

INTERNATIONAL SOUND AWARDS YEARBOOK 2018



👁️ = link to the Audio Branding Academy Website/Cases

International Sound Awards Yearbook 2018



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PRELUDE

In 2017, the Audio Branding Academy presented the “ISA – International Sound Awards” in cooperation with the Reeperbahn Festival for the first time. Under the motto “Make the world sound better!” the best and most innovative sound concepts and sound solutions were honoured with this new prize.

On September 20th 2018, sound experts from all over the world came together in Hamburg’s club Gruenspan where the trophies “ISAbell” and “ISAbell Grand Prix” were awarded for the second time. The jury shortlisted 22 works in various categories from ten countries: Belgium, Costa Rica, Germany, England, Finland, France, India, Italy, Sweden and Switzerland. This year, twice as many applications were submitted compared to last year, proof enough that there is a need for such an award. The Audio Branding Academy expects that the number of submissions will grow significantly in the coming years.

Professional sound concepts play an important role in many areas of our daily lives - in products, digital interfaces, public spaces, brand communication and in our social interaction. Sound and music not only entertain and enhance the user experience, but are also an orientation guide – especially where visual stimuli are limited or absent. More than ever we need to ask ourselves how we want to shape our auditory environment.

Technologies like blockchain and voice assistants open the door to a wide range of new applications of sound and music. Electric vehicles require the design of external sounds and new driving assistant systems should offer, not only visual, but also acoustic guidance. To cater to these needs, innovative sound concepts and solutions are of particular importance. These developments were also reflected in this year’s award submissions and the services and products presented at the ISA Exhibition – a networking event for experts to discuss practical solutions, industry topics and initiate cooperations and new projects.

On September 19th, the ISA2018 Sessions took place. Out of the jury’s nominated projects, the Audio Branding Academy independently selected six to be presented in more detail to a wider audience: Mood Stockholm Sound Design, Audio Newspaper Experience, Kyrö Tasting Experience, Djingo – AI plays a role, Hyundai Olympic Pavilion Sound and Renault Symbioz Sound Design. The one-hour sessions left enough time for Questions & Answers and discussions.

The Audio Branding Academy thanks all entrants and congratulates all Better Sound nominees and ISAbell winners. We were very happy to win Steve Blame, best known as a prominent figure of MTV, to moderate the Award Show once again. Our special thanks go to the jury of internationally recognized experts: Dr. Karlheinz Brandenburg, Fabian Frese, Dr. Klaus Genuit, Dr. Michael Haverkamp, Peter Hayo, Rainer Henze, Rainer Hirt, Dr. Daniel Hug, Dr. Daniel Müllensiefen, Prof. Emma Rodero, Ruth Simmons, Matthias Strobel, Bärbel Unckrich and Viktor Worms.

Finally, we thank Detlef Schwarte and the Reeperbahn Festival team for their cooperation and the opportunity to embed the ISA in such a vibrant and inspiring event.

Make the world sound better!



Kai Bronner
Managing Partner



Birgit Elke
Head of Communications



**ALL
PROJECT INFORMATION,
PLUS
ACCOMPANYING VIDEOS,
CAN BE ACCESSED AT**

www.audio-branding-academy.org/nominations-2018





Artist to
Business to Business
to Consumer
Audio Branding System

www.abcdj.eu

Turning Brand Values into Music



www.heardis.com

ABC_DJ: Music & Brand Values

BETTER SOUND – CATEGORY: RESEARCH & DEVELOPMENT

The multi-national EU research and development project ABC_DJ provides groundbreaking software solutions for any given audio branding scenario. Focussing on the systematic identification of brand-fitting music, its advanced recommendation algorithm predicts the perceived brand-fit of music within particular target groups with an accuracy of 80.1%.

Turning Brand Values into Music.

ABC_DJ (Artist to Business to Business to Consumer Audio Branding System) is an international research and development project funded by the European Union's Horizon 2020 research and innovation programme under grant agreement No 688122. Integrating both the perspectives of marketing executives and consumers, the scientific core objective of the project is constituted by the systematic translation of brand identities to the musical domain.

In an unprecedented and interdisciplinary approach the semantic gap between sender (brand) and receiver (consumer) of a musical message (i.e. the difference in respective semantic interpretations of perceived musical content) has been bridged. Capturing adjectives marketing experts state with regards to being essential for brand communications and describing brand identities, the results of two extensive initial studies were transferred to a final list of 36 terms (e.g. "bright", "authentic") creating the General Music Branding Inventory (GMBI). The GMBI was then utilised in two large-scale listening experiments, where 10,144 participants from the UK, Spain and Germany were asked to rate the fit of each item from the inventory to four (1st exp.) respectively six (2nd exp.) randomly chosen and 30-second-long music excerpts typically comprising 1st verse and chorus of a song.

In compliance with the novel ABC_DJ taxonomy, the music corpus employed was composed of 9 pieces associated to each of the 61 musical styles (e.g. "Disco", "Indie-Rock") resulting in 549 original tracks. All individual samples of the music corpus were analysed with regards to 392 hard (low-level, e.g. "BPM", "frequency response") and 108 soft (high-level, e.g. "style", "timbre") features making use of both music information retrieval and machine learning techniques. Furthermore socio-demographic data as well as the affiliation of participants to the SINUS-Milieus were gathered in the listening experiments allowing for the integration of social data in the system. Interconnecting the ground truth captured in the listening experiments with MIR and machine learning, the research team of ABC_DJ was able to develop a powerful recommendation algorithm capable of predicting the perceived brand-fit of any musical content within particular target groups with an accuracy of 80.1%.

On the development side of the project, which concentrates on creating tools improving the workflow and competitiveness of European creative agencies and European artists, this algorithm is implemented in the "Brand Filter/Prediction" software, the tool representing the heart of the modular ABC_DJ system. The cutting-edge and mostly browser based ABC_DJ applications range from a novel music library manager to specialized software for audio branding visualisations and unique in-store music solutions which can be employed individually or combined in any possible manner according to the needs of the user.

Credits

HearDis! GmbH, Germany, www.heardis.com
 Andreas Schoenrock, Musicologist
 Robin Hofmann, Creative Director
 Felix Haaksman, Executive Music Producer

Technische Universität Berlin
 Steffen Lepa, Scientist

STUDIENANGEBOT
BACHELOR FILM & SOUND / SOUNDDSIGN
MASTER SOUND

Fachhochschule
Dortmund

BSVW



Blinden- und Sehbehindertenverein Westfalen e.V.

BERATUNG, DIE TRÄGT

Humanware



Audio Newspaper Experience Design

GRAND PRIX – CATEGORIES: UNIVERSAL DESIGN, SOCIAL & CULTURE
BETTER SOUND – CATEGORY: AUDIO BRANDING

The “Audio Newspaper Experience Design” project creates an accessible and emotional sound experience for the blind and visually impaired. By using a user centric approach, sound elements were developed in order to both enhance the experience of a spoken-only audio newspaper and provide a sound identity to its listeners.

How can we revamp an audio newspaper? How can we revamp such a newspaper when its audience are blind and visually impaired people? And how can we revamp such a newspaper when it needs to be played back in an accessible audio format?

The “Audio Newspaper Experience Design” project created an accessible and emotional sound experience that enhances the audio newspaper “Hörmal” (Listen up!), produced by the “Blinden- und Sehbehindertenverband Westfalen e.V.” (The Westphalia Association for the Blind and Visually Impaired). This audio newspaper is distributed to its listeners through a physical data transporter, a CD in the DAISY (Digital Accessible Information System) format, which can be played with a compatible DAISY device or software.

By conducting close user research, working together with the blind association’s team and applying a usability and sound branding design approach to the project, the team of sound designers developed sound elements that conjointly fulfil the purpose of station ID, background music and intuitive acoustic chapter navigation. Most notably, however, this audio newspaper experience design offers a recognisable sound identity to its target group and beyond.

As the association states: “The sound designers succeeded in identifying sound elements which are relevant to blind people’s daily life. They also succeeded in integrating them into the design. The sound compositions hence created are impressive not only due to their impact as a means for external communication but also, due to its unpathetic and truthful message. Consequently, the sound design supports the association’s work by upgrading the audio newspaper “Hörmal”. Besides, the way in which the design was created is a contribution to promote social inclusion.”

Hence, the “Audio Newspaper Experience Design” successfully fulfills its responsibility to provide a universal sound design solution. It ensures functionality through sound while equally representing the world of its audience. An audience that interacts with the world especially through sounds.

The “Audio Newspaper Experience Design” was a project conducted within the “Master of Arts in Sound” degree program at the “Fachhochschule Dortmund – University of Applied Sciences and Art”.

Credits

Fachhochschule Dortmund, Germany, www.fh-dortmund.de/en
Felix Urban, Creative Director
Paul Große-Schönepauck, Sound Designer
Florian Högerle, Sound Designer
Michael Nguyen, Sound Designer



Audio Branding Sigikid Toys



WINNER – CATEGORY: AUDIO BRANDING

Sigikid is a successful global player when it comes to innovative high-quality cuddly toys. We developed a sound logo for the company and - based on it - composed perfectly matching brand music for five videos of the latest image campaign. All compositions are combined by a fixed instrumental concept and individually support the scenic dramaturgy.

As Sigikid started more and more to release videos, the management wished for a sound logo to support the visual logo at the end of the company's videos. In the first step we workshopped to define the brand's core values and developed four conceptual proposals for the sound logo. Referring to the company's claim "first class for kids" we decided to choose a modern piano sound and created a short melody which is underlining the brand's emotional values. It sounds comfortable and peaceful but also representing preciousness and a classy vibe (as Sigikid is a tradition-rich family-run company). We also did a casting with some kids for having a cute "Sigikid"-shout which we put after the melody of the audio logo. The finished audio logo was the base for all following concepts in the audio branding process.

In the next step we were asked to create individual compositions for five image videos for the current image campaign, each with a different story reflecting the brand's values. For this topic, we first developed a certain instrumentation matching to the brand's emotional image. We decided for using only handmade instruments like acoustic guitar and bass, ukulele, piano, real drums and a singing voice in one of the videos. Out of this instrumentation we created and recorded our compositions for the five image videos which we composed after the first rough-cut delivered by our partnering media agency TMT (they were responsible for creating the videos). When we had the music ready we fine-tuned cutting and editing together with TMT.

The process was quite interesting as every single composition should reflect the instrumental brand music concept but also support the different emotional messages of the videos while not sounding too similar to the other videos. And of course, the composition should fit harmonically to our sound logo and lead to it conclusively as it can be heard at the end of each video.

