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AUDIO BRANDING ACADEMY

Yearbook

2010/2011

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Extract



Nomos
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Prelude

After making its voice heard with the first international congress for acoustic brand communication in 2009, the Audio Branding Academy presented the second Audio Branding Congress in November 2010.

The congress provided insights to strategic and acoustic designing of brands and products. In over 15 lectures, international sound and brand experts, scientists and engineers presented their results. This year speakers of international renown were presented to congress participants from all over the world. Besides guests from several European countries, the second Audio Branding Congress included participants from Australia, USA, Argentina and Brazil. Just as diverse were the different disciplines and areas of business represented at the congress. Brand communications professionals, acoustic engineers and experts for multisensory design and product development met sound designers, music consultants, as well as composers, psychologists, and neuroscientists.

After raising international awareness throughout the industry with very positive feedback, the Audio Branding Academy decided to keep its program concept. With the motto *Driven by Sound*, the congress focused on the crucial question of what brand and sound worlds in future vehicles will 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.

Pelude

Car manufacturer AUDI presented the concept and examples of its award-winning Corporate Sound which is forging a new path in audio branding. The relevance of brand sound and product sound in the development of new vehicles became clear in the presentations of Dr. Markus Bodden, and the research team of Sara Lenzi, Dr. Gianpaolo D'Amico, and Dr. Jorge Seco.

In a panel discussion with the title "What Will the Car of the Future Sound Like?", moderated by Karsten Kilian, participants Dr. Fabian Evert from BMW, Professor Charles Spence from Oxford University, Dr. Markus Bodden, Dr. Jorge Seco, and Sara Lenzi discussed opportunities, risks, requirements, and possible scenarios of the (brand-)sound worlds of future vehicles.

Another main topic of the congress was sound and multisensory design. Currently Multisensory Marketing is on everyone's lips. Companies are increasingly turning away from the mono-sensory positioning of their brand and directing their attention to engaging consumers' multiple senses in their brand communication. At the Audio Branding Congress it was shown how multisensory brand experience can be created by implementing music and sound.

Professor Charles Spence illustrated in his talk how the neuroscience-inspired approach to sound design can strengthen multisensory brand experience. He also discussed how this approach is currently being applied to marketing communications and the design of products. Dr. Michael Haverkamp, Acoustics Specialist at Ford Motor Company, provided an introduction to various cross-sensory mechanisms and to the concept of what he calls Synesthetic Design. He demonstrated this concept also by showing some vivid examples from the automotive design.

For the first time in 2010, the Audio Branding Academy announced a call for scientific papers in the fields of "Sound and Music in Corporate Communications" and "Multisensory Branding/Design". After a pre-selection by the Audio Branding Academy, the members of the newly founded Advisory Board reviewed the submissions. As a result, three papers were accepted as talks and four papers as poster presentations.

The five case studies shown at the congress were part of an advertised bidding by the Audio Branding Academy for best practice cases. The themes were Audio Branding, Corporate Sound and Music Marketing. The best case studies were selected by the public via online voting.

The Audio Branding Academy was very happy to present the results of the international branch study Audio Branding Barometer. The Audio Branding Academy conducted this study in September 2010. Their aim is to deliver valid and comparable market data for this industry every year. Overall, participants in this branch see an increasingly positive development for the future.

Most of the congress participants met after the event at the Get Together, held in the Piano Bar of the Hotel Hafen Hamburg. As a special touch to a relaxed evening, sponsor and sound branding pioneer John Groves entertained the guests with a piano performance, spontaneously joined by congress attendants from Brazil.

We want to express our deepest gratitude to all speakers, participants, supporters for making the Audio Branding Congress 2010 an amazing event. Last but not least, we would like to thank our sponsors *Groves Sound Communication, Sonus, Delta Senselab* and the *Medienstiftung Hamburg/Schleswig-Holstein* whose support of the Audio Branding Congress 2010 is highly appreciated.

At the time of writing this yearbook, the Audio Branding Academy is preparing the Audio Branding Congress 2011. Encouraged by the success of the second Audio Branding Congress, the Academy plans to keep the basic concept we've used thus far.

