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SCHOOL OF ECONOMICS AND BUSINESS

MASTER THESIS

**THE DEVELOPMENT AND ROLE OF SONIC BRANDING IN
SLOVENIAN COMPANIES**

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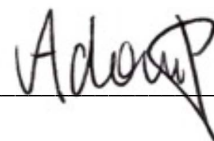


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LIST OF ABBREVIATIONS

H. O. G. - Harley Owners Group
LTME - long-term memory encoding
CGI – Computer generated imagery

1 INTRODUCTION

In the last few decades, advertising has gained major adoption by a majority of companies and has become a standard to distinguish one company from another. Through advertising, brands communicate the personality of their company and create an experience consumers have with the business (Rawson et al., 2013). People tend to unintentionally attach their lives to media platforms, which enables corporations to gain exposure and have a huge impact on the lives of customers while using their businesses and services. Consequently, this changed the strategy of how corporate communication and branding are applied (Cheney et al., 2020). The competition for people's attention is a tough game and as music streams, audiobooks, podcasts, and different voice assistants are being used to attract the public's attention, the audio content industry is getting a lot of traction and showing strong signs that there has never been a better opportunity for companies to start building their »sonic brand« identity (Musikvergnuegen, n.d.). As a consequence, global giants like American Express, Mastercard, Coca-Cola, General Mills, Walmart, and others have significantly increased their investment in the audio sector of their brand development. Everything points to the conclusion that if a brand is »on mute«, it is very easy for consumers to ignore it (Vaynerchuk, 2019). It is not a coincidence that the world's leading brands live in our heads» rent-free «, because they know how to appeal to the heart of a consumer on a subconscious emotional level.

People believe that they are in control of their actions and decision-making, however, this process is not based purely on logic and reason, but rather susceptible to influence from our subconsciousness (Bargh, 2014). Thanks to neuromarketing, we can start to understand what, how, and why sensors impact the mind, both consciously and subconsciously. With such information, we can connect the dots of sensory outputs, such as sound, with brain activity. We can argue that the major advantage of sonic identity branding is speed. When it comes to everyday branding, companies have to capture end-user attention to stimulate recall or brand association. This usually comes in the form of a video advertisement that can last at least a few seconds. However, sound has an incredible ability to instantly trigger emotions and memories, which can be impactful when trying to »cement« a brand in the customer's mind (Vaynerchuk, 2019). Businesses and corporations strive to achieve some »companionship« with their customers while creating their loyalty.

Creative management of the sensory experience of consumers is a crucial element within any retail or service environment (Oakes, 2000). This kind of interactive branding and other marketing campaigns are, in the majority, done through social media channels. Looking at the data, the average person is exposed to around 4,000 to 10,000 advertisements per day, but only one-tenth of them can be recalled (Marshall, 2015).

The attention economy has made brands fight for the attention of consumers, therefore new techniques have arisen, that had been previously neglected. It is estimated, that only 20 percent of neural pathways from the eyes, travel to the primary visual cortex; 80 percent

come from other areas of the brain, such as those in charge of memory. Therefore, as a consequence, the majority of information we receive is not coming from the eyes, but from the memory (Bornstein, 2008). In such an aggressively competitive advertising environment, it is crucial to stand out, as well as, present a brand as a coherent organization. At the heart of a consistent brand identity are the corporate title, logo, and colors. They must be carefully managed and implemented, to achieve the ultimate consistency of the company's brand itself. To be more precise, sonic branding is the audio equivalent of a brand's username. The sound, or rather the sonic tag that the company plays alongside its commercials, broadcasts, or endorsements must match its brand's positioning, and eventually, that audio tag by itself will invoke the intended feeling around that brand (Vaynerchuk, 2019).

The purpose of this master's thesis is to help managers and companies that want to expand the space of advertising to different mediums and create a more wholesome experience for their consumers to gain awareness and knowledge on sonic branding. As very few studies have been conducted on auditory branding, we want to outline the importance and relevance of using sound identity in advertising. »Over the past decade, we've lived in such a visual world that disproportionately rewarded video content and images over everything else« (Vaynerchuk, 2019). We intend to explain how sensory stimuli, specifically sound, can influence environments, improve customer experience, and overall change the perception and nature of behavior toward a brand or a company, from a seemingly subconscious level.

The main goal of the master thesis will be delivering sufficient data and proven cases from practice, which will benefit a reader to clearly understand the importance of the auditory component in delivering a company's message through the company's media channels. This sector of advertising needs immediate attention. Its case can be proven with the use of applied science. To capture all the aspects of sonic branding, we will also include a neuroscientific component to present the logic behind the auditory component of a brand. In essence, neuroscience opens doors to realizing and measuring the potential of long-term memory encoding (LTME), where we can better understand how our brains record our experience of the world (Kim & Morris, 2019). Part of the study will include a prognosis on the future trend movement of sonic identity and how it will elevate big players to even higher levels in the eyes of the consumers, which can be a reason for concern and a motivation for smaller companies to take advantage and act now.

The focus of this master's thesis will be to investigate the rising importance of sonic advertising to improve the brand identity of the company. Since there are only a few legitimate studies done on this topic, I will carefully overview the academic and professional literature and try to apply it to my specific topic. For a better and clearer understanding of the topic, there will be real-life examples, as well as already-applied professional cases. To clearly outline the importance of sonic branding in the field of economics, we will have to apply more seasoned knowledge in this field of neuroscience. Psychology is a starting point of classical conditioning, which plays a big role in linking brain activity and real-life decision-making. We will keep a special focus on the new theories, including memory

encoding, and later apply them in the field of economics with an emphasis on the LTME (long-term memory encoding). Due to the nature of my research, there is a greater need for qualitative research, therefore I will conduct interviews and analysis of selected cases to examine the company's perspective when creating and applying sonic identity. In the end, I will integrate the findings from the theoretical and empirical part, where I will add concluding remarks.

To achieve the purpose and goal of the research, I will answer these research questions:

- What are the main drivers behind the decision to create a sonic brand identity for a company?
- What are the most difficult steps for managers to take when creating a company's sonic identity?
- What are the results in terms of sales and customer loyalty for companies that have already adopted their sonic identity?
- What role does neuromarketing play in forming audio branding strategies?

The master thesis is divided into 4 chapters, the first three chapters focus on the theoretical background, which acts as a basis for performing further empirical research. In the first chapter, we discuss in detail the core factors important to creating a successful brand using relationships. In the second chapter, we present the growing importance and the impact of sound in combination with branding strategies, targeting specific processes in human brain activity. For a better understanding, each chapter is presented in combination with practical real-life examples. The third chapter takes into account business components relevant to creating a brand's sonic logo. In the last chapter of the thesis, I use qualitative research with in-depth interviews to evaluate the development and use of sonic branding in Slovenian companies.

2 RELATIONSHIP MARKETING

Relationship marketing is a strategic approach that focuses on building and nurturing long-term relationships with customers. In today's business world, characterized by societal shifts and tribal behaviors, relationship marketing plays a crucial role in fostering brand loyalty and enhancing customer satisfaction. Within this chapter, we look into the social and psychological drivers that influence customer relationships. With society becoming increasingly interconnected, customers seek more than just products or services; they look for a sense of belonging and community (Füller et al., 2008).

By acknowledging societal influences, prioritizing customer relationships, and delivering exceptional experiences, businesses can cultivate enduring loyalty, elevate their brand reputation, and thrive in a fiercely competitive market (Grönroos, 1994a).

2.1 Society and Tribalism

Before we jump in and start discussing relationship marketing and different techniques to capture revenue and create leads, let's jump back in time and take a closer look at the origins of community and tribalism (Hughes & Reynolds, 2016). In the past, forming groups of people was a matter of survival in the everyday activities of hunters and gatherers, like hunting, fishing, and farming. When the crop failed, they realized it would be better for them if they worked together as a team, rather than as individuals. Even before the introduction of money, people would exchange their materials and stock. Everybody knew their role and society was based on a common purpose, where everyone was expected to add value for the survival of the tribe (Wiessner, 2019).

Even then, they realized a group can be stronger than an individual. In business, companies and brands must attract individuals and create communities around them, they need to move from carrying their torch to having a community that carries it for them (Hughes & Reynolds, 2016). Brands become leaders of the community, with customers, employees, and even better, a wider network working to their common good. In general, there is a common misconception that the greater the number of people in a community, the stronger the community. As a concrete example, we take a look at a brand that was built around a community with a passion for the same sport and grew even stronger with the number of people joining in. Harley-Davidson completely reformulated its business model and competitive strategy around a brand community. The »brotherhood« of riders transformed the brand through the shared ethos and passion for future development. Brands executives had to spend time in the field with customers and gather insights, which they discussed later at the firm. They used a close-to-the-customer strategy which enabled them to get a real understanding of the customer needs and demands. The strategy of a close contact with the people they served, added such value for the employees that the weekend assignments constantly attracted several volunteers, even more than they needed. Consequently, many employees became riders and many riders joined the company (Voice of ASEAN, n.d.).

The ownership of the brand acknowledged their community as the rightful owners of the brand. Later, the company also created a stand-alone organization that served as a direct connection between community and organization that nurtured the company-community relationship through the Harley Owners Group (H.O.G.) membership clubs. Every community-driven expense of the company mustn't be treated as a marketing expense, but rather as a company investment (Fournier & Lee, 2009).

It is really important how a product or service reaches the consumer, meaning which channels it needs to pass to sell. According to Grönroos (1994a), relationship marketing starts with identifying potential customers and establishing a relationship with them. It then continues to maintain this relationship with them and continuously enhances it to generate more business, good references, and supportive word of mouth (Grönroos, 1994a). The preservation of this kind of relationship is a seller's job, as well as his responsibility. His

actions from the first interaction with the customer will define if their relationship is going to be short or long-term. Today, we are witnessing a migration away from a focus on exchange and toward a focus on building value-driven relationships and marketing networks. The way of thinking shifted from finding new customers to holding on to the existing ones (Grönroos, 1994b).

The focal point moved from using a marketing mix to create strategies for the product or service, to building and maintaining relationships with the existing customer base. It can be derived from that, the future of marketing research will be focused on creating and maintaining dialogues and communication channels to facilitate interaction between a brand and its clients. A brand's marketing strategy therefore depends on its decision to make a long-term commitment to a customer compared to making a single exchange of a product or service (Morgan & Hunt, 1994). We therefore differentiate between transaction marketing and relationship marketing. The key differences are displayed in Figure 1.

Figure 1: Transactional marketing vs. Relational branding

<i>Transactional marketing</i>	<i>Relational branding</i>
Focus on individual sales	Focus on customer retention
Oriented toward the characteristics of the product	Oriented toward the benefits of the product
Short term vision	Long term vision
Little emphasis on customer service	Great emphasis on customer service
Low level of commitment to customers	High level of commitment to customers
Moderate contact with customer	High level of contact with customer
Quality is fundamentally focused on the product	Quality is everyone's concern

Source: own work based on Edwards (2020).

For the longevity of the brand, it is crucial to have long-term plans for the marketing strategy. The time perspective of transactional marketing is short-term and focused on a single exchange. In relationship branding, the time perspective is much longer, since it is not concerned with just one transaction, but rather focuses on the long-term results. Brands that target mass markets due to lack of personal contact with a customer will still benefit from the traditional 4 P's model of marketing where personal contact is not included. The famous model was originally developed for mass-produced packaged goods, where marketing a

single product was crucial for growth and sales (Kotler & Keller, 2016). The model focused only on Place, Promotion, Product, and Price.

A firm that wants to commit completely to its customers and implement relationship marketing will be met by obstacles, if it were to use the 4 P's model for its marketing practices, therefore the relationship branding approach emerged. Of course, the 4 elements of marketing mix are important as well, however merely to support other interactive marketing activities (Grönroos, 1994a).

2.2 Drivers influencing relationship with a customer

With the use of relationship marketing, we move focus from the product to the people. Companies need to build strong relationships between brands and the people they serve to bring them closer together. The ones that mastered this technique and started to build deeper relationships with their customers do three things incredibly well; know their customers, can connect with their customers, and earn their trust (Morin, 2018).

2.2.1 Know customers

Brands know their customers not as consumers, markets, and segments, but as people. Only companies and brands that get closer to their customers, know them better than anyone else. They develop a great ability and advantage to understand them intimately and individually. Interestingly, brands have always used research and surveys to be able to get a glimpse of their customers and better understand their behavior, wishes, and how they are different in what they want. On the other hand, surveys are based on a few hundred to a few thousand individuals, which is an unreliable way of getting to know a customer (De Vaus, 2013).

Today, companies have the resources and ability to gather data from various channels and use machines to crunch that data to get a clear understanding of customers' wishes. If the company takes advantage of this data, it can highly improve the relationship between the customer and the brand. With the help of modern science and neuroscientists, brands can start to understand their customers better and predict their behavior, as well as, cognitive functions in their brains (Cherry, 2022).

2.2.2 Connect with the customer

Brands do not know how to connect with customers individually and more deeply. To get closer to the people they serve, they need to connect with them on a more emotional level. After all, people buy with their hearts and later justify their actions with their minds (Harris, 2015). We can tell that statistics, functions, and numbers are not the source of brand loyalty and brand performance. It turns out that what we know about the brand, is far less important

than how a brand makes us feel. Brands that treat us like we are all the same, run the risk of making us feel like we do not belong or that we do not fit (Morin, 2018).

Today, a lot of brands use influencer marketing, and Instagram is still the leader when it comes to promoting and collaborating with brands (Dencheva, 2023). Instagram platform takes advantage of the visual component since it is mostly just graphic content being promoted. This, consequently, increases brand retention in the memory of a consumer (Guerrero & Ahmad, 2020). Since companies come up with new ways to engage with their customer base every single day, the potential to connect with the designated target audience is infinite. In the last decade, many big-name brands took advantage of neuromarketing and started connecting with their customers using the five senses; sight, hearing, smell, taste, and touch.

2.2.3 Earn their trust

Companies and brands that want to get close to the people they serve know how to earn their trust. In the end, people buy from brands they trust most. They need to feel protected and nurtured to comfortably stay invested and continue their relationship experience. Studies demonstrate trust as a precursor to relational commitment (Morgan & Hunt, 1994). True value is displayed with entertaining and interesting content with the addition of valuable tips and advice or guidance. All this must be connected in a coherent community experience with a personal relationship, with every customer. Having a relationship with every one of the brand's customers is difficult, it seems almost physically impossible, nonetheless, customers expect it they demand it. By implementing just one of these drivers, a brand can greatly improve its relationship with the customer base and elevate the results.

2.3 Implementing Relationship Marketing

These days, brands have become more flexible when it comes to marketing practices. Nevertheless, there is still a majority of them that use only generic advertisements with short ads on Meta (previously Facebook), Instagram, or other social media sites and tools. These ads do not yield added value to the brand, which means more costs for the next advertisement just to keep customers engaged and aware of the brand constantly. In the previous chapter, we discussed how these costs can be offset by forming a community around a brand and becoming a growing ecosystem with customers as the majority owners of the brand. Companies at a macro (corporate) and micro (employees) level need to realize this and move their efforts online. They need to build relationships and communities to drive their message and share it; not in a controlling corporate way, but rather using the commonalities of community we discussed earlier. In short, adding value to the community members, being supportive, and sharing. (Dwivedi et al., 2021)

Next, I will outline the most important tactics every company can implement to improve their brand trust, loyalty, knowledge, development, and other factors that gain a competitive advantage over other companies, in terms of building a brand and relationship with a customer.

2.3.1 Brand that serves people

The corporate sector regularly fails to remember that customers are individuals with different needs, interests, and obligations. Increasing sales transactions does not build loyalty, trust, and community around the brand, but rather focuses on short-term performance (Füller et al., 2008).

As was the case with popular fitness brand GymShark, the community's brand did not grow from the need to express shared identity, but rather from the ambition to satisfy specialized needs. GymShark is a brand, valued at around a billion dollars and it revolves around fitness, fashion, and music. Their target audience is clear and they do not deviate from the audience, everything they do is aimed at their needs. Brand's huge success can only be attributed to its community-focused strategies and high-quality customer service (Cook, 2020).

If we take a look at church as a brand, we can see, they are built around communities and people that have something in common. A clear vision can bring the community closer and bond them on a higher level than any product can. It is important to mention that people do not always join communities to satisfy their needs, instead, they join them to build new relationships. A straightforward example of this is Facebook, or rather Meta (Fournier and Lee, 2009).

2.3.2 Brand community as a business strategy

It is considered by many managers that their main marketing strategy is building a brand community - this is wrong. Building a brand community is a business strategy and not a marketing strategy. It is really important to understand this since managers can allocate a lot of money to the marketing department of the brand, therefore not grasping the fact that to build a strong brand community, their goals must be aligned with the company's goals overall and not just a spontaneous marketing campaign (Fournier & Lee, 2009). As we have seen in the previous chapter, Harley-Davidson brought their brand to life through their enthusiastic community, by organizing events, and meetups all over the world and creating an exclusive Harley Owners Club as a way to bring fans closer together and help them to shape the brand (Harrower, 2021).

2.3.3 Manage the community for a strong brand

The majority of GymShark users are enthusiastic fitness members, so when you combine social interactions at the gym and strong purchase intent, their users are constantly interacting with the brand and have the opportunity to engage with it. If they visit the gym regularly, the brand becomes a big part of their life, and they can even share their experience with their communities (Peckover, 2023).

Engineering the community to carry the brand is crucial in the case of GymShark. It has become a self-serving system that benefits the brand, as well as, its deeply engaged users. It may be, that the reason for their huge success in building a brand around the community is attributed partially to the fact that people release a lot of dopamine and serotonin in fitness workouts, which elevates their energy and they consequently feel much better about themselves (American Psychological Association, 2020).

Consequently, this creates a positive link between the brand and the experience at the gym. According to the article, building a brand around the community is shown to be much more beneficial than building a community around a brand (Peckover, 2023).

2.3.4 Everyone must play a role

Members of the community who play a role will stay engaged longer and will bring more value to the brand. Their criticism and opinions must guide the brand's next challenge to define the brand (Tang et al., 2017).

This is reflected in my personal experience. A few years ago, I joined a community where we discussed cryptocurrency markets a few times a month. There were only 10 of us. I engaged with members regularly and we talked about different topics. It was purely a community chat on Telegram. Throughout the years, we helped each other expand our knowledge and improve the community with only members who were prepared to take on a role and add value to the community. Now, we have a community of around two thousand members and they all participate daily. The founder of our community even created a brand around the community and now people are willing to pay 85\$ per month just to be a part of a community chat. A Brand's main job is to maintain a connected community by constantly monitoring individual needs and creating subgroups and roles to keep people involved.

2.3.5 Online network as a tool for community strategy

The modern world has provided us with the opportunity to engage in the virtual world. There are endless opportunities to engage with people, no matter the place or time. This can be positive, as well as negative, since the internet is up every day, and every hour, therefore lots of opportunities for misrepresentation of the brand identity exist. For brand managers, it is really important to understand that online social networks are not just focus groups meant

for listening to customers and gathering information on their needs and wants. It serves as a tool to create a brand's community strategy and constantly engage with people to strengthen relationships with a brand. There are endless possibilities to entertain, create, and develop the identity with the benefit of low costs of gathering information on the customers. After all, some people spend more time in the virtual world, than in the real one (Caddy, 2019). This does not mean that we cannot reach them, or continue to engage with them through online social networks. According to Krishna (2012), the effectiveness of a brand strategy is dependent on the interactive behavior of its users. In a relationship with the customer, it can be more important to react to other actors' actions rather than reacting to themselves. Reactive behavior therefore cannot be planned, it can only be guided by norms and values based on experience (Krishna, 2012).

2.4 The importance of relationship branding

Relationship branding refers to the strategic process through which a brand aims to establish and nurture long-term relationships with its customers. It emphasizes the development of emotional connections, trust, and loyalty by consistently delivering value and maintaining open communication channels. Relationship branding goes beyond transactional exchanges, focusing on building enduring connections that extend beyond individual purchases. By fostering strong relationships with customers, brands can create a solid foundation for customer retention, advocacy, and sustainable business growth (de Chernatony & McDonald, 2016).

One of the important factors when evaluating a brand or a business is the retention rate of the customers. It depends on which sector of the business a brand operates, but overall, a lower retention rate, means that customers do not have any reason to switch the brand, therefore loyalty is high. Retaining customers is crucial for many reasons, Consistent customers can enable a brand to be more secure, to better plan the future, and to make better budget allocation decisions. In general, existing customers require less maintenance, which enables the business to focus their resources on improving the brand, and gaining a competitive advantage in the market (Bronner & Hirt, 2009).

Apple established itself as a dominant brand and managed to keep the loyalty of its customers and even increase it above 90% in the last 3 years (Sellcell, 2020). One survey conducted in 2019, revealed that 90% of iPhone users look out for the next iPhone as an upgrade or buying option rather than a new purchase (Sellcell, 2020).

Amazon managed to build an even stronger relationship with its customer base during the pandemic when people could not leave their homes to pick up essential things from the store. Their ideology of 'customer is the king' really came a long way during this period and allowed Amazon Prime members to have free shipping, special offers, and entertainment options (Jindal, 2022).

Overall, organizations that have managed to understand the value of investing money into resources that will improve customer relationships, have managed to develop strategies to increase customer's dependence on their products and services. They became dependent on customizing and investing in building innovative solutions that meet and solve customers' needs and encourage positive emotions, which leads to improved brand identity. This kind of situation requires the involvement and leadership from management, as well as technical and marketing functions to work toward the same goal as a team. While investing in customer relationship management, it is crucial to first invest in the right people and team with working intelligence for the development of products and solutions development. This way, the investment pays off in terms of long-term business growth, with new products and solutions. In the end, the only important thing is the goal of the company and what it wants to achieve, given its relationship with its customer base (Terms Compared, 2020). To truly identify with a chosen brand, the relationship between a customer and a brand must be established. This can be achieved through the creation of a brand identity that resonates with a customer and expands brand value.

