Audio Branding Congress 2010
Driven by Sound

November 5th, 2010
9:00 a.m. – 6:30 p.m.

Dialog im Dunkeln (Dialogue in the Dark)
Alter Wandrahm 4
20457 Hamburg
Germany
Driven by Sound

We are pleased to welcome you at the second international Audio Branding Congress in Hamburg. With the motto “Driven by Sound” this year’s congress will focus on two crucial questions:

How can multisensory design strengthen brand experience?

What will the car of the future sound like?

Once again this year, the Audio Branding Academy has managed to have internationally acclaimed experts from practice and science as speakers: Professor Charles Spence from the University of Oxford will illustrate in his talk how the neuroscience-inspired approach to sound design is currently being applied to marketing communications and the design of products. Dr. Michael Haverkamp will provide an introduction to the fascinating world of synesthesia and to the concept of what he calls Synesthetic Design.

The relevance of brand sound and product sound in the development of new vehicles becomes clear in the presentations of Dr. Markus Bodden, and the research team of Dr. Gianpaolo D’Amico. Correspondingly, car manufacturer AUDI will show the concept and exemplary implementations of the AUDI Corporate Sound which is forging a new path in audio branding.

Besides AUDI, you will learn about international best practice cases in audio branding with Siemens, CNN International, The City of Amsterdam, Unimed Rio (Brazilian health plan), and DATEV (German software developing company).
One of the highlights will be a panel discussion called “What Will the Car of the Future Sound Like?”. Dr. Fabian Evert of BMW, Professor Charles Spence, Sara Lenzi, Dr. Jorge Seco, and Dr. Markus Bodden will discuss opportunities and risks, requirements and possible scenarios of the (brand-)sound worlds of future vehicles.

After the congress all attendees are invited to meet at the **Get Together at 9:00 p.m. in the Piano Bar of the Hotel Hafen Hamburg** (Seewartenstraße 9).

Feel free to discuss the topics and contents of the presentations on **ICAB // International Community for Audio Branding** (www.audio-branding-academy.org/icab) during and after the congress. Also this year there will be a documentation of the whole congress in the **Audio Branding Academy Yearbook**. We will be glad to let you know when the Yearbook is published.

We would like to thank all people who were involved in making this congress possible. We thank all speakers for coming from all over the world to join this event. Thanks to our sponsors and media partners, we were able to provide you such an extensive program at this congress. We also would like to thank the Scientific Advisory Board for their conscientious reviews of the call for papers. Last but not least thanks to the dedicated helpers of the congress team whose ongoing support made it all happen in the first place. We wish you a pleasant and informative day at the congress.

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Kai Bronner, Rainer Hirt, Cornelius Ringe
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<td><strong>CNN International Rebrand</strong>&lt;br&gt;Alex Moulton</td>
<td><strong>Sound Branding @ Siemens</strong>&lt;br&gt;Jürgen Barthel, Marcel Kloppenburg</td>
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<td><strong>Case Study DATEV eG</strong>&lt;br&gt;Claus Fesel, John Groves</td>
<td><strong>What Does Amsterdam Sound Like?</strong>&lt;br&gt;Michiel Cremers</td>
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<td><strong>Sound Design for Silent Vehicles</strong>&lt;br&gt;Dr. Markus Bodden</td>
<td><strong>Sound, Color, Space – Synesthetic Design</strong>&lt;br&gt;Dr. Michael Haverkamp</td>
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<td><strong>Sound for Electric Vehicles</strong>&lt;br&gt;Dr. Gianpaolo D’Amico, Sara Lenzi</td>
<td><strong>Quantifying perception of sound in a branding context</strong>&lt;br&gt;Jesper Ramsgaard</td>
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Presentations

Sound Design: How understanding the brain of the consumer can enhance auditory and multisensory product/brand development
Speaker: Prof. Dr. Charles Spence, University of Oxford

One cannot understand sound design without considering the whole multisensory product experience. Fortunately, the field of cognitive neuroscience has recently started to provide a number of key insights into how the senses of the consumer (e.g., hearing, vision, touch, taste, and smell) interact. Consequently, we can now predict better than ever before how changing the sounds that a consumer hears when touching or using a product will change their overall multisensory product experience. Many studies have recently shown that the modulation of the auditory cues elicited by our contact or interaction with different surfaces and products – including everything from electric toothbrushes to aerosol sprays, and from carbonated beverages to cars – can dramatically change the way in which they are perceived, despite the fact that consumers are often unaware of the influence that these auditory cues have on their judgments. In this talk, I will demonstrate how the growing cognitive neuroscience understanding of the brain of the consumer is already influencing auditory brand development. In particular, I will illustrate how the neuroscience-inspired approach to sound design is currently being applied to the design of products, their packaging, the environments in which those products are purchased/used, not to mention in marketing communications, and finally to the area of new product naming.