Kai Bronner, Rainer Hirt and Cornelius Ringe

Hamburg, February 2011

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Summary Audio Branding Congress 2010

Cetin Demirci, Hanna Ruf, Cornelius Stiegler
Audio Branding Academy

Introduction

On November 5th, 2010 the second Audio Branding Congress with its motto “Driven by Sound”, took place at the old warehouse district in Hamburg’s Speicherstadt. Just as the previous year, the venue *Dialog im Dunkeln* (Dialogue In The Dark) proved to be just the right choice for this event. Rainer Hirt welcomed the attendees on behalf of the Audio Branding Academy by showing his enthusiasm for the fact that many guests traveled half the world to attend the 2nd Audio Branding Congress. He went on to point out the two main topics of this year’s congress: “Multisensory Design and the Leverage for Brand Experience” and “What Will the Cars of the Future Sound Like?”



Rainer Hirt

Summary Audio Branding Congress 2010

Karsten Kilian, Brand Management Expert and moderator of the Audio Branding Congress in the Green Foyer, introduced Dr. Charles Spence, a professor at University of Oxford, who opened the Congress with a talk on the role of audio elements in multisensory brand experience.

Sound Design: How understanding the brain of the consumer can enhance auditory and multisensory product/brand development

Prof. Dr. Charles Spence, University of Oxford, put sound design in context of multisensory product experience. He explained how the senses of consumers interact by underlining his arguments with results of recently conducted research in the field of cognitive neuroscience.



Charles Spence

By showing sensory phenomena like *the McGurk Effect* or the *Parchment Skin Illusion*, Spence demonstrated how our perception is strongly affected by the interaction of the senses. So, for example, when manipulating a video in a way that the movement of a speaker's lips we are watching is changed though the sound is kept the same, it can modify what we hear. He showed that a person's perception of the pleasantness of an

electric toothbrush can be altered by modifying the sound that it makes while in use, and that the perceived crispness of potato chips can be enhanced by changing the sound made by the product when the consumer bites. Even the perception of the skin of our hands can change from dry to moist when the sound we hear while rubbing our hands is manipulated.

He went on by showing how this knowledge is already put into practice, when designing products and their packaging or the environments in which they are used and sold, and even in the creation of brand names. The tenor of his presentation was that a change for example in sound, a consumer is hearing while tasting, smelling, touching or experiencing a product in any other way, will have an influence on all senses in use and vice versa.

Sound Branding @ Siemens

Jürgen Barthel, Siemens, and Marcel Kloppenburg, MetaDesign AG, gave a great insight into the development process for their distinct sound concept for the Siemens brand, which started in the year 2003. Looking back at the year 2010 there is no doubt that this long-established collaboration has been proven to be successful. The “sound” factor became a permanent element of the Siemens Corporate Design, and over the years they have managed to maintain and in some areas even expand the applicability and audibility of the “Siemens Sound”, while developing the concept into a more comprehensive and sophisticated one.

After a brief introduction by Barthel to the role and importance of audio-visual elements in the corporate design of Siemens, Kloppenburg showed a 2-minute excerpt from a 45-minute Siemens video produced in the sixties. The music in the movie was composed by *Josef Anton Riedl* and can be compared to the music of *Stockhausen*, *Schönberg*, *Varèse* or *Messiaen*. The short clip helped the participants to connect the dots when Kloppenburg showed the different variants of the Siemens audio logo, which also included electronic music elements.

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After Kloppenburg talked about the development of the Siemens brand sound, Barthel took over and showed examples of corporate voices and the implementation of such elements before he went on to talk about the development of audio-visual elements in Siemens product films and image videos.

The most impressive aspect of the presentation was the frankness of Barthel, who commented on the work he has accomplished as a brand expert rather than a Siemens representative. The participants clearly liked his candor, when he compared the approach of Siemens to the approach of *Audi* regarding the development process of corporate sound elements.



Marcel Kloppenburg

What Does Amsterdam Sound Like?

After a brief introduction of Massive Music, Michiel Cremers talked about the assignment of creating a sound for the City of Amsterdam based on the core values: active, open, honest and the keywords: welcome and trusted. First his agency created a recognizable and distinctive sound for the city's call center and information website. Certainly not easy tasks considering more than half a million people are supposed to like, easily

remember and relate to the tune. While this was an undoubtedly heavy assignment, gathering Amsterdam sounds while cycling through the streets must have been an exciting experience. The most intriguing aspect of the approach was that Cremers and his colleagues didn't take much interest in "typical" Amsterdam sounds like barrel organs and church bells as such. Their goal was not a composition that represents the city sounds, but rather embedding those sounds into a strong composition using a strong mnemonic in a subtle way to make sure that people feel that they are having contact with the City of Amsterdam.

