



INTERNATIONAL SOUND AWARDS YEARBOOK 2020



 = link to the ISA website / ISA2020 projects

International Sound Awards Yearbook 2020

EDITORS

Kai Bronner
Cornelius Ringe

PUBLISHER

Audio Branding Academy GbR
Barnerstr. 61
22765 Hamburg

LAYOUT

Stefanie Schmitz

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**THE INTERNATIONAL SOUND AWARDS
ARE KINDLY SUPPORTED BY:**



PRELUDE

Dear all,

The first digital edition of the International Sound Awards has taken place. In our virtual Award Show on 17th of September, we have presented the prize winners of the ISA2020. 17 works from 8 countries in 11 different categories earned a BETTER SOUND AWARD this year. Four of these qualified as WINNERS with their amazing works. We congratulate them all for their success and wish them all the best!

But let us step back a little. 2020 is a very special year, a real challenge for everyone of us. And for some of us, the recent happenings have been tragic, for different reasons, which we all know about. The crisis hit ISA hard, because when the whole world was alarmed, 'lockdowned' and economically suspended, we were initiating our submission period. And to that time – to our fullest understanding – many companies were having tight budgets and thinking about existential business matters, rather than a need to carry home an award trophy. The amount of submissions reflects this peculiar situation. Unaffected by the circumstances, we are incredibly happy to have received incredible submissions and inspiring works from all the corners of earth. We want to thank our Jury again for their faithfulness in rating the works for us.

Due to the pandemic, we decided early on not to host a live event this year. Respecting our international participation, it would have been wrong to invite guests beginning mid-July, without anybody knowing what is going to happen in September. This was the reason that this year's ISA was taking place online only. Again, in cooperation with the Reeperbahn Festival.

This year's main highlight of the ISA was the award ceremony. We have produced the show at the beginning of September in the club HÄKKEN, right at the Reeperbahn and streamed it on our channels on the 17th of September. Here you can have a peek at it: <https://www.international-sound-awards.com/isa2020-award-show-online>

We've also put the ISA sessions in this virtual room. We presented interesting projects in 5 time slots. On these it was possible to communicate interactively on the live chat and contribute questions. You can find the ISA sessions on our webpage as well.

Despite the restrictions this year, it was more so important to us to offer high-quality content regarding sound and inform about current audio trends. The exchange of ideas in the sound community is utterly important to us. The potential of innovation seems to be enormous and we expect remarkable development, especially in technology-oriented sectors. Audio is especially important to the future! Also, the health-sector is of incredible importance. We have received many submissions here this

year. Sound does have a huge impact on health and well-being. We believe that this sector will have a huge increase in participation. We are very looking forward for further sound innovations which endeavor to improve the health of humans, animals and of our planet.

Many thanks to Detlef Schwarte and the Reeperbahn Festival for our long cooperation. We keep all fingers crossed that we can present a spectacular award show on site at the legendary Reeperbahn again in 2021. Also, many thanks to our ISA crew with Jonathan Väth and Robin Drewes, who kept up brilliant vibes and did a fantastic job.

By the way, for a while now we have been producing our own podcast series, the 'ISA Talk'. Feel free to have a listen! You will find it on our website and on popular streaming channels.

Keep up our vision and #MakeTheWorldSoundBetter!

Concluding with this, we are sending our best regards with a big shout-out to our International Sound Community.



Kai Bronner
Managing Partner



Birgit Elke
Head of Communications



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

www.international-sound-awards.com/isa2020-overview



2.4SINK by Instruments of Things



BETTER SOUND – CATEGORY: PRODUCT

“Dance the Music” describes the novel music tech product 2.4SINK which uses multiple high-precision motion sensors and unique algorithms to control electronic instruments via a performer’s or instrumentalist’s own movements. It bridges the gap between IoT technologies and musical instruments and opens up new levels of creativity and individuality.

Founded 2018 in Kiel, Germany, Instruments of Things aims to create new kinds of musical possibilities by fusing IoT technologies with electronic music instruments. Their first product 2.4SINK, a professional Eurorack model released in February 2020, controls analog synthesizers by turning the entire body into the equivalent of a performer with six hands who can simultaneously change pitch, timber, attack, delay or any other attribute of an electronic instrument.

During our conception phase it became clear that a high level of intuitive control could be achieved by literally following a top down approach. Instead of focusing on detailed hand gestures, the whole body should itself become a virtuoso by using several sensors on head, hands, legs, etc. simultaneously. The system should offer high precision (comparable to Theremin) and ultra-low latencies to make sure no delay impacts the performance. At the same time its interface should be easy to use and work out-of-the-box.

During the development, multiple prototypes were evaluated together with external beta testers to provide a high level of usability and flexibility for a wide range of uses. 2.4SINK reflects their needs and their feedback:

- The motion sensors offer 3D tilt angles and acceleration axes with a precision of 0.01 degrees and a latency under 10 milliseconds.
- This has been achieved by using state-of-the-art sensor fusion based on accelerometer, gyroscope and magnetometer.
- In order to achieve incredibly low latency, we developed a custom transmission protocol supporting floating point numbers based on Bluetooth LE.
- The receiver hardware 2.4SINK supports common transmission protocols (Open Sound Control, Bluetooth® MIDI, Ableton Link) to be compatible with devices and applications from other manufacturers.
- In the near future, we will include sensor parameters such as Bluetooth 5.1 direction finding. We will pre-package a series of sensor and sound presets to make the product suitable for customers without any prior knowledge in sound design and music production, such as performance dancers.
- Future products will focus on the broader consumer market to allow hobbyists to make use of different sensors in combination with their software and hardware (e.g. digital audio workstations, mobile apps).

After the development phase, we launched a Kickstarter campaign and raised \$25k. All pre-orders were shipped in February 2020, a half year after the campaign ended. Every beta-tester liked the product so much they purchased a production unit.