9:30 am – 10:30 am
Room: green foyer

Audi Corporate Sound
Speaker: Margarita Bochmann, AUDI AG, Ingolstadt, Germany

Audi developed a Corporate Sound concept which adds a whole new dimension to the brand experience. Taking a holistic approach, it complements the brand’s visual identity and embodies the sound of Audi. The objective in developing the Corporate Sound was to ensure that the Audi brand values can be recognised and experienced at all acoustic touch points while retaining the wealth of musical styles. For this reason, the Audi Corporate Sound does not have a distinctive brand song, but instead forges a new path in audio branding. The Audi Sound Studio is designed for producing the Corporate Sound. It contains a description of the Audi tonality and exclusive sounds like instruments, elements, voices and car sounds. The Audi Sound Studio enables sound design with an individual feel yet at the same time ensures recognisability across all media. Audi explains the concept and shows exemplary implementations.

10:30 am – 11:30 am
Room: green foyer
CNN International Rebrand  
*Speaker: Alex Moulton, Expansion Team*

In 2008, CNN International (CNNi) challenged Expansion Team to reinvent “news music” for the 21st Century. To educate themselves and their client before composing a single note, the Team investigated the storied trajectory of news sonification, from the horns of the ancient Greek herald, to the percussive teletype sounds of early radio broadcasts, to wartime newsreels, to the grand orchestrations of the late 20th Century, examining how and why the “news music” aesthetic evolved into a style that no longer resonates with contemporary audiences. The new audio brand package launched in September 2009, including an adaptable updated network mnemonic and a template for the continued creation of localized themes for each region in which the network is broadcast. Expansion Team’s founder and creative director, Alex Moulton, will take the audience on a journey through the unusual history of “news music” and will share the insights that now guide the ongoing audio evolution of one of the most recognized news networks in the world, including an unexpected formula for creating a unified theme across a vast array of region-specific genres.

1:00 pm – 1:50 pm  
*Room: green foyer*

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**Sound Branding @ Siemens**  
*Speakers: Jürgen Barthel, Siemens / Marcel Kloppenburg, MetaDesign AG*

As long ago as the in the year 2003 Siemens and MetaDesign started to develop a distinct sound concept for the Siemens brand. Since then the topic “sound” became a permanent feature of the Siemens Corporate Design. Over the years on the one hand the conception became more complex and sophisticated, on the other hand we kept our mind on the applicability and audibility of the framework. Today we provide a comprehensive range of rules, examples and additional information as well as a considerable of sound files for download.

The concept corporate sound is composed of corporate music, corporate soundscape, corporate voice and audio signature. The effectiveness of implementation increased since we consider sound branding as a functional integrated element of our audiovisual brand appearance. The long-established cooperation between MetaDesign and Siemens has been proved to be successful for an ongoing development of sound branding within the overall change process of Branding and Corporate Design.

1:00 pm – 1:50 pm  
*Room: orange seminar room 1*
Unimed-Rio Case Study
Speaker: Zanna, Zanna Sound

UNIMED-Rio is the Top of Mind brand in health plans; the largest network in Brazil, with 34% of the national market. They are currently seeking to recover and unify the essence of the brand in all of their communication. What sets them apart is the concept of Health and Life. After an extensive process of branding, in January 2010, Unimed-Rio asked Zanna Sound to build up their Sound Communication. This included the Sound Logo and a Sound Plan that would support the brand in all points of contact. We offered a more complex process that would include more than just the sound logo, but also Guidelines, a Musical Theme, Sound Design, Repertoire and a way to disseminate the study and measure the results. The process is still ongoing, but we already have some pieces to share and show how we translated data into sounds. You can follow the method, hear and see the results we have up to now in the video “UNIMED-Rio Sound Case”.

Some research data we consider fundamental for our music choices are:
- Of the people possessing health plans in Brazil, 38% are class A and B or have university degrees.
- Women are the main decision-makers in family health plans.
- Rio de Janeiro loves informal street bars.
- “Root” samba is back in vogue in Lapa.
- The environment is crucial in the Carioca’s lifestyle.