After Cremers played the basic composition, he showed the variations of it when played as a loop in a call center or as ring tones for everybody who works at the City of Amsterdam. Massive Music even translated the song into a trance version for the 1st boat of the Gay Pride Canal Parade 2010. All things considered, the talk provided a great insight into the working process of a distinguished agency.

Sound Design for New Products: Interactions with Technical Functionalities and Branding



Daniel Wagenführer

Daniel Wagenführer, University of Hamburg, presented the results of the study he had conducted together with Prof. Dr. Torsten Teichert, Univer-

sity of Hamburg. They examined the existing interactions between sound design, technical functionalities and brands.

The well-structured presentation gave a great inside into their approach and empirical findings and also covered the theoretical as well as practical perspectives on the topic. They also drew a thorough conclusion for the design process of upcoming products by considering all relevant dimensions of sound design from a consumer-behavior perspective. In the following Q&A session, where Prof. Dr. Torsten Teichert joined in, they discussed how sound design can become a key success factor for innovations.

Sound, Color, Space – Synesthetic Design

Dr. Michael Haverkamp, Ford Engineering Centre Cologne, explained in his presentation why the knowledge of visual aspects of auditory perception is essential for the creation of sounds that fit into a cross-sensory environment. He didn't reel off too long sentences in order to prove his point to the participants but rather illustrated it by referring to simple events in their daily life that include cross-modal references such as driving a car.

Haverkamp also conducted several audience surveys in which the attendees were asked, for example, to allocate the sound he played to the various symbols shown at the same time. By doing so he demonstrated in a very short period of time how different preferences of people can be or how important audio-visual synchronicity is when dealing with correlation of senses. He also played some musical examples to point out how much the understanding of symbols depends on the social and historical context. Another interesting part of his presentation was the correlation of sound and space, in which he referred to the park pilot and the different sounds for obstacles in the front and back. In his very detail-oriented talk Haverkamp showed very clearly why synesthetic design shouldn't be regarded as designing features for each sense separately, but optimizing cross-sensory connections.

Quantifying Perception of Sound in a Branding Context

After a brief introduction describing the work his company does, Jesper Ramsgaard from DELTA SenseLab presented two experiments: the first one focusing on the measurement of emotions in relation to music and the second one dealing with the associative relationship between sound logos and short text strings from a cross-modal perspective.

Before he delved into the studies – Ramsgaard stated that it's fine to use almost mythological sentences such as music being the emotion of ... well ... whatever as a sales pitch. However he recommended paying more attention to the scientific value of emotions in relation to sound, because there one can find a very high degree of occurrence of experience of emotions in relation to sounds. Rather than focusing the talk on the findings of the studies, Ramsgaard explained to the audience different models and ways in which emotions can be measured like by facial expressions, vocal expressions in voice, muscle tensions and so forth. He went on by explaining what can be measured and how it could be measured and by doing so he showed how and why listening tests can provide statistically valid data and provide useful information for marketers as well as sound designers. It was a brilliant presentation that advocated the complementation of science and creativity once more.

Audi Corporate Sound

Margarita Bochmann, project manager for Corporate Sound at Audi AG, explained the basic idea behind the Corporate Sound Project which started two years ago as an initiative of the Brand Development Department. Since 1995 they only had the famous heartbeat sound logo as an audio element in their advertising. So Audi wanted to create a flexible sound for all their touch points like TV, radio or online media. Together with the composer Florian K ppler from *Klangerfinder* and consultant Andreas Graf from *s12*, Bochmann described with sound examples how they found the right sound colour for Audi.



Margarita Bochmann, Andreas Graf, Florian Käßler

Their aim was to offer the brand Audi as a studio. “Audi is the artist” and so special instruments were created with a software sampler. These instruments can now be used in any kind of music. To provide a basis there were four principles: the brand car sounds (because you should always hear the original sound of an Audi car); ten brand instruments, both classic and electrical and also including a singing voice; brand elements and the brand voice, which will be adapted for each country. It has been a long process to think strategically about sound in workshops and in discussions with a big team and it will also need some time to become recognizable for customers.

Audio Branding Barometer 2010

The Audio Branding Barometer 2010 is an online survey conducted by the Audio Branding Academy in September 2010. In the survey 32 Audio Branding agencies from all over the world took part. Most participating companies are located in Germany, with many in the USA and UK. The survey shows the agencies in this industry are mostly small, 78% have

less than 11 employees. Additionally, the results show that it's quite a young business, as the majority of companies were founded in the last ten years.

