's not as important to me now, but I can

always reactivate the same feelings I had then when I listen to the music now. That's why music bears such a huge potential, and so much power. Attitude and music are more closely connected than attitude and pictures, or other things that work in a manipulative way. (Reese, 2015)

As adults, sound continues to play a significant role in our decisions to trust someone. Say, every week you call a good friend. One day, your friend answers with a different voice. The next week, it's another voice. Then another. Inevitably, you would feel confused, perhaps even uncomfortable. An inconsistent voice communicates: *"I am still searching for my identity and I don't know who I am."* You can't build trust with an inconsistent voice.

2.1.2 Memorability 46

Brands need to be **memorable** to be successful.

Long before we could write anything down, music was used to transmit, share, preserve and memorize important knowledge for the next generation. Anthropologists like Steven Mithen argue it is likely that Neanderthal communication was rather pitch and rhythm than language, making music an ancient way to communicate and memorize information.

As Dr. Daniel J. Levitan, Professor of Psychology, Behavioural Neuroscience, and Music at McGill University (Montreal, Quebec) puts it: *"Music, uniquely and better than language, is able to encode important information. It's easier to remember things if they are said through music."*

Music is primarily also an emotional medium. Prof. Levitan's research suggests that dopamine, the "happiness hormone", is released into the brain when you like a certain piece of music, and that oxytocin, the "intimacy hormone", is released if you sing together with other people. The reason we remember a song 20 years later (but forget where we put our keys) is that neurochemical tags are released when we find a piece of music emotionally important. So if you play the same music at a later date, it serves as a retrieval cue for the emotions you linked to them before. In that way, Alzheimer patients still remember entire songs, even in late stages of the disease.

The connection between music and recall has been proven time and time again. Our ability to remember and memorize music is phenomenal, I could start singing some songs to you and you would be able to finish them, without really thinking about it, but brands fail to make use of it. Audio-visual airtime is often treated as if it was visual airtime only.

As marketers, we need to understand one of the biggest takeaways from neuroscience: Consumer decision-making occurs at the subconscious level, and behavioral change of consumers can be achieved by triggering their sonic memory.

2.1.3 Recognizability..... 47

A brand is almost like a human being with an own **authentic, individual and recognizable voice**.

A study conducted by professors Dr. Adrian North and Dr. David Hargreaves reports that brands with music that fits their brand identity are 96 percent more likely to be recalled than those with ill-fitting music or no music at all. Aside from consistency and memorability, brands need to be **authentic** to have an impact on consumers. That also counts for their choice of audio. Brands need to stay true to their brand identity in their sonic decisions.

Your brand's audio DNA already exists – it is in your brand's history, its core values and the people that have shaped it over the years. The process of uncovering your audio DNA is a strategic part of what we call **audiobranding**.

It's almost like a distilling process – the goal is to get to the essence of your brand. Audiobranding is a process that uncovers your brand's audio building blocks, and then uses them to create congruent, distinct, recognizable, flexible, likeable and ownable audio assets for the brand.

Every sound your brand makes at any consumer touchpoint, be it a voiceover, a product sound, a soundscape, on-hold music, or a TV commercial – needs to have the brand's audio DNA at the core. A brand should use its own, individual, recognisable voice at all times.

2.2 Testing

2.2.1 Why testing is so important..... 48

Strategy informs our execution. But how do we know we've hit the target? Audio branding is as much a science as it is an art. So we test – we research – we evaluate we adapt – and we continue to evolve. Clients insist on testing, and decisions are made that impact creative choices. When it comes to audio, the tension between testing and creativity is usually the result inadequate testing methodologies. Most testing places an emphasis on Likeability/Preference metrics. This is an important measure, but it is often the *only* measure. It tells you nothing about congruency, recognizability, free associative profiling, core affect, explicit/implicit emotional drivers, etc. We need to be more intentional in developing predictive analytics that will help us demonstrate audio branding's value proposition. Even with more research that proves audio branding produces a real ROI, new studies suggest that even though there's a growing emphasis on gathering data, there's a total disregard of the data in making decisions. In a recent study, 90% of the executives surveyed said they based their decisions on data analysis, testing, and collaborative discussion. Yet in the same survey, 9 out of 10 of these executives would find a way to ignore the data if it disagreed with their intuition. A Columbia Business School study found that 91% of senior corporate marketers believe that successful brands use data to drive marketing decisions. Yet 57% are not basing their marketing budgets on any ROI analysis. Testing isn't the enemy of creativity. Bad testing (and consequently, improper data analysis) is the enemy of creativity. (Keller, S, 2013)

DR. CHRISTIAN SCHEIER

Founder, Joint Managing Director, Decode Implicit Marketing, Hamburg

Reese: Besides a lack of strategy, research and measurement, I believe there's also a lack of audio testing. We have testing partners that we've worked with to develop robust testing methodologies for measuring multiple parameters with audio assets. We believe that you can't base decisions on likeability only. Scheier: That is true. Whether you like something doesn't actually matter. You can want something without liking it. And you can like things without wanting them.

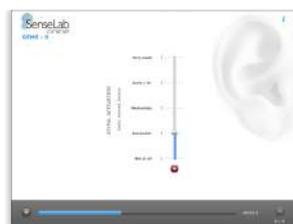
We need to tap into the “wanting” part, the part that is driving purchases. “Wanting” in the human brain happens – unlike in the chimp and animal brain – not only based on simple, functional things, like “Oh, that’s cool, I can open a bottle with this”, but also because of higher-level things based on meaning, based on semantic concepts. We pursue concepts. Humans are concept-consuming beings. We consume the notion of togetherness, of being a loving mother, father, etcetera... It sounds very philosophical, and it is, but when it comes to consuming things, it becomes quite concrete. And whatever channel I use, the conceptuality is the common denominator in the brain. I can use visual codes and auditory codes, and if there’s a mismatch between what I present to people visually, and the sound that goes with it, then it’s as if I was multiplying everything by zero. (Reese, 2015)



Listening tests for sound branding

Evaluation of sound branding solution using listening tests

The field of sound branding is evolving fast, as documented by the increasing focus on effects and benefits of exploring additional sensory modalities in marketing. Listening tests can be applied in measuring perceived emotional, as well as semantic characteristics of sound branding solutions – ensuring the best possible conditions for successful implementation in the organisation.



SenseLab continuously try to develop and make test methods more efficient e.g. using online solutions for facilitating listening tests

SenseLab offers a range of listening tests and methods for evaluating sound brand solutions. Our test methods focus on confirming that a sound is:

- Preferred (amongst alternatives)
- Congruent with brand identity
- Elicit intended emotions and feelings
- Communicating the intended meaning

Preference

Affective phenomena like preference and attitude has long played an important role in the context of sound branding. Many of the expected effects from applying music to a brand have been described from a preference paradigm mainly focusing on Classical Conditioning or the peripheral route of the Elaboration Likelihood Model.

Even though preference tests may give unclear and conflicting results [1], we generally recommend including preference tests when evaluating sound branding solutions.

Emotional profiling

In emotional profiling a set of validated tools are applied to measure the emotional profile of a sound branding solution. An emotional profile consists of measurements of core affect [3] as well as ratings on the Geneva emotional music scale (GEMS) [4].



Example results from an emotional profile using the GEMS. Each of the represent the mean score for each of the 9 dimensions of the GEMS (with 95% confidence intervals)

2.2.2 The experts: Pro's and Con's on testing.....50

Most of the experts are against testing. What is interesting is the perception about testing. Most creatives, being asked what can actually be tested, answer this with likability. Measures of preference, free associative profiling, audio/visual and audio only profiling of brand attributes, core affect, and the Geneva Emotional Music Scale seemed to be unknown possibilities. There seems to be a lack of knowledge about testing audio within the creative community.

DAVID DROGA

Founder, Creative Chairman, Droga5, New York

Droga: Before you go into production, test the audio. 100% percent, definitely. It's probably also easier to test than words on a page or visuals drawn up. (Reese, 2015)

SONAL DABRAL

Chairman, Chief Creative Officer, DDB Mudra Group, Mumbai

Dabral: In my opinion, music and audio assets are best left to instinct. When you hear something and it makes your hair stand on its end, you know you've got it right. It's the only test that matters. (Reese, 2015)

2.2.3 Audio ROI.....51

the biggest bang for your audio buck

Music/Sound are typically viewed through the lens of engagement: how it's used to emotionally engage the viewer/listener and draw them into the content.

Engagement is important, but the audio ROI grows exponentially when music/sound also communicates brand identity: the audience is not only engaged, but they recognize the brand simply by hearing it - even when their eyes are closed.

Maximum ROI can only be achieved when the brand owns the audio assets. Use of audio content not owned by the brand results in limited opportunities to build/exploit the brand's audio identity. At the very least, licensed material should be positioned in a way that allows for brand exclusivity in association and access.

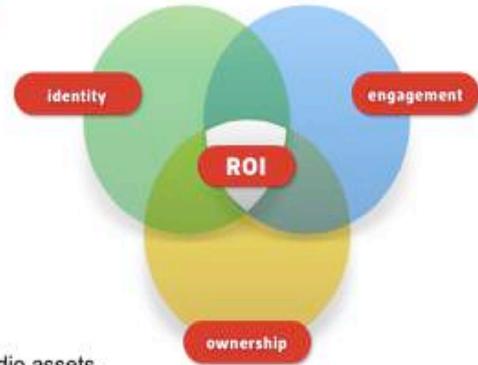


Illustration 10: The biggest bang for your audio buck

Brands and agencies largely feel at a loss when it comes to measuring audio ROI. I believe that if we get better at testing and at understanding big data, we'll be able to isolate the return on investment of music. That will make it easier to get people to think about audio in a strategic way, too. At a point where we can really read numbers, I think we'll wake up and realise that we need to spend our money much more ROI-based – and not 90% on visuals and 10% on audio.

To ask the experts:

DAVID DROGA

Founder, Creative Chairman, Droga5, New York

The more we help brands realise their return on investment of putting as much energy into the audio of a message as much as into the visuals of it, the better it will get. However, you don't want to rely too much on research. Your creation can't be too rounded, without any edge or distinction to it. You don't want to end up all looking the same. (Reese, 2015)

STEFAN SCHMIDT

Co-Founder, Creative Director, Dieckertschmidt

Reese: If I'm a client and I want to judge return on investment on a piece of music – how many extra ketchup bottles did I sell? – Is that possible?

Schmidt: I'll tell you this: Music is the only thing where the return on investment is always higher than one hundred percent. You always get more back than you put in. I may not be able to prove it down to a cent, but I guarantee you, by experience, that if you pay fifty thousand euros for a great track, the return will be at least fifty one thousand euros. Money on music cannot be wasted. (Reese, 2015)

WALTER WERZOWA

Founder, CCO, Musikvergnuegen, Hollywood

Reese: How do you evaluate what you do? It must be sometimes very hard for a client to understand why they're paying so much for three seconds, compared to a 30-second spot.

Werzowa: You can't compare it with a 30-second commercial because an ad has a shelf life; pears and apples have a different shelf life than jewels. If I can represent the philosophy of a company, in the long term, across media, this obviously has way more value than a 30-second music piece. If the mnemonic helps the company grow for the next 20 years, you could almost take the cost of a 30-second spot and multiply by 20.

Reese: But when you give them the bill, how can they judge the potential return on their investment?

Werzowa: Well, 30-second spots are generally there to sell a particular product. But mnemonics are about the master brand. The benefit accumulates, like radioactivity. Each hearing adds to the last one, like each x-ray adds to the last. Actually we saw that with Intel: before the mnemonic, Intel had consumer awareness of something like 8%, one and a half years later it was 85%. You don't have to say much more than that. (Reese, 2015)

2.2.5 Sound Design vs. Melody-based mnemonics 53

The most successful mnemonics all have 5 notes and are melody based. Reason being, our brains are simple not wired to remember sound design. They are wired to remember melodies.

JOHAN JERVØE

Global Group Chief Marketing Officer at UBS

Reese: There are a lot of automotive brands out there with sound design-based audio logos. The human brain, however, can't memorize them as well as they memorize melody-based ones. What's your take on that?

Jervøe: Sound design can help to amplify the dramaturgy of a TV spot or a film. However, as a sonic representation of a brand, a tone sequence, is much more impactful. There's a human touch to the tonality and warmth of a piano or a guitar. For a very technological brand, there's no need to add an additional reminder that it is, in fact, technological. On the contrary: It needs an extra warmth and character. And to achieve that, I would always use the sound of an instrument to make it clear that it is human, organic, and relatable. (Reese, 2015)

Sound design:

EVALUATION

SOUND DESIGN LOGO

GOOD : 66

OWNABILITY : GOOD (60)

- Sound design logos can be trademarked
- Use of "library sounds" can affect ownability

CONGRUENCY : GOOD (80)

- Can communicate rational brand attributes
- Difficult to communicate emotional brand attributes
- Can easily be manipulated to match verbal/visual cue points

RECOGNIZABILITY : GOOD (75)

- Consistent, continual use can create paired associations
- Harder to remember than melodic logos

EVALUATION

SOUND DESIGN LOGO (CONTINUED)**GOOD : 66****FLEXIBILITY : POOR (20)**

- Any change to the sound design adversely effects the audio DNA
- Can be used in other contexts beyond traditional broadcast

DISTINCTIVENESS : FAIR (50)

- Customized sounds allow for distinct creation
- Diminished by amount of sound design logos already in use in the automotive sector

ROI : FAIR (50)

- Typically cost less to produce than melodic based audio logos
- Difficult to monetize through any royalty streams
- Will build equity over time and usage

Illustration 9: Evaluation of sound design based logos

Melodic:

MELODIC LOGO

EXCELLENT : 96.5**OWNABILITY : EXCELLENT (100)**

- Publishing/Master copyrights are completely ownable by Opel
- Can be used whenever, wherever and however Opel dictates

CONGRUENCY : EXCELLENT (100)

- Communicates both rational and emotional brand attributes
- Tonality, tempo, modality, harmonic complexity, and frequency offer a wide array of creative options
- Easily used in combination with sound effects/brand voice to further align visual/verbal communication

RECOGNIZABILITY : EXCELLENT (90)

- Consistently ranks higher than sound design logos in tests
- Research demonstrates a 5–6 note motif and 2.5–3 seconds in length are most easily remembered

EVALUATION

MELODIC LOGO (CONTINUED)

EXCELLENT : 96.5

FLEXIBILITY : EXCELLENT (90)

- More flexible than sound design based audio logos
- Can be adapted for multiple touch points without losing recognizability
- Easily embedded into themes, scores and branded content (e.g. McDonalds, Coca-Cola)

DISTINCTIVENESS : EXCELLENT (90)

- Stands out from the crowd – no other melodic logos currently used in brand sector
- Enhanced by higher probability of recognition

ROI : EXCELLENT (90)

- Ownership of a copyright that can be monetized
- Hard costs offset over time through generation of royalty revenues
- Will build equity over time and usage

Illustration 10: Evaluation of melody based logos

2.3 Challenges/Problems/Misalignments..... 55

MIKI MATSUI

Chief Creative Officer, TBWA\HAKUHODO, Tokyo

To build a brand without music is like asking an unattractive man to seduce a beautiful woman without saying a word.

Most ideas are presented to a client with music he could never afford, only to take it away at the last minute and have it replaced with a sound alike. It's like promising lobster and delivering crab imitation. At the end of the day the client feels deceived, this leads to distrust on client side. (Reese, 2015)

MATTHIAS SCHMIDT

Managing Director, antoni, Berlin

The classic pitch presentation is a nice video accompanied by one of two songs:

A Beautiful Day by U2 or Clocks by Coldplay. They're mainstream, everybody likes them, and they have an uplifting spirit. Yet nobody seems to be able to afford to put them in a real ad. (Reese, 2015)

Selecting music is an arbitrary process built on likeability and gut feeling. Absence of strategy and focused decision making are the norm:

GIDEON AMICHAY

Founder, Chief Creative Officer, No, No, No, No, No, Yes, New York

Reese: But 90 percent of brands still don't have an audio DNA.

*Amichay: **Because 90 percent of brands are not doing any detailed thinking about music.** It's something they stick on at the end...It's also worth pointing out that the people driving the brand change every five minutes. Creatives come and go, marketing directors come and go. Although I do believe that the most creative people enjoy working with the history and tradition of a brand. (Reese, 2015)*

FELIX GLAUNER

Chief Creative Officer, Havas Worldwide Germany, Berlin

We need to do a better job at making brands stick out and get people's attention – even if it's by being disruptive and irritating. You see, the thing about most brand strategies is: They try to construct a brand universe around facts, not feelings. That's why music is so important. In the end, the message itself isn't key alone – it's how we're conveying it. If you want to change someone's opinion, it will get much easier if you also manage to reach his heart. And as we all know, sorry for the cliché, music is the key to the heart. (Reese, 2015)

2.4 The Decision-making Process..... 56

The decision-making process is unintentional, last minute and arbitrary:

TOR MYHREN

President, Worldwide Chief Creative Officer, Grey, New York

Myhren: I think there's a huge problem in our industry right now. Ten years ago, when the business wasn't moving as fast as it is now, everyone had more time to actually sit back and make commercials. So you'd go and hang out at the music house. You'd talk with them and bring them tracks you liked. Then you'd listen to their ideas and literally say: "Oh, I hate the violin – take the violin out." When you have different kinds of artists working together like that, it can be really inspiring and fun. But on the agency side, we no longer have that kind of time. Of course you always want the musicians to take the first crack at it, but then sometimes you want your say, to influence the direction. And unfortunately that's just not happening. There's a lot of emails. A lot of two second conversations like: "Make it more like Radiohead!" That's a negative trend – and the product is suffering from it, in my opinion. By far the hardest thing about music is selling it to a client. It's so subjective... Everyone has an opinion, everyone is an expert. I've never had a case where everyone agrees on the music. Never ever. (Reese, 2015)

MARSHALL ROSS

Vice Chairman, Chief Creative Officer, Cramer-Krasselt, Chicago

Before we decide, "Is this a good board, is this a good story?" we'll ask the creative team: "Think about the music. What does it sound like, and how is the personality of the brand expressed through that?" It's similar with food: A dish is made up of a lot of ingredients. Unless you're a chef, it's not always easy to break out the individual pieces. The frustration for people looking for musical solutions and those providing them is that gap of knowledge, the understanding of the components. They don't know how to speak about tempo or mix, minor or major chords. They just say, "I don't like it, I like it, it's too slow, it's not energetic." Reese: I think consumers want to feel part of the brand today, or have some kind of connection with it. They want to co-own it. Adopt it. Ross: And so you have to put something that's adoptable, right? Something that supersedes cold, rational evaluation. You have to create stories that are emotionally involving. And music is a huge part of that process. (Reese, 2015)

2.5 Correlation between Brand Value and Audio Behavior.....58

As the spreadsheet of the Top 100 Global Brands illustrates, there is a correlation between brand value and discipline in the audio space. The expert view on this is interesting:

DAVID DROGA

Founder, Creative Chairman, Droga5, New York

Reese: Some of the world's most successful brands have a very strong audio identity. Do you believe there's a link between economic success and the audio behavior of a brand?

Droga: Well, it completely depends. When it's done well, absolutely. But a strong audio is no substitute for having terrible visuals or terrible messaging. They all have to work together. If you look at Apple or Nike, they don't necessarily have an audio sting, but they have a general appreciation of the power of good complimentary audio. We're in the business of emotion, and attention, and there a very few things in our lives that are as memorable as good audio. I feel like it should be looked at as a whole, and how it works together as the objective of it. If it's an afterthought, then you're playing catch-up the whole time. (Reese, 2015)

ANDY PAYNE

Global Chief Creative Officer, Interbrand

Reese: A lot of big international brands have audio branding strategies in place. Do you think there is a link between a brand's level of discipline in their audio behaviour and its economic success?

Payne: Yes. Good editorship and attention to detail regarding use of music and brand, shows a brand is managing all assets for maximum effect. This should be rewarded with greater differentiation in the market and closer connection to consumers, which, in turn, should result in positive economic returns. (Reese, 2015)

2.6 How music is evaluated 59

To decide what goes on air and what not has always been a mystery to me.
Gut instinct and likeability seem to be the main points of evaluation:

CHUCK PORTER

Founder, Chairman, Crispin, Porter + Bogusky, Boulder

Reese: So how do you pick what's supposed to go on air? How do you evaluate the effectiveness of music? Is there a process?

Porter: There is a process, and I think it depends on the audience and the product. I'm old, so the music I love is unlikely to be what an audience of 19 year olds relate to. You need to find talented people who are in the demographic that you're talking to and have them evaluate it. That's the only way I know how to do it. (Reese, 2015)

DAN FIETSAM

Executive Creative Director, FCB, Chicago

Fietsam: You know, if you go back to the value question, I don't think there's that deep of an understanding of the power of audio. Though some brands have it. When the iPod work first came out, with the dancing silhouettes, it was all music driven. That was really powerful, iconic work. (Reese, 2015)

2.7 Pro's and Con's of Audiobranding.....59

The big discrepancy between saying and doing seems to prevail. The great minds of industry all say how important audio branding and music is, but are aware industry as a whole is not following through. This is the implementation gap: the intention and willingness is there, but the reality is, that it is an afterthought.

MATTHIAS SCHMIDT

Managing Director, antoni, Berlin

Reese: The main question is: can we sell more of our product thanks to the sound or music we associate with our brand? Do you believe that companies should define how they sound?

Schmidt: There's nothing more difficult to evaluate in terms of value to a brand than music. If you see how few good examples there are worldwide, in terms of recognising a company by its music, I have a feeling it's more about intuition than something you can plan. Many brands go through months of strategic thinking, workshops and evaluations, but they very rarely come up with anything that touches you. (Reese, 2015)

ALEXANDER SCHILL

Global CCO, Member of the Board, Associate Partner, Serviceplan, Munich

Reese: Do you believe brands should have a distinct sound? Should you be able to "listen" to a brand?

Schill: Definitely. After all, what exactly is a brand? Of course it's about products, but to be honest, most brands have comparable products. Can you really tell the difference between Pepsi and Coke just by tasting them? A brand is character – largely it's the character we give to a brand. And you can do a lot with music to build that character. Nobody can listen to music without reacting – if they hear heavy metal, people feel excited; if they listen to classical music, they feel relaxed. A brand should have a language, a visual appearance, and a musical style. (Reese, 2015)

CHUCK PORTER

Founder, Chairman, Crispin, Porter + Bogusky, Boulder

Reese: Should you be able to listen to a brand, in the way that Intel, Nokia and Coca-Cola have distinctive sounds? Most brands don't have a signature sound.

Should a brand be audible?

Porter: That's a really interesting question. If you can play me the first seven notes of a piece of music and it brings a brand to mind, that's probably a good thing for the brand. One great song can make a movie. At my agency, for certain types of products, music is pre-eminent. We pay a lot of attention to it. In any case, I think that when you pay more attention to the music you end up with better work. (Reese, 2015)

THOMAS STRERATH

CEO Partner, Jung Von Matt

Reese: Vodafone doesn't use an audio logo, Coca-Cola does. How important are audio logos for brands?

Strerath: I'm a firm believer of branding that focuses on content. Most brand managers, however, spend most of their time and energy on formal details, on their corporate identity – a logo, a color, and so on... they even sit down and think about their brand's touch, smell, and sound. I really doubt that consumers can keep up with that. Do your customers really recognize your audio logo and make the connection to your brand when they hear it? And even if they do: Does that automatically mean they're drawn to your brand, and become more loyal to it? I doubt that. Very few brands use audio logos that work, and by that I mean: Consumers, at the very least, accept the logo, and are not annoyed by it.

Reese: There's a huge misconception that audio branding is just about jingles. It's much more than that. It starts with a general consistency around a brand's use of audio. Most brands, however, are arbitrary when it comes to audio. Why is that the case?

Strerath: The '80s and '90s saw a big corporate design hype. But nobody thought about what a brand ought to sound like during that time. So there's a historic reason for that lack of awareness. As I mentioned, a lot of brands also tend to focus on formalities while failing to define their core idea, their mindset. German companies are particularly bad at it: We Germans are very prone to sticking to formalities, to anything you can measure. Audio is extremely difficult to measure,

hence German marketers and C-level decision-makers try to avoid it. Music and sound can trigger emotions, and that almost scares us Germans a little. We feel that we have a better control over visuals. I think that's why the entire topic of audio falls through the cracks.

Reese: Our ability to remember audio is much better than our ability to remember visuals. And, as you just said, audio is also better at triggering emotions. Do you think agencies and brands are just not aware of the power of audio?

Strerath: Yes. The latest neurological research shows that most of our decisions and brain activity are based on emotions. You can't apply logic or reason to it. And that's news to most people. They are used to performance marketing, and now they have to open themselves to a new topic: Brand worlds – new findings that require a new way of thinking in their marketing. And it can be tough to translate these findings into new decision-making processes within businesses. You are dealing with managers who usually rate investments in products, production facilities, and processes. And you have to explain to them that they need to invest in something that doesn't only trigger emotions, but is based on emotions. It's tricky. **And then we also have that lack of control and measurability of audio that makes it difficult for creatives to include audio at an early stage in the project.** That's the downside. The upside of it is that audio brings with it a certain creative freedom. It's different with the visuals. We have to become better entrepreneurs and come up with new business models. Licensing, for example. It makes sense to own master and publishing rights for my creations. And it's not just a new revenue stream that I can tap into. It's also a good indicator of how well I'm performing. If my work isn't broadcast, I won't earn money with it. And that will ultimately also lead to an improvement of the quality of my work. Music can achieve a lot, not only in regards to execution, but also in regards to strategy and analysis. (Reese, 2015)

3.1 The Case Studies

3.1.1 Case Study: Ritter Sport AG.....63

Ritter Sport: The Sound of Chocolate – An Audio Branding Case Study

Published in the Audio Branding Yearbook 2013/2014 Page 81 through Page 96

Abstract

Ritter Sport, celebrating their 100th year as one of the premier, family owned chocolate brands in Europe, commissioned iV2 to create an iconic audio branding initiative for the company. Heavily focused on strategy, design, creation, testing, and implementation, iV2 engaged both the brand and their advertising agency of record, Kolle Rebbe, in an audio branding process that yielded audio assets measurably congruent with the emotional/rational brand positioning of Ritter Sport. Highlights of the process include: a written brief distilling the core essence, values, and attributes of the brand into a series of five key observations; historical, competitive, and contextual audio audits; creation of an audio profile based on a core affect analysis of the brand; workshops to define a sonic space for the brand and foster more objective ways for Kolle Rebbe and Ritter Sport to listen, think, and communicate about sound; creation of original brand themes and mnemonics; partnering with Copenhagen based Delta Senselabs for the design and implementation of a robust, quantitative testing methodology; a “Product Sound Tool Kit” created from studio recordings of natural product sound formatted into an extensive sound library; a written audio style guide that documents and aligns multiple audio brand elements across a variety of touch points; and the continued management of audio branding assets to maximize ROI.