2.5 Customer experience

Customer experience refers to all thoughts and feelings of customers about the business, products, and services of a company (Verhoef et al., 2009). It covers all touchpoints, from initial experience and purchase to after-sales support and more. A good customer experience can benefit a company in many ways. Above all, improving customer service leads to customer satisfaction and loyalty (Rawson et al., 2013). When customers have a positive experience with the brand, they can develop trust and bond with the given brand, resulting in repeat purchases and long-term customer relationships. Satisfied customers also tend to spread positive words that can attract new customers and boost their reputation. Second, customer orientation can set a company apart from its competitors. In today's competitive market, where products and services can be easily copied, providing customers with a unique experience has become an important success factor (Verhoef et al., 2009). Companies can differentiate themselves and create a competitive advantage by providing personalized, seamless, and memorable experiences. Additionally, customer focus can lead to customer engagement and feedback. Engaged customers who feel a strong connection to the brand often become advocates for promoting the brand and its products to others. These advocates can influence potential customers' purchasing decisions, thereby increasing sales and market share. Companies can use a variety of strategies to take advantage of enhanced customer service. First, it must understand customer needs, preferences, and trouble spots through market research, customer feedback, and data analysis. This knowledge can guide the development of customer-focused products, services, and touchpoints. In addition, companies can use technology to improve the customer experience. For example, use customer-friendly websites and mobile apps, provide personalized service, and use artificial intelligence and chat to provide personalized and helpful support.

In addition, companies should prioritize employee training and motivation. Engaged and knowledgeable employees can interact effectively with customers, address their concerns, and provide positive feedback. Internal culture and procedures should be based on the goal of providing customer service. Overall, focusing on customers can improve customer satisfaction, loyalty, differentiation, engagement, and feedback. By understanding and meeting customer needs, companies can build relationships, gain competitive advantage, and accelerate business growth (Meyer & Schwager, 2007).

3 ATTENTION ECONOMY

Attention is commonly defined as the ability to actively process specific information in the environment while tuning out the other details (Cherry, 2022). Today, the battle for attention evolved to such an extent, that companies pay enormous amounts of money just to gain the attention of potential customers. Attention is a limited resource and companies are aware of it, therefore they started treating it as a scarce commodity. An important factor that distinguishes consumer learning from advertising information is exposure setting. Exposure to an advertisement, or the processing of it, usually happens in a »noisy« setting where different streams of information are competing for consumers' attention. The majority of customers cannot control the pace of information coming in, so the processing of that information may be rushed or incomplete (Wright, 1974). Studies have revealed that people can consciously select a target and focus their attention effectively at will (Treisman, 1969). Too many advertisements on screen per day, trigger a natural human response of ad avoidance. This is an obvious issue for advertisers, where they spend money just by incorrectly targeting potential customers, which has become a big issue, especially for cost management (Ingram, 2006).

The move from the saturated content will most probably lead to more efforts to use advertising that is »under the radar« or rather promotional content, that is delivered to customers subconsciously, using their senses. It may be similar to brain manipulation. As we move into an era, where we increasingly rely on intelligent intermediaries to find things for us or be our guides in life, the number of possibilities for subconscious marketing increases (Wu, 2020). In addition, human attention span is decreasing day by day. The average attention span in the year 2000 was 12 seconds, and just fifteen years later, in 2015, the average attention of people dropped to 8.25 seconds. Interestingly, the average attention of a goldfish was measured to be 9 seconds, which is currently longer than humans' (Hayes, 2024).

When we use our smartphones or other devices, our senses are exposed to multiple stimuli. Visuals are effective at grabbing our attention, but it does not take long before other visual steals that attention away (Withers, 2019). A study found that nearly one-fifth of people find technology to be a source of stress, which distracts people from work, makes them feel inadequate, and encourages reckless spending (Friedman, 2022).

3.1 Potential for sound

Despite the new trend of split attention, the rise in podcasting has shown that focus can be sustained. It has shown that we can still maintain deep concentration, empathy, and comfort just by listening (Withers, 2019). According to Edison's research, 85% of people who listen to podcasts, listen to the end. This is quite remarkable since the average time of a podcast is 45 minutes (Greenwald, 2018).

For now, voice assistants like Amazon's Alexa and Google Assistant have not managed to capture the power of audio as podcasts did. The opportunity to seamlessly engage with the brand's customers while they are at a peak focus and you have their full attention sure looks like a big opportunity for the companies. Hence, the adoption of voice assistants on a greater scale will play a big role in the development of brands using sound (Withers, 2019).

Let's discuss in more detail, why listening can be so powerful:

Listening is comfortable: Listening to sounds and reacting started even before our birth. Even if the communication is one-directional, it is deeply tied to our desire to feel connected. All in all, it can be compared to being read a story by a parent, as a child. Listening to audio can imitate feelings of connection, comfort, and relaxation (Withers, 2019). One of the main reasons, Millennials and Gen Z listen to 18 hours of audio per week is to relax and calm down (Business Wire, 2019).

Listening on the go: According to many studies, audio listening is most common when people are in motion or rather on the go; 65% of listening is done outside the home, or in a car. In addition, radio represents sixty-five percent of in-vehicle audio listening. It has a long history and it has been a trusted companion for many people of different ages. (The European Broadcasting Union, 2016)

Rise of smart speakers: In recent years, technology improved and managed to create virtual companions for humans to communicate with big companies, like Apple and Google, which took voice assistants pretty seriously and saw a great opportunity in them. Even sound assistants like Siri from Apple can be used to have a normal conversation and they can help to manage everyone's life better, as well as listen to the problems, when no one is around. People get attached and used to their smart »sonic friends« which, consequently, provides bigger companies another platform to use and gain influence over the lives of their customers.

Podcast streaming has become a great medium for delivering in-depth information on various topics and fields of interest. In the case of the largest global podcast content producer Midroll Media, direct response firms were the first to truly support the platform. Direct response marketing encouraged immediate response from the listeners to quickly generate new leads. In 2018, 50% of Midroll's ad revenue came from traditional brands, which proved advertising on podcasts can be advantageous and used as a great marketing tool. One of the

leading podcasters Lex Friedman mentioned the explosive growth of podcast listening. The strongest penetration was among the 18-35 demographics, which is a segment that is particularly difficult for advertisers to reach (Greenwald, 2018).

In the majority of most popular podcasts like Joe Rogan Experience and Lex Friedman, ads are read by the podcaster. Therefore, the person reading the ad is someone, that listeners choose to like and trust, and are prepared to listen to his voice for longer periods. Another characteristic of advertising through a podcast is the duration of the ads; advertisements are much longer than in traditional advertising, which means more content and information for the listener. Interestingly, Joe Rogan Experience sometimes uses 4-6 minute long ads, which would in traditional advertising mean enormous costs for the brand and high-quality content information. In general, ads in podcasts are much harder to skip (Greenwald, 2018).

On the other hand, the average advertising on podcasts is about 4 minutes in an hour, compared to TV advertising of 16 minutes. According to research, 40% of podcast listeners find podcast ads less intrusive than other types of ads (Todorov, 2021). Also, a study from 2019 showed that ads can boost brand awareness, which made them the second most popular type of advertising campaign; they accounted for 42% of all podcasting revenue share. The most successful advertising campaigns for podcasts are direct response ads which accounted for 54% of all podcasting revenue. The other 4% of revenue came from branded content (3%) and product placement (1%) (Todorov, 2021).

Below are statistics that can help to implement the podcast advertising strategy (Todorov, 2021):

- From 2019 to 2021, several hours spent listening to podcasts rose from 12 billion hours to 15 billion.
- 28% of monthly podcast listeners have a college degree.
- 17% of people are much more likely to consider brands when advertised on their favorite podcast.
- Podcast listening on Spotify increased from 19% in 2019 to 25% one year later.
- 7% of people listen to podcasts daily, as a source of news.

In 2019, podcast advertising revenue reached 708 million. For now, there is not much competition when it comes to advertising on podcasts. Ads can therefore run for longer periods and the number of them is relatively low and not saturated. (Todorov, 2021)

3.2 Benefits of using Sonic branding for companies

In recent years, companies around the world have recognized the power of sonic branding and its potential to enhance brand recognition, evoke emotional responses, and create memorable experiences for consumers. This chapter explores the various benefits that

companies can derive from incorporating sonic branding into their marketing strategies, both in the Slovenian context and abroad (Jackson & Fulberg, 2009).

Enhanced Brand Recognition: One of the primary benefits of sonic branding is its ability to enhance brand recognition. Just as visual elements, such as logos and colors are associated with specific brands, unique sonic elements can create a strong brand identity. Research has shown that incorporating a distinctive audio logo or a jingle in advertisements or other brand touchpoints can significantly increase brand recognition and recall (Atilgan et al., 2005). Sonic elements have the advantage of being easily recognizable even in the absence of visual cues, making them highly effective in reinforcing brand identity (Bronner & Hirt, 2020).

Emotional Engagement and Brand Personality: Sonic branding has the power to evoke emotions and create a strong connection between a brand and its consumers. By carefully selecting and composing soundscapes that align with a brand's values and target audience, companies can evoke specific emotions and reinforce the desired brand personality (Gulas & Bloch, 1995). For example, a soothing melody or a catchy jingle can evoke positive emotions and create a sense of familiarity, enhancing consumer engagement with the brand (Spence & Gallace, 2011). This emotional engagement can contribute to increased brand loyalty and positive brand associations.

Differentiation and Memorability: In today's competitive marketplace, standing out from the crowd is crucial for a company's success. Sonic branding offers a unique opportunity to differentiate a brand from its competitors and create a memorable impression on consumers. When a brand consistently uses a unique audio logo or sound signature across various touchpoints, it can create a distinct identity that sets it apart from others (Kellaris & Kent, 1992). The distinctiveness and memorability of sonic branding elements contribute to increased brand recall, leading to higher levels of consumer attention and retention (Keller, 2003).

Multisensory Branding and Experiential Marketing: By incorporating sound into their branding strategies, companies can engage multiple senses simultaneously, creating a multisensory brand experience. This approach goes beyond traditional marketing techniques that rely solely on visual stimuli and offers a more holistic and immersive brand experience for consumers (Lindstrom, 2005). A study by Krishna (2012) found that multisensory marketing can lead to improved brand perceptions, increased purchase intention, and enhanced overall brand experience.

3.3 Immersive sound branding

In the film and television industry, a lot of money is spent on visuals, from incredible locations on set to live-action chases and fight scenes with CGI (computer-generated imagery). People are consuming video content in different ways and sound is becoming more

important than ever. Data shows that a lot fewer people have their eyes on the screen and 36% of people even use a second-screen digital device when they watch TV (Perez, 2012).

Along with the fast-evolving music industry, audio is a big part of the gaming and video entertainment sector. The technology keeps on pushing boundaries and »immersive sound« or, in other words, 3-D sound, is a new approach in technology. »Surround sound« delivers sound in a horizontal plane around the listener (left, right, front, back), and immersive audio is designed to produce a fully immersive experience, where sound can also come from above, or below. Its design allows it, to come from an infinite point around a person. (Jacklin, 2020) The whole idea of immersive sound is to increase emotional response and therefore enhance the experience of a listener. With 4K video resolution and VR headsets, we can see that the future of receiving content is becoming more and more immersive. With 4K HDR screens, users can have a more real-life experience. Until today, high-resolution video in combination with immersive sound, has been in high demand when it comes to sports events. Now, we are slowly expanding to other industries and sectors where the experience lacks sufficient connection with the viewer. Gaming is an enormous industry valued at 200 billion dollars and presents the next frontier, toward experiencing the digital world and interacting with it (GlobeNewswire, 2022).

Any device that would want to simulate a realistic experience and entice emotions, will need to implement immersive sound technology, which will make many sectors expand to the field of branding with the use of sound. Due to the COVID-19 measures at the Tokyo Olympics in 2021, it was a big challenge to create a true atmosphere for the contestants in the stadium. There were no spectators, which means that the loud sounds and chants from the crowd were completely absent. These Olympics were the first ever to deploy artificial crowd noise, or fake crowd noise, which is a customized recording of people cheering on similar events at previous Olympics. 3,600 microphones and three immersive audio control rooms were responsible for sonic consistency and quality across all sports at the event. Olympic Broadcasting Service (OBS) said, that a big part of their philosophy is to capture the details of the sport, and this technique allowed them to do just that (Daley, 2021).

3.4 Sensory marketing

More and more companies are taking advantage of sense-based marketing to differentiate themselves from other »traditional« approaches. Reaching consumers through five senses and deploying cues, can intensify perceptions of brands and increase brand loyalty (Harvey, n.d.). It is derived from a relatively new research, which focuses on »embodied cognition«, which is the idea that without our conscious awareness, our bodily sensations help determine the decisions we make. Also, many research studies proved the importance of managing sensory stimuli, including scent (Davies et al., 2003) and music (Oakes, 2000), in branding the product or service.

Inside the brain, there are highly specialized areas, and each area has a different function. The limbic system in our brain is also called the emotional brain because all of our emotions depend on this part of the brain. The whole idea behind neuromarketing is to gain knowledge of the processes in that part of the brain and take advantage of them using specialized methods that appeal to different emotions (Dooley, 2011). This way, brands can present the identity behind their brand in a way that connects with a customer on a much deeper level and in a way that he understands the most. With the help of marketing stimuli and sensory input such as touch, hearing, sight, taste, and smell, brands have the power to influence the perceptions of customers (Harris, 2015)

The most effective advertisement is the one that manages to excite the emotions in a person. Emotions evolve from our five senses, so the goal of every brand should be to properly target those senses and master them. The advertising message should be comforting and soothing for the sense it is targeting. It is no coincidence, that advertisements on TV yield success, since they take advantage of all the colors, natural images of a product, movement, and audio effects and have the option to repeat this every hour of the day (Malovrh et al., 1997).

Therefore, the next challenge for advertisers is to achieve the success rate of a TV with only one or two senses being targeted. At every point where sensory stimuli are present, there is a chance to remind the brand's customers of the brand, and this way build brand affinity. (Lindstrom, 2005).

In the following sections, we will explore the practical application of sensory branding. Specifically, we will look into how different senses, such as touch, visual cues, scent, and taste, influence consumer perceptions and behavior. Understanding the impact of each sense on brand experiences is essential for developing effective sensory branding strategies.

3.4.1 Touch

This is a very specific field of marketing research because not many brands manage to find opportunities to target touch in their marketing campaigns. A popular product, where the sense of touch is really important and not neglected, is probably toilet paper. Toilet paper and bed mattress brands rely considerably on their ability to achieve the comfort of touch when customers feel their products. The same applies to the packaging of products and their texture. By using the sense of touch, brands can communicate their story through the use of different materials that are either soft, gentle, or clean. Brands in the food industry must also extend their efforts to the texture of their food or beverages. Different foods can lose their appeal or even flavor if their texture is slightly off, or not in the right form. It can be a part of their tangible brand identity. (Sappi Graphic Papers, 2020)

Also, some companies utilized digital totem screens, touchscreen kiosks, and display stands to engage, communicate, and measure their audience in a new way. Since 70% of purchase

decisions are made in-store, this method increases the probability of enhancing the purchase experience and attracting new customers. (Brand Touch, n.d.)

3.4.2 Visual

If you have ever seen a great white shark, you probably remembered it for the rest of the trip, or even for life. Since it is a fairly rare occurrence and because it stands out from all the other fish you have seen, it had a great impact on you and therefore stayed in your memory. The same idea applies to branding, where you want to be remembered as much as possible and separate yourself from the other competition. With a visual representation of the product or service, brands can give their customers an idea to better understand what they offer (Labrecque & Milne, 2011).

In general, colors are the easiest to manage and can help improve marketing campaigns significantly if a company uses them correctly and effectively. To have the right palette of colors for the brand, the company must evaluate specific industry and advertising dimensions and consequently decide, which is the best strategy to differentiate themselves from the other branding strategies in the field. Of course, the visual appeal of a brand's logo also plays a big role when forming a visual identity, so it is important to carefully assess the target market and design the visuals accordingly (Labrecque & Milne, 2011).

3.4.3 Smell

It is strange to think that the brand has a scent, however, when people think of the Abercrombie & Fitch store, their immediate thought is a nice refreshing summer smell. The store uses a specific men's perfume, which resonates with target customers and leaves a positive mark, from the first time they enter the store. The scent is sprayed all over the store, including the clothes, where the only way to get the scent off of them, is to wash them. On the other hand, when entering the H&M store, you get an immediate smell of different fabric materials, which impacts the mood in the store, as well as the perception of the brand and all future purchase intentions. World's leading sneaker brand Nike, conducted research and found, that when they added scents to their stores, the purchase intent increased by up to 80 % (Harvey, n.d.). Unfortunately, for now, it is only possible to experience brand scent when in direct contact with a brand, however with future developments and improved online shopping experience, this might change.

In recent years, the scent has become a global trend in the hotel hospitality sector, where the enhanced customer experience is their core business, therefore it is truly important to gain a competitive advantage over it. Hotels can now create their own unique perfumes, which will accompany their guests with different aromas during their stay. Some hotel chains even go so far, that they give their guests a sample of the hotel's scent as a departing gift. This way, the guest can take it home and later much more easily relive memories and experiences, from

the hotel (Morantis, 2019). Since smell plays a major role in stimulating desire, special fragrances can boost demand and entice positive feelings in customers. In general, we can differentiate 3 different approaches companies use to promote the scent of their brand (Megan, 2022):

- Environmental scents – the smell of freshly cut grass, scented candles, oils and others
- Frangrances - usually samples of perfumes in magazines
- Food scents - the smell of freshly brewed coffee, baked cookies, and others

3.5 Taste

Taste is very closely linked to the sense of smell and is usually significantly affected by other senses as well. It is objective by nature, therefore it is harder to create a universal strategy to target all the customers. The taste can be distinct and specific with only small differences applied. If we look at the energy drink beverages and compare Red Bull, Shark, and Monster, we can taste small differences in flavor, however, these companies managed to target very different segments of customers and satisfy different needs. The most popular form of taste branding is offering samples of food and beverages at supermarkets and liquor stores. When a brand manages to find the most suitable and popular taste, it is a common tactic to expand on that and introduce new products with the same flavor. This can broaden the assortment of products and allow offering different tasting versions of that specific taste (Megan, 2022)

3.6 How sound impacts the brain

Thanks to neuromarketing, we can start to understand what, how, and why sensors impact the mind, both consciously and subconsciously. With such information, we can connect the dots of sensory outputs, such as sound, with brain activity.

Sound can grab attention as a sudden burst of harmony and it can stay in memory as a catchy jingle (Stewart et al., 1990). The most important and common use of sound is to establish mood or arouse emotions (Alpert & Alpert, 1990). Research in music, anthropology, and other disciplines, has tried to assess the precise emotions aroused by the different components of music. Some results may be commonly known; a sentimental sound piece tends to be slow, flowing, and soft; a triumph piece tends to be loud and fast. What is less known, is that elements of music may be associated with specific emotions (Tellis, 2004). Music at the point of purchase is very common and is often chosen to establish certain moods. Results of the study, done in a wine shop, showed that classical music influenced shoppers to spend more money. Interestingly, when classical music was played in the background, customers selected more expensive wine, rather than increase the amount of purchase (Areni & Kim, 1993).

The human brain can capture information using our senses and put them together to make sense of it. All this happens in the temporal lobe of the brain which is located behind the ear. Its function is to process emotions, language, and some parts of visual perception (Queensland Health, 2022). In addition, recent studies revealed that the auditory cortex also does the job of sound localization, which represents a larger area of the brain responsible for planning, thinking, decision-making and storing long-term emotional memories. This information is important since it proves that the region of the cortex also links sound and emotion (Wood et al., 2019).

Sound can impact brains in many ways, one of them is a phenomenon called earworms. It is a fragment of a song that replays in people's heads over and over again. It is still not clear to many scientists, why it is so easy for a song to get stuck in our head. They are an example of auditory imagery because they are involuntary. Normally, they are made up of a tune, rather than harmonies. Its most remarkable feature is, that they tend to stay in our heads without any conscious control (Margulis, n.d.). We can also argue that the major advantage of sonic identity branding is the speed of recognition. When it comes to everyday branding, companies have to capture end-users' attention to stimulate recall or brand association and this, usually, comes in the form of a video advertisement that can last at least a few seconds (Otto, 2015). In this short time, sound has the incredible ability to instantly trigger emotions and memories, which can be helpful when trying to »cement« a brand in the customer's mind (Vaynerchuk, 2019).

In the new era of advertising, there is a demand for continuous flexibility of approach in the company. New approaches are co-creating the brand with a customer. People-based research will play a crucial role in figuring out what it is, that drives our decisions and, on the other hand, which are the factors that can influence this decision-making process. Therefore qualitative type of research seems more logical to apply when searching for this type of information. Music can also help bring out a »relaxation response«, which is a way of reversing the effects of the physical stress response. Interestingly, it can have the potential to mitigate pain, but it is still not fully clear how. The reasoning behind it is, that our favorite music can bring out positive emotions, which changes our subjective pain perception (Synctuition, n.d.). Another study found a connection between music and memory by observing patients with Alzheimer's disease and dementia. This could be done because the key brain areas responsible for musical memory are relatively undamaged by the disease. Memories attached to music bring out emotions, like every time we hear a nostalgic music jingle, it takes us back to the moment we heard it first, or just the most memorable event. For Alzheimer's disease it is known to put people into layers of confusion and a study confirmed that music can lift these people out of confusion just for a moment and put them in a »satisfactory« mood. Videos show how people with a disease start to smile and do not experience the pain of the disease while listening to their music from childhood (Leggieri et al., 2019).

3.7 Company approaches to branding

To be more transparent and clear, I will present how the knowledge of the five senses and classical conditioning can be successfully capitalized to capture the target market. The brands chosen for the analysis are Apple, Singapore Airlines, Disney, Dunkin' Donuts, Hollister and Magistrat International. All of them represent diverse industries and have exhibited exceptional sensory branding strategies. These brands were selected due to their strong brand recognition, extensive customer reach, and the remarkable ways in which they utilize sensory elements to create unique brand experiences. (Lauring & Madsen, 2012)

Russian physiologist Pavlov unintentionally discovered what we today call classical conditioning. It is a method of learning through association and it is present when two stimuli are linked together to produce a new learned response in a person or animal. Pavlov discovered that animals salivate naturally when presented with food. Later, he noticed that they would begin to salivate whenever they heard footsteps of someone bringing them food. He started conducting experiments with a bell, where he rang the bell and fed the dogs. After repeatedly doing this, the pairing of food and bell eventually established the dog's conditioned response of salivating when the sound of a bell rang (MassiveMusic, n.d.).