The Archetype is the Wizard. He is a charismatic, visionary leader, who redefines concepts into new visions. In the case of UNIMED, it redefined the concept of health in happiness.

1:00 pm – 1:50 pm
Room: orange seminar room 2

Blind am Steuer
Referent: Ralf Mackel, Freiensteinau, Deutschland

Ralf Mackel will in seinem Vortrag in der Black Box (in völliger Dunkelheit) erläutern, wie es ihm die optimale Ausnutzung des Hörsinns als Informationsgeber und Orientierungsanker ermöglicht, trotz seiner Blindheit Rennen zu fahren. Aufgrund seiner Erfahrung und seiner außerordentlichen Fähigkeiten ist Ralf Mackel ein gefragter Experte bei der Entwicklung von Produktsounds in der Fahrzeugbranche und bei der Gestaltung akustischer Navigationssysteme.

Er wird darüber berichten, wie er beim Sounddesign von Motoren und Abgasanlagen (Auspuffe) mitwirkt und die Gestaltung von intelligenten Navigationssystemen im Auto unterstützt. Außerdem zeigt er, was bei der Evaluierung und Verbesserung von Produktergonomie zu beachten ist und welche Aspekte die taktilen Eigenschaften von Materialien bei deren Qualitätsbeurteilung spielen.

Talk in absolute darkness! Only in German language!

1:00 pm – 1:50 pm & 1:50 pm – 2:40 pm
Room: black box
A case study of the development and implementation of a Sound Identity for DATEV eG

Speakers: Claus Fesel, DATEV eG / John Groves, Groves Sound Branding

DATEV eG, based in Nuremberg, Germany, is a software developing company in the accounting, taxing and financial accountancy sector. The brand went through a major repositioning based on the consultation of Prof. Dr. Esch (University of Giessen), one of Germany’s top branding experts. The process involved reducing the brand to its core values and creating what is termed as a “Brand Steering Wheel” which is a tool to define or redefine a brands values, vision and mission. It was during this process, that DATEV became aware that certain attributes possibly could be communicated more effectively using music and sound. They started researching and soon discovered that there are indeed specialists in this field. The basis for their strategic use of music and sound in their brand communication was born. DATEV conducted a thorough check of the market and, after an intensive screening process, GROVES was given the project. Starting in 2008 the DATEV sound identity was developed from the brand’s core using the complete GROVES Sound Branding Development System: from Brand Audit, Market Review, Application Analysis and Sound Workshop – through to the Brand Sound Manual and subsequent monitoring with Sound Check. The Brand Sound Identity today consists of more than 40 Brand Sound Elements that are implemented in over 20 touchpoints.

1:50 pm – 2:40 pm  
Room: green foyer

What Does Amsterdam Sound Like?

Speaker: Michiel Cremers, MassiveMusic

The brief: As the first step of creating a sound for the City we had to start off creating a recognizable and distinctive sound for the City’s call center and information website. Citizens of Amsterdam have to like and easily remember the tune. What we did: We followed our Sonic Branding approach and we tried to find as much as possible Amsterdam sounds by cycling through the streets and listen and record. The aim was not to choose the standard Amsterdam sounds like barrel organs, church bells, and accordion in a traditional way. But more like using them in a very subtle way inside a strong, modern composition with a strong theme where most people can relate to. We translated the song in a trance version especially for the 1st boat of the Gay Pride Canal Parade 2010.

1:50 pm – 2:40 pm  
Room: orange seminar room 1
Sound Design for New Products: Interactions with Technical Functionalities and Branding
Speakers: Prof. Dr. Torsten Teichert, Daniel Wagenführ, University of Hamburg, Germany

(Sound) design and brand are able to create unique selling propositions and thus constitute key success factors for innovations. This paper examines relevant dimensions of sound design from a consumer-behaviour perspective. It assesses the influence of sound design in combination with other product characteristics. A consumer typology is developed and the interactions between sound design and other product attributes are investigated at segment level.
A preliminary empirical study reveals that the perception of innovativeness, emphasis of fit and purchase intention depend both on sound design, brand and technical functionality by themselves as well as on their interactions.
Conclusions are presented both from marketing and research perspective, and implications for the design process of new products are provided.