Introduction

1.2 Statement of Purpose

A square. A brand claim. A typography. They all add up to the verbal and visual identity of Ritter Sport, one of the premier, family owned chocolate brands in Europe.

As they approached their 100th year anniversary, Ritter Sport realized it was time to focus on creating a distinct, recognizable, and flexible audio identity that would represent their brand sonically for years to come. Along with their Agency of Record, Kolle Rebbe, Ritter Sport issued an RFP to three different audio branding agencies, ultimately commissioning iV2 to launch a robust, multi-phase audio branding initiative focused on the analysis, design, creation, testing, and implementation of an audio Identity for Ritter Sport.

What follows is a description of the methodology employed by iV2 in the development and execution of that audio branding initiative, which was ultimately selected as one of six “best practice” cases by the Audio Branding Academy and presented at their Congress in Moscow on November 28, 2013.

1.2 The Agency to Agency to Brand Relationship

While much emphasis is placed on the science of audio branding, audio agencies sometimes appear to function more as alchemists than scientists, marrying science, art, intuition, psychology, and hedonics in an attempt to give a voice to the brands who hire them. The growing body of audio branding research provides a tremendous foundation on which to build the discipline. Yet there are other intangible, even transcendent, aspects to audio branding that are much more gestalt, and must be considered within the context of the whole rather than merely focusing on individual parts.

One of these intangibles is the dynamic relationship that exists between the brand, the audio agency, and the advertising agency of record. The marriage of sound and advertising has traditionally been the domain of the advertising agency of record, which employs third party vendors to create or procure sound/music for use in an advertising context. Advertising agencies typically approach audio from the standpoint of execution, focused on how audio assets support a creative theme or campaign. In this paradigm, the audio vendor has no contact directly with the brand.

The advent of audio agencies that specialize not only in execution, but also in the strategic development, testing, and management of audio assets and audio branding initiatives, has challenged the traditional advertising agency approach to audio in the context of marketing. These audio agencies, to properly do the job of developing an audio identity for a brand, require direct contact with the brands

themselves. This relationship between the audio agency and the advertising agency can form a creative tension, often at the expense of the brand: without buy-in from the advertising agency, audio branding initiatives executed by an audio agency can be shelved or sabotaged, because they don't "Hit" the marketing agenda; in turn, without the input of the advertising agency of record, audio agencies can create audio assets that seem disconnected or misaligned from other verbal/visual assets that are at the heart of a brand's identity and marketing strategy.

iV2 understands that as important as strategy, design, creation, testing, and management is to the audio branding process, it is meaningless without a commitment to the consistent implementation of an audio branding initiative across multiple touch points. In our experience, next to a commitment from the brand itself, it takes understanding and commitment from a brand's advertising agency of record to ensure that the work of audio agencies realizes its full potential and produces the maximum ROI for the brand.

To that end, our audio agency model is designed to build a bridge between the brand and the advertising agency of record. In the case of Ritter Sport, this "intangible" dynamic between iV2, Kolle Rebbe, and Ritter Sport cannot be overestimated. While Ritter Sport was ultimately the client, Kolle Rebbe was positioned as a valuable partner in the process. The relationship provided checks and balances against our own strategy as we worked to understand the brand, its history, and its competitors. In turn, we were able to simplify and quantify a creative approach to audio that strengthened Kolle Rebbe's position with Ritter Sport. In the end, the whole was certainly greater than the sum of the parts.

1.3 Transparency and Confidentiality

Our intention is to be as transparent as possible in sharing the elements of this case study so that others can learn from our methodology. Our work for Ritter Sport is a study in "classic" audio branding. However, there is some information that is proprietary to the brand, and as such, cannot be completely shared in this publication without redaction. The information withheld will not take away from the development of this case study, but unfortunately, there are some interesting aspects of the process, particularly around the initial brand research and subsequent testing of audio assets that must remain confidential.

2. Strategy and Design

2.1 Key Brand Observations

Our audio branding initiative for Ritter Sport began with a quest to understand the essence of the brand. What is the unique, relevant promise that Ritter Sport makes to its customers? What are the emotional and rational attributes that form the brand's personality? What are the core values of Ritter Sport that must always be a part of an expression of the brand's identity?

For the first few months, we worked as detectives, uncovering everything we could find about the Ritter Sport brand. We searched online resources, from the corporate website to wikipedia to trade articles. We explored social media like twitter and Facebook to examine consumer engagement and perception of the brand. We met with brand managers and executives from Alfred Ritter GmbH & Co. KG and with creatives and account supervisors from Kolle Rebbe. We took "Field trips" to the factory and chocolate store in Waldenbuch and the Bunte Schokowelt (a boutique Ritter Sport retail outlet in Berlin). We also reviewed corporate commissioned brand profiles developed by consultants that documented and diagrammed foundational brand constructs. Along the way, we consumed large quantities of Ritter Sport chocolate, which was a particularly enjoyable part of the research.

We ultimately distilled our brand research into five specific observations that summarized the essence, identity, and personality of the Ritter Sport Brand:

- Observation One: The essence of the Ritter Sport brand is represented in its simple, pragmatic slogan, "Quadratisch. Praktisch. Gut."
- Observation Two: The Ritter Sport brand is modern and forward thinking, while still maintaining a sense of heritage and tradition.
- Observation Three: The Ritter Sport brand embraces diversity, but not at the expense of unity.
- Observation Four: Ritter Sport is a sensory experience.
- Observation Five: Ritter Sport is a lifestyle. Together, these five observations encompass the whole of the Ritter Sport brand. In addition to these

key observations, a series of key principles were developed that further defined and supported the observations.¹ Ideally, any verbal, visual or audio expressions of brand identity should be aligned with the key principles connected to these observations.

2.2 Audits

With a clear understanding of the brand essence, we then focused on a series of audio audits. Historically, we examined the brand's use of sound from the past to the present. Competitively, we explored how other brands occupied the sonic space that Ritter Sport hoped to own, seeking to uncover sonic strengths, weaknesses, opportunities, and threats along the way. Contextually, we considered all the touch points where audio could be used to increase awareness, engage consumers, enhance associations and drive purchase intent.² In conducting these audits, we considered specific sonic elements that comprise the audio identity of a brand, along with six measurable parameters that contribute to maximizing a successful audio branding initiative. The sonic elements considered as part of the audit were:

- **Product Sound:** Sound that is actually associated with an experience of the product itself.

¹ These expanded principles have been withheld for confidentiality. ² The specific findings of the audits have been withheld for confidentiality.

- **Brand Voice:** A human, vocal expression of the brand, usually represented by a voiceover.
- **Brand Theme:** A collection of sounds (e.g. music, vocals, instruments, sound effects) usually arranged into a recognizable theme that is consistently used across various audio touch points.
- **Brand Mnemonic:** A memory device, represented either on its own or embedded within the brand theme, designed to create an immediate association between the audio and the brand.
- **Advertising Sound:** Sound used specifically as part of a broadcast com-

mercial. It could incorporate product sound, brand voice, brand theme and/or brand mnemonic. Broadcast is defined as television, radio, web, mobile or any other traditional/non-traditional broadcast medium.

- Soundscapes: Audio designed to be part of a background experience: sound in the retail environment, on-hold programming, event audio, etc..
- Branded Audio Content: Audio designed to serve as both advertising and entertainment. Branded audio content is typically a consumer engagement strategy that may include downloads, events, special releases, music videos, and more.
- UX / UI: Audio designed to enhance the user experience (UX) and/or the user interface (UI) of a piece of hardware or software. The six measurable parameters included:
- Congruency: The degree to which the audio brand aligns with brand attributes and perceived identity. It also applies to how well the audio identity aligns with verbal and visual representations of the brand.
- Distinctiveness: The degree to which the audio brand presents a clear and unmistakable impression that distinguishes it from other audio brands.
- Recognizability: The degree to which the audio brand can be identified again on subsequent hearings.
- Flexibility: The degree to which the audio brand can be flexible in both its execution and implementation.
- Likability: The degree to which the audio brand is perceived to be likable by the listener, particularly upon repeated hearings.
- Ownability: The degree to which the audio brand and audio assets can be controlled, modified, and applied by Ritter Sport.

2.3 Audio Profiling

Using the understanding gained through our analysis of the Ritter Sport brand essence and its market position via our audio audits, our next step was to build

an audio profile that would ultimately provide a “sonic target” to aid in the creation/procurement of the audio assets that would comprise the Ritter Sport audio brand.

To create an audio profile for the brand, we implemented a “mapping” technique that draws specifically on the work of Thayer (1989), Russell (1980), Hevner (1936), and Schubert (2003).

By analyzing the emotional/rational positioning of the brand and finding its prime placement on an x/y axis of arousal and valence, we were able to assign corresponding musical values of tempo, modality, harmonic complexity, and pitch that aligned with Ritter Sport’s brand positioning. Additional aspects of tonality, genre, instrumentation, frequency, lyrics, and vocals further narrowed our sonic focus, allowing us to maximize the congruency between the brand’s emotional and rational attributes, as well as aligning the emerging audio identity with the brand’s verbal and visual identity.

This audio profiling technique is not only useful in maximizing congruency, but also in considering the distinctiveness of the sonic positioning of Ritter Sport in the context of competing brands. By building audio profiles based on our competitive audits, we were able to understand how to better position the Ritter Sport audio brand to create and maintain a distinctive sonic space.

2.4 Workshops

Up to this point, we have used words, charts, and graphs, to describe the emerging audio brand for Ritter Sport. In order to move the audio branding process away from pure theory and towards the creation/procurement of tangible audio assets, we next move into the workshop phase of the process.

Condensing the research, strategy, and design elements of the process into a written audio brand brief, we use the brief as a foundation to create a number of audio moodboards. These moodboards are not used to suggest “soundalike” targets, but are used instead to foster a dialogue about the sonic palette that will eventually form the core of Ritter Sport’s audio DNA.

In a workshop setting, we first present our key observations concerning the brand essence, the findings of our audio audits, and the resulting audio profile we have mapped for the brand. After discussion, we then move to the presentation of the

audio moodboards.

The moodboard portion of the presentation is designed to facilitate small group formation and decision making, drawing on the work of Tuckman & Jensen

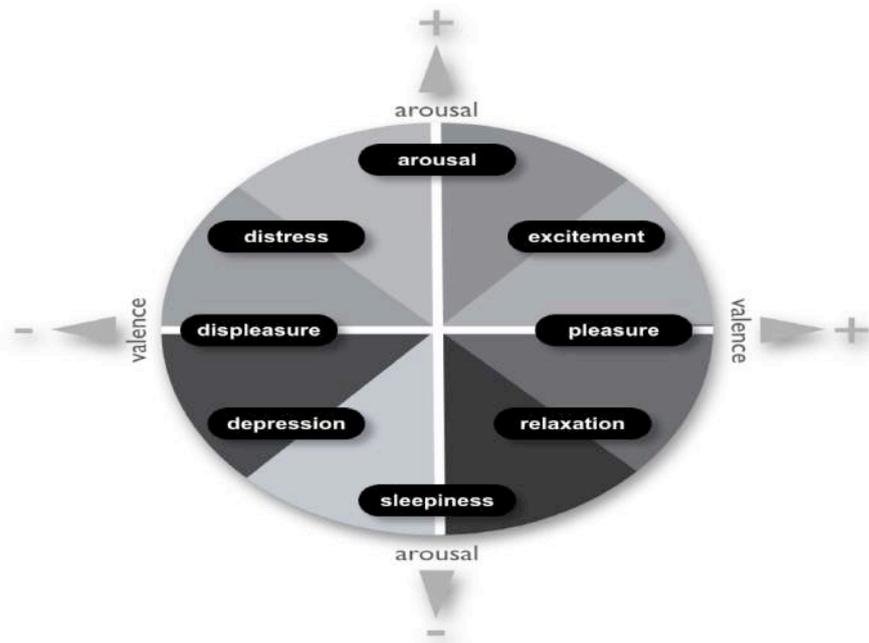


Illustration 13: Core affect mapping

(1977) and Peck (1987). More than just an exercise in “choosing a creative direction,” we have designed the workshops to foster new ways of communicating about audio, in addition to building a methodology for more objective conversations about audio and the necessary creative choices that will be made in the creation/evaluation aspects of the audio branding process. A typical moodboard workshop follows this format:

- Reviewing the established audio profile developed for the brand
- Establishing a series of ground rules that will guide the discussion
- Presentation of moods in an audio only format
- Discussion of each mood as presented
- Individual ranking of each mood based on criteria provided
- Presentation of moods again, but paired with visual content

- Discussion of each mood as presented
- Individual ranking of each mood based on criteria provided Review and consensus on audio profile and application In the case of Ritter Sport, we conducted our first guided workshop with Kolle Rebbe alone. This gave us an opportunity to gain valuable feedback about our findings and our understanding of the brand. It also gave Kolle Rebbe an opportunity to experience the process and view the results. In doing so, it became a team building exercise between Kolle Rebbe and iV2, establishing trust and providing an opportunity to address any questions/criticisms about the process Following feedback from this first workshop, we incorporated suggestions and insights from Kolle Rebbe into the subsequent workshop for Ritter Sport. Working closely with Kolle Rebbe in this manner also allowed us to approach the brand presentation as a unified team. As part of our “rules of engagement” for Ritter Sport, we mandated that the key decision makers from the brand would need to be present through the entire audio branding initiative. This allowed us to avoid creating a situation where the process would need to be explained to a higher level of management that hadn’t participated in the team building/decision making process of the workshops, ensuring that any decisions made would have the full support of Ritter Sport management.⁴

The workshop for Ritter Sport took place at the Ritter Sport corporate headquarters in Waldenbuch, Germany, following the format previously described. Following discussion and feedback, we now had a clear understanding of the foundation on which to begin building the audio assets that would form the core of the Ritter Sport audio brand.

3. Asset Creation

3.1 Assets

With our analysis complete and our design components in place, we turned our attention to creating audio assets for the brand. In considering the creation of assets, our strategy suggested the creation of a brand theme that would incorporate an embedded brand mnemonic. As the mnemonic built equity and recognizability over time, it could eventually be separated from the brand theme and exist then as a stand alone audio logo. This approach would also allow the flexi-

bility of adapting the brand theme and mnemonic to function in the context of advertising sound, soundscapes, and branded audio content.

In addition to the brand theme and mnemonic, the historical audit revealed that Ritter Sport had often featured the sounds of the opening of their unique “Knick-pack” wrapper, along with the breaking and biting of the chocolate bar. Further research revealed that there was no consistency in how these sounds were represented. In fact, they were not the authentic sound of the product at all, but “foley” style sound effects generated from stock sound effect libraries. As a result of these findings, it was decided that iV2 would create a “Product Sound Tool Kit” for Ritter Sport.

Finally, the Ritter Sport Brand Voice, which consistently spoke the Ritter Sport claim (i.e. Quadratisch. Praktisch. Gut.), would be evaluated in light of the Ritter Sport audio profile to ensure congruency.

⁴ Though over 100 years old, Ritter Sport is still a family owned brand. In compliance with our mandate that key decisions makers be present in all phases of the project, Alfred Ritter III and Marli Hoppe-Ritter, were involved with iV2 and Kolle Rebbe directly through all phases of the audio branding initiative.

3.2 Process

Multiple production teams were assembled, provided with extensive creative briefs, and commissioned with the task of producing a variety of brand themes with embedded brand mnemonics, designed as congruent, distinct, Hlexible, recognizable, and ownable audio reflections of Ritter Sport.

The essence of the Ritter Sport audio DNA was built on a six note mnemonic phrase, designed to mirror the syllables of the brand claim, “Quadratisch. Praktisch. Gut.” This mnemonic, in turn, formed the basis of a brand theme. The brand theme would serve as a vehicle to deliver the mnemonic in a repetitive format, designed to increase its recognizability. The mnemonic was designed so that it could eventually be separated from the brand theme to form a stand alone audio logo.

In addition to these assets, we created a “Product Sound Tool Kit” using actual product sounds recorded in our sound studios and formatted into an extensive sound library that could be made available to audio post professionals around the world who were tasked with creating Ritter Sport marketing content.

Ultimately, it was decided that the Brand Voice currently in use by Ritter Sport would remain, adding a level of immediate recognizability to the rollout of the new brand theme and audio mnemonic.

3.3 Workshop

Seven different theme/mnemonic options were presented to Kolle Rebbe and Ritter Sport in another audio workshop at the end of this execution phase, where they were discussed and evaluated based on the same parameters/format established in our previous workshops.

Following this evaluation, the options were further narrowed, with additional revisions and adaptations provided based on advertising agency and brand input. Ultimately, two executions of a brand theme and mnemonic were selected for the next phase of the initiative: testing.

4. Testing

4.1 Test Design/Methodology

With the choice of audio brand assets narrowed, Copenhagen based Delta Senselabs was selected to work with iV2 on the design and implementation of a quantitative testing methodology to determine which of the assets best represented the core DNA of the audio brand. Sixty German subjects were selected for testing, with demographic distributions mirroring those of Ritter Sports consumer targets. The test was administered over two days in a neutral, controlled environment, targeting measures of preference, free associative profiling, audio/visual and audio only profiling of brand attributes, core affect, and the Geneva Emotional Music Scale.

4.1 Results

Testing results demonstrated that our audio branding methodology yielded audio

assets that were highly congruent with target brand attributes/identifiers, with consistent, positive performance across all demographics. While both assets hit the desired target, testing indicated which of the assets performed best, informing the final selection of the audio assets that would ultimately form the basis for the Ritter Sport audio DNA. Figures 2-5 have been included as an example of a few of the results pulled from the final analysis of the test data.⁵

⁵ The information in Figures 2-5 is intentionally ambiguous and redacted sufficiently to maintain confidentiality.

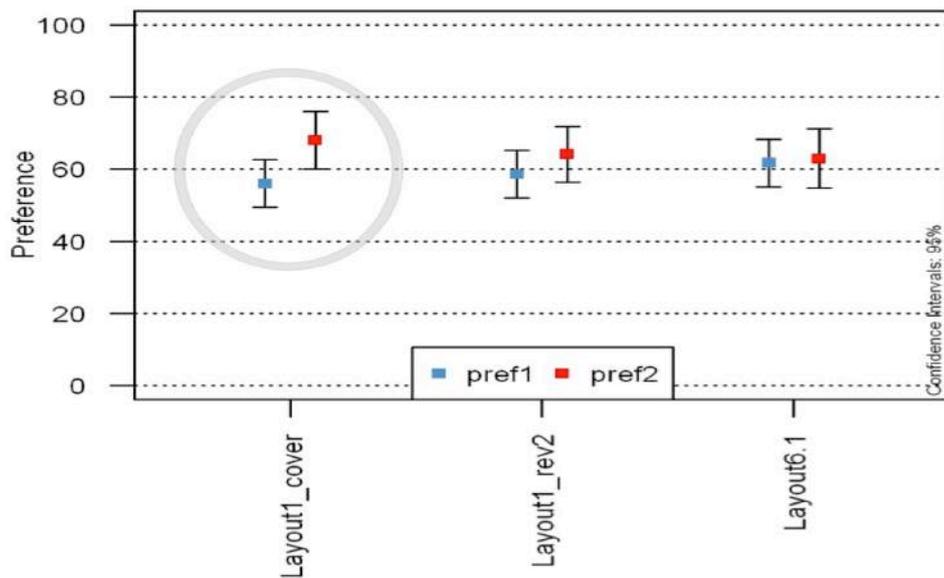


Illustration 14: Preference testing

Figure 2. Figure showing results from the preference test. The graph shows the overall shift in preference as a function of exposure over time.

3. Figure showing results from the core affect test. Note that the scale ranges from -4 to 4. All assets scored in the positive range of the scale.

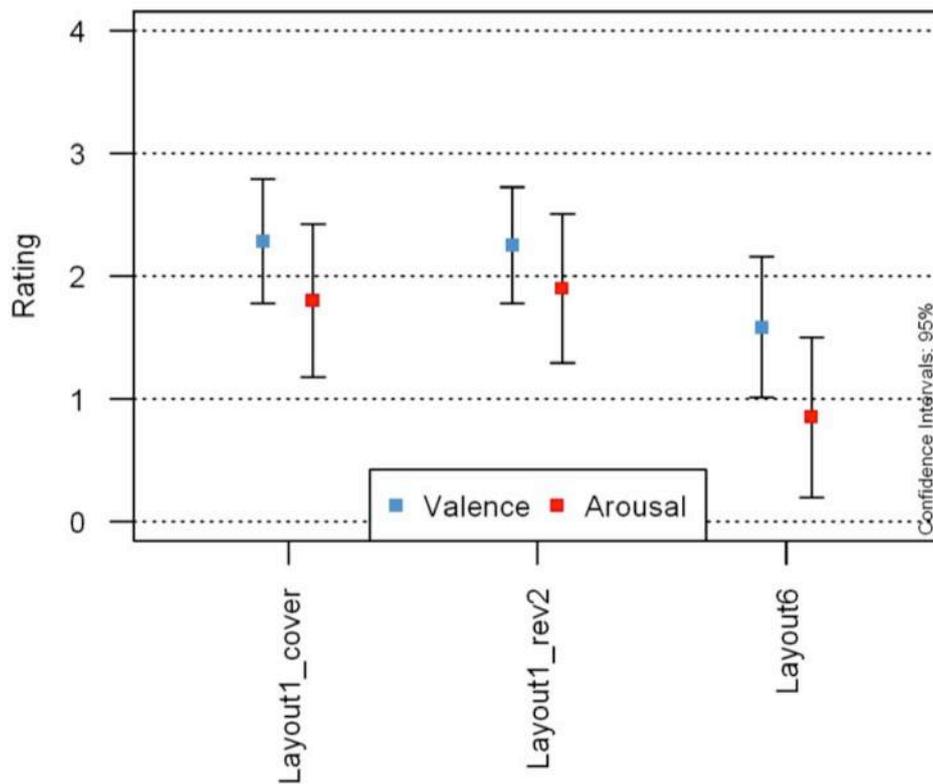


Illustration 15: Valence and arousal testing

4. Figure showing principal component analysis for one of the audio assets, applied to the categories of association with a weight given to top of mind principle.
5. Figure showing results from all assets on the 24 selected Geneva Emotional Music Scale traits (the traits themselves have been redacted from this figure).