Our goal was: Hearing our songs should remind the video's consumer on Sigikid instantly and provide a comfortable, "cuddly" feeling while watching and listening. In the end we and our client Sigikid were happy about five beautiful videos which are consistent visually and acoustically and at the same time demonstrating how important a customized brand sound concept can be in terms of dynamics, uniqueness and quality of moving images (especially compared to choosing random stock music).

Credits

Electric Pulse, Germany, www.electricpulse.de
 Marcus Pieper, General Manager
 Steffen Krafft, Sound and Creation

TMT, Germany, www.tmt.de
 Marco Kies, Video Editor
 Pamina van der Galien, Producer



Bank Cler Audio Branding



BETTER SOUND – CATEGORY: AUDIO BRANDING

Bank Cler is the new bank for Switzerland: intelligent, fresh and Swiss. Eager to set itself apart from traditional banks. And that is exactly how it should sound. Based on these requirements Department of Noise has developed a sound identity that sounds fresh, confident and straightforward.

Bank Cler – The new bank for Switzerland. A small national Swiss retail bank who is eager to set itself apart from traditional banks to challenge the industry leaders in the market. A case of David against Goliath. Thus, Bank Cler differentiates itself not only through its values such as intelligent, fresh and Swiss but also through a brand design that clearly stands out from its competitors.

Translating this attitude into sound was the central task of the audio branding process. Through an analytical but also playful development process together with the branding agency and the brand management team of the bank these requirements were further deepened and sharpened. It became clear that the auditory focus had to be on the courage to be different. Yet, the general attitude was defined as confident, fresh and straightforward. Besides, the rebellious spirit should by no means be lost.

Based on these specifications, Department of Noise developed the sound DNA as the basis for the sound identity. The accentuated melody is the central element to this audio branding case. The tone sequence, which is reminiscent of a guitar or bass riff, creates a highly differentiating aesthetics, unheard in the Swiss financial sector. In addition, this element implies simple and innovative banking through its edgy sound. Further, the mix of digital and organic sounds supports the freshness and the balance between customer centricity and digitization. Lastly, the chosen rhythm is impulsive and positive. Therewith, the bank shows that it is alert, self-confident and powerful.

To push the new brand, Bank Cler launched an initial national ad campaign with big media pressure. During this campaign, the sound logo was key to support the feeling of optimism. Generally, the sound logo, along with other sound elements, is part of the motion toolkit for video communication. In addition, an array of soundscapes was produced to push certain aspects of the brand's perception such as an increased digital notion. Also, to suit individual purposes there are additional versions, for example for the telephone service line. Besides, there is also the Bank Cler Radio: An online-based audio stream to provide individual branches as well as special events with brand sound from a centrally curated playlist. A special attention was also given to the the brand voice. It was defined as youthful and playful to make a bold statement and – again – to differentiate the bank. Depending on the context there is a specific female as well as male voice.

Today, the produced assets are in daily use throughout the bank's communication channels. For easy usage they are online available for the bank's brand team along with the Brand Sound Guidelines. They describe not only the specific use of the audio assets but also contain, for example, guidance for the use of library music for videos (Dos & Don'ts). Effectively, the Bank Cler Brand sound is ready to be used by the bank's employees at any time.

Credits

Department of Noise GmbH, Switzerland,
www.departmentofnoise.com
 Philipp Schweidler, Managing Director
 Florian Goetze, Creative Director
 Michael Stuber, Strategy/Business Development

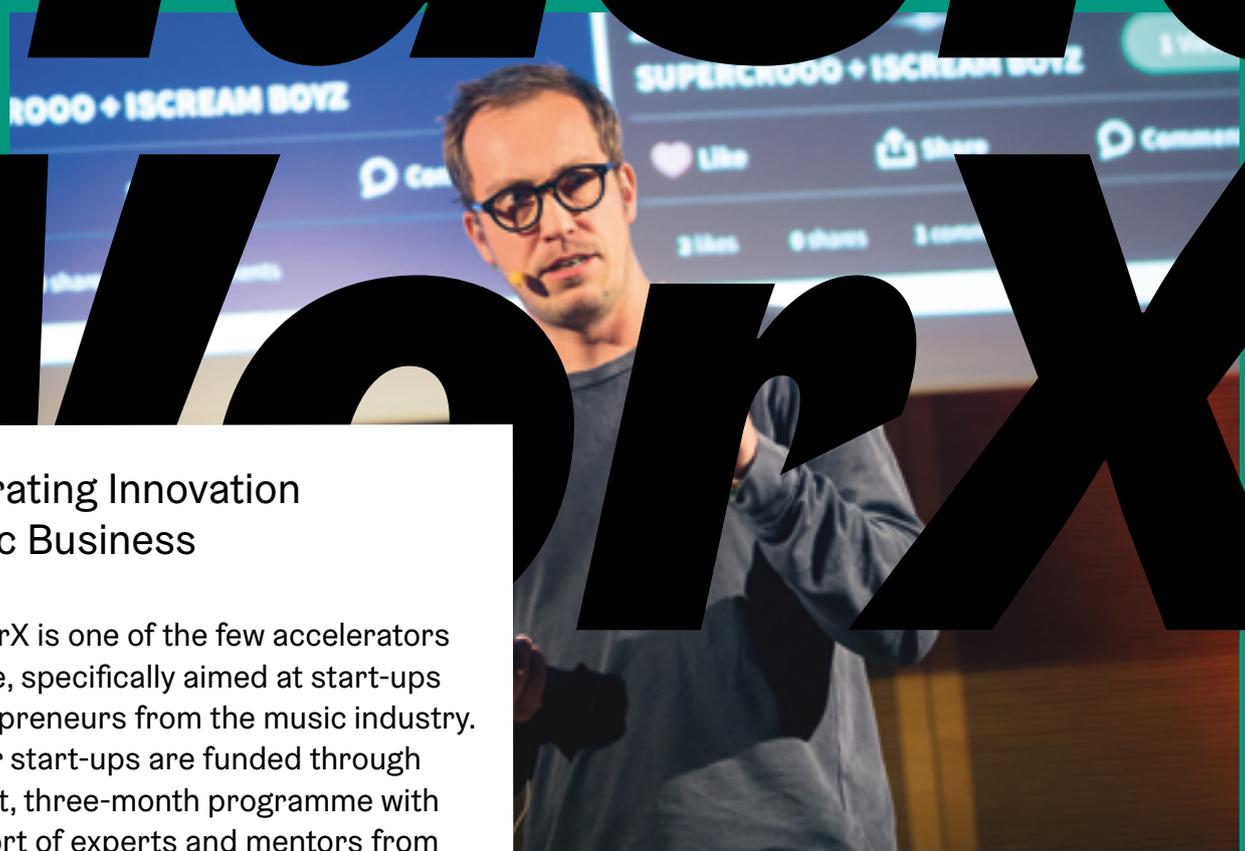
Scholtysik & Partner
 Carsten Scholtysik, Partner
 Fabian Sander, Partner

BIGGER PICTURE GmbH
 Oliver Abegg, Chief Drama Officer

MUSIC WORX



Hamburg Kreativ Gesellschaft



Accelerating Innovation in Music Business

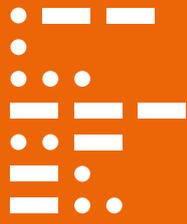
Music WorX is one of the few accelerators worldwide, specifically aimed at start-ups and entrepreneurs from the music industry. Up to four start-ups are funded through a compact, three-month programme with the support of experts and mentors from Hamburg's music industry to improve and strengthen their business ideas.

Accelerate your
music business:

www.music-worx.de

in cooperation with:





Thinking about your sound.

www.wesound.de



WESOUND



asecs



Bring the World to Asecs



BETTER SOUND – CATEGORY: AUDIO BRANDING

Radja made a sound identity to Asecs shopping center and our concept kicked off in combining morse code and music. The concept was then published on social channels where we urged people from all over the world to share their urban soundscapes. Inspired by their material we made a sound logo, brand themes and soundscapes for marketing and building.

Asecs shopping center went through a major rebranding process in 2016, which also was the starting point for the building to undergo a refurbishment. Radja was commissioned to strengthen the brand with a sound identity. Our starting point was Asecs history as a regiment and the new tag line: “Bring the world to Asecs, and Asecs to the world.” We chose to put the brand’s history in a modern context by anchor our concept to two universal languages: morse code and music. With this as our starting point we produced a sound logo and different brand themes. The sound logo is the very heart of the sound identity and it’s based on how Asecs is interpreted on morse code. The code was then translated into music, both as a logo and longer themes.

As part of the process we were asked to make a connection between the brand and the shopping experience. The architect had given the new parts of the building a design similar to international train stations. This inspired us to choose “street music” as a key component in the design of branded soundscapes for the building. We then literally interpreted the tag line and Asecs core values; Variation, Evolution, Revolution. In these terms Asecs clearly expressed a will to break norms and retrieve influences from the rest of the world. So, we left the studio and published our concept on social channels where we urged people to share their urban soundscapes.

The result was overwhelming – and we received greetings from Venezuela, Hong Kong, UAE, Cameroon, Belarus, USA, Nigeria, France, Ireland, India... Based on the sound files sent to us we identified different instruments, rhythms, tones and created short compositions by combining two flavors – like a fusion in a fine dining restaurant. But instead of combining northern cloudberry with Japanese ginger we married Persian oud with a Bolivian flute. 50 short acoustic fusions were produced and sprinkled out in the ceilings three channel speaker system making the fusions come from different directions when they are played. To enhance the sense of street music and avoid, due to the architecture, a feeling emptiness we made the place more vibrant by adding environmental background sounds from Copenhagen Central Station.

The rebranding was launched in October 2017, and the change from A6 to Asecs initially faced massive resistance. An interesting debate followed; about history, the preservation of “Swedish culture”, nationalism and old traditions. A debate that became even more relevant since the new Asecs was to be built on tolerance and openness. But everything calmed down, and the concept of connecting the old A6 to morse code and let people from all over the world take part in the creative process eventually received positive attention in the media and has also been a frequent conversation topic among visitors. We are proud to state that we, with the help of history, created a multi-cultural experience in several dimensions, with a strong foundation in the brand.

