VOICE-INTERACTION DESIGN FROM A BRAND PERSPECTIVE

Creating a personified voice identity for Rituals

VOICE-INTERACTION DESIGN FROM A BRAND PERSPECTIVE

Creating a personified voice identity for Rituals

AUTHOR
Melanie Schuurman
m.schuurman93@gmail.com

SUPERVISORY TEAM
Chair
Dr. Calabretta, G.
Assistant Professor Product Innovation Management
Faculty of Industrial Design Engineering

Mentor
Prof. Ir. Erp, J. van
Professor Conceptualization and Communication
Faculty of Industrial Design Engineering

Company mentor
Karis, S
User Experience Design manager
Rituals Cosmetics B.V.

TUDelft

RITUALS...

PREFACE

In front of you lays the result of a five month research and design project in collaboration with Rituals. This graduation report is the final deliverable of the master Strategic Product Design at University of Technology in Delft.

I would like to thank my supervisory team for guiding me during this great learning experience.

Sandra, thank you for providing me with the opportunity and the freedom to fulfill this journey within Rituals. You gave me the space to learn and grow as a designer as you stimulated me to think differently and not be afraid of failure. Rituals offered me a great working place and I learned a lot about the business practices in the retail industry.

Giulia, thank you for being my chair. You encouraged me to trust my intuition and helped me in keeping my story sharp and clear.

Jeroen, you inspired me to look beyond the obvious, encouraged me to make new connections and fostered me to maintain an overview by keeping things simple.

Above all, this project would not have been a success without the support of my lovely friends and dearest family who always believed in me. I am grateful for all the motivation you gave me when I needed it the most.

A special thanks to Sil, who has been a great help through the process of this thesis by providing me with advice and patience.

I hope this thesis sparks your interest and will provide you some new inspiration and insights.

Enjoy reading!

Melanie Schuurman

EXECUTIVE SUMMARY

Voice-technology is, as the name entails, technology that enables the exchange of information through voice. As this technology is currently growing in adoption and usage of customers, the popularity at organizations and researchers is increasing noticeably as well. Normally new intelligence is associated with impressive high-end capabilities. However, this technology is still in its early stages of development because, although humans may be more capable of speech-interaction, the machine now needs to learn from its users. It is important to understand the principles rooted in human communication in order to understand user's underlying expectations of conversational interfaces and to design for a desired user experience.

Conversational interfaces are creating opportunities for new touchpoints between brands and its customers. It adds a new dimension to a customer's experience and interaction with brands and their services. Brands need to decide how to behave as one of the partners in the collaboration driving this machine-driven conversation. On top of that, a new challenge is found in how to expose a unique identity without any visual and tangible elements to rely on.

Based on this knowledge gap this project answers the following question;

HOW TO ESTABLISH A BRANDED IDENTITY IN A CONVERSATIONAL INTERACTION, USING VOICE-TECHNOLOGY?

Alongside a case study for the lifestyle brand Rituals, a brand driven strategy is proposed to design a voice-interaction service integrated with personified voice-identity. It is of great importance to form a unique and recognizable position within speech-technology corresponds to the existing brand in order to engage customers with a relatable personality.

The Rituals case study is used to extrapolate general guidelines, set out in a design kit. It functions as a practical tool to guide organizations in the innovation process towards a voice-interaction service. This project has found a branded identity in the context of voice-technology, defined by an unique fusion of five components. The brand functions as overarching connected factor.

The first component, the virtual character with its own personality, represents the brand personality. In order to make the character comes to live, its behavior need to be specified. A virtual character is closely unified with its vocal characteristics forming its voice in which the character expresses themselves in a conversation. This In addition, the vocabulary used when talking is specified with respect to how a brand want to approach its customers. These form the second and third components, respectively.

The fourth component which is inevitably connected to the character is defined by the actions it fulfills to help users achieve a certain goal. The character takes a role and responds according the user's goal. It forms the initial relevance which is addressed to the users. A Voice Persona Canvas helps in determining a lively character and its interaction qualities.

Establishing a sound identity in the form of a multi fold audio DNA is key to a unique identifiable position as brand in a voice-interaction and covers the fifth component. Sounds has the power to force strong emotional and memorable connection from the listener. Furthermore, sounds have the ability to form essential cues to structure a conversation path.

A conversational interface forms the context, in which the playing field of the character should be specified. Users all have their unique style of speech and if no visual guidelines are available to constrain people into uniformity, user inputs can vary greatly. A Conversation Map is presented as design template and offers assistance in simplifying the interaction paths and create a structured conversation.

For Rituals, their personified voice identity is exemplified in a final concept design; Discover your Day. In here, a morning happiness service is presented in which Yin and her behavior forms a personified extension of the brand.

> " *Holding a conversation is a highly skilled collaborative achievement, having many of the qualities of a musical ensemble.* "
>
> Rogers et al, 2011

TABLE OF CONTENTS

25

55

89

107

INTRODUCTION

This first chapter given an introduction to the project scope. Some background information of this thesis is provided together with the main challenge and goal of the project. The case study for Rituals is introduced with some background information about the company. At last, the design approach used during this project is presented.

1

BACKGROUND

Today's brands continuously battle to gain a more dominant position in the market - which is chiefly established by its customers. This allows customers to enjoy the luxury to demand attention to what they find important - for instance, greater responsibility and integrity from brands. This is revealed in particularly through interactions and relationships between customers and brands. Accordingly, companies seek innovative ways to gain a relevant position in customers' lives and achieve meaningful engagements with them.

The range of possibilities concerning information exchange are increasing rapidly and the development of product choices and digital channels have opened a wide spectrum of possibilities for customers. An increasingly popular digital channel is formed by virtual assistants. The shift towards interactive devices was initiated with the introduction of voice-controlled home assistants. According to recent studies, these assistants are becoming more widely accepted and integrated in customers households (Gartner, 2017). The number of homes owning a smart speakers, is expected to rise from 13% percent in 2018 to 55% in 2022 (OC&C, 2018). The market has been largely dominated by tech giants such as Google and Amazon with their home devices and respective services.

According to PwC (2018), voice technology is expected to continue to drive and shift customer behavior - indicating that companies need to prepare and adjust their business accordingly. All aspects - such as search, advertising, content, and commerce - will be impacted industry wide as customer interaction with brands is transformed at the hand of voice technology. While organizations are becoming increasingly involved with this technology, the development of voice-interaction remains in its early stages. With complex issues, such as the usability and user experience, still need to be resolved.

Simultaneously, the public is unaware of what they can expect from voice interaction. Conversation tends to be associated with communication with other people, rather than technology. Moreover, talking forms the most natural way of communicating - a basic skill that most are capable of. Additionally, the sense of hearing forms the most natural way to sense a surrounding. Sound is absorbed more quickly compared to visual communication as sound waves go directly to the brainstem, though we are least conscious of this sense in our daily lives (Westermann, 2008). Whilst speaking and hearing are the basic elements of a conversation, a natural conversation entails a whole field of variables, shaped and influenced by its context.

Conversational interfaces are creating opportunities for new touchpoints between brands and its customers. It adds a new dimension to a customer's experience and interaction with brands and their services. It is important to understand the principles rooted in human communication in order to understand user's underlying expectations of conversational interfaces and to design for a desired user experience. Presently, there is a gap in knowledge in terms of personification of voice agents and how it may affect user satisfaction. This project sets out to fill this conceptual gap.

PROJECT

Using a qualitative and explorative research approach, this project offers an empirically and theoretically grounded conceptualization of a branded conversational interface. An extensive case study offers the context in which this project is executed. The insights defined throughout the process are translated into guidelines applicable to organizations willing to innovate with voice technology. Altogether, these will support in solving novel and complicated challenges regarding conversational interfaces.

Within the design of a voice-enabled service, it important to take relationship design into account. For instance, devices with human traits drive the adoption of it (Kleber, 2018). Moreover, when a machine talks like a human, people are more inclined to take on a relationship with it (Nass et al., 1994)

In order to establish a desirable human-like relationship between technology and users, the principles fundamental to the desired human-human relationship need to be explored. These principles are expressed by the partners present in this relationship - namely the brand and the consumer. The challenge that is found is as follows:

'How should a brand behave as one of the partners in the context of voice-technology?'

Moreover, to distinguish from the market, it is crucial for the brand to establish a unique identity within the context of voice technology. A well-designed personality drives emotional connection (Smit et al., 2007) - forming an ultimate goal for a brand to gain long-term value. The creation of such a voice identity from a brand perspective is not defined in research yet and this project sets out to deliver a step forward in this research area.

> *The role of a designer has changed. It is not pushing pixels, it is not pushing data, it is psychology. We must design social interactions now.*
>
> Sophie Kleber

HOW TO ESTABLISH A BRANDED IDENTITY IN A CONVERSATIONAL INTERACTION, USING VOICE-TECHNOLOGY?

1   How to shape a brand driven voice character?

2   How to design for a voice user interface?

3   How to define the behavior of a voice character in the context of a conversational interface?

RESEARCH QUESTION

The research question is stated above. Answering this question will contribute to literature concerning the personification in a branded 'exchange of spoken words' in a conversation.

Furthermore, it will contribute to foster the decision-making process to solve related innovation challenges with respect to voice technology. To break down the complexity of this research and frame direction towards practical tools for designers and decision makers, three sub questions are developed. These questions will be answered individually throughout this thesis.

GOAL

The aim of this project is to personify a voice interaction from a brand perspective. This goal will be established by creating a design kit containing design principles about transforming a brand in to a branded voice personality with its own specified behavior. Furthermore, these guidelines need to inform and identify how a brand's tone of voice together with its sound identity is best applied to a specific communication scenario. This kit will be designed around a strategic case for Rituals to implement a conversational interaction as new digital communication channel between brand and customers.

RITUALS CASE

The lifestyle brand Rituals forms the context of this project. Inspired by ancient Eastern traditions, Rituals produces home and body cosmetics. The philosophy of the brand is to turn daily routines into meaningful rituals. In stores, customers are invited to enter an oasis of calmness and are given the opportunity to try and truly experience the brand. Human-to-human interaction is key in their vision to deliver the best service to each individual customer. The interaction key to the in-store experience is not possible through digital interaction channels such as the website and app.

Although Rituals focuses on stimulating the senses during a store experience and during use at home, the position and purpose of the digital channels are in development. It is the desire to complement the total purchase experience from both the online and offline aspect. Although, their digital channels are developing rapidly, the physical stores still form the core business. Having started with a high number of physical stores, the majority of the sales occur in-store (73% vs 6% online). It is the eventual ambition to increase its share of income derived from online channels to 20%. This is a challenging target as internal research has concluded that over 70% of the website customers from the 2013 until 2018 made just one singular online purchase (Rituals, 2018). To reach its objectives, it is imperative for Rituals to continue to explore opportunities in which it can facilitate the growth of its online channels.

Innovation opportunity

With voice entering the digital era as a new and unexplored technology, it opens a broad range of opportunities for Rituals to delve into. It could be appealing to implement a technology-driven innovation - starting with the known capabilities of voice technology and matching these with the desired business outcome. A customer centric approach, however, will highlight the importance of usability and user-experience of the innovation. This assignment will combine aspects of both approaches to design a desirable experience.

Innovation forms a drive for Rituals to retain and attract their customers by separating itself from the competition. Voice-enabled technology offers Rituals a new opportunity for innovation in that it forms the base for conversational interfaces - creating an entirely new interaction touchpoint in the purchase journey. Conversational voice interaction offers the possibility to form a new way to bridge the gap between offline human-human interactions and screen based digital interaction.

Figure 1: Structured verview of the content presented in this report

REPORT STRUCTURE

The report is structured according to the four phases of a design process: discover, define, design and deliver. These phases are applied to the case study of this thesis.

Rituals case

Chapter 2 until Chapter 10 are part of the Rituals' case study. In the first two phases, discover and define, the analysis and synthesis of the project is presented. The key insights gathered during discover are transformed into a design direction to continue with in the third and fourth phase. To frame solid outlines for the final concept design, a design brief is shaped where previous insights are applied as design requirements. This design brief is presented after define. During the design phase, new insights are gathered through research by design. Three design challenges are turned into two prototypes which are tested among users.

In the design and deliver phase the development of the project together with the touchpoint orchestration is done.

Design kit

The sub-research questions are answered simultaneously to the Rituals case, resulting in a combined answer to the research question in the conclusion. In chapter 5, process insights are generalized to provide an answer to sub-question 1. A voice persona is designed as design template to guide a brand in creating a personified character. Chapter 6 illustrates the design format needed for shaping an conversational interface, illustrating the context in which the character will behave during a conversation. This chapter answers the second sub-question. Together they form the basis of a personified voice identity and conversation design. How the character and its context collaborate with each other is answered via the third sub-question in chapter 7.

Reading guide

Each chapter has its own concluded summary at the end. These conclusions are split up either chapter conclusions for Rituals and design guidelines relevant to answer the research question and form the Design Kit.

Throughout every chapter, key insights are gathered and given in colored boxes at the end of the page.

KEY INSIGHTS
Provided in Chapter 2 till 7

**ANSWERS TO
SUB QUESTIONS**
Provided in Chapter 5, 6 and 7

LISTEN

This icon is linked to the dialogue files of this report. Scan this code with a smartphone camera to open the link and listen.

APPROACH

The project execution is based on a brand driven innovation process. This process is characterized by the brand as key funnel for innovation.

RELEVANCE

With the innovation opportunity derived from the existence of a technology, new opportunities become accessible that can result in competitive advantage. Nonetheless, a technology-driven innovation approach lacks in terms of usability and user-experience. A user-driven approach intends to design from the user needs. However, uncertainties are faced as continuously changing elements should be translated into value that does not yet exist for a group of people that do not know what they can expect.

The project execution is therefore based on a brand driven innovation process. This process is characterized by the brand as key funnel for innovation, incorporating elements from the technology-driven and user-driven approach. As this assignment is initiated through the introduction of new technology, it considers the user's perspective and focus on a desirable experience within its business constraints.

Figure 2: Value of Brand driven innovation

BRAND DRIVEN INNOVATION

In this process, branding and innovation are naturally connected. It represents a method to force a strong and meaningful synergy between the two - putting emphasis on the user using design thinking and design management. In the process the brand functions as a guideline, channeling the ideation to make sure the outcome stays within the brand domain.

In this approach, the disciplines of design, branding and innovation are combined. In the interest of clarity, these terms are explained in the context of this project.

Design

Successful innovation in businesses is a challenging process relying on concrete and rational decisions. Here, design can deliver added value. Stated by Abbing (2010), design thinking helps you to be creative in the face of constraints, because it has the ability to switch between a rational and structured approach to a more emotional and intuitive approach.

In this project, design represents the creative process that focuses on solving problems, create meaningful interactions and generate value for users and the business. It functions as a mediator to help innovation to become more infused with the brand. It supports to embed vision in innovation and provide it with a sense of direction.

Brand

In the context of this assignment the brand is defined as a representation of a vision, existing of a set of values or insights. It is the relationship an organization has with the outside world. (Abbing, 2010)

Innovation

The result of innovation is often seen as a new product or new technology, but currently the term innovation is applied as 'anything that can carry value' (Abbing, 2010). It is a process which results in change, new way of doing things. O'Sullivan & Dooley (2008) made a rich description: "Innovation is the process of making changes, large and small, radical and incremental, to products, processes, and services that result in the introduction of something new for the organization that adds value to customers and contributes to the knowledge store of the organization."

Figure 3: Four phases of Brand driven innovation process

Brand vs innovation

For a brand to drive innovation, it will function as an overarching overlay for the whole organization, rather than be confined by the marketing department. It has to be understood and used by everyone who is involved by the innovation process. Innovation demands a level of out-of-the-box thinking, breaking the rules, risk taking and challenging the future. (Smulders, 2006). A brand is the medium to encourage this. In this relation a brand has a twofold role. On the one hand, it plays a process role, where it is created to trigger and inspire a willingness to change. On the other hand, to give directions to these changes, functioning as content role.

PHASES

The following four stages form the overall structure of this project

UNDERSTANDING CONTEXT
The first step zooms in at the context. It starts with gathering insights to gain a full understanding of the internal and external factors of the brand.

INNOVATION VISION
The second phase sets out to shape an innovation vision based on the brand as foundation. By applying design techniques, the vision is composed, and intermediate steps are made understandable, inspirational and usable.

CONCEPT DESIGN
In the third stage, the innovation vision is brought to life in a meaningful way. Ideation, prototyping and testing will take place to make iterations in this stage.

EXECUTION PLAN
This final phase zooms in at the implementation. The design strategy is rolled out into the current landscape of touchpoints. Moreover, it connects all touchpoints to develop a coherent outcome resulting is a compelling brand experience.

RITUALS

In the following chapters the case study of Rituals is presented. This case study aims to explore how a unique conversational experience should be designed for the brand Rituals. The subsequent chapters will answer the sub research questions which collectively contribute to this exploration.

ABOUT RITUALS

A concise overview of the company analysis is presented. The history, its product portfolio and the sales strategy will be discussed.

HISTORY

Rituals Cosmetics B.V. was founded in 2000 in Amsterdam by Raymond Cloosterman. Rituals was initially planned to be founded as a retail business within the conglomerate Unilever. Ultimately, however, Rituals was launched as an independent brand. Inspired by his travels through Asia Cloosterman was drawn to sell luxury beauty products based on the wisdoms of life grounded in Asian cultures. As a result, a new unique cosmetic brand in the Dutch market was created. Although the organization was originally a business focusing on presents, they are now positioned as a fully established lifestyle brand operating in the domain of home, beauty and body care.

The company has made itself well known and present in the whole of Europe. With stores spread across 27 countries, the brand continues to expand. Opening in new places every week, the growth strategy is aimed at becoming a global lifestyle brand. Presently, efforts are focused on increasing their presence in the US and UK, whilst the intention to enter the Asian market is being developed.

PRODUCT PORTFOLIO

As a lifestyle company in the retail industry, it is important for Rituals to quickly respond to new opportunities. The portfolio has expanded from 175 products in 2000, to an assortment of 700 products now. They operate in a wide range of business, offering cosmetics products, home products, body care products and even clothing and food products. All linked to a specific traditional custom inspired by Asian wisdoms and philosophies, defined as a 'ritual'. Currently, eleven fixed rituals are integrated in their portfolio. With eight are focused on body care, one on skincare, one on cosmetics and one on hair care. The clothing products are not linked to one of the Rituals as well as the private collection of the home fragrances. As an extension to their slow shopping concept, treatments are offered in four local urban spas in the Netherlands.

Figure 4: Some product of the ritual of Hammam

SALES STRATEGY

In all brand touchpoints, Rituals aims to create experiences that allow customers to discover the brand.

Channels

The organization uses four business to consumer channels. The physical stores, E-commerce, wholesale and travel. The physical stores represent the core-business of the company, E-commerce contains the digital channels such as the website and the app. The wholesale channel represents the shop-in-shops in department stores and travel regulates the duty-free sales at airports and cruises. Further, two business to business channels are present in the organization. In here, travel focuses on sales to airlines and hotels all over the world. The corporate B2B channel operates a separate website with other businesses as target, willing to purchase large number of products at once.

Whilst launching, Rituals concentrated on creating offline experiences in store. The unique store experience is interconnected with the brand and presented as a 'slow shopping experience'. With different channels offering different benefits, the current challenge faced is to extent this same brand experience to the online channels. Offline has the benefit to build an emotional connection with customers. Once customers are in a store, they are approachable via multiple stimuli in an immersive experience. Nevertheless, direct online channels allow easy collection of vast amounts of customer data - which is more challenging in store. The most ambitious challenge is to connect both online data with offline data to shape a full omni-channel focused understanding of the customer journey. This complexity is increases further when customers buy a product as a gift and the journey is not applicable to just one individual anymore.

Selling ceremony

Rituals has named their predefined shopping experience, existing of four phases, as the 'selling ceremony'. This is shaped from the perspective of the company's sales strategy and not specifically tailored to the individual. The four steps are divided as follows: 1. Welcome, 2. Discover, 3. Advice, 4. Loyalty. Each moment in the selling ceremony includes certain guidelines to help employees to act and communicate accordingly.

1	2	3	4
WELCOME	**DISCOVER**	**ADVICE**	**LOYALTY**
Greeting Serving tea Approaching	Questioning Demonstrating at Water Island	Presenting Ritual Mentioning gift Closing the deal	Gift wrapping Suggest newsletter Handover bag Greeting

Figure 5: Four steps of the selling ceremony

VOICE
INTERACTION

The researched medium in this project is the application of a new technology. This voice-enabled technology is positioned in the domain of human-computer interaction which is on top of attention in society due to fast-moving technological developments. However, in existing literature, there is a lack of knowledge if it comes to implementation of this technology and user experience. In this chapter the technology as well as the principles behind talking and conversation are investigated.

- discover

2

TECHNOLOGY

Adoption and usage of voice-enabled technology is growing rapidly. However, voice assistants are decidedly still in the early adopter phase as organizations and customers discover and learn about them. This section explains the technology and its expectations.

TEXT TO SPEECH

Speech related technologies are not completely new in our lives. For instance, the navigation systems use voice outputs to guide drivers through a route and in public transport a voice is used to announce updates already. In both situations a textual input is converted to an audio output. This mechanism is called 'Text to Speech'.

NATURAL LANGUAGE PROCESSING

Voice technology goes one step further by making use of voice recognition. Also known as Natural Language Processing (NLP), it is a component of artificial intelligence and is described as the ability of a computer to understand human language. It works by receiving a spoken piece of text which will be converted into a digital text string. Based on a dataset, this digital text is automatically linked to a reply in text form. Via Text to Speech, this text part is given as a reply - spoken aloud with a voice. This in- and output system is based on machine learning. It breaks down the spoken language into short elemental pieces, trying to understand connections between pieces and analyzes how the pieces work together in order to form a natural combination. The dataset will develop and improve itself based on amount of input received. As we know, human speech can be rather complicated. It can be ambiguous and depending on its context; Many complex variables can be present. The technology is still in its early stages of development and continues to progress to manage the complexities of human speech.

MARKET GROWTH

The rise between 2017 and 2018 of 140 percent of voice assistant use, can of result by their low price (Deloitte, 2018). It is therefore not surprising that Voice technology is the fasted growing technology of the past decade, even faster than AR/VR and the smart-phone. The estimated growth rate of voice assistant use in the US is 653% annually over the first five years of its introduction (Capgemini, 2017) Voice-enabled technology is a topic of attention among innovators and brands. It opens up the interesting opportunity to start a conversation with your customers outsides the four walls of your store.
Nevertheless, it contains characteristics of a hype these days and users still need to adjust to the technology. Since many users are still new to voice-use, it's understandable that they may be wary about incorporating it into their established routines. Consequently, users need to become more familiar with researching and interacting through voice search first.

A study of PwC in the US found that there is an increasing number of customers becoming aware of voice-assistants. Out of 1000 people surveyed, only 10% were not familiar with voice-enabled products and devices. Of the 90% who were, the majority have used a voice assistant (72%) (PwC, 2018). Voicebot researched the use of voice interaction during the path to purchase and found that 29% of smart speaker owners reported using smart speakers to research a product they were considering for purchase. (Voicebot, 2018)

USE CASES

Research in current use of smart speakers only found that most common activities are very functional. A smart speaker standing in the house is ubiquitous and is hands-free and eyes-free to use, which stimulates convenience. The most popular used cases are listening to music, checking the weather and controlling other smart home devices. Asking questions and setting a timer or alarm are popular as well. Although the overall use is still limited, which is in line with the development of the technology, smart speakers are shifting certain behavior towards voice interaction. Both brands and users are adopting and learning about usage step by step.

THIRD PARTY SERVICES

Asking questions, setting timers or alarms are provided directly via voice assistant platforms, dominated by Google and Amazon. Weather can be asked to either the platform assistant or a third party. Nevertheless, the actual use of third party services is still rather low. Only about 30% of smart speaker users access third-party voice apps at least monthly (Voicebot, 2018). Moreover, very few voice services get frequent repeat usage. The challenge to first make users aware of a brand presence, and secondly excited enough to return, is stated by many voice developers. In mobile communications, notifications could help to tackle this challenge in a way, however, in the context of voice this is still an ongoing challenge.

INVOCATION NAME

To run a third-party service, consumers have to start it by recalling the title of it after they recall the platform agent first to start a dialogue. This title is called the 'invocation name' of a service. However, another option, which is implemented in Amazon's Alexa, is the name-free interaction where customers request a specific task of piece of information - such as: *"Alexa, play relaxing sounds with crickets"*. In this case, the Alexa platform searches for skills that might fulfill the request and determines the best choice.

SECOND WAVE

Despite the existing popularity, researchers are predicting a second wave in voice technology. While currently situated in phase 1 - where voice is introduced via smart speakers and smartphones - phase 2 voice will develop even further and become a pervasive interaction mode. It has the potential to grow to a new form of mass communication by being the next big thing after touch. New capabilities will be discovered, and voice interaction will be applied among other devices and contexts (Voicebot, 2018). Samsung, for instance, has announced that their smart TV line up in 2019 will have a voice control function, replacing the traditional remote control. Their own assistant Bixby will answer your questions, however, Samsung announced that they will open up the possibility to control their TVs with Google assistant and Alexa as well - supporting a broader target audience(Welch, 2019). According to Deloitte (2018), the fast evolvement hints at a voice invaded future where full home automation systems.