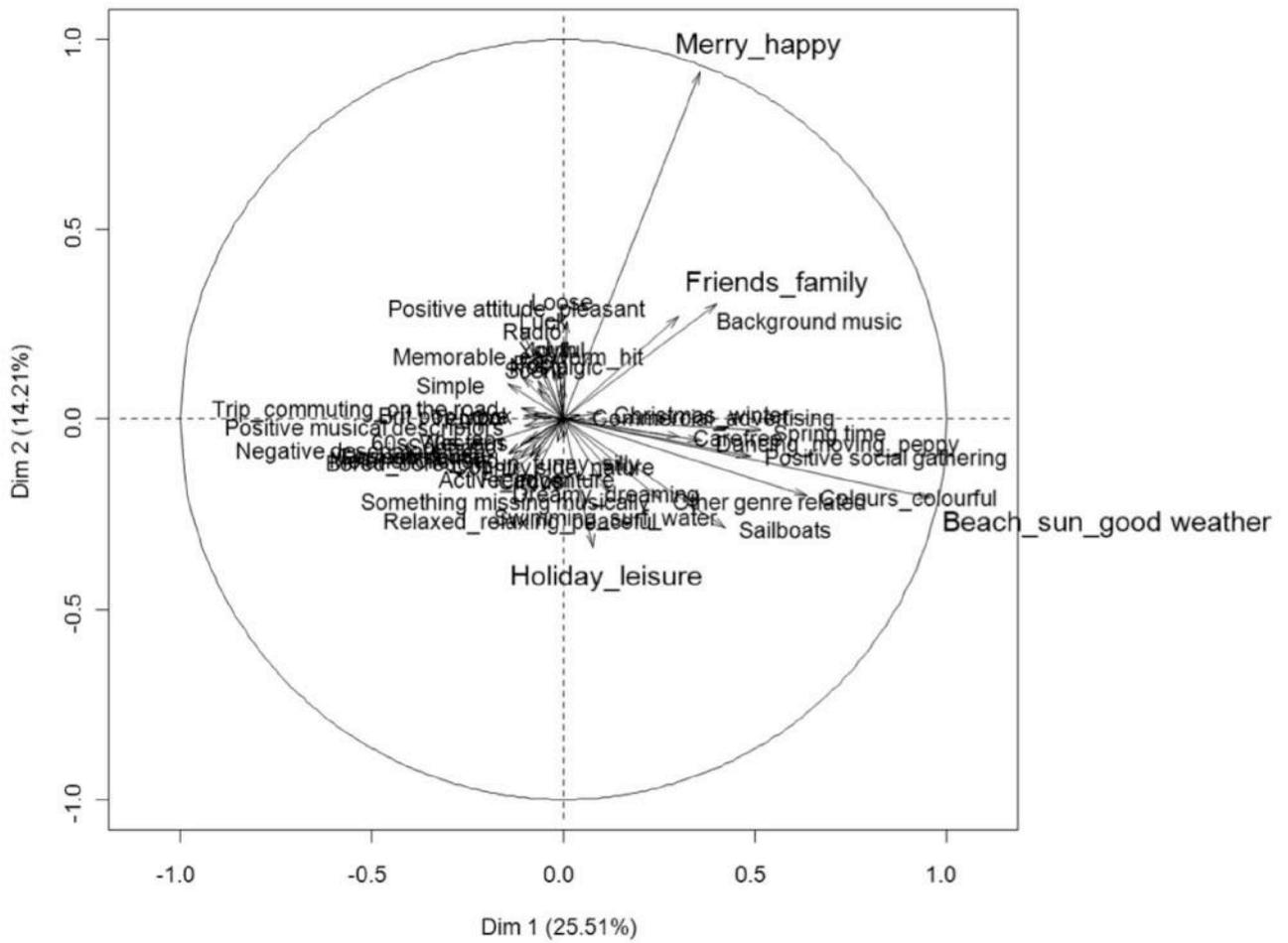


Illustration 16: Free association testing

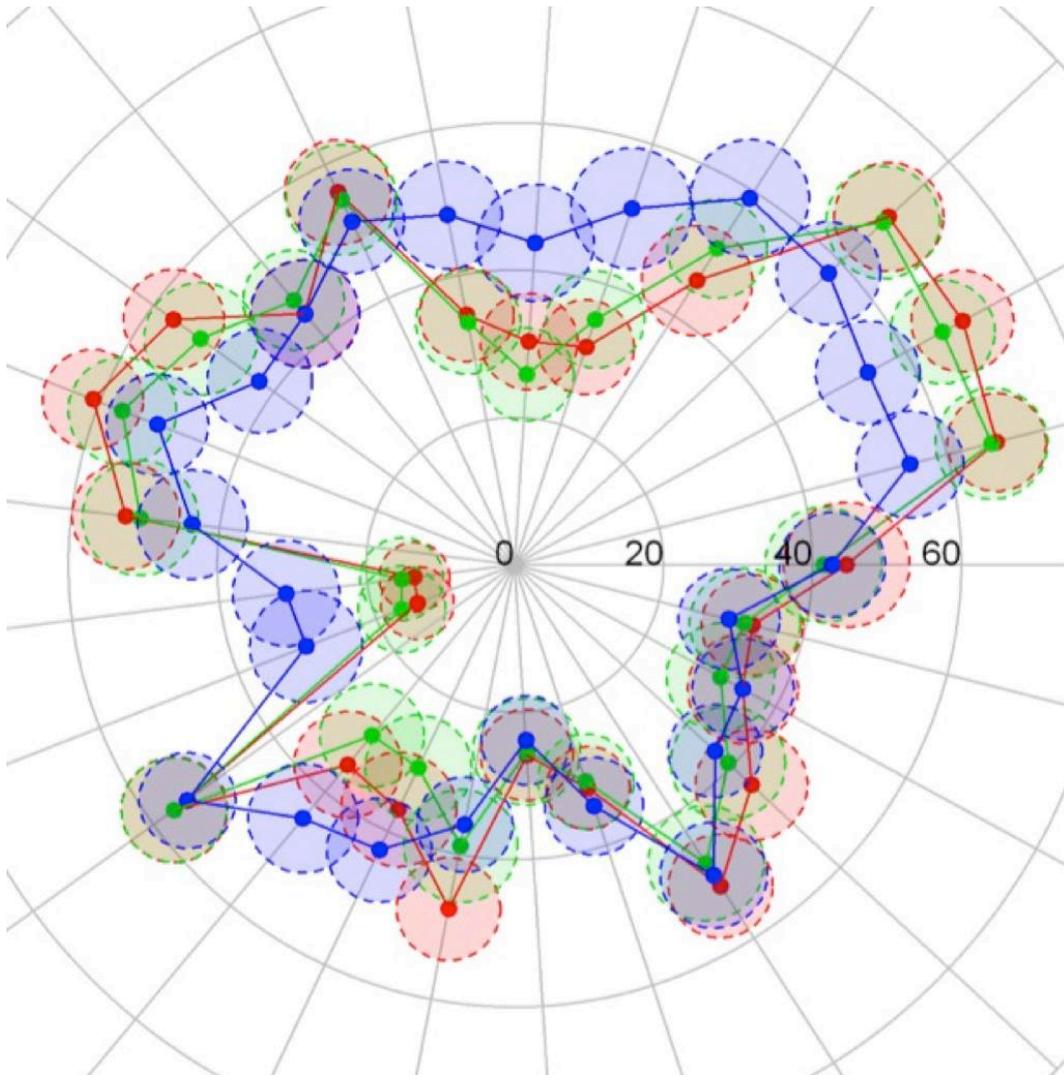


Illustration 17: Example of Spiderweb

5. Implementation

Following the testing phase and final selection of the audio assets, iV2 prepared a written Audio Style Guide with communicable, documented audio standards for the Ritter Sport Audio DNA. The style guide defines and demonstrates ways to further align multiple audio brand elements (including Brand Mnemonic, Brand Theme, Brand Voice, Product Sound, Advertising Sound, and Soundscapes) across multiple touch points.

Educational workshops were also provided for both Ritter Sport and Kolle Rebbe to inform all brand managers of the audio branding process and introduce them to the assets that form the core of the Ritter Sport audio brand.

Ritter Sport audio assets are now being implemented with long term goals in sight. As of this writing, the brand theme has been adapted to accommodate its use in a variety of contexts. Current usage includes commercial broadcasts, social media campaigns, soundscapes, cinema advertising, on-hold loops, and corporate films. iV2 continues to offer client support and consultation to help maintain and grow the audio brand into the future.

5. Results

In the end, the initial brand analysis by iV2 crystalized the essence of the Ritter Sport brand in a way that not only defined parameters for the creation of the Ritter Sport audio brand, but for their brand communication as a whole.

Our design centric approach maximized creative exploration and fostered objective decision making. Testing results demonstrated the value and accuracy of our process, yielding objective data that informed further fine tuning of the audio assets.

iV2 created an atmosphere of trust and teamwork that transcended the traditional model of “agency/vendor” relationships. This collaborative approach ensured a more integrated implementation of the audio brand across multiple marketing platforms, creating unique opportunities to utilize the Ritter Sport audio brand.

This process of analysis, design, creation, testing and implementation has provided Ritter Sport with the audio assets and strategic foundation necessary to establish a successful audio brand. Further testing is necessary to measure the effectiveness of our audio branding strategy over time. In the meantime, the commitment of Ritter Sport, Kolle Rebbe, and iV2 to maintain and manage the Ritter Sport audio brand will help ensure that the audio brand will be used as consistently as possible, as often as possible, and in as many contexts as possible. (Keller, 2013)

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3.1.2 Case Study Ehrmann AG.....79

Ehrmann is one of the largest, family owned dairy processing corporations in Germany, with worldwide sales totaling over one billion dollars in a market that is both competitive and segmented.

While Ehrmann enjoys a healthy marketshare, market analysis revealed that consumers are more familiar with individual Ehrmann products than they are with the Ehrmann master brand itself.

iV2 was engaged to help solve this problem sonically, creating an audio identity that would unite the Ehrmann product brands under a single sonic signature, while still allowing each product to maintain a distinctive voice of its own.

Our analysis suggested a two fold approach: develop an embedded brand mnemonic that could function an audio reflection of the Ehrmann master brand, and then embed that mnemonic in a series of brand themes that matched the audio profiles of individual Ehrmann products.

We launched an audio branding initiative with the brand and their advertising agency of record that encompassed strategy and design, audio asset creation, testing, and implementation/management of the resulting audio brand assets.

As a result of our process, Ehrmann products now have a distinct sonic identity that emphasizes the master brand, while still maintaining congruency with the unique qualities of the individual product offerings. The Ehrmann audio brand assets are being implemented globally, across multiple touch points.

In the end, we not only helped Ehrmann find a voice... we helped them sing.

Process:

Context:

Ehrmann is one of the largest, family owned dairy processing corporations in Germany, with worldwide sales totalling over one billion dollars. Ehrmann offers a wide range of products sold in over 40 countries around the world.

iV and iV2 are audio branding agencies based in Nashville, Tennessee and Frankfurt, Germany. Adept at blending art and science, we help our clients navigate the strategy, execution and evaluation necessary to maximize their use of audio in branding and advertising.

Challenge:

While Ehrmann enjoys a healthy marketshare, market analysis revealed that consumers are more familiar with individual Ehrmann products than they are with the Ehrmann brand itself.

Ehrmann and their Munich based advertising agency of record, Heye, sought to increase awareness and engagement with the Ehrmann master brand, without undermining the benefits of distinct brand categories.

Ultimately, iV2 was engaged to offer a sonic solution to the problem, creating an audio identity that would unite the Ehrmann product brands under a single sonic signature, while still allowing each product to maintain a distinctive voice of its own.

Strategy:

Overview: Our initial analysis suggested a two fold approach: develop an embedded brand mnemonic that could function as an audio reflection of the Ehrmann master brand, and then embed that mnemonic in a series of brand themes that matched the audio profiles of individual Ehrmann products.

Listening: The process began by listening to the brand. Interviews with key decision makers at Ehrmann, their advertising agency, and their consumers were conducted. We dug deep into psychological profiles, vision statements, marketing strategies, and demographic metrics.

Audits: A series of historical, competitive and contextual audits helped us discover sonic strengths, weaknesses, opportunities and threats.

Parameters: With a clear understanding of the Ehrmann brand and its market position, we focused on six measurable parameters that would help us translate brand attributes and identifiers into audio elements: congruency, distinctiveness, recognizability, likability, flexibility and ownability.

Audio Profiling: Analyzing the emotional positioning of the brand and using core affect profiling, we were able to extrapolate corresponding musical values that aligned with Ehrmann's brand positioning. This allowed us to maximize the congruency between the brand's emotional and rational attributes, and align the emerging audio identity with the brand's verbal and visual identifiers.

Audio Mood Workshop: Moving the process from the theoretical to the practical, audio examples were selected to serve as "audio moods." These moods were presented as part of a listening workshop that fostered more objective ways for both the advertising agency and the brand to listen, think and communicate about sound.

Asset Creation: Production teams were assembled, provided with extensive creative briefs, and commissioned with a two-fold task: produce a brand theme that matched the audio profile of Almighurt, the most popular product in Ehrmann's yoghurt category, and develop an embedded brand mnemonic that could function as an audio reflection of the Ehrmann master brand.

Internal Asset Evaluation: A wide range of themes/mnemonics were created and presented in a second audio workshop, where they were discussed and evaluated based on the six measurable parameters. Following this evaluation, the options were narrowed further, with additional revisions and adaptations provided based on agency and brand input. Ultimately, two executions of a brand theme and brand mnemonic were selected for testing.

Quantitative Testing: The brand mnemonics were tested for recognizability, likability, cued recall, consensus meaning and benchmarked against other iconic brand mnemonics. Brand themes were tested for preference, free associative profiling, audio/visual and audio only profiling of brand attributes, core affect, and the Geneva Emotional Music Scale.

Results

Brand Mnemonic: The sonic signature of the Ehrmann master brand was built on a six note melodic phrase, designed to mirror the syllables of the brand's German claim: "Keiner macht mich mehr an." It was designed to be embedded within other musical compositions or product brand themes, or to function as a stand alone audio logo.

Brand Themes: Audio profiles were developed for Ehrmann's yogurt products. Individual brand themes were built on the core motif of the six note Ehrmann brand mnemonic. This approach allows products to maintain a recognizable sonic identity of their own, with the Ehrmann audio mnemonic remaining recognizable across all the product categories.

Brand Voice: In addition to brand themes, a unique brand voice

(i.e. voiceover) offered a further way to distinguish the various products.

Audio Style Guide: An audio style guide, along with ongoing training for Ehrmann and its agencies, helps ensure the consistent development and application of Ehrmann's sonic identity. Subsequent discussions and decisions about brand audio are now more efficient, focused, and meaningful.

Conclusion: The new Ehrmann brand themes and embedded brand Mnemonic are being implemented globally across multiple touch points, including on-hold and phone messaging systems, ringtones, and in soundscape adaptations for special promotions and events.

Additional brand themes are under development for other products in the Ehrmann brand family. The Ehrmann brand mnemonic continues to offer a recognizable sonic signature that connects each of the products sonically to the master brand.

Test results have confirmed that the audio branding assets aid recall, are highly congruent with brand attributes, and have a significant impact on purchase intent.

<http://www.ivaudiobranding.com/cases/ehrmannsupportingmaterials/index.html>

This link takes you to a streaming website where you can experience a few examples of Ehrmann audio branding assets. Assets on the link include:

Brand Mnemonic: Six note mnemonic executed as a stand alone audio logo. **Almighurt Brand Theme (TVC):** Most popular product. Conveys attributes of naturalness, simplicity, positivity and joyfulness, built around the six note mnemonic.

Grand Dessert Brand Theme (TVC): Dessert product. Conveys attributes of sophistication, passion, sensuality and indulgence, built around the six-note mnemonic.

Mixim Brand Theme (TVC): Product launched in the US in 2014. Conveys attributes of originality, creativity, colorfulness, pleasure and smoothness, built around the six-note mnemonic.

Ringtones: Two examples of ringtones built from an adaptation of the six note mnemonic. **On-Hold:** Example of a corporate on hold message using the brand theme and mnemonic.

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5. Appendix A / Literature review.....87

Introduction:

The main literature is written about audio branding or specifically about why and how audio logos work. **"Hearing, Remembering, and Branding: Guidelines for Creating Sonic Logos" (Vijay Kumar Krishnan Palghat, University of Cincinnati, Ph.D Dissertation, 2009)** is to my knowledge one of the best dissertations written on the subject, because of it's WTP (willingness to pay aspect). There is very little research out there on why most brands still fail to build audio equity or monetize their audio assets correctly, in other words exhibiting audio behavior which destroys brand value.

A majority of businesses fail to recognize the importance of audio branding and consistency. Nowadays, audio is a rather neglected aspect in corporate branding strategies.

Most brands are inconsistent: They lack a clearly defined audio identity. Which is surprising, considering that audio branding has grown into a discipline of its own - one that goes far beyond the traditional "jingle production." The exponentially growing digital world now features such an immense bandwidth of audio touch points that businesses can pick from a universe of options of how they want to be represented sonically.

Audio branding allows brands to speak with their own voice, become memorable, build trust, and influence buying behavior.

A study by Martin Lindstrom and Millward Brown found that, while 41% of consumers rate sound as a key element of brand communication, only 12% of marketing budgets are devoted to it. (Lindstrom, 2005)

Fundamental questions: How does my brand sound? Who am I sonically?

Visual and verbal branding are the building blocks of most businesses' advertising strategies. Brand managers pursue them in a disciplined and highly professional way. That includes the creation of entire brand worlds, the development of

brand values and brand visuals. The colors, the logo and the brand environment are meticulously defined and can be adapted for all media, and they can often boast a high recognition value. At the same time, however, the potential of audio branding is completely underestimated. 80 percent of all brands disappear once consumers close their eyes.

There are a number of reasons for that. Companies often simply lack the relevant expertise and hand over their audio branding strategy to decision-makers without the necessary training. Consequently, decisions around audio turn into a last-minute, intuitive and campaign-specific affair that fails to have a lasting effect. Audio is treated as a tactic tool, not a strategy. “How exactly does my brand sound?” – that initial, fundamental question is rarely asked.

Audio branding as a financial asset

According to the inventor of Intel’s famous audio logo, Walter Werzowa, the brand Intel used to have a recognition value of only 8% with its consumers before the jingle was implemented. Just eighteen months later, that number had risen to 85%. Continuously successful brands treat their audio identity as a financial asset and include it in their balance sheet.

Brands that are memorable to their consumers can have a trust-building effect that increases the brand’s value on the stock market. On an international scale, the brands that commit to their audio branding strategy perform better than those that don’t: Coca-Cola is an audio brand, Pepsi isn’t. McDonald’s has an audio logo, but Burger King doesn’t. Businesses that invest in strategic audio branding instead of wasting money on licensing expensive music tracks can expect a long-term increase of their return on investment (ROI).

Scientific analyses are at the heart of audio branding

While it is common practice for businesses to make decisions in relation to music, scoring and sound purely based on intuition, the discipline audio branding follows a scientific approach. As a first step, the audience’s response to the brand’s historical sonic representation is analysed. What follows is the actual development of the brand’s audio identity based on the brand’s “audio DNA”, its

sonic genotype. The brand's history, its core values and the people who have shaped the brand identity over the years are as important in defining the "audio DNA" as the brand's entire marketing strategy, its target audience, and its competitive environment.

The results of this process are tested through market research. With the help of mood boards that represent the brand values sonically, the brand's audio profile is developed. Each sound a brand makes at every touch point with the consumer has to be based on its "audio DNA": Here's exactly what the brand sounds like.

Sonic memory influences buying behavior

A very important aspect is also the congruency between audio and visual branding. The psychologists Dr. David J. Hargreaves and Dr. Adrian C. North discovered that brands with music that matches their identity are 96% more likely to be recognized than brands that pay no mind to it.

One of neuroscience's most important findings for the advertising industry is that consumers reach their buying decisions on a largely subconscious level. By making use of their sonic memory, brands can achieve a change of behavior in their customers. Brands cannot afford to sound arbitrary anymore.

What have the community of scholars argued?

1. The implementation of an audio logo can increase brand value (i.e. willingness to pay) by 17%.

Page 70. *Managerial Contributions*: Study 1 demonstrates a strategic outcome flowing from sonic branding in showing that willingness-to-pay can be systematically influenced through appropriate design characteristics for a logo. That is, sonic branding is a strategic revenue enhancement tool. It could also increase value to the firm in optimizing branding costs. For instance, Microsoft incurred a licensing cost of \$12 million for the song by Madonna "Ray of Light," to launch Windows XP (Krasilovsky and Shemel 2007). Further, a 30-second spot may cost anywhere between \$250,000 for a moderately popular program to \$705,000

for a top program such as *American Idol* (Krasilovsky and Shemel 2007). Although, awareness, familiarity and likeability can be achieved with sufficient repetition through classical conditioning, these levels of investments underscore the need for optimal designs. As these studies demonstrate, several differential outcomes obtained with just two exposures.

Page 79. Despite this strategic appreciation for sonic branding, dependence on musicians' subjective opinions continues. According to Steve Ball, Microsoft Corp., musician Robert Fripp was recruited to design the four-tone Windows Vista start-up sound and the effort took eighteen months (Linn 2006). Although industry captains, notably technology and auto sectors, have begun to incorporate sonic branding in their branding strategies because they see the strategic value in sonic branding, there is implementation ambivalence due to lack of research-based design guidelines in this area. It appears that there is a general reluctance to commit investments relying on anecdotal solutions provided by the mushrooming sonic branding industry.

This dissertation addresses this managerial need by offering a comprehensive definition and outlining a conceptual framework and five empirical studies to jump start research on sonic branding. Whereas this is a relatively new area of investigation, we expect these to be refined further as the propositions developed here meet investigation. Over time, findings in this stream could enable the marketers to make better-informed sonic branding decisions and to lean on musicians for execution rather than branding strategy. I also come back to the refrain that the auditory domain is relatively underrepresented in consumer judgment contexts. Research in this area would extend the context of consumer judgments. After all, branding is not an activity that takes place in silence. Thus, sonic branding is an essential and somewhat ignored piece, to the development of the branding literature.

In conclusion, given that slogans are branding devices, guidelines from this research should reduce the precarious dependence of marketers on musicians (Bruner 1990), and provide for greater precision over sonic branding.

Page 69. Conventional applications of sound in branding are **tactical** and lean on classical conditioning theory by repetitive pairing of sound and brand to create desired associations. In contrast, sonic branding leans on processing fluency

theory leveraging sound as information in and of itself. Often such auditory information is nonverbal and nonlinguistic.

"Hearing, Remembering, and Branding: Guidelines for Creating Sonic Logos" (Vijay Kumar Krishnan Palghat, University of Cincinnati, Ph.D Dissertation, 2009)

Krishnan, Vijaykumar, James J. Kellaris, and Timothy W. Aurand (2012), "Sonic Logos: Can Sound Influence Willingness To Pay?" Journal of Product and Brand Management, 21(4), 275-284.

As my study shows, is that gut feel of creatives prevails. Dependence on musicians' subjective opinions continues. We need to rethink our decision making process and become more Brandcentric.

2. 85% agree that music can change their mood....

An in-depth study carried out by WPP and Universal in the UK three years ago looking at 'Brands & Bands' stated that 'more Britons would rather be stuck in a lift with John Lennon than Winston Churchill or Martin Luther King'. An odd statistic to test perhaps, but an indication of how powerful and influential music and musicians are in 21st century Britain. This is perhaps not surprising as Music is something that most people love; that no one dislikes and that touches everyone throughout their lives. The same study found that people's senses, their brains and their bodies can all be penetrated and deeply affected by music. It can manipulate heartbeats and links our emotions with what our senses perceive; 61% agree that music makes them feel different physically; 85% agree that music can change their mood and 88% agree that music reminds them of special places in their past. So it's no surprise that brands are keen to harness and engage with this powerful music connection.

A 2008 piece of research by WPP cited the eight principles for successful partnerships between bands and brands. These are:

1: Co-creation

The best relationships are equal partnerships, and music is no exception. Truly inspiring creative ideas emerge from a two-way street of joint creativity and a

leap of faith together. Embrace this, and the results will be all the better for it.

2: Authenticity

For any initiative to be meaningful to the consumer it must be true to both the brand and band, and done with integrity. Consumers need to see your soul.

3: Innovation

Today's consumer space is way too fast for me-too ideas. Bold innovation is now the cost of entry in this arena. Dare to be different.

4: Contribution

Give and you will be rewarded. Whatever you do needs to make a positive contribution to the music loving public.

5: Interactivity

Another cost of entry. If customer interaction isn't intrinsic to your idea, then you will just be shouting into a vacuum. Communication is a two way street these days.

6: Delivery

It's easy to take ownership of good ideas in a cosy meeting room. But do you have the conviction and know-how to put the plan into action further down the line?

7: Longevity

As we know, brand building is not a one-year hit. It takes a long-term commitment and proper dialogue to forge the right relationship between brands and music, and ultimately, brands and consumers.

8: Consumer Knowledge

The best ideas rarely come out of thin air. If your plans aren't grounded in solid, insightful consumer knowledge, you're on dangerous ground. Make sure it makes sense.

Conclusion

It is clear that music is an extraordinarily powerful part of most people's lives and with careful strategic and brand planning it can be a powerful promotional platform for brands who need the lessons of relevance and engagement. The hope is that through a solid music strategy brands can create 'music equity' which is the long term commitment to incorporating music as the framework for their marketing.

“Bands and Brands: How Music Communicates with People”

WPP/Universal, 2008 – more from this link:

<http://futureliving.blogspot.com> and also here:

<http://www.wpp.com/wpp/marketing/reportsstudies/bandsbrands/>

Our decision-making process needs to change from throwing colour against a wall and see what sticks – shotgun approach to a strategical holistic approach that keeps congruency with Brand Values at check. This can only happen if Audio Standards are in place. Solid Brand Management needs clear and transparent Standards with which to communicate sonically. Audio Standards which have been agreed upon and become the basis of a decision making process. Reinventing the wheel on every piece of Audio Communication is neither smart nor effective. The reality is, that it is a mostly time intensive frustrating and stressful process for agency producers. Everybody seems to be an expert. Senior agency producers agree, Music is a weapon in our arsenal, but the way we are using it, is suboptimal to say the least.

We've always done it this way is becoming a dangerous and costly proposition. We are leaving too much money on the table.

3. A study by Martin Lindstrom and Millward Brown found that, while 41% of consumers rate sound as a key element of brand communication, only 12% of marketing budgets are devoted to it.

Marketing isn't working today and new products are failing at a disastrous rate. most advertising campaigns do not register with anything distinctive. In the consumers mind most products come across as interchangeable commodities rather than powerful brands.

The combination of visual and audio stimuli delivers a 2+2 = 5 impact.

(Foreword Brandsense by Philip Kotler, 2005)

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As smell is connected to memory, so sound is connected to mood. Sound does in fact generate mood. It creates feelings and emotions. A love movie isn't nearly as emotional if you watch it with the sound off. Sound can inspire joy and sadness in equal measure.

Like our other sense organs our ears are extremely well designed. They serve two very important purposes. Besides hearing sounds our ears maintain our balance.

The sound originates from the motion of an object just like the vibrations of a drum. This motion sends vibrations or soundwaves through the air in the same way that ripples form a pond. The outer ear funnels these vibrations into the ear canal, where they move by a process is similar to Morse code until they reach the eardrum. This sets off the chain of vibrations. The eardrum vibrates against the three smallest bones in the body, moving the sound through an oval window into a labyrinth, a maze of winding passages. At the front of the labyrinth is a coiled tube resembling a snail's shell. Here the 25,000 receptors pick up signals and send them to the brain, and so we hear. Balance is controlled at the end of the labyrinth.

It appears that the loss of hearing is worse than loss of sight. For example in the letter she wrote in 1910 Helen Keller set the problems of deafness are deeper and more complex if not more important than those of blindness. Deafness is a much worse misfortune. For it means the loss of the most vital stimulus - the sound of the voice that brings language, since thoughts arise and keeps us in the intellectual company of men.