Credits

Radja AB, Sweden, www.radja.se
Anna Kind, CEO
Izabell Martinsson, Project Manager

Invinn
Frida Sjösten, Art Director

Newsec
Anette Lindblad, Marketing Manager



ACTIVE

Modern Rock

führend

Zu den Sounds

Indie Rock

House

zukunftsorientiert

Zu den Sounds

Dubstep

Drum & Bass

Breakbeat

Hard Rock

Britpop

EMOTIONAL

TECHNICAL

zuverlässig/
persönlich

Zu den Sounds

Guitar Pop

Folk Rock

DATEV
SOUNDPOOL

RESERVED

DATEV Soundpool – MusicFit 2.0



BETTER SOUND – CATEGORY: AUDIO BRANDING

Although DATEV has continuously updated their Sound Identity, some music choices were still being made based largely on subjective personal taste, which was leading to a fragmented brand perception. The DATEV Soundpool fixed this by providing a system for providing uniformity and making precise briefings, as well as organising brand sounds, not only by genre and atmosphere, but also by brand values.

DATEV has had its own unique sound identity since 2008. Although it has continually been updated and improved upon over the years, sometimes evolution needs to change into revolution!

The internet has made low-cost video communications a reality. DATEV uses this possibility to the full and is constantly producing material to inform, explain and promote their products and services. They are aware that Audio-visual communications tend to be ocularcentric and often neglect the potential offered by sound. Optimally, audio should receive the same level of attention as the visuals.

Sound Branding, by definition, concentrates on the process of development, application and management of brand sound identities. Until the introduction of the DATEV Sound Identity, the choice of music for use in their brand communications had been more or less arbitrary. The DATEV Sound Identity provided the possibility to systematically address brand fit, differentiation, consistency and compliance. But what about the music selection process? Music can be chosen by many parameters: to appeal to a specific target group, illustrate stories and action, or to portray a specific emotion or brand attribute. Music choices that are made based largely on subjective personal taste are likely not to be uniform and can lead to fragmentation of the brand's auditory perception.

DATEV needed a method to ensure auditory uniformity – one that would provide a consistent and unified brand perception. The Solution? MusicFit 2.0 within the DATEV Soundpool!

The concept is simple: The tool organises the DATEV brand sounds – not only by genre, but above all, by the brand values they transport. This makes it easier for marketers and external service providers to align their projects with the appropriate brand values, without any hurdles regarding terms of use and coordination and without any of the usual licensing issues.

The matrix first identifies the sounds according to their mood – from “emotional” to “technical”, from “active” to “reserved.” Additional windows show the brand values that are transported with the music genres. One level down, the genres are sorted by “fit”, according to the selected brand attribute. Here it's possible to listen to the brand sounds, select the file format and download tracks. The tool clearly defines each genre using sound examples – and includes an immediately usable and constantly growing DATEV sound library.

And even the most unique DATEV brand sounds are possible! Besides different mixes and lengths, every piece of music in the library comes with so-called “stems”. This means that each separate audio track of a piece of music can be downloaded individually and mixed to fit exactly the requirements. It is even possible to make a completely new piece of music! What makes the DATEV Soundpool so special is the unique combination of brand and sound. It is flexible, user-friendly, and precise, making it 100 percent DATEV!

Credits

GROVES Sound Branding GmbH, Germany,
www.groves.de
Christoph Gross-Fengels, Managing Director
John Groves, Managing Director, Founder

DATEV eG
Alexander Pohl,
Imagekommunikation | BM11
psbrands GmbH
Anja Solfrank, Managing Director

Publicis Pixelpark GmbH
Joachim Wörner,
Client Service Director
Wolfgang Madl, Account Director



Dehner Audio Branding



BETTER SOUND – CATEGORY: AUDIO BRANDING

A new sound DNA for Dehner was produced, as basis for all current campaigns. Features: future-proof, usable with all new objectives, targets, target groups, guaranty for brand association. A hybrid sound branding model for all needs of the brand was built. A comprehensive audio branding was implemented for touchpoints and for the new campaign.

Dehner is the largest group of garden centers in Europe. After the visual image was changed and relaunched in the years before, the target for 2017 was to create a consistent auditive communication in order to release an international cross media campaign.

The Dehner brand sound is very positive, human and family oriented. Representing the idea of a happy family life with gardening and a joyful summer in the garden, the sound features soft tones as well as progressive sounds and driving rhythms to illustrate the brand's claim "the joy grows with you". The new sound was a great communication move for the family-owned business.

To capture the character of the brand in detail, the symbol-transfer-methodology[®] was used. Its process allows a precise definition of Dehner's brand personality. The symbol-transfer-methodology[®] by sound-4-brands provides valuable impulses for the sound design and was the basis for an appropriate sound DNA. Following brand analysis, a new sound DNA for Dehner was generated.

The sound DNA is the core for all current campaigns and is designed to be future-proof. It can be used with all upcoming and new objectives and targets, target groups and guarantees the brand association. In the following a comprehensive audio branding has been presented. The hybrid sound branding model was implemented to cover all needs of the brand – it provides the greatest range of applications whilst simultaneously providing the largest possible recognition effect.

The touchpoint analysis provided various emotional passageways. A separate sound bed was composed for each of these: Happy, moving – cheerful, fresh – romantic, homely – dynamic, energetic – calm, inviting – cozy, grounded. With the essence of this sound DNA future campaigns can be composed in a manner that is consistent with the branding. The audio branding was implemented for touchpoints and campaign, tv, radio, streaming, youtube, social media, instore radio, customer contact center. The Dehner campaign was launched in March 2018.

Credits

sound-4-brands, Germany, www.sound-4-brands.com
 Markus Nothhaas, CEO
 Sandra Obermaier, Communication Director
 Reinhold Hoffmann, Sound Director

Dehner Gartencenter GmbH & Co. KG
 Anne Hahnenstein, Director Marketing



 **Djingo**



Djingo, AI plays a role



BETTER SOUND – CATEGORY: VOICE & AUDIO DIALOGUE

Djingo is the voice assistant of Orange. Close and human, its expressiveness embodies the personality of the brand. The sound design within the eXperience Design Lab of Orange, has decided to associate with the voice of synthesis, all possible forms of interjections to express, according to the definition, a response tinged with human emotion.

As a virtual assistant using the commercial voice of Orange already used on different channels and advertising content in France, Djingo embodies the personality of the brand.

The sound design practiced within the eXperience Design Lab of Orange, has decided to associate with the synthetic voice, all possible forms of interjections to express a response tinged with human emotion to questions interlocutors. Thanks to this contribution, Djingo reveals more proximity and collusion with the interlocutor, tends to more naturalness.

The interjections are enhanced by the use of the piano. More often resumes the vocal melody by supporting the positive as well as the negative thanks to the heights and volumes of the notes. The piano is for us the ideal stamp because it is able to marry the full range of feelings. This combination adds a functional aspect to Djingo's oral expressiveness. We call expressive sound notification, this voice and piano mix both for the product itself, as well as for voice exchanges between the speaker and Djingo. And beyond the functional, it is the character, the coherence and the personality of Djingo character that asserts itself. This is what makes the Orange AI unique and singular by not being entirely part of a system logic, nor quite in a human register.

In practice, this is heard from the first interaction with the speaker Djingo. Take the classic case of interjection "hum hum" or "hun hun" heard during a telephone conversation. Failing to see our interlocutor, we often use it in an exchange to signal our presence, to show that we are listening, attentive to the conversation, proving we are concerned. Even in a face-to-face or group conversation, we express it to show interest in what is being said. These expressive elements placed before the answers of Djingo, more precisely at key moments of the interaction, thus define a vocal or written posture of Djingo. They act as a functional sound element while giving a clue to the tone of the answer.

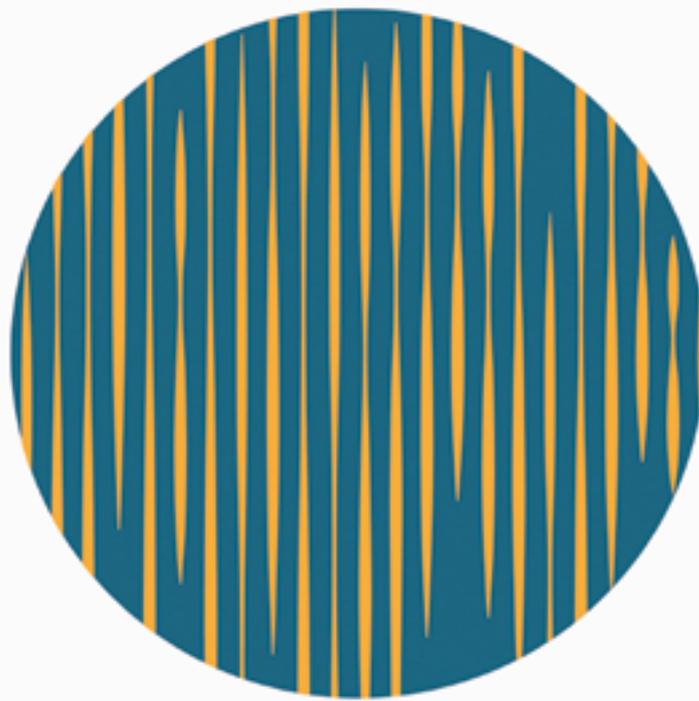
Expressiveness, through the use of interjections, is an essential asset to Djingo personality in the absence of any clue related to facial or body expression. From the point of view of the interlocutor, this gives an impression of communicating with an entity closer to the human with character traits rather than a machine.

Djingo also has the possibility of a visual appearance that manifests itself on products equipped with screens. It is a square with a circle on top. The square symbolizes the fundamentals of the company. The circle has a more social and emotional aspect. This representation is not fixed. It also translates into movement, state changes such as shape and color. Associated with its sound expression, this gives it evolutionary postures in the course of interactions according to services and user profiles. It is this unique relationship that we want to maintain between Djingo and its interlocutors, and by extension between Orange and its customers.

Credits

Orange, France, www.orange.com
 Pascal Taillard, Sound Designer
 David Carvalho, Design & Vision Director

INNOVATION THROUGH COLLABORATION



MUSICTECH
GERMANY

The main point of contact for music technology in Germany.

music-tech.de

Bundesverband Musiktechnologie Deutschland e.V.

info@music-tech.de | [@MusicTechDe](https://www.instagram.com/MusicTechDe)

STUDYING AT THE

POPAKADEMIE
BADEN - WÜRTTEMBERG

UNIVERSITY OF
POPULAR MUSIC AND
MUSIC BUSINESS

The Popakademie Baden-Wuerttemberg – in Germany, this name stands for quality and competence within the academic education of young musicians and aspiring managers. After more than 50 years of pop culture, we were the first in Germany to offer academic degree programs focusing on popular music and music business. Since its foundation in 2003, the Popakademie Baden-Wuerttemberg has quickly become one of the most renowned names in the German music and media landscape.