Therefore, the goal of classical conditioning in branding is to get consumers to associate a brand with a particular experience, feeling, or response. Coca-Cola managed to associate their product with happiness and satisfaction, by associating their beverage with sports, beach, and sun. In the minds of consumers, they positioned themselves as the ones that can satisfy their thirst. Therefore, when people get tired of exercising in the sun, it is possible that they would think of Coca-Cola (IDEalogic Brand Lab, n.d.).

3.7.1 Singapore Airlines

The company targets multiple senses, however, their focus is on sight and smell. Their flight attendants wear a unique refreshing and subtle scent, which is a mix of rose, lavender, and citrus. This smell can be detected throughout many elements of their services, including their towels and toilet paper. In addition, flight attendants are required to wear »The Singapore Girls« uniforms. This is a unique part of Singapore Airlines branding, which adds a professional and consistent experience for the customers, that choose to fly with them (Baker, 2020).

3.7.2 Apple

They managed to create a high-end brand that represents status and is highly focused on the technological and digital world. Still, they refuse to sell their products exclusively online. A brand offers customers to interact with them through a highly immersive in-store experience. Stores are decorated with the brand's signature white color, and packed with Apple devices,

which customers can touch, play with, and have a real user experience. In addition, they can talk to Apple's» genius«employees and enjoy in-person interaction, that is just as clean and fresh as a moment spent on their website (Harvey, n.d.).

Also, Apple is famous for its product unboxing experience, which is designed to be clean and direct. They used a simple tactic where they diversified themselves from the world of clutter and sensory over-stimulation. The packaging uses only white colors with no eye-grabbing images, which expresses the simplistic use of their products with an intent to be used straight away. It is not a coincidence that they managed to create such a memorable experience with their packaging. The company specifically employs a person who tests opening hundreds of boxes and different versions of shapes. For them, it is really important to provide packaging that is easy to open identify the parts and start using. Also, their packages have very little, or no text on them. With the help of eye-tracking studies, they found that »less is more« when it comes to grabbing customers' attention, and this also applies to text. Shoppers look at a product for 5 seconds before deciding to purchase it, therefore more messages on the package mean more messages competing for the same 5 seconds of attention (Swedbrand Group, n.d.).

3.7.3 Dunkin Donuts

They are one of the best examples of sensory branding strategy. They regularly improve their sensory marketing efforts with carefully chosen packaging, specific brand colors, and other elements. In one of their strategies created for the South Korean market, the brand decided to encourage purchases through the smell. It has been proven that good smell improves taste. Every time a Dunkin Donuts song played on the radio, the buses around the city would release a scent of fresh coffee. This strategy resulted in a 29 percent increase in brand sales (Harvey, n.d.).

3.7.4 Disney

Disney is a brand, which is most known for their storytelling abilities. Storytelling requires an emotional component to engage people and keep them entertained. They took the idea of immersive experience pretty seriously, which led them to patent scent technology to improve their park ride experience. The main focus behind the patent is on how scent can be dispersed and allow for transition in scenes. »Unlike conventional scent augmentation systems and methods, that try to overpower and replace unpleasant odors, this disclosure describes methods and systems for artistically delivering scent in a manner that creates a representation of a physical space and physical objects that are represented in the entertainment experience« (Bilbao, 2019). The goal of every Disney Theme Park is to create a complete experience and by targeting scent, they can trigger memories in customers, whenever the smell is in the air.

3.7.5 Hollister

Immediately upon entering a Hollister store, a customer can smell the fresh summer aromas and get a feeling that they are on a beach. The store's design aims to create a tropical place, promoting relaxation and a clear mind. In-store music volume is extremely loud because a brand wants to intensify the experience and make customers feel like they are in a club and everyone is having a good time. Due to the high music volume, the verbal interaction between staff and customers is made difficult. However, this just shows a different method to use an audio-visual domain and take greater advantage of smell and touch. In addition, they employ only young, beautiful people, since they are also the face of the brand in every advertisement shown by the company (Armstrong, 2009).

3.7.6 Magistrat International

Magistrat International is a company responsible for managing fashion stores in Slovenia, as well as Croatia, Serbia, and Hungary. The company is well aware of the importance of customers well being, while in-store, therefore the strategy of using sound to entice emotion is nothing new (Porsche Slovenija, 2016).

Jožica Brcar, Head of Sales says "All theory and the experience teaches us, that the customer needs to feel good while in store. If something bothers him, he will turn around and go out ". According to Mrs. Brcar, stores run by Magistrat International always implement music as an emotional dimension of shopping. According to them, if a store does not have music inside, people get a little scared, where one should feel good while shopping. Because their stores are franchised, they play the same music as the stores all over the world. The type of music a store plays is dependent on the target market, whereas, with young groups, there is more modern and higher volume music. According to the company, other brands are also adapting to this kind of branding in a store or for a brand. They still have not conducted a proper analysis of the increased traffic in their stores while playing music, however, they strongly doubt that people would buy more if they played local national music (Porsche Slovenija, 2016).

4 SONIC BRAND

In today's business world, there are many ways to distinguish products from one another. It can be either based on the product itself, or the brand. An important difference between brand and branding is that the product is created by the company, and the brand is built by the people using the product (Kopp, 2024). Since markets today are flooded with different products, the brand is something that helps identify and diversify the products, as well as the company behind them.

The word brand comes from the old Norse, where it derives from the word *brandr*. Back in the day, livestock owners burned their marks onto their animals to distinguish them from other livestock (Keller, 2003). In our information-abundant world, companies compete with thousands of bits of information every day just to reserve a spot in consumer's brains. Therefore, if the brand is strong and consistent, it has a higher chance of connecting with customers and getting through the cluster of information for the customer to absorb the message, and respond to it (Keller, 2019). Today, with all our technology and everyday changing factors, the brand is a living organism that must be flexible, appealing, and comforting. Overall, it is the sum of peoples' experiences and perceptions, some of which we can influence and some, we cannot (Kokemuller, 2017).

When graphic design came into play or rather the instruments intended to print media, it was considered in highest demand to have great symbols and designs associated with the brand. Graphic design on products was a big trend and a necessity, in order, to be competitive in the market (Jackson & Fulberg, 2009). Today, a visual logo almost does not matter, or rather, the firms do not rely on them. Their goal is to offer a unique and memorable experience. As an example, fashion brand Prada has made their shopping experience so memorable and impossible to copy, that it allowed many of their goods to carry little or no evidence of a logo or a trademark (Jackson & Fulberg, 2009).

To sum up, a brand is the way, a customer perceives a company or a product. A brand can use many different tools to help shape that perception and build a relationship. The process of doing so is called branding (Keller, 1993).

Branding refers to the strategic process of creating and establishing a distinct and recognizable identity for a product, service, or organization in the minds of consumers. It encompasses various elements, including the brand name, logo, visual design, messaging, and overall brand experience. Successful branding aims to differentiate a brand from its competitors, evoke positive emotions and associations, build customer loyalty, and ultimately influence consumer purchasing decisions (Keller, 2019).

According to a Zendesk survey (Shaoolian, 2019), it is really important to have consistent branding across all online and traditional platforms. 87% of consumers said it was really important to them when deciding to buy a product. Consumers expect brands to not deviate from their message and identity while being present on different platforms. The brand's tone of voice should be the same over email, website, customer service, and all other touchpoints of the business (Shaoolian, 2019).

The increasing use of e-commerce and using multiple devices to execute purchases and search for different products and services, created a new challenge. Brands have to interact and keep a consistent brand image and identity, in combination with their branding across all of their media channels. We call this maintaining an omni-channel presence. Maintaining

the same brand identity between virtual channels and real-life branding in-store can also be very challenging, since other factors influence customer experience (Smith, 2022).

Branding in real life or physical form, enables people to try the product or service and experience it first-hand. Of course, some elements, like logos and other imagery, can be more easily replicated from virtual to physical and vice versa, than other ones (Swedbrand Group, n.d.)

On the other hand, advertising online does not allow customers to experience a brand using all 5 senses, instead, it focuses solely on the visuals and functionality of the product. Companies are already searching and starting to experiment with alternative approaches to branding, where they could take advantage of as many human senses as possible while interacting with a target market (Spence & Gallace, 2011).

4.1 Brand identity

Brand identity refers to the collection of tangible and intangible elements that distinguish a brand and make it unique. It encompasses the brand's personality, values, mission, positioning, visual identity (logo, colors, typography), brand voice (tone of communication), and overall brand image. It represents how a brand wants to be perceived by its target audience and the impression it aims to leave in their minds (Dahlen et al., 2010). Brand identity helps shape the brand's reputation, influences consumer perceptions, and fosters brand loyalty.

Too many companies think, that they get to choose their brand, while they really can influence how customers see them, and not the other way around. Brand identity is a form of branding that focuses on brand personality (Wheeler, 2023).

Brand identity must be in line with Breathe's core values. Corporate design assets are the foundation of a brand's identity. They determine how the brand is perceived by others. These include logo, packaging, website, and social media. Before designing the brand's corporate design assets, it is important to structure the building blocks of the identity, which include (Relić, 2023; Canva, n.d.; Christie & Carson, 2022):

- Typography – As a visual element it must convey the business' personality and values. Customers see the brand's messages on TV, in retail stores, in online ads, and in the press. This affects the way they see and remember the brand which is also called visual identity.
- Color palette – Brand color is probably the first thing that customer sees. It can enable emotions and feelings, which create customers' first impressions about the brand without even knowing what it offers. »Google chose red, blue, and yellow because they are the primary colors, but they added green to show they do not always follow the rules«.
- Form/shape – Some brands managed to make their logo instantly recognizable. Others have even achieved ownership of a particular shape, so the logo does not have to be fully

realized to be recognized. An example of Nike swoosh logo, where a combination of curves ending in a sharp point suggests a form of movement.

Brand identity is much more than just benefits and solutions for the customer. Leading brands have figured out, that investing in alternative elements of brand identity, is proven to be beneficial to increase competitive advantage. For instance, using sound and other human senses (sight, smell, touch, taste) to attract customers, and achieve high memorability of the brand (Hultén et al., 2009).

A big part of brand identity is providing sufficient experience for customers to come back to the business. As an example, Disney is using its marketing to invest in their business identity and not just to sell more products. With this strategy, they managed to create a brand that brings out positive memories and feelings, when people see their logo. In addition, when they release a new product, this logo guarantees high quality and a «magical experience» for a customer. After the product is purchased, the relationship with a brand does not end there. That is because Disney is not just a business, it is a brand (Thimothy, 2020).

Every brand has its tangible and intangible characteristics. Tangibles refer to the name, symbol, or sign that differentiates one brand from another. The intangible components of a brand are present in different associations, values, linkages, emotions, and feelings (Thomas, n.d.). The focus of this study is on the intangible investment side of the assets, therefore we will take a closer look into intangible assets. They are currently a better investment than tangibles (Hazan et al., 2021). A successful brand comes from people and not from companies, their shared beliefs and certain ideas that are communicated, are the core foundation of every brand.

A brand's intangible asset is a non-physical part of a business, that has value for the organization (Kapferer, 2012). It maintains growth and value through its use compared to tangible assets, which are short-term oriented. Overall, increased quality of tangibles and intangibles leads to improvements in the brand as a whole. Throughout the years, research has shown that intangibles are exponentially gaining an advantage over tangibles, which just shows that the idea and belief behind the brand are far more important than the actual representation of the brand (Dženopoljac & Muhammed, 2017). Interestingly, the investment share of intangibles in the US has increased by 29 percent in the last 25 years (Hazan et al., 2021). The growth in intangibles could also be attributed to the pandemic situation, where social distancing forced companies to adapt and move toward digitalization. And since there is not a lot of room for differentiation of tangibles of a brand, due to the global access to materials and better logistic systems for transport, we can expect even increasing importance of intangibles in the coming years. The brands realized this, and are now looking for new ways to implement their ideas and information for their target customer base. Companies, that are considered »top growers« invest 2.6 times more in intangibles compared to the »low growers« (Hazan et al., 2021).

Companies that invest in intangibles are experiencing growth in their business and have even managed to outperform others in terms of productivity. This suggests that increased investment in the intangible assets of a brand can trigger higher productivity factors, which may set off long-term economic growth (Hazan et al., 2021). To grow a business, it is not enough to only invest in intangibles, companies need to evaluate how to implement them and realize the strategy in order to gain competitive advantage.

It is important to understand that brands do not just convey their image to customers but also customers convey the brand's message to the society. This can be easily demonstrated in the case of fashion brands where clothes carry high intangible value depending on the brand. For instance, wearing Nike products not only makes individuals comfortable but also aligns them with a group of people who prioritize fitness and value a healthy lifestyle (Harvey, n.d.).

Furthermore, understanding the impact of brand intangibles, such as values, personality, and mission, is crucial in enhancing brand memorability. According to Keller (2019), brand memorability is the ability of a brand to be easily recalled and recognized by consumers. It represents the extent to which a brand stands out in consumers' minds, leaving a lasting impression and being readily retrievable when needed. A memorable brand creates a strong and distinctive presence through various means, such as unique visual or auditory elements, compelling storytelling, consistent brand messaging, and positive brand experiences.

Memorability of the brand depends on the brand's ability to take a special place in the customer's mind with a different outstanding strategy that creates long-lasting memories, compared to other brands. This can create a special bond between a brand and a customer. Top brands increase memorability by changing logos, names, slogan, symbol, characters, or their basic products (Kokemuller, 2017).

As we have mentioned before, the core purpose of a brand is the differentiation of products on the market, therefore successful brands will want to become category leaders. Their innovative strategic approach enables them to gain a strong place in people's minds so that their brand is the first choice when seeking a particular benefit (Kokemuller, 2017).

This skill will become even more crucial in the age of the attention economy where the individual's brand choice is almost infinite and the number of factors in the environment that influence his decision is increasing. The easiest test for brands to check the memorability of their products is to present some advertisement slogans and challenge customers to remember which brand goes with each symbol, slogan, or phrase (MarketingMind, n.d.).

4.2 Sonic branding

Sonic branding refers to the strategic use of sound elements, such as jingles, audio logos, and other auditory cues, to create a distinctive sonic identity for a brand. It involves carefully

crafting and deploying sounds that align with the brand's values, personality, and target audience. Sonic branding aims to create a strong audio association with the brand, enhancing brand recognition, recall, and emotional connection with consumers. By leveraging sound as a branding tool, companies can create a unique and memorable brand experience across various touchpoints (Bronner & Hirt, 2021).

Using audio and music to attract customers is a relatively new branch of branding (Lauring & Madsen, 2012). It is a way for customers to connect with a brand on a higher, much deeper level. The implications of music allow that. Brands want us to remember them, and feel good about them, that is why more and more of them want something intangible and subconscious, like a sonic logo for a brand. Since, we are increasingly interacting in a non-visual way, like talking to a smart speaker, or using ApplePay instead of a physical credit card, many brands see a need to engage with customers more seamlessly. Therefore, to communicate and interact with target customers, as humanly as possible, visual logos are just not enough. With the use of other senses, other than the eyes, brands can start exploring the limits of their community and the potential they can have for the market.

Sound can convey incredible amounts of information in a split second. This can trigger emotions quickly, and instantly get a person's attention (Beckerman & Gray, 2014). It can attract a person's attention or push them away. Carefully chosen sounds must be applied to achieve the best results (Boyle, 2015). People make use of their senses when interacting with a brand, consciously or subconsciously. It therefore makes sense for companies to take advantage of that, and start using sound to convey their message to customers on a more subconscious level.

4.2.1 History of sonic branding

The way our bodies are built, and sound is unique. We internalize it very quickly and are sensitive to different changes in it. Our bodies have always interacted with sound and were dependent on it during times of danger. Different sounds were used by cultures and have changed the way we use and interact with sound. It has been used as a form of communication by not only humans but animals as well. Many intellectuals, including Pythagoras, were fascinated by the art of music and wanted to use mathematics and science to explain different variations between different musical notes. The legend goes, that Pythagoras was the first to define a system of intonation, based on listening to the sound of four blacksmith's hammers, which produced consonance and dissonance when they were struck together (Godwin, 1993). These studies led to further research on music and sound potential, as well as the psychological effects behind it.

Music and sound played a big role in identifying ideas, roles, tribes, teams, and even nations. Today, every nation and country has its song that promotes their beliefs and nation's patriotism during global events. It is called the national anthem. Film scoring became a common practice in the 1950s due to the rapid growth of filmmaking and audio technology.

Filmmakers explore sounds and music to convey the message of every human emotion and with this, establish today's standards for sonic branding. The shower scene from Alfred Hitchcock's movie »Psycho« defined the sound of fear as a high-pitched violin rhyme (MassiveMusic, n.d.).

It is believed that jingles started between the 1500s and 1600s, when the streets of London were full of performers and filled with shops and the owners yelled short musical quips about what they were selling and this way attracted people. They were using branding tools without even knowing it (Jackson et al., 2013).

Jingles became an industry standard due to the ability of a brand to recall long after being heard. One of the most famous ones is Coca-Cola's »I'd Like to Buy the World a Coke «, which first aired in 1971 (Audiodraft Ltd., n.d.). After a few years, in the next decade, there was a new trend of forming partnerships between brands and musicians. Fragrance producer, Jovan Musk spent 1 million dollars for his logo on the American Tour's tickets and posters for Rolling Stones. It became a milestone in the history of tour corporate sponsorships (Marylin, 1975, p.3). Another example is PepsiCola's collaboration with young Michael Jackson's Billy Jean tune, which even went so far, that people called radio stations requesting »the Pepsi song« (Audiodraft Ltd., n.d.).

4.2.2 Components of Sonic Branding

A key part of every branding activity that utilizes sound, is the audio logo. It is a short melody or some other sequence of sound. Usually, it is positioned at the beginning or the end of a commercial. It can be viewed as the acoustic equivalent of a visual logo. Almost every time a big brand plays an advertisement on TV or radio, they use the audio logo to punctuate the message. According to Minsky and Fahey (2014), sound can play an important role in positively differentiating a product or service. It can also enhance recall, create preference, build trust, and even increase sales (Minsky and Fahey, 2014). Audio logo is an identity of a brand, it can be present across different types of advertising mediums. Ultimately, it should be present every time a brand's name is heard (Otto, 2015).

Music brings back memories of where and when a consumer heard a song. Consequently, audio logos bring back memories of a brand. This happens on a subconscious level. It is the psychology used by advertisers to seamlessly target potential customers. According to research by producer Walter Werzova and his music production studio Musikvergnuegen (n.d.) mnemonic sounds, longer than three seconds, work differently than shorter, under three seconds sounds. Short sounds, under three seconds, touch our subconsciousness more than anything else. Mnemonic, longer than three seconds, becomes more conscious and people start interacting with it, seeing and hearing more content, which is more of a music than mnemonic. Audio logos can shape the perception of a product, especially if a customer hears it many times. The memory of that brand becomes much deeper. Some brands try to

include familiar sounds in their audio logo, so the individual will think about the brand, even when they are not hearing the ad.

In addition to the sonic or audio logo, the brand sound has 7 more aspects or elements to be aware of. A jingle is a short song or a tune. Usually, they are catchy and with the advantage of being highly memorable. The catchy "I'm lovin' it" jingle is used by McDonald's in their commercials.

A brand song is a certain song, with which a brand can be associated with. Coca-Cola's "Taste the Feeling" song is an example of a brand song that has been used in their advertising campaigns. Brand voice is one unique voice that represents the brand. The interpretation of that voice by listeners plays an important role when receiving a message and later positioning the brand. The voice should reflect the overall brand values. The soothing and distinctive voice of Morgan Freeman as the narrator for Visa's "Everywhere You Want to Be" campaign is an example of a brand voice that exudes authority and trustworthiness. A sound icon is the shortest sound that can represent a brand acoustically. It can be similar to a signal sound on a computer. It can be combined with the sound logo or it can replace it. The Intel »Inside« sound logo, consisting of five distinct notes, is a recognizable sound icon associated with the brand. Sound ground or soundscape is a combination of several ambient sounds. The focus is on the environment itself and not the advertising message. Companies usually use it at an entrance to their building to establish a sense of well-being. The ambient nature sounds used by a travel agency in their commercials to create a sense of relaxation and adventure can be considered sound grounds. The corporate song can be an entirely new song, or the company can acquire rights for the already established song and make it their hymn. It cultivates the relationships between company members. The "Intel Bong" is a well-known corporate song created by Intel that is often heard during their commercials and product announcements. Background music is usually used in commercials as a background atmosphere noise. It helps with the augmentation of physical space in the mind of a consumer. The use of a soothing instrumental track in the background of a luxury car commercial to evoke a sense of elegance and sophistication is an example of background music (Nufer & Moser, 2019, pp. 7–9).

4.3 Examples of Sonic Branding

When it comes to sound branding, it is interesting to note how many of the world's top brands have not yet created a sonic logo. Many of them are deeply into using sound and music with their branding, like Disney and Coca-Cola. Giant brands like Apple and Amazon are all developing technologies using smart speakers, but have not created an actual sonic logo to express their brand. Many brands are still, more or less, entirely mute with no sonic identity at all, including global tech titans like Facebook, Twitter, Paypal, and Zoom. In the next section, I will present companies, that had great success and impact with the use of sound

elements in their branding strategies. These companies include Netflix, McDonalds, Audi, Hofer Slovenija, Mastercard and Rolls Royce.

4.3.1 Netflix

Netflix's audio logo »Ta-dum« is probably the most well-known audio logo in the production and entertainment industry. It is the only sound that all TV shows, movies, documentaries, and other content have in common when being played on the Netflix platform. Since the average watch time on Netflix is about 3 hours per day, it means that someone could experience the opening title sound multiple times while watching. (Audiospheric, n.d.) To enhance user experience, they needed a short sound logo that would not annoy viewers. When people hear one sound repeatedly more than once, it has a compounding effect and eventually becomes an earworm. According to their Vice President of Product, the sound must be short, simple, and fit any genre. Their sonic logo is trademarked and it consists of »two 16th note timpani strikes on D2 and D3, simultaneously which are played with three-dotted half notes on D2, D4, and D5« (Morris, 2020).