In our future: the knowledge acquired from the professional artists and technical designers will be used to improve our products’ usability and overall experience. Artists and musicians are trendsetters in a global growing market for electronic musical instruments. Our next step is to expand into the broader consumer market to bring Instruments of Things’ technology to amateurs and professionals alike to express themselves uniquely through music and motion.

Credits

Instruments of Things GmbH, www.instrumentsofthings.com
 Niko Schönig, CFO
 Henrik Langer, CEO
 David Knop, Interaction & Product Designer



Audioplay – Step into the story!



BETTER SOUND – CATEGORIES: SOCIAL & CULTURE, SERVICES AND SOUND START-UPS, SOUND ART

Audioplay is the action-based audio app that supercharges kids' play with a blockbuster soundtrack. Kids put on headphones, step into the story and become the characters, physically playing out a story. Audioplay is old-school creative play with amazing audio – taking kids on epic adventures from the safety of their own living room.

Audioplay is podcast meets audiobook meets creative play. Kids put on headphones, step into the story and become the characters. The audio guides them to play out the action of the story in real life. With Audioplay blanket forts and cushion rafts become the centre of epic adventures, that put kids at the heart of the story. Audioplay encourages highly active creative play, that builds an understanding of empathy and teamwork, all without screens!

Designed for 6 to 12 year olds, Audioplay heralds an entirely new form of digital entertainment. Unlike other media formats, Audioplay delivers seamless multiplayer role-play experiences, that players physically enact in the real world. This platform offers a whole new way to understand stories that go beyond the binary of good vs evil or us vs them. No longer do stories need to be framed from one dominant perspective, instead, every perspective in the story is valued equally and experienced simultaneously.

This is a very human tech experience; taking the creative play that kids love and souping it up with sound effects and a cinematic score. Our team have over 20 years' experience writing, directing and producing theatre, events and film; making entertaining, engaging content is what we do. The Audioplay platform is our own original concept, taking the creativity and magic of live performance and inviting audiences to step into the story and be part of the action, without even needing to leave the house.

Credits

Audioplay, www.audioplay.me
 Gemma Pepper, CEO
 Zoe Pepper, Head of Creative
 Arie Wilsher, CTO

Home

For you

Blinks we think you'll like



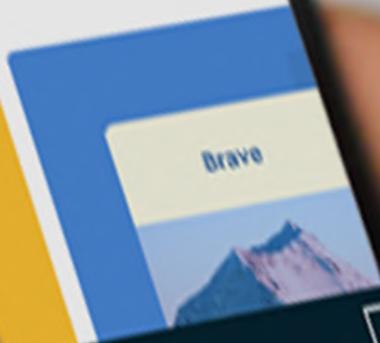
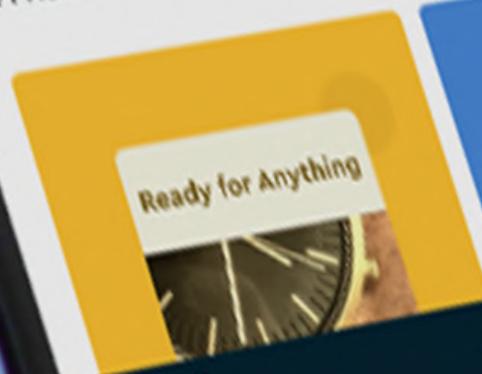
How to Prepare a Business Plan
Edward Blackwell
Your guide to creating an excellent strategy



The Plant Paradox
Steven R. Gundry
The Hidden Danger in "Healthy" Foods

Trending

What's popular right now



Explore



Libra

Blinkist Audio Branding



BETTER SOUND – CATEGORY: AUDIO BRANDING

In 2018, we at Blinkist started developing our audio brand to improve the brand experience for our more than 14 million users. The Blinkist core brand values are reflected in our audio DNA. The brand concept features great flexibility and future adaptability, allowing for custom-fit use in product and marketing, uniting the overall brand appearance.

With more than 14 million users, Blinkist is a market-leading app that inspires people to keep learning by transforming the key ideas from bestselling non-fiction books into capsules you can read or listen to in 15-20 minutes. Blinkist transforms ordinary moments into extraordinary learning opportunities, with content focused on practical takeaways, innovative storytelling, and dynamic formats. We make important and powerful ideas easily accessible, empowering people to learn.

The ever-growing demand for audio, along with the expansion of our business strategy in 2018, was the starting point for the Blinkist audio brand development. Our then slogan, “Big Ideas In Small Packages”, was not only the basis for the marketing messages, and visual branding principles and guidelines, but it also served as a foundation for the first stage of the audio branding process. This stage consisted of research, as well as several workshops that brought together stakeholders from across our company. The aim was to develop a common understanding of the Blinkist brand and its values: Human Insightful Curious Encouraging. These values were then translated into sound-related attributes that represent Blinkist: warm & unique, experimental & playful, stimulating & striking, uplifting & empowering.

Together, the attributes served as a North Star for the composition of three tracks, which not only had to complement each other in their entirety, but also needed to work together on a single track/stem basis, forming the Blinkist audio brand DNA. From these DNA tracks, we created an audio toolkit, to enable Blinkist’s audio professionals to independently develop the audio brand further. The toolkit contains every element and layer of the compositions that make up our audio brand DNA, providing a great deal of flexibility to apply the toolkit creatively, dynamically, and distinctively to any current or future touchpoint. The process of creating the toolkit also allowed and encouraged the audio team at Blinkist to become intimately familiar with the audio brand’s functionality. In short, the Blinkist audio toolkit provides a vast range of musical sounds and elements, which serve as modules for the creation of further branded sound applications.

The Blinkist audio logo can be thought of as a condensed version of our audio brand DNA, communicating the Blinkist brand personality and promise concisely and effectively. The logo elements are derived from the audio brand DNA. The audio logo is simple, memorable, and easily identifiable. In terms of music and sound, it aims to delight, uplift, and generate curiosity. It also expresses the core values Human and Curious in its arrangement and instrumentation. The logo is the most consistent element of our audio brand – while we’re able to develop the audio brand by creating new musical arrangements, the logo is the one brand aspect that doesn’t change.