WHEN YOUR PASSION

BECOMES YOUR PROFESSION

MUSIC BUSINESS

APPLICATION DEADLINE APRIL 30
BACHELOR OF ARTS

POPMUSIKDESIGN

APPLICATION DEADLINE APRIL 30
BACHELOR OF ARTS

WORLD MUSIC

APPLICATION DEADLINE APRIL 30
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Feel the Harmony



BETTER SOUND – CATEGORY: SOUNDSCAPES & AMBIENT SOUND

The Philharmonie is a cultural centre that brings music awareness and learning to a diverse public. It is the first audio identity created for such an institution. Their musical signature is a mix of organic sound recordings and improvised instruments. It was inspired by both the majestic architecture of the space and its cultural vocation.

With its numerous rehearsal spaces, resident ensembles and innovative artistic missions, the Philharmonie de Paris is a cultural centre that is truly unique in the world, heightening music awareness and learning to a diverse public. It is the first time that such an institution has created an audio identity. Sixième Son was inspired by both the majestic architecture of the physical space and its cultural vocation to create a unique musical atmosphere that brings life to the building. Not only is music created by the performers, it is as if the space naturally resonates sound and hums with its own energy, adding to the magic and mystery of the spectator's journey.

The concept alludes to the experience in the physical space: the discovery and sharing of varied cultural works played by artists who meet behind the scenes, tune their instruments and then perform. To create the musical signature, Sixième Son translated it into a mix of proprietary sounds and textures, composed of three parts:

1. The orchestra tuning that precedes all concerts: an orchestra tuning is what signals the start to any kind of musical performance. The Philharmonie de Paris provides a state-of-the-art facility to national and international symphonic orchestras, who need a space in Paris, equivalent to the large, modern concert halls in other international capitals. The orchestra tuning also alerts the backstage crew that the show is starting and to prepare to put on a great show.
2. Burst of applause: the Philharmonie is dedicated to welcoming people and providing enjoyable music. Applause is not only a part of the show, but a part of the building. The Philharmonie de Paris wants to reimagine the concert experience, placing at the core a welcoming facility that fosters all forms of music appreciation through education and recreation. The diversity and the warmth of the space needs to be at the core of the audio identity.
3. Flight of birds: there are 360,000 aluminium birds that decorate the building, one aspect that has made the building emblematic. Located in an up-and-coming eastern Parisian neighbourhood, it is a bridge between the capital and its surroundings and aims to be a gathering place for all. The flight of the birds emphasizes both the architecture and the idea that going to the Philharmonie is an invitation to take part in a multicultural journey.

The mix of organic sounds and improvised instruments creates a musical syntax that lends itself to messages for the young and old. The sound is an audible reminder to the public of where they are. At the end, it inspires the imagination and enriches the experience of 1.2 million annual visitors. As a final touch, Philharmonie staff, partners and performers had the opportunity to audition and be cast as the voiceovers used in the halls and corridors. Children's voices are also used for youth events.

Credits

Sixième Son, France, www.sixiemeson.com
 Julien Goris, Artistic Director
 Marion Combes, Designer
 Eric Caissy, Designer
 Pauline de Bastard, Production Manager - Josette
 Musique Club

The Philharmonie de Paris
 Hugues de Saint Simon, Secretary General
 Alice Chamblas, International Development Officer



HEAR THE TASTE



Hear the Taste



WINNER – CATEGORIES: PRODUCT, UNIVERSAL DESIGN, AUDIO MARKETING
BETTER SOUND – CATEGORY: SOUND ART

Food is less tasty on airplane than ground. Together with China's MasterChef Steven Liu and molecular gastronomy professor Anu Hopia, we created soundscapes improving the taste of food on Finnair flights. We also built an app using advanced image recognition to analyse your food, offering soundscapes to enhance flavours of any recognizable food.

Finnair wants to serve the best meals in the aviation world and tasked China's MasterChef Steven Liu to create a signature menu for Finnair's Asian flights. That was not enough. Finnair was looking for something even more special to take dining to the next level.

Research indicates that the Chinese customers are interested in the possibilities of technology and that they place high value on Nordic nature. We wanted to help Finnair utilize all senses to create an in-flight experience based on those insights.

We knew that sound can affect the way we taste things, and in the airplane the effect is strong. That's how project Hear the Taste was born. Our goal was to craft unique, custom soundscapes for each individual Steven Liu dish served on-board Finnair, combining technology and unique Nordic elements with Steven Liu's culinary masterpieces, to improve the taste of the food.

To craft our soundscapes, we recorded sounds from nature in Lapland and used knowledge of cross-modal correspondences between sound and taste guided by Anu Hopia, a professor of molecular biology and leading researcher on molecular gastronomy. She provided scientific guidance to ensure the rigor of the design and MasterChef Steven Liu made sure the right tastes and textures were affected the right way for his dishes.

In addition to the in-flight experience, we wanted to use technology to take the experience even further. So, we also created a WeChat miniprogram for our Chinese audience. You can take a picture of any kind of food, and the AI-powered advanced image recognition software interprets the picture and offers you a customized soundtrack. The program can make very detailed analysis of the food picture, recognizing the main ingredients. A complex algorithm then assigns the correct soundtrack. We created multiple soundscapes and additional sounds to create a plethora of variations for the AI to match with different taste combinations.

Although airlines have experimented with playlists, according to our research this is the first time custom-made soundscapes were created for specific in-flight dishes to improve their taste. Paired with the unique WeChat program, we provided the Chinese customers a chance to experience Finnair's unique Nordic flavour through sound, even on the ground.

The recent entry to the Chinese market has resulted in 51% brand awareness and the improving in-flight consumer experience supports the target of increased brand preference. Hear the Taste concept also helps to position Finnair as a very innovative airline. It is estimated that over 250,000 Finnair passengers will be able to enjoy Hear the Taste in-flight soundscapes during 2018. Steven Liu's dishes were designed for China in mind, but signature chef menus and soundscapes can be created for every Finnair market. For example, we are currently creating a Hear the Taste variation for Sweden with a Swedish celebrity Chef, and other markets will follow.

Credits

Ultra Nordic, Finland, www.ultranordic.com
 Antti Suomalainen, Co-Founder, Sound Specialist
 Karri Knuutila, Co-Founder
 Aki Päivärinne, Sound Experience Architect

Mirum, Finnair Lead Creative Agency,
www.mirumagency.com



Hyundai Olympic Pavilion Sound



WINNER – CATEGORY: SOUNDSCAPES & AMBIENT SOUND

Hyundai believes in hydrogen mobility which can be “The Seed of a new society”. For the Olympic Games 2018 in South Korea they wanted to bring this groundbreaking technology to life in an on-site pavilion. Our mission was to transform the Pavilion into an immersive experience through acoustic staging. We have installed soundscapes in all rooms.

Hyundai believes in hydrogen mobility which can be “The Seed of a new society” – a society where people have unlimited access to renewable, clean and affordable energy. This unlimited access will enable people to meet people, to experience new places, and to open up new opportunities.

As an official partner of the Olympic Winter Games 2018 in Pyeongchang, South Korea and a pioneer in the field of fuel cell technology Hyundai wanted to bring this groundbreaking, complex technology to life in an on-site pavilion. The pavilion delivers a journey on Hydrogen and water.

Our mission was to transform the Hyundai Pavilion into an immersive experience through acoustic staging. We have installed soundscapes in all rooms. You can hear underwater shots of finest bubbles, powerful sounds built on a scale that never stops rising. A sound passing through the building like a warm wind by means of convolution reverb technology.

The pavilion is composed of a super black facade, made using carbon based on nano-technology which absorbs almost all visible light. It is the darkest building in the world. The only things visible on it will be a 3D illuminated star field which will appear to be suspended in infinity, symbolizing the unknown potential of the future, like the night sky above us.

Water droplets in the Pavilion represent the seed of hydrogen. Visitors are interacting with the water and experience the “seed of the future”. 25,000 drops per minute are shot through the room by tiny water pumps to form a lake. The atmosphere is energetic – at the same time very quiet.

Four rooms focus on telling the story of how fuel cell technology works. Electric energy, water extraction, fuel cell stack technology and back to water. For the electric energy-chamber we created the illusion of an ever-rising tone symbolizing the charging of a car-battery. We extracted the smallest element out of a sound wave – a grain of sound – representing the separation of molecules. We applied wave form synthesis to merge a piano tone with the sound of wind, creating an ethereal sound, representing the vastness of space. We produced underwater recordings with a hydrophone in order to translate the purity of H₂O. The entire concept is held together by the Hyundai brand sound universe, creating a holistic, immersive brand experience.

3,500 enthusiastic, inspired and thrilled visitors per day visited the “darkest building on earth” and experienced the future of renewable and clean energy. The building provided visitors to the Olympic park an impressive, playful and expressive space to interact.

Credits

why do birds, Germany, www.whydobirds.de
Alexander Wodrich, Managing Director
Sebastian Waschulewski, Sound Director
Sebastian Damerius, Sound Designer

Hyundai Motor Company
Jumi Kim, Manager Creative Strategy Team
Dan Minsu Song, Assistant Manager
Creative Strategy Team

Asif Khan
Asif Khan, CEO
Dan Sweeting,
Architectural Assistant

**HOW CAN
SOUND
CHANGE OUR
SENSE OF
TASTE?**

ISOKYRÖ

**KYRÖ
DISTILLERY
COMPANY**

FINLAND

A case study by



Kyrö Tasting Experience



WINNER – CATEGORIES: SOUNDSCAPES & AMBIENT SOUND, AUDIO MARKETING

Audiodraft and Kyrö Distillery Company teamed up to design an experience at Slush Music to showcase the power of audio on our taste perception. We paired Kyrö's new products with two specialized custom tracks to highlight the bitterness in one drink (dark bitter), and the sweetness in the other (pale bitter), to increase the memorability and enjoyment of the beverages.

There are two conflicting theories of how we taste. The current, most accepted one is the "lock and key" theory, where certain volatile chemicals "click" into certain receptors and trigger a taste response. However, there is an alternative model. One which focuses on the "vibrations". Similar to how we perceive sound vibrations and frequencies in our ears, and light frequencies in our eyes, the alternative theory states that odour particles give off a certain frequency, which trigger our sense of taste and smell. This theory has its limits, and is currently still under investigation.

What we do know however, is that by using specifically designed audio, we can influence your perception of a taste. Loud music can mask strong flavours, bad music can cause you to find a taste repulsive, high pitched sounds can increase sweetness and lower pitched sounds can increase bitterness. Based on research higher pitched frequencies increase the perceived sweetness of a flavour. This coupled with a smooth, slow and gently oscillating musical note reinforces the sweetness and lowers the recognised bitterness.