Page 22

In fact studies have shown that in many cases people remember the Intel wave (Audio Logo) better than the (Visual) logo.

Page 23

I'd even go so far as to say that the perfect utilisation of audio has not yet been achieved.

Consider this. When you open a bottle or cans of soda as a distinct sound no one has thought to brand this. Then there is Microsoft's start up notes. Yet Microsoft changes them every time they release a new version of their operating system.

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In the art of selling perception, building brands requires building perception. Nothing more nothing less. Creating the perfect perception requires the perfect sensory appeal. The aim is to help you revitalise your brand by evaluating and optimising every dimension that contributes to the perception of your brand.

Page 54

Brands the world over underestimate the value of sound.

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Hearing is passive and listening is active. The sound of your brand should target both, the hearer and the listener, since both are equally important in influencing purchase behavior. While hearing involves receiving auditory information through the ears, listening relies on the capacity to filter, selectively focus, remember and respond to sound. We use our ears to hear and our brains to listen. Sound is emotionally direct and so it should be considered a powerful tool.

The way of brand sounds should never be underestimated, because it can often be the deciding factor in the consumer's choice. More than 40% of consumers believe the cell phone sound - that is, the sound of its ring - is more important than the phone's design.

Page 74

The notion that sound can actually influence the purchasing decision has been pretty much ignored

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Brands will have to stand out, assert uniqueness, and establish identity as never before. Traditional advertising channels will continue to hold true but will have to exist alongside nontraditional channels which are mushrooming as fast as technology permits. Airwaves and cyberwaves are gridlocked with so many messages that it's hard to find a voice in the jam.

How much longer will marketing departments be prepared to pay 10 times more for advertising space which is 10 times less effective and it was 10 years ago?

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Predictions: Over the next ten years, sensory branding will be adopted by three categories of industry:

1. The sensory pioneers: Automobile manufacturers and pharmaceutical companies will lead the way in sensory focus and innovation over the next decade.

Trademarking components that builds loyalty and avoiding expiring patents will become the main drivers.

2. To the sensory adopters:

The telecommunications and computer industries are both fighting for definition differentiation in their commodity driven businesses. They are most likely to look at the automobile and entertainment sectors for inspiration.

3. The sensory followers: A broad collection of industries including retail from FMCG and entertainment are more likely to follow than lead. These industries often work with smaller budgets, have less of a margin to play with and perhaps more importantly- are dealing with a less competitive picture than the sensory

adopters.

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The pharmaceutical industry has reached a point where the protected patented period is insufficient to earn back the very high cost of research and development. As such they need strong loyalty building features to bond with the consumer in order to extend the shelf life of their products.

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Sonic branding is about to enter the next-generation of sensory branding. Sonic logos will be incorporated into packaging that will sound branded tunes when opened. Non-branded sonics are already in operation at the Hong Kong airport. Just as the escalators there tell you when it's time to step off, so a voice will let you know when the next check out will be available in the supermarket. Technology has the means to create sonic showers. A sonic shower is a narrowly delineated space where you can hear sound. The moment you step out of its invisible field, the sound is no longer audible.

Brand Sense: How to Build Powerful Brands Through Touch, Taste, Smell, Sight and Sound (Martin Lindstrom, 2005)

His study of 41% of consumers rate sound as a key element of brand communication, only 12% of marketing budgets are devoted to it is one of the central themes of my thesis. He makes a great point, why the process is flawed. Any business that does not spend ROI based, will go bankrupt. His view into the future is realistic, I find. His point, why Brands need to stop being arbitrary and start being intentional in their use of Audio is great.

4a. ROI Is Dead. A New Metric Is Needed for Customer Relationships

The concept of return on investment came to prominence in the mid-20th century when marketers entered the age of mass media and large campaigns, and they began demanding to know the impact their ads were having on awareness and sales. We are well into the second decade of the 21st century, and I would suggest that the era of ROI has come and gone, primarily because of the digital revolution that launched some 15 years ago. Through digital channels, we have powerful tools that can create highly personalised and emotive relationships between a brand and a consumer. Marketers want to know even more about how effective their marketing is and its impact on customer relationships. A new met-

ric is required in today's complex ecosystem. I call it ROE² (return on experience x engagement). ROI is a short-term measure of specific, individual campaigns. The more comprehensive ROE² represents a longer-term, holistic measure of consumers' total brand experience and their level of engagement. Experiences shape how consumers feel about brands, including factors such as service, quality of products and amenities. Engagement involves actions the consumer takes: visiting a website, posting an online review, opening a marketing email, referring the brand to friends and family, clicking an ad or downloading a brand's mobile app. These are not one-off actions -- especially downloading a brand app, which is evidence that the consumer has invited the brand to be a part of his or her life.

Starbucks is a perfect example of a brand that understands ROE² and uses technology to enhance the in-store experience and drive customer engagement and loyalty. Enabling customers to accumulate rewards via a mobile app or loyalty card and cash them in for a free drink of their choice is a brilliant use of ROE², as is the coffee retailer's tie-in with iTunes in which any customer can use a Starbucks code to download a song for free. Still, Starbucks' in-store experience is its foremost appeal.

Legacy retailers like Radio Shack have had to play catch up. With big-box stores such as Walmart and online retailer Amazon capturing much of the electronics business, Radio Shack tried to reinvent and change with the times by moving into the cell-phone arena with little success, especially when cell-phone carriers opened their own stores and provided a better customer experience.

Advertising has always needed to appeal to consumers' emotions as the most rudimentary form of engagement, and that has not changed. In fact, its importance increases in driving brand and business outcomes using the ROE² equation. Emotions actually play a more significant role in purchase behavior than price and convenience, especially in the grocery aisle. Think about it: The prospect of going to a Whole Foods or Trader Joe's has made grocery shopping an engaging and even enjoyable experience, in which price is not likely to be a primary driver of customer engagement.

ROE² is especially relevant to the hotel and hospitality industry. We analyzed

thousands of data points for 3,000 personal and business travellers. In this consumer category, how a hotel aligned with a customer's personal values was the most important factor in brand loyalty (as well as loyalty programs) and the key driver of profits.

When customers had high, positive responses to a hotel brand's experiential attributes, such as how well they thought properties and guest rooms were maintained, quality of bed and pillows, ease of check-in and friendly and responsive staff, the lift to that brand and business equity exceeded 100%, regardless of the price of a room. Using insights from customer data, a hotel brand would be wise to invest in experiences that will drive the highest emotional response. But it's important to have well-designed measurement programs in place to produce key diagnostic information to guide those investment decisions.

There's a point at which a customer's positive or negative experience is so strong that it can transcend the rational aspects of a brand (e.g., quality, price, service). That's why creating and guiding the customer experience is so important. Experience creates emotion, emotion fuels engagement and both together impact brand and business outcomes.

That's why ROI is dead. Long live ROE².

ROI Is Dead. A New Metric Is Needed for Customer Relationships - Advertising Age 27/03/15 09:57By Andy Frawley. Published on March 04, 2015.

<http://adage.com/print/297426>

Well-designed measurement programs as I say in this thesis are key to becoming more strategic and intentional in our choices. Measuring pure Roi on music only is always going to be difficult, because of the amount of variables involved. I also think that need to make us aware over and over, that information does not change purchase behavior emotions change purchase behavior. Experience creates emotion, emotion fuels engagement and both together impact brand and business outcomes.

4b “How to evaluate as objectively as possible the benefits of a sonic branding strategy through the usage of non-financial measures?”

To summarize the answer to the sub-question, and what became apparent from

the literature review, is that there is not one non-financial performance measurement framework that can be applied universally. A number of non-financial measures were discovered, which could be useful for evaluating sonic branding performance, but no industry preferences were found aside from ROMI and ROMO measures. Keeping in mind the theoretical part of this thesis, the following conclusions can be made. ROMO is a valuable non-financial measure. Goa's and Clark's, as well as the value chain models are usable depending on the project as long as the limitations are kept in mind. Also the lack of well-established non-financial measurement systems imposes valid problems. First of all, it is challenging to choose non-financial measures that support the strategy. Secondly, it is challenging to choose right measures to track the implementation of the strategies. Finally, in the case of simultaneous marketing strategies linking the results to the investment is especially challenging due to aggregated results.

In other words, the measurement selection process needs to be a dynamic one and the selected measures need to be used to serve a well-defined purpose. In order to avoid these pitfalls it is important to make sure the strategies are aligned, the measurement has to be as subjective and effective as possible, and the measures need to be linked to value. Having said that, and as a final criticism towards non-financial-based measurement systems, it seems that the most ideal way to measure a sonic strategy from a client perspective would be to adopt a well-balanced mix of financial and non-financial measures and avoid the pitfall presented by the limitations of non-financial measures.

Master Of Science Thesis of: ANNA KAARINA SCHNEITZ 1574284 Evaluating Sonic Branding Performance: How Strategy Improves the Value of Sonic Assets

UNIVERSITA' COMMERCIALE "LUIGI BOCCONI" MILAN GRADUATE SCHOOL (2013)

Strategy informs our execution. But how do we know we've hit the target? Audio Branding is as much a science as it is an art. So we test - we research - we evaluate we adapt - and we continue to evolve. Clients insist on testing, and decisions are made that impact creative choices. When it comes to audio, the tension between testing and creativity is usually the result of inadequate testing methodologies. Most testing places an emphasis on Likability/Preference metrics. This is

an important measure, but it is often the *only* measure. It tells you nothing about congruency, recognizability, free associative profiling, core affect, explicit/implicit emotional drivers, etc. We need to be more intentional in developing predictive analytics that will help us demonstrate audio branding's value proposition. Even with more research that proves audio branding produces a real ROI, new studies suggest that even though there's a growing emphasis on gathering data, there's a total disregard of the data in making decisions.

In a recent study, 90% of the executives surveyed said they based their decisions on data analysis, testing, and collaborative discussion. Yet in the same survey, 9 out of 10 of these executives would find a way to ignore the data if it disagreed with their intuition.

A Columbia Business School study found that 91% of senior corporate marketers believe that successful brands use data to drive marketing decisions. Yet 57% are not basing their marketing budgets on any ROI analysis.

Testing isn't the enemy of creativity. Bad testing (and consequently, improper data analysis) is the enemy of creativity. (Keller, 2013)

5. The Effects of Musical Fit on Consumers' Ability to Freely Recall Related Products

The numbers add up. People are 42% more likely to remember a commercial when the music matches someone's expectations for a brand, 25% more likely to like an advertisement. 39% less likely to remember a specific brand's ad when the music didn't fit (versus no music at all) 20% less likely to purchase from a brand with music that didn't fit (versus no music at all). Previous studies concerning musical fit have indicated that music can increase the amount consumers spend or the items that they select. In addition, this study demonstrates that musical fit is able to prime consumers' memory for particular related items. This study supports the largely untested claim of previous studies that musical fit operates by activating knowledge of the world and raising the salience of associated products.

For instance, the use of very literal lyrics (e.g., Aretha Franklin's *You make me feel like a natural woman* in an advert for shampoo) might not appeal to a market segment that perceives itself as sophisticated. Along similar lines, the present

research did not test the possibility that high degrees of *incongruity* between products and music may also prime recall of the former, by for instance causing deeper processing (see Heckler & Childers, 1992; Houston, Childers, & Heckler, 1987). We might also note that while such a possibility exists from a theoretical perspective, such effects should not be attempted by practitioners, given existing evidence which shows that high levels of musical incongruity are disliked by people in commercial (North & Hargreaves, 1996a) and other (North & Hargreaves, 1996b) contexts.

These findings may have implications for retailing and advertising alike. Department stores and supermarket may, for example, use music to cue shoppers to consider certain product categories or to visit certain sections of the store which sell those products. With regard to advertising, there is of course typically a delay between exposure to advertising and actual purchasing, and musical fit might be one means by which advertisers can ensure that their product is recalled during the intervening period. Similarly, it might be possible for an advertiser to use musical fit to draw consumers' attention to one particular aspect of a product that gives it an advantage over an otherwise similar competing brand

The Effects of Musical Fit on Consumers' Ability to Freely Recall Related Products

JOANNE P. S. YEOH[1] Music Department, University Putra Malaysia

ADRIAN C. NORTH School of Life Sciences, Heriot Watt University, United Kingdom

North, Mackenzie, Law. *Journal of Applied Psychology*, 2004.

We cannot afford making music choices that are campaign centric alone and ignore Brand Values. 100% of all Brands have Styleguides or Brand Books. The amount of ages dedicated to Audio in 80 % of cases is zero. So decisions are made without any of this knowledge in mind. This destroys Brand Value I think. Really great point of congruency, well said! Cannot add more to this.

6. Earworms

All of us have experienced the involuntary, helpless mental replaying of songs or tunes, or snatches of music we have just been exposed to, by chance, even, perhaps, without ‘listening’ consciously. We call such tunes ‘catchy’—and they are sometimes referred to as ‘earworms,’ for they may burrow into us, entrench themselves and then perseverate internally hundreds of times a day, only to evaporate, fade away, in a day or two, perhaps to be followed by the next earworm. This often meaningless perseveration is quite unlike voluntary musical imagery, and unlike the involuntary musical imagery that may be evoked by a sight, a sound, a word, with some significant, though often unconscious, association (although this may then turn into a earworm). Perseverative music has much more the character of a cerebral automatism, suggesting cerebral networks, perhaps both cortical and subcortical, caught in a circuit of mutual excitation. I do not think there are comparable phenomena with other types of perception—certainly not with visual experience. For instance, I am a verbal creature myself, and though sentences often permute themselves in my mind and suddenly surface as I am writing, I never have verbal ‘earworms’ comparable with musical ones.

The power of music

Oliver Sacks *Clinical Professor of Neurology, Albert Einstein College of Medicine New York, USA*

DOI: <http://dx.doi.org/10.1093/brain/awl234> 2528-2532 First published online: 25 September 2006 © The Author (2006). Published by Oxford University Press on behalf of the Guarantors of Brain.

Our ability to remember music is phenomenal. We remember with such accuracy without training and that we do for our entire life. We admire people with eidetic memories. But with music we all have eidetic memories, otherwise we couldn't remember hit songs even after 40 years of not hearing them or in late stages of Alzheimers disease.

7. How Music Sounds May Not Be as Important as How It looks

When it comes to music, what we see may be even more important than what we hear.

In a recent study published in the (Proceedings of the National Academy of Sciences, Dr. Chia-Jung Tsay 2013) had participants predict the winners of musical competitions based on recordings — some audio-only, some videos with audio, and some silent videos. The results were surprising: Participants who saw vi-

deos, even without sound, were able to identify the winners at a significantly higher rate than those who only listened to the music.

Tsay, who holds Ph.D.s in both organizational behavior and music, was inspired to conduct the study based on her own experiences at elite musical competitions. “I found that depending on what type of evaluations were used — whether it was live rounds or audio recordings that had to be submitted — the results might vary widely,” Tsay reported. “My intuition was that there was a much more sophisticated role for visual information.”

It’s not just a matter of tone-deafness or training: Tsay’s results stayed consistent from laypeople to highly trained professional musicians. “What this suggests,” says Tsay, “is that there may be a way that visual information is prioritized over information from other modalities. In this case, it suggests that the visual trumps the audio, even in a setting where audio information should matter much more.”

Tsay theorized that viewers were tuning in to factors like passion and engagement, but it’s possible that subtler biases were in play as well. In 2000, Harvard economist Claudia Goldin and Celia Rouse of Princeton found that when orchestras held blind auditions, in which musicians play anonymously from behind screens, the number of women who advanced from preliminary rounds increased by 50 percent—and the number ultimately hired increased severalfold.

Tsay’s study determined that visual input has a distinct impact on how we experience and evaluate music. The next step is to determine why—whether and to what extent neurological predisposition interacts with social biases, conscious or otherwise.

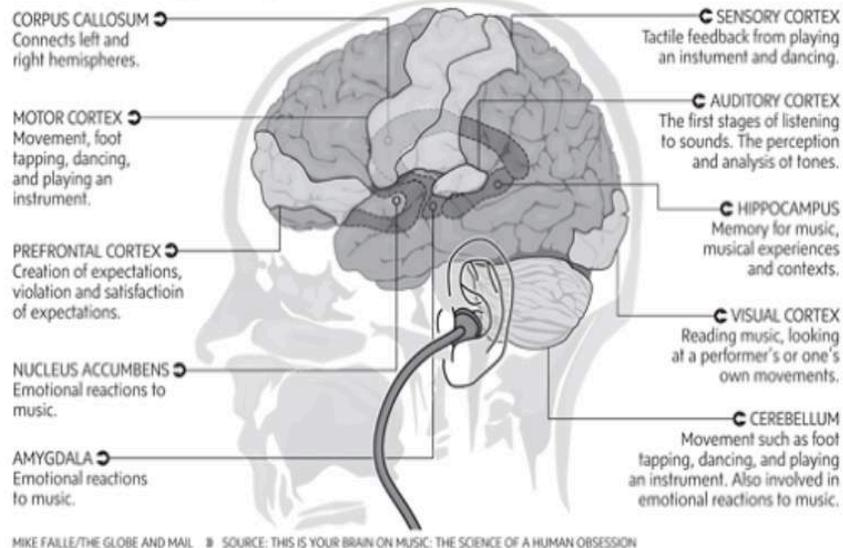
(Proceedings of the National Academy of Sciences, Dr. Chia-Jung Tsay 2013)

8. The same brain system that controls our muscles also helps us remember music, scientists say.

When we listen to a new musical phrase, it is the brain's motor system — not areas involved in hearing — that helps us.

Music on the mind

When we listen to music, it's processed in many different areas of our brain. The extent of the brain's involvement was scarcely imagined until the early nineties, when functional brain imaging became possible. The major computational centres include:



In a study of couples who spent time getting to know each other, looking at each other's top 10 favorite songs actually provided fairly reliable predictions as to the listener's personality traits.

HAPPY/SAD MUSIC AFFECTS HOW WE SEE NEUTRAL FACES:

We can usually pick if a piece of music is particularly happy or sad, but this isn't just a subjective idea that comes from how it makes us feel. In fact, our brains actually respond differently to happy and sad music. Even short pieces of happy or sad music can affect us. One study showed that after hearing a short piece of music, participants were more likely to interpret a neutral expression as happy or sad, to match the tone of the music they heard. This also happened with other facial expressions, but was most notable for those that were close to neutral.

OUR MUSIC CHOICES CAN PREDICT OUR PERSONALITY

Something else that's really interesting about how our emotions are affected by music is that there are two kind of emotions related to music: perceived emotions and felt emotions. This means that sometimes we can understand the emotions of a piece of music without actually feeling them, which explains why some of us find listening to sad music enjoyable, rather than depressing. Unlike in real life situations, we don't feel any real threat or danger when listening to music, so we can perceive the related emotions without truly feeling them—almost like vicari-

ous emotions. Remember what we've heard, researchers reported at the Society for Neuroscience meeting in New Orleans last month. The findings suggest that the brain has a highly specialized system for storing sequences of information, whether those sequences contain musical notes, words or even events. But the discovery might never have happened without The Beatles, says Josef Rauschecker of Georgetown University (2012).

This research is really important, because I believe that by knowing what music a consumer likes to purchase, their behavior can be predicted. This will end up leading to a much more defined procurement process with brands and music in the future.

“Sonic Branding strategy adds value to a brand’s sonic assets”.

A survey conducted by a Swedish sonic branding agency in 2008 outlined the core problem of Sonic Branding, and worked as a catalyst for this thesis. The survey discovered that, 97% out of 70 global brand managers interviewed believed music could improve and strengthen their brand. In addition, 68% of the interviewees agreed that music could be used to build a unique and coherent brand. However, only 40% had made efforts to identify their brand’s sound, and 20% had used sonic logos. Without going any further, it could be concluded that these managers were only paying lip service, yet, there is more to the story. For almost 40% of the interviewees the problem existed in the difficulty of measuring the value gained from the invested resources. Bottom line is that in business numbers speak louder than words (iV interactive, 2011).

Another study conducted in Leicester University gives us valid reason to study sonic branding performance measurement systems, and work on building a tool set to enable managers to measure the benefits. According to this study, brands that use music that is aligned with the brand identity are 96% more likely to be remembered by the consumer, than the brands that use ‘unfit’ music or no music at all. The same study demonstrated that consumers who recalled, understood, and liked the music the brands were using, were also 24% more like to purchase the brand’s products (Simmons, 2005).

After the literature review, Return on Marketing Investment (ROMI) was found to

be a useful measure, but tends to be somewhat broad, and most importantly, based partly on financial data. ROMI is also challenging to calculate because of aggregated elements. However, perhaps the most useful measure found was ROMO (Return on Marketing Objectives) that allows focusing on objectives other than sales and profit. Nevertheless, the limitation of ROMO is that the investment has to be directly linked to the marketing objective.

Based on the literature and the case studies it can be confirmed that a well-designed strategy can increase the value of sonic assets. Coherent strategy creates better value for stakeholders, and more importantly enhances the brand. Going back to the research question, which was whether a well-executed strategy could increase the value of a brand's sonic assets, the conclusion was that as long as the strategy is aligned with the corporate message, and supported other marketing efforts, the outcome would entail a value increase in sonic assets as long as the client owned the assets. In other words, the answer to the assigned research question was straightforward and left little room for speculation, because the components of a successful strategy, i.e. what makes a strategy a successful one, was omitted from the scope of this study as it is highly subjective and exceedingly broad to be discussed in detail.

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Anna, really brings it to the point, especially once it comes to congruent music choices.

Results and conclusions

The results of my studies show, that there may in fact be potential success factors within *all* phases of sonic branding. When analyzing which success factors potentially may be of greatest importance, I have been able to conclude some of them as the following: Knowing your *identity*, i.e. knowing *who you are* before trying to convince consumers of who you are, through sonic branding. Conducting a *deep* and *thorough analysis*, prior to engaging in the creation of a sound

identity; investing *sufficient enough of resources* for this to be made possible. Understanding that certain core values, when translated into music and sounds, may lie very close to being perceived in a *completely different*, and perhaps greatly undesired way. Reaching *internal* conviction within companies, of the reasons for a certain sound identity's components and attributes. Enabling a sophisticated marriage between *sonic* and *visual* attributes; creating the sense of overall aesthetic appeal. *Reviewing* and perhaps *modifying* a company's sound purchasing strategy; in so saving much resources and increasing chances of a unified sound identity. Assigning a *special task force* in larger enterprises, devoted to the challenge of unifying its sounds.

Title: The components of successful sonic branding – A music marketing study of how to effectively reinforce the perception of brands by the creation of sound identities

LUND UNIVERSITY Business administration, graduate level, 15 University

Author: Niklas Andersson, 810309 (2009)

More proof on the value proposition of audio branding.

Reese: Most brands are extremely disciplined visually and verbally, but very arbitrary when it comes to audio. And that's despite the fact that some of the most successful brands out there – brands that are among the Fortune Ten – follow rigorous audio style guides. So why is it that only these few brands pay attention to their audio identity, when audio is so closely connected to a brand's economic success?

Scheier: I think at the core of it are two aspects. One is that the implementation and management of a brand's audio identity doesn't only require discipline, but also a certain capability. That, in turn, affects other aspects of brand building, or brand building in general, and it's why there's a strong correlation between market success, or brand equity, and strength in the audio space. The second, more important aspect revolves around why it's so hard for brands to find their voice. There seems to be a misconception about audio: It is seen as an icing on the cake, as a means to make things a little nicer and more likeable. Audio is not considered a driver of any sorts. But what is audio really capable of activating in

the brain? That's where we can resort to neuroscience. What has often been overlooked is that music is a type of language. **Music, or sound in general, is capable of activating semantic areas of the brain – pretty much the same areas that are active when someone speaks to you.** In fact, quite a lot of scientists see music as a precursor of language, evolutionally speaking. You can activate semantic concepts through sound, and brand values *are* semantic concepts – “inspiration”, for example, or “escapism”, anything you would like your brand to convey beyond factors such as trust and personality. **If marketers realize that sound is more than a device to activate emotions, but rather a type of language with which the essence of your brand can be conveyed, only then will they gain a better grasp on the value of audio.**

Reese: I believe that besides a lack of strategy, research and measurement, there's also a lack of testing for audio. We have testing partners that we've worked with to develop robust testing methodologies for measuring multiple parameters with audio assets. We believe that you can't base decisions on likability only.

Scheier: That is true. Whether you like something doesn't actually matter. You can want something without liking it. And you can like things without wanting them. We need to tap into the “wanting” part, the part that is driving purchases. “Wanting” in the human brain happens – unlike in the chimp and animal brain – not only based on simple, functional things, like “Oh, that's cool, I can open a bottle with this”, but also because of higher-level things based on meaning, based on semantic concepts. We pursue concepts. Humans are concept-consuming beings. We consume the notion of togetherness, of being a loving mother, father, et cetera... It sounds very philosophical, and it is, but when it comes to consuming things, it becomes quite concrete. And whatever channel I use, the conceptuality is the common denominator in the brain. I can use visual codes and auditory codes, and if there's a mismatch between what I present to people visually, and the sound that goes with it, then it's as if I was multiplying everything by zero.

Reese: A recent Millward Brown study found that 58% of consumers list sight as the most important sense in brand communication, while 41% list sound as the most important sense. Yet when examining marketing expenditures, brands de-

voted only 12% of their resources to communicating to consumers through audio. Where do you think this is coming from?