- Voice-technology is based on Natural Language Processing, the ability of a computer to understand human language.
- The voice commands are currently used the most are home control, playing music, read news, weather and set a time. These are used for quick functional help.
- Provide clarity in how to start the service, use an easy invocation name
- Researchers expect voice-technology to be integrated everywhere in our lives.

60% TO PLAY MUSIC   52% FOR WEATHER UPDATES   39% TO SET ALARMS   39% TO SEARCH FOR GENERAL INFORMATION   38% FOR AMUSEMENT

Figure 6: Top five use cases of smart speakers, 2018
(Deloitte Insights: Technology, Media, and Telecommunications Predictions 2019)

VIRTUAL CHARACTER

Artificial personalities are personalities that are artificially created or simulated by technologies. However, behind each creation lies decisions made by humans and these are often based on the foundation of human beings in the first place. This section defines what such 'creation' entails.

PERSONIFICATION

Personification means attribution of personal qualities and representation of the qualities or ideas in the human form (Kshirsagar, 2002). Based on computer-game characters, these personal qualities could be distinguished into four elements. As for voice interaction, Physical and Expressional are out of scope due to lack of physical appearance in a virtual voice character . The personification is defined by its logical elements and its emotional elements.

Figure 7: Personification attributes

Logical
Logical criteria refer to the ability to absorb input, analyze it, chooses answers and responses. It can be seen as the 'brain' of the character existing of expertise from linguistics, natural language processing, artificial intelligence and cognitive science.

Emotional
The 'mind' represents the emotions of the character and its evolvement over time - commonly referred to as the emotional criteria. With this ability, a virtual character becomes more humanized.

Egges et al. (2003) argue that an intelligent character will require concrete representations of concepts such as personality, mood and emotional state as input for specific behavior. Unlike a personality, which is taken as a static given, the emotional state is very dynamic - including both emotions and mood.

Figure 8: Humanity aspects

ANTHROPOMORPHISM

Personification of an artificial character stimulates anthropomorphism. This is the conscious state wherein people project human-like characteristics, such as emotions and intentions and warrants human-like treatment to a non-human entity (Gonnerman, 2008) Although this is already happening in many forms, such as animals with human characters presented in animation movies, the consequences, of anthropomorphism of robotic objects is not researched on the long-term yet.

Nass et al. (1994) stated that people do apply social rules to the interaction with a computer. This behavior derives from natural responses to social situations. It can be concluded from this study that people interact with machines as though they were human, despite the fact that

they be completely aware of the other being a machine. In fact, they assume a relationship when machines are talking with them.

UNCANNY VALLEY

To avoid problematic issues regarding anthropomorphism in human-machine interaction Mori (2012) developed the uncanny valley theory. This theory is applicable to humans interaction with robots and states that a person's response to a human-like robot would abruptly shift from empathy to revulsion as it appearance is too close to reality. As designer you should create robots within the first peak. Although this theory is developed on the basis of artificial human faces and appearance of robots, it tells something about how human perceive human-like machines.

Figure 9: Uncanny Valley theory

ROLE & GOAL

In a conversation, as in a relationship there are always two roles with either an own goal or a common one. In the role of an assistant, the customers' goal is to gain help and assistance. The goal of an assistant is to please, which results in a sort of master-slave relationship. The relation between the goal of the user and the role of the voice character is essential to determine the job of the voice character. This task is evolved from a brand and often results in a specialist who is knowledgeable about your brand domain and the specific service offered to customers. According to van der Vorst (2018), the function a character fulfills, related to a user goal, and the role a character takes in an interaction both influence the way that character behaves

PERSONALITY FRAMEWORK

Kleber (2018) created a personality framework representing four dimensions which the majority of voice assistants existing today have in common (figure 10). These personality traits are presented as basis rules to design a acceptable voice character for users.

However, characters designed according these rules are universally liked and will not stand out as a unique character. If a brand doesn't incorporate a unique touch, the design remains universal and fade away in the crowd.

Subordinate
The main job is to support the user. This means the character has no own agenda.

Conscientious
The character should be conscientious in empowering the user and telling the truth.

Empathetic
The character should relate to the user in a way of understanding.

Good humored
Good humored is defined by being extrovert, and always positive.

Figure 10: Four personality requirements for voice-characters.

- When machines talk people automatically assume a relationship with it .
- The level in which a robot resembles a human being influences the affection of human towards it. There is a specific design space determined which is highly human-like where a robot appears uncanny and weird.
- There are four criteria the personality of a voice robot should incorporate based on human desirability and acceptability. *Subordinate, Conscientious, Empathetic and Good humored*
- A personality should be craft with own values, that stand for what a brand stands for. This reduce the universal likability, but it strengthen the unique position of the brand.

Scope limitation

Based on the insights of previous review, some in-between conclusions are drawn. These conclusions deliver a design decision to narrow the scope of the project.

- Emotions are highly dynamic, which are unexpected and refer to having an own will. This is not a desirable aspect of a robot character.

- The mood should be 'good humored' and 'empathetic' in all times. This means variations in mood are not incorporated.

- A character's behavior is partly influenced by its role in a relationship and goal willing to achieve.

Based on the models reviewed, a combined model is shaped to illustrate the relation between the attributes of personification and aspects of an intelligent character towards a variation of context.

This project delimits the personification of a voice interaction to the personality and its logical behavior. The following sub-chapters dive into personality design. How the behavior is expressed in a voice interaction is discussed in chapter 7; Conversational design.

Figure 11: Relation between humanity aspects variable in context and personification

HOW TO TALK

Participants in a conversation exchange messages that are linked sequentially. This means a brand needs to adapt their communication based on the prior message. Nevertheless, a conversation designed in the context of voice interaction entails more than just an exchange of spoken words. This chapter highlights imperative design considerations regarding this practice.

It is in the natural behavior of humans to relate to a voice conversation the same way as they do to other humans. Talking and listening is such a natural occurrence that it is not possible to disregard all the expectations people have in holding a conversation. (Nass & Brave, 2005) To meet underlying expectations customers have regarding voice interaction, the principles that take control of human communication need to be considered.

DISFLUENCIES

The way someone speaks in terms of choosing words, reveals a lot about a person. A stranger and a friend will show different use of language in a conversation. Moreover, gender, age and even personality traits could become clear in language. These are key aspects to consider during the development of a voice personality. However, Wester et al. (2015) states that in order to create a convincing artificial personality together with a suitable language, natural speech including spontaneous filler words is crucial.

If it comes to certain wording in a conversation, some studies focused at the use of disfluencies in the communication of an artificial personality and its effects. Although such disfluencies, like filled pauses and discourse markers, do not contain any information or add to the core message, they are seen as prevalent elements in

natural speech (Matei, 2011). These disfluencies have no grammatical purpose, they add to the perception of a 'listener' in a conversation (Fox Tree, 2007). Especially, when facial expression and gesture are lacking, tone of voice becomes even more important to expose meaning in a conversation. Furthermore, using filler words provide information to the listener as well. According to Corley & Stewart (2008) filler words could encourage a deeper understanding and affecting the comprehension process.

UNDERSTANDING

Suchman (1987) addresses the context influence of a conversation. She points out the facts that a lot of information is not necessarily contained in the exchange of spoken words during a conversation. Human knowledge of the context and their empathetic ability result in a shared meaning during listening and talking.

Grasping all the necessary contextual factors and assumptions which humans are used too in human-human communication is not possible in the brief exchange of speech during voice interaction. The Interaction Design Foundation (2018) notes this as a current pitfall of designing interaction with voice recognition technology. However, it is not possible yet - therefore, making the customer aware of brief, direct and basic formulation is what each voice innovation should take into account.

- Humans to relate to a voice conversation the same way as they do to other humans. Therefore they clear expectation should be set, to clarify the technology limitations
- To create a intelligent and convincing conversation, disfluencies are essential to use.

VOICE ASSISTANTS

In order to probe personification in a voice technology context, the following part will discuss how personality design appears in the current voice assistants.

Current platforms in the voice field have all created a character which leads the service and is supposed to present the personality of the platform brand behind it.

In the current field of voice assistants, most characters are universally designed to deliver the best assistance instead of to represent a unique personality. Though, the assistant role evokes simultaneous personality traits. Platform assistants from big players like Google and Amazon for example are designed to be generalists and therefore contain the standard likable personality traits to make them universally useful - capable of answering a wide range of questions. The result is a universally likable assistant with no particular personality. Over the long term, these voice platforms are expected to function more as 'search engine for external services', where these branded services acting as specialists in their field.

Figure 12: Overview of existing voice-assistants of corporate platforms

AMAZON'S ALEXA

Alexa is deliberately designed as an own character with her own personality. Although she is also created to be liked by everyone, some decisions with respect to her development were made to make her more human-like and unique - in contrast with the other assistants. She' is a named female who is friendly, upbeat and helpful. To let her feel close to a human, Amazon incorporates further behavioral traits. She is 'honest' about things which block her way, applies humor by making jokes and is capable of making small talk. Her tone leans towards informal, but not too intimate like a closest friend. The communication style she is using is simple, relaxed but with a respectful tone (Amazon, 2018)

PERSONAL ATTACHMENT

Apart from being a new tool of innovation to grow the business, this technology has the potential to impact our relations with machines. Smart assistants are designed according the principles of human communication and relations. However, the impact a humanized technological innovation could have on the long term needs to be considered as well by organizations.

An analysis of reviews of Alexa resulted in some remarkable comments about the relationship customers already feel with 'her'.

"Artificial intelligence? Perhaps. But people rarely make me smile or laugh. Alexa rarely fails to do so. And the enjoyment I get from having her in my home is anything but 'artificial."
- Amazon Alexa customer on Amazon.com (2017)

"Never thought that I would rely on "her" for so many things. I can't imagine being without "her". "She" is like a member of the family."
- Amazon Alexa Customer on Amazon.com (2018)

ADOPTION

Though communicating directly with a machine, robot or computer is not particularly new, talking and interacting with your voice in a dialogue with a machine is a remains relatively new within an undefined area.

Although the quantitative adoption of voice technology is high, the actual benefit it can deliver is still questioned by many customers. They are unsure of what to expect from voice interaction, as speech is associated with communication with other people rather than with technology. Robert Loewy's MAYA principle - most advanced, yet acceptable - becomes essential in the launch of a new technology, feature or a total new product. According to this principle, familiarity forms the basis ingredient. The boundaries of the familiarity should be pushed slowly, to guarantee a successful introduction (Loewy, 1951).

Unlike other digital technologies, interaction with voice does not require a new skill from people. Instead, it asks another level of expectation of technology from us. Because the technology has to learn more from us instead of the other way around, our expectations move along with that.

PRIVACY

It is of high importance to consider the effect of data gathering with respect to privacy issues. Privacy considerations form a highly important step to build trust - contributing to a strengthening in relationship. It is even stated that the better a relationship between a brand and customer, the fear of inadequate privacy protection will reduce with customers (Smit et al, 2007). This suggests that customers are more willing to share their personal data if a certain trust is already built.

Nevertheless, privacy concerns are noticeable in the development of voice technology. A device that potentially listens in an intimate setting, such as a homebot or smart speaker, causes worries among certain individuals. Above all, the data gathered is increasingly used to optimize advertisements, which negatively affects the trust.

Transparency is most effective step regarding privacy, and an productive decision would be to make all data visible to the users (Schep, 2018). The initial approach should be to clarify data regulations within a brand's service. Most services, however, are built within services such as Google Home and Alexa - meaning they have access to the data as well. Whereas Google and Amazon currently states to just collect second party data without making use of it, this is at time disputed. Moreover, no promises about future use is mentioned. If services are connected to external data sources and data is exchanged among firms, privacy is a priority to consider. With firms actively contemplating on how to best ensure data privacy, for instance through the use of blockchain technology. It is the responsibility of a brand using this technology in cooperation with big data platforms to be well informed and be transparent to customers.

"Invisibility creates learned helplessness"

- Thijmen Schep (2018)
Privacy expert

- Customers are still in its early stage of adopting voice as an interface.
- The consumer should be introduced gradually to the capabilities to understand what use the technology has.
- Privacy regulations according personal data capture and usage need to be considered within an organization starting to work with voice technology.
- Full transparency to customers is key.
- Assistant from big platforms are designed to be a generalist. Brand should be a specialist in their field.

CASE STUDIES

"It forms a complete new way of communicating, current patterns where digital interactions are build on normally are not applicable anymore."

– Vanja Mlaco
Digital Director Transavia

Case studies in diverse markets are performed to gain insight in how other players tap into the voice technology trend. The cases were selected on different strategies they applied to their voice service content and personification decisions.

The voice service of Transavia has no unique identity, yet. Although they pointed out the relevance of it, their first focus was to launch a voice service to start learning.

Start with need
They started their approach to define specific needs in the customer journey. A voice service fitted with the possible solutions.

Vision minded
This decision came from their overall vision for 2020: "We want one continuous conversation with the customers from the beginning till the end of the customer journey. No matter which touchpoint is used is should continue on the same conversation."

Fast launch
"The design goal was to be the first airline which is present in someone's living room." Therefore, Transavia chose to develop a rather simple service. "The development will be organic, fed with the data we collect and the service will be improved along the way."

New challenges
Vanja stated some critical challenges for now, such as how they give a unique identity to their service to make sure people will recognize the brand Transavia. Moreover, the connection to other data sources is explored now as it is very interesting and valuable for customers to be even more relevant in their journey.

Discover talking
Our most important learning is the complexity to design a conversation. We made the mistake to first translate the steps of our website, but people are talking very different compared to making decisions at a screen. We attempted real conversations and added some of those insights to our traditional channels as well. Such as the integration of a search option for weather and budget in the website now.

KPI
"Customer Lifetime Value (CLV) was our most important KPI to focus on. We didn't choose to focus on direct revenue, because I believe people are not ready yet to make a transaction directly with their voice." The aim was to enrich the experience around the main conversion and deliver service with this technology to improve the CLV to let users feel stronger and longer connected.

Privacy
Transavia clearly warns their customers and make them aware that what users are saying to Google, isn't stored solely in the Transavia database. "We do everything to create the most safety to our customers and their data"

- Directly translating the interaction journey of existing digital channels into a voice interface is not an option.
- Avoid open questions. The system is not prepared to answer them.
- Full transparency about data capture need to be provided to customers

KLM developed a smart assistant which is named BB - meaning Blue Bot. Currently, KLM offers four different services in their voice portfolio. Their strategic goal was to always be relevant and helpful for a customer, regardless of the position in the customer journey.

The personality of BB evolved from the brand identity and characteristics of KLM. The specific personality traits integrated in the bot were helpful, friendly, professional and 'edgy'. The 'edgy' trait is chosen to give the assistant its own character compared to other assistants. These characteristics were applied in the words and phrases BB uses, and the spontaneous jokes made. Because the service is created with one of the voices of Google Assistant, BB does not have a specific personal voice.

Figure 13: Voice-interaction service of KLM

- Because of its newness a very clear and simple plan to navigate through a voice service is needed.
- Each sentence should contain a limit amount of words. If the user's goal is efficiency, make it not too conversational. User could be gone in that time.
- Offer a service not just at one point in the customer journey. It should always be relevant and accessible.

KRO-NCRV launched a guided cooking service in Google assistant. They used a different approach compared to many other voice applications. In order to touch upon a new target group, they decided to expand their cooking guidance from television into a voice channel. One important criterium was to create it as familiar and personal as their current channel. Therefore, the real voice of their famous chef Sharon de Miranda was used.

The dialog flow is based on instructions given by the chef and additionally includes some questions. Due to the pre-recording of the phrases and words, customers have no possibility to exit the pre-programmed flow and ask an extra explanation. Another limitation in this approach is the block of the self-learning AI which is integrated in the Google assistant app. The artificial intelligence integrated in the system isn't able to track the words and phrases and learn from it real time. However, customers could control their own pace, by choosing the timing of the recipe steps, this is achieved by confirming every step in between. Experimenting with this new way of interaction without visual overview offered a lot of learnings to improve their service quality. The most important insights regarding finishing, overview, direction and clarity in providing instructions via a voice are summed up at the end of this chapter in the conclusions.

Figure 14: Sharon de Miranda, the voice of KRO NCRV's virtual assistant

- Sentences need to be finished in a clear way, otherwise users will wait.
- Due to a lack of overview, going back and forward in a process isn't possible. People tend to forget things easily in following multi-steps.
- Do not assume that users execute logical steps themselves. Users will fully rely on the instructions given in a service. This resulted in a decrease of their own logic thinking

Gottlieb (2002) created a set of practical guidelines for the creation of interactive programs. The guidelines are created according the design of an interactive game, called :"You Don't Know Jack" by the firm Jellyvision Lab, which produces game experiences.

The goal in this game was to allow users to forget that they are interacting with a machine and have the illusion that the character in the game is really "talking" to them. Gottlieb called these guidelines, the 'Jack principles', according to the service they were meant for. The goal was to shape the interaction in a very real and human way. These guidelines are used as checklist in the design phase of this project. Three criteria functions are covered: Maintaining pacing, creating the illusion of awareness and maintaining the illusion of awareness. According to Gottlieb these functions illustrates the essential components to shape an intelligent talking character.

Figure 15: Interactive game "You Don't Know Jack"

Most important insights gained are a selection of most applicable Jack Principles. These principles are split up in three sections, representing their functions. These list can be used as a checklist in voice-interaction design.

MAINTAINING PACING	CREATE THE ILLUSION OF AWARENESS	MAINTAIN THE ILLUSION OF AWARENESS
☐ Make sure the user knows what to do at every moment, limit tasks to óne at a time	To respond with human intelligence, take into account:	☐ Use communication that conveys a sense of intimacy
☐ Focus the user's attention on the task at hand	☐ The user's actions, inactions ánd past actions	☐ Make sure characters act appropriately while the user is interacting
☐ Make the user aware that the program is waiting	☐ A serie of the user's actions	☐ Make sure the dialogue never seems to repeat
☐ Pause, quit or move on without the users response if it doesn't come soon enough	☐ The actual time and space that the user is in	☐ Be aware of the number of simultaneous users
	☐ The comparison of different users' situation and actions	☐ Be aware of the gender of the users

EXPLORING USE CASES

Research is done at 524 UK adults to test whether users are open for using voice-technology in the fields of learning, health and finance. Three areas which are currently under-served but therefore could be an opportunity to start with. The answers provided differ per device. Voice-technology could be used via a smart speaker device or via an app at he smart phone. (Webcredible, 2018)

SMART SPEAKERS   SMART PHONE

- I would be open for trying this
- I've already done this using voice
- I don't think this is a good idea

	SMART SPEAKERS	SMART PHONE
Testing my knowledge (e.g answerting a quiz)	43% / 52% / 6%	70% / 19% / 8%
Learning a new skill (e.g. a new language)	23% / 70% / 7%	83% / 6% / 6%
Accessing health information. (e.g is it healthy to eat bananas)	33% / 58% / 9%	61% / 31% / 6%
Using a personalized health advice (e.g how to sleep better)	19% / 63% / 18%	66% / 25% / 7%
Accessing financial advice (e.g where to invest your money)	14% / 48% / 36%	48% / 48% / 4%
Accessing financial information (e.g your bank balance)	18% / 48% / 34%	33% / 58% / 16%

Figure 16: Overview of six use cases explored in terms of desirability

CHAPTER CONCLUSION

Voice robot

Personification of a robot has various levels. This project addresses the personality and its logic behavior. This means the emotional behavior together with its mood and emotions are not taken into account. There are four criteria the personality of a voice robot should incorporate based on human desirability and acceptability. *Subordinate, Conscientious, Empathetic and Good humored*. However these criteria are considered as basic. To stand out as brand and maintain an unique position, a thorough designed personality with certain values is key.

Voice assistant are currently developed to be generalists. A brand should position itself as a specialist in its field. To develop a personality according to its specialism, two decisions have to be taken upfront:
1. The partner role it is taking in the relationship with a customers. 2. The goal it aims to achieve. Both of them are dependent to the context in which the brand character will be active.

Adoption

It is favorable to introduce the consumer gradually to the capabilities and introduce them to the use the technology has. Customers are still in the early stage of adopting voice as an interface. Keep the service simple. Because of its newness a very clear and simple plan to navigate through

a voice service is needed. In addition, a voice-interaction should deliver a clear added value for the customer. When in use, expectations need to be addressed quite clearly, to not confuse users with a human communication.

Voice is still in the early phases of monetization First period for Rituals is the test and learn phase. The smart system can start learning in a simple service context. Scaling to larger public should happen later in time when voice technology is developed to a certain quality level. Once the service is in use, an organization is able to collect data and know how people will communicate with the brand via voice technology. After some time it is possible to start optimizing

Privacy

Transparency regarding privacy regulations towards to customers is essential to gain trust. The exact data storage and use Google and Amazon are using is not entirely clear yet.

Use cases

Currenty, the most common activities fulfilled with voice-techology are playing music, asking questions and setting timers or alarms. However, research revealed, users might be open for more deeper topic that go beyond simple functional tasks.

DESIGN TAKE AWAYS

As opposed to a real conversation, a voice interaction can not be an open conversation like human to human. The topic as well as the exchange of questions and answers are constrained by the design of the service creators. Therefore guidelines are needed to design a compelling voice interaction experience.

- Directly translating the interaction journey of existing digital channels into a voice interface is not an option
- Avoid open questions. The system is not prepared to answer them as all potential answers provided by the system need to be written in the system first.
- Because of its newness a very clear and simple plan to navigate through a voice service is needed.
- Each sentence should contain a limited amount of words. If the user's goal is efficiency, keep sentence clear and not too conversational. User could be gone in that time.
- There is a maximum of what people can remember. Maximum of providing options is four short ones. Pre-defined buttons could be placed underneath in a conversation on a

mobile. Via voice only, they need to be state clearly.
- Users should know how to start talking to a service and if needed, how to switch between multiple services from one firm. Therefore, the service should have an easy invocation name.
- Offer a service not just at one point in the customer journey. It should always be relevant and accessible.
- Sentences need to be finished in a clear way, otherwise users will wait.
- Due to a lack of overview, going back and forward in a process isn't possible. People tend to forget things easily in following multi-steps.
- When providing constructions. Do not assume that users execute logical steps themselves. Users will fully rely on the in-structions given in a service. This resulted in a decrease of their own logical thinking
- When providing construction let users deter-mine their own pacing.
- To create an intelligent system, maintain the pacing, create illusion of awareness of the system and maintain this illusion. *At p.36 a checklist of guidelines is shown to integrate each of these functions.*

BRAND

This project is executed for the cosmetics brand Rituals. Initially, the components a brand is built of are examined. In this theoretical analysis, information regarding the tone of voice and a brand voice is delivered too. In order to apply the insights, an internal brand analysis is performed to specify Rituals' identity values. The following chapter explains this analysis.

- discover

3

BRAND IDENTITY

A brand identity forms the starting point of a branded personification. Therefore need to be understood how such identity is build of and what is currently known.

The unique identity of a brand is an inevitable strategic business asset which is highly important to gain a strong position in the market and compete with others. (Kapferer, 2004) If products or services satisfying the same customer need, brand has the potential to make a differentiation in this. Such differentiating can have dimensions such as functional, rational or tangible aspects which can be projected to the product performance or at the symbolic and emotional facet of the brand (Kotler & Keller, 2008).

Although brands have their own identity, it functions as a tool to express consumer self-image too. (Keller, 1998) Besides representing a customers consumption disposition, brand plays a more unnoticeable role for customers to express social status and culture alongside with knowledge and personal style. (Amaldoss, & Jain 2005). Olins (2004) specified: "Branding in this time is largely about involvement and association; the outward and visible demonstration of private and personal affiliation. Thus branding enables us to define ourselves in terms of short-hand that is immediately comprehensible to the world around us.

BRAND DNA

A way to present a brand identity is by formulating its three DNA components. According to the model of van der Vorst (2018) the brand is set out in its purpose, personality and its positioning (figure 17).

Brand purpose

The purpose is defined by a brands core belief, a short statement representing the reason of existence.

Brand positioning

The positioning of a brand outlines what, the offerings, the brand delivers to who, the targetgroup. It clearly defines the positioning in the market pertaining to competitors. The positioning of a brand contains of the product category, product attributes, functional benefits, emotional benefits and self-expressive benefits.

PURPOSE
its core belief

BRAND DNA

PERSONALITY
how does the brand behave

POSITIONING
what does the brand offer to whom

Figure 17: Brand DNA model (van der Vorst, 2017)

BRAND PERSONALITY

Each brand has its own personality. A brand personality is defined formally here as "the set of human characteristics associated with." (Aaker, 1997). Such personality is an overarching given which provide a seamless communication of an brand identity via everything a brand exposes to a customer. In all touchpoint between brand and customer is the interaction designed from this personality. Brand personalities are not designed accidental, but very deliberate in each brand. Having a well considered brand personality contributes to trust building and loyalty according to Fournier(1994).