In the custom designed track for the pale, we utilised an audio effect called "evaluative conditioning". By using ambient sounds of a gentle summer breeze blowing through a field of wheat on a hot day, it is possible to place a person in a positive frame of mind by reminding them of a time they were happy, relaxed and calm. All of these have a unconscious impact on your perceived enjoyment of a taste. The bird song and wind chimes are an additional higher frequency layer added to increase sweetness and also give the overall production a greater narrative, while introducing some light "grey" noise to the mix to lower the overall perceived strength of the drink.

Lower pitched frequencies have been proven to increase the bitterness of a taste. Here a cello has been pitch shifted down two octaves to achieve an even lower sound than is usually expected from this instrument. The smooth and gentle movement of the melody also increases the perceived smoothness of the flavours, so as not to overpower the senses with a strong negative response to the bitterness.

In the custom track designed for the dark, the sound of wind covers the "brown" noise frequency, filling out the production and adding noise, without it being overtly obvious. According to research, this noise is meant to lower the overall perceived strength of flavours, and adds to the overall enjoyability of the experience by acting as a control on the bitterness.

Finally, an enjoyable, upbeat and gentle melody was selected, as a positive attitude towards a sound increased the overall enjoyment of a taste. Using evaluative conditioning, the background noise of a fire, and the gentle groan of a forest's trees in the background remind users of a happy time spent outdoors camping, while also drawing attention to the woodiness and smoky elements of the product.

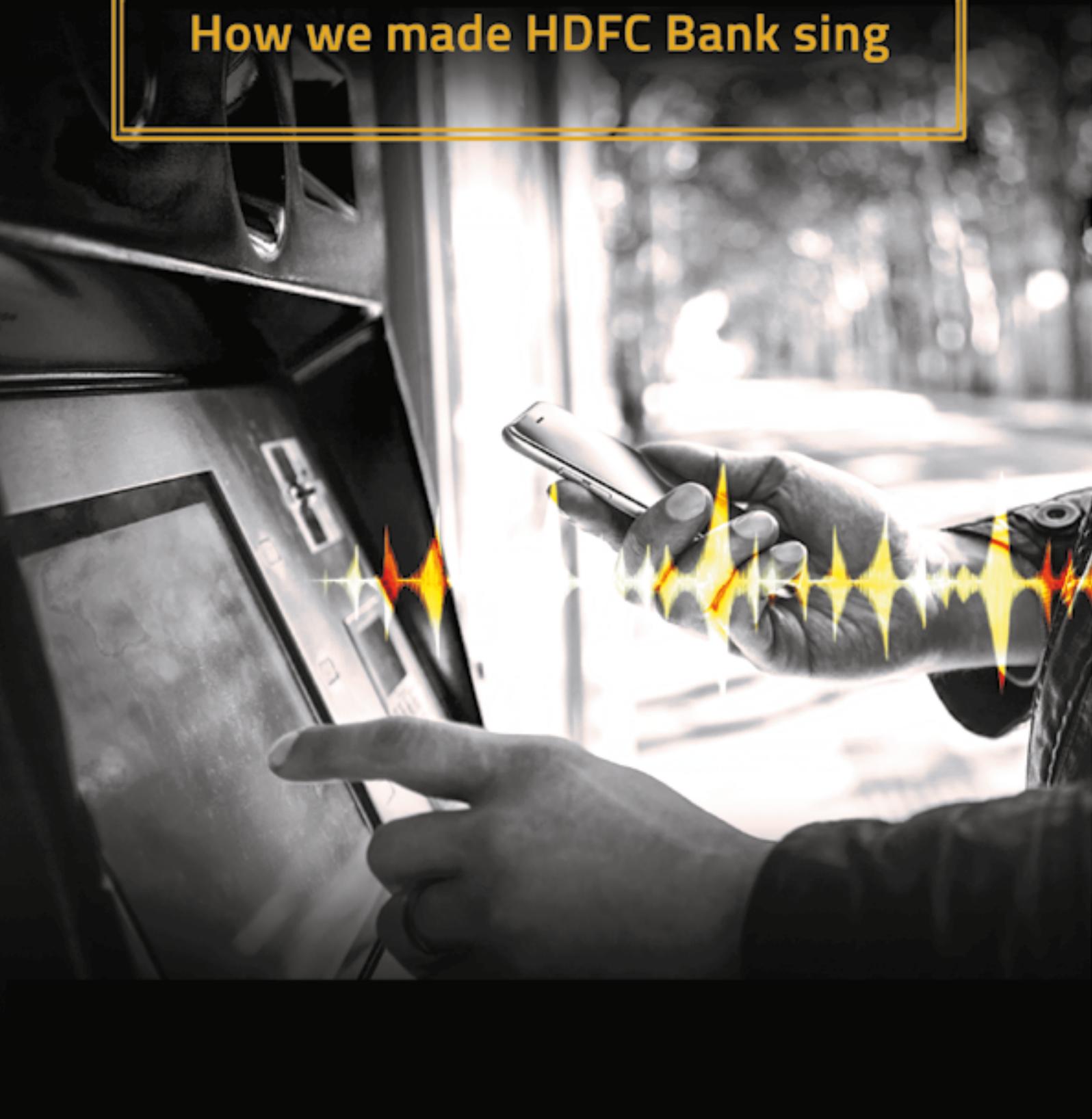
Credits

Audiodraft Ltd, Finland, www.audiodraft.com
 Cameron Murphy, Head of Production
 Tomas Biaudet, New Business Manager, Co-Producer
 Teemu Yli-Hollo, CEO, Co-Producer
 Mikko Matikka, Marketing & Content Associate, Content Producer



HDFC BANK

How we made HDFC Bank sing



Making HDFC Bank sing!



BETTER SOUND – CATEGORY: AUDIO BRANDING

HDFC Bank wanted sound to create an emotional connection with customers in an increasingly digital world, because of its visceral impact and universality. Brandmusiq, HDFC's sonic agency created the MOGO® to evoke an Indian Bank – warm, empathetic and progressive. Multiple expressions took the new sonic identity to various consumer 'earpoints'.

HDFC Bank is one of India's largest private Banks. The banking industry is constantly evolving. Branch walk-ins had been steadily decreasing and, increasingly customers preferred interacting with the brand online – 75% of transactions being conducted digitally. While online banking leads to easier, faster transactions and efficient solutions, it misses out on the emotional connect with customers that the traditional high touch branch environment offered. The challenge was to create an emotional connect in the digital world.

We advised HDFC Bank that sound could be very effective in bridging this lacuna. Sound, goes through your ears, straight into your heart. A sonic identity had the power to connect with consumers at a deeper, more subliminal level. Further, sound had the power to transcend segments by allowing emotional engagement with everyone ranging from a farmer in rural India to an urban city dweller and, from a government employee to a corporate one.

3 Stage Process

1. Brand Discovery: The brand's core values, personality and essence was identified through an interactive workshop with the Bank's Leadership Team, using our own filters.
2. Sonic Mapping: Based on the discovery stage, mood boards were created to arrive at the Bank's zone of sound, matching music themes to brand values: We experimented with various instruments and genres to ascertain which sounds would best represent HDFC Bank. Given the Bank's Indian heritage, the sitar became a short-hand for India. The piano and guitar were global in feel and tone and highly adaptable. The track needed to be contemporary, yet have the ability to appeal across a wide spectrum.
3. The MOGO®: Two Indian classical raags – Bilawal and Shudh Kalyan were referenced. The former an expression of innovation and dynamism while the latter reflected the humane nature of the Bank.

The master track - MOGOSCAPE®, was created as a 90 seconder, providing the sonic palette for HDFC Bank to work from. From it we extracted a 3 second piece which became the MOGO® (Musical LOGO). Two versions were approved for the purpose of testing with customers. The Bank tested the tracks using their own action standards. Focus Groups were held across key centers in India. The final MOGO®/MOGOSCAPE was selected because it balanced the current stature of HDFC Bank (trusted, solid) with its desired avatar (progressive and evolving).

The MOGO® and MOGOSCAPE® were successfully unveiled to the top management and key manager of the bank at their corporate headquarters with a live concert, performed by the Brandmusiq team. We created multiple applications to communicate HDFC Banks new sonic branding to its customers – 100 Content Videos, Caller Tunes, IVR, 12000 ATMs, e-Wallet Apps, Branches and Events. The MOGO® recall post launch was 65% with a very high correlation with Trust/Progressiveness - 70% and Caring - 80%.

Credits

BrandMusiq, India, www.brandmusiq.com
 Rajeev Raja, Co-Founder and Soundsmith
 Ajit Varma, CEO and Co-Founder
 Merlin D'souza: Principal Composer/Arranger
 Reuel Ferreira: Sound Engineer/Designer



WOOD

STOCKHOLM

UNIVERSITY

Mood Stockholm Audio Branding



BETTER SOUND – CATEGORY: AUDIO BRANDING

Mood Stockholm is a unique shopping center in the heart of Stockholm. Lexter Sound Design have created an audio branding sound design concept in 22 sound zones that captures the characteristics of Mood, and is instantly recognizable as the typical sound of Mood. This sonic platform is the base for all sound design and sound productions.

Mood Stockholm is a unique shopping center with carefully selected boutiques, beauty salons, cafés and restaurants, that opened in 2012 in the heart of Stockholm. The owners, AMF Properties, wanted to create a shopping center beyond the ordinary. A place with lots of character, yet familiar and warm for people to meet, shop and eat with friends. Mood was going to be the “Talk of the town”, internationally inspired and full of contrasts. With its urban garden inspired interior Mood would be a modern city within the city.

During the planning stages a conscious decision was to let sound act as a central part of the brand, design expressions and overall customer experience. Lexter Sound Design was invited to develop an inspiring and dynamic sound design concept that would add new dimensions to the customer experience, as well as strengthen Mood’s brand in the long-term. The sound design concept should be as characteristic as Mood itself and reflect the brand in such a strong and clear way that customers immediately would recognize the typical Mood sound.

To achieve this, Lexter developed an audio branding platform for Mood. Following Lexter’s audio branding process, a careful pre-study was conducted, where Lexter familiarized themselves with the Mood brand as well as the physical features, acoustics and customer flow at the shopping center. Mood Stockholm is divided into three conceptual zones called *Wishing*, *Desire* and *Everyday*. Each zone has its own character and design, but together represent the different aspects of the Mood brand. Based on these zones, Lexter developed a well-defined audio branding platform with a palette of musical elements and sound effects:

Wishing represents the bohemian and relaxed side of Mood. This is reflected in acoustic musical elements, indie folk, bossa and jazz, together with natural garden sounds.