It is great to see that nearly every agency offers comprehensive strategic planning. The requests mainly are sounds for phone waiting loops, audio logos and jingles as well as CI-compliant music for advertisement spots. First of all media enterprises, telecommunication and pharmaceutical companies are clients of the audio branding branch. But the highest revenues are achieved in retail business, the food industry and financial services. The trends, which were shown by the Audio Branding Barometer, are pleasant. The interest and demand of clients increased from 2009 to 2010 in the majority. And in the future even more increase is expected.

Blind am Steuer

The speech given by blind race driver Ralf Mackel was an exciting experience. He took the audience into his world by talking in absolute darkness. Ralf Mackel has been blind since birth, but as child he thought his condition normal. This led to him setting out one day to explore his surroundings on his mother's moped, until the nearest tree in his path stopped him. Fortunately, this adventure did not take away his love for "everything loud, stinky and fast" he claims. Since 1994 he is active in motor sports. He is driving for DTM and works together with Kawasaki. His special acoustic cognition makes him an expert for the development of product sounds and for the design of acoustic navigation systems. Currently he is working on his own sound system for electrical vehicles. The system acts mechanical and the settings are fixed so that you can't choose a sound of request. It is designed for inside and outside. Mackel created a sound, which sounds exactly like a combustion motor so the driver doesn't notice that he sits in an electric vehicle. This fact made the audience think about how an electric vehicle should sound like. Mackel accepted the challenge because he claimed he doesn't believe that someone wants to sit in a sports car with a sound of a tram. Also a race on the

Hockenheimring without sound is unimaginable. All in all the talk was a good accommodation for the next speeches and the later panel discussion.

Sound Design for Silent Vehicles

Dr. Markus Bodden, head of *Product Sound* in Essen, provided an insight into his work on Sound Design for Silent Vehicles. Peter Ramsauer, minister of transportation in Germany, recently predicted a number of one million electric vehicles in 2020 in Germany.



Markus Bodden

So the Sound Design for these cars will become more and more important. On one hand the silence of these vehicles is good for the noise-level in cities and on the streets. But on the other hand the risk to be hit by an electric car is twice as high, as the results of the report of national highway traffic safety administration show. Accordingly the silence produces a higher accident rate and could damage the image of new technology. Furthermore it implies stress for the driver. For these reasons Product

Sound in Essen asked itself: What can we do? Well, one possibility is the reproduction of combustion sounds. But do we really want a sound which is associated with dirt?

Bodden then pointed out, that most of these designed noises sounded artificial and that reverse sounds could be used as well. For the driver, sound is important to have a feedback; drivers also want to hear technical quality and there are emotional aspects to attend for. But if you ask customers: “what should that sound be?” you get very different statements. It is certain that functions of the sound should be the security for outside, identity for the car, interaction, and the nurturing of emotion. Dr. Bodden and his team work on solutions at the system *ELVIS³ Emotion*. With this simulation system they create sounds and test them in the laboratory. “We are unused to this sound”, Dr. Bodden said, and this makes it so complicated.

Sound for Electric Vehicles

Since 2007, the Italian company Lorelei has been in existence, focusing on sonic interaction design. Representing this company, Dr. Gianpaolo D’Amico and Sara Lenzi presented their work together along with Dr. Jorge Seco, R&D director for the business unit horns at *FIAMM*. *FIAMM* is in a business relationship with 80% of total vehicle producers, producing car horns, automotive components and batteries.

As sound issues with electric vehicles were addressed in the speech of Dr. Bodden, Lorelei discussed how they want to approach this challenge. Their aim is to design sound contents for providing external sonic cues, and to design a prototype of a device to control and diffuse sound contents. Therefore they analyzed the social, cultural, economic and political meanings of electric vehicles, checked up branding and technology opportunities.

The directions for their solution so far included: warning people, animals, bicyclists; acting responsibly toward the soundscape; potential extension to silent conventional and special vehicles; high potential for brand identity and brand awareness. Possible solutions are for example

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horns or external loudspeakers. Horns are good because their meanings are already learned. Lorelei does not want to use recognizable natural sounds because of their different meanings. But everyone agreed that the cars have to be noticed, so an effort is made to use what is possible at the moment.