Credits

Blinks Labs GmbH, www.blinkist.com
Ody Constantinou, Audio Production & Development
Ben Schuman-Stoler, Head of Audio
Kaleb Wentzel-Fisher, Video Lead

GREATEST KIDZ
Michael Schlücker, Consultant & Composer
Raphael Schalz-Bender, Composer & Producer

Aconica
Martin Backes, Creative Direction & Brand Consultancy



Discovery Dock – Mixed Reality 3D Sound Experience

WINNER – CATEGORY: SOUNDSCAPES AND AMBIENT SOUND
BETTER SOUND – CATEGORIES: PRODUCT, SOCIAL & CULTURE

The Discovery Dock is a Mixed Reality 3D adventure of the port area in Hamburg. Our task was to create a full 3D sound experience which allows visitors to connect emotionally. With state-of-the-art 3D recording and playback technologies as well as specially created interactive composition algorithms, the sound experience is complex and haunting.

Outset

The Discovery Dock is one of the most innovative tourist attractions in Hamburg. Here, visitors can discover the Port of Hamburg interactively along with real-time data, state-of-the-art VR technology, projections and live simulations. In close cooperation with the lead agency Demodern, it was our task to create a 3D sound experience for the theme parc which allows visitors to connect emotionally.

Approach

Our work included design- and technology-conceptualization and realisation: compositions, sound recordings, sound design and mixing, as well as planning of a 54-channel 3D Speaker set-up and programming of a software to control the sounds.

To capture typical harbour sounds like the ships' typhons, cranes, wind or water as truthfully as possible, our team went about with an eight-capsuled 3D microphone array around the harbour area for several weeks. Through a sound installation with 54 channels distributed in two rooms, plus several 3D sound headphones mounted on VR-goggles, the Discovery Dock will provide a comprehensive soundscape to the visitors. A specially created composition algorithm reacts to changes of the ships' movements, tides, as well as to the visitor's behaviour. With its designed 'acoustic fingerprint', Discovery Dock promises individually unique moments every visit. The transition room inside the hallway is greeting the visitors with the overture 'Wassermusik' by Georg Philipp Telemann. The suite was composed in 1723, commonly known as 'Hamburger Ebb' und Fluth' (high and low tide of Hamburg). We created a new arrangement in three variations, played by a string quartet. Produced in 3th order Ambisonics, Telemann's work mixes up with harbour sounds and emits vibrations that will take the visitor on an aural journey from Elbstrand, over Landungsbrücken into the industrial harbour. For the introduction film shown inside the transition room at the beginning of each tour, we created a 3D soundtrack with a captivating music theme combined with voice recordings and different layers of moving sound particles to increase immersion and emotional effects.

Result

With state-of-the-art 3D recording and playback technologies as well as specially created composition algorithms, the sound experience at the Discovery Dock is complex and haunting. A great achievement of the overall interplay of media and technologies is a new level of immersion on the part of the visitors. Altogether, we led the conception and implementation of this unique sound experience overcoming the very sportive conditions that came along for everyone from the board; from engineering and programming to production challenges. Against this background, the Discovery Dock now is a showcase for us in the field of auditory design of multimedia experience areas.

Credits

WESOUND GmbH, www.wesound.de
Lars Ohlendorf, Head of Design
Janek Newjoto, Media Engineer
Dr. Cornelius Ringe, CEO

Morgenpost Verlag GmbH
Susan Molzow, former CEO
Antje Dittrich, Consultant

Demodern GmbH
Florian Gläser, Creative Director
Tobias Soffner, Executive Producer



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 **NATIVE INSTRUMENTS**

THE FUTURE OF SOUND



Memory Lane – Saving life stories with voice AI

BETTER SOUND – CATEGORIES: HEALTH, SOCIAL & CULTURE, VOICE & AUDIO DIALOGUE

“Memory Lane” is the world’s first reversed voice assistant, developed with the purpose and aim to reduce loneliness amongst elderly in Stockholm. With conversational artificial intelligence this audio innovation offers not only companionship, it’s a personal biographer interviewing the users about their life stories and saving them for the future.

Individuals are not strong when they stand alone. Scientific research shows that loneliness, depression and dementia are rapidly growing health issues amongst elderly and that undesired loneliness can be as harmful as smoking and obesity. “Memory Lane” is the world’s first reversed voice assistant, developed with the purpose and aim to reduce loneliness amongst elderly in Stockholm. “Memory Lane” interacts with the user through a smart speaker, inviting to conversations about old memories and experiences.

A combination of Google Voice Assistance and artificial intelligence enables an active dialogue where relevant and personal questions are asked to the user. Based upon the users answers and information, “Memory Lane” can determine which question or sequential question to be asked next, and in what area. In this way, a meaningful conversation and a unique, emotive storytelling is created. This enables the users to tell their life stories, that otherwise could be lost, and in the same time the unique artificial intelligence offers companionship. The interviews are then automatically transcribed into text.

“Memory Lane” has made it possible to create the world’s first book co-authored by human and artificial intelligence, converting the stories to lasting memories. The stories are continuously recorded into podcasts, passing the stories forward to future generations. The concept and software for “Memory Lane” was developed for Stockholm Exergi by Accenture Interactive, together with Lexter Sound Design as audio partner. The project has received a lot of international attention and was twice nominated to Cannes Lion and has also won awards in Stockholm Sound Awards, Strategié and DADI Awards.