Desire represents the exclusiveness and luxury of Mood. This is reflected in luxurious, spacy and ambient music, with discrete and sophisticated beats. This is mixed with glassy sound effects such as chimes, glockenspiel, and the clinking of champagne glasses.

Everyday represents the familiar, day-to-day face of Mood. This is reflected in electronic music with higher tempo and street inspired beats, blended with city sounds.

The three zones together represent the contrasts of Mood. To keep a coherent flow, there are recurring audio branding elements such as short audio logos uniquely produced for Mood incorporated in all the productions. Nature sounds, especially the song of the willow warbler is also used in all areas, and connects them with the garden inspired interior. All sound productions and sound design for Mood, in all locations and marketing channels, are anchored in this sonic universe. This includes audio content for radio and social media, as well as playlist and local sound zones and events within Mood. Lexter has until this day produced more than a thousand hours of sound productions for Mood Stockholm.

Credits

Lexter Ljuddesign AB (Lexter Sound Design), Sweden, www.lexter.se
 Margareta Andersson, Sound Architect and Founder
 Alexander Kassberg, Head of Studio
 Erik Rappling, Head of Technology



Mood Stockholm Sound Design

WINNER – CATEGORIES: SOUNDSCAPES & AMBIENT SOUND, AUDIO MARKETING

Mood Stockholm is a unique shopping center in the heart of Stockholm. Lexter Sound Design has created a holistic and brand building sound design concept in 22 zones that add new dimensions to the overall customer experience. It is used as a living and creative tool to strengthen visual expressions and campaigns in multiple communication channels.

Mood Stockholm is a unique shopping center with carefully selected boutiques, beauty salons, cafés and restaurants, that opened in 2012, in the heart of Stockholm. The owners, AMF Properties, wanted to create a shopping center beyond the ordinary. A place with lots of character, yet familiar and warm for people to meet, shop and eat with friends. Mood was going to be the “Talk of the town”, internationally inspired and full of contrasts. With its urban and garden inspired interior Mood would be a modern city within the city.

During the planning stages a conscious decision was to let sound act as a central part of the design expression, customer experience and brand. Lexter Sound Design was invited to develop an inspiring and dynamic sound design concept to add new dimensions to the customer experience, as well as strengthen Mood’s brand in the long-term. The sound design at Mood had to be something extra, something to remember. Another purpose of the sound was to disguise and reduce noise in the environment.

The general areas at Mood are divided into three conceptual zones called *Wishing*, *Desire* and *Everyday*, and the sound design reflects the characteristics of each zone. *Wishing* has a bohemian charm, and the musical direction is more acoustic and indie authentic. *Desire* has a luxurious feel, with floating and beautiful pads and glittery sound effects. The sound design in *Everyday* incorporates city sounds, a faster tempo and street inspired beats. Together, these three areas represent the contrasting elements of the Mood experience.

To keep a coherent flow, there are recurring audio branding elements such as short audio logos uniquely produced for Mood incorporated in all the productions. Nature sounds, especially the song of the willow warbler is also used in all areas, and connects them with the garden inspired interior. In addition to the general areas, a total of 19 extra sound zones were created to strengthen all the interesting design expressions at Mood. Sound design enhances artworks, entrances and display windows. Directional speakers emit luxurious sound effects along the escalators. Artificial birds sing in the outdoor garden terrace. The restroom areas each have their own ethereal sound atmosphere, inspired by the sound profiles of *Wishing*, *Desire* or *Everyday*, depending on the location.

Lexter works closely and strategically with the marketing department and visual merchandisers at Mood, always with the question “how can sound communicate and enhance the expression this time?”. Sound design is a creative and important part of all marketing campaigns, seasonal changes and expressions at Mood, from Christmas and other seasons to events like Valentine’s Day and Stockholm Fashion Week. The sound design is often customized for use in external marketing channels, like radio and social media. Today, Mood Stockholm has managed to take a unique position in Stockholm’s retail market, and sound continues to be an important part of the brand.

Credits

Lexter Ljuddesign AB (Lexter Sound Design), Sweden, www.lexter.se
 Margareta Andersson, Sound Architect and Founder
 Alexander Kassberg, Head of Studio
 Erik Rappling, Head of Technology



Refresh of Simplicity for Good

BETTER SOUND – CATEGORY: AUDIO BRANDING

In 2017, AXA redefined the brand position and communication strategy. The goals were to bring the brand closer to the people, adding warmth, modernity and simplicity to the message and to develop a more flexible audio branding strategy for TVCs. AXA produced 16 TVCs in 18 countries, accumulating 10 million views since April 2017.

In 2007, AXA decided to rebrand, adopting the tagline “Redefining Standards” and committing to a higher level of excellence in the financial services sector. As a leader of a sector facing increased competition, the brand had to meet three major challenges linked to its communication strategy:

- Stand out from competition and break through the historic codes of banking
- Convey the new communication goals and amplify the clarity of the change
- Create a more specific but universally consistent brand experience

To do this, brand managers understood that they needed to be more creative in their strategy, thus launching the initiative to develop an AXA audio identity. The audio branding agency started with a deep audit of audio used across all brand assets and campaigns. It was soon understood that music used internally, and for TVCs in different markets, was not creating a durable and distinctive impact for the brand. The competitive analysis also informed that there was little use of an audio logo in the sector, providing a huge opportunity for AXA to audibly occupy the space and set a new standard in brand communication.

The result was an audio identity that conveyed leadership and innovation and stood out from competition with a unique melody. For 10 years, AXA integrated their brand music across all touchpoints (internal films, customer service lines, radio, TVCs, events, etc.), successfully creating a complete communication strategy and establishing one of the most well-known audio logos in the sector.

A decade later, the brand evolved...

In 2017, AXA redefined the brand position and communication strategy to focus more specifically on the customer. As the brand has maintained its leading position, the need to communicate power and leadership is no longer there. The goal was to bring the brand closer to the people, adding warmth, modernity and simplicity to the message.

To accomplish this, the brand refreshed not only the visual identity, but again worked with their audio branding agency to do the same for the audio identity. This time around, the brand was faced with new challenges:

- Infuse modernity, warmth, simplicity and emotion to the brand music, without losing the iconic melody
- Develop a more flexible audio branding strategy for TVCs

The refresh of the brand music can be clearly heard. The instrumentation is acoustic, the textures are smoother and the main melody is now carried by a voice, arguably the most emotional and human instrument available. The modernity is evident in the production and has greatly improved the integration of the audio logo into every TVC, offering a flexible solution and branded content for all campaigns, in every country. Overall, AXA produced 16 TVCs in 18 countries, accumulating 10 million views since April 2017. Each conveys the brand’s personality and values and carries a consistent branded sound – the AXA audio logo.

Credits

Sixième Son, France, www.sixiemeson.com

Pierre Moreau, Designer

Hugo Letexier, Designer

Ella Duda, International Project Director

Pauline de Bastard, Production Manager - Josette Musique Club

AXA

Paul Bennett, Global Brand Director

Juan Herrera, Global Brand and Advertising Director

Mya Dawaliby, Global Brand Advertising Manager



Renault R.S. Enters the Zone



WINNER – CATEGORY: AUDIO BRANDING

In 2017, Renault Sport (R.S.) worked on a new global brand strategy based on the concept: Enter the Zone. Not only were the logo and graphic universe redefined, but this launched the creation of the very first audio identity for one of Renault's sub-brands. The raw, powerful and intense music embodies the R.S. brand values.

Today, the Renault audio identity is identifiable by many around the world. Developed in 2015, when the brand underwent a rebranding, it's been since applied to every brand communication touch point, making Renault one of the first brands in the automotive sector to have a consistent, coherent and unique sound strategy. After only 2 years of public exposure, IPSOS values this new audio identity as eight times more powerful than its competitors.

Thanks to the success and the new brand assets brought by this global musical universe, Renault decided to go further in 2017 and came up with a broader sound strategy for its sub-brands, such as R.S.

The work on the R.S. sound identity took was created around a powerful concept and tagline, Enter the Zone, which informs the musical components. The zone is right before the race, the moment when:

- your heart beats stronger
- your blood runs faster
- your brain and body feel numb
- you're about to feel the pure rush of adrenaline...

The challenge for the agency was to convey the "zone" concept – the power, performance and passion – all while integrating musical assets from Renault's audio identity, so that a link remains between Renault and its sub-brand, R.S.

The final result is a mix of rock, urban beats and instruments carried by a powerful voice, but not just any voice. The voice talent is the same as found in the Renault audio identity so that even this texture remains linked to the sub-brand. The difference is that the voice is used in a cheeky, powerful way and raps, rather than sings, the lyrics. Creating a specific universe for R.S. – intense, raw and definitely « badass »...

Today, this new audio identity has been applied to various touchpoints such as TVCs, web content, events and brand reveals.

Credits

Sixième Son, France, www.sixiemeson.com
 Vincent Turbé, Artistic Director
 Laurent Cochini, Managing Director
 Delphine Guérin, Account Director

Renault Sport
 Laurens Van den Acker, Senior Vice President, Corporate Design
 Carole Hurel, Brand Advertising Manager
 Raphaël Lesbasts, Brand Identity Manager

Renault Symbioz Sound Design



Renault Symbioz Sound Design



BETTER SOUND – CATEGORY: RESEARCH & DEVELOPMENT

We present the sound design process developed during the making of a self-driving electric demo car, the Renault Symbioz (unveiled in 2017, Frankfurt Motor Show). The project offered two challenges: the design of an external sound to warn pedestrians of the vehicle's presence, and the design of a collection of sounds for the car's interior.

After unveiling a vision for 2030 with the concept car Symbioz at the Frankfurt motor show in September 2017, Renault gave journalists the chance to drive the Symbioz demo car. To curate the sonic aspects of this project, in 2016 an industrial collaboration was initiated between Renault's Design/Innovation Lab departments, and IRCAM's Sound Perception and Design Team, represented by engineer Nicolas Misdariis, and sound designer Andrea Cera.

Symbioz represents a fusion of vehicle and living space. The care for the passenger's comfort and peace of mind coexists with the experimentation of new technologies for controlling the car's behavior, internal atmosphere and feel. The project offered two sound design challenges: the design of an external sound to warn pedestrians of the presence of the car (sound signature), and the design of a collection of sounds for the car's interior (cockpit sounds).

The sound signature is diffused when the car's speed is between 0 and 30 km/h – a speed range in which the electric car is potentially silent. Its features are derived from two previous projects by the same team, the sound signatures of Renault Trezor (a concept-car) and Renault Zoé (a commercialized model). The nature of Symbioz's sound signature is a hybrid of electric and turbine components, with a trace of a powerful but not aggressive internal combustion engine. When the car is idling, it emits sequences of soft, short and high-pitched sounds, creating an abstract language (from the emerging behavior of audio agents), and warning pedestrians that the car is switched on. The sound was prototyped in Max-MSP and converted to a proprietary algorithm.