Jorge Seco, Gianpaolo D'Amico, Sara Lenzi

DATEV Case Study

Claus Fesel (Head of Central Marketing DATEV) and John Groves (CEO of GROVES Sound Branding) presented a case study of the development of the brand sound for the German software developer, specialised in tools for accounting, tax consulting and financial services. After Fesel introduced the company, Mr. Groves took the audience through the structured and linear process that the agency employed to create the brand sound.

One of the tasks of Groves Sound Branding was to “translate” the brand values into sound descriptions that could provide useful orientation for the creative process. In the case of Datev, the brand personality had already been precisely defined in a “Brand Steering Wheel”. Cluster-

ing this information with the research done by the agency, four values were formed corresponding to the musical parameters of decade association, perceived quality, dynamics and mood, being: leading, reliable, active and supportive. To portray these values in the sound, it was agreed on, that the sound should be associated with a contemporary to modern image in contrast for example to sounding as if coming from the 1960s or a high-tech future. A high quality impression and an active dynamics were also stated along with a likable and positive mood.



John Groves

Although maybe sounding rather general, these decisions effectively narrowed down the choices of sounds and music to incorporate, Groves stressed. He then explained how these attributes led to defining, which genres and styles fit the brand best and which instrumentation to use, based on the effects intended. Along with the market review and the application analysis, this information was taken into a sound workshop with the client, to set the guidelines for the creative process.

Mr. Groves also gave insight into the market research conducted for Datev, checking their competitors for the use of sound and introducing evaluation criteria for a sound logo. Before presenting the results, Groves

stressed, that it was the creative workshop with attendees from all the departments affected by the brand sound (e.g. marketing, sales, call center, internet, PoS, etc.) that ensured the project to be supported internally. “The management of the project is just as important as the creative output” Groves stated, for otherwise it may never see the light of day. In the case of Datev, the client was involved early in the process and was very pleased with the results, which are now incorporated in more than 40 brand sound elements that are implemented in over 20 touchpoints.

CNN International Rebrand Case Study

„News Music sucks!“ Not exactly the opening line, that you would expect in a presentation of the new brand sound for the second largest news network in the world – much less as the opening statement by the client in the first meeting between the New York based agency Expansion Team and CNN. Still, Alex Moulton (Founder, Creative Director of Expansion Team) introduced the audience to this observation as the starting point of rethinking the audio signature of the network and the genre of news music in general. Typical “news music” did not resonate with today’s audiences anymore, he claimed.

Taking the audience on a brief journey through the history of news music, Moulton explained how different sounds became associated with news: from the horns of medieval heralds to Morse code and teletypers in the 20th century. The sound of the news was also closely connected to the sounds of wartime as fanfares and marches in the early days of radio and TV journalism. The introduction of pop music elements in the “action news” of the 1970s and the orchestral scores of the larger network news in the late 20th century shaped the genre once more, helping to build the basic expectations for a “big”, “important” and somehow pulsing sound.

The challenge of reinventing news music for a network that airs to over 1.5 billion people in 212 countries and territories was to allow for multiple adaptations for differing topics and regions. The path that the Expansion Team chose was not to create a signature melody but a chord progression as the common ground of the themes developed. This al-

lowed for various regional flavours to convey authenticity, while still focussing on the CNN brand, Moulton stated. Reducing the mnemonic to just three hits played with the instrumentation of the different tracks also made the application more flexible, because different emotions and associations could be communicated.



Alex Moulton

As a practical learning Moulton presented the convention of naming the tracks after cities and thus connecting to the clients imaginations of the region at hand and other market regions that still needed a customised track. After two more rounds of creating region-specific themes the concept has proven successful and delivered creative results constantly that could not have been created through rearranging a melody, Moulton stated.

UNIMED-Rio Case Study

What does a Brazilian health care plan sound like? This was the challenge that Zanna (Founder and Head of Zanna Sound) faced, when Unimed-Rio approached her to build up their sound branding. As the top of

mind brand in health plans Unimed-Rio is deeply rooted in the typical outgoing, positive and on the spot musical lifestyle of the people of Rio de Janeiro called Carioca. Recently the brand reinvented the marketing communication of health plan providers by no longer focussing on the need for a health plan in case of illness, but on the joy of living as the best way to live healthy. Thus, nowadays Unimed-Rio is associated with the idea of health as happiness.