Scheier: There are a few reasons for that. One is the so-called implementation gap. A lot of time is spent on brand strategy development - what type of values do we as a brand want to be attached to, what are the trends, which consumer segments do we want to address, and so on – but then you are facing the execution issue. The potential of executing your brand values with a high level of discipline is underestimated. That also applies to the visual space, but even more so for sound. A second aspect touches upon what I mentioned earlier: It is difficult for people to grasp that sound is an excellent carrier of semantic information. Your consumers do not read strategy papers, so you need to encode the semantic concept across several sensory channels – not just through visuals, but through audio, through touch, and so on – so that it can be de-coded on the consumer's side. A third reason is that we need to get away from the common misconception of the right brain/left brain model. We have learned that the right brain is emotional and creative, and that the left brain is rational and text-based. This model is at the root of why most people don't use audio despite acknowledging that it is important. Why do people really buy a certain product? Science would answer: You buy because you want to achieve a goal. You want to wash your clothes, so you buy detergent. You want to get from A to B, so you buy a car. But obviously, there are more reasons for why you buy a certain product, and these are goals on a higher level that you're also pursuing. You buy a brand that stands for a value that's important to you, for example the concept of "sharing". Or you want a brand that not only provides you with soap, but with a soap that activates the concept of caring for your family. It's not about emotions and ratio. We need to have a discussion about what the semantic concepts are that we need to trigger. If we have that discussion, audio cannot be an afterthought. (Reese, 2015)

Reese: Your decisions have increased Telekom's brand value substantially. And return on investment isn't always calculated in hard cash, but in click rates, for example, or in purchase intent factors.

Schwinger: Well, we tend to give our input, and if that input isn't taken to heart at every touch point, all the way to our customer service agents – if the value-added chain is interrupted at any point – we'll know. We measure the "brand fit" factor.

And if that drops at any point, our alarm bells start ringing. I wouldn't be able to tell you how much our revenue decreases if the "brand fit" dropped by three percent. For me, the mentioned factor 3.9 is decisive. And it's a great tool to have when we're dealing with our sales department – they're the ones who want hard facts

Schwingen: I believe that if you want to trigger a certain emotion, audio is a much better tool than video. After all, why can I enjoy listening to a song over and over and over again, when I get bored after watching a film a couple of times? I listen to a piece of music, and I immediately have images in my head. If we discuss a new project, the first thing we think about is the music. We never say, "Look, just finish editing the video first and don't spend all the money on that, because at the end we need to slab some sort of music on it." We don't think that way. Music is very important to us.

Reese: Do you ever analyze the return on investment of music in your brand communication?

Schwingen: Not music specifically, but we do analyze the brand factor. We interviewed 20.407 people from all of Europe and found out that respondents who really understood our brand concept "Life is for sharing" were 3.9 times more likely to pick our brand over others. We have defined our brand mission – Telekom is not just a company that provides society with infrastructure, or with network and bits and bytes. We really want to be seen as a trustworthy partner in people's lives. It's our goal to make people understand we want to enrich their lives and make things easier for them. And we're on the right way. Only last week Brand Finance published the Global 500, and the survey showed that we've reached the highest brand value in all of our history. We're the second most valuable German brand, after BMW.

Reese: Can you talk a little bit about your decision-making process?

Schwingen: We follow a clear guideline of six so-called "creative commandments". They're all questions that we ask ourselves before we kick off a new project. The ideas we come up with have to match with our values and have to have the desired effect. Is the idea based on creating or enriching a memorable mo-

ment? Is sharing a natural element of the experience? Does the communication feel authentic? Does it provide an enabling role for the brand and the products that are being featured? Can the idea be executed through the required channels to guarantee an appropriate production value? And, maybe most importantly, are you proud of the creative, so that you'd recommend it to others? Quite a lot of brands offer haptic products, things you can touch – but we really sell hot air. How can you turn hot air into something you can touch? You have to stage it, you have to create an experience around it. It's my responsibility to show people that we're not just a commodity, but that there's a good reason why we're in people's lives – that we have a true *raison d'être*. (Reese, 2015)

6. Appendix B / The condensed experts' views on each question.....111

6.1 Audiobranding – the overlooked revenue stream

The experts' view

THOMAS STRERATH

CEO, Partner, Jung von Matt

We have to become better entrepreneurs and come up with new business models. Licensing, for example. It makes sense to own master and publishing rights for my creations. And it's not just a new revenue stream that I can tap into. It's also a good indicator of how well I'm performing. If my work isn't broadcast, I won't earn money with it. And that will ultimately also lead to an improvement of the quality of my work. Music can achieve a lot, not only in regards to execution, but also in regards to strategy and analysis. (Reese, 2015)

HEINRICH PARAVICINI

Founder, Chief Creative Officer, Mutabor, Hamburg

In today's very diverse and fractionated media, music can help brands succeed. Brands are slowly taking the place of big music labels. They have the power to raise artists and make them famous. Maybe brands are the new record companies. (Reese, 2015)

ROB REILLY

Global Creative Chairman, McCann Worldgroup, New York

Reese: I think you can compare ads to music in that distribution was much simpler back then. There was a lot less competition for our time.

Reilly: Sure – and you know somebody asked me a question the other day about music. They said: “Do you think musicians are selling out by becoming part of brands?” And I was like: “Have you bought a record lately?” I think for musicians it makes perfect sense. Consumers can get music for free, or very cheap, they can get it on Spotify. So for musicians, sales are not paying the bills. And when brands sponsor tours, or when musicians put their music on commercials, I think everybody knows why. People used to admire brands for “not selling out”, but now I think they’re aware of the problem. The model has changed. (Reese, 2015)

JÉRÔME DE CHAUNAC

Global Chief Creative Officer, Havas Sports & Entertainment, New York

Reese: I know that Coca-Cola bought a minority share in Music Dealers. Why is that the case? How does that work?

De Chaunac: Coca-Cola maintains strong partnerships with institutions like the Fifa World Cup or the IOC, partnerships with a long-term focus. And Coca-Cola also has a lot of partnerships in the world of entertainment, which have been more one-off – gaming, music, cinema - but they’re interested in creating more value in that field in the long run. That’s why they invested in Music Dealers – through which they now have access to a library of close to 20,000 artists from around the world that they can tap into at any time. Music Dealers use an algorithm to help identify what it is exactly they need. With a few keywords from a brief, they can enter their criteria into a search engine, and end up with a list of potential artists they can approach and work with directly. Either they take something the artist has already done, or they ask them to work precisely on the brief. That’s also how Coca-Cola ended up creating their mnemonic – da, da, da, da, da (hums) – which is now part of their audio DNA. (Reese, 2015)

DAN FIETSAM

Executive Creative Director, FCB, Chicago

Reese: How do you value, in terms of when you buy a licensed track, the credibility transfer: the fact that the artists or the band might make the brand more successful? How much is a piece of music worth?

Fietsam: You know, it's a really interesting question, because one of the most fascinating dynamics about our industry is this oftentimes very uncomfortable collaboration between money and creativity. It's really illustrated by what you're asking right now. Because at the end of the day if a piece of music makes your work more beautiful — how do you monetise that? Or how do you place a value on that? How do you say it moved the brand X amount— what's it worth to the brand? (Reese, 2015)

1.7 Should Audio be treated with the same discipline as visuals?

The experts' view:

SUSAN CREDLE

Global CCO, FCB, New York

Reese: Should audio be treated with the same discipline as visual and verbal branding? Should brands have an audio style guide - just like they have a visual style guide?

Credle: The times I have worked with brands on audio signatures, I have never regretted it. However, you must give yourself the freedom to use or not use when appropriate. Many times I have seen people shy away from audio branding because they fear it will become a cumbersome asset. If you are writing the audio style guide, give yourself the freedom to apply where it makes sense. (I can't wait until we have this same discussion about smell.) (Reese, 2015)

JACQUES SÉGUÉLA

Founder, RSCG, Vice President, Havas, Paris

It's now about forty years ago that I created the position of an "Audio producer" as an equivalent to the "TV producer". There's no hierarchy, both fields have the same drive and the same talent. So yes. Audio and visual should be treated with the same discipline. (Reese, 2015)

1.7.1 Should Brands have Audio Standards/Styleguides?

The experts' view:

ALEXANDER SCHILL

Global CCO, Member of the Board, Associate Partner, Serviceplan, Munich

Reese: Every brand seems to have a visual style guide, while very few have audio style guides. Should brands clearly define and commit to an audio style? Seeing as that would facilitate strategic branding such as audio product placement, why do still so few brands do that?

Schill: Probably because it's hard to make a commitment. But it's true that the smaller the playground you have to play on, the better it is for the brand, because it's easier to get your communications in line. That's why I believe in strong rules. It's always surprising to me that so few brands know the language they speak, for instance. So what you're saying makes sense to me. A "soul" brand is very different to a "rock" brand. (Reese, 2015)

MARSHALL ROSS

Vice Chairman, Chief Creative Officer, Cramer-Krasselt, Chicago

Ross: I think good brand stewards wouldn't overlook the power of an audio style guide. We did that for AirTran Airways – we made sure it was not United: The musical signature was very distinct, incredibly consistent, and as rigorously defended as the art direction. (Reese, 2015)

BRITTA POETZSCH

Global Creative Director, Ogilvy & Mather, Düsseldorf

Reese: Would it help you as a creative if there were audio standards for every brand that you worked on?

Poetzsch: Sounds like a rhetorical question to me! (Laughs.) Yes, that would definitely help. You're given a frame, but it's still your job to draw the picture inside the frame. You can still choose your colors, metaphorically speaking.

Reese: So you would welcome a certain set of rules for the way a brand should sound like?

Poetzsch: Yes. It's similar with the visuals, actually. Sometimes you're working on a brand with a very defined corporate brand design, and as a creative you might feel a little handcuffed at first. But you have to see it as a challenge. It's an art to work with these rules and fill them with life.

Reese: Absolutely. Telekom are very disciplined at executing their audio brand strategy. So which brand would you hypothetically prefer to work with? Vodafone or Telekom?

Poetzsch: I do like my executional freedom. But I generally prefer having a clear set of rules, a frame, that I can use as guidance – a dance floor that I can move on. That dance floor has to have a decent size though. (Reese, 2015)

HEINRICH PARAVICINI

Founder, Chief Creative Officer, Mutabor, Hamburg

The more a brand uses digital channels like YouTube and so on, the more important their determination in all things audio will become. But the solution can't be to just have a classic audio logo. It has to be more holistic. It's important to link a certain style of music to your brand, for example. (Reese, 2015)

SONAL DABRAL

Chairman, Chief Creative Officer, DDB Mudra Group, Mumbai

As the number of brands entering the market is increasing, the consumer's attention span is decreasing. In a scenario like this, visual, verbal and audio style guides become crucial for consistency. The only difficulty with guidelines is that they can get restrictive, so they should offer a certain flexibility. (Reese, 2015)

1.2.5 The future of Audiobranding

The experts' view:

SUSAN CREDLE

Global CCO, FCB, New York

Credle: The future of audio branding is like a sawtooth wave, quite bright. Film makes us listen with our eyes; audio will continue to make us see with our ears. (Reese, 2015)

SONAL DABRAL

Chairman, Chief Creative Officer, DDB Mudra Group, Mumbai

Reese: What does the audio branding of the future look like?

Dabral: The shift is going to be from mass to personal. From consuming to experiencing. With new multimedia platforms being developed, brands can further use audio to extend their reach and ability to impact the consumer on a multitude of levels. To put it simply, in the future, wherever there's a screen, there can be branded audio. (Reese, 2015)

1.1.1 Why audio is so valuable in brand building

The experts' view:

NICK LAW

Global CCO, R/GA, New York

I think sound as branding is incredibly important when it comes to these behaviors that I was talking about. Content now so often has an interface in front of it. So our relationship with content is through interface, and interfaces work better when they're visceral. And that's why Apple has taken the time to brand all of these sounds, these functional sounds. I don't think many companies are using that in as a sophisticated a way as they should be. We know the advantage music has in the storytelling space, because nothing evokes emotion so viscerally as music. Our relationship with writing is based on our understanding of the alphabet as a system: in fact we understand the system so well that it becomes invisible. The mistake interactive agencies make is that they think that social media by itself is interesting. It's not! It's only interesting if it's delivering something beautiful. Music has a great advantage in these new frameworks because we all understand music as a system. [iPhone makes text noise]. There we go, there's a great example of sonic branding, right? (Reese, 2015)

GASTON LEGORBURU

Executive Director & Worldwide Chief Creative Officer, Sapient, Miami Beach

Music is a lot more irresistible than images, and even more so than words. For us as marketers, this bears a lot of potential. It's harder to resist to music than to any other impulses. We seem to route music past the rational regions of our brain. In brand building, music has a unique ability to make an emotional impact that drives connections between products and people." (Reese, 2015)

MATTHIAS SCHMIDT

Managing Director, antoni, Berlin

I think it's a must – and I think we all do it intuitively – to attach music to whatever you do. Science would tell you that if people have a positive experience accompanied by a particular sound, they'll remember that experience next time they hear the sound. It goes back to Apple – when we open our Mac, we hear that start-up sound and we feel comforted that we own this tool that lets us play around in such a perfect way. We feel part of the Apple community, so we can pity all the people in the airport lounge who have other computers. Of course, if you believe in what you do, you can just attach the sound you like. (Reese, 2015)

ERIC SCHÖFFLER

CCO, DDB Germany Group, Düsseldorf

Schoeffler: What do you see when you close your eyes? Audio helps you see with eyes closed. Music and sound convey emotions. This is where it gets interesting. (Reese, 2015)

JACQUES SÉGUÉLA

Founder, RSCG, Vice President, Havas, Paris

Reese: In your opinion, how important is music for building a brand? Séguéla: The word “audiovisual” says it all: Audio comes before the visuals. There's a good reason for why words and images tend to disappear after some time, while the music stays. (Reese, 2015)

THAM KHAI MENG

Worldwide CCO, Chairman Worldwide Creative Council,

Ogilvy & Mather, New York

I could put a percentage to it, I might say music is as much as 60 or 70% of a film. It's visceral, it's emotional, it communicates to us. It cuts across generations, across diversity. It connects. So music is an enormous part of what we do – which is connection. I think music is loved by every human being on the planet. It's in our system, it's in our DNA. (Reese, 2015)

MARK TUTSSEL

CCO, Leo Burnett Worldwide, Chicago

Reese: Do you make a connection between the value of a brand and the ability to listen to a brand? Certain brands you can recognise with your eyes closed, such as Apple or McDonald's.

Tutssel: I think music amplifies the purpose and the personality of a brand. Tony Kaye is probably one of the greatest film directors in our industry in recent times, and I remember talking to him once about the power of music. He looked at the television and he said, "A television screen occupies that space, X by Y. But music fills the room." When you watch commercials, you're watching that space, but actually you're absorbing the entire message of a brand, of which music can play a powerful part... Music has the ability to change feeling. Because it is feeling. You can learn an awful lot about people when you listen to the songs they love. When you're invited to somebody's house and they select music, it's a deep insight into who they are, what they love, their tastes, their character. And of course music has the power to unite. Think of the national anthem before a soccer game. It generates strong emotions. People can cry.

Reese: It seems like with everything you're involved in, you make it a rewarding experience for your audience. You don't talk at people.

Tutssel: Ultimately, I'm looking for communication that creates participation. You will only truly connect with people if you put a meaningful human purpose at the center of a brand story, and invite participation into a brand. People want to be active participants in brands now. They're no longer passive receivers of those stories. We do great work for McDonald's around the world, and that's because we understand the part that McDonald's plays in people's lives. Ray Croc, the founder of McDonald's, said: "We're not in the restaurant business, we're in the people business." When you talk about musical mnemonics, those five notes,

“I’m lovin’ it”, ba ba ba ba ba, underpin a piece of communication with a brand. It’s almost subliminal: Five notes create that instant recall of why the brand exists, as opposed to just a musical ditty that gets under you skin. It’s a little reminder of what the brand story is all about, and your relationship with that brand. (Reese, 2015)

ROLAND VANONI

CCO, Publicis Pixelpark, Frankfurt/Hamburg

Reese: You wrote an article once, on how advertising is based on archaic principles from primeval times. Vanoni: Yes. Music plays a huge role there, too, actually, because it works entirely archaic: It goes straight into our nucleus accumbens, our reward system. And we can’t elude it. Music is like a sonic cheesecake. It appeals to our reward system, just like sugar and fat do. It enters our system and makes us feel good instantly. Music appeals to our brain, unobstructed by cognitive checkpoints. It’s the magical effect that music has. And as a professional working in advertising and communications, it would be very silly not to make use of that. (Reese, 2015)

Stephan Vogel

CCO, Ogilvy & Mather Germany, Frankfurt

Brands can send an emotional signal to their consumers: That they’re at the right place. At the end of the day, music is always a code – causing you to either identify with something or distinguish yourself from something. Vogel: Sonic recognition is important. And music can be very helpful to consolidate a brand image with people for a long time – because of our excellent sonic memory. Reese: Should brands have an audio style guide, just like they have a visual style guide? Vogel: Yes. But in general, there should be as few style guides as possible. Of course brands need certain directions that they can follow, but it shouldn’t limit them substantially in their creative freedom, neither visually nor sonically. Reese: We’re all looking for new forms of advertising: Web 2.0, performance marketing, social media. What’s the audio branding of the future going to look – or sound -

like? Vogel: If a brand uses a sound or a short sequence of sounds that make it recognisable, that brand automatically has more medial exposure than brands without a sonic identifier. A brand can place its audio in a film or during an announcement at the train station, for example. And, of course, there are probably ways of implementing a jingle online, without using the brand logo or typography – maybe the logo is just whistled. Or played on a cello. That’s certainly an interesting thought. (Reese, 2015)

HERMANN WATERKAMP

Managing Partner, CCO, Leagas Delaney, Hamburg

Music makes up 50% to 80% of a spot, in my opinion. It can make such a difference in one way or another that you have to be extra thorough about it. (Reese, 2015)

HANS ALBERS

CCO, Jung von Matt/365, Hamburg

Chief Creative Officer, Jung von Matt/365, Hamburg

“We live in a world highly influenced by electronic media, of which audio is at least 50%. People tend to think television is a visual medium, but that’s incorrect. It’s audio-visual.” We actually call it “audio signet“. I had the privilege to be part of the team developing it for Telekom. The audio signet plays a very central role within the sonic representation of a brand. A short, catchy motif, five notes, only two different ones, it enormously contributes to the recognition value of a brand. But a mere audio signet doesn’t contribute directly to the characterisation of a brand’s personality. If I want to precisely characterise a brand, I have to attach other audio elements to it. I need to give it a consistent and distinctive character, for instance, by finding a voice-over which gives it a certain liability, amicability, and authenticity. Music is like a key. If I use the right music, it’s so much easier to approach a person and deliver my message. That’s the reason I do believe in the power, importance and enormous potential of audio branding. Music doesn’t

need visual beauty. Music is honest and more meaningful than anything you can take in with your eyes. Music enters your ears and fills your entire body. It's personal and at the same time, it's a universal language that is understood everywhere. A spoken word is a piece of information, while a song is a message. You have to look hard to find a real hit, but if you do, it definitely works. (Reese, 2015)

GIDEON AMICHAY

Founder, Chief Creative Officer, No, No, No, No, No, Yes, New York

For me it's always about going the extra mile – it's not just about finding the "correct" music, but going beyond that. Music can give you an extra level of understanding. You know, when you go to the movies, you always have the opening logo, from Warner Brothers or Paramount, or whoever – but normally they tweak it a little to fit the atmosphere of the movie.

Reese: That's an interesting thought. I never thought of it like that.

Amichay: To give you another example from the movies. The Godfather. It has great music. Everyone knows the Godfather theme. But they don't use the same version throughout the movie. There are ten or fifteen different interpretations. Yet you know you're in the same universe.

Reese: So it's a question of keeping the DNA.

Amichay: Yes, keep the code – but don't always use the same version. You need freedom in the way you use it. That way you can do a better job. You don't want to be predictable. (Reese, 2015)

JÉRÔME DE CHAUNAC

Global Chief Creative Officer, Havas Sports & Entertainment, New York

For a brand to be really successful, it needs to achieve advocacy through its fans. Among all the passions people can have, we found out that music really is the number one. It's the most universal of passions, as 90% of people are – at

least somewhat - interested in music and a whole 63% are passionate or very passionate about it Music creates a lot of emotion, it engages people. I'm personally not sure if music is stronger in terms of emotions than a movie or even a picture. But the main difference for me is that music is everywhere. Music is in the air. It can touch everyone in a different way, and you don't have to read a paper, or look at a photo. I think that's one of the beauties of music. It's an invisible feeling of "I hear something." (Reese, 2015)

SUSAN CREDLE

Global CCO, FCB, New York

Reese: Most brands disappear once you close your eyes. Do you believe a brand should be recognisable by sound only?

Credle: It is an advantage for a brand to be recognised by sound. I wouldn't say only. Audio is a powerful medium. So if you can hear a brand, when you can't see it, that is definitely an asset. (Reese, 2015)

SONAL DABRAL

Chairman, Chief Creative Officer, DDB Mudra Group, Mumbai

Music has been an integral part of humanity for ages. It moves us and appeals to our very core. I truly believe music can be a potent factor in building a brand as it greatly helps strengthen the nuances of any brand story. It helps create the desired mood, changes the pace of the narrative, aids in recall, enhances likeability and ultimately helps a brand in making a true emotional connection with the consumer. (Reese, 2015)

AGNELLO DIAS

Chairman, Founder, Taproot India

Music is a significant aspect of building a brand because it is the one creative

language that is the most easily agnostic of culture, race, customs, tradition, time periods etc. Perhaps the most universally consumable of all the creative languages we have. And therefore, it's the one with the widest reach and the deepest penetration. (Reese, 2015)

DAVID DROGA

Founder, Creative Chairman, Droga5, New York

Music is one of the most influential parts of a brand – in times as influential as visuals and verbals. It resonates with people and makes a connection. (Reese, 2015)

BLAKE EBEL

Founder, CCO, Fear Not, LLC, Denver

Well, it's incredibly important. One piece, one musical sting, can instantly connect someone to a product, or enhance and change what you're watching. A scene that without music isn't emotional suddenly becomes a tearjerker. A commercial can make you well up. Some of the Hallmark commercials are a good example of that. And then I think of Yahoo and the little scream at the end of their spots. It's not really music, but it's fun, and it fits their brand, and it's memorable. Sound is one of the most important elements of advertising. (Reese, 2015)

KEN ERKE

Executive Creative Director, Cramer Krasselt, Chicago

I think music tells you what emotion to have. It provokes feelings, but it also connects with your mind in a way that affects the way you think. And that's one of the most remarkable things about music: it can immediately revitalize a brand. It can help a brand leapfrog in time. As you said, it's like a nation, but one with many different languages. And music overarches that difference. It's a beautiful

tool to emotionally connect as human beings even if we can't verbally connect. (Reese, 2015)

MERCEDES ERRA

Executive President of Havas Worldwide, Founder of BETC

Music is certainly engraved in the spirit of a brand, but it also translates the mood and the atmosphere of a film, and transports its message. It supports and amplifies the effect of the visuals within the brand communication. As for Evian, the music they use won gold records. Every piece of music of the Evian brand communication is really impactful for every moment of the brand narrative. The musical universe of a brand is becoming more sophisticated: It's not just about the music anymore. It's more about a tonality that defines a brand and can be adapted for all kinds of audio assets. (Reese, 2015)

MARK FIDDES

Founder, IdeaMotel, London

Reese: What's interesting is that you very clearly connected audio with the success of the brand. I believe the most successful brands have an identifiable sound: Coca-Cola, Intel, McDonald's, Nokia, Apple...

Fiddes: Talking of Intel, I was in the agency that created that: Euro RSCG. The original idea – a really good marketing idea – was to approach the equipment manufacturers, like Dell or whoever, and offer to pay for 60% of their advertising if they let us put our stamp at the end of their ads. And it's interesting that Intel chose a sound signature, which was the most effective thing they could do. Bear in mind it was basically all they were using on those ads. And they were paying for 60% of them. It shows you just how valuable that little sound signature was. (Reese, 2015)

MATT EASTWOOD

Worldwide Chief Creative Officer, J. Walter Thompson, New York

Reese: How important is music in building a brand?