Symbioz is a laboratory for studying the future of cockpit sounds. We have developed a series of innovative sonic Human-Machine Interfaces (HMI), in two distinct directions.

- Exhaustiveness – we processed all driver/passenger/cockpit interactions related to Symbioz's modes of functioning. The availability of a self-driving mode creates new design challenges: how to communicate the levels of autonomy of the car? How to reassure the passengers that everything is OK when the car is self-driving? To manage the large number of needed HMIs we created a prototyping tool in Max-MSP.
- Spatiality – we developed an original concept of spatial sonic HMI.

Every sound played in Symbioz's cockpit (blinkers, alarms, info sounds...) is placed in a virtual acoustic space. The car has three modes of use (Classic, Dynamic, Autonomous). In each mode the sounds slightly move around virtual positions, with different degrees of jitter and reverberation. For instance, in Dynamic Mode the blinkers are firmly placed in the direction the car will take. In Autonomous Drive Mode the blinkers are oriented much loosely, since no passenger is focused in driving. By moving in space, HMIs become less annoying and more natural – changes in position translate into subtle timbral shifts, due to phasing and reflections in the cockpit walls.

Credits

Andrea Cera, Sound Designer, Italy,
www.andreacera.info

IRCAM
Nicolas Misdariis, Research Fellow
and Co-Head of Sound Perception
and Design Team STMS Ircam-CNRS-
SU

RENAULT
William Rodríguez, Sound Design and
Ambient Lighting Project Leader,
UX Design Department
Nathalie Gaittet, Design Project
Manager



Sounds like Ghent



BETTER SOUND – CATEGORIES: SOCIAL & CULTURE, AUDIO MARKETING

For the city of Ghent, being “Unesco Creative City Of Music”, Sonhouse was asked to analyse, develop and compose a full sound strategy in line with their existing urban brand ID. As the very first city in Belgium, they now carry their visual self as a flag and their sonic identity as a pocket-sized metropolitan anthem: Sounds Like Ghent.

Starting from the fact that Ghent has been awarded the title of “Unesco Creative City Of Music” the town councils and their assistants quickly understood the power of an urban sound strategy for their City. Sonhouse studied and analysed Ghent as a brand, their previous use of music/sound/voice as well as the other big cities in Belgium. Turns out Ghent would be Belgium’s first to implement a full package sonic identity. What a scoop!

When our homework was done, Sonhouse set up the Sonic Branding Workshop in which we repeat and lock the brand’s core values, listen to a lot of existing music, humanize the brand, try out different marketing models and finalize with an exercise on the different structural features of music and their associated emotions. This took about 2.5 hours after which Sonhouse writes up the conclusions. The city councils gave us a green light and we started contacting the right musicians for the job.

So what should Ghent sound like? Ghent is a pocket-sized metropolis: open, authentic, inventive and headstrong/stubborn contrarian at the same time. Ghent is carried by its inhabitants and in all its diversity, the city functions from the inside outwards as a non-stop work in progress. The city had to sound slightly raw, sober and “wijjs” (a Ghentian word for “kind of cool”). We had to stay away from the typically cosy and homy vibes.

That’s why we ended up with an auditory walk through the city: a powerful, indie composition supported by a slightly rebellious rhythm, a raw but optimistic and straight-forward melody and even real city ambience (including tram, city hall, cobblestones, etc.). Sounds like Ghent. What else? A Turkish “Oud”, claves, vibraphone & glockenspiels coming from an 80’s Casio, electric guitar solo, etc. Everything the city represents was captured in a few notes. Lead by the electric guitar, this sound logo makes for a strong, memorable, timeless and authentic tune. An effective sound signature extracted from the brandscore’s suited melody.

After a Soundcheck in which we presented the complete city council with 3 musical concepts, the winner was clear. Sonhouse conducted the final recording and mix and then we were off to the final boss and decision maker: the mayor. An enthusiastic nod and approving tap on our shoulders and that’s it: Ghent now has a musical strategy, its very own Sonic Branding Package, consisting of: a brandscore (full city anthem), a sonic brand (sound logo) music-on-hold version, sheet music for the fanfare and carillon, doorbell version for the residents, logo animation, ringtones + tutorials, MIDI & stems etc.

Credits

Sonhouse, Belgium, www.sonhouse.com
Cedric Engels, Founder & Sound Director
Steven Barbé, Sound Director



THE SOUND OF **FIA**

**COSTA
RICA**
**FESTIVAL
INTERNACIONAL
DE LAS ARTES**

The Sound of FIA



BETTER SOUND – CATEGORIES: SOCIAL & CULTURE, AUDIO BRANDING

After a muted 2015, FIA needed a new and inclusive voice. The audio branding was inspired by its new graphic identity and the Dorian mode, making it very catchy for all kinds of people and well accepted internationally.

The International Arts Festival of Costa Rica (also known as FIA) is a cultural initiative promoted by the government that unites people from all ages, social classes and genders to appreciate various forms of art, from street performances to night concerts at the theater. Every year many artists from around the world join us in this celebration.

In the previous years, the Festival was struggling with its identity and couldn't project a consistent message. FIA's main goal is democratizing art, with the purpose that everyone has access to it. The new brand's graphic identity was based on a window that opens to show everyone the beauty of art, but we understood FIA needed a unique sonic DNA, that was able to express the democratization of art the best way.

We created a seven-tone sequence using the Dorian mode, a melody structure where the notes rise up and then come back down, just like the FIA takes the art from the sky and brings it down to the people. This motif became the foundation of FIA's new sonic DNA and shaped the sound logo.

FIA's DNA evolves from its 4 principal communication pillars: national identity, festivity, disruption and movement, using native rattles and marimbas (Costa Rica's symbols of traditional wealth) accompanied by lively fanfare beats and disruptive electronic textures. Finally, a soprano singer opens a way for an accordion to play the tune.

The audio branding was launched with a live performance opening the Festival. It is also used outdoors during the Festival and to make content videos. Everyone was invited to play the melody and, in only a few days, people were humming and dancing to the tune.

Artists like Gustavo Santaolalla (Argentine musician, film composer and producer) and Aterciopelados (Colombian rock band) shared their version using different instruments and humming it. Even our President joined in and played the melody. Uniting different countries and different forms of art into one single voice. Proving art is open for anyone ready to hear it.

Credits

Publimark Mullen Lowe, Costa Rica, www.publimark.cr
 Felipe Morice, General Manager
 Bernal Chaves, Sound Director and Composer
 Christian Gómez, Planner
 Isabella André, Copywriter
 Rodrigo Lobo, Art Director

FIA and Costa Rica's Ministry of Youth and Culture
 Ada Acuña, Executive Producer (FIA)
 Lindsay Jiménez, Communication Coordinator (FIA)



THE VOICE OF BIXBY

The Voice of Bixby



BETTER SOUND – CATEGORY: VOICE & AUDIO DIALOGUE

Creative music agency MassiveMusic worked with its voice-casting arm MassiveVoices to define and create Samsung's personal voice assistant. The end result is a unique, intelligent voice agent named Bixby, developed to leverage the power of voice to retain human context during an AI-led interaction.

Samsung is the world's largest mobile phone manufacturer, with 22.3% of the global market share in 2016. Samsung wished to create its very own voice assistant and approached creative music agency MassiveMusic to be its sound and voice partner. We were briefed to identify and create the voice of a human, playful and matter-of-fact assistant who was both purposeful and matched Samsung's brand identity.

The challenge was defining Bixby's voice characteristics and ensuring that Bixby sounded human enough to be a real person. A fundamental aspect of our creative process was to leverage the power of voice to retain human context during an AI-led interaction.

We set about casting voices of US accented males and females. The Massive team refined the initial cast down to a small number of finalists. Those shortlisted then completed numerous test sessions before settling upon the chosen voice of Bixby. MassiveMusic's team of sound and voice specialists tested countless numbers of voice iterations, and then recorded, directed, edited and post-produced every single script, in a record-breaking timeframe.

The final result was the perfect voice of Bixby, with a confident, upbeat and friendly persona, and matching Samsung's brand mission. Bixby and its human-like voice now helps over 10 million users on a daily basis in more than 200 countries, with well over 10 million daily users in just over a year in market.

Credits

MassiveMusic London, UK, www.massivemusic.com
Roscoe Williamson, Head of Branding

MassiveVoices
Claudia Hesse, Managing Director

CORD
A KEYWORDS STUDIO



Friends

We've Got Heart – Lego Friends



BETTER SOUND – CATEGORY: AUDIO BRANDING

LEGO Friends is the LEGO group's 2nd largest brand, and a product range designed for girls. CORD was asked to develop audio branding (music score AND songs) to accompany the LEGO Friends/Disney Channel TV series. Audio branding has been used to connect the music score and songs together within a minimalist, electronic framework.

Our audio branding process began with an in-depth creative and commercial audit and analysis of the Lego Friend brand's historic use of music. With recognition and consistency high on the list of priorities, we knew that we needed to develop a comprehensive suite of musical assets that were thematically structured.

We decided to adopt the 'Leitmotiv' model and to give each of the female protagonists her own theme. We also developed a brand anthem 'We've Got Heart', which is now used in all of the opening and closing credits. The song also informed the style of the music moving forwards, and so we have continued to borrow key hooks and melodies for all of the new material. The key audio logo/hook 'Girls on a mission, Let's Go!' has been extracted from this song and is now used as an end frame device.

The show is designed to appeal to 6-11 year olds, so with this in mind we made a decision to break away from traditional pop music, so that all the songs, including the energetic Go-Cart inspired 'Zoom Zoom Zoom' were written in an electronic style.

The show itself tackles pertinent issues in a modern world and encourages girls to be determined and to follow their passions and dreams. "What is important about the narrative of the show is that it is not patronizing to its viewers. The characters all have their own looks, passions and hobbies – an attitude that is encouraged throughout the series. Young girls should know that they can be anything they want to be, so the message in LEGO Friends is to, 'go out and do it!'" explains David Marcus (Managing Director – CORD). "So, when it came to creating the perfect soundtrack for the show, we knew we had to go beyond traditional pop music to target this generation, and to find a female composer that would be able to relate to the brief and inspire young girls to want to get out there, and possibly also make music."

Whilst pop music forms the basis of the new tracks, the sound is more forward thinking, using minimalist electronic production and mainly synthetic instruments. The tracks have been composed by CORD's Esther Lane, a unique up and coming artist who has worked closely with LEGO to develop the lyrics as well as the music.