Introducing her methodology Zanna explained, how the brand personality was found to be fitting the archetype of the “wizard” – a charismatic leader, who redefines concepts into new visions. The information of the brand audit further showed that the target group was relatively wealthy, that women were the main decision makers and that the carioca lifestyle and the rise of “root” samba were musically relevant for the brand. The music used by Unimed-Rio at the time did not fully reflect these values though, as Zanna demonstrated. She then pointed out, how the core values lead to the choice of music and sounds used, representing typically Brazilian elements as well as acoustic pop. To have the audience associate the positive world of Unimed-Rio with the sound, a whistled sound logo was chosen, and a music theme was produced that quickly had everybody in the room swinging. After producing the applications for TV ads, telephone holds and the website the project just entered the phase of dissemination and evaluation in late 2010.

Zanna also shared some insights into the Brazilian sound branding market where clients are very open for new ideas but less used to structured processes and marketing planning, she stated. Therefore the agency is also working on new ways of spreading the idea of sound branding and communicating its potential – for example with the first Brazilian TV show on the topic: Sonorous Life.

Sound Communication – Towards a New Understanding of Client Communication in the Sound Branding Process

How can we communicate about sound in a way that is precise, efficient and understood? And how can mutual understanding be achieved be-

tween client and agency in the sound branding process? These were the key challenges that Cornelius Stiegler (Berlin University of the Arts) presented as the starting point of his research.

“How would you describe the sound of a dropping ping-pong ball to someone, who has never heard it before?” This question along with the ping-pong balls that the audience found on their seats made everybody aware of the limitations of everyday speech when it comes to sound communication. Before explaining the design of his empirical research, Stiegler pointed out that it was important to differentiate between communication about sound itself (i.e. describing it) and talking about the effects of a sound: the emotions and associations triggered.

He then presented the expert study he conducted, interviewing ten of the top sound branding experts in the German-speaking market and concentrating on the question of how the communication between clients and agencies worked. Therefore he not only discussed the sound briefing process with the experts but also introduced two methods of communicating about sound: the co-creation of sound parameters via a little software tool and the sonic fiction – a personal auditory essay on a given or desired listening experience. The main hypothesis was, that the goal of the communication was not a precise sound description, but rather defining a “space of possibility” for the sound design by forming a “precise sense” for the effects intended. This concept of a “precise feeling” led to an alternative understanding of precision in general, Stiegler explained: It allowed for pieces of creative work to simply “feel right” without the need for post-rational justification.

The results of the study showed, that the experts chose the path of defining the effects the sound should have, and dismissed the idea of co-creating isolated sound parameters together with the client. These would not guarantee for the desired emotions and associations to be conveyed. Also the overall impression of a future brand sound would be more relevant to the client than the individual aspects of tempo, pitch or instrumentation, the experts stated. The use of creative techniques, projections, positing, discussing examples and even “playing” with the client pointed towards the use of a precise sense and supported the main

hypothesis, Stiegler said. Finally he introduced a new model for the communicative process: the “synchronisation of the precise senses.” Instead of translating brand values into sound parameters, the communication could be understood as an oscillation between the parties, with both of them ultimately sharing the same idea of the desired listening experience. Thereby communicative understanding could be reached and useful input for the creative briefing could be produced, without limiting the design process.

Background Music at the Point of Sale in Austria – Acceptance Caused by Lifestyle Fit

Prof. Dr. Herbert Bruhn (University of Flensburg, Germany) presented a study on the use of background music in shops and department stores. First, Bruhn introduced the audience to the concept of background music used in the 70s, when background music was designed not to draw attention and follow the daily pattern of vigilance of the listener. Today though, music theory states that music only has an effect when listened to and should therefore be designed to fit the preferences of the expected listener, he proceeded. In an empirical study for the Austrian organisation for copyrights of composers (AKM) customers clothing stores and supermarkets were not only asked for their perception of the background music played (e.g. liking, fit regarding the shop, quality of shopping experience) but also for their musical preferences. Using this data, ten clusters of musical taste could be formed, ranging from the preference of typically young genres (i.e. house, rap, techno, electro) to classical or German folk music. Considering age and education level of the resulting groups, a match to the sinus milieus of the German Gesellschaft für Konsumforschung (GfK) could be seen, indicating that these clusters could be used to select background music based on the customer groups.