1:50 pm – 2:40 pm
Room: orange seminar room 2

Sound Design for Silent Vehicles:
Security – Identity – Emotion
Speaker: Dr. Markus Bodden, Product Sound, Essen, Germany

Electronic vehicles open a new domain for automotive industries. This is especially true for sound – they are extremely quiet at low speeds and sound different. The first point is a big risc for pedestrians and cyclists – the accident rate for them doubles. These vehicles thus require a specifically generated external sound. But how should this sound be? There practically is no experience with synthetic vehicle sounds, and e.g. handy ringtones show that sound design can result in a kind of acoustic chaos.
The approach implemented in the ELVIS3 E-motion system is not only to satisfy the security aspect, but to integrate that into a complete brand sound approach. The electronic vehicle needs an acoustical identity which is not defined yet, and the customer needs an emotional relation to his product. To do so, we use so-called interactive sound signatures, a kind of acoustical fingerprint of the overall sound. These base patterns are then customized by the actual and dynamic vehicles parameters (like speed, steering angle, gear etc.) to form the interactive living sound. Due to the flexible architecture the process of finding the corresponding sounds is eased.

2:40 pm – 3:30 pm
Room: green foyer
Sound, Color, Space – Synesthetic Design
Speaker: Dr. Michael Haverkamp, Ford Engineering Centre Cologne, Germany

While it usually seems to be self-evident that perception of sound is a simple process, carried out within one modality, the existence of cross sensory perceptual phenomena like color hearing points at the fact that hearing includes visual aspects. In fact, not only during individual synesthetic processes, but even under common perceptual conditions sound refers to multi-sensory attributes. Thus, even a design of sounds related to brand attributes must be based on qualitative references between the senses. As an integral part, knowledge of the visual aspects of auditory perception is essential for creation of sounds which fit into a cross-sensory environment.

In the reality of daily life, even simple events which are heard include cross-modal references. Speech contains semantic and associative attributes as well as various analogies, like cross-sensory features (e.g. brightness, sharpness, volume), spatial distribution and temporal behavior (e.g. motion). The alignment of visual and auditory colors, however, is a challenging, but still important task. Additionally, spatial alignment of auditory, visual and tactile senses is one base for designing of multi-sensory objects and environments – looking at Soundscapes versus Landscapes versus Emotionscapes. The presentation provides an introduction to those various cross-sensory mechanisms and to the concept of Synesthetic design.

2:40 pm – 3:30 pm
Room: orange seminar room 1

Sound Communication – Towards a new understanding of briefing communication in the sound branding process
Speaker: Cornelius Stiegler, Berlin University of the Arts

This paper addresses the question of how precise and efficient communication about sound can be achieved in a sound branding process, modelled in a principal-agent-relationship of interdependent economic systems. Therefore the concept of “precision of sensibility” is introduced as an alternative understanding of client communication than the concept of ‘translating the brand into sound’ based on brand values or identity concepts. A qualitative study was conducted, analysing eight interviews with sound branding experts.

The results indicate, that the most promising results for achieving a mutual understanding between client and agency are in defining a “space of possibility” for the effects of sound, rather than describing sound itself. An analysis of the experts’ communicative strategies shows that the concept of “precision of sensibility” is already being utilized, despite the agencies need to create plausibility for their results. Consequently a new model for understanding communication about sound is introduced.

2:40 pm – 3:30 pm
Room: orange seminar room 2
Sound for Electric Vehicles
Speakers: Sara Lenzi, Dr. Gianpaolo D’Amico, Lorelei / Dr. Jorge Seco, FIAMM

“Cool Sounding Electric and Hybrid Vehicles. We may need burdens serious innovation here, because simply playing to synthetic internal-combustion engine notes over an electric motor seems like cheating and is ultimately looking backward.”
Frank Markus, director of Motor Trend Magazine, during the SAE Noise and Vibration Conference and Exhibition 2009. Since 2009, the opportunity to add an artificial sound to the engines of hybrid and electric cars has been a major issue among the most important consumers associations, car manufacturers and governments all over the world. Lorelei is working as a consulting sound design agency for FIAMM, the multinational Italian manufacturer for cars horns. FIAMM has asked Lorelei to co-develop a new device, able to produce a sound for the car in different situations.

4:30 pm – 5:30 pm
Room: green foyer

Quantifying perception of sound in a branding context
Speaker: Jesper Ramsgaard, DELTA SenseLab, Denmark

Listening tests have long been applied in various areas of research including, but not limited to, music psychology, sound quality research, product sound evaluation etc. However, the practical use of listening tests as verification of whether one solution is more appropriate than another is more or less limited to actual product (hardware) development. In this talk it is shown how listening tests can be used in quantifying various aspects of sound perception in a branding context. Two experiments will presented; 1) first focusing on the measurement of emotions in relation to music and 2) examining the associative relationship between sound logos and short text strings (payoffs) from a cross-modal perspective. The results from these listening tests demonstrate how the quantification of sound can help document allignment between certain brand elements and sound. It is shown that listening tests can provide statistically valid data, and give valuable end-user/consumer input to the complex decisions that marketeers and creative sound designers face in their everyday life.