"I'm a big advocate of individuality and following your heart when it comes to doing what you love. This has been the perfect project for me and our clients have been amazing. They know so much about the characters and can tell us in an instant what the girls would be thinking and how they would respond to the music we've created. They really know them inside out, so we've been in very close contact throughout the process," comments Esther Lane.

We have amassed over 17 million combined views across online channels, making our music some of LEGO's most engaging content. Our choreographed dance moves have allowed fans to engage at a deeper level, with an array of copycat videos surfacing online, showcasing the influence that the music continues to have on youth culture.

Credits

CORD, UK, www.cordww.com
 Esther Joy Lane, Writer/Producer
 David Marcus, Executive Producer
 Cicely Delaney, Producer
 Hanna Ward, Producer

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Dr. Karlheinz Brandenburg has been a driving force behind some of today's most innovative digital audio technology, notably the mp3 and MPEG audio standards. He is acclaimed for pioneering work in digital audio coding and psychoacoustics. His honors include the AES Silver Medal, the IEEE Masaru Ibuka Consumer Electronic Award, the German Future Award, which he shared with his colleagues and the Cross of the Order of Merit of the Federal Republic of Germany. Furthermore he is member in the Hall of Fame of the Consumer Electronics Association. In April 2014, Brandenburg was inducted as an innovator into the Internet Hall of Fame. He holds three honorary Ph.D. degrees. Dr. Brandenburg holds about 100 patents. He is a professor at the Institute for Media Technology at Technische Universität Ilmenau and director of the Fraunhofer Institute for Digital Media Technology IDMT in Ilmenau, Germany.

DR. KARLHEINZ BRANDENBURG



FABIAN FRESE



Fabian Frese began his advertising career as a copywriter at BBDO in Düsseldorf in 2001. Three years later he joined Jung von Matt where he became ECD in 2010, working for clients such as Mercedes-Benz, Nintendo, eBay and Vodafone. During his time at Jung von Matt, it was recognized as Germany's "Agency of the year" and "Independent agency of the year" at the Cannes Festival. In 2013, Fabian took a "Digital Sabbatical", where he founded start-ups and toured as an intern through various digital companies, which made him much poorer but a lot smarter. In 2014, he joined Kolle Rebbe in Hamburg as Managing Director and Partner, being responsible for clients like Netflix and the global Lufthansa account. Fabian has won an impressive number of national and international awards. Although, this may be due to the fact that he usually sat in the jury himself, for example several times at the Cannes Lions.

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DR. KLAUS GENUIT



Klaus Genuit received his PhD in 1984. He developed a new, improved binaural measurement system for the advanced diagnosis and analysis of sound. He founded the company HEAD acoustics GmbH 1986 which is today a leading contributor in areas of binaural signal processing, sound design and analysis, virtual reality, and telecommunication measurements. Klaus Genuit has published more than 300 scientific papers. He is a member of various associations, such as AES, JAES, JSAE, SAE, DEGA and ASA where he was elected as a fellow in 2004. He participates in several working groups dealing with the standardization of measurement regulations and psychoacoustic parameters. He has participated in different EU-supported research all of them focusing on improving sound quality of vehicle exterior noise. More than 15 years ago he started his investigations with respect to soundscape. Klaus Genuit is honorary professor at the RWTH Aachen University. He has established the HEAD-Genuit-Foundation at 2008.

Peter Hayo is a berlin based composer and music producer. As CEO and Head of Creative of Perkypark Music as well as one of the founders and CEO of the one of the worlds most reknown dance labels in the world called GET PHYSICAL MUSIC he's working in music for more than 25 years by now. Since the late 90ties, PERKYPARK has been composing & producing music for many TV spots, brands, films & campaigns such as of BMW, MINI, UNIQLO, LEVIS, AUDI, VW, SATURN, COKE and many more for agencies including BBH, JVM, Heimat, KT, DDB, Scholz & Friends. With 25 years in the musicbiz, golden & platinum records, numerous chart entries and No. 1s, productions, remixes & songs for artists all over the world Peter Hayo was proud to add a Bronze Lion for MOSHPITAL at last year's Cannes festival for Perkypark Music.

PETER HAYO



THE JURY 2018

Michael Haverkamp works as an expert on cross-sensory product harmonization at the Ford Development Centre, Cologne, Germany. Born 1958 in Gütersloh, Bundesrepublik Deutschland, he focussed on psychological and technical acoustics during his studies of electrical engineering at Ruhr-Universität Bochum. He has long-term experience in product development, acoustics engineering and multi-sensory design, and studies of cross-modal perception, the arts and music. He has had previous teaching assignments and been invited to lectures at various universities (e.g. the Köln International School of Design KISD). He has numerous publications and presentations on multisensory implications of sound: movement represented by sound, multisensory references of music, sound as element of multisensory design and branding, visualization of music and sound, contribution of touch sound on perception of surfaces, synaesthesia stimulated by sound.

DR. MICHAEL HAVERKAMP



RAINER HENZE



Rainer is a serial entrepreneur working in the Music & Tech space since 1996. Raised in Wolfsburg, he studied Administration Science in Constance, Hamburg and London. Rainer is the founder and CEO of laut.ag, publisher of laut.de - the most popular german music magazine - and laut.fm - the largest online radio platform in Germany. Rainer is a vice-chairman of the Focus-Group Audio in the Bundesverband Digitale Wirtschaft (BVDW). He is a dedicated programmer of his own online music radio station on laut.fm/rnr.

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RAINER HIRT



Studies in communication design at the University of Applied Science, Konstanz (Master of Arts). Co-Founder of audity, a company specialised in functional sounds for brands and products. Author and co-producer of the compendium "Audio Branding". Rainer is supervising various research projects with several universities and has been, since 2008, juror of the international Red Dot Design Award. Lecturer for Audible Design at the HTWG Konstanz.

Since the late nineties, Daniel Hug is exploring sound and interaction design through artistic installations, design works and research. He is teaching sound studies and sound design in Interaction and Game Design and is a member of the executive team of the new MA Sound Design at Zurich University of the Arts, Switzerland. Hug is also lecturer and researcher at the chair for music education at the University of Applied Sciences of Northwestern Switzerland, with a focus on innovation and interactive technology in sound and music education. Hug is visiting lecturer for interaction and game sound at various Universities in Switzerland, Austria and Finland and holds a doctorate from the University of the Arts and Industrial Design Linz. As founder of the sound design and consulting company "Hear Me Interact!" and as member of the steering committee of "Audio Mostly - Conference on Interaction with Sound", his aim is to further contribute to the investigation and creation of the "sounds of tomorrow".

DR. DANIEL HUG



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Daniel Müllensiefen studied Systematic Musicology, Historic Musicology and Journalism at the universities of Hamburg (Germany) and Salamanca (Spain). He did his doctoral dissertation in Systematic Musicology on memory for melodies at the University of Hamburg. Since 2006 he has been working at Goldsmiths, University of London, now a Reader in Psychology and co-director of the Master's course in Music Mind and Brain. In 2010 he was appointed as Scientist in Residence with the London-based advertising agency adam&eveDDB where he acted as a consultant and researcher, mainly on questions regarding the role of music in advertising and other commercial settings. In 2016 he received the prestigious Anneliese-Maier research prize from the Humboldt foundation and since then he is also affiliated with the Hochschule für Musik in Hannover.

DR. DANIEL MÜLLENSIEFEN



PROF. EMMA RODERO



Emma Rodero is a researcher and professor in the Department of Communication at Pompeu Fabra University UPF (Spain), PhD. in Communication, PhD. in Psychology, Master in Pathology of Voice and Master in Psychology of Cognition. She obtained a Marie Curie fellowship (European Union) to conduct research in US about cognitive processing of radio commercials. She is author of more than ten books and fifty scientific papers about radio. Rodero usually teaches Public Speaking and Sound Advertising at UPF. She has over a decade of experience in the radio industry. She is currently a voice-over artist and has received awards for some radio dramas.

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RUTH SIMMONS



Ruth Simmons is the CEO of Songseekers International Ltd (SSI). Established by Ruth in 1980, SSI was the first company in Europe to address the ways that the advertising industry and brands used music in their advertising. In 1992 SSI set up soundlounge, the first dedicated creative research facility for Ad Agencies. Over the ensuing years and a rebrand (SSI now trading as soundlounge (www.soundlounge.co.uk)), Ruth has continued to pioneer new areas of sound and music application in relation to synchronisation which included writing a new insurance with Hiscox Insurers for users. At the 'end of the last century', she began to ask the question - 'If you know what your brand looks like - do you know what it sounds like?' In 2015, Music Week honoured her with 'Outstanding Contribution to Sync', in acknowledgement of her pioneering thinking and her contribution to establishing a synchronisation industry. This award has never previously or since been given to any individual or company.

Matthias Strobel is a serial entrepreneur and innovation enabler who bridges the worlds of music and technology. In 2011, he co-founded the meanwhile international recognized and multiple awarded music-tech startup Nagual Sounds, which developed a worldwide unique technology for generative audio that can translate any kind of data streams into tonal musical structures in real-time. Opening a whole new world for adaptive, interactive music experiences. Together with other smart minds, he started the project Creative Coding School to teach socially disadvantaged people skills in emerging technologies, such as robotics and IoT. His passion for music and the great possibilities of new technologies led him to join Music Tech Fest in spring 2016 for which he worked until December 2017. Matthias Strobel has founded the world's first Federal Association of Music Technology, MusicTech Germany last year and just recently founded the creative-tech innovation catalyst WickedWork.

MATTHIAS STROBEL



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Baerbel Unckrich ist Senior Editor Creativity at HORIZONT, a trade magazine for Marketing, Advertising and Media. In this role she writes about the whole spectrum of commercial creativity, trending topics and serves as a juror and visitor of major national und international festivals of creativity. She is part of the HORIZONT team for almost 18 years now. Beside this she works as a Freelancer covering various aspects of creativity, innovation and lifestyle.

BAERBEL UNCKRICH



VIKTOR WORMS



Viktor Worms is a 58-year-old German journalist. From 1979-1985 he was moderator and editor at Radio Luxemburg and at German television ZDF, program director at Antenne Bayern from 1988-1999. From 1999 until 2003 he held the position as head of entertainment at ZDF and produced TV Shows like “Wetten, dass...?”, “Carmen Nebel Show”, “Jose Carreras Gala” among others. In 2003 he founded Worms Mediapartner GmbH. Viktor is juror of Deutscher Radiopreis, member of the advisory board of Tabaluga Kinderstiftung and CEO of Hugo-Tempelmann-Stiftung.



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