Regarding Smit et al. (2007), consumers relate more easily to brands with outspoken and unique personalities. Lee & Nass(2005) specifically

found that extroverted personalities are more socially attractive to take the role of a partner compared to introvert ones.

To develop a complete personality based on human traits, Aaker found a theoretical framework based on humans personality dimensions (1995) This framework answers the question how a brand personality can be measured(figure 18). In order to determine a brand personality this framework provides a category structure.

Moreover, the scale can be used to compare personalities of brands across product categories, thereby enabling researchers to identify benchmark personality brands. In figure 17 this framework is presented.

BRAND PERSONALITIES

SINCERETY	EXCITE-	COMPETENCE	SOPHISTICA-	RUGGED-
Down to earth Down to earth, family oriented small-town	**Daring** Daring Trendy Exciting	**Reliability** Reliable Hardworking Secure	**Class** Upper-class Glamorous Attractrive	**Masculinity** Outdoorsy Masculine Western
Honesty Honest Sincere Real	**Spiritedness** Spirited Cool Young	**Intelligence** Intelligent Technical Corporate	**Charm** Charming Feminine Smooth	**Toughness** Tough Rugged
Cheerfullness Cheerfull Friendly Sentimental	**Imagination** Imaginative Unique	**Success** Succesful Leader Confident		
Wholesomeness Wholesome Original	**Contemporary** Up-to-date Contemporary Independent			

Figure 18: Brand personality framework (Aaker, 1995)

- A brand identity functions to gain a strong position in the market and compete with others.
- Next to this, it functions as a tool to express for consumers to express self image.
- Consumer relate more easily to outspoken brand personalities.
- A brand DNA exist out of a purpose, a personality and a positioning.
- A brand personality can be defined according the brand personality traits framework.

TONE OF VOICE

In a dialogue, the behavior of a brand personality is determined by its tone of voice. However, this term is used among broader spectrum as well to define how a brand is communicating its complete picture to their customers. This section clarifies the tone of voice as used in a conversational context en thus chosen to continue with in this project.

According to Meyer (2016), the tone of voice involves more than just choosing the right words, it is the way in which a brand communicates its personality. This description is applicable to a brand tone of voice. To clarify, the aim of a brand 'tone of voice' is to make sure that the values, personality, or essence of the brand is uppermost in all situations in which people come into contact with the brand's language. These contact moments are both what customers see and hear. (Delin, 2005)

For instance, frontline employees or a call center agent function as personification of the company which transfer a certain tone of voice in their communication (Brown and Maxwell, 2002). This tone of voice should be equalized among all touchpoints to deliver a seamless brand experience.

COMMUNICATION STYLE

This projects puts focus on the conversational tone of voice. The tone of voice in a conversation is defined by its communication style, the vocabulary used by the brand. This is applicable on the sentence structure and the choice of words. This communication style is often created by copywriters in an organization. Although a

brand tone of voice is part of the brand identity, the application in a voice user interface is not reflected on yet. Contradictions found in several studies are shown in Figure 19.

As discussed in the previous chapter, disfluencies could have an impact on the tone of voice in a conversation. While it is assumed that disfluencies increase the perceivability of a human-like character, a professional tone comes closer to polite wording - especially in a unfamiliar context.

Barcelos et al. (2018) investigated the influence of a human tone of voice in contrast to a corporate one on a purchase intention. The findings show that a human tone of voice increases a hedonic value in an experience as well as the purchase intentions in a low-risk context. Nonetheless, in a high-risk context with high situational involvement, a corporate tone of voice is more recommended.

Evaluating brand communication studies focused on social media, the tone of voice applied in written communication does make a difference in the perception from customers. Gretry et al. (2017) found that an informal brand communication style had a moderating effect of brand familiarity. Accordingly, an informal style reduces trust if consumers are unfamiliar with the brand. Nevertheless, it works positively with respect to trust if customer are familiar

with the brand. Although this study is limited to social media communications, it does refer to customer expectations related to social norms in communication.

It is important to mention that the approach of addressing the customer in an informal way is influenced with graphical content as well. In a spoken conversation, however, there are no visual elements possible.

It should be determined in the virtual character as well as the context in which the character is used whether a specific tone of voice is desirable. This context is formed by the situation the personality is in, the role its having and the goal it is trying to achieve.

FORMAL PROFESSIONAL	INFORMAL HUMANLIKE (Filler words)
Formal style is expected unfamiliar condition *Stephan et al. (2010)*	Link to anxiety and lack of preparation *Christenfeld (1995)*
Politeness serves social distance instead of closeness. *(Brown & Levinson, 1987)*	Perceived as conscientious personality, being more thoughtfull and aware of themselves *Laserna et al. (2014)*
	Add to perception of real 'listener' *Fox Tree (2007)*

Figure 19: Tone of voice contradictions

- The tone of voice is part of the behavior of a personality in a dialogue.
- A tone of voice can be interpret in various ways, this project focuses on the conversational tone of voice. This incorporated the sentence structure and the choice of words.
- Contradictions are found in literature according desirable tone of voice. Both the character and its context influence a desirable tone of voice.

BRAND VOICE

In addition to personality traits and a tone of voice expressing the brands' personality, a suitable voice is a third asset that makes the service recognizable and helps differentiate it from competitors. An appropriate voice transfers the 'brand personality' to the listener.

The sound of a voice evokes associations with the listener, particularly if there is no visual expression of the person to which the voice belongs. This process in which we form a perception of a personality about a person based solely on voice is often done unconsciously.

A human voice has the power to create an impact that goes beyond the meaning of words. The dimensions in a voice can influence the level of attention a listener will have, as this is attributed to the high emotional impact of a human voice.

Figure 20: Communication elements

According to the elements of personal communication, the 38% of the effect on other people is influenced by our voice, 7% by the words we say and 55% by our body language. (Mehrabian, 1970). Considering the lack of a visual, it becomes clear the voice is critical in the perception of the technology.

VOICE INTEGRATION

Three options are currently possible to integrate a voice in a voice-interaction service.

A voice can be recorded or fully or partly developed by a algorithm.

Computer synthesized voice

Voice synthesis is a process of automatic generation of voice by machines/computers. The goal of speech synthesis is to develop a machine that has an intelligible, natural sounding voice for conveying information to a user in a desired accent, language, and voice (Kayte et al, 2015). Current platforms offer such voices to integrate in a voice service and allow for further distinctions to be made, such as gender. The benefit of using a synthesized voice is the ability to make quick and easy adjustments. However, the brand experience is influenced greatly, as at this stage of development the voice sounds robotic. Natural intonations, emphasis and pacing are very limited.

Fixed recording

A second technique to insert a voice into a voice interface is by recording all the spoken pieces of text. These spoken recordings are fixed and can not be adjusted afterwards. Neither machine learning could function in this technique.

Combination

A third option is to combine the two techniques mentioned. The recorded human voice forms the base for an own synthesized voice. However, this process requires mostly an intensive development time and large investment to form all the chunks together in a natural sounded voice. Start-up Lyrebird introduced a machine learning model to simplify this process and create realistic artificial voices as a replicate from a real one. It is based on factors that determines the uniqueness of each voice. However, it not yet available for British English voices. (Lyrebird, 2019)

CASE STUDIES

Voicebooking is a company which specializes in combining the right voices to a branded campagnes. Accordign an interview with the client-service director, Koen Sit-Amor, insights about voice selection criteria are gained. These insights are valuable in the decision-making process of a voice.

The age
One can vary between a light weighted and young voice to a more motherly sounded voice which is warmer. This influences the variables such as seriousness and easiness in a tone.

The product
A web commercial, TV or radio is short, resulting in a required voice to be unique and attractive. In an informative or corporate video, the voice shouldn't be distracting.

Adjust variables
Articulation is most important to make it intelligible in the first place. Enough empathy of the voice actor is required in here, therefore they need to understand the script very well to know where to place emphasis, more emotion and adjust pacing. Additionally, by understanding who it is you're talking to, you can really bring that text to life.

Capability to act
Voice actors can play with some of their voice techniques to get variations in heights, related to the level of energy. Moreover, variation in tempo, with intervals in between could be adjusted to the story. Therefore, acting capabilities are highly desired.

The Dutch public transport provider GVB, which operates the trams and metros, has recorded two different voices to announce the travel information in the vehicles and at the waiting platforms.

GVB chose to record a male voice to announce the different stops in contrast to a female voice to announce disturbance. This is due to the high intonation in the female voice, which attracts the attention earlier. Messages related to disturbance could evoke unclarity and dissatisfaction and are therefore answered with a female voice which sounds more on point. To record the voice in the most natural and friendly way, but still clear enough, they imagine themselves standing at the platform while recording the messages. (GVB, 2018)

- In a voice interaction, the actual voice transfers a brand personality to its listeners. It makes the designed character come to live.
- Three options are possible to integrate a voice in the system. A voice can be partly or completely be synthesized by a computer. A third option is to used fixed voice recordings.
- Important criteria in selecting a voice are: age, gender, the goal of the service
- Variations which can be applied are emotions, pacing, level of energy, and tempo variation.

RITUALS

In the following section, the brand of Rituals is reviewed. The highlights are presented here.

The brand is grounded in Ancient Asian Rituals that bring wisdoms, philosophies and knowledge. Asian cultures make use of beliefs, traditions and their knowledge to live their life and aspirate their values. In contrast to the western cultures Rituals uses these Asian rituals to aspire their customers to enjoy their life more mindfully. This is communicated as being essential to discover the beauty of life. This aim is responding to the overwhelming and active lives humans experience in modern society nowadays.

BRAND PILLARS

As key slogan, the brand uses: Your body, your soul, your Rituals. It characterizes the three main pillars the organization and brand are built on.

YOUR BODY	YOUR SOUL	YOUR RITUALS
Product categorization	*Inner journey belief*	*Lifestyle focus Meaningful moments*
Caring for your physical body	Caring for your mind and emotional well-being	Experiencing personal moments and love

Figure 21: Three brand pillars

BRAND FOCUS

The brand is shaped to touch upon personal emotional value in order to become meaningful for customers. According to their CEO, their perspective on the meaning of true beauty is about feeling good. Their core promise sounds:

"Rituals is not just another cosmetics brand. We're not here to sell beauty. We're here to make you feel special."

- Raymond Cloosterman
Founder & CEO Rituals

"Rituals is not about looking good but about feeling good." The brand state that their true effect is induced by attention and appreciation, aiming to making an impact somewhere deep inside.

VISION
'We believe happiness can be found in the smallest of things. It is our passion to transform your everyday routines into more meaningful rituals'.

MISSION
'We want to become relevant in peoples daily life in order to build a longterm relationship, create mutual respect and understanding'.

BELIEF
'Ancient Asian rituals bring wisdoms to enjoy modern daily life more mindfully.'

Figure 22: Vision, mission and belief

Aside from the emphasis on personal values and benefits, 'connection' as well as 'love' form important pillars of the brand as well. Feeling good is caused through love and sharing your love with others. This part of is particularly focused on the Home - a place to be together. Moreover, the art of giving is a symbolic way to create a connection and express your love for others.

The brand DNA model is filled in according the 'purpose' 'personality' and 'positioning' of Rituals. The purpose derives form the vision, and forms the core of their brand philosophy. The ability to work in a Rituals store for four days gave great insight in the brand personality exposed by store employees. The personality its summarized in a few traits defined from these input an the framework presented in the start of this chapter. In chapter 5, the brand personality is prescribed more elaborately.

PURPOSE
"Happiness can be found in the smallest of things"

BRAND DNA

PERSONALITY
Friendly, Imaginative, Honest, Upper-class

POSITIONING
Rituals offers best in class home and beauty products that deliver a subtle and unique fragrance experience being a true treat to care for the mind and body in order to feel inspired and confident. This is meant for everyone who want to care for themselves in a luxury way.

Figure 23: Brand DNA model filled in according Rituals

TOUCHPOINTS

In the first section of chapter four, the meaning of a touchpoint is explained. The brand touchpoints of could be divided in digital and physical touchpoints. With physical stores remaining the most important sales channel, the brand philosophy written in their vision is greatly present in the stores. Customers are invited to enter an oasis of calmness and are given the opportunity to try in order to truly experience the brand. Human-to-human interaction is key in their vision to deliver the best service for each individual customer, with a focus on personal attention and discovery. Another physical channel through which customer can come in contact with Rituals is present in airplanes and hotels. This department is called 'Travel' and is focused on partnerships with businesses in the travel industry.

The challenge to deliver the same level of personal attention via the digital channels forms a obvious hurdle in progressing the digital touchpoints.

Figure 24: Touchpoints between Rituals and consumers

COMMUNICATION STYLE

In their touchpoints they communicate their brand personality in terms of verbal exposure. Rituals verbal identity is visible in all kind of communications. Rituals communicates their philosophy in various ways. The brand vision is present in every store as well as in each home delivered package. Inspirational beliefs and advices about mindful living are written at products as well at digital touchpoints. Additionally, quotes from poets and philosophers are used to communicate their inspiration. The texts are visible on products, marketing materials and at their online channels.

According to Rituals' brand guide, the verbal identity is described as:

- Reading about Rituals should be a relaxing experience in itself.
- When speaking , we connect with people on a personal level.
- Using a warm and gentle tone that creates a mood of tranquility and peace of mind.

"

'The answer is simple: slow down, take a step back and embrace a moment of silence.'

———

'Because life isn't about the ultimate stopping point, it's about finding happiness between destinations. Stop living on autopilot and be present in the moment—every moment.'

———

'Remember that life is not a race, and it's only when you pause to take in the scenery that you rediscover all the beauty and happiness it has to offer.'

———

'This gift is the first step to create beautiful memories.'

———

'Home is not a place, it is a feeling.'

"

Figure 24: Examples of the verbal identity of Rituals

Based on a touchpoint analysis and the brand decided verbal identity, the communication style is defined with four key words; personal, profound, gentle and passionate.

"We are here to make you feel good"
"We believe happiness can be found in the smallest of things"

Innovative
ways to surprise people

Authentic
asian rituals and wisdoms

Personal
connections with people

BRAND VALUES

Meaningful
add meaning to everyday moments

Best in class
style with taste and attention

Accessible
price and points of sale

Asia
Ancient Eastern wisdoms help to enjoy modern daily life

Experience
Stimulation of the human senses, inspired by nature

UNIQUE POSITION

Home & Living
Finding happiness in the smallest of things

Personal well-being
The inner journey and outer beauty are connected

Tradition of giving
Connections with loved ones

Figure 25: Overview of Rituals' brand

CHAPTER CONCLUSION

Brand theory

- A brand DNA measures three core brand dimensions, such as purpose, personality and positioning.

- A brand personality could be determined via the brand personality framework of Aaker (1995) and existing touchpoints analysis.

- A brand positioning entails the functional, emotional and self-expressive benefits together with the product attributes and product category of a brand

- The tone of voice is part of the behavior of a personality in a dialogue. A tone of voice can be interpreted in various ways. This project focuses on the conversational tone of voice, being the vocabulary.

- Contradictions are found in literature according desirable tone of voice. A formal tone is perceived as more polite. However, informal is addressed as more natural and increases the recognition of a listener.

- In a voice interaction, the actual voice transfers a brand personality to its listeners. It makes the designed character come to live.

- Three options are possible to integrate a voice in the system. A voice can be partly or completely be synthesized by a computer. A third option is to use fixed voice recordings.

- Important criteria in selecting a voice are: age, gender, the goal of the service.

- Variations which can be applied in a script before the recording of a voice, emotions, pacing, level of energy, and tempo variation.

Rituals' brand

Based on the total brand analysis, a concluded brand overview is shaped, see figure 25. The overview shows the core brand belief on top; We believe to make you feel good. Happiness can be found in the smallest of things. Rituals position itself with the focus on well-being of people and their state of mind instead of being another beauty brand selling just product. Moreover, the model illustrates its key values, unique attributes and customer benefits.

Rituals aims to offer customers high-end products in a wide range of business. Their portfolio exists of cosmetics products, home products, body care products and even clothing and food products. All linked to a specific traditional custom inspired by Asian wisdoms and philosophies, defined as a 'ritual'.

Rituals' verbal identity has a few key pillars to focus on. Reading about Rituals should be a relaxing experience in itself. When speaking , Rituals wants to connect with people on a personal level. They use a warm and gentle tone that creates a mood of tranquility and peace of mind.

The relation between Rituals and its customers is either focused on the personal intimacy of the customer and its inner mindful journey. However, the connection and love between people is emphasized in the brand as well, by being a gifting brand which enables to have special moments together.

DESIGN TAKE AWAYS

- Rituals' purpose follows from its vision: "We believe that happiness can be found in the smallest of things."

- According the framework of Aaker, the brand personality can be summarized as; Friendly, Imaginative, Honest, Upper-class

- The brand positioning is defined as: Rituals offers best in class home and beauty products that deliver a subtle and unique fragrance experience being a true treat to care for the mind and body in order to feel inspired and confident. This is meant for everyone who want to care for themselves in a luxury way.

- Their competitive edge is defined by Ancient Asian rituals, which form the inspiration for their product portfolio. Next to that, their focus on stimulation of the senses creates an unique positioning in the market.

- To determine Rituals' tone of voice, the verbal identity is analyzed and is captured in four key words, personal, profound, gentle and passionate.

- Brand values to incorporate in the personality design are Intimacy, connection, discovery, self-awareness.

CUSTOMER

In order to design a desirable user-experience, the current customers of Rituals are analyzed. First is understood what a relation between brand and customer entails. Second, user research techniques are applied to get a complete understanding of the customer. Subsequently, the entire purchase journey is outlined and opportunity areas are found for this project.

- discover

4

CUSTOMER RELATIONSHIP

As stated in their brand mission, Rituals would like to build a long-term relationship with customers Current literature is reviewed to clarify what a relationship between brand and consumer entails.

RELATIONSHIP THEORY

Relations are continuous processes which are constantly influenced by the behavior and perception of both ones involved. Nowadays companies are searching for ways to create and sustain certain relations between their brand and customers to measure and increase the level of connection between them (Grewal et al.,2017).

Like person-to-person relation, a relationship has qualified by three components, as defined by Hendrick and Hendrick (2000). Interdependence contains the mutual exchange between interdependent partners in a relationship. Relationships are built up by multiple actions depending on its environmental context, described in its second, temporary character. These stages evolve over time and change the type of relationship. And as third, commitment is reached by equivalent value to both partners of the relation. The last component involves the desire to proceed with the relationship and therefore is seen as equivalent to customer engagement.

Figure 26: Three relationship components

BRAND - CONSUMER RELATION

Building a stronger relationship with customers is an objective of each retail firm intending to grow. In fact, it embraces the goal to become more important for customers than a competitor is. However, the interaction in a customer-brand relationship is driven by the firm and is often merely measured by the exchange of products and services. These are stated as rational factors (Capgemini, 2017). Multiple studies argue that emotions and commitment have a higher impact on a relation. According to Colin Shaw, a customer experience expert, 'emotional attachment form the reason customers return, not just rational ones.'

Emotional engagement
Emotional drivers are also more likely to create stable and long-lasting bonds between consumers and brand (Amine, 1998). Verhoef et al. (2010) stated: Customer engagement behaviors go beyond transactions and may be specifically defined as a customer's behavioral manifestations that have a brand or firm focus, resulting from motivational drivers.
This project focuses on the emotional aspects of engagement. The emphasis has been placed on understanding consumers' emotions - their needs and desires - to be meaningful and relevant - making sense at the right moments. The creation of a lasting affiliation is the effect of touching upon the meaningful experience, engaging the proper relevance and delivering higher-value.

To reach this goal, an organization should start understanding it from a customer perspective. To accomplish a better understanding, the focus should be on individuals and their full journey of interacting with the brand - without necessarily purchasing or planning on purchasing it. (Vivek et al. 2014)

CUSTOMER EXPERIENCE

It is commonly known that customers seek experiences instead of just abstract goods. Pine and Gilmore (1998) define an experience as the distinct of products and services where individual customers will be personal engaged in a memorable moment. They further state the importance of strong customer experiences within a society of continuously competing brands. To introduce a theoretical perspective on the term customer experience; Meyer & Schwager (2007) described it as: "any internal and subjective response customer could have to any direct or indirect contact with a company". Although each single contact could evoke a singular experience moment, the overall customer experience which a company is responsible for is formed across all moments of contact through several channels (Sousa & Voss, 2006).

Touchpoints
These moments of contact could happen in multiple phases and are stated as touchpoints. Touchpoints can be seen as individual contacts between the firm and the customer at distinct points during the pre-purchase, purchase and post-purchase. These contacts can represents in various forms. This is either verbal such as advertising and contact with a store employee as non verbal, such as product use and scents present in the store. All these touchpoints evokes cognitive, sensorial, affective relational and behavioral responses at customers. (Homburg et al. 2017)

Figure 27: Touchpoints between consumer and brand

Omni-channel
Multi-media and channel fragmentation create new opportunities as well as complex challenges in customer experiences. Physical and virtual environments are rapidly converging in the retail industry and the need to provide a relevant experience for each individual customer is becoming crucial for businesses. In facilitating this, omni-channel management has become an essential approach (Verhoef, 2015) to shape and deliver a positive customer experiences designed from multiple business functions.

- Relationships are constantly influenced by the behavior and perceptions of both partners involved.
- Emotional engagement is key to create a lasting relationship between brand and customer
- Rituals should understand the emotions of customers to tap in their needs and desires in a relevant way sustain the affiliation and commitment over the longterm
- Omni-channel management is essential in an organization to design an experience formed across all moments of contact through several channels.

CUSTOMER ANALYSIS

Customers are interacting with a brand to achieve a certain goal. If a touchpoint does not help them achieve a goal, solve a problem, or provide a moment of delight, it can become an unused gimmick. Therefore, an extensive customer analysis is held to gain a deeper understanding of the proposed user.

CUSTOMER SEGMENTATION

Based on the insights of previous section, the brand as well as the experience throughout multiple touchpoints need to be understood from a customer perspective. A triangular customer analysis is used to capture insights among various customer inputs. Via non-participant observations, quick contextual interviews and a questionnaire several insights are found about the brand perception, experience and the interaction between brand and consumer. During a week working in store, consumers are observed during their shopping behavior and contact with Rituals' employees. How do they act and communicate in order to achieve their goal. The separate touchpoints of the journey are indicated. In total 20 store visitors are interviewed about their brand motivations and brand store experience together with a channel evaluation. Visitors are asked about how they feel and which emotions they encounter in relation to Rituals. To gain a broader picture of the personality image of Rituals among customers together with the experience different channels, a questionnaire was filled in by 41 current Rituals customers.

The methods are described in more detail in appendix A. Based on the results, a nine fold segmentation of the most representative purchase types are created. Important to note, that a purchase behavior is goal dependent, a individual consumer could be multiple purchase types at different situations. One extra group is defined as 'the receiver'. This group of people is not buying the product itself but receives it as gift.

Figure 28: Segmentation of consumer types

THE FAMILY   THE EXPLORER   THE FAN   THE RECEIVER

THE COUPLE   THE RESERVED ONE   THE FAST SHOPPER

GROUP OF FRIENDS   THE TOURIST

"Sometimes I feel like a psychologist, people want to share their full personal stories."

Figure 29: Plot of consumer segments

The characteristics per purchase type are used to plot all the types in a matrix with the result of three major consumer groups which can be described with overlapping desires and needs.

The main differences can be attributed to the separation in hedonic and utilitarian values.
Group 1, framed as 'experience seekers' are looking for a satisfying experience that inspires, create joy and pleasure. This is in line with hedonic consumption (Dhar, Wertenbroch, 2000).
Group 2, the 'functional shoppers' enter the shop out of necessity - utilitarian consumption is described as this. These two purchase types need a vastly different approach in terms of marketing and communications. Moreover, different opportunities will rise to tap into their needs and desires.

A third consumer type is discovered during analysis as well. There is a group of people who receive the product and consume it, but are not involved in the purchase process itself. These are often rather new consumers - and this group is called 'receivers'.
The moment of receiving their first gift, is potentially the first moment of connection with the brand as well. According to Scheerder (2018), such a moment could be a very important moment to invest in a user to further engage them with the brand. These moments, when a user is highly accessible and sensitive, are valuable to tap into to plant a seed for the rest of a customer's lifetime.

CONTEXT MAPPING

A limitation of the in-store user research is the focus on the purchase itself. To further explore and get a better understanding about the feelings, motivations and emotions of the customers and their behavior around a purchase, the context mapping method is applied. This method enables to create deep insight in the context of product/service use. (Sleeswijk Visser, 2009) Moreover, people are often not aware of their feelings and reasons to behave in a certain way. This method is applied to generate information about people's experiences in their daily live as well as their interaction with Rituals. With generative techniques, participants are guided to construct and express deeper levels of knowledge about their experiences (Visser et al., 2005). The process of making drawings and collages enables people to access and express their experiences.