4:30 pm – 5:30 pm
Room: orange seminar room 1
Background Music at the Point of Sale in Austria – acceptance caused by lifestyle fit
Speaker: Prof. Dr. Herbert Bruhn, University of Flensburg, Germany

In 2009 research had been conducted on the perception of different kinds of music warehouses and shops. The study had been a project of the Austrian company for the copyrights of composers, the AKM. The organisation of the study, which included 350 customers and 38 employees at five different shops or warehouses, was guided by the Donau-Universität in Krems (Gerhard Gensch), design of the study and the statistics came from Herbert Bruhn (Flensburg, Hamburg). The Over all results convey a wide acceptance of background music at the POS (71 % rated the music with very good or good on a five units scale). The data prove that this could be derived by the style of presented music. In no case music had been as background music was described in the 1970s: a musical style which stays behind attention of the customers. The presented background music fits the habits of the expected costumer-group, according to the theory of Bourdieu: Background music is preferred because it has been designed near to the everyday preference of music. By using a scale for musical variables (MUSIS) and some personal variables music user types could be identified which seem to be equivalent to the sinus milieus.

4:30 pm – 5:30 pm
Room: orange seminar room 2

Panel Discussion: What Will the Car of the Future Sound Like?

For car manufacturers, sound design has already been a major focus for many years. Originally, designing sounds were used to help the driver and benefit the function of the product; but now creating brand specific sounds that also portray the identity of a brand is becoming more and more important to the industry. With the invention of hybrid and electric cars, and the opportunity to add an artificial sound to the engines, sound design in the automotive industry is facing a new level of fundamental changes. Along with new ways of creating engine sounds that enrich customer experience, the requirements concerning the safety of pedestrians and sound pollution have to be fulfilled.

In the panel discussion moderated by Karsten Kilian, participants Dr. Fabian Evert, Professor Charles Spence, Dr. Markus Bodden, Dr. Jorge Seco, and Sara Lenzi will discuss opportunities, risks, requirements, and possible scenarios of the (brand-)sound worlds of future vehicles.

5:30 pm – 6:30 pm
Room: green foyer

Panelists and Moderation:
Dr. Fabian Evert (BMW, Munich, Germany)
Prof. Dr. Charles Spence (University of Oxford, England)
Dr. Jorge Seco (FIAMM, Italy)
Dr. Markus Bodden (Product Sound, Essen, Germany)
Sara Lenzi (Lorelei - acoustic & sound design agency, Italy)
Moderation: Karsten Kilian (University of St. Gallen, Markenlexikon.com)
Speakers

Jürgen Barthel
Siemens, Corporate Communications

Studies of Grafik-Design 1974 -78
Grundig 1978 -83
Rosenthal 1983 -85
Siemens 1985 -89
Publicis (MCD) 1989 -92
Siemens since 1993

Margarita Bochmann
AUDI AG, Ingolstadt, Germany

Margarita Bochmann is the project manager for Corporate Sound at AUDI AG. Before joining Audi the 27-year-old attended Stuttgart Media University. 2008 Bochmann graduated with a degree in “Advertising and Market Communication” and a concentration on marketing and design. Since then Bochmann is part of the Audi Brand Development / Corporate Identity team. During her tenure the Munich-native has played an active role in the relaunch of Audi Corporate Design.
As project manager for Corporate Sound Bochmann defined the acoustic brand identity of Audi and currently oversees its international implementation.

Dr. Markus Bodden
Product Sound, Essen, Germany

Markus Bodden is the head of Product Sound, a consulting company which supports industry in various fields of acoustics. Main expertises are: define and implement brand and target sounds identify and resolve Sound Quality problems perform applied psychophysical investigations to e.g. determine customer requirements develop problem-specific signal processing metrics and tools to quantify Sound Quality development of interactive audio products (head: Torsten Belschner) Customers are mainly from automotive industries (manufacturers and suppliers) and from electronic industries (household appliances etc.). Besides the technical solutions Product Sound organizes seminars and trainings and drives the research in this relative young field. Product Sound was honoured with the Ford Technical Achievement Award in 2003.
Prof. Dr. Herbert Bruhn  
Universität Flensburg

Born 1948, professor of music at the University of Flensburg. First studies conducting and piano. From 1972 to 1985 various positions in West German music theatres. The acquaintance with the Rumanian director Sergiu Celibidache (1912-1986) and the preoccupation with music phenomenology took Herbert Bruhn to his second studies of Psychology graduating with a Ph.D. in 1988. His further career led him to a guest professorship in Kassel and a position as musical director at the University of Saarland and further professorships in Kiel and Flensburg (since 2002). His main area of scientific research and teaching are perception and music psychology. Herbert Bruhn is a liaison lecturer of the Friedrich-Ebert foundation and chairperson of the German foundation for music therapy.