For true Netflix fans, the sound logo has a deeper story behind it. It comes from their first original series, called *The House of Cards*, where Frank Underwood knocks on the table. They needed a sound that would build tension, trigger emotions, and be just long enough to trigger a cinematic experience, without being too long or uncomfortable. Consequently, every time viewers start watching content on Netflix, they get a binge-watching response, since a positive reaction to the sound makes them watch more and try to repeat the positive experience. It seems to be a form of classical conditioning response, which we will discuss in more detail later on.

4.3.2 McDonalds

McDonald's Corporation uses their widely known jingle, which is structured from five notes and a short phrase »pa-ra-pa-pa-pah, I'm loving it«. If we look at the history of previous McDonald's campaigns, it was all about »you«, as a customer. They used sentences like »You deserve a break today«, »We do it all for you«, and »We love to see you smile«. Later, they realized, that customers liked the feeling of choosing for themselves and making decisions alone. This is when the famous jingle »I'm loving it« was created by Heye & Partner, which was a small agency in Munich. They promoted a song performed by Justin Timberlake months before the McDonald's campaign started. The song was not a particular success, however, the phrase » I'm loving it« became a very valuable sonic property. The strategy to introduce the jingle was more similar to a release of a movie than a marketing campaign. Interestingly, since the »I'm loving it« campaign lasted more than 4 years, it is known to have been their most successful campaign so far (Wikipedia, 2024).

McDonald's came to a point, where their branding became so powerful that the jingle could stand alone and almost everyone would know which brand it represents. This process is called progressive reduction and it states that a brand's image can be shortened with time as people become more familiar with it (Spearman, 2018).

Later, McDonald's in Sweden partnered with Spotify and enabled custom playlists for the restaurants. They also introduced an augmented reality game BeatQuiz, where users answer multiple choice questions based on the music played in the background and this way compete with friends or try to score the most points on the daily leaderboards (Williams, 2017).

4.3.3 Audi

With the use of emotional and touching sounds, Audi wanted to portray an intense experience for their customers. The »Audi Heartbeat« is an acoustic trademark, that is combined with the Audi Scores. Audi scores are exclusive musical extensions that are mostly used for television spots or car presentations. The Scores are usually used for special soundtracks for exhibitions, aftershow parties, and different events (Audi, n.d.). The brand uses it in all audio-visual media and it is based on a real human heartbeat. Their 2.2-second-long sound logo is a combination of a human and a machine (Argo et al., 2010).

According to Sven Schuwirth, Head of Brand and Sales Development, the Audi brand is very well communicated in the visual world, where the characteristics of a brand are consistent, however, the acoustics and sound of Audi have not yet been established, which they are trying to change in the future (Audi, n.d.).

With the release of their new electric car line called e-tron, they are actively trying to take advantage of the car sounds as much as possible. Since electric cars do not have a loud engine inside, they can take advantage of the lack of noise and replace it with something unique to improve the overall driver's experience. Sound developers are finding new ways to adjust, suppress, or emphasize different car sounds, depending on the materials used for the interior, the number of people inside, and the position where people sit in a vehicle (Audi, n.d.). Recently, they announced a partnership with a premium sound system provider Sonos. They want to appeal to the specifically younger target group, therefore they chose a company that is concentrated on a bass-heavy sound and immersive 3-dimensional sound experience (Audi, n.d.). The company is very proud of the development of their newly developed Audi A8 model, where they also implemented 3D sound. The whole sound system of the car is controlled by 23 speakers, whose extremely light neodymium magnets are responsible for the airy, high-resolution sound image with almost no distortion. The results were very positive, especially when classical music is played inside the car. According to the company, the interior of the vehicle becomes a mighty stage from which the music unfolds exactly as it was recorded in a concert hall. The sound is genuine and emotional, which is a top priority for Audi's sound reproduction experts and reflects the brand's philosophy in sound quality (Porsche Slovenija, 2017).

4.3.4 Hofer Slovenija

Almost a year ago, a series of advertising messages from Hofer stores landed online, in which Lado Bizovičar performed his role with great success. For their new marketing campaign »Po Hofer ceni«, the brand created a song that resembled Hofer's buying experience, where the main attribute of the campaign was a catchy song. According to Hofer, this campaign was also proof of their process and cost optimization within the Hofer/Aldi group, because Slovenia is the third country alongside Austria and Germany, where they already released their version of the song. The whole song was created as a rap song in combination with folk entertainment rhythms and different inserts relating to their promotion campaign.

“Hofer price is synonymous with the best value for money, so we made a whole scene in its honor. The campaign stands out with a two-minute video with Lado Bizovičar, in which we celebrate life, as our price allows everyone to live as they wish”, they explain (Marketing magazin, 2020). The rhyme of the song isn't new; "As part of preparing the ground for the Hofer scene, we presented the 'melody' of the song at the beginning of this year in the »Dobrodošli« campaign. Now that it has received a rhyming text with the famous personality such as Lado, everything is even more striking," (Marketing magazin, 2020).

All in all, using a famous person like Lado, to communicate their message and be the face of the campaign was a great strategy by Hofer. Many Slovenian people already knew Lado from his acting career and as a television personality, so it was easy for customers to associate his voice and appearance with the brand.

The song was released in combination with a music video, television ads, print ads, outdoor and online advertising, internal channels (website, leaflets, posters, e-news, internal communication), communication on social networks, and public media relations channels. All of the ads released in this campaign were in some way connected to the song. Many of them even had lyrics of the song in them. In addition, articles posted on Hofer's website were titled with a rhyme or a quote from the song, which was all part of a brand campaign. Many customers, as well as people who are not regular customers at Hofer, said that this was probably one of the best Slovenian advertisements. The song had a memorable melody, that got stuck in your head and throughout the day there were many advertisements all across the city of Maribor, where they promoted the brand, using components from the music video. Consequently, because of the constant exposure and combined brand experience, they managed to improve brand memorability and increase brand awareness. Eventually, people who did not like Hofer before started to appreciate the brand, because they had great respect for the actor used in the ad (Klip.si, 2021).

4.3.5 Intel

For a firm, creating an audio logo is quite a difficult task. It needs to figure out how to tell a story in three seconds or with just five notes. Usually, when the marketing department is given a task to create an audio logo, they go to experts in the field; audio engineer, sound designer, and composer. Before the composition of the sound, they must closely get to know the brand from the inside, where the approaches to do so, can vary. It is really important to understand the client and his needs. (Rios, 2022)

In 1994, Walter Werzowa created probably one of the most recognizable audio logos in existence. He was contacted by Intel and asked to design a three-second sound that would be used at the end of every commercial. At that time, there were not many products or services that were branding mnemonic. Kyle Cooper, Junior Creative at Intel, and Walter Werzowa started by looking at the board, where there were six pictures of the Intel spiral video. It was a 3-second long video. Consequently, Walter's task was to tell the whole story of Intel in just three seconds. He figured that the preciseness of engineers at Intel would be best resembled by the four straight eighth notes (pum pum pum pum). The board asked for non-cultural annotations, therefore it had to have some sound, that feels the same no matter where in the world it is heard. The associated color with the sound was chosen to be blue since it was the most appropriate fit. The sound and color were expressed as electric, positive, and inviting, with organic musical instruments that helped to connect to the so-called »human part« of the brand (Walker, 2024).

At the beginning of its sonic identity inception, Intel made deals with computer companies, which were their primary customers in supplying computer chips, to start advertising their 3-second logo animation played during the advertisements. The ad was quite different from other ads on TV, meaning it was really short, quite abstract, and unemotional, compared to others. Also, there was no voice or singing in the ad, which separated them from the majority. In addition, there was no mention of a brand name in the ad (Walker, 2024).

4.3.6 Mastercard

According to the sonic branding agency Amp, which measures brand performance, Mastercard has been named the best audio brand of 2020 (McGonagle, 2020). The famous payment solutions brand rebranded its whole operations in combination with the new sonic identity and audio logo. Mastercard's strategy was to create a core melody, that will act as the foundation for the entire Sonic brand architecture. According to the chief marketing and communications officer Raja Rajamannar, the brand created different extensions of that sound, which can be used from the point of sale to a whole range of different situations, concerning their brand. Mastercard took designing its audio logo very seriously and invested enormous amounts of money into making it a reality. The process of achieving the right sound was extensive and complex. The company analyzed 2,000 melodies to find a sound that could be properly adapted for background, trade shows, sponsorships, office music,

ringtones, transaction alerts, and commercials. The core melody was created with the help of neurologists, psychologists, musicologists, composers, and famous musicians like Mike Shinoda from Linkin Park. The core Mastercard anthem is about 90 seconds long and they already released different ringtones, advertising jingles, and call-hold music (Hernandez, 2019).

The design of audio identity was meant to make the brand recognizable at all consumer touchpoints and offer the highest degree of flexibility when creating new music and sound assets. In combination with the release of their sonic logo, they also dropped the name from their visual logo. After careful research, they realized that more than 80% of their customers recognized the brand without seeing its name. They were able to recognize it, based on the color palette and the shape used in the logo. The primary reason for dropping the name was to accommodate smaller screens, the rise of voice shopping, music streaming, podcasts, and the increasing use of smartphones. Therefore, now they only rely on recognition through sound or the two interconnected color circles. The release of their new Sonic brand identity meant, that every time Mastercard brand showed up in advertising, sponsorships, or customers making a purchase, their Sonic logo would be played. They estimate, that the process of making a sonic identity as recognizable as a visual logo, will take three to five years (Vizard, 2019).

The brand operates across the whole world in 210 countries, which means that the sound should apply to different cultures and genres of music. One of the plans for the future of their sonic brand identity includes marketing their brand through product placement within tracks, by music artists, to fund the creation of music. In addition, they work toward building an »open architecture«, where all the musical components would be made available to small businesses to create their custom payment sounds, as well as, social media users to use their creativity and actively contribute to the brand. Also, they recently partnered with famous Spanish singer Camila Cabello, at Grammys. New commercials promoted their »Priceless« experience, which reflects exclusivity, collaboration, and access to partnerships (Arica, 2020). All in all, it is not a mystery anymore, as to why, all of their latest brand campaigns involve music and are also designed around music.

4.3.7 Rolls-Royce

The famous luxury car manufacturer had the idea to create and integrate studio-quality audio into a motor car. The team who created their Bespoke Audio system benchmarked the quality of listening to music inside of a car against a recording studio, and not against a system created for automotive applications. The biggest challenge for them was to create a system that could eliminate the sound of any external disruptions, such as wind. For this purpose, the brand had to carefully select the materials being used, and they replaced steel with aluminum because it better reduces external sounds entering the cabin. For the cars, they used double-glazing glass with high-safety laminated glass. In addition, there are over 100

kilograms of dense, high-absorption sound isolation installed throughout the motor car. The brand even increased the amount of effort developing with their partners, this includes modification of tires to reduce overall tire noise while driving, an inspection of every component that generates sound waves in the car, air conditioning noise modifications, and reassessment of other parts of the vehicle. (Rolls-Royce Motor Cars, 2019)

After doing all the new modifications, their final task was to harmonize everything they had done, for a superior customer experience. It has been determined by the specialists, that the completely silent interior suite was too disorientating and, consequently, created a so-called, »whisper«, which is a soft undertone that is experienced as a single, subtle note. They wanted to bring all the noise inside a car to be tuned to this and share a common resonant frequency, therefore combining it into a single note. The company even published a playlist of different songs, specially created by the company's audio engineers to test the range and resolution of their new sound system inside the vehicles (Rolls-Royce Motor Cars, 2019).

4.4 Development of sonic branding in Slovenian companies

Sonic branding and building a sonic identity are on the rise in Slovenia. The development and adoption are relatively slow, but brands are slowly testing the field and experimenting with different strategies. For now, only bigger brands can afford to develop a holistic approach to the sonic brand for their company. Slovenian expert for audio production Julij Zornik states, that music in combination with visual stimuli differently influences perceptions and interpretations. The affective reactions of the spectators are harmonized with the feelings they get when a video is accompanied by music. Julij is a sound designer at Vertigo Studio, where he is also involved in composing and editing music for various media channels daily. In his interview, he specifically pointed out two challenges for him when composing and structuring sound or melody. The first challenge is a search for balance and interdependence of music and visual image (minimizing the cost of image production affects the quality of sound perception and vice versa), and the second challenge is the lack of understanding of the process of creating a sonic identity or campaigns. According to him, all this is already affecting the decline in the quality of sound production in the last few years. He sees the problem mainly in poor planning of the financial budget, as sound is still seen as a "low-cost channel", that does not need studio attention. In addition, there is a lack of staff capability, because, in times when "everyone" can be a sound producer, there is a lack of staff professionalism in this particular branch (Saletinger, 2020).

Also, Mr. Zornik strongly believes, there is a decline in the overall ad quality. Because a lot of brands want to save as much money as possible, advertisers too often resort to quick solutions in the form of using generic sounds from public sound libraries, which are often not the right choice for a given scenario. Zornik also points out the abandonment of previous research, which enabled in-depth knowledge of the client, his business, and his competition, as well as testing with the audience. In most cases, there is a lack of time for testing possible

variations or corrections based on the response, which would save a lot of "awkwardness" later, or even repetition of adds. If you add a bad visual to that scenario, the sound does not even have a chance to correct the bad impression, Zornik thinks. Otherwise, he is looking forward to the new opportunities opened up by new, even more affordable technologies. According to him, they will return creativity and art to the hands of producers and composers, as well as, enable great response to the growing market demand for good and distinctive sound production of various materials that need a strategic approach combined with preparation for integrated operations (Saletinger, 2020).

The post-production house Art Rebel 9, specializes in the development of advanced digital solutions, especially augmented reality (AR), virtual (VR), and mixed reality. In the last few years, this field expanded greatly, where sound played a key role in creating a memorable experience. Unfortunately, according to Sebastian Požlep, producer of AR and VR, advertisers use pre-recorded, publicly distributed, and known sound effects, no matter in which country the ad is broadcasted. Therefore, brands do not even have the opportunity to cooperate locally with the creation of core ideas. In addition, smaller businesses do not yet allocate additional resources to the segment of sonic identity. He adds that the concept of sonic branding is nothing new to them, as they consistently use sound effects in their ads for BMW, A1 Slovenija, Dacia, Peugeot, and others (Saletinger, 2020).

Both producers, Požlep and Zornik are looking forward to raising awareness of the importance of sound-quality production, and the need for brands to build their own sound identities. According to both, sonic identity and the use of sound are the foundation for creating unique and unforgettable experiences adapted to today's digital solutions (Saletinger, 2020).

5 EMPIRICAL RESEARCH ON THE DEVELOPMENT OF SONIC BRANDING IN SLOVENIAN COMPANIES

In recent years, the sector of branding has seen a remarkable shift towards the integration of sensory elements to create compelling and memorable brand experiences. As Slovenian companies increasingly recognize the potential of sonic branding, it becomes imperative to investigate its development and application in this specific context. The primary aim of this empirical research is to provide a comprehensive assessment of sonic branding practices within Slovenian companies.

5.1 Research design

Master thesis is divided into two parts, theoretical and empirical. The theoretical part is divided into three chapters that are intended to provide a more detailed presentation and examination of the use and development of sonic branding in global foreign and Slovenian companies. In the analysis, data is derived from secondary sources, namely foreign

professional and domestic scientific literature available in libraries and online databases. The analysis conducted uses a descriptive approach, which includes observing and describing facts, phenomena, and processes (Creswell, 2003). Using a method of compilation, I summarized the views, insights, and conclusions of individual authors and then compared them using a comparative method of qualitative analysis (Kothari, 2004).

The empirical part of my research is conducted using a qualitative research technique in the form of in-depth interviews. I chose this approach, to gather as much information on this subject as possible (Malhotra et al., 2020). Following that, a deductive research approach is used to analyze the obtained qualitative data by using already existing theory. Since there is not much public practice available in Slovenia on this topic. This method enabled me to get better insights from the representatives of the companies and their employees.

The primary data was gathered through in-depth interviews with the informants, who are employed in different Slovenian companies, primarily in the fields of marketing, radio broadcasting, and sales. An analysis is made and presented according to individual content sections, which are based on the informant's answers.

5.2 The purpose and objectives of the research

The main purpose of empirical research was to analyze the development and role of sonic branding in Slovenian companies. I decided to conduct an in-depth interview because its main focus is directed towards depth and research of a specific issue in great detail. In addition, it leaves a possibility to include certain ongoing questions to better clarify the issue. For the creation of interview questions, I used data and information from scientific and professional articles and books on this topic, as well as topics that were relevant to explore this subject in more detail. The questions were separated into 3 separate sectors for specific candidates, according to their industry occupation. The plan was to get a clear picture of the overall audio branding situation in Slovenia, therefore I needed information from different sources, which is why I chose to interview representatives from various sectors of branding. Interviews were conducted on a sample of Slovenian companies and further analysis and assumptions were made based on data obtained in Slovenia.

My focus was on understanding different perspectives of companies on audio branding and how it served them in their daily marketing activities, as well as recognition by their customers. I analyzed how companies that use sonic branding in Slovenia understand specific components of sonic branding and how they use them. Also, I wanted to see how companies that develop and produce sonic branding in Slovenia work with their customers and businesses and what is their focus compared to other marketing firms. In addition, I wanted to gather as much information as possible on the future developments and goals of companies, regarding the use of sonic branding in their marketing practices.

5.3 Methodology of qualitative research

In this study, I used in-depth interviews as a way of collecting information. I focused on understanding people's experiences and thoughts about the topic. The first chapter explains how these interviews work, with open-ended questions that let participants freely share their views. I carefully selected participants to ensure I got diverse perspectives. By talking to people in a friendly and flexible manner, I gathered valuable insights into the subject. This approach helped me understand the topic better and provided a deeper understanding of the research.

The execution of in-depth interviews involved purposeful participant selection to ensure diverse and relevant insights. Through a semi-structured approach, participants were encouraged to express their experiences, emotions, and attitudes, getting valuable information that helped me understand complicated things better. (Saylor Academy, n.d.)

With qualitative research, the researcher tries to obtain the highest possible quality of information using various research methods. For conducting my research, I chose an in-depth semi-structured interview method, which is most suitable for my type of research topic. This method is appropriate when it is necessary to question individuals about the specific nature of a certain process and to have the opportunity to ask additional questions that arise during the interview itself. Before I started the interviews, I knew that certain answers from the participants would require additional questions, therefore I chose a method that would allow me to have a certain degree of freedom. An in-depth interview is an unstructured, direct, personal interview in which the individual is questioned by an experienced interviewer to discover the motivation, beliefs, attitude, and feelings on the subject of the topic. (Smith et al., 2009)

Research methodology typically distinguishes between structured and unstructured interviews. Structured interviews are used to test established theses, where the researcher is usually not interested in discovering new and additional discoveries on the topic he is conducting, but is more concerned with the facts and verification of theses (Smith et al., 2009). Structured interviews aim to guide each participant through the same topics and ask them the same questions (Gibson et al., 2012). Questions provide specific answers in the form of multiple-choice responses. On the other hand, an unstructured interview does not use a set of standardized questions, which enables the researcher to gain new and additional insight into the topic. Because of more standard approaches by the researcher, structured interviews are more time-optimized for execution and clearer to understand. However, they do not offer as much sociological insight and the discovery of new patterns as unstructured ones (Rubin & Rubin, 2011).

The method of unstructured interviews is considered the most flexible way of interviewing, which is, due to the openness of questions and less structured guidance from the interviewer, much more difficult to plan. Due to the openness of questions and unstructured nature of

questions, it is also much harder to analyze (Wilkinson & Birmingham, 2003). It is an informal conversation, that relies on completely spontaneous questioning in which there is a risk of each interview yielding completely different information (Patton, 1987). This type of interview relies on follow-up questions to get additional information from the research subject. Generally, the structured interview is mostly used to gather data in quantitative research, whereas an unstructured interview is used to collect data in qualitative research.

In addition, semi-structured interviews are a flexible and versatile approach to data collection, combining elements of both structured and unstructured interviews. In semi-structured interviews, the researcher follows a pre-determined set of core questions or topics while allowing for open-ended exploration and follow-up questions based on the participant's responses. This approach allows for a balance between standardization and adaptability, providing a framework for consistency while also permitting the discovery of new insights and unexpected avenues of inquiry. Semi-structured interviews offer the opportunity for in-depth exploration of participants' perspectives, experiences, and meanings associated with the research topic.

The in-depth interview can last from 30 minutes to more than 1 hour and can be conducted in a single visit or through a series of meetings between the interviewer and the interviewee. Investigating and analyzing the background behind each answer is one of the main qualities and more important factors of an in-depth interview (Malhotra et al., 2020, p. 179).

For the research purposes of the broad topic like sonic branding, it is necessary to analyze the specifics of the current role and usage of this type of branding in Slovenia. That is why it is important to have the ability for additional questions and expand on the specifics of the topic in more detail. The order and formulation of questions change from interview to interview, which means that, in many cases, the direction of the conversation also changes and therefore puts attention on different sectors of the topic itself. While conducting interviews, I paid a lot of attention to the specific instructions from the literature, which states that each participant must feel relaxed and comfortable, during an interview, to give honest and reliable answers.

To achieve this, my first step was to contact the informants directly through a mobile phone or the visit the company offices to schedule an interview. The places, where I conducted interviews were, in most cases, outside of their offices, so that the person would not feel additional pressure from the work environment, and be therefore more open and relaxed about the information they share with me.

Malhotra et al. (2020, pp. 181–183) states the following advantages of in-depth interviews compared to the focus group technique of gathering data:

- Busy schedules. The best interviewees are often the busiest and most successful in business. They often make time for an interview, however, they rarely make time to come

to group discussions at a location far from the office. This means, that group discussions of focus groups often do not contain the best subjects.

- Heterogeneity. In-depth interviews, in comparison to group interviews or focus groups, allow for the true opinion of the individual who is not guided by the group influences, which often happens in focus groups.
- Live performance. A lot of information can be obtained by the interviewer, when he is in direct contact with the interviewee in his natural environment, behind his work desk. Working environment can have a great influence on getting the real picture of the situation.
- Interviewer's influence. In interviews, the interviewer has an extremely large possibility of experimentation, which he does not have in a group discussion. In addition, one unsuccessful interview does not bring such a loss as an unsuccessful focus group which affects an entire group of people.
- Deeper insight. With in-depth interviews, we have a deeper insight into the problem than with focus groups.
- With in-depth interviews, the answers can be directly attributed to the specific participant, which is hard to track in focus groups.
- It is much easier to organize an in-depth interview than it is a focus group. In a group interview, it is necessary to coordinate everyone's schedules and wishes.