The results clearly showed, that the overall rating of the background music was higher, when matching the private listening habits of the customers. Also the type of music in question was described as fitting the shop well more often by those customers, who liked it. In general, origi-

nal music was preferred over traditional background music by both the customers and the employees. The ratings differed between the clusters of musical preference though, showing that some of the shops were already choosing the music their main target groups preferred, while others failed to do so. An additional learning the data showed was that only about one per cent of the customers listened to the spoken announcements on special offers played in between the pieces of music.

All in all, the study showed that original music selected in accordance to the preferences of the main target groups can enhance both the customers shopping experience as well as the perceived working atmosphere of the employees.

What Will the Car of the Future Sound Like?

In the panel discussion Dr. Fabian Evert (BMW), Prof. Dr. Charles Spence (University of Oxford), Dr. Jorge Seco (FIAMM), Dr. Markus Bodden (Product Sound) and Sara Lenzi (Lorelei) discussed about the question: What will the car of the future sound like? Moderator Karsten Kilian invited to imagine a traffic situation in 2040. The ideas ranged from “pretty much the same” to “bigger variation of sound” to the hope that there will be fewer cars on the streets. All in all the speakers wanted to dissociate the sound of the new electrical cars from the pollutive cars of today.

Another big part of this discussion was the question “what do we really want?” – an absolutely new sound or something like now? The question remains, whether or not the experience of driving will still be the same with a new sound. But Dr. Bodden pointed out that you can’t compare cars from today with electric vehicles. In his opinion new electric vehicles can also have a new sound. Now the challenge is to find a sound, which has the same appeal as current car-sounds. At the same time we must not lose sight on who is involved, Kilian stated. In addition to the driver, the car-sound is also important for the manufacturer, the society and of course the pedestrians.

Everybody agreed with Evert who accented that a sound with maximum information is needed. Even the driver wants to know, whether

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pedestrians can hear him. The solution could be a composition of something that people have already come to learn and something really new fitting into the concept of an electric vehicle. Mr. Spence pointed out, to think about the people living next to the street as well, who don't want to hear car horns all day long.



Panel discussion: Sara Lenzi, Markus Bodden, Karsten Kilian, Jorge Seco, Fabian Evert, Charles Spence.

Besides the issues of customization and misuse were discussed: Could you play a BMW-Sound in a Fiat? "Never", Evert stated and pointed to the McGurk-effect. He added that the sound has to be interactive and would thus be very difficult to copy. But special soundscapes like Madonna are maybe thinkable. After this discussion one may be anxious for the future achievements and perhaps Kilian is right after all by saying „maybe the efficiency becomes the sex appeal of the future“.

Coda

The second Audio Branding Congress was very informative and interesting. With 17 speeches the Audio Branding Academy offered a bigger pro-

Cetin Demirci, Hanna Ruf, Cornelius Stiegler

gram than last year. The international speakers afforded different insights in the topic and the main questions of the congress were very current and provided a good background for discussions and exchange between the attendees. The Get Together at the *Hotel Hafen Hamburg* was a great ending of a nice day.

Thanks to Kai Bronner, Rainer Hirt and Cornelius Ringe who organized this enlightening and enjoyable congress. The Audio Branding Academy will be looking forward to the progress and news developing in this industry for presentation at the next congress in 2011.



The Audio Branding Academy Team

(((ABA)))
AUDIO BRANDING ACADEMY

Yearbook
2010/2011

(((Driven by Sound)))

After making its voice heard with its first international congress for acoustic brand communication in 2009, the Audio Branding Academy presented the second Audio Branding Congress in 2010. With the motto *Driven by Sound*, the congress provided insights to strategic and acoustic designing of brands and products. In over 15 lectures, international sound and brand experts as well as scientists presented their results.

This Yearbook contains the proceedings of the Audio Branding Congress. Presented are case studies of CNN International, Siemens, Audi, Unimed Rio (Brazilian health plan), DATEV (German software company) and the City of Amsterdam. Furthermore, articles about multi-sensory branding & product design, sound worlds of future vehicles, contributions from a scientific Call for Papers, a documentation of a branch study as well as an International Directory of Audio Branding suppliers are included.

Among the authors are acclaimed experts like Prof. Dr. Charles Spence (University of Oxford), Prof. Dr. Thorsten Teichert (University of Hamburg), Prof. Dr. Manfred Kirchgeorg (HHL - Leipzig Graduate School of Management), Jürgen Barthel (Siemens), Dr. Nick Zacharov (DELTA SenseLab, Denmark), Dr. Gianpaolo D'Amico (University of Firenze).