Michiel Cremers  
MassiveMusic, Amsterdam, The Netherlands

Michiel is Head of Sonic Branding & Broadcast Design within MassiveMusic in Amsterdam. He talks with brand managers, marketing managers and creative directors and he always asks them the same question: Do you know what your brand sounds like? Besides Michiel is the lead singer and guitarist of his band Behave. Behave won several Dutch Awards and appeared on national radio and TV. After scoring a modest hit (#48) in 2006 Behave is now recording their second album.

Dr. Gianpaolo D’Amico  
Lorelei – acoustic & sound design agency  
Media Integration and Communication Center, University of Firenze, Italy

Post-doc researcher at the Media Integration and Communication Center and member of the board of operations at the Master in Multimedia Content Design of the University of Firenze, Italy. His research activities focus in the field of interaction design, sound design, creative thinking, information architecture, multimedia applications and education. He is the co-founder of sounDesign, the first italian blog about sound & audio design. He works as a consultant for the sound communication & acoustic design agency Lorelei.
Dr. Fabian Evert
BMW, Munich, Germany

Dr. Fabian Evert is a specialist in the field of acoustics, active sound design and active noise control. After receiving his Ph. D. in physics from the Georg-August-University in Göttingen in 2000 and beginning his career in the challenging environment of a high tech startup company, he joined an acoustical consulting company. There he worked for various clients including automotive companies, focusing on product sound design and the application of active systems in acoustics. Since 2006 he is responsible for active systems and sound design at BMW in Munich. Striving for an authentic, multi-sensory product experience, the balanced consideration of all senses across the whole design process is an important principle in his work.

Claus Fesel
Head of Central Marketing DATEV eG, Nuremberg, Germany

Claus Fesel, 48 years old, has been working with DATEV since 1987 and has been with executive functions for the past 19 years. As an executive in various positions in sales, consulting, product management, sales back office, and dealership support, he has accompanied the enterprise’s growth from 2,000 up to the current 5,800 employees. In 2000, Claus Fesel took on the task to establish DATEV’s online communication; in 2004, he became responsible for the entire marketing and service communication. Since 2008, he is head of central marketing for internal and external communication, fairs and events, and he reports directly to the executive board.

John Groves
CEO GROVES Sound Branding GmbH, Hamburg, Germany

John Groves is a composer, music producer and consultant on the use of sound and music in advertising and communications. In the early 90s he became one of the pioneers of Sound Branding, by developing a structured system for the creation and implementation of brand and corporate Sound Identities. This method has provided the basis for what has since become a market standard. He is guest lecturer at various universities and institutions e.g. the University of Surrey, the Hamburger Texterschmiede and the Miami Ad School. He is a member of the faculty in of the Danube University of Krems, Austria for Sound Branding. He also holds workshops and master classes at a number of marketing, design and communications congresses such as the Art Directors Club, Radio Day, Hamburger Dialog, Soundtrack Cologne, the Typo International Design Conference, the Munich Media Days and the German Marketing Conference. He has published several articles in trade magazines and books.
Dr. Michael Haverkamp  
Ford Engineering Centre Cologne, Germany

Born 1958 in Gütersloh/Bundesrepublik Deutschland, he studied electrical engineering at the Ruhr-Universität Bochum, with a focus on technical and psychological acoustics and communications engineering. PhD thesis addressing the physiological influence and the perception of vehicle vibration, based on his investigations done at the Medical Department of the University of Mainz, (Universität Mainz), Institute for Occupational Health. He looks back on long term experience in acoustics engineering, environmental noise assessment, sound-quality, noise transmission of vehicle components, reduction of brake noise – currently working in the automotive industry at Ford Engineering Centre Cologne. Studies on cross-modal perception, design, the arts and music are important fields of his activity. His book on his concept of Synesthetische Design was published in 2009 – it will be published in English in 2011.