Credits

Lexter Ljudesign AB, www.lexter.se
Margareta Andersson, Sound Architect
Alexander Kassberg, Head of Studio
Alexander Andersson, Audio Producer

Accenture Interactive Nordics
Adam Kerj, Chief Creative Officer

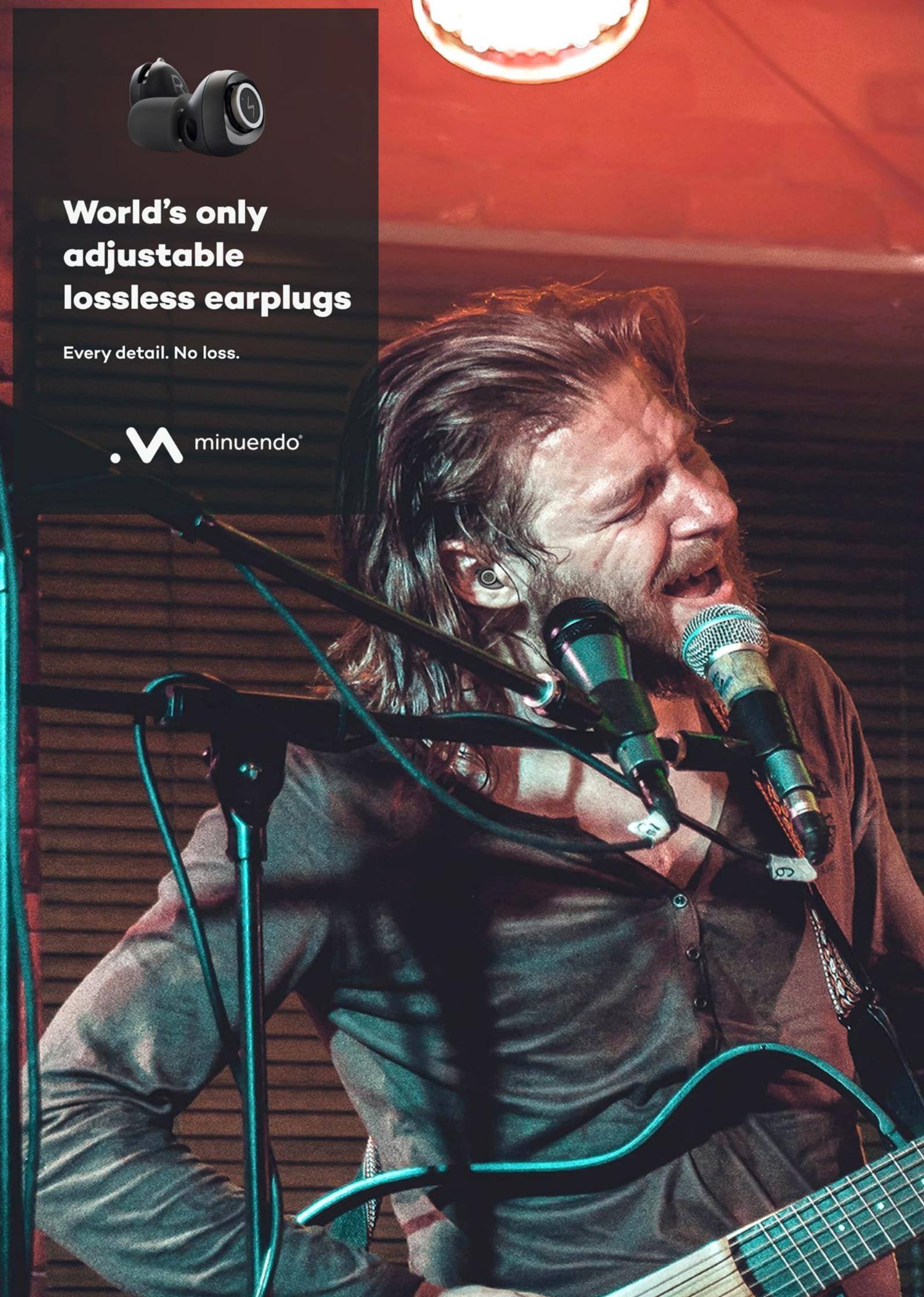
Stockholm Exergi
Thomas Gibson, Chief Marketing Officer



**World's only
adjustable
lossless earplugs**

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 minuendo®



Minuendo Lossless Earplugs



BETTER SOUND – CATEGORIES: PRODUCT, HEALTH, NOISE PROTECTION, SERVICES AND SOUND START-UPS

Musicians are most exposed to hearing damage and have the highest requirements for sound quality. Minuendo earplugs provide natural sound in a wide protective range of sound levels. The earplugs can variably decrease the level by 7 to 25dB with no frequency degradation. They come with a large range of ear tips to ensure a comfortable fit.

Minuendo earplugs were born out of a passion for protecting the ears of musicians and music lovers, who are disproportionately prone to hearing damage. By taking a purely acoustic approach to hearing protection, Minuendo brings control back to the listeners' fingertips. The earplugs balance finely tuned acoustics with an inviting and flowing aesthetic into a product that not only protects but enhances the user's sound experience.

Produced deep in the forests of Norway, Minuendo is taking the precision of injection molding to its physical limits. The emphasis on precise material use and minimal design keeps the product light and comfortable for all-day wear. Rather than the medical or purely functional aesthetic of many existing earplugs, Minuendo becomes a sophisticated accessory for the professional musician and concertgoer. With a subtle leash fastening eye and a hidden in plain sight snap-together magnet, losing your protection during a concert is a thing of the past.

The smooth outer surface guides all surrounding sounds like a horn into the ear through micrometer precise mechanics and finely tuned acoustic channels. Membrane technology that mimics nature works as a second eardrum and keeps the user protected with natural high-fidelity sound. Its rotating volume slider pays homage to old-school stereos and the nostalgic joy of music, while also giving it a seamless adjustment between light and heavy sound reduction.

Credits

Minuendo, www.minuendo.com
Jalee Lee



Robert

11:21 PM

Hey! I love the vocals here 🎧

John

09:30 PM

Can we add a reverb here?