Figure 30: Overview of qualitative research methods to generate various levels of knowledge

Figure 31: Examples of creative toolkit booklets of two participants

Method

A creative toolkit is developed with 6 assignments to answer by 10 participants followed by an individual in-depth interview of around 45 minutes. The participants consisted of 7 women and 3 men, representing the gender devision of Rituals customers in generally. They were selected on the criteria that they had complete a purchase recently.

The assignments were focused on the total purchase journey including the phases around the actual purchase. Next to that, the perceived personality as well as conversation aspects were elements which need to be studied deeper.

Insights

After analysis of the completed booklets and interviews by means of statement cards, key insights are found according to six clustered topics.

According to the customer research, the Kapferer brand identity prism is filled in. Kapferer's brand identity prism model (2004) is a mechanism to expound the identity of a brand in relation to the consumer. This prism can be found in appendix A.

1 ONLINE CHANNELS
Customers experience a lack of feelings, friendliness, story and emotions in online channels.
Online channels are preferred for doing repeat purchases

" In my online experience there is a lack of emotion, and therefore I experience is actually quite abstract, there are no feelings attached. "

2 PERSONAL ROUTINES
Personal daily routines happen at two moments of the day, morning and evening.
Morning often has fixed routine steps, highly personal
Evening is just before bedtime, relaxing and making the mind empty

" There is no story told, but I read just text. That is what I am missing online. "

3 KNOWLEDGE
Consumer would like to learn more about the environmental responsibility of Rituals and knowledge about the Asian Rituals.

4 PERSONAL MEANING
The products vary in meaning per customer. Major difference between men and women. Each person creates their own personal meaning around the brand or a singular product.

" The idea to gain moments of inner peace with cosmetica products is not working with me. To be frank, I just consider it to be soap. "

" I truly appreciate the layered structure of the brand. It touches deeply on feelings and senses. There are many layers in how to perceive these various layers as customer. "

5 BRAND EXPERIENCE
Customers feel they enter another world in the physical stores
Focus and attention is throughout the purchase at the customer rather than the products

6 SENSES STIMULATION
Combination of seeing and listening are energizing. This is experienced often in nature.

" You become part of another world when the store assistant takes you along, part of the world of Rituals. "

Figure 32: Key customer insights divided in six topic

- Consumers are segmented in nine different types based on the individual needs, and purchase behavior. Eight types are purchasers, which can be grouped in 'experience seekers' and 'functional shoppers'.
- A purchase behavior is goal dependent, a individual consumer could be multiple purchase types at different situations.
- The key insights conducted from customer research are categorized in six topics. These are specified at this page.

OPPORTUNITY AREAS

Based on previous analysis, three different moments in the customer journey delineate as opportunities for innovation. In addition, these moments create a need for different voice-interaction services with different purposes. Each area is found based on the customer segment groups with each a different primary need that could be answered with a potential new service. These needs are translated into area goals, defined by key elements, visible in the overview below. For each area, concrete business values are ascribed. These values help to compare the areas and choose whether the direction is fruitful and valuable to decide upon.

Inspiration

This opportunity area takes place in the pre-purchase phase of the customer journey. Based on the customer research a gap was found in relevant inspiration and knowledge about the brand philosophy. This is the ideal moment to trigger current and new customers and attract them to the brand. In this stage 'discovery,' 'personal moment' and 'surprising' are key pillars to design for, based on customer needs identified. Business value can be gained by reaching a new group of customers who are not active online. By delivering value to them, they be in contact with digital touchpoints and experience the brand via these channels as well. Concrete data of customer behavior before the actual purchase can be collected.

Guidance and Selling

During the purchase the customer can be served with extra help in guidance and advice. Main pillars to focus on, which came out of the customer research are 'selling service', 'personal support' and 'efficiency'. As Rituals already has a selling service via an online chat, this would be the voice extension of it. There is no need to create new content. As the main goal of users is to do a purchase, direct revenue can be gained out of this opportunity area.

Product Experience

As third area, a product experience is found. This area is only applicable for customers who already bought a product. The experience of the product at home is reinforced by providing an extra service around it. Therefore, 'experience', 'story telling' and ' informative' are described as pillars to cover this area. The service can give deeper meaning to a product, and make the brand touchpoints at home of being in contact with the product an experience. There is an opportunity to collect new kind of data during this journey phase.

Figure 33: Overview of the three opportunity areas

In order to decide on a design direction, the following criteria are considered.

Trust

Trust should be gained in the technology as well as in the brand itself. Since the technology is still in its early adoption phase, building on trust is essential. Moreover, developing brand trust is especially crucial when interacting with consumers who are unfamiliar with the brand because these consumers usually have little upon which they can base their expectations of the brand's trustworthiness (Sparks & Areni, 2002)

Engagement

In order to build on emotional engagement, the service will be designed around emotional values. Therefor the needs and desires found in the customer analysis are tried to be answered rather than to make an actual purchase happen via this new communication channel.

Customer engagement funnel

McClure (2007) developed a model with five metrics to describe the behavior of customers in the situation of a new product, service or feature. To start making revenue with a new product the first four stages need to be addressed. Each transition towards to next step represents an increase in customer engagement according to McClure. The first three stages are of high importance to build a strategy, as it determines whether an innovation could be successful or not.

First during *acquisition*, customers need to come in touch with the new service. It creates challenges such as: 'How will they come aware?', and 'What will the trigger be to get them at the right place or channel?' The second metric is described as *activation*. Although customers awareness makes that the potential users may know about it, is does not mean they will actually use it. *Retention*, the third metric, refers to repetition in use. Though first use could be out of curiosity, to determine success, the customers need to come back and use it repeatedly.

		HOW can we get customers to our new service?
1	ACQUISITION	
2	ACTIVATION	**HOW** can we get them to use it?
3	RETENTION	**HOW** can we get them to use it again and again?
4	REFERRAL	**HOW** can we get them to tell their friends, family, collegues about it?
5	REVENUE	**HOW** can we get them to pay us in the end?

CREATIVE SESSION

To decide upon the users actions and relevance, a creative session was held with employees from Rituals to explore the opportunity areas and compare different perspectives of the business.

The input used for this session was customer analysis, insights from the market and technology (chapter 2 and appendix A) and the brand analysis (chapter 3).

This session was held according The Lean-UX Canvas, developed as a step-to-step guide to product discovery. An explanation of the canvas can be found in appendix B.

Both areas 'to inspire' and 'to experience' have quite some overlap with the main difference being the moment of on-boarding. After the purchase, it could be integrated in a current touchpoint which reaches current customers in the current brand experience. Before the purchase, a new target group can be touched upon to create brand awareness. The challenge here is to get new customers to the service in the first place. The best brand fit and biggest target audience can be reached with a service for inspiration and storytelling.

Other ideas which were found in the session and worth mentioning are listed below.

1. Gift add-on. Option to record a personalized message and present it together with the gift.

2. An information channel with help how to use, which ingredients are in and fun facts about products.

3. Service to set the mood, while using the product Play specific background music or request a story around the gift a user received or product bought.

DESIGN DIRECTION

"A simple and short inspirational conversation to experience a personal mindful moment and disconnect from the world resulting in a comfortable and positive feeling."

This design direction is created as results of insights found in the analysis of previous chapters. The innovation process towards a conversational experience for Rituals will procedure within this design area. As the experience will be designed from the perspective of an user, the direction is formulated from this point of view.

CHAPTER CONCLUSION

- Relationships are constantly influenced by the behavior and perceptions of both partners involved.

- Emotional engagement is key to create a lasting relationship between brand and customer

- Rituals should understand the emotions of customers to tap in their needs and desires in a relevant way sustain the affiliation and commitment over the longterm

- Omni-channel management is essential in an organization to design an experience across all moments of contact through several channels, both digital and physical.

- Customers are observed and interviewed during their purchase experience in-store to understand the experience throughout multiple touchpoints from a customer perspective.

- Consumer types can be formed based on their behavior and specific needs during the purchase. A purchase behavior is goal dependent and therefore flexible. An individual consumer could be multiple purchase types at different situations.

- A context mapping method is used to gain deep customer insights in the context of product/service use.

- Based on customer type, opportunity areas are formed to define which specific needs and when they can be meet with a voice-interaction innovation
1. Inspiration & storytelling
2 Selling and Guidance
3. Product experience .

- In the first area, Inspiration & Storytelling, key pillars are formed by 'discovery,' 'personal moment' and 'surprising'

- The second are,a Selling and Guidance is driven by 'selling service', 'personal support' and 'efficiency'

- In the third area, Product Experience, 'experience', 'story telling' and ' informative' form most important aspects.

- The customer engagement funnel describes five stages to design for based on the behavior of customers in the situation of a new product, service or feature. The five stages are acquisition, activation, retention, referral and revenue. Each transition towards to next step represents an increase in customer engagement

- To meet the first three stages of the engagement funnel, the second opportunity area is decided as not suitable.

- Trust and emotional engagement are considered as important criteria. Since the technology is in its early adoption phase, It is essential to build trust in the technology as well as in the brand using the technology. Furthermore, to build on emotional engagement, the service will be designed around emotional values.

DESIGN TAKE AWAYS

- The in-store customers are segmented in 8 types. A ninth type is formed by a consumer who is not buying the product itself.

- The consumer segmentations can be sorted in three groups with overlapping needs and desires.

- 1. Experience seekers
2. Functional shoppers
3. The receivers.

Customer insights

- During the brand experience in store, customers feel they enter a new world, where they escape from daily obligations for a while.

- Personal daily routines happen at two moments in the day, morning and evening.

- Morning often has fixed routine steps, highly personal

- Evening is just before bedtime, relaxing and making the mind empty

- Customers experience a lack of feelings, friendliness, story and emotions in online channels.

- Consumer would like to learn more about the environmental responsibility of Rituals and knowledge about the Asian Rituals.

- To let customers connect better with digital channels. Two opportunities are found. 1. Integration of key values such as feelings, friendliness, story, emotions. 2. The integration of environmental and Eastern knowledge Customers desire to learn more about the these subjects

Design Direction

A design direction is conducted to foster the process towards a suitable design solution. The direction is formulated from the perspective of an user.

"A simple and short inspirational conversation to experience a personal mindful moment resulting in a comfortable and positive feeling."

"A well defined Voice UI is essentially a personified extension of your brand that services us the most 'intuitive', and very important, most 'interactive' touchpoint"

- Sophie Kleber (2018)

PERSONIFICATION

A conversational interface forms the context in which a brand will behave in the voice interaction. Grounded in conversation logic, the user interface discussed in previous chapter is not specified for Rituals yet. This chapter explores what the personification of an voice interaction encompasses. Insights are used to shape a voice character for Rituals and clear design steps to get there.

- define

5

PERSONALITY

Based on the insights conducted in previous chapters, a voice personality is shaped for Rituals. Customer input, as well as reference personalities are used to set up a voice character presented in a persona.

PERSONALITY ANALYSIS

Rituals' personality image is determined. This image represent how customers perceive the brand personality. These insights are gathered during the customer analysis in context mapping, described in chapter 4.

- The perceived brand personality differs as a result of the gender of customers - identifying themselves differently with the brand. Currently there is not one face of Rituals, which provides the desired option for personal interpretation.

- Users associate the brand personality with honest and true, highly emphasizing the personal attention towards the individual.

- Curiosity to get to know the individual to form a critical and true advice.

- Optimistic, approaching the positive well-being of people, feeling comfortable.

- Peaceful is related to the service and feeling customers receive while interacting in store. The person is described as authoritarian and spiritual. The cultural stories are associated with intelligence.

GENDER

Although the personal preference in terms of gender differs between men and women, for the scope of this project, a female personality is chosen as the focus. Multiple studies have shown that female voices are perceived to be warmer and less threatening, potentially due to the simple evolutionary fact that human brains are tuned to a mother's tones (Mitchell et al, 2011).

FAMOUS PERSONALITIES

To gain clear personality references to empathize with, three celebrities who have specific characteristics related to the brand personality description found in chapter 3 are selected.

These personalities are each perceived to be powerful and authentic. Each slightly different, which is important to create a unique combination to represent the outlines of Rituals' virtual character.

The most important key message to convey via the character representing the brand personality is: 'We are here to make you feel good.'

The final personality profile is discussed and evaluated with the creative director of Rituals.

MAYA ANGELOU
Loving but tough and honest. Wise personality, inspiring.

OPRAH WINFREY
Empowering but sincerely interested. Leading personality, compassionate and funny.

ANGELINA JOLIE
Glamorous but open. Intelligent and explorative.

Figure 35: Well-known women functioning as role models

Traits
The traits are defined according the brand personality described in chapter 3, the perceived personality by customers, famous personality associations and the creative director review who is responsible for most brand exposures.

Motivations
The motivations describe what is most important. It is a personal vision of the character, forming the overall direction of the character's actions. In this case, it derives from the brands purpose and the decided design direction.

Feelings
The feelings describe in short the emotional spirit and the emotional expression. Because personified emotions, as a state of mind are out of scope of this project, this will not be specified in depth.

.Name
The name should fit the brand and its criteria. Yin can be used worldwide and is short and easy to remember. The meaning could be explained Yin is part of the Chinese concepts Yin and Yang which represent balance in activity and peace.

Role
Role of the character in interaction is defined by the partner role of the brand willing to take in the relationship with an user. This role is formulated as its key goal it aims to achieve as virtual character. In this case input is gained from relation characteristics together with the core brand belief.

VOICE ANALYSIS

A human voice is as unique as their fingerprint. Its sounds are defined by multiple dimensions which vary in situations and are highly dependent on our emotions. A voice analysis is conducted to determine some of the dimensions in a voice. As a next step these dimensions are described in a voice format for Rituals. This voice format could be used as a guide to select a most suitable and desirable brand voice.

ANALYSIS

Voices analysis is held to explore the various dimensions within a voice and how these could be related to the desired Rituals' voice. Beforehand, three criteria are defined for the voice of Rituals - these are decided based on the brand analysis (figure 36).

Figure 36: Pre-determined criteria of the voice of Rituals

The aim of this analysis was to find an answer on how these criteria could be defined and clarified in voice dimensions to create a guiding voice format for Rituals when selecting a voice. Based on the analysis, four axes are created on which the voices can be stretched over.

Based on the criteria, 10 voices are selected to listen to, which are separated into two groups.

♦   5 selected celebrity voices.   Famous women who have certain personality traits in common with the defined ones for Rituals.
♦   5 selected voice over actors. According to a description of the key characteristics in the voice, a match is found with the brand requirements

To describe the desired voice dimensions in more detail, a reference is needed which forms dimensions that should be excluded in the brand voice. This is due to the unconscious capability to observe a voice. This analysis was held in the true spirit of discovery; therefore, a larger group of voices is listened to. To compare their dimensions among each other, the same kind of text is spoken aloud by all of them. Resulting in;

♦   25 recorded female voices, announcing the same piece of text.

All voices are rated among the pre-defined criteria. All voices are stretched among the range of each criteria and its opposite. Per range the variations between the voices are defined.

VOICE DIMENSIONS

Two criteria are essential basics to incorporate in a brand voice as they cause a significant difference in how to convey a message.

Empathy
A natural sound does not just require the right voice, but also the right amount of empathy. If this is lacking, the voice sounds flat and turns to a reading tone without intonation.

Native accent
A native English accent is required to increase the natural spoken tone in a voice. In this case is chosen for a British English voice to stimulate the persuasiveness to a British audience.

Figure 37: The voice of Rituals positioned in a voice dimension matrix.

The brand voice of Rituals should be appealing and friendly in the first place. To specify some selection criteria, the following dimensions are

1.MOTHERTONE
This dimension is described as a warm voice with low vibrations which is calm and wise. The low vibrations are forming an undertone associated with a 'deep' voice.
Calm could be identified by the articulation of the words and the breaths taken in between the spoken words. Additionally, calm is associated with the warm element of a mother tone. Wise is a combination of all of these aspects and is closely related with the content which will be spoken.

2.POWERFUL
A second required dimension is powerfulness. To prevent the voice from being perceived to be too serious and boring, a powerful energy is needed. Two aspects which define such leading voice are persuasiveness and enthusiasm.

3. AUTHENTIC
The envisioned brand voice has an authentic sound to ensure the voice is plausible. Moreover, as part of an unique voice identity, the voice should have its own exclusive sound and is recognizable among others.

CHARACTER DESIGN

PERSONA

The brand personality insights form the base to conduct a voice character. In order to deliver a consistent and credible brand message, these two should be in close relation with each other. This profile outlines a formal characterization of the personage, including its traits.

A persona is a design tool which is used to provide a lively description of a person representing a target group. An empathy map is used to outline a person's thoughts and feelings into more depth. It functions as a tool to gain deeper understanding of a person. Those two tools are used as inspiration to develop a template to design a voice character.

The Voice Persona Canvas
The canvas (figure 38) presents a virtual character with a certain personality. To create a common understanding about this character among business employees, a persona is developed to render a personality. It helps employees to empathize with the personage and serves as a template for common understanding

In a voice persona canvas, the interaction aspects are essential elements to build the interface on. The actions of the bot character are related to the user goal and could differ depending on the voice service objective. By determining the relevance of the service in terms of customer value, the actions can be specified to achieve this value. In the colored box at the bottom of the template, these elements can be specified.

The left part forms in intention for a consistent character being in line with Rituals brand identity. Although the core personality remains the same, the tone of voice could slightly be adjusted according the service objective. This element determined ans discussed in chapter 7.

How a character sound is defined by its vocal characteristics and requirements as defined in the past section.

personality

Traits
I AM
Gracious, profound, optimistic, curious, honest and spiritual

Motivation
I BELIEF
"It is important to take care of your mind in a way you take care of your body as well. It allows you to experience the strong power the mind has"

Emotions
I FEEL
"I feel connected to you as individual on a personal level"

Actions
I DO
"I provide exercises to train your mind to be in balance and let you experience the inspiring rituals and philosophies of the Eastern world"

"I want to make you feel good and bring you in natural balance again"

I AM yīn

interaction

Tone of voice
I TALK LIKE
"My tone is enthusiast, informal, intelligent and calming I held a personal approach and show understanding"

"With little nuances, and daily variations I make every conversation appealing"

Voice
I SOUND AS
"My authentic voice sounds warm, deep, but convincing and powerful"

Relevance
USER GOAL
"To enjoy a personal and unique moment while discovering yourself and be surprised by the beauty of life"

Figure 38: Voice Persona Canvas, filled in according the virtual character representing Rituals

- The character represents the brand, but it acts as an individual person, it refers to itself as I. The voice and expression are personable.
- Brand purpose is transformed into the main message of the character.
- Users should still be able to identify themselves with the vocal character. Her personality is not pre-defined too specific.
- This level of abstractness is also visible. 'Yin' is exposed to be a computer, not a real woman. Therefore she is not designed with a realistic human face. Users should not be confused and expect all a real human being could do.

CHAPTER CONCLUSION

Virtual character

- To create a virtual character, a name and a personality has to be specified. If the character represents a person, a gender is specified as well.
- A character personality is a mixture of brand personality, the personality image among customers and comparable personalities of role models.
- The personality is determined by its traits, beliefs and feelings.
- The role a character fulfills is corresponding with its main goal to achieve in its existence. This goal is grounded in the brand purpose.
- To compose a character, including its personality, its interaction behavior and the user actions and goals, a voice persona canvas serves as a design template (figure 38).

Expression

- Customers have personal associations regarding a brand personality.
- Make the personality concrete enough to be uniquely recognizable but apply an abstract level to enable customers

to still identify with the character. The visual expression of a virtual character should designed abstract.

Voice

- To define vocal characteristics that suit the brand personality various criteria found in the brand personality are defined first.
- To select a suitable brand voice, a mix of existing female voices is listened to and are analyzed and compared to determine unique dimensions and its effects
- Both desired dimensions as undesired dimensions could be distracted in this exploratory approach

---

Sub question 1;
How to shape a brand driven voice character?

An upfront well-designed virtual character with a name, traits and goal to achieve are essentials to create a personified voice interaction. Additionally, verbal qualities such as tone of voice and voice dimensions specify the way it interacts. The role of the character being active for a certain user goal, influence its behavior as well. Therefore, this is integrated in the persona. To decide on these components, a voice persona serves a guided overview to designers.

DESIGN TAKE AWAYS

- Yin is created as virtual character for Rituals. Her personality is defined out of the brand personality, the personality image among customers and famous personalities being analyzed as role models.

- Yin represents the brand, but she acts as an individual person, therefore she refers to herself as I. Her voice and expression are both personable.

- Key vocal dimensions found for Rituals are 1. Mothertone, 2. Powerful 3. Authentic.

- As extra requirements, the voice should be from a native British English speaker to increase the natural spoken tone. Additionally, empathy is an essential to put in the voice while recording as it can make a major difference in the credibility of a message spoken.

VOICE PERSONA CANVAS

A voice persona canvas is a designed overview of a brand character's personality. This tool provides structure for consistent applications of the character in the organization as it helps employees to empathize with it.

The voice persona tool sets out among the traits, motivations and emotions. Additionally, the tone of voice and vocabulary used should be decided upon as well. The voice dimensions associated to the character are also taken part of the overview.

Although it is a tool to provide consistency, the user part in is variable. In here, the activities and actions of the brand character could be aligned with the goal of the user.

Limitations

Although this tool offers a template with all the elements to think about , it provides no process structure to determine the elements.
It also does not cover the connections between the elements as they should not cause tension when combining in one character. Therefore, iterating on the character on basis of the prototype tests is a normal process.

The voice persona is used with one specific user goal in mind. However the tool is not used in the context of multiple ones with significant diversities.

CONVERSATIONAL INTERFACE

After defining the goals, purpose of a conversation, and the desired brand representation, the ability to structure an actual conversation is left. The design of an conversational interface starts with its script. The following chapter determines what essential building blocks are in order to construct a conversation with a beginning, middle and end.

- define

6

VOICE INTERFACE

As every digital channel, an interface is created to design a delightful touchpoint with the user. How to interpret an interface in the context of a voice-interaction is defined in this section. Furthermore, to shape such interface, the principles to design conversational structure need to be defined.

VOICE USER INTERFACE

A Voice User Interface (VUI) is what a person interacts with when communicating with a voice application. The VUI is a critical factor in the success of spoken language system, determining whether the user experience will be satisfying or frustrating.

Due to the non persistent messages, designing for a VUI is completely different than designing for screen where information can be showed on a display. A huge difference with a screen interaction is the amount of information and options the users receives at a particular moment in time. Whereas at a display, users have the possibility to review the systems output at their own pace. It becomes very different to show possibilities and overview without being able to use a display. Secondly, the multiple options in a screen interface allow back and forward movement. There are so many possible paths in a website journey, but in voice interaction a backward button isn't possible - except for repeating the previous sentence. Users don't have a menu to go back to, in case they decide they want to follow another path.

The elements of a VUI include prompts, replies, and dialog logic (Cohen et al, 2004). With prompts referring to the system messages - the

actual output. The reply is what comes back via the user. The system only understands words which are integrated in the optional replies beforehand. The action taken by the system throughout the dialogue, is stated as dialog logic. Aside from speech in- and output, there can be nonverbal audio output from the system as well. According to conversation analysis, we can distinguish a number of standard elements in a conversation: a mutual greeting, asking questions, giving replies and making statements.

Transitions

Important in an dialogue when two partners are involved to communicate clearly the difference in when the user can lean back and enjoy the experience or lean forward and focus because a reply is needed. Sacks et al. (1978) introduced three basic conversation transitions (figure 39):

1. The current speaker chooses the next speaker by either asking a question, inviting an opinion, or making a request
2. Another person decides to start talking
3. The current speaker continues talking

Figure 39: Optional transitions between two partners participating in a conversation

Even in real life conversations these transitions are not always clear and can happen at the same time. In addition to these three 'transition' of speaking in a conversation, a fourth component which need attention as well is listening while the other speaks. Hearing forms a fourth component which is imperative to take into account in voice dialogues.

To simplify these actions and make it actionable to design with, labels can be attributed. Each party holding the conversation can either "Hear" "Say" or "Ask". These labels reflect how humans cooperatively communicate and are used in the coding of a dialogue (Beer, 2016). These labels represent functions needed to fulfill a specific action in the conversation, for instance to make a greeting. While mapping a conversation, the functions provide structure in understanding a logic conversation, reviewed from both sides.

While creating a voice interface, each question a user asks should be pre-coded beforehand. In the interest of clarity and simplicity, the "ask" option for users is limited in this stage of technology development. Businesses by lead providing a narrow-focused path to follow for the user.

Structure

The challenge in illustrating conversations is their nonlinearity, considering the possible paths that could be taken. Designers must account for all of the possible paths a conversation can take.

Therefore, a flowchart could offer a suitable solution to create a script. However, if the initial dialogue needs to be designed with a certain consistent user path in mind, appropriate extra elements need to be considered.
Moreover, due to the low barrier of creating quick dialogue prototypes, a great danger is to directly typing out the conversation even before mapping out the dialogue structure and journey of the user. In short, simple and singular conversations form no problem, but when it comes to a consistent repetition of multiple conversation over time and increasingly twisted flow, this turns in a complex challenge. By constructing a dialogue carefully, alternate undesired paths a conversation can take are limited as well.