Karsten Kilian  
Institute of Marketing, University of St. Gallen, Markenlexikon.com

Karsten Kilian has built up the most-respected website on brand management in the German-speaking world: Markenlexikon.com. He studied marketing and international management in the MBA program at the University of Florida and received his graduate degree of a Diplom-Kaufmann (equivalent to an MBA) at the University of Mannheim. He then worked several years as a consultant for Simon-Kucher & Partners in Bonn, before starting an extensive research project at the University of St. Gallen. Karsten has been a university lecturer in Germany and abroad for more than seven years now. He is author of more than 40 book contributions and professional articles. Karsten advises medium-sized companies on their brand strategy, he regularly conducts management seminars and frequently speaks at national and international marketing conferences.

Marcel Kloppenburg  
Concepts and Production Director, Sound Branding, MetaDesign AG

Marcel Kloppenburg has been an instructor for acoustic brand communication at the University of the Arts (UdK) in Berlin since 2007 and for sound branding at the Institute for Marketing and Communication (IMK) in Berlin. He joined the sound branding department at MetaDesign AG in 2006, where he is now the concept and production director, responsible for development and production for clients such as Siemens, Audi, eBay, entega, Premiere, Allianz and Volkswagen.
Sara Lenzi
Lorelei – acoustic & sound design agency

A saxophonist and an electroacoustic composer, she holds a degree in philosophy of science. She teaches Soundinstallation and Multimedia Composition at the Musical Conservatory of Rovigo, Italy. Her artistic work deals mainly with sound installations and soundscape projects. She is the co-founder of soundDesign, the first Italian blog about sound & audio design. In 2008 she founded the sound communication & acoustic design agency Lorelei, which worked with international clients like Architects of Air, DADA and FIAMM.

Ralf Mackel
Freiensteinau, Deutschland


Alex Moulton
Expansion Team, New York, USA

As the founder and guiding creative force behind Expansion Team, one of the United States’ foremost audio branding and advertising music companies, Alex is responsible for crafting the current sound of many TV networks including CNN International, PBS, Discovery, Universal, A&E Bio, Comedy Central, VH1, and respected brands like JetBlue, Motorola, Bank of America, Target and American Express. A critically-acclaimed recording artist and globetrotting DJ by night, it was Alex’s day job as a commercial and music video director that led him to launch Expansion Team. Seeing a growing need for authentic music production for the ad world, he gathered celebrated recording artists, Grammy-winning songwriters and seminal DJs to score original music for TV. Nearly a decade later, the company has grown into a multifaceted audio branding agency and record label.
Jesper Ramsgaard  
DELTA SenseLab, Copenhagen, Denmark

As a member of the DELTA SenseLab team, Jesper is continously developing methods and methodologies as well as conducting listening experiments within a wide range of domains, e.g. emotion, sound quality, music, product sound quality, cross-modal studies etc. Jesper holds a BA from the University of Copenhagen in Musicology/Psychology, and a MA from University of Aarhus in Multimedia Studies. As further being a graduate in audio design from The National Academy of Digital, Interactive Entertainment (DADIU), Jesper has extensive experience as sound designer in animations film and computer game production. In applying sensory tests on an every day basis, he believes that examining the effect and perception of sound from the perspective of the end-user/consumer can contribute to any creative process whether it be product development or music production.

Dr. Jorge Seco  
FIAMM, R&D Director Business Unit Horns

Jorge Seco holds a degree in industrial engineering by the ‘Universidad Pontificia de Comillas’ in Madrid (Spain). After 7 years working in the field ‘Gasoline Engine Control’ for Robert Bosch Italy and Bosch Engineering in Germany, he joined Fiamm in October 2005 where he currently covers the role of R&D director for the Business unit Horns.

Prof. Dr. Charles Spence  
Head of the Crossmodal Research Laboratory  
Department of Experimental Psychology, University of Oxford, England

Charles Spence is interested in how people perceive the world around them. In particular, how our brains manage to process the information from each of our different senses to form the extraordinarily rich multisensory experiences that fill our daily lives. His research focuses on how a better understanding of the human mind will lead to the better design of auditory and multisensory products, brands, interfaces, and environments in the future. Charles has acted as a consultant for a number of multinational companies advising on various aspects of sensory design, including Unilever, Procter & Gamble, ICI, McDonalds, Starbucks, Quest, Firmenich, Britvic, Neurosense, Starbucks, and The Fat Duck restaurant.