I think it's hugely important, and you're doing yourself a disservice when you don't use music to help build your brand. It's a big decision. I look at brands like Apple or Nike, Beats, Levi's... those brands have taken music branding really seriously. They have built their brand through music. (Reese, 2015)

JOHN RAUL FORERO

Vice President Creative, Ogilvy & Mather, Colombia, Bogotá

When you touch someone, you can know how they are on the outside. But by touching them, and even looking at them, you can't know how they are on the inside. You can only do that by listening to them. The same thing happens with brands. That is why, to me, music is fundamental in building brands. It is part of their spirit and personality. Music is that immense and intangible power of brands, which makes them either loved or ignored. Just like people. (Reese, 2015)

STEPHAN GANSER

Executive Creative Director, Publicis, Munich

You have to make it your mission to figure out a brand's 'all-time favorite playlist', – its genetic audio code. (Reese, 2015)

MIKE GLASER

Marketing Lead, Google Creative Partnerships, Google, New York

Sight and sound, touch, smell and taste. I think that's exactly what we need: A more holistic approach to brand communication. (Reese, 2015)

SUDEEP GOHIL

Chief Executive Officer, Partner, Droga5, Sydney

I've always been aware of how powerful music could be, whether I was experiencing it in TV commercials during the day, or in the club at night. If you hear a song that had a kind of importance in your life, whether it's on a dance floor or at home, it has a really profound effect on you. It brings all those memories rushing back in a way that no other media really does. Even when you hear the jingle of an old TV commercial, you may not remember exactly what the ad looked like, but you do remember it in some way. (Reese, 2015)

JEFF GOODBY

Founder, Chairman, Partner, Goodby, Silverstein & Partners, San Francisco

As Beethoven said, music enters our brains through an entirely different door. It gets our attention immediately and, if used properly, can say things that words would find impossible. (Reese, 2015)

JONATHAN HARRIES

Worldwide Chairman, FCB, New York

Music is an integral part in building a brand, because it is part of the brand voice. And in my experience, the voice of a brand is critical in building a holistic world for the brand to live in. But a lot of times people don't really focus on the voice as much. For me, music is really part of the whole process. (Reese, 2015)

SIR JOHN HEGARTY

Founder, Worldwide Creative Director, BBH, London

I would answer that in a slightly different way. Music is incredibly powerful when it's part of a message, which in turn is helping to build a brand. Brands are built out of stories. Of course they begin with the product – but the brand, what it means to people, how they respond to it, is built out of stories about that brand: where it comes from, who founded it, its vision... And you can communicate those things in a number of different ways. Film is one of them – and in that context music is fundamentally important. (Reese, 2015)

KARSTEN HENZE

Head of Corporate Identity/Corporate Design and Creation, Deutsche Bahn, Frankfurt

“We want to take our branding further and appeal to all of our customers’ senses, and to their emotions. We want to communicate our brand’s core values in a multi-sensory way. Audio is a huge part of that. (Reese, 2015)

JAMES HILTON

Founder AKQA, Founder Atelier Strange, London

Massively. Music, like smell, evokes more emotions than vision. If you're played a piece of music from your youth, that will evoke far more emotion than a photograph will. It's almost instant recall. And those things are incredibly powerful when you're creating a brand or working with brands... One recent piece of work I wish we'd done is an iPhone game called the Nightjar, for Wrigley's Five Gum. You have to use your headphones – and it's done using binaural sound recording: 3D sound. The premise is that you're walking through a spaceship that's being attacked by aliens. But all you have on your screen is a left arrow, a right arrow and two pads for walking. The game is created entirely through sound – your hearing triggers your imagination, which is far scarier than any special effect. But to answer your question: sound is everything. (Reese, 2015)

REI INAMOTO

Global Chief Creative Officer, AKQA, New York

Music is one of the most primal means of expression that has existed as long as human beings have existed. A lot of religions have used music as part of their rituals – and I'd argue religions are some of the oldest form of brands that have existed in the world. (Reese, 2015)

JOHAN JERVØE

Global Group Chief Marketing Officer, UBS, Zurich

Music has the ability to support my brand by communicating its core values. (Reese, 2015)

JON KAMEN

Founder, Chief Executive Officer, Chairman, RadicalMedia, New York

I know how much music contributes to the full picture of a story, whether it's a film, a television show or a commercial. It's an essential element of the emotional reaction and connection to a film. (Reese, 2015)

AMIR KASSAEI

Chief Creative Officer, DDB Worldwide, New York

Music is one of the most important tools to adding emotion to a brand. Music has something no other medium can offer to reach people's hearts if you are using it right. (Reese, 2015)

ANDRÉ KEMPER

Founder, Antoni, Berlin

Music makes up about 50 percent of the effect of a film. And therefore it is a fundamental factor in our work. (Reese, 2015)

HARTWIG KEUNTJE

Founder, Chief Executive Officer, Philipp & Keuntje, Hamburg

Music is a lot more irresistible than images, and even more so than words. For us as marketers, this bears a lot of potential. It's harder to resist to music than to any other impulses. We seem to route music past the rational regions of our brain. (Reese, 2015)

STEFAN KOLLE

Founder, Chief Creative Officer, Kolle Rebbe, Hamburg

I think there are a lot of ways in which a brand can become memorable, and audio branding is certainly one of the most effective ways to achieve that. Music can achieve a lot. (Reese, 2015)

WERNER KRAINZ

Global Chief Creative Officer, Spark44, London

There's nothing stronger in the world than being able to transport people to another place through an emotional connection with music." (Reese, 2015)

MICHAEL KUTSCHINSKI

Global Chief Creative Officer, OgilvyOne, Frankfurt

Oh, it's so important. I think we totally misunderstand what music is all about, at least sometimes. To think about a movie without music is inconceivable to me. And it's the same for a brand. If a brand has a strong audio identity, it pushes and reactivates emotions and memories. When you are watching TV, the ad break comes on, and you go to the kitchen to get yourself a beer... I love that even without looking you will still recognise the brand, purely by its audio identity. The other thing I love is when a brand is able to use different music styles, like Levi's does. (Reese, 2015)

DAVID LUBARS

CCO, BBDO Worldwide, Chairman, BBDO North America, New York

Reese: David, how important is music in building a brand?

Lubars: It's outrageously important. Music is the most visceral of the art forms. It's one hundred percent feel. Great brands communicate through music. That doesn't mean you have to always have music, but it is definitely very important. As for my work, music is not just a decoration, or an icing on the cake. It's a substantial part of what we do. (Reese, 2015)

MIKI MATSUI

Chief Creative Officer, TBWA\HAKUHODO, Tokyo

It is extremely important. To build a brand without music is like asking an unattractive man to seduce a beautiful woman without saying a word. (Reese, 2015)

DAVID MUHLENFELD

Vice President, Creative Director, The Martin Agency, Richmond

Muhlenfeld: I think it's hugely important. I'd put it on a par with design. It's one of the quickest ways for a brand to get an emotional signature across to an audience. The ability of a brand to be recognised by just a few notes is wonderful. It's a great tool. If brands aren't out there writing operas, they should at least be using a mnemonic. To be able to tag something with a mnemonic or open your discussion with a mnemonic, I think that gives brands a lot of freedom. (Reese, 2015)

CARTER MURRAY & NIGEL JONES

Worldwide CEO & Global Chief Strategy Officer, FCB, New York & London

Music is so primal, and so many different things to different people. That's the magic and the power of music. The economics of music make more sense than film – in terms of return on investment. Because it's cheaper to make and it's remembered longer. (Reese, 2015)

TOM O'KEEFE

Founder, Chief Executive Officer, O'Keefe, Reinhard & Paul, Chicago

I think that no matter how well you write a piece of dialog, or how well the visual elements come together, I think music is the thing that moves you the most. And if we understand that power, and capitalise on it, then we're gonna have work that resonates much more powerful. (Reese, 2015)

JOHN O'KEEFFE

Worldwide Creative Director, WPP, London

People seem afraid to say it but the online space is so cluttered, and so ugly. Someone once said of the digital revolution that we were leaving behind the age of interruption and entering the age of engagement. You could have fooled me! It's often very noisy - both aurally and visually – and just a mess on the screen. The obvious goal is to create something so beautiful or arresting that people will seek it out and give it space. Music is a critical tool in that endeavour. (Reese, 2015)

PIYUSH PANDEY

Executive Chairman, National Creative Director, Ogilvy & Mather India, Mumbai

Music offers brand-builders the opportunity to create an identity for their brand. (Reese, 2015)

HEINRICH PARAVICINI

Founder, Chief Creative Officer, Mutabor, Hamburg

It's important to link a certain style of music to your brand, for example. (Reese, 2015)

JOHN PATROULIS

Creative Chairman, BBH, New York

Music is beyond logic and rationale, but it can create the personality of the brand. When you find the music that does that, you're in a good place, because you can think with it, you can write with it, you can work with it." (Reese, 2015)

ANDY PAYNE

Global Chief Creative Officer, Interbrand, London

“Music is possibly one of the most underused and yet most powerful forces at our disposal.” Music is one of the most powerful brand building tools, creating recognition, recall and emotion in places where other brand signature elements may struggle. Possibly one of the most underused and yet most powerful forces at our disposal. (Reese, 2015)

BRITTA POETZSCH

Global Creative Director, Ogilvy & Mather, Düsseldorf

We should always ask ourselves what it is we want to achieve for the brands we work for. We want to touch people and appeal to their emotions. If we manage to do that, people are willing to listen to us, engage with the brand, and, ultimately, spend money on it. And there isn't a more direct way to people's emotions than through music. (Reese, 2015)

JOSH RABINOWITZ

Senior Vice President, Director of Music, Grey, New York

When the music resonates perfectly with the idea, or when the idea resonates perfectly with the music. Ideally, it's the seed of the idea. I find that when the music is the inspiration for a commercial, or a branding initiative, that's when it's the most effective. That's not just a bias because I work in music. I've just seen that, over the years, really effective branding campaigns occur, for the most part, when music leads the creative execution. (Reese, 2015)

ROB REILLY

Global Creative Chairman, McCann Worldgroup, New York

Sound is super critical. Music and sound are 50% of why a piece is good. (Reese, 2015)

KEITH REINHARD

Chairman Emeritus, DDB Worldwide, New York

Well to me – and I'm very partial to music in building brands – it can do so quickly what words take much longer to achieve. Music can establish your brand and set it apart from all others. (Reese, 2015)

ALEXANDER REISS

Executive Creative Director, Saatchi & Saatchi, Düsseldorf

I doubt it is news when I say that music carries emotions really well, in a very multi-dimensional way. That makes it a really good tool for a brand to stage the brand's personality – which, of course, is hugely important in branding. (Reese, 2015)

OLIVIER ROBERT-MURPHY

Global Head of New Business, Universal Music Group, London

72% of all consumers won't care if their favorite brands disappear tomorrow. That means brands either need to recruit new customers every day, or they need to create loyalty with their existing consumers. They need to turn their consumers into fans. And the best way to do that is through music because the number one interest of young consumers these days is music and the artists behind that music. So you need to start using music as an asset in a very creative way. Turn your customers into fans. Emotion is a key factor for that. And music is the number one driver for emotions, worldwide. (Reese, 2015)

KAI RÖFFEN

Executive Creative Director, Managing Director, Thjnk, Düsseldorf

Music is definitely one of the most important means of building a brand. It can tell you a lot about a brand, about how the brand wants to be perceived. It gives the brand a character. But I think we should talk about audio in general, not just about music. For example, Audi thought about what it sounds like as a brand, and that wasn't about music as such. They thought about the sound of the engine, the sound of the door that's closing. Sound is a very, very important part of a brand experience. What is the sound of a brand? What does it look like? What's the key experience the brand can offer? I think rather than having a certain setup of sounds for the brand, I would define a very clear audio character for it. So within that character, everything is allowed, but we first have to define the character. We have to define the boundaries. (Reese, 2015)

MARSHALL ROSS

Vice Chairman, Chief Creative Officer, Cramer-Krasselt, Chicago

A brand must commit to what it is and tell people precisely. For me, there's nothing more powerful than sound to tell you what a brand's soul is like. Brands that don't have a hook today... are dead. Reese: I think consumers want to feel part of the brand today, or have some kind of connection with it. They want to co-own it. Adopt it. Ross: And so you have to put something that's adoptable, right? Something that supersedes cold, rational evaluation. You have to create stories that are emotionally involving. And music is a huge part of that process. (Reese, 2015)

BURKHART VON SCHEVEN

Chief Creative Officer, Partner, Aufbruch-Scheven-Kroke, Düsseldorf

There are three components of communication that are important for a brand: sight, sound and emotion. And sound is perhaps even more powerful than sight when it comes to provoking emotion. Any kind of moving picture is 50% more impactful when you add sound. (Reese, 2015)

ELKE KLINKHAMMER

Chief Creative Officer, McCann Worldgroup Germany, Frankfurt

The more global a brand gets, the more important it gets to have a brand voice.
(Reese, 2015)

ALEXANDER SCHILL

Global CCO, Member of the Board, Associate Partner, Serviceplan, Munich

A brand should have a language, a visual appearance and a musical style. (Reese, 2015)

FELIX GLAUNER

Chief Creative Officer, Havas Worldwide Germany, Berlin

Branding should stimulate all senses... so music certainly plays a huge role in building a brand. Most of the time the emotional aspect is in focus, but if you approach it in a professional manner and implement it effectively, music can increase the awareness of your brand immensely. Nonetheless, it's the element that's most often missing in client briefing sessions. Communication strategies rarely include music. (Reese, 2015)

MIKI MATSUI

Chief Creative Officer, TBWA\HAKUHODO, Tokyo

It is extremely important. To build a brand without music is like asking an unattractive man to seduce a beautiful woman without saying a word. It is not about the right sound or the right piece of music. It is about the strategic question "What should my brand sound like?" This is a completely different thing. For example, my voice differs from yours because my voice is a consequence of

my character. What does that mean for a brand? If you look at the Apple brand, it is a holistic approach of, "This is my language the sound of my company, the way we look at things. All this is reflected by the audio concept of the brand, not only by its sound design or sound track, but its tone of voice as a consequence of the brand character. **The way I am talking is different from everybody else and even if you close your eyes you will remember me and hear if I'm honest or not.** You know what I mean? What you said is important in terms of the communication part, in terms of the brand experience, but in terms of the company strategy the question is: What does it do? What do people recognize or comprehend when a brand talks or even when it is silent? It is much bigger, it is about the sound of the door when you enter an Apple store or when you turn on an iPhone. All this is the sound of the brand. The brand personality is related to its sound and voice, and if they do not match with the brand's personality you have a problem. (Reese, 2015)

1.1.5 Key Issues

Reese: For me it's very hard to understand that brands don't look at music as an asset the way that brands like Coca-Cola or Telekom do. A lot of money is burnt because the economic power of a consistent audio behavior is underestimated.

Scheier: Out of ten CEOs, how many do you think would see audio as a key success driver in the first place? To me the really crucial question is whether you have a KPI (key performance indicator) on the brand. Are your managers being partly paid and rewarded for their consistency in triggering the brand values across the touch points? Because if they're not, then it's all just a lip service. Just measuring brand awareness is sort of trivial. But do I trigger my brand values consistently over time? That's where the consistency comes in. Look how few companies actually have KPIs on the brand, on the content of the brand, what it should stand for. You can count them on one hand. As long as you don't have that, you have no means to evaluate what is or isn't helping you. If there's no KPI, no one cares. If I'm not being punished for being inconsistent, well, so what? There's no reason why I wouldn't be playing around. For me, that's what it all comes down to. (Reese, 2015)

Audio branding is an evolution in thinking about sound from a brand-perspective. The first part of that evolution is a move beyond the preoccupation with execution. When it comes to the use of sound in a brand context, advertising agencies have traditionally focused on execution. To compound the problem, that execution is typically campaign centric as opposed to brand centric. If a client says to their agency, “we’d like to have an audio logo,” the advertising agency moves immediately to execution, operating within the same creative paradigm they used for all their audio executions: write a brief, gather demos from third party vendors, then pick what they like the best. That approach only perpetuates a high degree of subjectivity and inefficiency. It might yield good creative, but at the risk of horrible branding. The second part of our sonic evolution is a move towards thinking about sound from a process perspective. Why should we chose this voice over that voice? This music over that music? The audio branding process doesn’t start with execution. It starts with strategy.

This focus on strategy has resulted in the rise of audio agencies: companies that consider execution a service best combined with the other services they offer - strategic analysis and design, evaluation, and asset management. Audio agencies don’t operate as third party vendors. To do their work properly, audio agencies work directly with the brands themselves.

Here’s the rub: we’re operating in a space that’s disruptive to the traditional advertising agency approach to audio. An agency of record wouldn’t sit the music house executive or composer at the table with their brand client. But to do their job effectively, audio agencies *must* work directly with the brands. In fact, the brand should be paying them *directly*. Not to mention the fact that it is now the audio agency that is driving both strategic and creative discussions about sound. It’s understandable that an adversarial relationship between the agency of record and the audio agency can quickly develop, which is why we’ve taken great pains to build a more collaborative approach to the process. We consider advertising agencies as our partners in audio branding. We benefit from their understanding of the brand. We want to know their creative approach, taking that into consideration as we begin our audits and building an audio profile. The agency of record, in turn, winds up with a partner and an advocate that can help them manage th creation and/or procurement of audio assets more efficiently. (Keller, 2014)

1.4 Can music change consumer behavior?

The experts' view:

JOSH RABINOWITZ

Senior Vice President, Director of Music, Grey, New York

Rabinowitz: I think it can. Science proves that sound, and particularly music, stays with us longer than anything else. If you think about jingles, they plant seeds in your brain that are difficult to get out – they kinda lock themselves in there. Whereas with images and concepts, it's fleeting. They can have a big effect, but it's shorter term.

Reese: I always say we're in the remembering business. But d'you think a brand can become more loved through music? These days we don't buy brands because they're better or cheaper, we buy them because we fall in love with them. Can we do that with music?

Rabinowitz: If it's done right...the problem is that music is not often done right when it comes to branding. There have been very few effective executions over the years. But memory is an important part of our behavior, so you can definitely use it to plant ideas inside people. It reminds me of the movie Inception, which is about planting ideas in peoples' minds. I think music is able to do that. And if it's done right, there can be a lot of love. But mostly what happens is that somebody finds a piece of music they think is cool, they put it on something, and often it overshadows the concept. (Reese, 2015)

MIKE SHELDON

Chief Executive Officer, Deutsch North America, Los Angeles

It's true that music changes your state. How many things can do that? Food, maybe... But how does music, simply a sound, do so much to transport you to another place? To make you feel better, to make you feel cool, to scare the shit out of you. You can be in a crappy mood and listen to the perfect song at the perfect time – and you go from feeling bad to feeling inspired. (Reese, 2015)

NICK LAW

Global CCO, R/GA, New York

I'm holding an iPhone here, and when I turn it on and off it makes a very specific sound. Same when I send an email. There's an audio layer to this brand that has nothing to do with storytelling and everything to do making functionality apparent. It serves not just to make me feel something about the brand, but to make me understand how the brand is behaving. Music has a great advantage in these new frameworks because we all understand music as a system. [iPhone makes text noise.] There we go, there's a great example of sonic branding, right? It's designed to for you to understand a behavior. I was in a Microsoft meeting last week, where a phone rang, and everyone knew it was an iPhone. And they started to go "boo, hiss!" It was funny because it was just a sound they were reacting to. But they reacted to it in such a visceral way. Going back to the point, these new systems, new frameworks of behavior keep cropping up every six months or so now. So what you want to deliver through those systems are things that people don't have to decode, because they've been living with them as a species for so long that they're invisible. And music is the best example of that, right? Even more so than language, because language is specific to the cultural context. I think it's really important, because we sort of divide our world into storytelling and systematic design. It's important that we are able to do both, but it's also important to realize that it's different ways of thinking. Creative people are an accumulation of their habits. You get good at something after you've been doing it for ten years, right? But that creates pathways in your brain, and it means that you have a sort of Pavlovian response to a problem. You come up with a great solution based on your experience, on your habits. That doesn't mean that just because you're creative director at an agency that you have to suddenly design a system of behavior. You might have some ideas that could spur someone else who's expertise that is. But we have a problem in our industry where we think that creativity is one flavor. (Reese, 2015)

HERMANN WATERKAMP

Managing Partner, Chief Creative Officer, Leagas Delaney, Hamburg

Maybe it's a chemical reaction? Music is so universal. The songs a Native American mother sings to her child are not all that different from the songs Japanese or European mothers sing to their children. It's a certain musical setting that has a universally soothing effect on children. There have been studies showing that there's only one style of music that resonates with people everywhere, internationally, and that is classical music. The Japanese love Beethoven just as much as Native Americans in North America do. (Reese, 2015)

GASTON LEGORBURU

Global CCO Sapient

Yes, definitely. Emotion drives behavior and music is an emotional tool, it's probably the emotional tool. I often think about this concept when I compare music choices brands use in marketing. For instance, in [Storyscaping – Stop Creating Ads, Start Creating Worlds](#) we reference the Coke versus Pepsi example with regard to comparing the difference between a brand statement (Taste of a New Generation) and an Organizing Idea (Open Happiness). Now let's explore the difference in music choice. One brand borrows equity by aligning with the most popular current singers and often sponsors pop culture concerts and popular music events. The other brand uses music to make emotional connections and thereby becomes part of pop culture as opposed to just being associated with it. I bow down to someone who creates it over the someone who rides the association. One objective in our Storyscaping approach is to connect brands and consumers through shared values and shared experiences and the main area where that opportunity for connection and behavior change exists is in the emotional space. (Reese, 2015)

ERIK VERVROEGEN

Chief Executive Worldwide Creative Director, Publicis & Marcel Worldwide, New York

Yes, not only can it change consumer behavior – music is an essential support that can make a great idea substantially better. It is part of a process that can change consumer behavior - but that's not only based on music. There are more elements that come with that process. (Reese, 2015)

STÉPHANE XIBERRAS

President, Creative Director, BETC Paris

Yeah. It's the key. If you're talking about a universal language, music is that – it's the only language that everybody can understand. BETC was the first agency in France to bet on music. If you look at the Evian ads, they're not about babies, they're about music. (Reese, 2015)

SUSAN CREDLE

Global CCO, FCB, New York

Music is personal. When music gets someone's attention, that message becomes more personal. If you believe likeability contributes to a consumer change in behavior (and I do), the right music can lift the likeability quotient. (Reese, 2015)

SONAL DABRAL

Chairman, Chief Creative Officer, DDB Mudra Group, Mumbai

Music is magic. It has healing powers. Music talks to our hearts. That's why the right choice of music can help greatly in influencing consumer behavior.

AGNELLO DIAS

Chairman, Founder, Taproot India

That's a pretty bold statement to stand by but yes, it is not impossible. Most likely while it may not always 'change' consumer behavior it can certainly influence consumer reference points which can lead to behavioral change.

MERCEDES ERRA

Executive President of Havas Worldwide, Founder of BETC

Music can make an ad film stand out, it can make it memorable... or not. If the film isn't great, the music cannot save it. It can only lift and amplify the impact if the idea itself is creative, great, strong. (Reese, 2015)

DAVID MUHLENFELD

Vice President, Creative Director, The Martin Agency, Richmond

Well, it's absolutely changing sales! (Laughs.) I don't know if we can pin it just to the music, or the overall campaign, but once the campaign was launched with that 90-second song, Oreo sales went up 12% within 6 weeks or something like that. And we're talking about the already best-selling cookie on the market, so for them to grow like that was impressive. It brought new people into the brand, and it probably reminded people who hadn't had that cookie in years that they wanted to take a bite out of an Oreo and be a kid again. And of course, when we teamed up with all those unique artists, we found that the brand was being talked and written about outside the usual channels, and into magazines, into PR, music, and pop culture blogs. (Reese, 2015)

WASHINGTON OLIVETTO

Chairman of WMcCann Brazil, CCO of McCann Worldgroup for Latin America and Caribbean, São Paulo

I do, and I am proud to be one of the ad people that produced a lot of hits in this business, creating and recreating music hits. Rider sandals is one example. For more than 15 years, I produced several TV commercials with classics of the Brazilian pop music that have been recreated. We chose a classic and a pop idol who had never played that classic, generating a new version of a song loved by everyone. Those versions were transformed into soundtracks that not only helped Rider to sell more than 8 million pairs per month, but also boosted the careers of the music artists, who received gold record awards (back then, records were still sold) and experienced a greater demand for their concerts. (Reese, 2015)

SANTOSH PADHI

Founder, Chief Creative Officer, Taproot India, Mumbai

Yes. Bollywood is a great example for that. Bollywood is a 100 year-old industry. It has become part of the Indian culture today. This industry has a strong influence on consumers. I wasn't born with the Bollywood sensibility, but things around me made me get completely used to this culture. And apart from classical and minimalistic music, I do love Bollywood music too. Purely because it energizes you and has a width to it, to fit your need, right from romance, heart-break, party, tragedy, celebration etc. Almost every movie will have a few songs and dance sequences. Many fans will watch the movie over and over again to see how the song was put to pictures. The music release often becomes the advertising medium to sell the movie, and the movie itself covers its basic cost through the music release. Such is the impact of music in India and this has been happening for more than a decade or so, aggressively, movie after movie. This should give you an idea of how crazy we Indians are, when it comes to music. Advertising is no different. We deal with the same consumers who are so used to Bollywood music that we have to be very careful that, if not better, at least we are at par with the Bollywood music in the 30-second spot. It's very challenging, but we have been doing it successfully for years, just like Bollywood does. (Reese, 2015)

ANDY PAYNE

Global CCO, Interbrand

The right music can match expectation and give depth and colour to experiences. However, it can also do the opposite if not well chosen. (Reese, 2015)

JOSH RABINOWITZ

Senior Vice President, Director of Music, Grey, New York

I think it can. Science proves that sound, and particularly music, stays with us longer than anything else. If you think about jingles, they plant seeds in your brain that are difficult to get out – they kinda lock themselves in there. Whereas with images and concepts, it's fleeting. They can have a big effect, but it's shorter term. (Reese, 2015)

ROB REILLY

Global Creative Chairman, McCann Worldgroup, New York

Coupled with the right idea and the right execution, for sure. I mean, that's why we use music. You watch a movie without music and it can be terrible. Or when someone puts different music on something, it changes the entire way you feel.

ALEXANDER REISS

Executive Creative Director, Saatchi & Saatchi, Düsseldorf

Yes, it is absolutely capable of changing behavior. A lot of musicians say that music can change the world. And I would agree to a degree – although I do think that we in the advertising industry should stay a little more grounded than that. (Reese, 2015)

RICH SILVERSTEIN

Founder, Chairman and Partner, Goodby, Silverstein & Partners, San Francisco

That's the big question. It goes back to the universal question: Can marketing achieve that? Did you watch the show Mad Men? You know, the episode around the Coca-Cola song, "I'd like to teach the world to sing." We're hard-wired for music, it's in our blood. You hear that song, and it gives you chills, even though it's kind of corny. It's the most powerful Coca-Cola commercial ever made, and how many years ago was that? Almost forty? (Reese, 2015)

2. Misalignments

2.1 "Audio: The bastard stepchild of branding" – but why?

Many global consumer brands are wasting a multitude of opportunities by being undisciplined in their audio behavior. "80 percent of global consumer brands disappear with eyes closed. They become mute. Through their absent standards in audio communication they communicate inconsistency and while studies show that sound is more important for trust building than visuals and that audio increases emotional impact, many brands still spend little and unstructured in the audio segment.

Why do brands behave this way?