SAY
& state clearly

ASK
& shift in speaker

HEAR
& snderstand

Figure 40: Labels indicating the key activities during a conversation.

- A conversation can contain three different transitions, the current speaker hands over the turn. The other speaker start reacting themselves. The current speaker continues talking.
- A fourth component is hearing. An unconscious behavioral step for humans but imperative in voice to integrate in the design.
- To simplify the actions to design for in a voice user interface, the labels: 'Say' , 'Ask' and 'Hear' are used.
- Designers must account for all of the possible paths a conversation can take. Therefore a dialogue need to be mapped and construct carefully on forehand.

CONVERSATION MAP

To develop a guided asset to design for voice user interfaces, a Conversation Map is shaped. The map is formed based on experiments and iterations during the design phase of this project. This generalizable format assists in writing conversations by breaking it down in elements It is meant to assist industry wide in designing structured and consistent dialogues over time.

The format is build out of six components, needed to fill in from left to right. Just like a pitch or a story, the opening and closing make a complete whole of the conversation. Recognition of the user takes place in the opening. Not just 'who' is listening, but also the awareness of the current situations well as the past actions, result in recognition.

During the experience, the main part of the conversation takes place. The summary is the moment to present personal benefits and connect with the listener once more. This element leads to a strong closing. The closing defines how people will leave the conversation.

Each component mentioned on top of the map is briefly explained. The stages on the left of the map refer to the moment in the customer journey.

Element
The conversation is split up in four elements, each applicable to a different journey stage.

Goal
The desired goal per journey stage is decided here.

Action
The conversation actions are the tasks that need to be done in order to achieve the goal. Actions could be spoken words or audio elements

Script
In the script the actions are linked to the text being said in the conversation. In order to make the action happen, what should be said

Function
Functions categorize the scripted text. Each function is applied with a label, to provide clarity in the back-end development of the conversation. It could be used as a 'check' that each optional situation is covered. Although, the map is designed from the perspective of Rituals, with the label 'Hear' the replies given by the user are incorporated as well.

Figure 41: Conversation map, filled in with some examples

IN PRACTICE

If a conversation map is used by a brand, it is linked to a branded voice identity to create a brand specific conversation flow. The following section will explain what needs to be decided to create an unique conversation flow.

Of all components, four of them should be filled in according to the brand. The journey stages and conversation elements are set as constants, indifferent of Rituals.

Based on the service objectives, a specific goal is set per element. This goal specifies the content of each element. The link with Rituals is found in the user value each goal contributes to. The goals explain the relevance of each conversation element. Together, the goals form the overall journey in line with the service content.

The action component points out more details. Actions are dependent on the service objective, and sound identity. The key actions of the conversational path, are linked to the service objectives as together they tell the story from begin till end. Actions could be presented in the form of spoken text, a sound element or a mixture.

In the next component, the script, the actual conversation is typed out. In the script, there needs to be decided upon the sentence structure and choice of words guided by the tone of voice and vocabulary of Rituals. Each part of the script is linked to an action.

Each scripted sentence will be added to a function label. The proportion in terms of spoken prompts, questions and moments of listening is decided in the service content. This means that the amount of questions, and the ratio between speaking and listening is defined at this point. It could be either the brand or the user who steers the directions of the conversation.

CONVERSATION COMPONENT — RITUALS SPECIFIC

GOAL — User value

ACTIONS — Story told / Sound elements

SCRIPT — Unique use of vocabulary / Sequence of words and sentences

FUNCTION — Service form

Figure 42: Overview of specific links between conversation components and brand specific aspects

CHAPTER CONCLUSION

· A Voice User Interface (VUI) is what a person interacts with when communicating with a voice application.

· A conversation can contain three different transitions, the current speaker hands over the turn. The other speaker start reacting themselves. The current speaker continues talking.

· A fourth component is hearing. An unconscious behavioral step for humans but imperative in voice to integrate in the design.

· To simplify the actions to design for in a voice user interface, the labels: 'Say', 'Ask' and 'Hear' are used.

· Designers must account for all of the possible paths a conversation can take. Therefore, a dialogue need to be mapped and construct carefully on forehand.

Conversation Map
A conversation is built of four elements, defining each a moment. To construct an interface in a voice interaction context, these elements can be mapped out. A Conversation Map (CM) offers is a guided asset to design a structured conversation. By means of a CM, these elements are placed alongside customer journey stages. From each element and the stage they are in, separate goals are formed and listen on the map.

Limitations
The conversation map is created in basis of a narrow focused conversation where limited questions are asked. The labels are added to one conversation flow. If multiple options are given in the conversation by the machine, the script need to be designed for each of these distributions. Therefore, the template has no fixed boundaries and could be expanded horizontally. In this case the function component will not be linear anymore. Further research should investigate the usability and flexibility of the tool when more complex user paths are incorporated.

The inclusion of coding conditions, additional algorithms and content systems required to make a conversation possible should eventually be integrated too. In this way it could foster the collaboration between designers and developers even better. An effective design tool should be flexible enough to increase in its fidelity of information as teams approach higher conversational functionality.

If more complex conversation paths ask for extra crucial details to document in the conversational structure, the map can be expanded in horizontal direction and more components could be added.

Sub question 2;
How to design for a voice user interface?

A voice user interface is determined by its non-visual appearance. While designing it, the user journey should be mapped out to construct a interconnected story throughout the conversation. The conversation map offers a template to guide designers in this process. A subdivision of four conversation elements over five journey stages is made to deliver consistency in multiple conversations. The other four components in the map need to be filled in according each conversation.

CONVERSATION DESIGN

Conversation design is a design language based on human conversation. It is the creation of a conversational experience that considers both the user's needs and the technological constraints. This chapter sets out to various imperative elements forming a branded conversational interaction, combining the character and its context frame, defined in previous chapters.

- develop

7

DESIGN BRIEF

The design brief represents a concept proposal. In previous chapters, diverse elements of a branded conversational experience are explored. Based on insights gathered, the objectives, together with its design goal and requirements are formulated.

Business objectives

- Spark customers with innovation.
- Embrace a new technology, explore opportunities to test, learn and develop with it .
- Be present at a new interaction medium, to expand brand presence in immature markets.

Targetgroup

The targetgroup is represented by urban youngsters, living in a city. They are aware of the existence and functions of voice technology Next to that, they are open for new technologies and innovation and want to discover new experiences. Their life fully planned with a full-time job.

Timeline

The envisioned timeline for this service would be within half a year. The concept is the first step in exploring more innovation opportunities regarding voice technology. (An elaborated future plan is presented in chapter 9. Implementation)

Design goal

The design of the conversational experience should represent a comfortable, mindful experience, which will help to relax.

Design requirements

- The experience is available via a service represented at the Google Home and Amazon Echo devices.
- The experience should add to the lack of friendliness, feelings, emotions and storytelling , perceived in digital channels
- The experience should fit the brand positioning formulated in chapter 3
- The experience should be uniquely recognizable as Rituals and fit with the brand scope
- Focus on hedonic user values. Goal of conversation is to have an experience that inspires, create joy and pleasure.
- Rituals will be in the lead during the conversation, this means no questions can be asked by users.
- The questions provided by Rituals are limited and narrow-focussed.

DESIGN INTERVENTION 1

DESIGN CHALLENGE

According to lack of knowledge regarding a suitable tone of voice, the following challenge is formulated.

> WHAT STYLE OF COMMUNICATION (TONE OF VOICE) SHOULD BE APPLIED FOR RITUALS?

Based on the design direction and designbrief , a first design intervention is created in a prototype in order to test it with users.

> **'MINDFUL MOMENT'**

This service enables users to achieve one specific goal, experiencing a mindful moment guided by a conversation. This is done via a short exercise to relax your mind ór your body. While relaxing the mind the conversation provides a reflection moment. The other exercise guide the user in doing a body scan to become aware of the energy in various body parts.

Experiment

Two communication styles were applied in two prototyped dialogues, spoken by a voice speaker. The service content of the dialogues is based on the concept idea. The difference in communication style is as follows:
Dialogue A = Informal/Colloquial; Dialogue B = Formal/professional

The two dialogues are tested among 18 participants. These participants are Rituals employees as they master the brand.

Assumptions

It is assumed that dialogue A, containing the filler words and colloquial tone, increases the level of a human-like character, which will fit the brand Rituals in terms of a friendly and natural perception.

DIALOGUE A

OPENING

Time expectation

> [rate=slow] *Hi there,* [/rate] [break=2s]
> *Welcome to the world of Rituals! This is an experience to slow down for a moment.*
> [break =2s] *I guess, you will have a busy day?*
> [break=1s] *But this will only take about,* [break=1s]
> *hmm* [break=1s] *3 minutes.*

MINDFUL EXPERIENCE

Introduce options

> *Before we continue, I want to know your goal for today. Would you like to calm down your mind or relax your body?*
>
> **"Relax my body"**
>
> *I will guide you to relax your body.*
> *To start it is essential to sit in a comfortable position, and to close your eyes. Once you are ready, say yes.*

ENGAGE + CLOSING

Trigger curiosity
Personal approach

> *I hope you enjoyed this first exercise* [pitch=+30%]
> *with me!* [/pitch] [break=2s] *Well, I did definitely.*
> [break=1s]
> *I believe,* [break=1s] *that together we can train your mind to find more balance. Isn't that great, right? We just need to repeat these moments more often.* [break=1s] *So the next time, I will surprise you with something new. Thus [Name],*
> [break=1s] *will you be back tomorrow?*
>
> **"No"**
>
> *Hmm really? That is a pity to hear. Actually, what if I say to you that I have a nice surprise for you.* [break=1s] *So, well, I hope you will change your relaxed mind.* [break=1s]
> *Okay, but for now, have a very lovely day [Name]! See you!*

DIALOGUE B

OPENING

Time expectation

> *Good afternoon. This is a service from Rituals. You are about to start a short exercise to slow down. This will take you approximately 3 minutes.*

MINDFUL EXPERIENCE

Introduce options

> *Well, let's start then!* [break=2s] *I have two options. Tell me, do you want to calm down* [rate=slow] *your mind* [/rate] *or relax* [rate=slow] *your body?* [/rate]
>
> **"Relax my body"**
>
> *Okay,* [break=3s] *let me help you to relax your body.* [rate=slow] *Hm, so first, make yourself comfortable. So make sure you are in a comfortable position and close your eyes. Take a deep breath and become present in this moment.*[/rate] [break=2s] *When you are ready,* [break=1s] *say 'yes'.*

ENGAGE + CLOSING

> *I hope this exercise has helped in making you feel better.* [break time=1s]
> *If you train your mind more often, you can improve your ability to control your balance.* [break time=1s]
> *The subsequent exercises will be different to introduce you to different techniques, to help slow down* [break time=1s]
>
> *Do you want to plan further exercises over the coming week,* [break time=1s] *to experience the difference and learn more?*

Suggest planning

> **"No thanks"**
>
> *Okay, that is fine. Should you change your mind, you can let me know. I wish you a nice day, take care. Good bye [Name]*

Figure 43: Overview of designed elements of dialogue A & B

DESIGN

There are multiple variations made between the dialogues. Key actions are highlighted in color next to the dialogues.

Overall, dialogue A uses the name of the user throughout the dialogue more often. In dialogue B this name is used once at the final greeting.
Dialogue A and is making use of filler words like Hm, So, Well, Okay, Right. Dialogue A has more breaks integrated between sentences. This is shown with the [break] sign. Other signs used are [rate], used for slowing down of speed up the rate of the speech. The sign [pitch] will higher the voice as well as increase the pacing of the speech.

The opening
In the opening a variation is made in the greeting, the service introduction and the amount of text said around it.

Mindful experience
Introducing and phrasing the question in this section is done differently. The reaction on the user's answer is much more elaborate in dialogue A compared to that of dialogue B.

Engage and closing
In the last part of the dialogue, some different elements are used to test the influence. Dialogue A is using a question stating a surprising follow-up to trigger the user to come back to next day. In contrast to that, Dialogue B suggest to schedule follow-up exercises already.

HUMAN TALK

A way to start identifying specific words and sentence structure is to examine real talk. In order to write a natural conversation with a brand fit, observations of in-store conversations between employees and store-visitors are analyzed to get an improved sense of the conversation flow. Attention is put to the way people naturally ask questions and provide answers.

WRITE TO SPEAK

Writing for the ear is completely different than writing for the eye. A way to test if written text sounds the way its meant in a conversation, is to speak it out loud in a role play. However, in this project the text is immediately prototyped to listen and talk to the computer voice multiple times in order to make adjustments. This is done until the desired outcome is created, which sounds natural and appealing.

SSML TAGS

To increase the natural pronunciation of sentences, and increase the calmness, SSML tags can be used. The so called 'Speech Synthesis Markup Language' tags provide a way to mark up text to generate synthetic speech. SSML tags are used in writing dialogue on the back-end. These code tags are meant to create breaks, emphasis, rate of speech, pitch of speeds etc. In de design examples some are of these are shown to illustrate how they add to the difference between dialogue A and B.

OUTCOMES

Disfluencies
Words as Okay, So, Well, increased the natural feeling in the dialogue. The context and intonation of 'Hm' and 'uh' is very important. A low intonation and wrong context of these words resulted in a doubtful tone.
If the word is followed by a positive word, as well as a positive intonation this creates a natural feeling. F.E. *"Hm wonderful! .."* as start of a reply given by the system. In the middle of the sentence was it perceived as doubtful.

Formal tone
Formal wording is perceived as more serious and to the point. The conversation was clear and specific, due to the faster pace and solid sentences.

Informal tone
The Informal conversation was perceived as more Friendly, Natural, Personal, Enjoyable and Sincere. The small nuances and reactions with a personal approach were perceived as more inspiring and surprising.

"The small nuances and details make it more 'human' - since 'enjoy the little things' is in Rituals' brand identity."

- Test participant

Expectations
Expectations should clearly be state. Articulation of words spoken by participants is important. This should be in all times loud and clearly, otherwise the speech will not be recognized.

User goal
To become mindful, the service was experienced as rather short, if users expect something more like meditation. Some participants stated the short time span as rushed and not deep enough. Others mentioned the short timespan as an argument to repeat it and easily fit in their day schedule.

On one hand, mindfulness is associated with listening and turning into yourself in terms of thinking instead of interaction. On the other hand, via a voice interaction the user could be guided better and is more pushed to follow the steps.

The service objective should be frames as 'Little relax moment', 'Taking a break' 'Short moment to disconnect' instead of a mindful moment.

Surprises
At the end of the conversation, users were asked to come back by announcing 'an upcoming surprise'. This way of phrasing the mysterious content of a next use, triggered the curiosity and made users eager to return. However , the service was just tested on its singular use. The final conversational service should be used multiple times. This raises the question, How to design the vocabulary for frequent use? The next design intervention presented in this report, will touch upon this question.

Audio
To create a clear and powerful opening as well as ending of the service, a piece of audio is played. However this audio element was too limited to create brand recognition throughout the conversation.

The 'silent' moments during the exercises, are perfect moments to fill up with sound elements as well. Moreover, this is a cue that no talking is expected from the user. The type of sound should be corresponding with the brand as well as the exercise. Ideally it should encourage the exercise.

Short sound cues at the end of every sentence, delay the conversation because capturing the users answer can not start directly.

The next section will elucidate this topic further. Furthermore, the Rituals' unique 'touch' was still a bit missing. Although the various elements did fit the brand, the experience was not directly identified as Rituals. The next intervention continue on this challenge .

After the test, the outcomes are integrated in an iteration and an improved 'mindful moment' dialogue is created.

LISTEN

1. MM
└ Mindful Moment

INTERACTION LEARNINGS

Confirmation
Repetition helps to avoid misunderstanding in answering questions. This means that when providing an answer, this answer is repeated first before the conversation continues.

Emphasis
Extra emphasis on words, can evoke a reaction too quick, by, for example, influencing the perception as an ending or question. Moreover, it influences what the listener pays attention to.

Breaks
Pauses between sentences are needed to create illusion of human-like speech. It also makes a spoken text better to follow. However, it is essential to keep a natural pace. Pauses that are too long evoke unclarity in the moment of reply.

Spoken turn
Clear questions should be defined at the end of a sentence to signify when the user's turn should be taken.

Answering
Participants tend to react with full sentences as follows: "My name is [..]', 'That is correct, yes.' Instead of using one-worded answers.

Capture name
Capturing the name resulted in a lot of mistakes which caused frustrations among users. A check question is relevant to be more personal and avoid misunderstanding. Repeating the name throughout the dialogue resulted in an increased feeling of connection.

Phrasing questions
If a question is announced, it helps to state the options first. This makes a user prepared and putting its attention to the question.

SOUND IDENTITY

As result of intervention 1, the experience was lacking its unique brand recognition. This section explores the added value of audio and sound use in a voice-interaction.

A powerful element in terms of emotional recognition are sounds. Research has proven a strong connection between sounds, human emotions and their memory. (Jäncke, 2008) Sound can make the experiences richer, as it intensify emotions and moods.

PODCASTS

Podcasts are an increasing trend in communication media, in the US in particular the number of listeners is growing fast (Statista, 2019). Podcasts form a great example of an audio user interface where an own identity is very important. Sound design creates the perfect cohesion of jingles, music beds, ambient sounds and audio branding.

Audio in podcasts is used to communicate hints, introducing headlines, and give overall structure by communicating the progress. Moreover, a recognizable audio logo is used at the start and in the end, like a 'show' is about to begin. In many news podcasts, sound cues are used to address the importance of news parts. These elements are sonically consistent to provide a cohesive experience for the listener.

It is required for brands, operating in voice interaction, to create their own sound language as well as they do with a verbal one on screen.

Audio is used in podcast branding to make brand communications instantly recognized and identifiable as unique.

The foundation to design and integrate brand related sounds is a sound identity. It forms the auditory dimension of a brand's identity. This auditory dimension is therefore quickly overlooked in strategic brand management. However, having a well defined sound identity is becoming more important in the creation of voice interfaces as well.

"Corporate sound identity is the creation of brand expressions in sound and the consistent, and strategic usage of these properties across touchpoints" - Daniel M. Jackson (2003)

It is important that the same laws of continuity and consistency in visual design are also applied to sound branding. Westermann (2008) argues that consistent integration of the DNA identifiers across all brand audio touchpoints will result in a high degree of brand recognition.
Therefore, a sound identity format in the form of an audio DNA functions as a guideline to apply audible elements in brand communications. This DNA is framed by three identifiers: voice, music, sound elements and an audio logo

Brand voice
The vocal characteristics of the brand voice are part of the sound identity. How these characteristics can be determined is explained in chapter 2 and 5.

Brand music
This is the instrumental atmosphere of the brand. Formed by melodies, music play lists and background music in audiovisual marketing communication.

Brand soundscape
The soundscape represents the acoustic elements such as sound icons and sound tunes. These are smallest or shortest sound elements of audio branding.

Brand audio logo
Part of a sound identity of a brand is an audio logo, representing a brand's acoustic signature. As an addition to the visual logo, this had a strong sonic mnemonic function which touch upon an emotional level. It is a powerful tool to evoke memories (Renard, 2017). An audio logo is short in duration and is formed by a combination of instruments, voice and sounds.

SOUND DESIGN

An audible signature for the final concept is designed from a combination of acoustic elements and a melody. First is defined which emotions the sounds needs to evoke together with certain brand elements which can be turned into a sound element. In current yoga and meditation tracks are several sound elements used already. These are evaluated and combined into several sounds to use throughout the conversation.

In the next intervention a mixed brand melody is used at the start and end of the experience. Sound icons form a structure in the elements and form a cue as new topic will start. This should be consistent over multiple dialogues overtime, so users know what to expect and where they are in terms of progress in a conversation.

All audible elements used in the concept are inspired around four key pillars: Nature, Pure, Asian, Spa.

BRAND MUSIC — Instrumental atmosphere

BRAND SOUNDSCAPE — Acoustic elements

AUDIO DNA

BRAND VOICE — Vocal characteristics

BRAND AUDIO LOGO — Audible signature

Figure 44: Multi fold audio DNA model to define a brand's sound identity

SITUATIONAL DESIGN

To design a conversational service, a dialogue design should be put into a relevant context. The context in which the conversation is being used is defined by the moment on the day, the place and the goal the user is trying to achieve. Based on the conclusions on design intervention 1, the goal of the next design intervention is altered.

HOOKED MODEL

In order to define what is needed to make users initially activated and return, the Hooked model is used. (Eyal, 2014) This model provides four steps, which are required to create a 'hook'. Hooks, according to Nir Eyal, are "experiences designed to connect the user's problem with the company's product with enough frequency to form a habit."

Figure 45: Hooked model (Eyal, 2014)

Every hook starts with a trigger, this is the activation of an action which prompts users to start doing something. Triggers can be external or internal. In order to build a habit, an internal trigger will become part of their routine behavior - where the intended action is the follow up. This is the task a user is asked to fulfill. Upon completing this, a reward is given in the third step - with the reward used to stimulate users to return. However, the exact same reward will not spark users continuously after multiple use. People love surprises and the hunt for

something rewarding and different keeps us engaged over time. That is why variable rewards are so prevalent. The investment completes the hook, this is the thing a user will do to improve the service. Input of personal data, as well as enabling extra content sent to a personal e-mail address are potential tasks here.

VARIABLE REWARDS

The most important step to trigger retention, is the reward. These rewards can be designed in diverse types which each lead to enjoyment (Eyal, 2012). The human desire to belong to a group represents rewards of the Tribe. These are socially connected, and satisfy us in the way to feel accepted, important and included among others. The individual needs for sustenance are grouped as rewards of the 'hunt'. Hunts for each next discovery such as information recourses are within this type of reward. Reward of the Self is equal to personal gratification. Pleasure will fit in here as well as the desire to master the world around us. Humans have a need to be in control and want to complete challenges to grow. Combining the three types of rewards will result in most success in order to create an effective new user habit.

Figure 46: Three types of variable rewards

DESIGN INTERVENTION 2

DESIGN CHALLENGES

> HOW TO INTEGRATE A SOUND IDENTITY INTO A CONVERSATION?

The service should be unique in terms of the brand exposure. A voice interface should be designed with elements from the brand identity.

In a VUI, this identity is a combination of the persona used, voice, grammar and sound icons and tunes. The last elements will be designed and tested on any influence in recognition.

> HOW TO STIMULATE ACTIVATION AND RETENTION?

On one hand, awareness of the service is needed first in order to start activation. Creating awareness would be done with a campaign. However, another challenge is how to make users actually use it.

A further challenge is grounded in the retention of users, as the conversational service will be designed for multiple use. What is needed to make sure users are keep on returning?

> **"DISCOVER MY DAY"**

This service represents a morning surprise service to stimulate happiness at the start of the day. Users could discover a mood stimulation or a news fact.

The use of the service is designed for in the morning, at home, during a morning routine.

Experiment

A usability test is held with 15 participants between the ages of 24-40 years, live in a big city, are considered 'tech savvy' and have a full-time job. On forehand, no information was given about the Rituals context of the project.

The participants had to listen to two separate dialogues, each representing a different day. These dialogues were held after each other. First the current day, Friday, and after a break of 10 seconds, the next day, Saturday, was tested as well. They had to imagine themselves at home in the morning to create the best feeling of a 'real situation'.

DIALOGUE DAY 1

OPENING

Announce service shortly
Link to title - activate
Focus on user
Time expectation

♫ *Audio logo*

"Hi there, good morning! A warm welcome to this *little happiness experience*. I hope *you* had a good sleep. *Let's discover* something to make the best out of *your* day.
It will take you just 3 minutes"

♫ *Sound icon*

INTRODUCTION

"Well, before we continue, tell me what is your name?"

Capture only name — **"My name is Anastacia"**

Okay, am I pronouncing your name correctly as "Anna"?

Check question — **"No, you don't"**

Oh I'm sorry. I am still learning. Please repeat your name loud and clearly.

"I am Anastacia"

Okay, am I pronouncing your name correctly as "Anastacia"?

"Yes"

Name reminder
Explain role

"How wonderful, nice to meet you! Let me introduce myself as well. I am Yin. *As the Yin to your Yang. I will guide you through this daily touch of happiness."*

First use explanation

"*Your* journey starts here! From today on, I will surprise *you* every morning with a simple, and short experience, related to your personal well-being or the inspiring world around *you*. It is based on *your* daily preference."

♫ *Sound icon*

DATE + WEATHER

So today is Friday the 15th of February. We are halfway the month already. It will be a very sunny winter day with maximum 11 degrees in Amsterdam. But, be aware there will be a strong and cold wind outside. So [Anastacia] make sure you dress yourself warm enough when leaving the house!

Short meaningful tip

♫ *Sound icon*

DAILY SURPRISE

Announce question

Okay, I have two options now. Do *you* want to hear a mood stimulation or do *you* want to learn something?

Repeat answer — **"I want to stimulate my mood"**

Okay great, let's stimulate your mood today! I want to give you a little exercise, on gratefulness.

Start surprise

♫ *Sound icon*

Gratefulness content + advice
[..]