Dizzy

04:20 PM

I want more bass 🔥



Simon

02:23 PM

I love this version, it's perfect



Remotely collaborate on your music

Comment on music tracks, share files and chat with your collaborators

 Share Files

 Review Tracks

 Discuss

Pibox – remote audio collaboration solution



BETTER SOUND – CATEGORY: SERVICES AND SOUND START-UPS

Pibox is a unique online audio collaboration solution. It helps audio production teams to work remotely worldwide without an impact on the creative process and content quality. Pibox is a place for the next masterpiece to be born because proper collaboration flow is key to perfect audio content quality.

Pibox is an all-in-one solution for audio production teams. Pibox covers a full online audio collaboration workflow. It contains such modules:

1. Audio waveform comments and To-Do's
2. Cloud storage for large files and hi-res audio
3. Personal and team chat
4. Intuitive task and asset management
5. Smart file manager to see the projects from a bird-eye view

All these handy, but smart features help music makers and managers to fully work in a single app without losing time using several separate applications.

Credits

Pibox, www.pibox.com



Portable Variable Acoustics Device



BETTER SOUND – CATEGORY: RESEARCH & DEVELOPMENT

The purpose was to create a portable device (it weighs 14.1kg) that will absorb low frequency sound and diffuse mid-high frequency sound. The box(es) could be placed in the corners of studio control rooms, live rooms or around drum kits to remove low frequency standing waves or excessive bass reverberation and to diffuse specular reflections.

Having worked previously in recording studios and undertook some studio/music space design work, I saw a need for a variable acoustics product that was both portable and multi-functional. Currently many variable acoustics products are fixed to walls but this product can be used/positioned in a room based upon the existing or changing acoustics of the space or the music genre being recorded or played in that room space.

The box can also be transported by the sound engineer to other venues too. I wanted to create something that was more than just a bass trap, something that was more finely tuned to problematic low frequencies that studio and live engineers encounter but also to be able to control late reflections from higher frequencies. Having previously researched Sitar acoustics in earlier studies, I was familiar with the Helmholtz principle of tuned absorbers and so I started working with designs of Helmholtz resonators to create ideal narrowband absorption at 100Hz.

The box is topped with a centrally located funnel and I performed calculations to determine what opening area of the funnel in metres squared, the length of the funnel in metres and the volume of the cavity in metres cubed would give narrowband absorption at 100Hz. The prototype of the initial design was made by a local joiner from plywood and wood but proved too large and too heavy. I then designed two further boxes, each with differing dimensions which again were made by the same joiner. The second box had a flat face but the third I had allowed space to fix convex diffusers. These diffusers are made from flexi-plywood and direct sound away. As they are convex they will direct away focusing effects such as specular reflections that may otherwise strike a sound engineer behind a mixing console.

Once I had the boxes completed I approached the UK's two main internationally known universities on acoustics research for details on their external testing facilities. After choosing one, six boxes were tested to ISO 354:2003 with the six boxes positioned on the floor in the centre of a reverberation chamber and they were found to absorb a low frequency sound at 80Hz. Three further tests were undertaken with either one or four boxes arranged differently in the corner of the room or in the centre of the back wall. This gave slightly different results with a fundamental frequency absorption of 63Hz or 80Hz and second harmonic absorption at 125Hz and 160Hz.

The diffusion tests were conducted later using 3D printouts at a scale of 5:1 and tested in a semi-anechoic room with reference to international standard ISO 17497-2:2012. The diffusion coefficient was found to vary depending on which way the box was orientated with the two long opposing convex shapes in the vertical position or in the horizontal position. Furthermore, the angle of the loudspeaker sound source was also varied between 0°, ±30° and ±60°. The results show diffusion starts low from 630Hz but the rate of diffusion gains from 800Hz upwards. The box has also been fire/flammability tested for safety and passed too.

Credits

The Narrowband Absorber Company Ltd, www.sanctuaryacoustics.com
Anthony Frost, Director



PUNTA DELLA DOGANA
ISVEDO ZICZANA
FINALIST
COLLECTION

REBOUNDING VENICE
MASTERCLASSES OF LANDSCAPE DESIGN

scandifresh

A man in a dark shirt stands at the front of the room, presenting to the audience.

A group of people are seated at tables on the left side of the room, working on laptops. One person in the foreground is wearing a red top.

A group of people are seated at tables on the right side of the room, working on laptops. One person in the foreground is wearing a light blue jacket.

Resounding Venice



BETTER SOUND – CATEGORY: SOUNDSCAPES AND AMBIENT SOUND

Resounding Venice is a soundscape design workshop conceived by Suonifreschi for Palazzo Grassi, addressed to young musicians and architects, which aim is to tune the soundscape of the Canal Grande and ‘make it sound better’. The challenge is to turn the real acoustic environment into a music flow, preserving its natural, unique, venetian morphology.

“Resounding Venice” is an educational activity aiming to enhance sensitivity to urban sonic environment in young musicians and architects, through a soundscape design experience. The project is part of an educational program, commissioned by Palazzo Grassi, to promote the Palazzo itself and the surrounding urban environment, through collective sound design actions.

The Grand Canal is a unique urban space in the world: it is the main waterway of the city of Venice, delimited by the facades of palaces and populated by numerous “vaporetti” (motorboats), moving slowly at the rhythm of the water, in a smooth choreography: each vaporetto waits patiently for its turn in the middle of the canal, then gently docks at the landing stage, remains stationary to allow people to board, and departs with slight acceleration. In our eyes, the Venetian water traffic is a ballet.

To our ears, however, the soundscape is contradictory. On one hand, the morphology of sonic events is rich and articulated into sections, corresponding to the docking stages described above. On the other hand, the sonic material is poor and inarticulate: a broad spectrum static sound pad, resulting from the combustion of the internal diesel engine. Thus the soundscape is complex but at the same time “low-fi”, according to Schafer (1977).

If a composer could consider the soundscape of the Canal Grande as a musical score, he would appreciate its macroform (the ballet of boats), and the microform (the articulation of the sonic event of the vaporetto docking) but he would probably change the instruments (the sonic material). Maybe, Cage would induce us to appreciate the “sound in action” in Canal Grande, as he did in front of the car traffic on Sixth Avenue, while Schafer would invite us to remodel it, aiming at the “tuning of the world”. “Resounding Venice” embraces both positions and propose to reinvent this soundscape by combining the preservation of macroform and microform with the renewal of the sound material.