On the other hand, Churchill and Brown (2004, p. 99) explain some of the drawbacks of in-depth interviews in comparison with focus groups.

- In general, they are much more expensive than focus groups, because interviewer costs greatly increase because he has to treat each participant individually.
- In-depth interviews do not achieve such high involvement of the participant, because they last from 30 minutes to 1 hour, which is insufficient or not enough for some types of research.
- They take a lot longer to process the same amount of participants, as interviewers can do a maximum of 4-5 interviews, and with 2 focus groups, they can cover 20 people per day.
- With in-depth interviews, it is difficult to evoke some group dynamics in the participant, which would provoke certain answers.

5.4 Execution of in-depth interviews

The formulation of interviews was designed based on the theoretical part of the research, to analyze the development and role of sonic branding. The structure and content of the interview questions were supported by the theoretical justification and theoretical support gathered from previous research, articles, professional journals, and books. The theoretical background was mostly taken from foreign sources since there are not enough available in Slovenia. The assumption was, that the literature review part would be very similar for the

companies in Slovenia. All in all, many companies used in the literature review are present internationally, therefore the gathered information can be easily applied to Slovenia and Slovenian brands. Based on this goal, the sample of informants was chosen.

Qualitative research is usually based on purposive samples. It is a form of non-probability sampling in which the researcher purposively selects sample units that he believes are the best representatives of a particular group. In most cases, the researcher includes those units that, in his opinion or judgment, are the most representative of the studied population (Saylor Academy, n.d.)

Purposive sampling is relatively cheap, fast, and appropriate, however, it does not allow for the generalization of the data to a specific population, because the population is usually not clearly defined. This type of sampling is subjective and its value depends entirely on the researcher's judgment, expertise, and creativity (Malhotra et al., 2020, p. 364). All in all, I used this type of sampling, because I chose representatives from different sectors of the marketing industry, who operate in the field of sonic branding in Slovenia, and who I think are the best representatives for each segment of occupation.

In the process of conducting the interviews and meeting people from this industry, I also took advantage of the snowball sampling method, where I relied on the initial participants of the interview to help me identify additional research participants. With the help of this method, the researcher can build and expand on the topic with a larger sample size. This method allowed me to expand the number of suitable candidates and gain more insight on the topic from different, but still relevant sectors of the industry (Saylor Academy, n.d.).

The general parameters and guidance for conducting and analyzing in-depth interviews are provided by Kvale (1996, p. 14)

- Determining the topic: In the theoretical part, I already determined the topic of the interviews. While conducting in-depth interviews, it acted as a basis for the empirical part of the research.
- Design & Planning: It is about determining the size, scope, and location of the interviews. It was necessary to choose the participants for the interview, who were strategically chosen as the most suitable representatives of the Slovenian companies that either produce or use sonic branding. The design and framework of the general questions I prepared were crucial in guiding me through the interviews. The proper use and timing of questions guaranteed maximum equality of the interviews for easier analysis of the data.
- Conducting interviews: Conducting interviews is an essential part of empirical analysis in my master's thesis. I tried to adhere to all the theoretical requirements and demands for an effectively executed interview. I planned to conduct in-depth interviews in a setting, that allowed for a more relaxed atmosphere for the interviewee, where I could collect information much more effectively and where people would feel more

comfortable talking about the information, which is usually not shared with the public. With some participants, I conducted the interviews in their offices or in nearby bars that were close to the workplace of these people and represented a place where they would feel at home and relaxed. While conducting interviews, I came to a point of data saturation. In qualitative research, saturation is used as a criterion for discontinuing data collection.

- Transcription: It is an important step for the proper further analysis of the interview. I recorded all the interviews with my phone and later transcribed the conversation into the appropriate medium. While transcribing, I paid particular attention to the fact that I did not miss any of the details that might have seemed unimportant during the actual execution.
- Analysis: During the analysis phase of the research, I helped myself with a set of questions I wanted to be answered, which served me as a reference point for processing the questions and setting assumptions. In the actual analysis, I used cross-analysis of the data, where I connected the answers of different participants and based assumptions based on the similarity of questions.

After the transcription of interviews, I used a method of coding, which is essential to qualitative analysis since it reduces large amounts of empirical material and makes data easily accessible for analysis, while also improving the quality of the analysis and findings. It is a preliminary form of analysis, after which conclusions can be drawn and verified (Miles et al., 2019). I categorized data into codes, where I identified which themes occur the most and I focused my further analysis on these themes:

- Verification: The purpose of this point is to determine the reliability, validity, and general applicability of the method, or whether the research questions investigated the area it was intended to investigate. The actual findings and results of the analysis, I should validate with the participants of the interviews themselves. If during an interview, I came across something that was not clear enough, I checked the meaning with the interviewee. In one case, I came across some discrepancies with the answers of a participant, so I contacted the person through the mail and checked the right meaning.
- Reporting: This is the last step in the interview process. The purpose of this part is to report findings in an understandable and appropriate. I will report findings in the form of text, where I will provide answers and a conclusion based on the answers I gathered from the research.

To gather valuable insights for this study, a series of in-depth interviews were conducted with several informants. These informants were carefully selected based on specific criteria, such as their expertise, experience, and relevance to the research topic. Some of the interviewees wanted to stay anonymous or rather gave me the name to freely publish it, however, they did not want their brand or company to be mentioned or used for the analysis. All in all, some of the information from the interviews was therefore excluded, and not used for research purposes. To provide a comprehensive overview of the informants involved in

this study, the following table presents key details about each participant, including their name, a company position, the type of company he works at, and how many years of experience he has. Table 1 serves as a reference point for understanding the diverse perspectives and backgrounds of the informants contributing to this study.

Table 1: Interviewee characteristics

Informant nr.	Name of Informant	Company Position	Company	Years of experience
Informant 1	Lovro	Radio host	Regional radio	23
Informant 2	Tomaž	Radio host	Regional radio	5
Informant 3	Mag. Peter Čakš	Teaching assistant, Senior Advisor, Guest Lecturer	Regional radio, University professor	9
Informant 4	Miha	Head of the marketing department	Marketing Agency	15
Informant 5	Eva	Marketing expert	Marketing Agency	3
Informant 6	Aleš	Sales representative, Head of the marketing department	Medium size company	20

5.5 Research limitations

One of the characteristics of conducting in-depth interviews is the limited sample size because interview research typically involves a small number of participants population. I tried to minimize the impact of this characteristic by choosing candidates who were in higher positions at the company and therefore had better knowledge about the subject and conducting interviews to the point of saturation. Although the purpose of qualitative research is not to generalize findings, these findings can serve as useful insights into the development of sonic branding in companies in Slovenia. Interviewee bias impacted the research since we can not be sure if the candidates provided honest or complete answers due to the fear of negative consequences for the company.

When doing qualitative research on the development of sonic branding of a group of companies, it can be a challenge to measure the effectiveness of branding on the customers. I was unable to gather information on the brand recall of the company's customers due to a lack of accessibility. Some of the candidates were unwilling or unable to share information about their sonic branding strategies due to concerns about intellectual property or competitive advantage.

5.6 Analysis of data

In qualitative research of unstructured or semi-structured interviews, we obtain a large amount of primarily unstructured data, which we have to form into an understandable report. For this purpose, I used thematic analysis with coding (Braun & Clarke, 2019).

In general, coding is easiest using a transcript, where the analysis starts with the familiarization of the data. During this phase, I went through the transcripts from the interview recordings and began taking notes. I marked specific ideas for codes, which will best describe the content. The primary purpose of the next phase was assigning codes to the data, where code is a brief description of what was said in the interview. This is the easiest way to organize data into meaningful groups. Some researchers use specific software for coding, however, I coded the data by taking notes on a printed transcript.

For this purpose, I used qualitative analysis, which both Babbie (2009), Bell and Bryman (2003) define as a non-numerical review, and the interpretation of observation to discover basic meanings and patterns of mutual relations.

The interpretation of qualitative data gathered from the interview will be structured into a topic network or grid, which is an analytical tool whose basic characteristics are common to other methods of qualitative analysis. The topic grid aims to explore and explain the understanding of the topic and content of the research. This technique is, in principle, similar to the well-known analytical technique of content analysis and fundamental analysis. Like these two techniques, the topic network also uses coding as a key process in the analysis, which is used to generalize the qualitative data. (Creswell, 2003)

5.7 Findings from qualitative data

At the beginning of the analysis, I put my focus on exploring the knowledge of the overall use and development of sonic branding in Slovenian companies and brands. I continued my analysis by comparing the use of different strategies used by the candidates and their companies and how their decisions impacted their goals. After seeing the approximate amount of information each candidate had on this topic and the level of experience, I proceeded to ask questions that would be most relevant for the specific candidate. In the next section of interview questions, I analysed their goals when creating a sonic branding strategy and what are the most important components for successful implementation. In the last section of questions, I concluded my analysis by comparing the future predictions and concrete plans for the development and improvement of sonic branding in Slovenian companies.

5.7.1 Branding channels used by the companies

When asked about the most used branding channels, there was one particular branding channel, which was mentioned a lot by the informants, which was the telephone or rather smartphones. In more than one case, the sound of keyboards came up, where Informant 4 explicitly mentioned the great success of Apple and the science behind their keyboard sounds. In his opinion, this type of subliminal sound is the true value for the users and can do a lot for building a sonic brand in the long term. He added: “(...) every sound was made with a purpose to give us a jocular satisfaction every time we hear it.”

Overall, the responses from the candidates suggest that radio remains a primary channel for reaching new customers with the use of advertisements. With many people listen to it while they are driving, or at work. More than half of the candidates mentioned that radio can be a cost-effective advertising platform, particularly in times of economic uncertainty when other forms of advertising, such as television, may be cut due to budget constraints. In this regard, radio is perceived as a reliable and affordable medium that continues to attract listeners and advertisers.

However, Informant 5 mentioned that the role of radio in marketing has changed over time. The majority of the candidates noted that digital marketing has become a more prominent channel for companies to reach their target audience. This shift towards digital marketing has resulted in a decreased focus on traditional forms of marketing, including radio. Nevertheless, some companies continue to use radio as part of their overall marketing strategy, recognizing the benefits it can offer in terms of brand recognition and reaching a broader audience. In terms of budget allocation, Informant 6 implied that approximately 20% of the company's advertising budget is typically spent on sonic branding. This suggests that companies recognize the importance of sound in creating a recognizable brand identity and are willing to invest in this aspect of their marketing strategy.

Additionally, the candidates highlighted the importance of delivering effective sound-based advertising, which can make or break a company's marketing efforts. This includes selecting appropriate voices and sounds that resonate with audiences and help to create a positive association with the brand.

Overall, the responses suggest that while radio remains a viable and cost-effective option for companies looking to advertise, digital marketing has become increasingly popular in recent years. Nevertheless, sonic branding remains an important component of marketing, with companies recognizing the value of sound in creating a recognizable and memorable brand identity.

5.7.2 Content creation for sonic branding

The majority of company leaders thought that the creation of the content was the most difficult part of designing a sonic advertisement. Informant 6, who runs a marketing department at a small company mentioned, that there is no recipe for creating a good idea, without better knowledge of the sonic branding itself. This candidate emphasized the fact, that they had big problems in getting the message out with the use of sonic branding in the past. However, in the last years, they managed to create a jingle and this started their success story. He stated: » The goal is to be different from others, which is in my opinion very important so that you are not the same as others, which does not bring attention and people just go by. All in all, you have to think about being different and charming, so that you do not get on other people's nerves«.

A head of the marketing department at a company, which has offices in numerous Slovenian cities added that their biggest success yet was the advertisement, where they used the sound of a child, which had a great impact on their customer base, as well as brought in a lot of new customers, who got to know them through the add. After hearing this, I asked him if the purpose of using a child's voice was a strategic tactic that they planned and I briefly mentioned the theory of classical conditioning. He did not confirm any specific strategy being used or planned and added that they used the voice spontaneously. All in all, the strategy of using a child's voice is, in theory, consistent with the use of classical conditioning since the child's voice, or rather cry is the most known voice to all people. Therefore, it is possible that the advertisement triggered an unconditional response in people's minds and consequently made the brand more appealing.

It is interesting to note, that their advertisement also uses celebrities, who are not the same in every advertisement they are different, depending on the region the company is branding itself. Slovenia is small, however, the targeted use of specific people for each region is, in the case of Informant 6, important.

Informant 3, who has more experience in this area, gave a more in-depth explanation of the use of classical conditioning in audio branding practices. Firstly, he compared the method of classical conditioning with the use of subliminal messages: “(...), of course, certain companies decide to buy the music they already know and is recognizable or evokes certain emotions.” According to him, due to the costs associated with such a tactic, the use of generic music from libraries is much more present. The brands then try to compensate with the way they use the texts in the music. Hence, they try to evoke those emotions with text and not the music itself, he concluded. Since he is also a professor and very knowledgeable on the topic of using specific tactics to gain attention, I mentioned the case of the Informant 6 advertisement, where they used a child's voice, and this was the reason for them to gain attention and bring in new customers. Informant 3 was very strict in saying: “In the case of my company, I would call it a lucky attempt that paid off since it has nothing to do with the identity of the product itself”. He provided me with an example of wellness advertising and

added: “(...) We also do not advertise wellness using hard metal music, as there is no connection between the two”.

Informants 4 and 5, who both work at a marketing agency, said they are familiar with the use of classical conditioning and other psychological techniques that are being used and mentioned that the results can vary a lot and that this technique did not bring success with the advertisements they designed. As a result, Informant 5 added: “It can be a powerful tool for branding in certain fields of industry like medicine and fitness, however, this all depends on the understanding of your target market and their style of living”.

From what I gathered, there is a big demand for buying sounds and songs from public libraries or “sound banks”, as Informant 4 put it. It happens a lot, that several advertisements of different brands use the same melody or lyrics, which negates all the branding attributes and the potential to create a deeper connection with a brand. Informant 4 thinks, that the brands that know what they are doing and what they want to achieve, will hire professionals to create a sound for them, even though these sounds can be only 2-4 seconds long.

5.7.3 Sonic brand signature as a branding practice

In this section of the interviews, I wanted to explore in more detail how deep the knowledge of candidates on specific components of sonic branding in particular, if brands create their sonic signatures intentionally or develop them organically. Based on the responses I received from the interviews, it appears that awareness and use of sonic signatures in branding practices are currently quite low. Less than half of the candidates were familiar with the concept of sonic signature, and none of the candidates reported using it in their branding practices.

However, it is interesting to note that one candidate expressed a strong interest in the topic and wanted to explore it further.

After some explaining about the concept of a sonic brand signature and providing a few examples, Informant 6 realized, his company already has a sonic signature, however, they did not know it until now. He continued to explain, that this is the one component, where they have seen the most success. The content of their advertisements or rather the text used by the narrator, has changed throughout the year, however, the one thing that stayed was the music being used and the sonic signature of their brand, which is played at the end of every ad. Similarly, Informant 3 explained that sonic logos are a niche market when it comes to branding: »Radios do not do sound logos, at most it is a matter of marketing agencies that prepare an overall image for the company, where they hire contractors who deal with it.” When it comes to the sonic logo, the biggest challenge is to understand the company, get to know it in detail, and capture the essence of the brand in sound.

Informant 5, who also worked on the projects for one of the biggest companies in Slovenia said that today, the majority of the marketing budget is allocated to tactics that operate mainly on the Internet and social media channels. According to her, only big companies have spare money they can spend on the design of sonic logos, which is not a main component of branding on the internet. Less than half of the candidates explicitly said that they have seen a rise in the use of sonic logos. First, they have seen it in the automobile industry and global corporations, which are also present in Slovenia. This type of advertising is still not widely used and the awareness of this option is really low when it comes to local brands and corporations. Informant 3 concluded: "If, on the one hand, they have very well-organized and recognizable graphic images, they are certainly not recognizable by their sound."

5.7.4 Sonic branding for big, medium, and small-sized companies

The key difference, when it comes to creating a sound or a jingle for a brand is the budget constraints of the companies. All of the candidates, except one, focused their answers first on the amount of budget a firm has and that this is the starting point for every Sonic branding strategy. Senior advisor to the radio station (Informant 3) in Maribor said that big companies usually come with an already established idea of what they want and how it should be presented to the public or, rather their customer base. He added that the first step is to create a visual representation and later they add sonic components. This can be harder with smaller companies, since they are still in a development stage where they do not have the exact idea of how they want to be seen and, in many cases, do not have their visual representation. He concluded: »In general, smaller companies do not usually engage in the specifics of their visual identity, therefore they do not care about their sonic identity«. On the other hand, I gave the same question to the marketing agency expert, where she responded with similar reasoning, as the radio hosts and added: »Usually, small companies have such a small budget, that they do not have a choice but to use a service marketplace platform Fiverr, where they will create a personally customized sound for a lot less money«. She also added the downside to using public domains for this type of product leads to a lower quality and unsustainable strategy for the long term.

One of the candidates, who works as a radio host, had a different opinion and said that their clients are usually big companies, that do not tend to experiment since this is a relatively new component to their branding. They usually use already established individuals to become ambassadors for the brand and this way sign a contract with a »celebrity« as a long-term partnership. He added: » This way, they get immediate exposure and can take advantage of 2 different sectors of branding, one is visual where customers already know the person representing the brand, and the other is a sonic component, where the sound of the, let's say Slovenian actor, is known to all, (...)«. Additionally, the use of public figures as a sonic branding strategy is still effective and can generate a lot of attention without the experimentation of various strategies.

Informant 2, who works as a radio host expanded on his answer and highlighted the importance of sonic branding as a long-term investment: » Smaller companies, in most cases, create their sonic branding for a shorter term and do not care for the long-term sustainability of the branding. Maybe they forget, I could not say.” He continued to elaborate on this and explained that bigger companies are much more interested in long-term vision for the brand where they do not focus as much on the short-term message, but rather on a brand they want to present. I immediately thought of the Disney branding model building a brand around the community and therefore making it “indestructible” or rather unforgettable.

5.7.5 Implementation of sound and visual branding

According to Informant 5, when it comes to social media, specifically, Instagram and Facebook, there are still a lot of visuals and therefore sound does not play a big role. The attention span of people, in general, has fallen and this can be seen in the type of ads brands are forced to use: “(...) well-known forms of images, such as emojis, are very popular because they express words with a picture, which enables people to process data faster and make easier decisions. I continued to ask about the current role of sound when it comes to visual advertisements on the most popular media channels like Instagram and Facebook. Here, Informants 5 and 6 both mentioned the increased use of subtitles in many advertisements. When it comes to the importance of using sound in a brand’s advertisement, Informant 5 said: “Definitely not, because the social network is already made according to the principle that everything is in the so-called "silent mode", where if you want to listen to a video, you have to additionally press the button “sound on”, which most do not. That's why subtitles started to be used by many.”

On the other hand, there is a growing importance of using branding channels that allow the use of sound or rather encourage it. One example is a radio station. To be specific, Informant 2, who works as a radio host at a local radio station explained their partnership with movie theaters and the increasing demand, which can be attributed to their advertising over radio. He said: “People are already familiar with the fact that in Maribox (movie theater brand), they have the opportunity to score a ticket or some other benefits, and most likely when they want to go to the cinema they first think of Maribox.” Informant 2 mentioned that theater experienced increased traffic when they started advertising over radio, which their competition is still considering doing. Here, it is worth mentioning what Informant 3 said about the simultaneous use of sound and visuals in branding. In essence, he suggested that with frequency and consistency of repetition, companies can reach a point where one element (sound or visuals) is almost unnecessary. He provided an example: “(...), if our sound is among 100 other sounds, it will stand out if we use another element that also targets other senses.” In summary, the use of repetition and additional sensory elements can help companies differentiate themselves from other brands and therefore improve the awareness and retention of the brand.

5.7.6 Difficulty of creating sonic branding for the brand

The process of creating sonic branding can be different depending on the wishes of the company and the ability of the studio that is responsible for the design. One of the interviewees emphasized that it can be very frustrating with some of the clients because they expect the perfect product on the first try and do not want to continue their cooperation if they are not satisfied. The procedure of creating a jingle or sonic identity is very different since a jingle can just represent the visual identity of a brand by using different sounds and notes. On the other hand, the creation of a sonic identity is much more complicated and demands a lot of working hours and communication between a company and a brand.

Informant 2 thought, that it all depends on the team that is creating the jingle because they need to have a homogenous view of what they want to create and how they see the company in their eyes. He said: » It all starts with a team that you put together«. He indicated that many of their clients come back when the advertisement is getting old and people do not like it as much as they did in the beginning. He believed, that if the team can deliver a product that will satisfy the broader population of the company's customers, they achieved their goal, and the customer always comes back. It is worth mentioning that he is employed at the most popular radio in Maribor, with years of experience and a core team that has been together for a very long time and managed to figure out the exact strategy of how to create a product without too much specific questions for their clients and a straightforward approach to designing the advertisement. On the other hand, Informant 4, who is the head of a marketing department at a small company explained the process a bit differently. This is understandable since they work in different branches of marketing. Their approach was much more hierarchical; first, they go through the emotions they want to evoke in listeners and based on this information they create a list of songs that match this emotion. The experts are included later to add tempo and type of instruments, which, according to him, is the crucial part to finishing the advertisement or a jingle successfully.

5.7.7 Development of sonic branding in Slovenian companies and brands

To finish off the interview process of analysis, I asked the candidates to provide me with a subjective view on the future development of sonic branding and the use of sound, in general at Slovenian companies and brands.