Well, that was my short mood advice for today. I hope *you* liked it.

Closing surprise

♫ *Sound icon*

CLOSING

Personal approach

So Anastacia, tomorrow I have a new surprise for *you*.
I am already looking forward to it!

But, I would love to hear your feedback. If you like, you can share your opinion with me via the app. So, I can create even better surprises for *you*.

Request feedback

But for now, I wish *you* a very lovely day, make the best out of it. Good bye Anastacia!

Namasté

♫ *Audio logo*

Figure 47: Overview of designed elements of day 1

DIALOGUE DAY 2

OPENING + DATE + INTRODUCTION

Announce service shortly

Time expectation

♫ *Audio logo*

Hi Anastacia, good morning! Welcome again, to this *little happiness experience*. I hope *you are doing well*. So, let's discover something to make the best out of this Saturday, the 16th of February. It will take you just 3 minutes

To refresh your memory. My name is Yin, I will guide you through this daily touch of happiness.

♫ *Sound icon*

RECAP

Repeat yesterdays exercise

Well, I hope, being extra gratefull yesterday, helped you to be more aware of all the good things. And let you notice more opportunities which surround you every day

WEATHER

Short meaningful tip

Today's weather is cloudy overall, but sometimes the sun will show up. So, it's a good day for a walk outside. And why not leave your phone at home, and truly enjoy what's out there?

ENGAGE

So, that was my inspiring fact of today

Link to title - trigger

But, if *you* like to *discover* more about smells and how they trigger different emotions, I can send you an interesting read by e-mail. Would you perhaps receive that?

Capture yes/no in multiple ways — **"That is fine"**

Okay, I will send it to the e-mail linked to this account. Enjoy reading!

♫ *Sound icon*

Figure 48: Overview of designed element of day 2

DESIGN

Based on the insights of intervention 1, these dialogues are constructed. The well-considered design decisions for certain conversation elements in the dialogue are made visible on the left. The colors identify the elements written next to it and highlighted in the dialogue.

The sound elements are integrated as well. These are placed at the end of beginning of a new element in the conversation.

In day 2 some variations are applied in comparison with day 1. These variations are made visible in the overview shown on the left.

In dialogue of day 2, the date is announced in the opening already instead of a separate element. This is because in day 2 the introduction is not necessary anymore. Instead, a short recap of the introduction is given. At every weather update, a short meaningful tip is added which is meant as a personal take away. Other key design decisions are explained below.

Activation
Because the service incorporates an announcement of the date and the weather, it should fit with current morning habits of users. Checking the weather is currently one of the most popular actions users do with a voice device.

Retention
Users are triggered with a daily surprise, which is based on the variable reward of the Hooked Model. A new discovery each day communicated as 'daily surprises' should help to spark users curiosity and stimulate them to continue to activate the service.

Sound identity
A branded service logo is mixed out of several sounds and tunes to create a coherent recognizable melody. Additionally, different short sound icons are created to play in between the conversation elements.

Final greeting
After the final greeting, the Hindu greeting Namasté is added. This is a respectful manner to greet and show respect in Hindu cultures. This greeting is coherent with other communications of the brand.

OUTCOMES

Brand experience
The overall brand experience is perceived by participants as relaxed, calm and zen. The kind of brand is associated with the following key words: Mindful, well-being, lifestyle, meditation, spiritual, yoga. Multiple participants mentioned associations with a spa/sauna.

"It sounded very eastern and almost spiritual"

- Participant

Coaching/self-help is stated as well. This is more related to the service content and goal because it refers to its function. Only three participants do state a concrete example of a brand next to key words, but all these three linked it with Rituals. No other brand is mentioned.

"I can't answer about a brand experience, because it is so intangible"

- Participant

This quote illustrate that a brand experience is partly unconscious and associated with something tangible or visible.

Moment
The ideal moment of the day is questionable. The morning is overall filled up with a fixed routine which is not flexible for people to change. Multiple times is suggested to link the tested service to their alarm as the service is perceived as relaxed. In this way it is automatically the first thing they do after waking up.

Retention
Almost all participants would like to return. However, half of the returning participants would come back a few times per week instead of daily. It mostly depends on the relevance of the content, and the practicality.

Action
Participants want to have it short in the morning and mention diverse values during the day were they would like to use it for, such as conversation starter with colleagues, inspiration for creative thinking, motivation for the day. The randomness of the surprises didn't fit with the interest of all participants. Though, one personalization step could be integrated to increase relevance and let people have more influence in the content they will receive. Next to that, participants tend to have a clearer goal in the content which is told and would like the content more actionable. This will stimulate them to actually do something as it feels as a concrete challenge. Now some information pieces were too long and participants lost their attention and concentration to listen.

Limitations
The real context in which the service will be used is the morning. However, participants imagining themselves in this context could deliver different results than actually be in this situation at their own home. Moreover, the situation of two days was tested in one test moment. This resulted in an extra long experience.

The current brand awareness of Rituals isn't checked among the participants. This makes it hard to draw a solid conclusion about the brand linked to the experience.

INTERACTION LEARNINGS

Providing task
If there is an exercise, state that at last in the sentence. That is where users put attention too. Otherwise it is more likely the user forgets is already. First why they want to do something, they how to do it.

Repeat
Inform users about the way if they didn't hear a sentence well. This is possible by 'Repeat'

> Yin (system): *"Do you want to hear a mood stimulation or learn something?"*
>
> **User: "What is hood stimulation?"**
>
> Yin (system): *"Okay great, let's stimulate your mood."*

The computer thinks the user provided an answer to the question. However, the mistake made here is that the major part of the user questions seems to sound as a possible answer.

Thinking
While providing an answer, respond time is limited. If no answer is captured in this amount of time, the last spoken part of the dialogue will repeat immediately. Next to that, if the answer is provided after a long thinking moment, the computer doesn't recognize the answer in all cases.

> Yin (system): *"Do you want to hear a mood stimulation or learn something?"*
>
> **User: "ehhhhm.. ..learn something"**
>
> Yin (system): *"Do you want to hear a mood stimulation or learn something?"*

CHAPTER CONCLUSION

Tone of voice

The tone of voice Rituals should apply in a voice interaction is informal and colloquial. Users appreciate a human-like conversation more according to the brand experience and associate small nuances, filler words, with a natural and friendly sounded conversation.

Sound identity

A sound identity consists of four elements. The brand music, the brand soundscape, the brand voice and the audio logo. Together they shape a audio DNA of a brand and are essential to convey a brand identity via a voice interaction. An own sound identity present in a voice interaction helps differentiating the company from competitors. An extra essential function of sound elements is providing overview and consistency. Sound elements can provide transitions, introductions and accentuate parts in an conversation.

Activation

Activation is stimulated with a awareness campaign as well as a strong incentive. Tapping in current habits of customers lowers the threshold to activate users. Onboarding of customers in the first use of the service should be separate from the 20 days of morning conversations. Asking the user to give their name is taken out of the service.

Retention

To build a habit, a fixed action should occur at the same moment multiple times. Integrating the three types of variable rewards increase the chance to successful habit forming at users. Variable rewards are segmented in Self reward, Hunt reward, and Tribe reward.

Rewards could be designed via the content of the service. This is surprising and thus contributed to the hunt reward. Aside from this, the personality leading the service is another variable reward in itself. Approaching the user in a slightly different way in the conversation keeps it interesting and surprising as well. Variations in the personality contribute to the excitement of the service.

Brand recognition

To establish recognition of the brand in a voice interaction. A brand character and its unique behavior are key. This unique behavior is defined by the tone of voice, choice of words and the content provided in the conversation. This content should complement the brand experience. Above all, integration of elements of the brand's sound identity is inevitable to branded conversational experience. Small nuances and details, which vary overtime create an unique identity contributing to a desirable experience

Sub question 3;
How to define the behavior of a virtual brand character in the context of a conversational interface?

When the character is coming into action in an interface, its predefined characteristics are connecting with a certain conversation components to create a personified conversation flow. This flow is build up out of several elements being the phases of the conversation. Each element is build up out of actions, being the topics which together form the story line from begin till end. These actions could either be spoken words or sound elements. The script fills that story in. Here, concrete behavioral decisions are made. Decision based on variation, pacing and humor are grounded in characteristics of the virtual character and are applicable to the word choice and tone of voice in the script.

DESIGN TAKE AWAYS

Based on the interaction learnings of both experiment, several design guidelines can be formed.

- Users expect the character to understand and remember them. So the conversation should reflect their memory. Keep track of previous conversations and adjust current conversation accordingly.

- Wake up the device with "Alexa" is confusing in terms of persona. Once participants say "bye Alexa' at the end of the service, the service stops immediately and goes in listening mode.

- Written text meant for reading is not necessarily in line with how it naturally sounds in spoken version. It should be listened to and tested with a machine voice

- It is needed to inform users about the way if they didn't hear a sentence well. They should say 'repeat'.

- While providing an answer, respond time is limited. If no answer is captured in this amount of time, the last spoken part of the dialogue will repeat immediately. Next to that, if the answer is provided after a long thinking moment, the computer doesn't recognize the answer in all cases.

- Integrate variation in the way the character speaks to increase credibility and a human-like feeling. Moreover, variations and unexpected details keep the dialogue interesting day over day.

- A sound logo should indicate the start and end of the conversation. 'Silent' thinking moments should be filled up with sounds and the key conversation elements should have their own sound element to open it.

- There are various ways to let the user know its their turn to speak.
  1. Announcing how many options the user has.
  2. Phrase a question explicitly with 'do', "Do you want that?"
  3. Lowering or raising the voice at the end of a sentence to indicate a question.

- Pauses between sentence are needed to create illusion of human-like speech. It also makes a spoken text better to follow. However, it is essential to keep a natural pace. Pauses that are too long evoke unclarity in the moment of reply. Maximum is 1s.

- Repetition helps to avoid misunderstanding in answering questions. This means that when providing an answer, this answer is repeated first to confirm what is heard by the system before the conversation continues.

- Pay attention to the way users naturally answer things. Prepare answers as full sentences and capture the needed answer with an intent in the back-end

- If there is a task, state that at last in the sentence. That is where users put attention to. Otherwise it is more likely the user forgets is already. First why they want to do something, they how to do it.

- Extra emphasis on words, can evoke a reaction too quick, by, for example, influencing the perception as an ending or question. Moreover, it influences what the listener pays attention to.

FINAL CONCEPT

All insights from previous chapters are combined to design a final concept for Rituals. This concept represents an iteration on the second intervention presented in chapter 7. The voice-interaction experience 'Discover your Day' is presented at the following pages together with the designed conversation flow.

- deliver

8

INTERACTION VISION

'Spark joy in your daily routine'

'Discover your day' forms the perfect transition from the night into the day. As one of the first interactions of the morning, users are invited into a relaxed conversation, to lengthen the waking up period in a comfortable way. Followed by a twist towards a start of positive energy, the interaction provides an exciting and inspiring boost resulting in a confident start of the day.

———

DISCOVER YOUR DAY

your daily touch of happiness

———

Start your journey today
Find 'Rituals' at

'Discover your Day' is a daily morning service tailored to happiness. It surprises user with an exercise or piece of knowledge, based on their own choice.

The conversational experience is a 20-day challenge track, to improve the daily mood.

Embrace happiness
in your daily routine

DISCOVER YOUR DAY
your daily happiness routine

Start your journey today
Find 'Rituals' at

date
announcement

weather
update

try or learn

surprise
option

DISCOVER YOUR DAY

a 20-day happiness journey
full of surprises

For your ears only, find 'Rituals' at

"each day, new surprises"

3. CONCEPT

LISTEN

- DISCOVER YOUR DAY -

Tell me the four goals you
would like to work on together

Stress
Positivity
Exploring yourself
Work-life balance
Relationships
Creativity

Personal relevance
On forehand, the user chooses four themes as weekly goals, each week one. The content of the service is the whole week related to that topic.

The experience is designed with as main goal to provide inspiring knowledge and to entertain. During each conversation, the date is announced shortly and an weather update is given. Next, the customer has the ability to choose which content is given by Yin. Two options are provided which differ everyday, framed as 'daily surprises' . These 'surprises' are presented as either a piece of information or an exercise, in this way users have the choice to 'learn' something new or 'try' an exercise. Although the 'surprises' vary ion concrete content, the information and exercises are all related to mindfulness, Eastern cultures, spirituality, and the human senses.

Routine
To enable the customer to create a new routine, the service is meant for a fixed moment of the day. Moreover, the exercise and knowledge fact form stimulations for the rest of the day. The conversational experience is short to fit in the morning routine of users. Therefore, some extra elements are linked by mail. Reflection exercises connected to a morning exercise, could be send at the end of the day. A piece of information could be send by e-mail if a customer likes to learn more about a topic. As third, feedback could be requested via a mail.

CONVERSATION FLOW

The conversation flow of 'Discover your Day' is made up of four elements; 1. Opening, 2. Experience, 3. Engage and 4. Closing. These elements are corresponding to the conversation elements presented in the Conversation Map. These four elements contain specific content aspects which return in every conversation of the concept(figure 49)*.

Each of these content pieces should presented in dialogue with sufficient variations in each conversation to maintain a surprising and interesting experience for users. Some of these variations are exemplified in figure 49. During the multiple conversations of 'Discover your Day', users have the ability to make a few choices.

Opening
The greeting always contains the name of the user. A personal interest question or statement will make the customer feel special. This will vary between a statement or a questions. In here, the current date of that day is announced.

Experience
The weather update is part of the experience part. This update is presented together with a personal short advice. The question which 'surprise' the user would like to hear, follows here. An inspiring knowledge fact or a short exercise are the options to choose from.

Engage
During the engaging phase, some follow up questions can be asked by Yin. However these are not integrated in the flow every day. The feedback request should be asked two times per total experience of 20-days, for example in the second and fourth week.
The extra content differs per choice and the content programmed on the back-end of that day.

Closing
A short fact can be used to close of the conversation followed by a personal greeting. This short fact can be included once per two or three days, to maintain the variation in the conversation flows.

"I hope you had a good sleep!"

"Did you had a good weekend?"

"Describe how you feel today according to one of these colours, orange, blue or yellow?"

Integrate national and international celebration days

"I hope [exercise] went well yesterday"

"I hope doing [exercise] helped you in becoming more.."

"Hi there, goodmorning [Name], welcome back!"

"So it's a good day for a walk outside. And why not leave your phone at home and truly enjoy what's out there?"

"Why not treat yourself today and gain a boost of energy in the sun?"

PERSONAL GREETING

SHOWING INTEREST

ANNOUNCE DATE

RECAP YESTERDAY'S EXERCISE

OPENING

1

Little human-like nuances

Trigger curiosity

User in center of approach

Stimulate positivity

CLOSING

4

EXPERIENCE

2

WEATHER UPDATE PERSONAL ADVICE

ASK PERSONAL PREFERENCE

INSPIRE BY TEACHING SOMETHING NEW

ENGAGE

3

PERSONAL GREETING

LITTLE CLOSING FACTS

REQUEST FOR EXTRA CONTENT

REQUEST FOR FEEDBACK

"Have a lovely day [Name], make the best out of it!"

"Namasté"

"Today is the only moment we can control so, go for it!"

"Before you go, turn a big smile on your face, yes do it! "

"If there are minor things blocking your mind, solve them first today"

"Remember, the more you give the more you have."

Learn newknowledge or try a short exercise related to:

Eastern cultures & traditions
Human senses
Mindfulness
Mindset change
Spirituality

"If you want to discover more about [topic], I can send you an interesting read by e-mail. Do you like to receive that?"

"I would love to hear your feedback! If you like you can tell me your opinion, so, I can improve! Do you want to help via an e-mail?"

R I T U A L S . . .
CONVERSATION FLOW

Figure 49: Personified conversation flow of Rituals

Note: Just the textual conversation flow presented. The total conversation flow including sounds could be listened to via the QR-link at the previous page.

IMPLEMENTATION

This chapter sets out the various actions Rituals needs to consider in order implement the final concept. First, the on-board flow is presented. Users will start the experience on screen and will meet Yin via a short conversation visible on screen while she is talking as well. In order to launch the concept successfully in the market, some suggestions are provided to activate users. At last, an innovation roadmap for the coming six years will illustrate options to continue with voice-technology based innovations.

- deliver

9

ON-BOARD

The onboarding flow is part of the total user journey. This is presented and explained in appendix C. The flow is presented at screen due to the account linking step beforehand, which is required via the Google or Amazon app (on screen). This flow will follow directly after, although Yin, the virtual character, will speak to the user as well. Her voice is visible and moves according to her speech.
In this flow it is both possible to respond with speech or to click on the buttons provided.

The message she delivers will appear in separate chunks, one by one, on the screen at the same pace she is speaking. Here curiosity is been triggered about what is coming and opposed to a bunch of text that has to be read.

Information about privacy can be read by the user, because the privacy statement is optional to click on. The personal preferred goals are asked to be chosen and the final reward, in terms of a discovery gift, is announced. The gift itself can be discovered via an extra button. To keep the onboarding flow as a simple and short conversation, the service itself can be read-up on more by clicking on a button - should the user be in need of more information. Via these buttons a pop-up screen will appear above the current one and this one can be clicked away.

If the user wants to receive a notification, the time for this notification should be requested in an extra step too.

To make sure users continue using the service, Yin suggest to send a reminder to start the next day. At the end, Yin and her voice will disappear and the screen on which she was talking on will fade away.

MARKET LAUNCH

The first step in the total user journey is creating awareness in the market about the service exists. To acquire users and activate them to make use of the service, a marketing campaign should be launched. Awareness of the service together with incentives for active use are framed as goal to convey to people. The messages presented in a visual way, trigger curiosity and the vary among the different touchpoints.

The campaign should be launches in the UK only. Multiple touchpoints in various channels should be designed to trigger the mind of users. These activation touchpoints should be exposed both online and offline. To reach new customers, channels should be reached where

The messages presented in a visual way, trigger curiosity and they vary in terms of exact wording among the different touchpoints. However, here the personified voice identity can not be exposed to potential users. To communicate the service in terms of audio and voice, a short commercial should be created to advertise during podcasts, music platform spotify and on the radio. At both channels the commercial is active for a temporary time span.

In contrast to the radio, podcasts audiences choose their topic. In this way the exact podcasst channel could fit with the content offered in the final concept.

To reach the desired targetgroup who owns a smart speaker device already, research should be done into interesting events, magazines or social media pages to directly communicate to this group of people.

RADIO

Podcasts

Spotify®

SPARK YOUR DAY

Start your journey at
○ & ◆:

ritualscosmetics Hey you! Spark your morning with joyful surprises and discover your daily touch of happiness! Activate 'Rituals' at your smart speaker. #foryourearsonly #meetyin #discoveryourday

DISCOVER YOUR DAILY TOUCH OF HAPPINESS
-Meet Yin at ○ & ◆: -

DISCOVER YOUR DAY
a 20-day happiness journey full of surprises

Start your journey today find 'Rituals' at ○ & ◆:

EMBRACE HAPPINESS
start your 20-day challenge

ritualscosmetics Create a new happiness habit, learn and experience during this 20-days challenge full of suprises to boost your day! #foryourearsonly #meetyin #discoveryourday

FUTURE ROADMAP

A visual roadmap is created to construct the envisioned future for voice-technology innovation for Rituals. The overall question which is answered with this roadmap is: How can Rituals endure innovations with voice technology along the timespan of 6 years? This strategic plan is based on the current capabilities and the assumption that the technology will develop rapidly overtime. However, the future steps for Rituals are highly dependent on the learnings and developments along the way. Therefore, this roadmap forms an abstract proposal to continue with voice-technology innovations. Some suggested steps will be explained here.

A first step is to integrate voice-technology within the perfume Genie, an electric perfume diffuser which is currently controlled by an app.

As voice-technology use is more widely adopted and data is gathered more easily in the second horizon, personalization can be applied on a higher level. A suggested innovation to launch is a personalized guided selling tool. Through this, users can discover their personal product fit according personal questions. This interactive practice is great to apply in a voice-interaction to connect with a suitable purchase.

However, if a purchase decision contains a large amount of information, people want to orientate in the product assortment and visual looks still play an important role. In this context, a multi-modal conversation is recommended. This is a combination of voice-interaction with a display. Research should be done in order to find the optimal balance in usability and desirability between those two communication mediums.

Voice-assistant use in cars too is becoming more popular. As research has found that consumers have the most 'spare' time during commuting, integrating a voice-interaction service needs to be considered in other devices than the smart speaker at home. Naturally, safety regulations should be taken into account if a service is presented in a car.

To enrich the product experience of Rituals in hotels, the existing collaborations can be used to create a special service available in hotels.

Voice-interaction can enhance the current digital experiences in the online channels such as the website and app. Through this manner a voice and audio experience can enrich the current customer journey.

In the longer term, the technology can presumably provide efficient customer service. The service can be partly taken over by technology based on complexity in questions. This will ultimately enable service employees to work more efficiently and provide customers with 24/7 service.

It is recommended to research the utilization of extra personalization of voices in the long term. Personal preferences in listening to a female or male voice may differ as well per service and situation.

Figure 49: Innovation roadmap until 2025

CONCLUSION

The last chapter of this report will conclude the total project. An answer to the research question will be presented alongside the design kit. A critical review of both the final concept for Rituals and the design kit will be held. This is followed by the recommendations and suggestions for further research which form a direction at which to proceed with the findings of this project. Additionally, the project as a whole is discussed, and finally, I will reflect on my process and personal development during the project.

10

VOICE-INTERACTION DESIGN KIT

This thesis provides the guidance to overcome the key challenge stated in the introduction – namely; *'How should a brand behave as one of the participants in the context of voice-technology?'* To explore this question, a case study was conducted at the company Rituals. The essentials of the appropriate strategy are explored through the design of a voice-interaction service for Rituals, as is presented in chapter 8.

To provide direction in the design process of a voice-interaction for other brands, the steps taken and key insights are transformed into a design kit. The kit exists of four steps, illustrated into three frames. These frames represent the fundamental cornerstones towards a branded conversational interaction in the context of voice technology. All elements used in the frames are shaped as guidelines which assist in answering the main research question:

How to establish a branded identity in a conversational interaction, using voice-technology?

A conversational interaction with its own branded identity is established by (1) personified identity elements, and the context in which this identity is used. This context is called (2) a personified conversation flow. It is here that the voice identity elements are connected to the conversational structure. To use this in the context of voice technology, general interaction design guidelines should be applied, presented as (3) dialogue logic.

The design kit is developed to assist brands in the process of determining a personified voice identity. This three-fold framework forms the foundation of the voice-interaction design kit. The kit is guided with a procedure of four design steps to facilitate the process. Prior to step 3 and 4, a validation moment takes place to check if the developed content is in line with previously determined content. An elaborated version of this procedure is presented in appendix D. Each task per procedure step is subdivided into several questions in need of an answer.

PERSONIFIED IDENTITY
The transition steps from a brand identity towards the five elements of a voice-identity are illustrated in this overview. This (voice-) identity is defined by the personality of a virtual character, the voice, vocabulary, branded sound identity and the tasks and goals users are trying to achieve.

A design template covers four elements in a Voice-Persona Canvas. To specify the fifth element, a branded sound identity, an audio DNA model is used.

PERSONIFIED CONVERSATION FLOW
This overview sets out on the principles behind a branded conversation flow. The five identity elements are interconnected in the context of an actual dialogue.

A design template covers the conversation components to design a structured conversation flow within a Conversation Map

DIALOGUE LOGIC
The final part, demonstrates the general guiding principles necessary for the creation of a voice-first interaction. These principles are classified in 'Say', 'Ask' and 'Hear' – referring to the function labels applicable to scripted dialogue (chapter 6).

DEFINE RELEVANCE

1

Define the user goal and specified user actions

WHY

SPECIFY PERSONALITY & VALUES

2

Shape a virtual character. and its identity elements VOICE PERSONA CANVAS

WHO

CREATE CONVERSATION FLOW AND CONTENT

3

Decide upon a structured conversation flow using the CONVERSATION MAP

WHAT

DEVELOP & TEST

4

Specify the total experience journey. Design prototype, using the DIALOGUE LOGIC.