The 12 participants of the workshop – musicians, designers, architects – were addressed to this goal: During the 4 sessions, they studied the soundscape of the Canal Grande overlooking Palazzo Grassi to understand its macroform and microform and then focussed on sound production. According with the guidelines, they didn’t replace the sound of the boat: they recorded it, processed it with multiple processing techniques and finally “tuned” it. The final audio result was presented in the Teatrino of Palazzo Grassi, and projected in a quadraphonic audio set-up, to offer the audience the unique listening experience in the virtual center of the Canal Grande.

Credits

Suonifreschi, www.suonifreschi.it
 Stefano Luca, Founder and President
 Michele Tadini, Collaborator as Software Developer



AiSteth

See the Sound

“Shabd” – 1st sound a baby hears in womb!



BETTER SOUND – CATEGORY: HEALTH

One of the 1st “Sound” or acoustic stimuli anybody in this world is exposed to – is the voice of the mother and her heart beats in womb. AiSteth is a smart stethoscope built to further enhance the well-being + clinical research in the area of mother and child health during the first 1000 days of childbirth.

BRIEF BACKGROUND

94% of all maternal deaths occur in low and middle-income countries – i.e. about 295,000 women died during and/or following pregnancy and childbirth. Similarly, close to a million children (under-five) die every year. Sustainable Development Goals 3 recommendation is to reduce by 2030, one third premature mortality from non-communicable diseases through prevention and treatment + promote mental health and well-being.

Research suggests that exposure to mother’s voice and heartbeat sounds are instrumental in the development of neural pathways, hearing and language skills of the baby. On the other hand, women are usually taught to self-monitor the movements of the fetus to track the growth & the wellness of the baby during pregnancy. Hence, AiSteth is a tool which can be used to monitor mother & child health for the first 1000 days (from womb/during pregnancy to the first few years of child health).

OBJECTIVE

1) To study the impact of AiSteth – as a remote self-monitoring tool by pregnant mothers to track the health and wellness of mother and child during the 1st 1000 days.

SOLUTION PROCESS

AiSteth has 3 components:

- A) Device – AiSteth is a smart stethoscope which can be used by pregnant mothers to self-monitor, track the health and well being of the fetus, self during pregnancy and the 1st 1000 days. Vital parameters along with Heart, Lung and Abdominal Sounds are transmitted to a mobile application via Bluetooth.
- B) Data – Mobile application which helps the pregnant mother to see/listen to the baby heart sounds and track the movements + engage with the baby throughout the pregnancy.
- C) Intelligence – Ai/ML is the intelligence layer which tracks any abnormal vital parameters and triggers alert to access remote advice by healthcare professional connected via telemedicine.

RESULTS

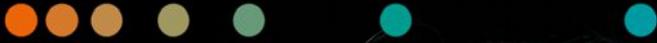
- A. Device – We have a working prototype of AiSteth which can record, store and share heart and lung sounds to a mobile application via Bluetooth.
- B. Data – Mobile Application which can visualise the heart and lung sounds.
- C. Intelligence – Initial Dataset which helps classify normal/abnormal heart sounds.

Credits

Ai Highway ApS, www.aihighway.org
 Dr. (Maj) Satish Jeevanavar, Founder/CEO
 Dr. Radhakrishna Jamadagni, Founder/COO
 Peter Petersen, Advisor/Mentor

Brand Sound of Siemens Healthineers

Shaping the future of healthcare



Siemens Healthineers Audio Branding



WINNER – CATEGORY: AUDIO BRANDING

In preparation for its IPO in 2018, Siemens Healthineers sharpened its brand positioning as a premium MedTech company. A part of its updated brand design was a 360° audio expression, which reflects the brand strategy and fits all touch points. In addition, innovative software was introduced that enables employees to produce their own soundtracks.

Point of departure:

In preparation for its IPO, Siemens Healthineers sharpened its brand positioning as a premium MedTech company. A holistic re-branding process, including an audio expression for the brand was developed.

Strategy and design:

The brand positioning guides decision-making processes and the daily actions of the employees, supported by a corresponding audio branding. Three key words were defined as brand personality to help guide the development: intelligent, visionary, and responsible.

- Intelligent is reflected in the brand sound through precise and driving rhythms, combined with digital sound effects.
- Visionary can be described in musical terms through energetic, inspiring and active sounds.
- Responsible can be experienced in our brand sound through a selection of musical elements that influence and engage the listeners.

Future-oriented, technical aspects are at the heart of what Siemens Healthineers does. This was also key for the brand sound. It is represented by sophisticated synthesizer instruments combined with digital sounds. A selection of classic instruments was chosen to represent premium which forms an in-depth backing track together with an intriguing sound scape to convey a feeling of space. Inspiration for the new sound was found in the company's logo and its brand design elements. The name "Healthineers" was used by playing every letter that has a key on a piano. The letters without musical notes were turned into a digital heartbeat. The additional figurative mark of nine dots created a forward-moving, triple beat. The sound scape also contains the "Dot Pulse" – a series of points whose distances grow from point to point according to the Fibonacci sequence. In musical terms the distances between the dots were applied horizontally for rhythm, and vertically for pitch. A figure that is especially attention-grabbing was created by mirroring the scale.

Implementation:

An entire package of sound files tailored for use at events was created. This contains event music, music for entering a stage, a background music for pauses and a gong to grab people's attention. Employees help amplify the sound of the brand through a series of newly produced ringtones. At several audio touchpoints, such as product videos, social media channels, events, Siemens Healthineers Experience Center, and on-hold lines, music now improves the brand experience. In addition, a piece of health-oriented music that improves the customer's experience and leads to relaxation, mindfulness and stress-relief was developed. Furthermore, a completely new innovative technology was introduced: an easy-to-use software that allows employees to produce their own soundtracks, ensuring brand consistency and recognition.