The responses varied, but there were some common opinions. One candidate stated that "we are on the right path" and that the future of sonic branding will depend on "the saturation of other forms of advertising" and the offerings of major platforms such as Facebook, Instagram, and TikTok. They also noted that the prevailing form of advertising will be the one that has the greatest impact on people while also complying with advertising laws. All of the candidates expect a rise in this type of advertising rather than a decrease. The majority of them mentioned that the landscape of advertising is evolving, and so is radio, which has its niche market and is often more affordable than other professional media. Three of the

candidates observed that Facebook advertising costs are rising due to limited targeting options which will create opportunities for traditional advertising channels. Informant 2 emphasized that the importance of sonic branding would not decline because of radio's non-intrusive concept. He also pointed out that there are different radio stations with various communication methods, such as using informal language in chats with customers, which can lead to a complete transformation of branding practices. From the answers, it was clear, that the marketing sector in Slovenia is vast, providing ample advertising opportunities.

Informant 5 believes that digital marketing is declining, and there will be a resurgence in the basics of marketing, leading to a renewed interest in alternative ways of gaining attention. This, in turn, will likely lead to an increase in the number of companies that employ branding strategies using sound. Overall, the candidates shared a belief in the growth of sonic branding in the future, and many highlighted the advantages of radio as a cost-effective and versatile advertising medium. In addition, Informant 3 explained that companies are already collaborating with radio stations and that radio advertising is developing alongside other advertising channels. Radio advertising is cost-effective and offers different advertising channels, making it competitive with other media. There was a brief debate on the increased popularity of podcasts, which he is convinced will play a role in the adoption of branding with the use of sounds. It is interesting to note, that Aleš and his company even wanted to implement sound on their website, but there were concerns that it might increase loading time. He added, that they will wait for more developments in this type of branding and implement it somewhere in the future.

6 SUMMARY OF FINDINGS AND RECOMMENDATIONS FOR COMPANIES

The research conducted on the development and role of sonic branding in Slovenian companies provides valuable insights into the theory and practices surrounding this marketing strategy. The findings revealed that while some companies have recognized the potential benefits of sonic branding, there is still limited awareness and understanding of its impact. One important aspect highlighted by the research is the significance of the similarity between the sound and the brand's core values, personality, and target audience. This aligns with the Relational theory where effective sonic branding relies on consistency and alignment to establish a strong emotional connection with consumers (Morin, 2018).

However, the study also revealed that smaller companies in Slovenia often face budget constraints, which limit their exploration of sonic branding opportunities. This observation aligns with the practice of larger companies like Apple, Netflix, Intel, and others that we mentioned in previous chapters, with larger advertising budgets being more inclined to invest in sonic branding. Another key finding relates to the impact of sonic branding on consumer behavior. The research demonstrated that the use of sonic elements, such as jingles or sound logos, can enhance brand recognition and recall. Although the study did not extensively

explore its effects on consumer behavior, these findings support the finding by Otto (2015) that sonic branding can influence consumer perceptions and potentially drive purchase intent and loyalty.

In the empirical part of the study, I interviewed a shop owner, who created a sonic advertisement with the use of a child's voice and many customers of the store said that they recognized the brand by their sonic advertisement. This aligns very well with the Bronner and Hirt (2020) theory, where they discussed that sonic elements can be easily recognizable even in the absence of visual cues.

Moreover, the research emphasized the importance of incorporating sound in creating immersive brand experiences, particularly in physical retail environments. This practice aligns with the strategic use of music, soundscapes, or brand-specific sounds, which can shape customer perceptions and establish a unique brand atmosphere. Companies like Hollister, Apple, and others successfully implemented the immersive experience into their environment. The gaming and sports entertainment industry is putting more focus on the field of immersive sound branding, especially after the COVID-19 restrictions, where the sense of community or rather »team spirit «t was practically lost and had to be replaced with a more immersed experience.

The telephone, particularly smartphones, emerged as a popular branding channel, with the sound of keyboards being associated with successful brands like Apple. On the other hand, sound's role in visual advertisements on social media platforms like Instagram and Facebook was found to be limited, with subtitles becoming more common.

According to Cherry's (2022) theory on attention, customers managed to actively process specific information in the environment when the hearing or sound stimuli were implemented by the company. With the average length of people's attention decreasing over time, sound looks like a good alternative compared to other stimuli, especially visuals. According to Todorov (2021), the number of people listening to podcasts is increasing, however, there are still very few companies advertising through podcast streaming services.

Overall, the findings from this study on sonic branding in Slovenian companies provide valuable insights into the theory and practices surrounding this marketing strategy. The research highlights the need for further education and promotion of sonic branding strategies, particularly among smaller companies. It also emphasizes the importance of coherence, brand consistency, and the potential impact of sonic branding on consumer behavior and immersive brand experiences.

Building upon the literature review and empirical research on the development of sonic branding in Slovenian companies, this chapter provides recommendations for companies seeking to leverage sonic branding effectively. By considering the findings and insights gained from the research, companies can develop strategic approaches to implement and enhance their sonic branding initiatives.

Establish a Clear Brand Identity: To effectively utilize sonic branding, companies need to have a clear understanding of their brand identity. This involves defining the core values, personality, and target audience of the brand. By aligning sonic elements with the brand identity, companies can create a consistent and coherent audio representation of their brand (Keller, 2013).

Tailor Sonic Elements to the Target Audience: Companies should carefully consider the preferences and characteristics of their target audience when designing sonic branding. Conducting market research and audience analysis can provide valuable insights into the types of sounds, music genres, and tones that resonate with the target audience. Tailoring sonic elements to match the preferences of the audience can enhance brand connection and engagement (North et al., 1999).

Consistency Across Brand Touchpoints: Consistency is key when implementing sonic branding across various brand touchpoints. Companies should ensure that their audio elements are consistently used in advertisements, jingles, customer service interactions, website experiences, and other brand communication channels. This consistency reinforces brand identity, improves recognition, and strengthens the association between the audio elements and the brand (Bronner and Hirt, 2009).

Test and Repeat: Sonic branding initiatives should be tested and changed based on feedback and performance metrics. Conducting focus groups, surveys, and consumer testing can provide valuable insights into the effectiveness of sonic elements. Companies should test strategies and make adjustments based on the feedback received to continuously enhance the impact of their sonic branding strategy (Balachander et al., 2009).

Integrate Sonic Branding with Visual Branding: To maximize the impact of sonic branding, it should be integrated harmoniously with visual branding elements. By aligning audio and visual elements, companies can create a powerful multisensory brand experience that enhances brand recall and emotional connection (Orth & Malkewitz, 2008).

Monitor and Measure Brand Impact: Companies should establish mechanisms to monitor and measure the impact of their sonic branding efforts. This can include tracking brand recognition, consumer perception, and brand equity metrics. By consistently monitoring the brand impact, companies can assess the effectiveness of their sonic branding initiatives and make data-driven adjustments as needed (Keller, 2013).

By following these recommendations, companies can harness the potential of sonic branding to create strong brand identities, engage target audiences, and differentiate themselves in the market. The insights gained from the empirical research on the development of sonic branding in Slovenian companies provide valuable guidance for companies seeking to leverage sonic branding effectively in their marketing strategies.

7 CONCLUSION

The research on the development of sonic branding in Slovenian companies has highlighted several key findings. Companies are beginning to recognize the potential of sonic branding as a way to differentiate themselves in a crowded and expensive market. The use of different techniques in sonic branding is evolving and becoming more important as digital marketing costs continue to rise. Music is a powerful tool for building emotional connections with consumers, and companies can leverage this to enhance their brand image.

The research also sheds light on some of the challenges that companies face when developing their sonic branding strategies. For example, creating effective content for sonic branding is a difficult task that requires careful consideration of many factors. As can be seen from the data provided in in-depth interviews, while psychological techniques like classical conditioning can be used to influence consumer behavior, they are not always essential to the success of sonic branding efforts.

Despite these challenges, the research indicates the importance of sonic branding for companies looking to build strong and lasting brands. By leveraging the power of sound, companies can tap into the emotions of their target audience and create memorable experiences that will help to differentiate them from competitors.

Looking to the future, there are several implications for future research on the development of sonic branding. Firstly, researchers could investigate how to incorporate multiple senses into sonic branding strategies to create more holistic brand experiences. New tools and methods could be developed to measure the effectiveness of sonic branding on brand recognition, recall, and consumer behavior. Advances in technology are opening up new possibilities for interactive and immersive brand experiences, and future research could explore how sonic branding can be used to enhance these experiences.

In conclusion, the research on the development of sonic branding in Slovenian companies has revealed important insights into how companies can use sound to build stronger and more memorable brands. The findings have important implications for future research and suggest that sonic branding will continue to play a key role in brand building and differentiation in the years to come.

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APPENDIX

Appendix 1: Povzetek (Summary in Slovenian language)

V zadnjih nekaj desetletjih je oglaševanje doživelo izjemno rast in postalo ključno orodje za podjetja pri vzpostavljanju stika s strankami. Z oglaševanjem blagovne znamke ne komunicirajo zgolj svojega izdelka ali storitve, ampak tudi identiteto, vrednote in osebnost podjetja. Oglaševanje je postalo orodje za razlikovanje med konkurenti in sredstvo za gradnjo dolgoročnih čustvenih povezav s porabniki. S tem se ustvarja izkušnja, ki oblikuje porabnikovo zaznavo in vedenje v zvezi z blagovno znamko. Pomembno je razumeti, kako se je v današnjem medijsko nasičenem okolju izoblikovala ekonomija pozornosti, kjer se podjetja borijo za koščke pozornosti porabnikov, katerih misli so obremenjene z nešteto informacijami. V nalogi je poudarjen pomen zvočnega oglaševanja oziroma zvočne identitete, ki postaja eno izmed najpomembnejših orodij v svetu oglaševanja in znamčenja. Zvočno znamčenje (angl. sonic branding) omogoča podjetjem, da ustvarijo prepoznavno zvočno podobo, ki lahko v trenutku vzpostavi povezavo s porabniki. Zvok, za razliko od vizualnih elementov, hitro in neposredno vpliva na čustva in spomine. Posledično lahko podjetja, ki razvijejo učinkovito zvočno identiteto, dosežejo bolj trajne učinke pri porabnikih.

Namen magistrskega dela je pomagati managerjem in podjetjem, ki želijo širiti oglaševanje na različne medije ter ustvariti bolj celostno izkušnjo za svoje porabnike, da pridobijo znanje o zvočni blagovni znamki. Glavni cilj naloge je raziskati pomen zvočnega oglaševanja in njegovo vlogo pri izboljševanju prepoznavnosti blagovne znamke ter vzpostavljanju čustvenih povezav s strankami. Velik del naloge je namenjen nevrotreženju, ki omogoča vpogled v to, kako senzorični dražljaji, kot je zvok, vplivajo na človeški um na zavestni in podzavestni ravni. S pomočjo nevroznanosti lahko podjetja bolje razumejo, kako možgani obdelujejo informacije in kako lahko zvok vpliva na dolgoročno pomnjenje (LTME) ter vedenje porabnikov.

Raziskovalna vprašanja, ki jih obravnava naloga, se osredotočajo na razloge, zakaj podjetja sprejmejo odločitev za vzpostavitev zvočne identitete, na izzive, s katerimi se soočajo managerji pri oblikovanju teh zvočnih strategij, ter na merjenje uspeha tovrstnih oglaševalskih kampanj v smislu prodaje in zvestobe strank. Empirični del naloge temelji na šestih poglobljenih intervjujih z managerji in strokovnjaki iz podjetij, ki so že implementirala zvočne elemente v svoje oglaševalske strategije. Intervjuji so se osredotočali na izkušnje podjetij pri razvoju zvočne identitete, merjenje uspešnosti zvočnih kampanj ter izzive, s katerimi so se soočili med procesom.

Rezultati raziskave kažejo, da zvočna identiteta ne le povečuje prepoznavnost blagovne znamke, temveč tudi pripomore k večji čustveni povezanosti strank z blagovno znamko, kar vodi v dolgoročno zvestobo in večjo poslovno uspešnost podjetij. Dodatno, zvočna identiteta postaja eden ključnih elementov sodobnega oglaševanja in znamčenja. Podjetja, ki uspešno razvijejo zvočno identiteto, lahko vzpostavijo globlje povezave s svojimi strankami, povečajo prepoznavnost blagovne znamke in dolgoročno izboljšajo svoje poslovne rezultate.

Glavne ugotovitve naloge kažejo, da zvočna identiteta bistveno prispeva k povečanju prepoznavnosti blagovne znamke, saj zvok hitro vzpostavi močne čustvene povezave s porabniki na podzavestni ravni. Podjetja, ki so implementirala zvočno znamčenje, poročajo o večji zvestobi strank in izboljšanih poslovnih rezultatih, vključno z višjo prodajo. Kljub tem prednostim se podjetja soočajo z izzivi pri usklajevanju zvočne identitete z obstoječo vizualno podobo in vrednotami blagovne znamke.

Omejitve raziskave so predvsem v omejenem številu intervjuvanih podjetij, kar pomeni, da rezultati morda niso prenosljivi na vse panoge ali trge. Za prihodnje raziskave bi bilo smiselno raziskati vpliv zvočne identitete na specifične sektorje ali trge ter preučiti dolgoročne učinke uporabe zvoka v različnih oglaševalskih kanalih.

Appendix 2: Transcript 1 – Informant 1

Zakaj se znamke odločajo za oglaševanje na radiu?

“Pri zvočni podobi znamke vbistvu gre za domišljanje zvočnih identifikacijskih elementov, kjer je namen poskus skrajševanja celovitne zvočne podobe na zvočno prispodobo. Seveda so za podjetja tukaj razlogi kot so prepoznavnost in prednost pred konkurenco, ustvarjanje ugleda. Torej gre se za poskus spreminjanja samopodobe oz. prikaz kako želimo, da nas drugi vidijo. V primeru Radija Slovenija, je po mojem mnenju najmočnejši zvočni indikator kakovosten zvok sam, ki je podan v visoki ločljivosti, potem zdrav in lep človeški glas in raba pravilnega jezika. Pravtako vsebinska ponudba, ki temelji na splošnih postavkah družbe, torej ne gre samo za dolgočasenje in zabavo, ampak za poglobljeno obravnavanje.”

Se spomnite katero podjetje je dalo povod za nastajanje zvočnih reklam v Sloveniji?

“Za primer podjetja v Sloveniji nisem prepričan, kar se pa tiče tujine je pa Apple definitivno napravil nekaj izjemnega. Zvonenje ob klicu in tipkanje na tipkovnici iPhone-a jih je postavilo v ospredje, kjer danes vsak ve da je to zvok Apple-a oz iPhone-a. Tukaj so se zares izkazali in ob enem pokazali drugim podjetjem kako znamčiti z uporabo zvočnih efektov.”

Kakšni so bili trendi in razvoj v radijskem oglaševanju v zadnjih petih letih?

“Lahko bi rekli, da na svetovnem nivoju hitro napredujemo, kar se pa tiče Slovenije, pa je trenutno oglaševanje na radiu najpopularnejši način zvočnega znamčenja, saj imamo še vedno velik del populacije, ki v avtu med vožnjo oz. doma ob delu poslušajo radio. Tako da, kar se tiče oglaševanja pri nas se je v zadnjih letih precej spremenilo, kjer govorim o stopnji povpraševanja s strani podjetij, ki v preteklosti niso imele nikakršne reklame oziroma promocije svoje znamke. Tukaj mislimo da bo v prihodnosti radio igral veliko vlogo, kot tudi vse naprave zmožne proizvajanja zvoka v gospodinjstvih in ko sedimo pri računalniku.”

Kaj je najpogostejši razlog za podjetja, ki želijo ustvariti svojo zvočno identiteto?

Kot sme že omenil, je tukaj najpogostejši razlog grajenje prepoznavnosti in iskanje atributov kako se ločiti od konkurence, kot tudi prikaz ugleda, na katerem želimo zgraditi močno zgodbo znamke in prikaz podobe, torej kakor želimo, da nas vidijo drugi. Pri naših strankah pa večinoma prevladujejo manjša podjetja, ki se jim naša ponudba oglaševanja, v primerjavi z cenami drugih medijev, zdi veliko bolj cenovno dostopna.”

Kakšne so razlike v smislu uspeha med podjetji, ki uporabljajo zvočno blagovno znamko, in tistimi, ki je ne uporabljajo?

“Torej, ločiti moramo zvočne znamke podjetij in znamke radia, kjer je zvočna podoba celotno bistvo dostave informacij in nadaljne komunikacije. Če pogledamo radio, kjer je zvočna identiteta kar hitro razvidna, in se lahko oziroma se razlikuje od rubrike do rubrike. Zaradi naše vsebinske ponudbe in poglobljenega obravnavanja med rubrikami lahko rečemo,

da naš radio, da deluje kot narodov arhiv in promotor neke zgodovinske zapuščine. Znamke podjetij pa se bodo morale v tem sektorju še malo potruditi in najti zares učinkovit način kako dostaviti svojo zgodbo in sporočilo skozi krajše oglase in pri tem še vseeno ohraniti celovito podobo in od tega ne devrirati. Torej uspeh zvočnega oglaševanja sloni na povečanem zanimanju voditeljev podjetij, ker samo z prakso se bo ta razlika začela zares poznati. Zaenkrat je vzorec podjetij še zelo majhen, medtem ko oglaševanje vsakega radijskega programa sloni na ustvarjalnosti in uspešnosti njihovega zvočnega znamčenja.”

Ali lahko navedete nekaj primerov podjetij, za katera menite, da bi v svojem oglaševanju potrebovala avdio komponente? Zakaj?

“Načeloma, je podjetij brez zvočne identitete ogromno, ampak to ni nič slabega, saj je to samo odraz kako nišna zadeva je to trenutno v svetu. Mala podjetja se bojijo stroškov izdelave zvočne identitete oziroma oglaševanja s pomočjo zvočnega znamčenja in najverjetneje čakajo, da se zadeve začnejo vrteti v pravo smer in ta način postane vse bolj popularen. Tako kot pri vsakodnevnih reklamah, na katere smo se skozi desetletja popolnoma privadili in so postale norma za uspešno poslovanje. Vseeno pa mislim, da bodo podjetja ki trenutno uporabljajo veliko reklam in oglasov, kot tudi oglašujejo svoje logotipe na plakatih in različnih dogodkih, prišla do zidu kjer bo njihov obseg zadosten in bodo morali uvesti novo komponento za prikaz svoje znamke. Tukaj pa mislim da bodo vstopili v svet zvoka, ki bo za njih predstavljal neodkrita segmente.”

Ali so vaše stranke za zvočno znamčenje na splošno mala, srednja ali velika podjetja?

“Trenutno so to večinoma mala in srednje velika podjetja, kjer ima večina izdelano zvočno znamko ampak ne v celoti, torej s tem želim povedati da se oglašujejo samo na radiu in nikjer drugje. Večja podjetja pa se prav tako oglašujejo ampak pri ustvarjanju zvočnih oglasov ne implementirajo pretirano novih zvokov, temveč že obstoječa sporočila.”

Kakšne so razlike pri ustvarjanju zvočne blagovne znamke za malo, srednje ali veliko podjetje?

“Glede na to, da si večja podjetja lahko privoščijo malo več svobode zaradi razpoložljivih sredstev, bi rekel da je glavna razlika prav to. Torej večje podjetje velikokrat ne komplicira glede ustvarjanja nekaj novega da bo ljudi pritegnilo, ampak uporabijo že znane slovence, ki jim posodijo glas in včasih celo dolgoročno sodelovanje, kot smo to videli pri Italkotu in Hoferju. Manjša podjetja se v te vode ne spuščajo in se osredotočajo na izključno dostavljanje sporočila.”

Kako razvijete idejo za reklamo in jo sporočate zainteresiranemu podjetju?

“Naš radio strankam nudi brezplačno izdelavo reklam, kjer imamo pogovor s stranko in se na to vsedemo z mojo ekipo, kjer imamo nekakšen “brainstorming” in tako je najlažje doseči

neko privlačno in ušesom prijazno sporočilo, ki ga nato predstavimo stranki. Tukaj trenutno še nismo uporabili kakšne zunanje firme, ker preprosto ni bilo potrebe.”

Kako vidite uporabnost zvočnega znamčenja v različnih sektorjih/industrijah? Je odvisno v kateri stroki deluje firma, da lahko oglašuje z zvokom?

“Definitivno je pomembno. Natančnih razlik med industrijami pa nebi mogel pokomentirati. Večina podjetij pa lahko rečemo, da se ukvarjajo z prodajo uslug in ne produktov.”

Kako se odločite za dolžino in vrsto zvoka, ki ga uporabljate v oglasih?

“Dolžina zvočnega podpisa je v mejah normale, torej med 3-5 sekund, zvok pa je večinoma sestavljen iz preteklih zvokov, ki zaznamujejo podjetje in po katerih so poznani. Torej, če je stranka v preteklosti že oglaševala z uporabo glasov, se velikokrat takšen zvok ponovi oziroma pride v poštev razčlenitev tonov, kjer imamo možnost premešanega zaporedja tonov, kjer okvirna glasba ostaja nespremenjena.”

Ali raje oglašujete z govorom ali večinoma uporabljate glasbo? Kakšna je razlika?

“Govor je najpopularnejša oblika oglaševanja na Radiu, saj so glasovi že poznani ali pa se s pomočjo strokovnjakov izberejo glasovi, ki najbolj ustrezajo tipu reklame oziroma namenu stranke kako želi dostaviti svoje sporočilo. Tukaj se je potrebno najprej opredeliti glede spola in kasneje kakšna energija v glasu dostave sporočila bi bila najprimernejša za produkt oziroma storitev, ki jo reklamiramo. Tukaj ni prav veliko izbire. Smo pa začeli z produkcijo kratkih priredb znanih svetovnih ali slovenskih pesmi, ki so ljudem ljube.”

Kako pomembno je kdo oglašuje oz. kateri glas uporabite pri oglaševanju?

“To je zelo pomemben faktor, mogoče najpomembnejši. Veliko tvegamo, ko v mix predstavimo nov glas, ki pa ni bil preizkušen na radiu, saj je konec koncev vse odvisno od generalnega odziva naših poslušalcev. Radiji uporabljamo glasove, ki so poslušalcem že znani in jim zaupajo. Glede na to, da različne rubrike vodijo različni moderatorji v etru, imamo svobodo izbora glasu, ki je objektivno najprimernejši za dostavljanje določenega tipa informacij. Tukaj so poslušalci že privajeni na glasove naših moderatorjev in obstaja neka naveza, kjer poslušalci lažje poslušajo in zaupajo glasu, ki ga redno slišijo na radiu.”