TEST

Note: The complete design cheat sheet can be found in appendix F

USER   NEED

BRAND PURPOSE
core brand belief

POSITIONING
relevance to the end user

BRAND DNA

▶ 1   DEFINE RELEVANCE

BRAND PERSONALITY
brand behavior

BRAND POSITIONING
what does brand offer to whom

▶ 2.   SPECIFY BRAND DNA

VOICE INTERACTION IDENTIFIERS

PERSONALITY
traits motivation feelings

KEY MESSAGE
role of brand in relationship

▶ 2.   CREATE PERSONALITY, RELATIONSHIP & INTERACTIVE TONE

MUSIC   SOUNDSCAPE
AUDIO DNA
VOICE   AUDIO LOGO

INTERACTION
vocal characteristics tone of voice

▶ 3   SPECIFY AUDIO DNA

▶ 3   CREATE SOUND ELEMENTS

CHARACTER **1**   VOICE **2**   TONE OF VOICE **3**   SOUNDS **4**   SERVICE GOAL **5**

VOICE PERSONA CANVAS

I AM
" The character's goal can be written here as key message "
I TALK LIKE
The tone of voice, together with the unique use of vocabulary

I BELIEF
Rational vision of the character: being the mental direction of the character's actions

I FEEL
How the character is associated with feelings or its emotional expression

I AM *Name*

I SOUND AS
The vocal characteristics and its requirements

I DO
The key actions the user will fulfill

USER GOAL
The goal the user wants to achieve

SOUND IDENTITY
SERVICE OBJECTIVE   VOICE   VOCABULARY
VIRTUAL CHARACTER

KIT READING GUIDE

1 2 3 4

SHAPE PERSONIFIED IDENTITY ELEMENTS

SOUND IDENTITY
SERVICE OBJECTIVE   VOICE   VOCABULARY
VIRTUAL CHARACTER

5 CONVERSATION COMPONENTS

ELEMENT
GOAL   ACTION
SCRIPT   FUNCTION

▶ 3   COMBINE PERSONIFIED IDENTITY WITH CONVERSATION COMPONENTS

GOAL   ACTIONS   SCRIPT   FUNCTION

SERVICE OBJECTIVE   SOUND IDENTITY   SERVICE OBJECTIVE   VOCABULARY   VIRTUAL CHARACTER   SERVICE OBJECTIVE

USER VALUE   STORY LINE   UNIQUE BEHAVIOR
SOUND ELEMENTS   SEQUENCE OF WORDS   SERVICE FORM

▶ 3   CREATE CONVERSATION FLOW & CONTENT

CONVERSATION MAP

SHAPE PERSONIFIED CONVERSATION

☑ SAY

UNDERSTANDING

Disfluencies are used to create a natural tone which connect witch the user.

> "Okay" "Oh wonderful" " Great" "Thanks" are words used to let the user know that he or she has been understood.
> Other common disfluencies are: "So" ,"Well", "Hm", "Thus", "I mean," "Right"

OVERVIEW

Provide clarity in timespan and expectations of the conversations, since users have no overview. Use transition words to clarify overview.

> "First" "Then" "Finally" help set expectations about duration, sequence and readiness for next steps.

VARIATION

It is important to apply a variety in responses to avoid repeating the same answer that is becoming tiresome just like a robot.

> Put disfluencies randomly in responses and differ the sentence structure.
> The character name doenst have to be told again and again.
> If fixed announcements such as the timespan is the same every time, it doesn't have to be told in every dialogue.

AWARENESS

When coming aware of an user past actions and coming actions, a more personalized experience could be provided. Use what is learned about multiple actions over time to become more relevant to them.

> "This" That" "It" are examples of reference words that point out to another moment, previous action of previous fact told.

PROVIDING TASK

If there is an exercise, state that at last in the sentence. That is where users put attention to. Otherwise it is more likely the user forgets is already.

> First state why they want to do a certain task, they explain how to do it.

SOUND USE

Sound should be either used to enrich the experience en strenghten the brand identity in a conversation, but also have a practica function in providing structure.

> A sound logo should indicate the start and end of the conversation. 'Silent' thinking moments should be filled up with sounds and the key conversation elements should have their own sound element to open it. Use sound icons as navigational elements, hints of cues to indicate a change in topic of element.

☑ ASK

OPEN ENDED

Avoid open questions. Instead, provide options. Use limited options if users must make a choice.

> Provide a maximum of three options in one question. Keep the options short, not a whole sentence.

PLACE IN SENTENCE

A question should be asked at the end of a prompt. Users tend to answer questions immediately when asked.

> Not: "Do you want A?"
>   "Or do you want B?"
> Yes: "Do you want A or B?"

TURN TO SPEAK

Let users know a questions is approaching to make sure they pay attention. There are various ways a question is used to to let the user know its their turn to speak.

> 1. Announcing how many options the user has.
> 2.Explicitly phrase a question with 'do', "Do you want that?"
> 3. introduce that the users have to make a choice.
> 4. Lowering or raising the intonation at the end of a sentence to indicate a question

☑ HEAR

UTTERANCES

Pay attention to the way users naturally answer things. Write answers for every flow possible. Take into account the 'worse' scenarios.

> Capture the right words out of full sentence replies. Make sure to accomodate all the varied responses and , also if nothing is replied or a question is asked as reply.

CONFIRMATION

Repetition helps to avoid misunderstanding in answering questions. This means that when providing an answer, this answer is repeated first before the conversation continues.

> "I like to have A"
> "Okay, let's continue with A, ..."

DELAY OF RESPOND

Adding a sound icon right after a question delays the start of capture of the answer given by the user. If the user responds immediately, the answer is not captured and need to be repeated

AWAKE SERVICE

Provide clarity in how to start, the service should have an easy invocation name.

EVALUATION

The final concept delivered for Rituals and the design kit presented in the start of this chapter are evaluated. For Rituals, the concept is assessed on three aspects: desirability, feasibility and viability. Subsequently, relevant recommendations are formulated to successfully proceed with the project.

FINAL CONCEPT

Feasibility

As this concept is based on the current capabilities of voice technology, it has several limitations. In order to remain up-to-date, Rituals should continue to adapt to the developments of the technology.

For instance, this concept uses the synthetic voice Amazon developed for 'Alexa'. The robotic voice does not fully suit the quality aim of Rituals. However, to incorporate a real voice, the investment costs need to be considered. An alternative would be to use the progressions such as those offered by the start-up Lyrebird. This firm has developed a voice imitation algorithm to produce high-quality voices based on short voice recordings (though this is not yet possible with a British English accented voice). As comparable developments continue, it may well become desirable for Rituals to include such advancements.

For now, the dialogue remains narrow-focused with limited questions between Rituals and the user. It is a simple version of a voice-dialogue, principally designed to learn from. However, as technology will develop and learning is conducted from this first concept, a next service could be created with more conversational exchange.

Research needs to be done to determine the activation of the concept on both platforms providers Google & Amazon and the respective

A critical review is held about the design kit – here evaluations are combined with suggestions for future research.

data capture. It would be advisable for Rituals to set up a dedicated team to fully specialize in the concept developments and future voice-innovations to remain informed on the latest progressions.

Viability

The concept is part of the first horizon in the roadmap (fig,x). This horizon is focused on experimenting and learning. Therefore, this concept contributes to the internal development of voice technology knowledge. User data is captured to analyze and progress the concept further, however, it is difficult to directly link the success of the service with financial KPI's

Indirectly however, as the concept is planned to be launched in the UK first, the influence of the concept on brand awareness will hopefully lead to market growth – thought the direct influence will be challenging to discover. Ultimately, the long-term goal of this project is defined as increasing customer engagement. Although as of yet, this engagement goal could not be validated on the short term. In the first horizon the (financial) ROI remains unspecified. In phase 2, however, when optimization and expansion in the business are planned, a personalized guided selling service with voice-interaction allows for success to be directly linked with revenue. This would allow for the service to be assessed using financial KPI's

Measure succes without financial KPI's

To measure success in terms of business value, the data should be analyzed once the service has been live for a period of three months. The business value could be measured in various ways. One measurement could through the amount of people starting the service and the conversion rates throughout the journey (figure 50). This journey is presented in appendix C. Due to the newness of a voice service in practice, defining the envisioned conversion rates is based on random assumptions. Gathering results will determine whether users drop out at specific stages in the journey – for instance during onboarding. This would demonstrate where improvements can be made.

Figure 50: Expected conversion percentages per journey phase

The success of the project would be better suited to be assessed using Return on Expectations (Viladas, 2009). ROE is an alternative measure through which brand awareness and engaged customers can be gauged - measuring the expectations set in relation to the learning goals. Additionally, feedback from users can be particularly powerful to give qualitative insight. By implementing a feature to request feedback throughout the concept this qualitative data can be gathered.

Desirability

In experiment 2 the desirability is tested among participants and specific adjustments are made into the final concepts. All participants said they would be likely to try the concept at home. However, the final concept has yet to be tested in the real-life scenario. Although in experiment 2 this context is noted beforehand, whether users truly desire the service at the envisioned moment in their own home, should still be validated. This is particularly important as participants were not sure if it would fit in their daily routine.

The final concept is not tested in its full user journey, and the onboarding and engagement phase will partly happen on screen. Both UX flows are in need to be prototyped in detail and tested among participants on its usability and desirability. To test the full journey, a pilot should be made consisting of 5 consecutive days – 1 week – with a different conversation each day. This pilot can be tested among employees at home to validate, which would allow concept detailing to follow from the testing.

As the voice identity is created from the brand dimensions, this will not be tested on desirability anymore. However, how users respond to questions will reveal insights about desirability of the character behavior as well – which allows for adjustments to be made.

On a final note, the insights in both experiments are gained based on limited participants per experiment. The outcomes of both experiments follow from the analysis and synthesis from one perspective – namely of the author. These two factors could potentially have influenced the desirability outcome.

RECOMMENDATIONS RITUALS

The concept delivered needs to be developed further to ensure successful implementation. The recommendations are shaped as the necessary steps to proceed with this concept.

Voice

The final prototype is created with the voice of Amazon's Alexa. Technological progress to create highly realistic unique voices based on a natural voice are well underway, though the extent to which voice can be adjusted in terms of natural into¬nations, tone, timbre and pitch vary. This development is an opportunity for Rituals to use a voice which is determined by the brands vocal characteristics and therefore unique.

When recording a voice, the script needs to be evaluated vocal variations such as frequency, timing, energy levels and natural emotions should be decided upon. This project does not specify how to design for these variations upfront and what the effect could be on users and their emotions.

Service content

Enough 'surprising' content per theme needs to be created in order to detail the concept. At least 60 conversations need to be written (5 days, 6 themes, 2 optional surprises). This content should be automatically linked to the back-end development. Furthermore, a technical set-up needs to be created resulting in an API delivering automatic content. Not all user scenarios have been fully considered as of yet. For instance, the situation in which users will start a conversation for a second time on the same day is not detailed yet. This should be integrated in the back-end that only one conversation per day is possible.

Market launch
Some suggestions are provided to launch a succesful marketing campaign in the UK. However, this campaign is not detailled yet. Rituals should decide upon the final budget for this campaign and design the touchpoints accodingly.

Internal organization
The specific roles or mixture of expertise in a team to design for a voice-interaction are thus far not clearly defined. The organization should be prepared for the new channel of voice. As such, new roles should be created in the company and perhaps a team should be formed to work dedicated on the voice innovation project(s).

Further development of Rituals' audio DNA is required to function as a coherent base to all brand communications using sounds. The current service logo used at the start and end of each conversation should be reviewed by a creative team. Decisions about an overarching audio logo should be made to define a complete audio DNA. The next step is an integrated implementation of a sound identity across multiple touchpoints.

Finally, to make sure a coherent whole is provided to customers, a seamless handover to other touchpoints should be realized. For example, should the website incorporate a chatbot to help finding a present, it is advisable to use the same virtual character.

VOICE-INTERACTION DESIGN KIT

The final design kit illustrates a brand driven strategy in voice-interaction design practices. The set of design guidelines provided can be applied to brands wishing to innovate with voice-technology in order to establish a personified voice identity. By providing this design kit, this thesis contributes to the knowledge gap of machine personification in human-computer interaction.

Nevertheless, the project is executed in a limited amount of time and therefore faces several limitations. Firstly, the design kit is concluded from just one case study (for Rituals). It has yet to be validated on other brands or with other designers in the practice. Though a critical review has been written from the authors perspective for each of the kit frames.

Personified voice-identity design

Specific guidelines are developed in order to convert a brand into a 'voice'-identity. The so-called personified voice-identity turns a brand personality into sonic dimensions.

The elements are presented as a linear process. However, in reality the process goes back and forth and needs multiple checks with the previous created content. Especially when important decisions need to be made according with respect to financial and time investments. The brand forms the base to set the outlines for the full process. As Rituals is a brand with a clear belief and positioning, this helped define the right dimensions to continue with. However, it is not defined yet how the design kit will function if applied to brands which are less clearly defined in terms of unique dimensions. This could result in a more general outcome or extra steps in the process to specify its brand identity first.

Personified conversation flow

An integration of the personified identity with conversation components is given in the personified conversation flow.

The conversation mapping template is shaped to design voice conversation with a consistent structure to apply to multiple conversations over time. However, the tool is created during the design of a rather simple, narrow-focused and short conversation. Therefore, the tool should be tested in the context of a complex conversation to validate whether the same needs are answered with the designed components.

The script does not incorporate an efficient or effective option to employ (small) textual variations. Repetition in the script would causes monotony, however, the tool does not allow for easy modification over a large number of conversations.
On a practical note, it is envisioned to use this template in a physical manner. In this manner the map can assist by literally 'mapping' the components with post-its and hand-writing in the context of a team session. However, if a large frequency of conversations need to be created it is efficient to use a digital tool as well.

In addition to the conversation map, role-playing is described as a useful activity in a team to try out a first version of a conversation. It is easy, and delivers direct results. Moreover, it helps to empathize with the character and will therefore help to connect the personality better with the conversation flow.

Dialogue logic
With the set of general interaction principles usable in an interactive conversational interface, a practical checklist for designers wishing

to innovate with this form of communication is provided. This checklist presents a selection of conversation design principles found in the research and experiments during this project.

The guidelines are useful for designers writing a script. However, often developers need to implement the scripted text into the system on the back-end. The interaction principles do not contain any information relevant to the coding. In chapter 7 , SSML tags are discussed shortly but are not included in the checklists. These tags could be integrated in a script as well as on the coding to insert breaks, adjust emphasis, pitch and volume. However, these tags are developed for computer synthesized voices. Research should be done in order to check if and how parametric voice integration can be adjusted.

Total

As design and innovation processes are often executed by a team in an organization, the total design kit and each of the design templates provided are meant to foster collaboration. By functioning as a visible communication tool among team members it creates alignment. How this is applied with time is highly dependent on the size and skills of the teams organized within a company. It was therefore chosen not to include a timeline with fixed deadlines in this kit.

DISCUSSION

This project is about exploring a new technology and creating a unified brand experience to foster meaningful relationships between a brand and users. Within a mix of design and research it discovers the boundaries of acceptance within this new technology and finds the best fit within the values the brand stands for. Above all, it uncovers the fundamentals of a unique identity in a voice-interaction. This section will discuss the project and the applicability in general.

Exploratory approach

Due to the lack of specific knowledge about the voice-technology, this research was executed in the true spirit of exploration. The design-centric approach maximized creative discovery as a result of the uncertainty surrounding the capabilities of the new technology. As is summarized by Stickdorn and Schneider: "A successful project simply involves finding a workable combination, that can conceptualize, develop, and prototype ideas through an iterative process of gradual improvement" (2012). This project contributes to the early stage of a gradual learning process about voice technology and its possibilities.

Consumer adoption

From a holistic point of view, this project explored a new form of communication accessible to humans via voice technology. The technology allows people to use spoken language as input to control devices.

The ever-increasing communication channels in the current digital world impacts the expectations people have of intelligent technologies, such as voice technology and their assistants. These expectations are applicable to what machines can do and how and where people can interact with them.

While communicating by spoken words is not new at all, as It is engraved in our natural tendencies to talk to other humans, communication with machines is a different matter. The skill to behave towards machine within today's limits of possibilities of development forms a challenge for users.

Moreover, to teach a computer human-human conversation principles is a gradual process of learning. Open conversations are thus far not possible due to the complexity of real conversation in terms of changes in context.
Clearly communicating about meeting these expectations is key. People accept Siri and its impracticalities, because Apple communicates its continuous progress and improvements. What is not good today can be improved by tomorrow. Brands should consider the quality they want to deliver and ensure they meet the expectations of their customers.

Platform dependency

Brands are currently still dependent on the major platform channels such as Google and Amazon.
They form an easy entry point of innovation. Most of the users of voice technology own a smart speaker device from these firms. However, major privacy concerns are growing simultaneously with the data these platforms gain about the complete life of users. This forms a concern of which the brands have minimal control over – as they are forced to adhere to the terms and conditions of Google and/ or Amazon.

Ethics

Besides simply a new tool of innovation to grow the business, this technology has the potential to impact human relations with machines. In the long-term, ethical questions should be taken into account such as: How do we want Artificial Intelligence technology to be in our life? To what extent do we want a relationship with AI?...? Brands have to be very careful with the uncertainties of this technology and the fast evolvement. This ambiguity requires conscious decision making in terms of data capture and sociable impact.

The consequences this project did not touch upon is social impact issues, such as loneliness or

social behavior in daily life. It is important that A brand deliberately decided on the role taken in this exchange between humans and machine. Questions arise regarding the position of machines with respect to servitude and friendship, and How we talk to AI can influence how we talk to other people as well. Children especially will grow up with a new form of communication which differs from real face-face interaction. Designers have the responsibility to frame these decisions within acceptable and desirable applications – though the societal norms are yet to be defined.

Voice identity

The aim of this project was to provide an answer on how a brand needs to expose itself without any visual and tangible tools in the context of a voice interface.

The way a brand needs to position itself in a unique identified way in a conversational interface enables it to stand out. Therefore, it is essential to have a well-designed personified voice interface. It enables a brand to connect with customers on a more personal level and improve engagement. Although this engagement goal is not validated yet on the short-term the path to get there with the new communication touchpoint is researched.

The rising opportunity of voice-interaction to expand personal service and start a conversation beyond the four walls of a store is a highly attractive chance to be more present and become more valuable in the lives of customers. At the same time, a brand must at all times secure their unique identity and distribute seamlessly among all touchpoints. The extent to which that is possible through he use of a character (only) is debatable.

A general 'ideal partner' can be easily designed in a manner in which their pleasantness and friendliness is maximized. Based on the acceptability of voice assistants, the basic traits of being sub-ordinate, good-humored, empathetic, and conscientious are demanded by users universally, but these do not shape a unique character personality per se. Such characteristics alone may not resonate with particular brands. Defining a unique personality from a brand can be succeeded if a brand has defined its unique values first. A personality should stand for these values.

This project has found that an own identity in the context of voice-technology is defined by a unique fusion of components. The virtual character with its own personality is one of these components. In order to make the character come to life, its behavior needs to be specified as well. A virtual character is inevitably connected with its vocal characteristics and vocabulary used when talking. Moreover, in a voice-interaction, the character takes a certain role and responds accordingly. The relevance addressed by the service in which the character communicates with a customer is highly important.

Conversational interface

The way a brand delivers this relevance in a service interface is another decision because holding a relevant but delightful conversation is a new way of designing a user path.

On a website, a universal understandable journey is created with buttons, clearly shaped and placed for everyone. However, in voice design, the design job shifts towards providing a range of utterances to train the technology to learn. Because users all have their unique style of speech and without visual guidelines available to constrain people into uniformity, user inputs will vary greatly. A voice-interaction needs to take the many paths that a user applies to reach the same destination into account. Unlike the singular graphical user interface, conversations are cooperative. Participants of a conversation cooperate in order to achieve mutual conversational goals. As a brand, this cooperation can be made unique by deciding upon conversation elements which determine the structure with spoken actions, sound addition and variations in both.

User first

Within the hype of a new technology, teams can easily be fixated on the idea of not missing out rather than providing useful skills. User-centric design methods are essential to facilitate and make successful decisions. To gain sustainable success the created content in an interaction should deliver an added value, especially because humans are overwhelmed with digital triggers every day.

Useful opportunities arise in the display interactions for visually disabled and illiterate people. Both for brands to enable their experiences for this target group – which is commonly ignored – as well as for practical solutions for this group by helping them to live life more easily.

Further research

- Several interesting areas are revealed for future research suggestions.

- Personal preferences regarding personalities and voices are found during the research of characters and voices per brand. To what extent can personalization be applied in the creation of a brand character and its vocal characteristics is something to unravel in a future research.

- This project found insights based on experiments with a computer synthesized voice. What the impact will be on the conversational interaction by using a natural voice and its characteristics such as intonations, timbre and pitch is next step in delivering high quality conversational experiences.

- On a more general note, trust and privacy within the experience of the technology are addressed as important. Future research is needed to help the decision process concerning trust and privacy as it is applicable to many firms.

- Ethical considerations of virtual human-like characters are currently a black spot. To what extent will emotions play a role in human-computer interactions? Research should look whether the principles of ethics could be applied in the practice of voice-interaction design in the short-term as well as the long-term.

- Research is needed about the organization of collaborative processes versus individual tasks. Facilitation procedures for teamwork around voice projects, such as role playing or other collaborative processes should reviewed in lieu of individual tasks.

- Research is needed to determine how to effectively design conversations for frequency with the incorporation of dialogue variations. This research found five elements of a personified voice-identity. However, it is not objectified how each of these elements is categorized among different brand types (i.e. retail vs financial institutions).

- Moreover, the focus was limited to a service with an entertainment goal. How the elements are applicable in other conversation types, for example transactional services or functional help can be further researched.

- The project proposes a model to identify an audio DNA related to the brand. Interesting future steps can be taken to research what the effects are of specific audio elements, such as melody vs music, related to the memory and emotional behavior of humans. As more brands are willing to apply audio and establish an own audio DNA the psychological effect in the context of a voice-interaction, sound design is likely to be an interesting discipline in which to create greater understanding.

- At last, research should prepare for a disruptive future scenario where virtual characters develop into all-round assistants - which can for example make phone calls with other humans or with other virtual characters. What is possible and what are important decisions to make in order to maintain a desirable, safe and ethical experience.

PERSONAL REFLECTION

"Design is intelligence made visible" - Alina Wheeler

This quote illustrates that design has often been associated with visibility. Following the completion of this project I would say: design is simplifying intelligence - in whatever form it may take. When I started this project, I had no clue how, as designer, I had to create a final experience without the help of any visual communication. And so, I was dragged out of my comfort zone and to rise against the challenge.

This project was not just about designing voice commands, instead I had to understand the principles behind social interactions in order to design human-like systems that behave like humans. As such, quite some psychology was involved in the process – which I truly enjoyed to learn from. My curiosity drove me forward to deeply explore the unknown areas of this new technology. However, it also drove me into challenges as well, as I suddenly ended up with a bunch of fuzzy information and a total lack of assurance of the potential values the technology could bring to Rituals and to the academic practice. Nevertheless, a clear starting point and goal to head towards were of high importance to guide this project and not lose direction.

I aimed for a realistic outcome, something valuable and actionable for Rituals to start with immediately. However all uncertainties about the technology and its capabilities made me critical, and at times too critical. I ended up thinking in constraints, instead of thinking in new future perspectives full of possibilities, which I obviously prefer personally.

I learned that not everything has to been known or explored in order to start experimenting. With research by design I could test early-stage prototypes and gained quick learnings to identify what works and what did not. This is advisable to any company wishing to innovate with voice-technology. Directly start prototyping and test assumptions to iterate until a desired outcome is reached.

The knowledge I gained about the dynamic business environment of a fast-growing retail company will certainly help me in my future career. This fast pace gave me much energy every day. I realized it could also work against me as I realized that sometimes taking a step back and a thorough reflection was needed to make the right decisions to continue. Being in this context, I learned to integrate the business perspective sufficiently and balancing both user and business desires during the design process.

Above all, I loved the continuous enthusiasm and interest within Rituals about this new technology and my project discoveries.

Due to the early stage of development of this technology, the question which I raised to myself often was how this will contribute to the world? I realized, whether this question will be answered in a positively or negatively depends highly on the people who master and practice the craft. It depends on the people working, applying and designing with it how it will influence our lives.

Therefore, knowledge collected in this project about values, limitations, threats and remained unknowns hopefully spark curiosity within others as well to contribute to the fruitful development of the technology. The technology has the ability to impact our lives on a wide scale as well. As I noticed opportunities for elderly, visually impaired people, and illiterate people, where voice-controlled experiences can make a significant change.

I believe that the voice-future has only just begun and can bring us many more beautiful and exciting things!

BIBLIOGRAPHY

Aaker, J. (1995). Measuring the human characteristics of a brand: A brand personality hierarchy. Advances in Consumer Research, 22(1), 393-394.

Aaker, J. L. (1997). Dimensions of brand personality. Journal of marketing research, 34(3), 347-356.

Abbing, E. R. (2010). Brand driven innovation: strategies for development and design (Vol. 21). Ava publishing.

Amaldoss, W., & Jain, S. (2005). Conspicuous consumption and sophisticated thinking. Management science, 51(10), 1449-1466.

Amazon (n.d.) Customer product reviews. Retrieved from https://www.amazon.com/Amazon-com-Amazon-Alexa/product-reviews/B00P03D4D2

Amazon (2018). Alexa design guide. Retrieved from: https://developer.amazon.com/docs/alexa-design/design-form.html

Amine, A. (1998). Consumers' true brand loyalty: the central role of commitment. Journal of strategic marketing, 6(4), 305-319.

Barcelos, R. H., Dantas, D. C., & Sénécal, S. (2018). Watch Your Tone: How a Brand's Tone of Voice on Social Media Influences Consumer Responses. Journal of Interactive Marketing, 41, 60-80.