The experts' view:

ERIC SCHÖFFLER

CCO, DDB Germany Group, Düsseldorf

Maybe people simply underestimate the power of a sound logo. Take Hornbach, for example. Hornbach has the strongest and most courageous sound logo in Germany. It's polarizing, it's something you can't ignore, and it fits the communication of the brand itself - both are very daring. McDonald's audio logo is fun, and

its communication is fun as well. Same counts for Telekom: You always have this feeling they have a technological superiority when you hear it. But it's important to be flexible about it, too. I don't know if you remember the "Bob and Linda" case we did for Telekom – about the guy with the pink tutu? It's a very touching story. The emotions that you have when you learn about the story - supported by a beautiful piece of music, it just gives you goose bumps. And in that case, we quickly came to the conclusion that we cannot end this spot with a very technical "ding-ding-ding-ding-ding." We did use the Telekom mnemonic, but in a very soft version. It was a very respectful, very fitting piece of communication. But we can also be a little louder: For our campaigns in early 2015, we interpreted the logo as a carnevalesque big band sound. (Reese, 2015)

PROF. DR. HANS-WILLI SCHROIFF

Founder, CEO, MindChainge, Neuss

Reese: Inconsistent audio behavior can actually cause consumers to mistrust your brand within milliseconds. So why do so few brands invest in their audio identity?

Schroiff: It's the brand managers. That's what 25+ years of experience in this business have taught me. I work with big, respectable brands, and you would expect their marketing departments to be run by people who are extremely knowledgeable in all aspects of branding. Which isn't the case, unfortunately. Most marketers have business degrees, but they lack a psychological understanding of what I like to call "theory of mind." And by that I mean an understanding of what happens in people's minds, how emotions influence our judgments, and how perception really works. The biggest mistake most marketers make is that they see their consumers as ultimately rationally thinking decision-makers. Psychologists like Daniel Kahnemann have proven that that's not at all the case, but nobody listens.

Reese: So the problem lies within the marketing departments?

Schroiff: It's not just the marketing departments. It starts with the C-level decision-makers. When I do consulting work, I usually start with a little exercise. I gather a brand's top 15 executives in one room and I ask each of them to describe

the emotional essence of their brand. The results are often dramatically divergent. And that's the problem: If you can't even agree on what your brand embodies on a conceptual level, how are you supposed to find a way of communicating your brand essence to your consumers in a consistent way? Most companies still operate in silos that don't communicate with one another. Each department – from corporate communications to sales – has its own concept of what the brand is all about. But if you can't agree on a common and precise emotional positioning of your brand, then you don't have a basis for translating that into a visual or a sonic brand identity.

Reese: Let's assume we're dealing with a brand with a clear concept and a defined brand essence.

Schroiff: In that case, there's a whole new range of questions that marketers have to tackle. How do I stage my brand essence consistently across all touch points – posters, social media, TV, packaging, and so on — in a multi-sensory way? All visual representations should match their sonic, haptic, olfactory, savory pendants. Once that is all taken care of, however, you're dealing with a really strong brand indeed, one that is anchored in its multi-sensory representations, and one that – in an auditory sense – I only need to hear a few notes of and recognize immediately. I strongly believe that consumers are thankful for that kind of consistency, because through its multi-sensory cohesiveness, you're establishing a brand personality that people will actually trust. Trust is the basis for all relationships. In this case, it's an emotional relationship that develops between a brand and its consumers - because in a way, a brand is like a placeholder for interpersonal relationships. We're social animals, we have been for tens of thousands of years. And if I can give my brand a consistent shape, a personality, by staging it systematically and intentionally, it is easier for consumers to recognize it and identify with it. The brand becomes more approachable. (Reese, 2015)

TOM SCHWARZ

CCO, Ogilvy & Mather, Düsseldorf

Reese: Is audio brand design part of your conversation when talking to a client about brand communication?

Schwarz: Yes, but I have to admit, it's not the first thing we think about. And I know that that's wrong. But most brands don't primarily think about audio brand design either. You can't beat the power of visuals here, unfortunately. This should change in the future. It has to. (Reese, 2015)

MARCELLO SERPA

Partner, Co-President of the Board, AlmapBBDO, São Paulo

I think the reason why there is a lack of discipline around audio behavior of brands is peoples' minds. If you listen to the same kind of music all the time, you get bored. You need diversity, you need new input, you need to stand out. When you look at what Intel does – the "Intel Inside" bit at the end of a TV commercial – I do believe in that. It raises brand awareness. But you can't have too many formalities, because it will limit your creativity. (Reese, 2015)

RICH SILVERSTEIN

Founder, Chairman and Partner, Goodby, Silverstein & Partners, San Francisco

I think Apple figured that out long ago. They're as strict with their audio as they are with their graphic design. I believe our job is to build a brand through language, imagery, voice, sound, and that means a consistency. But companies don't seem to see it. A new CMO comes in, and everything's thrown away. "Whatever you were, we're not." The only reason that Apple works is that you had Steve Jobs at the top, saying, "This is what we'll do." Without him, it wouldn't have happened. No other company is as disciplined. (Reese, 2015)

THOMAS STRERATH

CEO/Partner, Jung von Matt, Hamburg

As I mentioned, a lot of brands also tend to focus on formalities while failing to define their core idea, their mindset. German companies are particularly bad at it: We Germans are very prone to sticking to formalities, to anything you can measure. Audio is extremely difficult to measure, hence German marketers and C-level decision-makers try to avoid it. Music and sound can trigger emotions, and that almost scares us Germans a little. We feel that we have a better control over visuals. I think that's why the entire topic of audio falls through the cracks.

Reese: There's a huge misconception that audio branding is just about jingles. It's much more than that. It starts with a general consistency around a brand's use of audio. Most brands, however, are arbitrary when it comes to audio. Why is that the case?

Strerath: The '80s and '90s saw a big corporate design hype. But nobody thought about what a brand ought to sound like during that time. So there's a historic reason for that lack of awareness. As I mentioned, a lot of brands also tend to focus on formalities while failing to define their core idea, their mindset. German companies are particularly bad at it: We Germans are very prone to sticking to formalities, to anything you can measure. Audio is extremely difficult to measure, hence German marketers and C-level decision-makers try to avoid it. Music and sound can trigger emotions, and that almost scares us Germans a little. We feel that we have a better control over visuals. I think that's why the entire topic of audio falls through the cracks.

Reese: Our ability to remember audio is much better than our ability to remember visuals. And, as you just said, audio is also better at triggering emotions. Do you think agencies and brands are just not aware of the power of audio?

Strerath: Yes. The latest neurological research shows that most of our decisions and brain activity are based on emotions. You can't apply logic or reason to it. And that's news to most people. They are used to performance marketing, and now they have to open themselves to a new topic: Brand worlds – new findings that require a new way of thinking in their marketing. **It can be tough to translate these findings into new decision-making processes within businesses.**

You are dealing with managers who usually rate investments in products, production facilities, and processes. And you have to explain to them that they need to invest in something that doesn't only trigger emotions, but is based on emotions. It's tricky.

Reese: What's the agency's responsibility in that respect? Why do most creatives focus on visuals alone?

Strerath: How music is dealt with usually depends on how well agencies and their clients cooperate. Audio generally isn't part of the initial discussion. But you can't blame the clients for that. It's the agency's responsibility to bring it up. Agency management has to determine what exactly it is that makes them as successful as possible for their client. If they can identify audio as a crucial part of that, they should use its potential and distinguish themselves in that way from their competition. That lack of control and measurability of audio that makes it difficult for creatives to include audio at an early stage in the project. So in that way, music can achieve a lot, not only in regards to execution, but also in regards to strategy and analysis. Attitude and music are more closely connected than attitude and pictures, or other things that work in a manipulative way. (Reese, 2015)

ROLAND VANONI

CCO, Publicis Pixelpark, Frankfurt/Hamburg

Reese: why is it that so little time and money is invested in audio? Vanoni: Here's the problem. After a briefing from a client, we first and foremost think conceptually. We ask ourselves: "What is the message that we're trying to get across?" We try to spell it out, and it's an entirely rational message. Music is more of an emotional sugar coating at the very end, when the cake is baked, so to speak. There are, of course, exceptions, where music plays a substantial role in the strategy, as part of the concept itself. I once worked on a job like that, and it was a fantastic project. Unfortunately, we tend to forget what music can accomplish conceptually. We dismiss it as mere sugar-coating. One problem, especially for us here in Germany, is that we're so cognitively driven – and a lot of brands, like car brands and telecommunication brands, are as well. Music, on the other hand, is so emotional. It's a tough sale.

Reese: Do you believe a brand should be sonically identifiable?

Vanoni: Yes. Absolutely.

Reese: Should brands follow a strict audio style guide, just as they follow visual style guides?

Vanoni: That sounds almost like a rhetorical question – but yes, they really should. Just like brands use a certain colour, they should also define themselves through a certain style of music. It's also a big mistake that we never actually address music when we're talking about a brand's tonality. It's a dilemma. In the end, the film editor might make a music suggestion that the team will stick to. Which, of course, is absurd, at least from a strategic standpoint. (Reese, 2015)

HERMANN WATERKAMP

Managing Partner, CCO, Leagas Delaney, Hamburg

Music makes up 50% to 80% of a spot, in my opinion. It can make such a difference in one way or another that you have to be extra thorough about it. Unfortunately there is a lack of respect these days for the creative process and the energy that goes into writing music. (Reese, 2015)

AGNELLO DIAS

Chairman, Founder, Taproot India

Reese: A major issue in this context is that a lot of clients aren't aware of what audio branding is, and what it can achieve for their brands. Is audio brand design a part of your conversation when talking to a client about brand communication?

Dias: Not in the initial stages but at the latter stages, yes. The key, like I said, is consistency. Most clients in the current atmosphere don't stay in their positions long enough to see the results of a long-term step. So perhaps, it does not resonate with them enough because they don't see their long-term future in that position. (Reese, 2015)

DAVID DROGA

Founder, Creative Chairman, Droga5, New York

At the same time, [audio is] usually completely undervalued during the process. Too often it's a secondary thing. But we're trying to course-correct that.

Reese: But why do you think that's the case? If we know that audio plays a huge part in the consumer's buying decision, why are advertisers not spending money in a more ROI-based way?

Droga: People are conditioned to focus on the details of the narrative, the story, and the visuals. Then there are a few difficulties with music – one is that it's so subjective. And a good track can cost you a million dollars plus, unless you score something for a couple of thousands. You also have to distinguish between great music, a great track or just audio stings at the end of an ad. But we know the impact audio has. Again, it's something we're desperately trying to course-correct. It's such an anomaly in a sense that we all understand the power of it, professionally and personally, but for some reason it's not as high on the totem pole as it should be, at the right time. It drives me crazy. (Reese, 2015)

MARK FIDDES

Founder, IdeaMotel, London

Fiddes: I love the idea of doing a sound audit: what does your brand sound like? Nobody asks that question. And I think people don't ask it because most people don't have an answer. They only have an answer for the visual side. (Reese, 2015)

MATT EASTWOOD

Worldwide CCO, J. Walter Thompson, New York

Reese: There's a famous Millward Brown study on how purchase intent is linked to audio-visual branding, and it shows that audio is a substantial driver for con-

sumer buying decisions. Yet our marketing resources are minimal for audio. I have also found that there's a direct correlation between a brand's discipline around audio and its market value. Brands like McDonald's have clear audio standards and are very consistent in their use of audio. Brands that have a smaller market value tend to be arbitrary in their audio communication. Why is that still the case? Is it maybe just due to a lack of knowledge?

Eastwood: Yes, I think it's mostly based on a lack of knowledge. I love that you have started an open conversation about the relevance and importance of music within branding. It's not something that is talked about often enough. It's partly because people aren't educated to the value of it. It's not something that is taught at schools or business schools. The best thing that we can do is put relevant case studies out there. I can think of many companies that have used music to build their brand as a very deliberate choice. When Levi's were doing all the work with BBH back in the day, their music strategy was a really important part of that brand in its relevance to the audience. Every time they put a song in one of their ads, it would climb the charts and have a resurgence. (Reese, 2015)

PATRICIA PÄTZOLD

Deputy Global Creative Director, FCB, Hamburg

Pätzold: Well, what I find really fascinating is what the audio branding of the future will look like. Think about how people's habits of using media have changed and are constantly changing. And how we can connect with the entire world within a few clicks. I think we will have to get away from creating too many rules, and instead start defining brand worlds, in which you can achieve recognisability through a skilled combination of a range of elements. We still have a lot to learn to make a step in the right direction, especially when music is concerned. People are already overwhelmed by the multitude of signals that are competing for their attention. How can you stand out in a situation like that? The challenge is to be consistent, yet inspiring. You need to evolve, but stay recognisable, at a growing pace. A good audio branding strategy could be a step in the right direction. I think brands should do it like Madonna: She constantly reinvented herself, but she still stayed Madonna. (Reese, 2015)

ANDREAS PAULI

Chief Creative Officer, Leo Burnett Germany, Frankfurt

Reese: Do you believe the way the advertising industry works will generally have to change?

Pauli: Well, I think we should at least stop thinking from one TV spot to the next, and start defining a sonic universe for each brand.

Reese: Do you ever talk to clients about long-term audiobranding strategies?

Pauli: That's difficult to be honest. Financial constraints are currently affecting areas such as fast-moving consumer goods in particular, which puts a lot of pressure on TV ads. Music isn't allocated the time and funds it deserves. I believe our industry has to rethink. Brands have to start considering which sonic experience works for them. That is not an easy question to answer – on the one hand, you have the brand's self-definition, and then there's the people you are trying to reach. It's all highly subjective and individual. People like different music styles. I think we're still at the beginning of the whole story.

Reese: If music plays such a crucial role in the consumer's buying decision, why do marketers think about music and sound only at the end of the branding process?

Pauli: (Laughs.) There are pragmatic reasons for it. Often clients aren't aware of the need for it. We as an agency have to sensitise them for it. I get the impression that when it comes to changing consumer behavior, clients don't see music as the quickest way to get there. In this current economic situation, with the fast-moving nature of the business, long-term solutions aren't what people are looking for. And then there's the accessibility of music. People have a different way of consuming music than compared to five or ten years ago.

Pauli: You have to know the brand, and you have to talk to the client about his understanding of the brand as early as possible. And you really have to think about the music as soon as you come up with an idea for a film, not later. Reese: Do you believe that an advertising agency that manages to develop core competencies in audio branding will have an advantage in the future? Pauli: Absolutely. At Leo Burnett, we already firmly believe that it is essential to move away from

one-dimensional advertising messages and offer people a multi-sensory branding experience instead. Audio branding is part of that. However it's difficult to build up that expertise internally. That has to be the role of external service providers. (Reese, 2015)

BRITTA POETZSCH

Global Creative Director, Ogilvy & Mather, Düsseldorf

Most of the time, the budgets aren't big enough for it, and there's no time for it. It's just not realistic. We're flat out producing day and night, and we have no time to even think about music strategies. For us, music is just a little piece in the mosaic in that situation. (Reese, 2015)

JOSH RABINOWITZ

Senior Vice President, Director of Music, Grey, New York

Rabinowitz: If it's done right... the problem is that music is not often done right when it comes to branding. There have been very few effective executions over the years. But memory is an important part of our behavior, so you can definitely use it to plant ideas inside people. And if it's done right, there can be a lot of love. But mostly what happens is that somebody finds a piece of music they think is cool, they put it on something, and often it overshadows the concept. (Reese, 2015)

ALEXANDER REISS

Executive Creative Director, Saatchi & Saatchi, Düsseldorf

Reiss: That's a good point. I doubt it's something that marketing departments spend a lot of time thinking about. But I think it applies to branding in general. The difficulty is that most marketing departments are problem-driven and deliver only short-term solutions. They don't make decisions on a higher level where

they ask themselves what the brand really stands for and what added value it can provide to their customers. Instead, marketing departments just listen to their sales departments and sales figures, and come up with short-term solutions in turn. Reese: I can only think of one reason for it – the timing is problematic. Music can't always be part of the initial conversations in a project. But if it's possible, it helps a lot. In regards to the resources, that's something agencies have to work on. Agencies have to learn how to sensitise their clients to spend a reasonable amount of money on the music. (Reese, 2015)

2.1.1 Consistency + Time = Trust

DR. CHRISTIAN SCHEIER

Founder, Joint Managing Director, Decode Implicit Marketing, Hamburg

Reese: A Millward Brown study has found that consumers list sound as a substantial element in their purchase decisions. However, brands only devote a very small percentage of their resources to audio communication. Why is that the case?

Scheier: There are a few reasons for that. One is the so-called implementation gap. A lot of time is spent on brand strategy development: What type of values do we as a brand want to be attached to? What are the trends? Which consumer segments do we want to address? and so on. But then you are facing the execution issue. The potential of executing your brand values with a high level of discipline is underestimated. That also applies to the visual space, but even more so for sound. A second aspect touches upon what I mentioned earlier: It is difficult for people to grasp that sound is an excellent carrier of semantic information. Your consumers do not read strategy papers, so you need to encode the semantic concept across several sensory channels – not just through visuals, but through audio, through touch, and so on – so that it can be de-coded on the consumer's side. A third reason is that we need to get away from the common misconception of the right brain/left brain model. We have learned that the right brain is emotional and creative, and that the left brain is rational and text-based. This model is at the root of why most people don't use audio despite acknowledging that it is important. Why do people really buy a certain product? Science would

answer: You buy because you want to achieve a goal. You want to wash your clothes, so you buy detergent. You want to get from A to B, so you buy a car. But obviously, there are more reasons for why you buy a certain product, and these are goals on a higher level that you're also pursuing. You buy a brand that stands for a value that's important to you, for example the concept of "sharing". Or you want a brand that not only provides you with soap, but with a soap that activates the concept of caring for your family. It's not about emotions and ratio. We need to have a discussion about what the semantic concepts are that we need to trigger. If we have that discussion, audio cannot be an afterthought. (Reese, 2015)

FELIX GLAUNER

Chief Creative Officer, Havas Worldwide Germany, Berlin

Branding should stimulate all senses... so music certainly plays a huge role in building a brand. Most of the time the emotional aspect is in focus, but if you approach it in a professional manner and implement it effectively, music can increase the awareness of your brand immensely. **Nonetheless, it's the element that's most often missing in client briefing sessions. Communication strategies rarely include music.** (Reese, 2015)

JOACHIM SAUTER

Founder, Creative Chairman, ART+COM

if you do something original and consistent, it's better for the brand than ticking boxes of brand attributes. Reese: Research shows that many of the world's most successful brands have an audio style guide. But most brands have their sound decided for them on a case-by-case basis by the agency that creates each individual ad. The result is total consumer confusion. Sauter: Yes, but quite often I'm forced to act like that, because the brands don't have an audio guide – so we're the ones who have to show them how their brand might sound. Sauter: Totally. The film director François Truffaut once said "if 50% of a film is missing, it's half as good". And the music can be that 50%. **BMW has made huge progress in sound design, but not in their attitude to music. They have sound design**

ners deciding how a car door should sound when it closes, but they don't seem to have taken the next step by saying, "let's have a consistent approach to music". Which seems strange, since music is the most effective way of connecting with people. (Reese, 2015)

JOSH RABINOWITZ

Senior Vice President, Director of Music, Grey, New York

Reese: Do you think it's important for a brand to have an audio style guide, or to commit to how they sound?

Rabinowitz: I certainly do, unequivocally. I think the reason most brands don't do that or haven't been successful at it, is that they don't work with an expert. It would make sense for them to have somebody within the brand, even if it's a consultant, who's consistent. **One of the things brands suffer from the most is a lack of consistency.** You can have a good run for a year or two, and then if the market share shrinks a little bit, they decide to re-evaluate. I worked on Fisher Price toys when they decided to use the song Walking On Sunshine. They used it for two or three years, but I think they should have stuck with it for ten years, even more. A lot of music in commercials perpetrates a vibe, an aura – but what really sticks is a riff, or a motif. (Reese, 2015)

ALEXANDER REISS

Executive Creative Director, Saatchi & Saatchi, Düsseldorf

Reiss: Absolutely. Just compare a brand to a human being. People change over the years, they change their style, their partners, their clothes, but never their voice. Also a voice rarely ages. **So a consistency in your voice is much more important than a consistency in your looks when it comes to building trust.** I have no problem accepting that my friend changes their hairstyle, but if they spoke to me with a strange voice, I'd be irritated. The same counts for brands. (Reese, 2015)

ROB REILLY

Global Creative Chairman, McCann Worldgroup, New York

If you're in Dubai and you see a commercial in a foreign language, but you recognise the tune, that gives an impression of **consistency**. (Reese, 2015)

CHRISTIAN MOMMERTZ

Chief Creative Officer, Geometry Global, Berlin

Mommertz: If a brand has 40 touch points with its consumers, you have to really consider: Is the brand's audio rolled out in a controlled and reflected way everywhere? Is there a top-down strategy how it is implemented? Every inconsistency becomes an act of sabotage. (Reese, 2015)

PATRICIA PÄTZOLD

Deputy Global Creative Director, FCB, Hamburg

The challenge is to be consistent, yet inspiring. A good audio branding strategy could be a step in the right direction." More and more clients want to define their brands sonically. (Reese, 2015)

JOHN PATROULIS

Creative Chairman, BBH, New York

If there's too much variance, if you don't carve out your space and understand why you've carved it out, you're going to be all over the place. You may find yourself in emotional spaces where your brand doesn't want to be. (Reese, 2015)

JOHN RAUL FORERO

Vice President Creative, Ogilvy & Mather, Colombia, Bogotá

Forero: Music is the voice of brands. I cannot imagine an Apple commercial with the “Macarena” song playing in the background. That is why major brands have become what they are today. And that is also why there are hundreds of brands that go unnoticed. Because one day, they use a certain language and the next day they change to a different one. And that is the problem of many advertisers and agencies that fail to see the difference between being repetitive and being consistent. Inconsistency, in a world with thousands of brands talking at the same time, is paid for dearly. Reese: Some of the most successful brands out there have a very distinctive audio identity. The best brands out there pay attention to the way they sound at every audio touch point. Is there a certain brand that you admire in their use of audio in their brand communication? Forero: Definitely Coca-Cola. If you pay close attention, it doesn’t matter if the story targets teens, mothers or the entire population. It doesn’t matter either what country you are in, in what year was it made or what music genre it is. Coca-Cola’s music always conveys the brand’s spirit and DNA, which is optimism. I see the clearest example of this in my work, where we do commercials for Coca-Cola that are exported to over 60 countries. In all these countries they change the voice artist, and they even redo some shots that are not in agreement with their different cultures, but the music remains untouched. And that happens because a person can change her necktie, car or even home, but not her soul.

(Reese, 2015)

2.2 Testing**2.2.1 Why testing is so important****HANS ALBERS**

CCO, Jung von Matt/365, Hamburg

Chief Creative Officer, Jung von Matt/365, Hamburg

There's a great quote from Frank Lowe, a pioneer of the advertising industry. He once said about research and testing: "If you had asked the mob back in the day: Do you want Rock'n'Roll? We'd still be waiting for it today."

If you turn music into a democratic process, it becomes a mundane, dull affair, just like elevator music. If you want to please people, test your music. People will say your choice of music is okay, maybe catchy, it doesn't get on their nerves. But you don't just want to be tolerated. You want to stand out. If you want to be a disruptor and make waves, don't test your music. People will initially reject anything that's unknown and a little different from the usual. Testing your music is like a death sentence for the impact it could have had. (Reese, 2015)

DAVID DROGA

Founder, Creative Chairman, Droga5, New York

Droga: 100% percent, definitely. It's probably also easier to test than words on a page or visuals drawn up. Before you go into production, test the audio. (Reese, 2015)

ERIK VERVROEGEN

Chief Executive Worldwide Creative Director, Publicis & Marcel Worldwide, New York

Reese: What's your evaluation process? Do you test audio assets used in your brand communication? Vervroegen: No I don't. I don't have a set evaluation process – I use the creative flow and energy to determine if brand communication is working well. (Reese, 2015)

MERCEDES ERRA

Executive President of Havas Worldwide, Founder of BETC

Reese: How do you evaluate music? Do you test music that you use in a piece of brand communication? Erra: We avoid it. If we do assess the relevance of music, we do it as a whole. The music itself is rarely evaluated separately. Music choices require sensibility and courage at the same time: You have to bet on a talent, especially on rising artists, and unpublished material. Once you've picked a piece of music, we hope that it'll become a success. It's a little like when an artist plays a new song on stage during a concert. At first it isn't always received too well, as the people come to the gig to hear the songs they know. The choice of new music requires some risk-taking. You have to have the right intuition and courage at the same time. (Reese, 2015)

RYAN FITCH

VP of Licensing, Sync & Brand Partnerships, Mac Presents, New York

Fitch: We do a little bit of that ourselves. If we're not sure about something, or we want some feedback from a specific group – younger kids, maybe – we'll organize our own focus group on the side. But if there was a legit company that had a lot of wisdom in terms of asking the right questions and analyzing the responses, just to be sure we're making the right connections, I can see how that might be useful. (Reese, 2015)

OLIVIER ROBERT-MURPHY

Global Head of New Business, Universal Music Group, London

Robert-Murphy: You have to do data research. That's really important. Every company should be focusing more on why they're selling a specific product, and not what they're selling and how they're selling it. Do you think Apple sells computers? No. Apple is creating the generation of the future, the products of the future. It just so happens that they also sell computers. Coca-Cola, do you think they're

selling a beverage? No. They're selling happiness. It's similar with music: Artists don't sell CDs. They sell emotions and moments. That's where data is very important. When you understand the why of the brand, and you match it with the why of the artist and the music they offer, it becomes a wonderful win-win situation. Do you think Frank Sinatra is more about Red Bull, or more about Jack Daniels? Jack Daniels, of course. This one is obvious, but thankfully there are tools to actually test this. You can define brand affinities while honouring an artists' natural affinity and maintaining integrity for both the brand and an artist. We test the impact and call it "return on engagement." How many people did we reach? We have a tool that measures the engagement of the audience. When we put on artist showcases, each consumer stays an average 11 minutes. 11 minutes of pure engagement – with the brand being everywhere, the product being there. If you compare that with traditional media buying on TV, radio campaigns, print ads and billboards – if I'm just going to spend a small amount on a music strategy instead, I'm going to see the reach and I can calculate the earned media. Additionally, there are, of course, a lot of intangible benefits that you can't measure. Back to the example of the HP showcases: HP will automatically become cooler in the perception of all these kids, although that's obviously a bit more difficult to measure. (Reese, 2015)

ANDY PAYNE

Global Chief Creative Officer, Interbrand, London

Reese: There shouldn't be more formal testing? Something less subjective?