Kakšen je odziv podjetij na oglaševanje z zvokom in kako je oglas vplival na njihov uspeh?

“Načeloma so podjetja zelo zadovoljna z uspehom in se na ta način resnično ločijo od konkurence, saj je to področje precej neozkoriščeno in dokaj novo. Za slovence bi lahko rekli da smo glede zvokov in glasov, nasplošno, precej zahtevni, saj nemudoma zaslišimo razlike med različnimi regijami po Slovenij, ki pa igrajo veliko vlogo. Lokalne kampanje so lahko zelo uspešne, če uspejo uporabiti poznane strukture govora in značilnosti tistega

predela Slovenije. Zvrst glasbe, ki je v tistem območju največ predvajana je zelo dober indikator kje bi začeli razvoj svoje zvočne identitete in razvijali iz te točke dalje.”

Kaj jim je najbolj všeč oz. kje vidijo prednost pred drugimi načini oglaševanja?

“Že sam način dostave oglasa na radiju je drugačen, tako da se tukaj zares opazi porast v prepoznavnosti lokalnih skupin poslušalcev.”

Kakšen je približen delež naročnikov zvočnih oglasov, ki se kasneje vrnejo k vam za nadaljno sodelovanje?

“Lahko bi rekli, da smo z veliko večino strank oziroma naročnikov sodelovali vsaj 3-4 krat, torej če bi moral povedati v procentih bi rekel, da smo ponovno sodelovali s 80% naročnikov.”

Ali v prihodnosti vidite trend zvočnih logotipov v porastu ali ne?

“Temu smo priča že sedaj, le da se tega ne zavedamo. V avto industriji že lahko vidimo kako resno jemljejo zvok svojih motorjev. Kar se tiče električnih vozil, ki zvoka načeloma ne proizvajajo, se je v Evropski Uniji sprejela direktiva, ki proizvajalcem nalaga da v električna vozila vgradijo naprave za oddajanje zvoka, torej gre za umetno oddajanje zvoka. Ta praksa bo lahko skozi državne zakone pospešila uveljavo znamčenja in iskoriščanja zvoka za tržne namere.”

Appendix 3: Transcript 2– Informant 2

Zakaj se znamke odločajo za oglaševanje na radiu?

“Radio je še vedno primarni medij ki ga ljudje poslušajo. Večinoma v avtu in v službi. Torej, ko se ljudje vozijo se v bistvu ne zavedajo, da sprejemajo informacije “nevidno”, kjer ne rabijo posvečati takšne pozornosti, da bi sporočilo procesirali v možganih.”

Kakšni so bili trendi in razvoj v radijskem oglaševanju v zadnjih petih letih?

“Veliko je povpraševanja s strani malih in mlajših podjetij. Radio City je lokalni radio tako da stranke so večinoma iz okolice Maribora oz. štajerske, kar se pa ni spremenilo. V bistvu, smo morali na radiu spremeniti naš ”business model” in razširiti segmente populacije, ki jo targetiramo. Naš radio stoji na temeljih ljudi, torej naši moderatorji, ki imajo ogromno svobode generiranja idej in sproščen način dostavljanja informacij po radiu. Tako da v zadnjih letih, smo dobili veliko povpraševanja po, če lahko rečemo temu bolj “easy going” reklamah, ki pašejo v naš način komunikacije in tudi privabijo ljudi k poslušanju.”

Kaj je najpogostejši razlog za podjetja, ki želijo ustvariti svojo zvočno identiteto?

“Podjetje mora načeloma biti lokalno oz. na štajerskem. Seved pa je trenutno najpogostejši razlog cena oglasa oz. stroški za podjetje. Podjetja, ki se želijo predstaviti novi skupini kupcev ali promovirati kakšen dogodek so načeloma najpogostejša stranka, saj je radio tukaj zelo učinkovit. Pri nas stranke dobijo doseg, saj smo največji radio na štajerskem, kot tudi redno bazo poslušalcev. Seveda pa je dolžina oglasov (v primerjavi z facebook ali drugimi oglasi) in nižje cene primarni razlog za takšno odločitev.”

Kakšne so razlike v smislu uspeha med podjetji, ki uporabljajo zvočno blagovno znamko, in tistimi, ki je ne uporabljajo?

“Glede na to da oglašujemo filme oz premiero za film, so ljudje že seznanjeni s tem, da v Mariboxu imajo možnost zadeti zastoj karto ali kakšne druge ugodnosti, in najverjetneje ko imajo namen iti v kino najprej pomislijo na Maribox, ki je naš partner. Lahko rečem, da ljudje ki redno poslušajo naš radio najverjetneje niti ne posmislijo da bi obiskali Cineplexx, oz vsaj jaz tako upam.”

Ali lahko navedete nekaj primerov podjetij, za katera menite, da bi v svojem oglaševanju potrebovala avdio komponente?

“Načeloma konkretnih podjetij nebi znal definirati, ampak podjetja, ki imajo namen svojo trgovino širiti.”

Ali so vaše stranke za zvočno znamčenje na splošno mala, srednja ali velika podjetja?

“Trenutno je veliko podjetje s katerimi sodelujemo je pošta Slovenije. Načeloma vse, torej od avtošole, ki so večino zasebne do velikih podjetij kot je Pošta Slovenije.”

Kakšne so razlike pri ustvarjanju zvočne blagovne znamke za malo, srednje ali veliko podjetje?

“Odvisno je seveda od pričakovanj strank in njihovih bilanc, ki ga lahko porabijo. Večinoma male podjetja gradijo na dostavi kratkortočnega sporočila medtem ko velika gradijo svojo znamko. Dolžina sodelovanja je seveda odvisna od budgeta firme. Kar se pa tiče malih podjetij, večinoma nimajo toliko idej za oglase medtem ko večje firme že dlje časa oglašujejo in vedo točno kaj želijo.”

Kako razvijete idejo za reklamo in jo sporočate zainteresiranemu podjetju?

“Stranka pošlje zanimanje za kolikokrat na dan, mi javimo ceno. Trenutno vodja produkcije opravlja začetni del postopka, kasneje stranki pošlje opcije in se stranka glede na možnosti odloči. Načeloma najbolj popularna sestava oglasa je na začetku jingle potem sporočilo in na koncu oglasa še enkrat jingle.”

Kateri del je najtežje narediti oz. skomunicirati z naročnikom oglasa?

“Generiranje ideje bi lahko rekla, da je načeloma najtežji del.”

Kako vidite uporabnost zvočnega znamčenja v različnih sektorjih/industrijah? Je odvisno v kateri stroki deluje firma, da lahko oglašuje z zvokom?

“Načeloma lahko vsaka firma, in pa pomembna je vsebina, saj vsega nemoreš oglaševati na radiu.

Kako z oglaševanjem pridobite in obdržite pozornost svojega ciljnega trga?

“Na radiu nemoreš dati “flashy stvari” tako da humor igra veliko vlogo, saj smo tudi znani po tem.”

Kako se odločite za dolžino in vrsto zvoka, ki ga uporabljate v oglasih?

“Prvo je vse odvisno od sporočila ki ga želi stranka dostaviti. Zvoki ki so znani, oz. zvoki ki pritegnejo pozornost poslušalca, za njih dolžina zvoka ni tako pomembna ampak kratki zvoki so seveda najlažje za prebaviti. V naši rubriki poročanje prometa uporabimo začetni zvok in šele nato nadaljujemo z govorjenjem.

Ali raje oglašujete z govorom ali večinoma uporabljate glasbo? Kakšna je razlika?

“Večinoma govor. Večinoma pa kombinacija z glasom, saj je za dodatno uporabo glasbe potrebno dobiti pravice.”

Kako pomembno je kdo oglašuje oz. kateri glas uporabite pri oglaševanju?

“Vsaka oseba na radiu si je že ustvarila svojo osebnost in nekateri so bolj primerni za druge. Pri nas ima opero prek Bor, ker ima bolj prefinjen in šarmanten glas. Šalca ima oglase z lokalnimi firmami.”

Kakšen je odziv podjetij na oglaševanje z zvokom in kako je oglas vplival na uspeh kampanje?

“Glede na to da se večina strank vrne predvidevam da so zelo zadovoljni. “

Opazil sem, da ste začeli promovirati filme na radiu. Kako se je to začelo?

“Oglaševanje priredb trailerjev je bila ideja moderatorja. Na našem radiu ne dobimo denarja ampak imamo city premiero. S tem smo nekako gamificirali in ustvarili vsebino, ki ljudi zanima in z nami “engagajo”. To v bistvu ni kot reklama, ampak kot zabavni program našega radia. S tem dobimo pravico do premiere filma ki ga oglašujemo, in vse karte, kjer spet premiero izkoristimo kot del vsebine za naš dnevni program in na ta način targetiramo večji segment ljudi.”

Zakaj za pripovedovanje uporabljate svoj glas in ne izseke iz filma?

“Ker je to lokalni radio in je to bolj domače, in tukaj ni pomen predstavitev filma ampak zabavanje občinstva. Dostava sporočila z že poznanimi glasovi, ki jih ljudje poznajo in filme povezujejo z humornimi vibe-i. Te skeče uporabljamo tudi kot dodatni “content” za Youtube, kar pa je promocija za radio.”

Ali v prihodnosti vidite trend zvočnih logotipov v porastu ali ne?

“Definitivno na pomenu ne bodo izgubili. Predvsem se gre torej za koncept radia, ki je zelo nevsiljiv. Obstaja več različnih radijev ki imajo različne načina komunikacije z ljudmi. Pri nas npr. imamo tudi navodila, da preko chata stranke tikamo in odgovarjamo na sporočila. Glede na to je market velik je kapaciteta za oglaševanje v sloveniji velika.”

Appendix 4: Transcript 3 – Informant 3

Ste v zadnjih 5 letih opazili kakšne spremembe v povpraševanju po zvočnem znamčenju oz. zvočni identiteti znamk ali podjetij?

“Pri nas se je spremenilo to, da so se zvočni logotipi začeli pojavljati v oglasih. Zagotovo najprej avtomobilska industrija in globalne korporacije, ki so prisotne na slovenskem trgu. Še vedno pa ta oblika zvoka in zavedanja ni prisotna pri domačih korporacijah. Če imajo na eni strani grafične podobe zelo dobro urejene in prepoznavne, zagotovo niso prepoznavni po svojem zvoku.”

Kakšni posebni trendi?

“Na primer, vsi znajo zapet melodijo “trgovine Jager” čeprav je ruralno na območjih SV in Vzhodne Slovenije. Z likom ki je ljudem blizu. Na drugi strani pa si nihče ne zna zapeti melodije Mercator ali Tuš, ki sta že bistveno več časa na trgu.”

Zakaj se podjetja odločajo za oglaševanje na radiu? Kaj je najpogostejši razlog?

“Radio je splošno dostopen. V prejšnji krizi 2009, ko so se oglaševalski budgeti začeli krčiti, so marsikatera podjetja odrezala stroškovno najbolj požrešno oglaševanje, to je televizijsko, in se preusmerila na radio. Primer, Radio 1 je v tistem letu doživel rekordni promet. Še vedno je v Sloveniji spremljevalec ljudi v določenih delih dneva, kjer pa noben medij ni tako spremljan, razen digitalni. Radio, vedno bolj kot se razvija, vedno bolj postaja prepoznaven medijski produkt. Dober medijski produkt za seboj potegne seveda tudi poslušalce in posledično zanimanje oglaševalcev, ki temu znajo slediti in poiskati svoje potrošnike skozi različne kanale.”

Kakšna bi bila prednost slovenskega podjetja, ki zvočne identitete še nima in bi jo želel ustvariti?

“Tako kot je grafičen logotip uporabljen v vizualijah, je zvočni logotip uporabljen v vseh audio in video vsebinah. Podjetje, ki zdaj tega nima in se odloči za izdelavo zvočne podobe in začne to uporabljati, ne samo v radijskih ali televizijskih oglasih, ampak tudi v vsebinah za družbena omrežja, kot so reelsi, storyiji, videjih in tako naprej, nek podpis kot intro ali outro, se s tem vsekakor veča ta prepoznavnost. Seveda če je stvar narejena dobro, tako da gre v uho. Temu pravimo “radio friendly” v radijskem žargonu.”

Poznate kakšen primer podjetja, ki bi mu zvočna identiteta zares koristila kot nadgradnja njihovih storitev?

“Banke, zavarovalnice in turistične panoge. Predstavljajte si da nekdo, ki dela turistični produkt za družine z malimi otroki, vstopi na trg z neko prepoznavno skladbico, z nekim “hookom”, ki se da potem uporabljati v zvočnem oglasu.”

Kakšen je proces ustvarjanja zvočne identitete oz. kako se razvije ideja za zvočno blagovno znamko?

“Zvočnih logotipov radiji ne delajo, kvečjemu je to stvar marketinških agencij, ki pripravlja celostno podobo za podjetje, kjer najamejo izvajalce, ki se s tem ukvarjajo. Največji izziv je zagotovo razumeti podjetje, ga spoznati in ujeti to bistvo podjetja v zvok.”

V času vašega dela na radiu, ste pri sestavi reklam upoštevali znanstvene teorije kot je klasično pogojevanje oziroma subliminalna sporočila za vaše poslušalce?

“Ja seveda, določena podjetja se odločajo za nakup glasbe, ki jo že poznajo in je prepoznavna oz. vzbuja določene emocije. Je pa zaradi stroškovnosti takšne odločitve veliko bolj prisotna uporaba generične glasbe iz knjižnic in potem radi kompenzirajo na način uporabe teksta, torej da poskušajo s tekstom vzbuditi te emocije.”

Kako je, po vaših izkušnjah in opažanjih, uporaba zvoka pri blagovni znamki podjetij povezana z uspehom blagovne znamke in njene prepoznavnosti?

“Če vas vprašam kateri slovenski trgovec najboljše oglašuje, kaj bi rekli? Najverjetneje Hofer? Glede na to da ste odgovorili Hofer, potem takem imate odgovor na dlani. Torej, to je isto kot pri vseh drugih oblikah oglaševanja, bolj kot si izviren, dosleden, se držiš nekih pravil, toliko bolj si uspešen. Danes znajo vsi zapet trgovine Jager, pred petimi leti, bi trgovine Jager povedali ne? In danes, ko rečem “po Hofer ceni”, imate v glavi vrjetno neko melodijo, ki je pred 5 leti nebi imel. Pravtako, ko rečem “das Auto” slišiš utrip srca, kar pred 5 leti ne bi.”

Glede na to, da je pri branju besedila na radiu izjemno pomemben glas bralca oz. prepoznavnost osebe ki bere tekst, mislite da gre pri uporabi glasbe za enak primer, ali je bolj pomembna melodija jingla?

“Resnejša podjetja, ki radijsko oglaševanje delajo s pomočjo agencij, imajo večinoma v določenem obdobju vedno iste glasove. To pomeni, da je oglas na radiu prepoznaven tudi zaradi glasu. Glas je osnova radia in vsi glasovi niso primerni za oglaševanja, tako kot nekateri niso primerni za jutranji program, za novice in za pač druge dele programa.”

Mislite da je za prepoznavnost bolje uporabiti dobro poznan glas?

“Absolutno je lahko radijski glas zapomnljiv zaradi glasu, tukaj ne govoriva samo o barvi glasu, tonov, višini, ampak tudi o glasu z narečnimi posebnostmi, glas ki je prisoten v kakem drugem zvočnem izdelku oz v kakem drugem delu programa.”

V vaši diplomski nalogi ste omenili kako pomembna je pravilna uporaba zbornega jezika pri radijskem programu, bi to veljalo tudi za zvočne podpise podjetij in reklame?

“Zagotovo je pomemben predvsem pogovor, v smislu razumljivosti. Torej, če je oglas podan jasno in jedrnat, brez kakšnih zank, ki bi onemogočile oziroma sprožile nerazumevanje posameznega dela, na toliko bolj varni strani si. Torej, če midva zdaj jasno prebereva “v novi reviji vas čaka to, to, to in to”, kako bi to razumeli? Če pa se odločiva za glas, ki ima dialekt in če to prebere glas v tem dialektu, ki ga poznajo vsi na Goričkem, bova imela velike težave na Primorskem ali Kočevskem.”

Kako zelo pomembno je ravnoesje zvoka in slike pri dojemanju sporočila? Mora zvok in slika biti v enakem razmerju ali lahko uporabimo samo sliko oz samo zvok?

“S frekvenco in konsistenco ponavljanja, lahko podjetja dosežejo stopnjo, kjer eden ali drugi element skorajda ni potreben. Če je na primer naš zvok ujet med 100 drugimi zvoki, bo definitivno izstopal najin, kjer bova uporabila še drugi element, ki cilja tudi na druge čute.”

Ampak v veliko primerih, se podjetja naprej osredotočajo na vizualni del oglaševanja je tako?

“Grafiko daš na papir in zvok pride kasneje, to je res. Ampak če želiš odstopati od konkurence in si pripravljen narediti korak naprej in seveda če boš to uporabljal, torej si prisoten na kanalih, kjer to pride v poštev, potem ja.”

Podjetje Italko keramike v svojih oglasih uporablja zvoke otroškega joka, kljub temu da nimajo opravka z otroci. Kakšen je namen uporabe teh zvokov?

“V primeru italko keramike bi jaz temu rekel posrečen poskus, saj nima nič skupnega z identiteto produkta. Na primer, velnesa tudi ne oglašujemo z uporabo hard metal glasbe, saj ni nobene povezave.”

Bi lahko s uporabo hard metal glasbe samo pritegnili pozornost?

“Ni nujno, zvočno je lahko to tudi “switcher”, to pomeni da preklopiš v trenutku ko slišiš nekaj kar ti ni všeč. Torej, če sem jaz alergičen na otroški jok, ker so otroci že odrasli in sem se tega dovolj naposlušal, ni nujno da bo to pri meni vzbudilo emocije kot jih oglaševalec pričakuje.”

Glede na to, da je trenutno oglaševanje prek plakatov in internetnih oglasov precej prenasičeno, kakšno vlogo bi tukaj igralo zvočno oglaševanje?

“Na spletu in družbenih omrežjih je problem tega, kar ste rekli, ljudje poslušajo oglase “na tiho”, tako da ni nujno da je pri vsebinah, ki jih lahko konzumiraš brez zvoka, odločitev za oglaševanje z zvokom pravilna. Druga stvar pa so platforme, ki so namenjene poslušanju, torej Youtube in tudi TikTok. Torej, tam kjer je kanal primeren, je to to. Seveda pa so tukaj podcasti, ki pa so v tujini bistveno bolj razširjeni in priljubljeni.”

Kakšne spremembe pričakujete v prihodnosti oglaševanja podjetij prek radia? Bo uporaba zrastle ali imajo radio postaje druge interese?

“Radio je prisoten v spletu ostalih oglaševalskih kanalov in kot vsak drug medij danes, radio ponuja različne kanale. Torej poleg radijskega etra ponuja digitalne kanale, kjer je prisoten na aplikaciji, na svoji spletni strani, družbenih omrežjih in dogodkih. Tukaj so torej možne različne oblike oglaševanja in pač tako kot se ostala oglaševalska krajina razvija naprej, se razvija tudi radio. Ima svojo tržno nišo, s katero je konkurenčen drugim medijem, poudarjam pa še, da je cenovno, pogostokrat, bistveno dostopnejši od drugih profesionalnih medijev. Kdor oglašuje na drugih družbenih medijih, lahko spremlja kako v zadnjih letih rastejo stroški glede na učinkovitost facebook oglaševanje. Glede na to, da Facebook omejuje možnosti ozkega targetiranja, kjer algoritem ne deluje več na interesih posameznika, se tukaj pojavi priložnost tradicionalnih oglaševalskih kanalov.”

Glede na to da radio posluša veliko ljudi z različnimi interesi, kako se tukaj selektira koga bodo targetirali. Imate kakšne izkušnje da je radio oglas zavrnil?

“To se ni zgodilo, zato ker vsi imajo radi denar. Kvečjemu je obratno, torej oglaševalec se ne odloči za določen radio, ker mu ne ustreza njegova ciljna skupina.”

Mislite da se bo število oglasov na radiu v prihodnosti povečalo?

“Odkvisno od krize. Če se bo zgodba ponovila, se zna zgoditi, da bo več oglasov na radiu, s tem da bodo spet lokalne specifike oz. geografske specifike. Verjetno bodo večji manj prizadeti kot pa domači.”

Bodo podjetja začela bolj sodelovati z radiji?

“Načeloma že sodelujejo. Tako kot se razvija ostalo oglaševanje, se nekak razvija radijsko oglaševanje, bolj kot tehnologije postajajo dostopne, bolj se selijo na neke medium in mikro nivoje, torej te lokalne verige.”

Appendix 5: Transcript 4– Informant 4

Kakšne spremembe ste opazili v povpraševanju po zvočnem znamčenju in zvočni blagovni znamki v zadnjih 5 letih?

“Zadnja leta je o zvočnem znamčenju in zvočnih podpisih podjetij veliko govora, kot tudi zanimanja. Tega se načeloma posložujejo podjetja z vizijo, ki se imajo v prihodnosti namen širiti.”

Kaj je najpogostejši razlog za podjetja, ki bi želela ustvariti svojo zvočno identiteto?

“Danes prav posebnega povpraševanja po reklamah izključno z zvokom ni veliko, saj so ponavadi narejene na podlagi videjev ali slik. Tako da, zvok trenutno deluje kot spremljava oz. nekakšna dodatna komponenta pri oglaševanju. Je pa res, da lahko ima ogromen vpliv na uspeh reklame in lahko doda veliko dodane vrednosti k vizualni reprezentaciji podjetja.”

Kakšne so razlike pri ustvarjanju zvočne blagovne znamke za malo, srednje ali veliko podjetje?

“Največja razlika je seveda budget, kjer se vse začne. Zahteve podjetij so velikokrat vezane na razpoložljive finance, ko pride do oglaševanja. Večja podjetja imajo možnost eksperimentiranja različnih oblik oglasov, kar je najverjetneje glavna prednost. Podjetja, ki so večja imajo velikokrat že dobro izdelan koncept identitete in kako bi želeli biti videni s strani strank, tako da je načeloma ta korak lažje skomunicirati, saj imamo dobro izdelano sliko kaj je ključni člen v oglaševanju znamke. Pravtako, za zvočno oglaševanje je značilno, da se naredi v drugem koraku, torej ko je vizualna identiteta že predstavljena in jo je tako potrebno nadgraditi z zvočno komponento. Manjša podjetja se načeloma ne ukvarjajo tako konkretno z vizualno identiteto, torej jim tudi zvočna ni tako pomembna.”