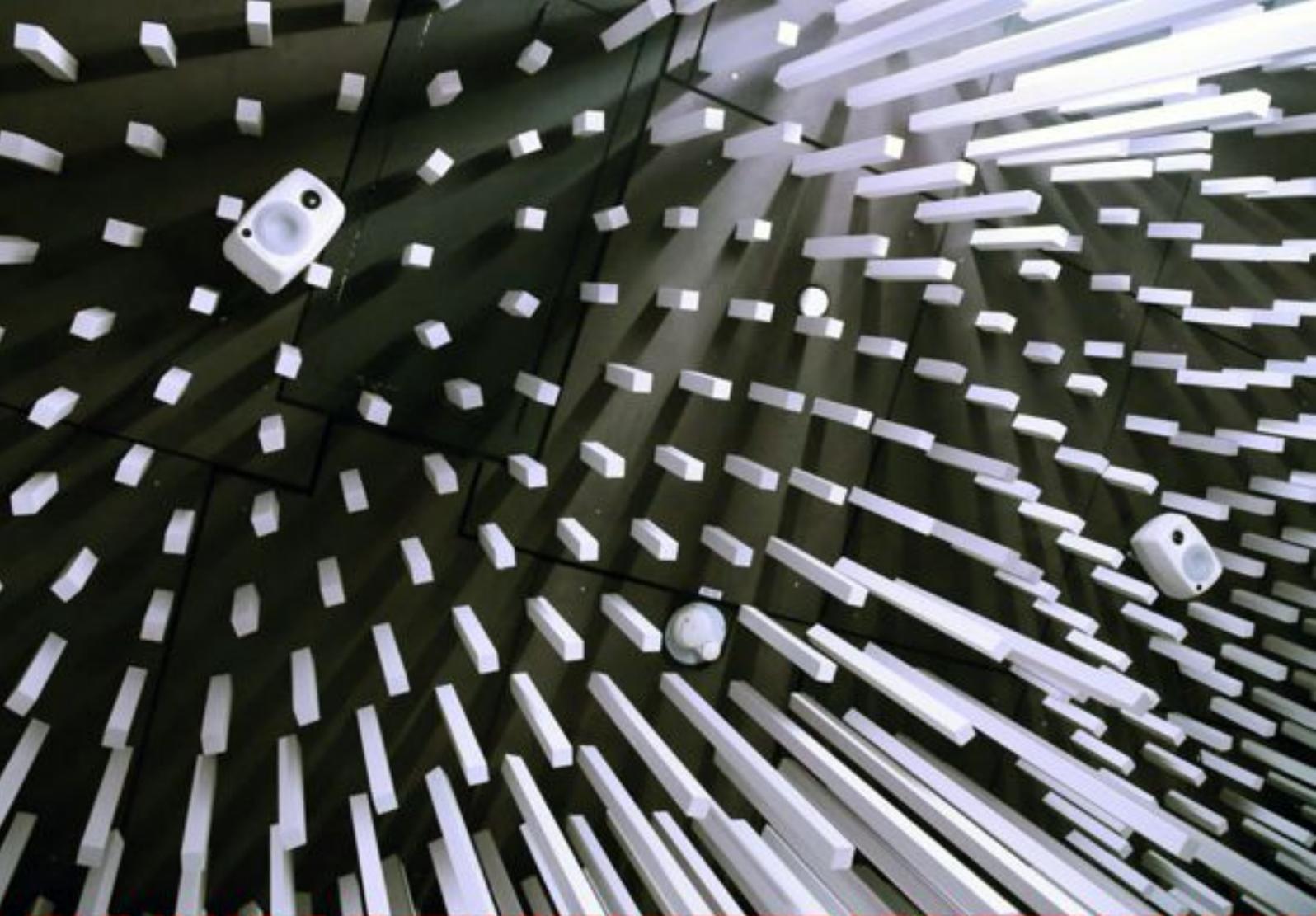
Feedback:

"The result was overwhelming. The brand sound was greeted with huge enthusiasm at the global Siemens Healthineers communications conference." Catarina Tagmark, Vice President Brand Strategy & Identity, August 2019.

Credits

why do birds GmbH, www.whydobirds.de
 Alexander Wodrich, Managing Director
 Leopold Hoepner, Creative Director
 Johannes Lehninger, Music Producer

Siemens Healthineers
 Silke Schumann, Head of Brand Management
 Michael Schmidt, Senior Design Director Brand Engagement



Space of Senses at Leopold-Mozart-Haus, Augsburg

BETTER SOUND – CATEGORIES: HEALTH, SOCIAL & CULTURE, SOUND ART

The “Space of Senses“ allows impaired and unimpaired persons to dive into classical music finding a suitable physical way to enjoy and learn more about it. Loudspeakers and exciters, heterogeneous room acoustics and light trigger listening and searching through the final act of the museum’s acoustic scenography.

The “Space of Senses“ (“Sinnesraum”) is a soundgarden in a museum. Vibrant and engaging, it proves that teaching music is mostly about inspiration and sharing the fascination of sound. Located on the top floor of the reopened Leopold Mozart Haus in Augsburg, Germany, the space provides a strong physical access to the world of classical music, triggering our senses and emotions. A place for social listening that contains music ranging from intimate chamber music to dramatic symphonies telling stories of sonic adventures in time and of the space.

Born in 1719, Leopold Mozart was the father of famous Wolfgang Amadeus but he was also known for his achievements as a composer, music teacher and writer of the famous all-time-classic “Gründliche Violine Schule“ (“Thorough Violin School”). He was raised in the small baroque craftsman’s house the museum is located in before he eventually left Augsburg and moved to Salzburg.