Charles has published more than 350 articles over the last decade. He has been awarded the 10th Experimental Psychology Society Prize, the British Psychology Society: Cognitive Section Award, the Paul Bertelson Award, recognizing him as the young European Cognitive Psychologist of the Year, and, most recently, the prestigious Friedrich Wilhelm Bessel Research Award from the Alexander von Humboldt Foundation in Germany.
Cornelius Stiegler

Cornelius Stiegler has studied Communications for Business and Society with a focus on strategic marketing and communication science at the Berlin University of the Arts. Having worked in the advertising industry and for the German Federal Press Office as well as the University of the Arts’ sound studies program, his diploma thesis focuses on client communication in the sound branding industry and new ways of modeling the communicative relationship between client and agency. As a trained pianist and vocalist he brings both his passion for music and his expertise in strategic communication and research to the field of sound branding. Cornelius Stiegler also is author of the Corporate Sound Blog (German language).

Prof. Dr. Thorsten Teichert
Chair of Marketing and Innovation, University of Hamburg

Prof. Dr. Thorsten Teichert holds the Chair of Marketing and Innovation at the University of Hamburg. His research and consulting projects especially include issues in new product development, global innovation management as well as consumer behavior. Earlier in his career, Prof. Teichert acted for several years as advisor to projects in the German automotive industry and directed projects in Mergers & Acquisition and in strategic consultancy.

Institutions where he completed his education or carried out research include the Technical University of Berlin (Dipl.-Ing.), the Union College, Schenectady, NY (MBA), the Christian-Albrechts-University of Kiel (Dr. sc. pol.), the Fuqua School of Business, Durham, NC (Research Fellow) and the WHU – Otto Beisheim Graduate School of Management, Koblenz (Habilitation). Prior to his current position, Professor Teichert was Director of the Institute for Innovation Management at the University of Berne, Switzerland. Since 2009 Prof. Teichert is Visiting Professor at the University of Technology Sydney.
Daniel Wagenförer
Research assistant for the Chair of Marketing and Innovation at the University of Hamburg

Since October 2008 Dipl.-Kfm. Daniel Wagenförer is working as research assistant for the Chair of Marketing and Innovation at the University of Hamburg. His research focus lies in the field of marketing research and semantic analysis of qualitative data. In this context he investigates specific measurement approaches regarding consumer attitudes and behaviour.

In several projects with reference to company practice, he obtained the responsibility of the project management, study design and analysis.

Previously Mr. Wagenförer studied Business Administration at the University of Hamburg with the focus on marketing, informatics and industrial management. He gained several experience in different companies especially in the field of marketing. Among other activities he worked in a project regarding the marketing strategy for an industrial company in Sydney. Furthermore he worked in different positions for IBM in Germany.

Zanna
Rio de Janeiro, Brazil

Zanna has diplomas in lyrical singing, is a songwriter and music producer. She’s a citizen of both Italy and Brazil, was born in Rio de Janeiro but spent ten years in Italy. There, with her Italian band, Bossa Nostra, she recorded CDs featuring some of her original songs.

In her five years in New York City, she composed soundtracks for commercial films for brands such as Veet, Miller, Anticco Effetto. There, she started her branding studies and observed the impact of sound in the world. Still in NYC, she began building up her Sound Branding methodology. Today, finally back in Brazil with her own company, Zanna Sound, she helps large brands with Sound Communication. These brands include: Banco do Brasil, Unimed, Cacau Show, EMBRATUR, and Amil. In addition, she hosts a TV show, “Vida Sonora”, on the Futura Channel, where she talks about the impact of sound.
Help for little ears

„Hilfe für kleine Ohren“ (help for little ears) is a project of the care organization of the German Lions Club. It provides children suffering from hearing impairment worldwide with hearing aids and professional therapy and thus helps them to gain more independence in their lives. Important to know: a child who cannot hear will have big problems in learning to speak.
With over 25 years of experience in communicating with music and sound, GROVES is acknowledged as a pioneer in this field. Due to the increasing necessity for a systematic development process for Sound Identities, a separate division, GROVES Sound Branding, was formed in 1997. Our motto: “Your Sound. Everywhere. Always.”

www.groves.de

SenseLab is a laboratory within DELTA providing sensory/perceptual and consumer evaluation services to the industry. Specialised in the perception of sound, vision and haptics, SenseLab employs expert panels, consumer panels, and focus groups to perform everything from consumer test through to full scale sensory evaluation providing clients with insight into the end-user experience of their products.

www.madebydelta.com/senselab

Development
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