Kakšni so razlogi za uporabo kratkih, znanih zvokov, kot so otroški jok, hupa avtomobila, voda, veter in drugi zvoki?

“Ti zvoki so del našega vsakdana, kar pomeni da so ljudje z njimi seznanjeni in so jim zvoki blizu. Iz strani oglaševalca je to zelo uporabna tehnika, saj lahko vsebino oglasa zelo hitro poenostavi oz. približa poslušalcu, ki bo tako lažje prisluhnil in se nebo kaj hitro naveličal. To je cilj vsake reklame po mojem mnenju.”

Kako torej poteka sestavljanje in iskanje pravega zvoka? Kakšno vlogo igrajo tukaj občutki?

“Velikokrat se najprej lotimo občutkov, ki jih podjetje želi vzbuditi z zvočnim podpisom pri poslušalcih. In na podlagi tega izberemo seznam večih pesmi, ki so blizu temu kar bi podjetje želelo imeti. Temu pri nas pravimo “brief”, kjer podebatiramo kaj je končni cilj sporočila oz. kaj bi v bistvu stranka rada dosegla z izdanim oglasom. Predstavimo jim primere obstoječih skladb, kjer lažje razberemo kam se nagibajo in to nam zares pomaga v katero

smer razmišljati. Kar se tiče tempa, uporabe in vrste glasbil in temperamenta imamo v Slovenji tudi strokovnjake, ki so pri tem zares sposobni in kjer je dodane največ vrednosti samemu zvoku. Nato naredijo demo posnetke, ki se jih ponavadi naredi na računalniku in ko se odločimo kateri demo posnetek nam je najbližji potem skomuniciramo do konca. Pri nas je par ljudi, ki to zna izjemno dobro počet, tako tukaj načeloma ni problemov.”

Ali pri ustvarjanju oglasa upoštevate kakšne nevromarketinške strategije ali taktike, kot so klasično pogojevanje in subliminalna sporočila?

“Seveda, vloga komunikacije oglaševanja je, da gradi mentalne podobe blagovnih znamk in tukaj je zvok resnično pomemben. Znanstveno je dokazano, da imajo najmočnejši vpliv na našo zavest oz. spomin, sporočila, ki so avdio-vizualna, torej ki kombinirajo sliko in zvok. V bistvu ne gre za nek vpliv na podzavest, kot so jih v preteklosti obtoževali, gre za teorijo da s pomočjo oglaševanja gradimo spominske mreže oz. somatski markerji, ki v procesu odločanja stojijo pred racionalnimi odločitvami. Oglase ljudje večinoma spremljajo mimogrede oz. se vanje ne poglobijo, tako da tukaj zvok veliko lažje komunicira namenjeno sporočilo in tako ne zahteva velike mere pozornosti od poslušalca.”

Zakaj se večina blagovnih znamk odloči ustvariti oglas z že obstoječimi zvoki iz javnih digitalnih knjižnic in ne investira v zvočni logotip, ki bi se slišal vsakič, ko se podjetje predstavi oziroma oglašuje izdelek ali storitev.

“Seveda imate banke zvočnih podpisov, ki nudijo storitve najema zvokov. Kljub temu, da so ti zvoki v večini dolgi med 2-4 sekunde, podjetja najamejo skladatelje, ki se s tem profesionalno ukvarjajo. Seveda je priporočljivo, da se za nastanek zvočnega podpisa najame glasbenike, ki so specialirani a ustvarjanje unikatnih zvokov za vašo blagovno znamko, saj če uporabljamo že nastale zvoke in glasbo iz zvočnih bank se lahko hitro zgodi da se pojavi več oglasov različnih blagovnih znamk z isto melodijo, kar pa ovrže vse prej naštete attribute znamčenja in povezave z določeno znamko in izražanje njenih atributov.”

Kako je, po vaših izkušnjah in opažanjih, uporaba zvoka pri blagovni znamki podjetij povezana z uspehom blagovne znamke in njihovih izdelkov in storitev?

“Na primer en primer je Renault, ki je za vse svoje oglase odkupila en komad Roberta Palmerja, ki ga je naredila oziroma predelala v več kot 25 različnih verzij, da so ga lahko uporabljali v različnih oglasih.”

Poznate še kakšen drug primer?

“Seveda pa moramo tukaj nujno izpostaviti podjetje Apple, ki uporablja zvok tipkanja sporočil na telefonu ali pa zvonjenje, ki je prednastavljeno. Oni so se z zvočnim znamčenjem svoje naprave zares ogromno ukvarjali. Vsak zvok je v bistvu narejen, da v nas vzbudi hecno zadovoljstvo vsakič ko ga slišimo.”

Kakšna mislite da je prihodnost zvočnega oglaševanja v Sloveniji?

“Tukaj bom rekel, da smo na dobri poti in vse bo na koncu odvisno od nasičenosti drugih oblik oglasov in pa seveda ponudbe vodilnih platform kot so Facebook, Instagram in TikTok, ki so velikokrat standard oglaševanja različnih vrst podjetij. Tukaj bo torej prevladala oblika, ki bo imela na ljudi največji vpliv in se bo ob tem skladala z zakoni oglaševanja, ki pa bodo ostali nespremenjeni. Pričakujem pa porast v tem načinu oglaševanja in definitivno ne zmanjšanja.”

Appendix 6: Transcript 5– Informant 5

Kakšne spremembe ste opazili v povpraševanju po zvočnem znamčenju in zvočni blagovni znamki v zadnjih 5 letih?

»Včasih smo imeli kar nekaj projektov na tem področju, sicer je bilo takrat to delo omejeno na vodstvo oz. je to delo opravljal samo moj šef. Spomnim se, da so naše stranke za zvočno znamčenje bila samo Slovenska podjetja, s tujimi pa nismo sodelovali. Zdaj se stranke osredotočajo na digitalni marketing in so nekako pozabile na celotni koncept marketinga v primarni obliki, to pomeni ne digitalni.«

Zakaj mislite, da je tako?

»Zaradi digitalizacije so vsa podjetja osredotočila svoje upe v digitalni marketing, ki je v času korona krize imel neverjeten porast zato so podjetja hitela z oglaševanjem na splet. Tudi podjetja, ki še niso imela spletne strani, so v tem obdobju veliko sredstev porabila za ustvarjanje svoje digitalne identitete. Tako je digitalni marketing bil v vzponu, sedaj pa strmo pada, zato mislim da bo zvočno znamčenje ponovno aktualno v naslednjih nekaj letih.«

Kaj se je spremenilo na področju oglaševanja blagovnih znamk?

»Kot rečeno, so se podjetja osredotočala na digitalno prezentacijo svoje znamke in so tako pozabili na oglaševanje preko drugih medijev.«

Kaj je najpogostejši razlog za podjetja, ki bi želeli ustvariti svojo zvočno identiteto?

»Po mojem mnenju so to velika podjetja, ki imajo nekaj preostalega denarja za vložiti v marketing, ki ni na spletu.«

Kako se postopek izdelave zvočnega znamčenja začne?

»Idejni proces se začne z brainstormingom, kjer se stranka in naše podjetje dobita, in kjer nam stranka predstavi svoje produkte oz. storitve, kot tudi želje in zahteve in na podlagi tega pripravimo ideje in optimalne možnosti na podlagi njihovega proračuna.«

Kateri del procesa je najtežje komunicirati med vami in stranko?

»Ponavadi je najtežje uskladiti strankine želje, saj se te spreminjajo vsak dan. Stranka se vsak dan domisli nove ideje in temu dejansko v praksi ni konca, kar nam vzame veliko časa, ker moramo ideje sproti prilagajati.«

Kakšne so razlike pri ustvarjanju zvočne blagovne znamke za malo, srednje ali veliko podjetje?

»Trenutno zvočno znamčenje uporabljajo večinoma večja podjetja, zato nebi znala opredeliti razlike med temi. Ampak glede na moje izkušnje v zadnjih letih, bi lahko trdila, da večja kot

je firma, večji ima razpoložljiv marketing budget, kar oglaševalcem, kot smo mi, daje možnost večje svobode, v smislu, načina kreiranja. Za primer vam lahko dam, manjša podjetja imajo ponavadi budget tako majhen, da so primorani uporabiti platforme kot so Fiverr, kjer imajo za manjši denar veliko več možnosti kot pri nas. Seveda pa je tukaj druga plat, kar je nižja kvaliteta storitve marketinga.«

Kakšni so razlogi ali teorije v znanosti za uporabo kratkih, znanih zvokov, kot so otroški jok, hupa avtomobila, voda, veter in drugi zvoki?

»Tukaj seveda govorimo o emocionalni navezanosti targetirane skupine in prepoznavnosti znamke. V praksi to ni tako uporabljeno, ampak uporabljamo pa tudi komponente, ki imajo emocionalni ali nostalgichen vpliv»

Ali pri ustvarjanju oglasa upoštevate kakšne nevromarketinške strategije ali taktike, kot so klasično pogojevanje in subliminalna sporočila?

»Ja definitivno igra to zelo veliko vlogo pri dizajniranju oglasa. Torej, če omenimo na primeru Facebook ali Instagram oglaševanja, največ truda usmerimo v načine kako najhitreje pridobiti pozornost, kjer smo primorani uporabiti tehnike kot so subliminalna sporočila. Trenutno so najbolj učinkoviti vizualni oglasi torej videji, kjer se oglas premika. V preteklosti so bile samo slike dovolj, sedaj pa je pozornost povprečnega gledalca padla, kar ima velik vpliv na obliko oglasov. Torej, znane oblike slik, kot so emoji so zelo popularne, saj z slikico izrazijo besede, kjer ljudem omogoči hitrejše procesiranje podatkov in lažje odločitve.«

Imate kakšen primer podjetja?

»Ja, tako kot sem omenila prej, Facebook je danes poln oglasov, zato je nujno da so oglasi objavljeni z vsebino, ki izstopa med množico oglasov.«

Igra uporaba zvoka pri tem veliko vlogo?

»Definitivno ne, saj je socialno omrežje narejeno že po principu, da je vse v takoimenovanem »tihi načinu«, kjer če želiš poslušati video, moraš dodatno pritisniti na gump, kar pa večina ne stori. Prav zato se je začelo uporabljati podnapise.«

Zakaj se večina blagovnih znamk odloči ustvariti oglas z že obstoječimi zvoki iz javnih digitalnih knjižnic in ne investira v zvočni logotip, ki bi se slišal vsakič, ko se podjetje predstavi ali oglašuje izdelek ali storitev?

»Kot prvotni razlog je najverjetneje hitrost dela, saj z digitalnimi knjižnicami lahko delo opravijo hitreje in veliko lažje. Večino časa, naša firma oglase posodablja mesečno, kar bi pomenilo, da bi morali mesečni budget porabiti za ustvarjanje zvoka in ne vizualne privlačnosti, kar je trenutna prioriteta podjetij.«

Ali je za podjetje velik strošek, da proizvede svoje zvoke?

»Lahko bi rekla da je primarni razlog za takšne odločitve cena storitev, ki se že zelo pozna pri dizajniranju logotipa, kjer pa ja ta avtentičnost veliko bolj pomembna. Pri dizajniranju zvoka bi pa potrebovali celotno ekipo, ki bi znala vizualno identiteto podjetja pretvoriti v zvočno.«

Kako je, po vaših izkušnjah in opažanjih, uporaba zvoka pri blagovni znamki podjetij povezana z uspehom blagovne znamke in njihovih izdelkov in storitev?

»Trenutno, zanimanja za zvočno znamčenje ni tako da bi težko trdila. Če pa bi moral povedati iz lastnih izkušenj, pa bi lahko rekla da je pri primeru Hoferja, pesem »Po Hofer ceni« definitivno dvignila zanimanje potencialnih kupcev in najverjetneje tudi razširila ciljno skupino.«

Ali lahko navedete nekaj primerov podjetij, ki so pri svojih blagovnih znamkah uspešno uporabila zvok?

»Lidl, preprosto več za vas, Hofer po hofer ceni, Karglas - "Karglas popravi, karglas zamenja", DM - "nakupujem tam kjer nekaj veljam". Imamo pa tudi nekaj svetovno znanih, ki so na tem področju pionirji; Apple, NOKIA, AT&T, Goodyear«

Kje so imela podjetja, ki uporabljajo zvočno blagovno znamko, največ koristi v smislu prepoznavnosti izdelkov in uspeha blagovne znamke?

»Na radiu in televiziji.«

Ali v prihodnosti vidite trend zvočnih logotipov naraščati ali ne? Zakaj?

»Kot sem povedala na začetku, se mi zdi da je digitalni marketing v zatonu, zato se bodo osnove marketinga začele znova pojavljati in zato bo povpraševanje po alterenativnih načinih zbujanja pozornosti postalo spet popularno, kar bo najverjetneje vodilo k porastu števila podjetij, ki se te strategije poslužijo.«

Appendix 7: Transcript 6 – Informant 6

Kako veliko vlogo igra oglaševanje pri vaši blagovni znamki podjetja?

“Nekateri so nas spoznali prek radia in se tako odločili, da nas obiščejo, seveda pa je vse to povezano, saj so nas že prej malo poznali in je to bila še samo dodatna potrditev, da nas obiščejo. Pri našem podjetju smo opazili da je za oglaševanje ključnega pomena to, kako dobro ti pristopiš in predstaviš svojo reklamo, saj se lahko kar hitro izgubiš.”

Ali trenutno oglašujete še preko katerih drugih medijev kot radio?

“Radio, Facebook, oglaševanje prek jumbo plakatov in Google ads. Naši načrti za prihodnost so pravitko oglaševanje na televiziji, ampak seveda prva stvar, ki predstavlja oviro so višji stroški oglasa.”

Kako velik del tega vašega oglaševanja obsega zvočno oglaševanje?

“Približno lahko rečemo nekje petina oglaševalskega proračuna gre za stroške zvočnega znamčenja. Največji delež še vseeno zajema Facebook oglaševanje. “

Kakšni so razlogi da ste se odločili za uporabo zvočnega oglasa?

“V bistvu, me je nad tem navdušil prijatelj, ki mi je dal namig da bi bilo dobro da najdemo reklamo, kjer bi poudarili ime našega podjetja, torej “Italko, Italko”, kjer nisem imel konkretnih idej kako to implementirati. Konec koncev je do ideje prišlo čisto naravno, ko smo se z otroci malo hecali in snemali različne izgovorjave “Italko” in v glavnem kasneje prišli na ta del, ki ga danes slišite na reklamih. Ta del je bil sneman z čisto navadnim telefonom, na kavču. Celoten oglas, razen zadnjega dela kjer je Ana Praznik, sem v bistvu naredil sam.”

Oglašujete tudi na drugih radijskih postajah ali samo na Radiu City?

“Zelo različno, določene zadeve oglašujemo istočasno, nekatere pa posebej. Sedanjo verzijo reklame oglašujemo na večih radijih istočasno.”

So vsi radiji, kjer oglašujete prisotni v Mariboru?

“Zelo različno, ampak nekateri so prisotni tudi v Celju, saj je blizu Maribora.”

V katerih medijih običajno oglašujete svojo znamko?

“Naše oglaševanje obsega Facebook, plakati, Google ads in zdaj reklama na radiju.”

Kako bi primerjali uspeh prejšnjih vizualnih ali drugih vrst oglasov, s trenutnim zvočnim oglasom?

“Jaz mislim, da je tukaj najpomembnejši faktor, kako kvalitetno je oglas narejen in kako uspešno lahko pritegnemo pozornost naših potencialnih strank. Tukaj je pomembno, da si nas ljudje zapomnijo, torej da smo malo drugačni, to pa je verjetno lažje doseči z uporabo vizualnih oglasov. Na facebooku, televiziji in jumbo plakatih je vprašanje koliko uspemo zaznati, saj je ta del oglaševanja zelo nasičen in moraš biti zares poseben, da te opazijo. Torej, če je tvoj oglas povprečen, ljudje tega niti ne zaznajo več, tako da moraš biti opazen. Trenuti oglas se je zares odlično izkazal, saj je bil narejen kvalitetno. Tekom predhodnih oglasov na radiu smo svoje sporočilo malo prilagodili in na nedirekten način skomunicirali bistvo našega podjetja.”

Ste v preteklosti že uporabili zvočne oglase?

“Ja, ampak ne na takšen način. Načeloma je bil tam tudi viden odziv ampak niti približno ne takšen kot pri naši novejši reklami, kjer smo uporabili otroški zvok, ki težje izgovori podejtuje Italko Keramika, kar je ljudem očitno všeč.”

Obstajajo privlačni zvoki in zvoki, ki niso ravno prijazni ušesom; v vašem primeru, kako ste se odločili za izbiro zvoka otroka in ženskega glasu? Kaj je bila vodilna logika za to odločitvijo?

“Uporaba otroškega zvoka ni bilo nič strateškega. Potreboval sem nekaj, da bi se lahko na simpatičen način povedalo “Italko”. Tudi sam sem najprej malo razmišljal kako bi to lahko in potem sem to storil s pomočjo otrok, ker se mi je zdelo simpatično. Vedel sem da je nekaj na tem, da se besedo ponavlja ampak je bilo samo vprašanje kdo bi to povedal. Tudi sam sem probal različne verzije izgovorjave, ampak mi ni bilo tako všeč kot z otroci. Kar se pa tiče ženskega glasu v reklami, z Ano sodelujemo že od prej, tako da se je tako vse poklopilo. In tudi če gledamo, je zelo simpatično. “

Glede na to da imate zvočni oglas, ali ste razmišljali o uporabi zvočnega podpisa, ki bi na kratek način prikazal vašo identiteto podjetja?

“Ne, o tem ne vem prav veliko, ampak me zanima in bi načeloma bila dobra ideja za razmislit.”

Kateri del ustvarjanja in implementiranja zvočne znamke je bil najtežji?

“Ti dejansko vedno hočeš biti drugačen, kar je za moje pojme zelo pomembno, torej da nisi kot vsi drugi, ker potem gre vse mimo ljudi. Torej razmišljati je bilo potrebno kako biti drugačen in vseeno simpatičen, da ne greš ljudem na živce. “

Ste za ustvarjanje vaše reklame uporabili zunanjo firmo ali je to nastalo v podjetju?

“Kot sem povedal, zvok moje hčerke je bil posnet prek telefona, edino zadnji del reklame, kjer govori Ana Praznik je bilo posneto v studiu. Prvi del sem torej združil in skompoziral sam, zaključni del pa je bil kasneje dodan s strani radia.”

Ali trenutno uporabljate kakšen element zvočne reklame v vaših poslovalnicah oziroma vsaj podobne zvočne elemente, kot so bili v reklamih?

“Ne, ampak smo se že pogovarjali o uporabi zvoka oz glasbe v poslovalnicah in v trgovini. Čeprav mislim, da bomo ta segment malo bolj raziskali, ker če pogledamo marsikatera trgovina z oblačili ima v ozadju recimo neko dobro pesem, ki te vzpodbudi in si malo boljše volje in mogoče prej za kakšno stvar rečeš ja! Tukaj ni bil cilj da gremo manipulirati ljudi, ampak je bil cilj kako bi se ljudje in naše stranke boljše počutili. Se pravi, če se dobro počuti se bo najverjetneje še vrnil. “

Ste po začetku izdaje oglasa opazili kakršnekoli spremembe v prepoznavnosti znamke?

“Ja, zagotovo je ta reklama zares uspela. Smo dobili zelo dobre odzive, ampak to govorim za dotično to reklamo, ker recimo prej, pri prejšnjih oglasih pa se ta prepoznavnost ni tako poznala. Dobivamo tudi zelo dobre odzive, tudi od ljudi ki ne kupujejo keramike nam pridejo včasih povedati, da trenutno ne potrebujejo keramike, ampak morajo pohvaliti reklamo. “

Menite, da vam je zvočna reklama prinesla več uspeha kot če bi uporabili vizualni oglas na TV, internetu ali na plakatih oz. revijah?

“Ja, definitivno. Načeloma to reklamo predvajamo samo v Mariboru in Celju, torej na štajerskem območju. Edina razlika med reklamami je končni del, kjer v Mariboru zaključijo Ana Praznik, v Celju pa uporabljamo drug glas. Prvi del reklame pa je enak.”

Ali imate v načrtu v prihodnosti nadaljevati oglaševanje s uporabo zvoka?

“Razmišljamo v smeri, kako bi naredili nadaljevanje te zgodbe oziroma oglasa, tako da če imate kakšen nasvet, bi bilo zelo dobrodošli. To je tudi meni zelo zanimivo, kako bi to reklamo nadgradili in da bi se nanašala na isto stvar. To je za nas zares težko kako bi se tega lotili in potrebujemo ideje kako bi to tudi pravilno izpeljali. Recimo zgodba bi se lahko nadaljevala, da je hčerka že malo starejša, saj je od snemanja te reklame minilo že 3 leta. O tej ideji sem že veliko razmišljal ampak še nisem prišel do ideje ko bi rekel “evo to je pa to”.

Kakšna mislite da je prihodnost oglaševanja oz zvočnega znamčenja in oglaševanja z pomočjo glasbe in glasov, kar se tiče slovenskih podjetij?

“Jaz mislim, da je tukaj veliko podjetij, ki bi jih to zanimalo ampak tega ne poznajo tako dobro.”

Bi v prihodnje še nadaljevali z zvočnimi oglasi?

“Ja, mi smo že planirali implementcijo zvoka na našo spletno stran, kjer je naš programer izrazil skrb, da bo stran tako potrebovala več časa, da se naloži, kar je bil glavni problem. Sem pa tudi razmišljal, da bodo stranke v našem primeru večkrat na dan obiskale spletno

stran in je tukaj nevarnost, da se zvok prenasiči in stranki več ne ugaja. Vsekakor ni naš cilj da gre zvok ali glasba ljudem na živce, tako da bi potrebovali nekaj bolj nežnega.“