Porter: I trust talented people more than I trust testing. The amount of testing you need to do depends on your confidence in the creative team. If you believe your creative team are going to create something wonderful and magical, you don't need testing. (Reese, 2015)

ALEXANDER SCHILL

Global CCO, Member of the Board, Associate Partner, Serviceplan, Munich

Reese: How do you evaluate music - do you believe in testing? How do you get

to a place where you can say, “I believe this piece of music best serves the brand,” which should be our goal, I think.

Schill: Like most creatives, I don’t believe in testing. I’m paid to be subjective, to have strong opinions about things. Think about this: When you go to a park, you come across only very few statues of groups. There are mostly just statues of individuals who knew exactly what they were fighting for. Someone has to decide. You need to have confidence in your own opinion. And also, in our job, it helps if you understand the brand. For instance, we know that BMW is about premium dynamic driving. Now if I listen to a piece of music I can say to myself “OK it’s dynamic, but it doesn’t sound premium to me”. At the end of the day, your gut decides. (Reese, 2015)

ALEXANDER REISS

Executive Creative Director, Saatchi & Saatchi, Düsseldorf

I’d actually be quite happy if I could make use of certain metrics in a way that would inspire my work and make it a little easier – especially when we’ve a concept where we as an agency and the client don’t agree on a direction. (Reese, 2015)

2.2.3 Audio ROI

The experts’ view

DAN FIETSAM

Executive Creative Director, FCB, Chicago

Reese: Good point. I’d say a lot of people would like to know that. What’s the return on investment in music?

Fietsam: Clients ask that too. And as a creative person you have to be able to articulate why it’s necessary to have this piece of music on this piece of film.

Luckily many clients trust our creative judgment. The music is as essential as the location — the film would not have the same emotional impact without it. I think your role as a creative director for a brand is also that of a curator. If you take an exhibit at the Art Institute of Chicago, the curator's reputation is based on the value of their point of view. That's what a creative director's role is all about. Really what the client is paying for is the curation of film and music.

Reese: Every brand has a visual style guide, or should have one at least, but now companies have audio style guides too. Do you think it's important for brands to commit to: "This is how we sound."

Fietsam: Well, I think it depends on the brands. For example, McDonald's has an audio tag that has become an asset. For big mass brands that still need to talk to mass audiences, I think that if you're neglecting audio assets, it's like neglecting a graphic or a design asset or a logo asset. (Reese, 2015)

MATT EASTWOOD

Worldwide CCO, J. Walter Thompson, New York

Reese: We cannot test the isolated return on investment for music yet, in terms of big data. But we're getting closer and closer to being able to put dollars to the ROI on music.

Eastwood: Exactly - what can be measured matters. If there's no way to successfully measure something, it's quite hard to quantify it and say, "We should spend this amount of money on it." At JWT, we have been specifically trying to build a measurement tool called "culture muscle." It is about giving brands a score of how they're influencing and moving culture and how they are involved in culture. It's a way of assessing the cultural relevance of a brand, and giving a score to how that contributes to the brand's overall value. Music is a part of that. (Reese, 2015)

DR. CHRISTIAN SCHEIER

Founder, Joint Managing Director, Decode Implicit Marketing, Hamburg

Reese: Unless we can prove an isolated return on investment on sensory channels such as audio, CEOs and CFOs won't understand how important implicit marketing is.

Scheier: I'm actually quite optimistic. I think that things are changing. C-level managers used to focus on the concept of the homo economicus – the idea that you just need to see the balance sheet and not think about branding and consumer insights. But a shift is happening, mostly thanks to the Nobel Prize winner Daniel Kahneman. He changed the way we think about people and their decisions. His book "Thinking Fast and Slow" highlights the importance of sensory interfaces to the intuitive decision-making system that drives our purchase decisions. Sensory channels are now recognized as being important for driving decision-making. If you keep running with the old models, you may learn a few things about the relevance of audio, but it will not trickle down and make you do things differently. Behavior change is not a consequence of information. (Reese, 2015)

2.3 Challenges/Problems/Misalignments..... 119**MARK TUTSSEL**

Chief Creative Officer, Leo Burnett Worldwide, Chicago

Since I've been in the business, it's always been about, here's a great idea, here's a great director, here's a great story board, here's a great editor, and, oh yeah, we need some music. Music has usually been at the end, rather than front and center and being inextricably linked to the idea. (Reese, 2015)

JEFF KOZ

Founder, Creative Director, Hum Music, Los Angeles

Reese: What's wrong with the system?

Koz: In many types of media, I think music gets the bastard stepchild treatment because of its place in the cycle. Having said that, there are times when music is put upfront because it's an essential part of the project: a musical, or a film where the music drives the story.

But do marketers and advertising agencies want information about why music might work? Do they want to create music based on parameters that will elicit specific biological and emotional responses in people? Of course they do, although we're not quite there yet. (Reese, 2015)

MICHAEL KUTSCHINSKI

Global Chief Creative Officer, OgilvyOne, Frankfurt

Everybody loves music, and everybody has an opinion about it, but nobody is responsible for it. It also isn't something the clients ask for or pay attention to specifically. People take it for granted, because they experience it on such a sub-conscious level. But we're really missing out – it has so much potential. We need to start working more closely with musicians. We need to push it. Audio is definitely a field we have to invest in.

We all work with visual style guides, but we always miss the audio part, and that's a disaster. Because it's half of the appearance of a brand.

Kutschinski: I think the briefing process should be similar to that for the visuals, when you're trying to draw a picture of the brand. How do you find the right sound to express the right feeling for the brand? You need to write a music brief, you have to direct the creative. (Reese, 2015)

STEFAN KOLLE

Founder, Chief Creative Officer, Kolle Rebbe, Hamburg

while the entire advertising and marketing process is quite rational and influenced by market research, music is emotional. That's also why music is so neglected in advertising and not as prioritised as it should be. (Reese, 2015)

FABIAN KIRNER

Chief Creative Officer, Grey Germany, Düsseldorf

we are spending a lot of time thinking about CI and CD, but not about corporate sound. We have to focus more on the voice of a brand.”

Kirner: It's a huge mistake we've been making for the last 20 to 30 years. Unless an idea is based on music, we usually start thinking about it way too late.

But normally, music is just an add-on, a bonus, something you only think about after shooting the commercial. I've been with six, seven different agencies now, and it's the same everywhere.

Kirner: Definitely. We have to focus more on audio style guides for brands, on the voice of a brand. At the moment, we spend a lot of time thinking about corporate identity and corporate design, but not about corporate sound. And I believe that's due to a lack of interest and a lack of knowledge on both the client's side and the agency's side. We need to educate our clients that audio matters. Think about sound and what it can accomplish for your brand. (Reese, 2015)

PROF. DR. HANS- WILLI SCHROIFF

Founder, CEO, MindChainge, Neuss

Reese: Inconsistent audio behavior can actually cause consumers to mistrust your brand within milliseconds. So why do so few brands invest in their audio identity?

Schroiff: It's the brand managers. That's what 25+ years of experience in this business have taught me. I work with big, respectable brands, and you would expect their marketing departments to be run by people who are extremely knowledgeable in all aspects of branding. Which isn't the case, unfortunately. Most marketers have business degrees, but they lack a psychological understanding of what I like to call "theory of mind." And by that I mean an understanding of what happens in people's minds, how emotions influence our judgments, and how perception really works. The biggest mistake most marketers make is that they see their consumers as ultimately rationally thinking decision-makers. Psychologists like Daniel Kahnemann have proven that that's not at all the case, but nobody listens.

Reese: So the problem lies within the marketing departments?

Schroiff: It's not just the marketing departments. It starts with the C-level decision-makers. When I do consulting work, I usually start with a little exercise. I gather a brand's top 15 executives in one room and I ask each of them to describe the emotional essence of their brand. The results are often dramatically divergent. And that's the problem: **If you can't even agree on what your brand embodies on a conceptual level, how are you supposed to find a way of communicating your brand essence to your consumers in a consistent way?** Most companies still operate in silos that don't communicate with one another. Each department – from corporate communications to sales – has its own concept of what the brand is all about. **But if you can't agree on a common and precise emotional positioning of your brand, then you don't have a basis for translating that into a visual or a sonic brand identity.**

Reese: What role do you think should advertising agencies play in this scenario?

Schroiff: We have to stop separating the conceptual from the executional level. Brand managers shouldn't brief an agency anymore by saying: "Okay, it's simple. We just need the best ad of all times for this product. And it has to make our product look ten times better than that of our competitor." With a briefing like that, all that an agency can do is take a stab in the dark and come up with ideas that will eventually be judged based on likability alone. **What really needs to happen is that agencies understand the core idea of a brand and work from there. They need to understand the brand essence – the emotional code a brand**

wants to plant in its consumers' limbic system. The execution work has to have the brand essence at its core. One major problem, though, is that creatives often consider what they produce as grand pieces of art. I often watch big, cinematic TV spots and I just don't get them. There's nothing that connects the film to the brand, and I find that counterproductive. **At the end of the day, agencies are service providers, and their job is to translate the brand essence into an emotional language that goes straight into people's heads and hearts, by using the right codes, transmitted through a brand's sensory channels and touch points. And in order to use the right codes, agencies need code dictionaries.**

Reese: Codes that everybody will immediately be able to understand and interpret.

Schroiff: Exactly. Specific codes that are stored in my limbic system, codes that it will recognize. But agencies don't use these codes often enough.

Reese: I like to call it the "implementation gap." Decision-making processes in branding tend, to a significant degree, be unprofessional.

Schroiff: I agree. A lot of this is also very abstract and neuropsychological. But after ten years of neuromarketing and thirty years of psychological research on sensory perception and decisionmaking processes in the human mind, I can't believe that marketers still ignore the findings. Academic institutions, and in particular business schools, have to do a better job at teaching what I call "theory of mind." Once people understand that "theory of mind," the importance of audio will dawn on them, too. (Reese, 2015)

KURT RITTER

Chairman, Chief Executive Officer, Saatchi & Saatchi LA and Team One, Chairman, Saatchi & Saatchi Canada, Los Angeles

Ritter: I think a lot of times music is used in inappropriate ways for branding. It's just not the right match. (Reese, 2015)

JÉRÔME DE CHAUNAC

Global Chief Creative Officer, Havas Sports & Entertainment, New York

De Chaunac: I agree that the power of audio is undervalued. One of the main reasons for that is that agencies, as well as brands, still operate within silos. They usually think campaign-centric, which is a short-term approach to music. And if you consider the amount of consumer audio touch points a brand has out there – retail environments, ad campaigns, bespoke content, events, and so on - there's often no connection between all those touch points and the brand itself. That really is a pity. It could be different. I just relocated to New York and I was looking for a new hairdresser's. I found a French hairdresser chain, and when I went to the salon, they had similar French music playlists to what you can find in France, which I found really clever. It's the kind of thing that brands are not necessarily doing now. It's about engagement, the big thing that we're strong believers in.

Reese: A lot of brands are mute. They disappear once you look away. But not Coca-Cola: They follow a comprehensive audio strategy beyond one simple audio logo. There needs to be a strategic process, research and measurement, to really define a brand's audio identity. Does Havas think that strategically?

De Chaunac: We're not there yet, although we're closer to it than we were about a year ago, and we're also closer than many other groups are. A lot of brands understand the power of sound, of audio, of music, but what it really means is not clear – they'll go to their creative agency, who will say, let's create a piece of music. But that's not enough. That's not how you use music and audio in your brand strategy. You're not thinking of the connection with the client, with their brand. However, it's quite rare – as far as we're concerned at Havas – to have a brand come to us and say, forget about my product, forget about my TV spot, I want to talk audio.

It's about creating music, but it's also about creating content, a story behind it, made up of smaller stories, that feed the strategy. For a brand, it's not about sticking to one single type of artist or music. It's about taking the full potential of sounds and music, and making it available for their customers and clients. Brands should really figure out their role in the audio space. (Reese, 2015)

MATTHIAS SCHMIDT

Managing Director, antoni, Berlin

The classic pitch presentation is a nice video accompanied by one of two songs: A Beautiful Day by U2 or Clocks by Coldplay. They're mainstream, everybody likes them, and they have an uplifting spirit. **Yet nobody seems to be able to afford to put them in a real ad.** (Reese, 2015)

JOHAN JERVØE

Global Group Chief Marketing Officer at UBS

Reese: Brands tend to struggle with finding a sonic identity of their own. What should they do to become audio brands as strong as Intel or McDonald's?

Jervøe: First things first. For starters, brand managers have to be absolutely convinced that sound, a sound logo or, more generally, a brand's sonic identity, will make their brand stronger in communicating its identity – stronger than with visuals alone. It is key to becoming a strong audio brand. If the people responsible for the brand only commit to it half-heartedly, the audio branding strategy is doomed to fail. You see, there is no other form of art that is nearly as effective as music in its emotional impact. After twenty years, you can still hum a song you heard in your teenage years. You can recall a certain memory or a certain emotion you felt at the time just by hearing a piece of music. The direct access to people's emotions is what makes music and sound such important tools in advertising and brand communication. Before a brand can find its voice, brand managers, in their role as brand-builders, should start by doing audits. What kind of sound did the brand make in the past? Is there a certain tonality to it? And if so, does it still have a *raison d'être* today? It's a matter of approaching the discipline strategically: What does the brand stand for, and what are my goals for the brand? What kind of emotions do I want to trigger? Music has the ability to support my brand by communicating its core values. The music sets the tone, while an audio logo provides a high recognition value. Even when you can't see the brand, you still know it's T-Mobile, Audi, McDonald's, etc. – that's why you should believe in the power of audio branding.

Reese: But the reality is that most brands still don't have an audio identity. They disappear the moment you're not looking at them. Why is that still the case?

Jervøe: There are a number of reasons for that. A lot of brands lack a consistency in their brand communication. Often, there is no strategy behind it, or its implementation is sub-standard. So many brands out there don't even have a memorable visual logo, or at least I as a marketing professional have trouble recalling them. And the amount of brands that use arbitrary and mediocre audio logos is staggering. There is no content, no meaning to them, and on top of it, they're not implemented consistently, so there's no recall either. Then there's also a lack of longevity: Marketing managers suffer from what I call the "DJ syndrome:" As a radio DJ, you listen to a track over and over and over again at work, for weeks and weeks, and after three months, you've had enough and you want to change things up. But it's different for your audience. They switch on their radio for a half an hour in the morning, so they're not as exposed to the track as you are. And because you're not playing the track anymore, your audience never gets the chance to get hooked on it. You need to use an audio logo consistently, long-term. (Reese, 2015)

GIDEON AMICHAY

Founder, Chief Creative Officer, No, No, No, No, No, Yes, New York

Reese: But 90 percent of brands still don't have an audio DNA.

Amichay: **Because 90 percent of brands are not doing any detailed thinking about music.** It's something they stick on at the end...It's also worth pointing out that the people driving the brand change every five minutes. Creatives come and go, marketing directors come and go. Although I do believe that the most creative people enjoy working with the history and tradition of a brand. (Reese, 2015)

FELIX GLAUNER

Chief Creative Officer, Havas Worldwide Germany, Berlin

We need to do a better job at making brands stick out and get people's attention – even if it's by being disruptive and irritating. You see, the thing about most brand strategies is: They try to construct a brand universe around facts, not feelings. That's why music is so important. In the end, the message itself isn't key alone- it's how we're conveying it. If you want to change someone's opinion, it will get much easier if you also manage to reach his heart. And as we all know, sorry for the cliché, music is the key to the heart. (Reese, 2015)

2.4 The Decision-making Process

AL MOSELEY

President, Chief Creative Officer, 180 Amsterdam, Amsterdam

You should ask yourself about the brand's strategic direction, musically speaking, before you get into what's right for the film. (Reese, 2015)

BLAKE EBEL

Founder, CCO, Fear Not, LLC, Denver

Reese: It's a subjective process...

Ebel: We're experts on connecting brands with consumers, we have an instinct for that. Otherwise they wouldn't need an agency to do it, they'd just go right to a music house! They'd do it themselves! (Reese, 2015)

BRITTA POETZSCH

Global Creative Director, Ogilvy & Mather, Düsseldorf

Once you know in which direction the whole project is going, you should already have an idea of what kind of sound should go with it. And what's even better is if the brand itself already knows what it should sound like. (Reese, 2015)

DR. CHRISTIAN SCHEIER

Founder, Joint Managing Director, Decode Implicit Marketing, Hamburg

Reese: For me it's very hard to understand that brands don't look at music as an asset the way that brands like Coca-Cola or Telekom do. A lot of money is burnt because the economic power of a consistent audio behavior is underestimated.

Scheier: Out of ten CEOs, how many do you think would see audio as a key success driver in the first place? To me the really crucial question is whether you have a KPI (key performance indicator) on the brand. Are your managers being partly paid and rewarded for their consistency in triggering the brand values across the touch points? Because if they're not, then it's all just a lip service. Just measuring brand awareness is sort of trivial. But do I trigger my brand values consistently over time? That's where the consistency comes in. Look how few companies actually have KPIs on the brand, on the content of the brand, what it should stand for. You can count them on one hand. As long as you don't have that, you have no means to evaluate what is or isn't helping you. If there's no KPI, no one cares. If I'm not being punished for being inconsistent, well, so what? There's no reason why I wouldn't be playing around. For me, that's what it all comes down to. (Reese, 2015)

FELIX GLAUNER

Chief Creative Officer, Havas Worldwide Germany, Berlin

I agree that decision-making processes based on gut feeling alone are not constructive, and that they should be handled in a more professional manner.

(Reese, 2015)

ALEXANDER REISS

Executive Creative Director, Saatchi & Saatchi, Düsseldorf

I like to say that the music picks me, and not the other way around. (Reese, 2015)

ROB REILLY

Global Creative Chairman, McCann Worldgroup, New York

“Oh, I want it to be energetic, but at the same time subtle,” those are the kind of directions creatives give to music companies. The direction we give them is, I think, pretty poor. (Reese, 2015)

KEITH REINHARD

Chairman Emeritus, DDB Worldwide, New York

If a brand stays with an identifiable theme, it can bring continuity across radio, television online... myriad touch-points. It's notable that people now prefer to borrow music. They tend to come up with a strategy and then look for an appropriate song. Which I don't like as much as the idea of creating an original song or jingle that's born out of the brand.

And of course it's easier now for a creative director to find an existing song that fits his strategy. But to me it's like borrowing somebody's words or pictures. Ideally it should be an original creation. (Reese, 2015)

2.5 Correlation between brand value and audio behavior

KEN ERKE

Executive Creative Director, Cramer Krasselt, Chicago

Reese: Do you believe that there is a connection between the value of a brand and its connection to how it sounds? Erke: There's certainly a value to it. But I don't think that every brand has the long term view that an Intel does, that a McDonald's does. We both know the average tenure of a CMO is 23 months, so things change very often, but what's great is that if you get the music right, the visuals could change but the music would provide the continuity. At the beginning, the Intel sound was generated by a synthesiser. Now it's sung by human beings. But it's recognisably the same. (Reese, 2015)

TOM SCHWARZ

CCO, Ogilvy & Mather, Düsseldorf

Reese: Do you think there is a link between a brand's level of discipline in their audio behavior and its economic success? Schwarz: When it comes to audio logos, yes. Look at Nokia, Intel or Microsoft, just to name a few. Discipline means also to stick with it. With every year you use it, it pays off more. (Reese, 2015)

DR. CHRISTIAN SCHEIER

Founder, Joint Managing Director, Decode Implicit Marketing, Hamburg

Scheier: Yes, of course. There are a lot of things to be said about it, but I think the core aspects are two things. One is, I don't think it's a surprise that there's a strong correlation between market success or brand equity and strength or discipline in the audio space. It's not a cause, it's a correlation: If you have your audio in place – audio being a more implicit, less obvious channel to define – I think if you manage it well, then a) you really need to know well who you are, as

well as b) know how to implement your identity across sensory channels. That implies not only discipline, but also the capability. So I think that correlation between brand equity and strength or discipline in the audio space probably also one that affects other areas – brands who are successful in that area are also more effective in other aspects of brand-building or brand-building in general. The second, and more important part is, why is it so hard for people to find their voice when it comes to brand-building? From my point of view, when I look into the practical work we have been doing, there's a misconception about audio - mostly revolving around audio being looked at as an icing on the cake, an afterthought, you sort of make things a little nicer, more agreeable, more likeable. But it's not considered to be a driver of any sorts. Maybe a bit less in the PoS-domain where pretty much everyone seems to know that study which has shown that if you play French music, people will buy more French wine, and so on. There are a lot of thoughts in my mind about the question what is audio capable to do? And if it's ought to be more than just an icing on the cake, or an afterthought, then we can resort back to neuroscience and the question, which is my perspective when I'm asking: What is music, and what is audio generally capable of activating in the brain? In essence, it's a whole spectrum of things that happen (in the brain) when you listen to music or you're exposed to an audio logo, or other such things. You can boil it down to one emotion. That's obvious. You always have a strong emotional reaction, and (we neuroscientists) can explore that space. (There's) lots of science around that. But more importantly, most importantly even, what has been overlooked, is that music is a type of language and that **music, or sound generally, are absolutely capable of activating semantic areas of the brain, pretty much the same areas that are active when someone speaks to you.** In fact, quite a lot of scientists see music as a precursor of language, evolutionally speaking. So from their perspective it's not surprising that it will tap into similar neuro-structures. And that's exactly what we see. Once you understood that you can activate semantic concepts through sound, the next step is to realize that brand values are semantic concepts from a brain perspective. If you have, let's say, inspiration, or escapism, or anything you would like your brand to convey beyond factors such as trust and personality. If you stand for something such as the Deutsche Telekom with "Life Is For Sharing", it's absolutely possible to activate those things and support the visual communication through sound that matches the very same concepts that are being conveyed visually. I think that's where it all comes together. **If you realize that sound should be more than an**

afterthought and that it's more than a device to activate emotions, so that people feel better when they see your TVC – or whatever the touch point is - that really it's a type of language with which you can convey the essence of your brand, only then will marketers gain a better grasp on the value of audio.

"If marketers realize that sound is more than a device to activate emotions, but rather a type of language with which the essence of their brand can be conveyed, only then will they gain a better grasp on the value of audio." (Reese, 2015)

ANDREAS PAULI

Chief Creative Officer, Leo Burnett Germany, Frankfurt

Reese: Does the value of a brand depend on whether it can be experienced sonically? Pauli: I'm sure there is a correlation, yes. At the end of the day, we want to make sure consumers can experience a brand with all their senses, and we need to use every opportunity to make that happen. Unfortunately, clients as well as agencies put most of their energy into the visuals. At the end of the day, music is often merely seen as an add-on. And then there's the question of how you want to define "music" – is it a whole soundtrack or just a sound, like the heartbeat in the "Audi"-mnemonic? I do, however, believe that sonically defined brands have an advantage over other brands. (Reese, 2015)

2.7 Pro's and Con's of Audiobranding

SONAL DABRAL

Chairman, Chief Creative Officer, DDB Mudra Group, Mumbai

Reese: Where do you see the greatest challenge in finding a brand's voice?

Dabral: The greatest challenge lies in staying authentic. It is tempting to hitch your brand's bandwagon to the latest trend in music. To stay true to the brand's personality and create music that's integral to its worldview is tougher. But much more rewarding in the long run. (Reese, 2015)

OLIVIER ROBERT-MURPHY

Global Head of New Business, Universal Music Group, London

Reese: What do you think of audio signatures? Do you think they work? Robert-Murphy: I used to work for Procter & Gamble. I've been trained at the four "P's": Price, Place, Product, Promotion... all marketers learn that. Today, it's all about the four "E's": Engagement, Experience, Exclusivity, and Emotion. Anything that can create an emotion – like music – is essential for your brand. Think about the music playing at a store - for me, that is a signature. You don't realise it consciously, and that's why I absolutely believe that sound – not necessarily a signature per se – but the sound associated to the brand is key. It means that every brand needs a very clear strategy and objective, and a long-term view, thinking ahead 20 years or so. In today's world, brands change all the time, there are mergers, splits, and consolidations... You have to be persistent, because it's not going to happen quickly.

Founder, Joint Managing Director, Decode Implicit Marketing, Hamburg what it is about at the end of the day. We're in the behavior-change business.

Scheier: You need to follow a framework where audio is automatically a clearly integrated part of the brand management, a system beyond ROI topics – that of course as well – but where you really understand that it's an extremely efficient channel. It's like a language. (Reese, 2015)

FELIX GLAUNER

Chief Creative Officer, Havas Worldwide Germany, Berlin

In my experience, musicians are often happy to have a predefined starting point. In jazz, improvisation is regarded as a key element. But if the artists aren't brilliant in suggesting the core theme, the audience will perceive just chaos. What Coca-Cola and McDonald's are definitely doing right is that they're not caught up in short-term, hasty communication measures, but they actually seem to follow a well-thought-through, long-term branding strategy on all levels of communication, catering to all senses. Naturally, audio is a part of that.

(Reese, 2015)