Beer, A. (2016) How to Design Intelligence: 3 Ways to Make Human-Centered Bots. Retrieved from https://medium.com/the-charming-device/how-to-design-intelligence-3-ways-to-make-human-centered-bots-76c5ff7524df

Brown, G., & Maxwell, G. (2002). Customer Service in UK call centres: organisational perspectives and employee perceptions. Journal of Retailing and Consumer Services, 9(6), 309-316.

Brown, P., & Levinson, S. C. (1987). Politeness: Some universals in language usage (Vol. 4). Cambridge university press.

Capgemini (2017) Loyalty Deciphered. How emotions drive genuine engagagement. Retrieved from: https://www.capgemini.com/resources/loyalty-deciphered/

Chang, P. L., & Chieng, M. H. (2006). Building consumer–brand relationship: A cross-cultural experiential view. Psychology & Marketing, 23(11), 927-959.

Cohen, M. H., Giangola, J. P., & Balogh, J. (2004). Voice user interface design. Addison-Wesley Professional

Corley, M., & Stewart, O. W. (2008). Hesitation disfluencies in spontaneous speech: The meaning of um. Language and Linguistics Compass, 2(4), 589-602.

Christenfeld, N. (1995). Does it hurt to say um?. Journal of Nonverbal Behavior, 19(3), 171-186.

Delin, J. (2005). Brand Tone of Voice: a linguistic analysis of brand positions. Journal of Applied Linguistics, 2(1).

Deloitte (2018) Smart speakers. Growth at a discount. Retrieved from https://www2.deloitte.com/insights/us/en/industry/technology/technology-media-and-telecom-predictions/smart-speaker-voice-computing.html

Deloitte (2019) Deloitte Insights: Technology, Media, and Telecommunications. Retrieved from : https://www2.deloitte.com/content/dam/insights/us/articles/TMT-Predictions_2019/DI_TMT-predictions_2019.pdf

Dhar & Wertenbroch. "Consumer Choice Between Hedonic And Utilitarian Goods". Journal of Marketing Research 37.1 (2000): 60-71. Print.

Egges, A., Kshirsagar, S., & Magnenat-Thalmann, N. (2003, September). A model for personality and emotion simulation. In International Conference on Knowledge-Based and Intelligent Information and Engineering Systems (pp. 453-461). Springer, Berlin, Heidelberg.

Eyal, N. (2014). Hooked: How to build habit-forming products. Penguin UK.

Eyal, N. (2012) Variable Rewards: Want To Hook Users? Drive Them Crazy. Retrieved from: https://www.nirandfar.com/2012/03/want-to-hook-your-users-drive-them-crazy.html

Fox Tree, J. E. (2007). Folk notions of um and uh, like, and you know. Text and Talk, 27, 297-314.

Gartner, 2017. Control the Connected Home with Virtual Personal Assistants. Retrieved from https://www.gartner.com/smarterwithgartner/control-the-connected-home-with-virtual-personal-assistants/

Gonnerman, C. (2008). Examining the how and why of Anthropomorphism. Metascience, 17(3), 419-423.

Gottlieb, H. (2002). The Jack principles of the interactive conversation interface. Jellyvision, Inc.

Gretry, A., Horváth, C., Belei, N., & van Riel, A. C. (2017). "Don't pretend to be my friend!" When an informal brand communication style backfires on social media. Journal of Business Research, 74, 77-89.

Grewal, D., Roggeveen, A. L., & Nordfält, J. (2017). The future of retailing. Journal of Retailing, 93(1), 1-6.

GVB (2018). Nancy en Walther zijn de stemmen van de Noord/Zuidlijn: 'Een vrouwenstem werkt beter bij slecht nieuws' Retrieved from: https://www.at5.nl/artikelen/184443/nancy-en-walther-zijn-de-stemmen-van-de-noordzuidlijn-een-vrouwenstem-werkt-beter-bij-slecht-nieuws

Hendrick, C. & Hendrick, S.S. (2000). Close relationships: A sourcebook. Sage.

Homburg, C., Jozic, D., & Kuehnl, C. (2017). Customer experience management: toward implementing an evolving marketing concept. Journal of the Academy of Marketing Science, 45(3), 377-401.

Jackson, D. M., & Fulberg, P. (2003). Sonic branding: an introduction. Basingstoke: Palgrave Macmillan.

Jäncke, L. (2008). Music, memory and emotion. Journal of biology, 7(6), 21

Kayte, S & Mundada, M & Kayte, C. (2015). A Review of Unit Selection Speech Synthesis. 5. 5.

Kapferer, J.N. (2004), The new strategic brand management (creating and sustaining brand equity long term) (3rd ed.). Kogan Page, London, U.K.

Keller, K.L. (1998), Strategic Brand Management: Building, Measuring, and Managing Brand Equity, Prentice-Hall, Upper Saddle River, NJ.

Kotler, P., & Keller, K. L. (2008). Marketing strategy. London Business Forum, https://www. youtube. com/atch.
Loewy, R. (1951) Never Leave Well Enough Alone. New York: Simon and Schuster.

Kshirsagar, S. (2002, June). A multilayer personality model. In Proceedings of the 2nd international symposium on Smart graphics (pp. 107-115). ACM.

Laserna, C. M., Seih, Y. T., & Pennebaker, J. W. (2014). Um... who like says you know: Filler word use as a function of age, gender, and personality. Journal of Language and Social Psychology, 33(3), 328-338.

Lee, K. M., & Nass, C. (2005). Social-psychological origins of feelings of presence: Creating social presence with machine-generated voices. Media Psychology, 7(1), 31-45.

Lyrebird (2019) https://lyrebird.ai

Matei, M. (2011). The influence of age and gender on the selection of discourse markers in casual conversations. Bulletin of the Transilvania University of Brakov, 4, 213-220.

McClure, D. (2007). Startup metrics for pirates: AARRR. Startup Metrics for Product Marketing & Product Management).

Mehrabian, A. (1970). A semantic space for nonverbal behavior. Journal of consulting and clinical psychology, 35(2), 248.

Meyer, K. (2016). The Four Dimensions of Tone of Voice. Nielsen Norman Group. Lu.

Meyer, C., & Schwager, A. (2007). Understanding customer experience. Harvard business review, 85(2), 116.

Mitchell, W. J., Ho, C. C., Patel, H., & MacDorman, K. F. (2011). Does social desirability bias favor humans? Explicit–implicit evaluations of synthesized speech support a new HCI model of impression management. Computers in Human Behavior, 27(1), 402-412.

Mori, M., MacDorman, K. F., & Kageki, N. (2012). The uncanny valley [from the field]. IEEE Robotics & Automation Magazine, 19(2), 98-100.

Mortensen (2018) How to Design Voice User Interfaces? Interaction Design Foundation - retrieved from: https://www.interaction-design.org/literature/article/how-to-design-voice-user-interfaces

Nass, C., Steuer, J., & Tauber, E. R. (1994, April). Computers are social actors. In Proceedings of the SIGCHI conference on Human factors in computing systems (pp. 72-78). ACM.

Nass, C. I., & Brave, S. (2005). Wired for speech: How voice activates and advances the human-computer relationship (p. 9). Cambridge, MA: MIT press.

OC&C, 2018. Voice Shopping Set to Jump to $40 Billion By 2022, Rising From $2 Billion Today Retrieved from: https://www.prnewswire.com/news-releases/voice-shopping-set-to-jump-to-40-billion-by-2022-rising-from-2-billion-today-300605596.html

Olins, W. (2004). Wally Olins on brand. Thames & Hudson.

Open Voice Event (2018) #4 Deep Voice, Amsterdam

O'Sullivan, D., & Dooley, L. (2008). Applying innovation. Sage publications.

Pine, B. J., & Gilmore, J. H. (1998). Welcome to the experience economy. Harvard business review, 76, 97-105.

Purington, A., Taft, J. G., Sannon, S., Bazarova, N. N., & Taylor, S. H. (2017, May). Alexa is my new BFF: social roles, user satisfaction, and personification of the amazon echo. In Proceedings of the 2017 CHI Conference Extended Abstracts on Human Factors in Computing Systems (pp. 2853-2859).

PWC, (2018). Prepare for the Voice revolution. Retrieved from: https://www.pwc.com/us/en/services/consulting/library/consumer-intelligence-series/voice-assistants.html

Renard, S. (2017) What defines an audio logo? Composition and Meaning. College Music Symposium. 57. 10.18177/sym.2017.57.mbi.11341.

Rituals Brand Book (2018)

Rogers, Y., Sharp, H., & Preece, J. (2011). Interaction design: beyond human-computer interaction. John Wiley & Sons

Sacks, H., Schegloff, E. A., & Jefferson, G. (1978). A simplest systematics for the organization of turn taking for conversation. In Studies in the organization of conversational interaction (pp. 7-55). Academic Press.

Silva, D. R., Siebra, C. A., Valadares, J. L., Almeida, A. L., Frery, A. C., da Rocha Falcão, J., & Ramalho, G. L. (2000). A synthetic actor model for long-term computer games. Virtual Reality, 5(2), 107-116.

Smit, E., Bronner, F., & Tolboom, M. (2007). Brand relationship quality and its value for personal contact. Journal of business research, 60(6), 627-633.

Smulders, F.E.H.M. (2006) Get Synchronized! PhD thesis, Delft University of Technology.

Sousa, R., & Voss, C. A. (2006). Service quality in multichannel services employing virtual channels. Journal of Service Research, 8(4), 356-371.

Sparks, J. R., & Areni, C. S. (2002). The effects of sales presentation quality and initial perceptions on persuasion: a multiple role perspective. Journal of Business Research, 55(6), 517-528.

Statista (2019) U.S. Podcasting Industry - Statistics & Facts. Retrieved from: https://www.statista.com/topics/3170/podcasting/

Stephan, E., Liberman, N., & Trope, Y. (2010). Politeness and psychological distance: A construal level perspective. Journal of personality and social psychology, 98(2), 268.

Stickdorn, M. and Schneider, J. (2012) This is service design thinking: Basics, tools, cases. United States: John Wiley & Sons.

Suchman, L. A. (1987). Plans and situated actions: The problem of human-machine communication. Cambridge university press.

Verhoef, P. C., Reinartz, W. J., & Krafft, M. (2010). Customer engagement as a new perspective in customer management. Journal of service research, 13(3), 247-252.

Verhoef, P. C., Kannan, P. K., & Inman, J. J. (2015). From multi-channel retailing to omni-channel retailing: introduction to the special issue on multi-channel retailing. Journal of retailing, 91(2), 174-181.

Viladàs, X. (2009). Design that pays. Design Management Review, 20(3), 54-60.

Visser, F. S., Stappers, P. J., Van der Lugt, R., & Sanders, E. B. (2005). Contextmapping: experiences from practice. CoDesign, 1(2), 119-149.

Vivek, S. D., Beatty, S. E., Dalela, V., & Morgan, R. M. (2014). A generalized multidimensional scale for measuring customer engagement. Journal of Marketing Theory and Practice, 22(4), 401-420.

Voicebot (2018) The Smart Speaker Consumer Adoption Report. Retrieved from: https://voicebot.ai/wp-content/uploads/2018/03/smart_speaker_consumer_adoption_report_2018.pdf

Voicebot (2018) U.S. adults voice assistant use by surface - September 2018. Retrieved from : https://voicebot.ai/2019/01/15/twice-the-number-of-u-s-adults-have-tried-in-car-voice-assistants-as-smart-speakers/

Vorst, van der, R. (2017). Brand and Product Commercialization. Lecture Slides. Delft, Netherlands.

Webcredible (2018). Webcredible report: Designing for voice.

Welch, C. (2019) Samsung will support Alexa and Google Assistant on 2019 TVs. Retrieved from https://www.theverge.com/2019/1/6/18168840/samsung-support-alexa-google-assistant-tvs-ces-2019

Wester, M., Aylett, M., Tomalin, M., & Dall, R. (2015). Artificial personality and disfluency. In Sixteenth Annual Conference of the International Speech Communication Association.

Westermann, C. F. (2008). Sound branding and corporate voice–strategic brand management using sound. In Usability of speech dialog systems (pp. 147-155). Springer, Berlin, Heidelberg.

APPENDICES

A. ANALYSIS

CUSTOMER RESEARCH IN STORE

During a week working in a physical store, customer research is done via several methods.

The main question which will be answered is as follows; *How do customer experience the in-store journey of Rituals?*

Sub questions to answer:
- What are the steps in the customer journey?
- What are the pains and gains related to these steps?
- Based on what factors do people decide to enter the store of Rituals(goal)?
- How do customer perceive the brand?
- How do they decide to buy a specific product?
- What do customers think of the online channels/digital touchpoints?

Observations
Goal: observe what customers and store employees do during different steps in the customer journey
Material: notes and photos

Questions to answer:
What is key to the personal interaction between store employees and customers?
How so the customers in store behave?

Quick interviews - short conversations
Goal: Search for pains & gains, refer to concrete examples. Ask the customers and store employees about their opinion and observed steps.
Material: Notes/quotes

Questions to ask to customers
- What are their motivations to buy (in-store etc.)
- What are the most important pains?
- What are they missing?
- What do they think of the brand?
- Do they have any experience with online channels of Rituals (web/app)

I talked also to employees what their perspective was on the brand experience

Based on the interviews, I analyzed the conversations and quotes based on three criteria : related to the brand, related to the particular purchase, related to the store. The next step was to gain information and insights from here.

Questionnaire
The questionnaire was used, to explore the opinion about customers about the different brand touchpoint and the experience they had within them. Also the personality of Rituals was questioned here. These insights are used in the personality profile.

The questionnaire was filled in by 41 respondents Participants were both men and woman between the age range of 20-60 years.

CONSUMER PURCHASE-TYPE SEGMENTATION

The following customer segments are created with their goals and desires during a purchase highlighted . The segments are not fixed but each individual customer could vary among the segment types per situation.

THE FAMILY

⊕ Exploring, Trying
♡ Enjoying interaction

"It is a true experience with the tea, you find that nowhere else.."
"We do like all the smells, in the car, under de shower.."

THE EXPLORER

⊕ Searching, Trying, Interacting
♡ Want to have conversation, personal advice

"Buying a perfect present is so difficult, I like to be inspired."

THE COUPLE

⊕ Exploring, Curious
♡ Try something new

"I truly enjoy it here, it is just like a candy store where I can explore everything."
"Now we are just exploring and look around. It is nice that you have new things everytime."

THE RESERVED ONE

⊕ Searching, Quick observing
♡ No help, orientating on its own

"No thanks, I know how these things work."

GROUP OF FRIENDS

⊕ Social activity, Unique experience
♡ Try something new

"It feels like a sort of spa, you can enter and can relax completely between the shopping."
"It is always a surprise."

THE TOURIST

⊕ Exploring, Seeking gifts for home
♡ Enjoyable interaction

THE FAN

⊕ Exploring, Trying, Convincing others
♡ Personal recognition, New products

"It is just always good."

THE FAST SHOPPER

⊕ Finding a gift, product for selfuse
♡ Want to have fast, clear help

"I need a present but I only have a few minutes now in my lunchbreak"
"I am looking for a golden tube with hand scrub where can I find that?"

THE RECEIVER

⊕ Opens gift, Usage of products
♡ Create own experience at home

CONTEXT MAPPING

Method

A creative toolkit is developed with 6 assignments to answer by 10 participants followed by an individual in-depth interview of around 45 minutes. The participants consisted of 7 women and 3 men, representing the gender envision of Rituals customers in generally. They were selected on the criteria that they had complete a purchase recently.

The booklet, contained 6 different assignment, each to complete everyday to participants could fulfill the booklets in a week time with a little effort per day. The process of making drawings and collages enables people to access and express their experiences. Every participant is seen as an expert of his or her own experiences and these experiences form the context which need to be explored to design new product and services for.

The assignments were focused on the purchase journey. A purchase journey starts already with an inspiration and consideration phase before the purchase happens and continues with an use and evaluation phase.
Next to that, the perceived personality as well as conversation aspects were elements touched upon in the assignments.

Materials
Each participants received a booklet, including a glue, pencil and color markers to encourage the creativity in the answers. The booklets contained visual material to use in the answers or as inspiration.

Pilot
First a pilot test is conducted with two participants, who were not participating in the context mapping. The booklet is improves based on these insights.

Analysis

The analysis of the results is conducted with statement cards, created from quotes of the interviews. These statement cards were clustered and labeled to draw conclusions from.

KAPFERER'S IDENTITY PRISM

Kapferer's brand identity prism model (2004) is a mechanism to expound the identity of a brand in relation to the consumer. The model consists of six facets. The physique describes the physical characteristics of a brand. This aspect is seen as the 'foundation' of the brand. The brand personality is captured in personality. Relationship symbolizes the relation aspect between brand and consumer. The culture represents the system of values and basic principles of the organization. Reflection refers to the stereotypical user of the brand and forms the source for identification. Self-image is the mirror that the users hold for itself. It illustrates how they would like to see themselves

The upper part of the model represents the picture of the brand itself, whereas the lower part serves the picture of the customer. The left part are aspects which relate to the external expression. The aspects on the right refer to the incorporated facets of the organization. According to the brand analysis as well as the perceived brand image by customers, the model is filled in. The model summarizes unique identifiers of the brand and its relation with the customer

PICTURE OF
SENDER

EXTERNALISATION

INTERNALISATION

PHYSIQUE
Home, Beauty
Caring, Oriental
Luxury, Experience

PERSONALITY
Warm, Gentle
Refined, Trustful
Graciously, Wise

RELATIONSHIP
Personal, Loving
Inner journey
Family, Gifts

CULTURE
Asian wisdoms
Home, Beauty
Relax, Experience

REFLECTION
Comfortable urban living,
Openminded, Explorers,
Self-concious, Active,

SELF-IMAGE
Luxury oriented, Spa threatment
Modern lifestyle, Unique
Confident, Inspired

PICTURE OF
RECIPIENT

GOOGLE HOME VISIT

In Amsterdam, one apartment is turned into a Google Home were a living room, kitchen, bedroom and bathroom are showed with all possibilities of Google Assistant integrated. During a visit to the Google home in Amsterdam, Capgemini consultants and Google experts on voice-interactions.

- Auping is using storytelling with own voice.
- Capgemini showed food dietitian service which took into account the problem of food waste. Extra responsibility when converting a recipe into a grocery list.
- In fashion, buying online is only possible when visual attributed are added
- Most services now are focused on ease of use, convenience.
- Voice technology could be applied in an organization as help for store employees, to know the stock and exact places of products to efficiently helping customers
- Trust is first needed to convince user in use of voice-service. Not just transactional, but engagement services are needed to come to that point

- Define what is possible to ask to Google itself and what unique things to the brand
- In terms of privacy, transparency is most important. User have access to data. In a family it is protected which data is visible for who.
- First phase now is to start with something and test learn and build further on.
- Later on it is possible to integrate voice in all consumer channels
- Microphone can go on 'mute', Google is not using this data but is just listening until the wake word is called.
- Transparency between data being used by Google and Brand. In brand environment, Google is using it for self -learning.

B. IDEATION

During several stages in the project, brainstorms are held to diverge in ideas. Ideas are clustered and selected upon criteria defined in the process. This is both done individual as together with some other design students during creative sessions.

Another method which is tried out is role playing to observe communication cues without using visual expression or body language. Role playing is as well discovered as a useful tool to try-out a written script and hear how it ' sounds' when spoken out loud.

LEAN UX CANVAS

This Lean UX Canvas was used during the creative session within Rituals. In both sections 3, information was provided about the customer segmentation groups which formed the base for the opportunity area.

CONVERSATION MAPPING

The scenario matrix was created to map out a personalized service based on an users emotional state, and specific goal. While developing this ideas a simplified version into three scripts I soon realized the complexity of the possibilities of different user paths.

Insights gained

- The system is not capable yet to adjust the tone of voice each time, based on the preferences ands choices of the user.
- -While scripting the conversations in, I discovered extra elements were needed to decide upon a coherent structure and returning elements in a conversation. A guided tool was needed to map out the conversation and create a clear overview of components important to design for.
- Iterations are made to create the final conversation map

C. IMPLEMENTATION

USER JOURNEY

The several stages of total journey the customer goes through will be highlighted. User data will be captured and stored in Rituals' cloud throughout the full journey.

1. Acquire
In the first journey stage, users need to be acquired. A marketing campaign should be rolling out to make a large audience aware of the service. (*p. 120 will elaborate further on this step.*)

2. On board
In this stage the user need to activate the service by enabling the voice skill via one of the platforms. The targetgroup need to own a voice device in order to enable the skill via their personal Google Assistant or Alexa app. To capture personal data, the users should identificate themselves in a few onboarding steps. First their Google or Amazon account need to be linked with Rituals. This is essential to gain the name and e-mail of the user.

The user completes this account linking step in the Alexa or Google app to start with the service. Directly after this step the user comes in an onboarding flow of Rituals. During this onboarding, the user will meet Yin for the first time. Next to this, the user can choose its personalized themes and receive a brief introduction about what to expect in the service. The onboarding will happen on screen. However it is possible to control the steps with spoken commands as well. User data will be captured and stored in Rituals' cloud throughout the full journey.

3. Experience
During the ' experience' the service will be active for 20 days, 4 times 5 days. The service is only be possible to start at weekdays. The personal themes chosen during the onboarding will start in a random sequence. All the choices a user makes is captured as data in the cloud. Some of the choices will lead to extra information sended as e-mail to the user.

4. Engage
To activate users and motivate them to finish the total challenge, a reward in the form of a discovery gift is handed at the end of the 20 days. To unlock the gift, users need to create a Rituals account and could receive the gift via a code. In this way, new customers could not just experience the brand philosophy via the voice interaction, but discover the products as well.

5. Retain
After creating a Rituals account, the users will be added to the database. The retain phase isn't specified yet. After a first launch of the service and sufficient data gathered , this will be analyzed in order to improve the service or launch a new voice-interaction experience where the learning are integrated.

PLATFORM INTEGRATION

The service will be implemented in the existing platforms of Google and Amazon. These platforms are providing an ecosystem to launch a voice service. Moreover, they provide a direct device to enable the voice interaction in the home of a customer. A few journey steps are required in these platforms for a solid customer onboarding and data capture at the back-end. How these steps are covered in both platforms is described below.

Activate service

If users like to use the service via an Amazon smart speaker, they need to activate the service in the Alexa Skills Store first. At Google Assistant the user can start the service directly. However, the onboarding will be for both platforms on screen first.

Account linking

While linking the accounts, the account created in Google or Amazon is automatically shared in the form of user data. In this way Rituals can have access to a user's name and e-mail address.

While enabling the 'skill' for Amazon, the account linking can happen directly. After this action, the onboarding flow will start. In Google, the service can started without a step on forehand. In the first conversation, the user will be asked to link accounts and start the journey via the designed 'onboarding' flow.

Custom routine

Both platform offer options to create a custom routine to increase convenience for a customer. However, the variation in possibilities are still limited.

Alexa provides an option to set an alarm together with a notification ("To remind to start 'Rituals'") It is not possible to connect alarm directly to the service.

In Google a custom morning phrase could be connected to an alarm. The limitation here is that the user should a request first. The service can not be started automatically after the alarm goes off.

BUSINESS INTEGRATION

Besides aligning the customer journey with the platform integration, Rituals need to organize its internal and external resources also. An overview is created to map the relations between Rituals and external partners.

All data gathered in the cloud forms the base to optimize the service . In the back-end developers use data to adjust the service and improve the conversation provided by the device. The cloud is linked to the external source which send out the e-mails. These could only be send is a user will agree upon. An overview of the internal set up is presented on top of the right page.

In these photos the options are illustrated to integrate a third party service in a custom routine set in the Google Assistant app.

VOICE INTERACTION DESIGN
cheat sheet for brands

DEFINE RELEVANCE

1

Who is the envisioned **user?**

What **user need** does the voice-interaction satisfy?

What is **the user situation** in which no other channel can solve this need?

What **business value** is in it?

How to loop the voice-interaction and **trigger users to return**?

> Define the user goal and specified user actions of the voice-interaction
>
> *WHY*

SPECIFY PERSONALITY & VALUES

2

What is **the relation** you want to establish with the user?

What are the **specific personality traits?**

Which **vocal characteristics** are required in the voice?

Which **tone of voice** is used when?

> Shape a virtual character. Specify a name, gender, traits, motivations and feelings using the **VOICE PERSONA CANVAS**
>
> *WHO*

CREATE CONVERSATION FLOW AND CONTENT

3

Which **key actions** are adressed throughout the conversational path?

Which **words and phrases** fit the personality and which do not?

Where and how to apply **variations** in the words and phrases spoken?

Which **audio elements** are used and when?

> Create audio elements by shaping a sound identity. Decide upon a structured conversation flow using the **CONVERSATION MAP**
>
> *WHAT*

DEVELOP & TEST

4

How would the total **user journey** look like?

How does it fit in the **channel eco-system?**

How would users meet the character for **the first time**?

What is needed to test a **Minimal Viable Product**?

> Specify the total experience journey, determine its first use. Write a script and design a prototype using the **DIALOGUE LOGIC.**
>
> *TEST*