The permanent exhibition about the person and achievements of Leopold is laid out over all three levels of this building. It provides a high degree of plasticity and interactivity in its scenography. Historic everyday objects like clothing, furniture and also musical instruments provide a subtle context for an exceptional acoustic scenography that no one would expect. The visitors seem to accept it as self-evident in a music teaching household like the Mozarts’. Pianos and violins of all styles and ages are offered to play on. Exhibits like a composer’s desk to try out one’s own musical compositions add to the acoustic interactivity. In fact, the visitors experience the soundscape of a music school that also hosts memorabilia of Leopold’s time.

At the end of the tour the „Sinnesraum“ serves as a sonic conclusion to all lessons learned and to all impressions gained – for everybody: young, old, impaired and otherwise. It is a dramatically lit void where no objects associate with the Mozarts, only with the music of their time. The main idea is to enable everyone to try different perspectives of listening to twelve pieces of curated classical music from the 18th century – without physical or social barriers. These perspectives could be introverted, resting or dissolving into abstract musical figures pouring through the space. Or they can be outgoing as one explores the detailed spatial acoustics, single instruments or melody lines laid out across the room.

Treating visitors as prosumers and listening individuals rather than consumers of classical music the „Space of Senses“ is designed as a stage for acoustic phenomena. It is not designed as a studio with a stereo-sweet spot but rather a garden of instruments and sounds to enjoy. It offers a very unconventional sonic buffet, rather than a presentation of curated music.

Credits

STILLE ALS LUXUS – Büro für Sound Design und Raum Erleben
www.stillealsluxus.de
Max Kullmann, Founder

unodue
Florian Wenz, Founder
Costanza Puglisi, Founder



Speaking Place – Immersive sound for VR therapy

BETTER SOUND – CATEGORIES: PRODUCT, HEALTH

“Speaking Place” is an evidence-based Virtual Reality app, making it possible for anyone to practice public speaking in front of a virtual audience, either in therapy or in professional training. With designed, realistic audio environments, “Speaking Place” gives the user a very credible, immersive experience.

Speech anxiety is a common social problem. For some people, this causes a lot of suffering and can in some cases be life-preventing where the affected person fully avoids these types of activities. “Speaking Place” is a Virtual Reality app, making it possible for anyone to practice speeches in front of a virtual audience. “Speaking Place” can be used as a practice tool before a specific presentation, to become a better speaker in general, as a self-help for fear of public speaking or as a practice tool within CBT (cognitive behavioural therapy).

“Speaking Place” was developed by Stockholm-based company Mimerse in collaboration with leading psychologists, researchers, lecturers and Lexter Sound Design as audio partner. The virtual reality environments have been designed to give as authentic response as possible, as the (therapeutic) effectiveness of a VR simulation is highly dependent on its level of immersion. In order to achieve full immersion, audio is just as important as the graphics. If your ears tell you something else than your eyes, you simply don’t feel entirely there. Without realistic sound, the immersion isn’t believable.

Lexter Sound Design was tasked with designing realistic sound environments for Speaking Place. This included acoustics, background noise, audience reactions and foley. No special effects, no music, just life-like sound. The app gives the user the possibility to choose between different types of audiences and 6 different sizes of spaces. For each of the spaces we meticulously recorded human reaction sounds using multiple voice actors: Laughter, booing, gasping etc. We also recorded intermittent human sounds such as clothes and chair movement, murmur, coughing etc. These sounds were catalogued and localized individually in each spatial environment, meaning that every cough can be heard coming from an individual character.

Another important aspect was to design realistic background noise, i.e. the sound of “silence”. Ventilation systems, outside traffic, the hum of electric lights etc. This became increasingly more difficult in the larger spaces. What does a giant indoor arena filled with 20,000 spectators sound like when everyone is quiet? The third step was to design life-like acoustics for each room. By considering surfaces and room dimensions we programmed reverb simulations for each space, through which all sounds were processed. The further away a sound source is from the user, the less direct sound and the more reflected sound is heard.

Credits

Lexter Ljuddesign AB, www.lexter.se
 Alexander Kassberg, Head of Studio
 Kristoffer Wallman, Project Manager New Technology
 Alexander Andersson, Audio Producer

Mimerse AB
 Niclas Wijkström, CEO
 William Hamilton, CTO



Storytel – When voices become audio branding

BETTER SOUND – CATEGORIES: AUDIO MARKETING, AUDIO BRANDING

The audio universe and audio branding for Storytel is based purely upon the recorded narrator voices from Storytel's own global audiobook library. This makes the audio branding a natural part of Storytel, connecting different countries, languages and cultures over the world with the brand.

Storytel is one of the world's leading audiobook streaming services. With over 1,1 million paying subscribers globally and a service that's available in 20 markets, Storytel provides people in all ages and cultures over the world with 400 000+ fun, sad, humoristic, dramatic, scary, educational and documentary stories, both in audio and e-book format. Also, Storytel's own publishing department globally transform more than 6000 texts into audio stories, yearly. The possibility to listen to stories anywhere, anytime is an important part of Storytel's service.

In 2019, Storytel renewed their visual profile and shaped a new tonality in how the brand is expressed. Providing a huge service within audio, audio branding was a given next step in the branding process. A big challenge was ahead: How could we create an audio branding universe that would convey the brand and its service and at the same time work globally when cultures, languages and music differ over the world? Lexter went back to the core: The stories. For thousands of years, humans have told stories. Stories connecting people through generations and cultures. And although written stories have been around for a long time, spoken stories have been around even longer. We started to listen to the stories and voices in Storytel's big audiobook library, and among all these fantastic stories we could hear something more. The voices were like music to our ears.

Lexter started to collect and create different musical building blocks based on the narrator voices and stories in Storytel's great, global audiobook library. And just like Storytel among many qualities has a warm, playful and friendly brand personality, we wanted to express these nuances with the building blocks. By layering and processing the voices in different ways we could create synthetic musical instruments of them. By stretching, tuning and filtering the voices we created warm synth pads and whistling. By granularizing the voices, we created friendly, beautiful choirs. And by layering the different stories together, we created "dooh-like" choirs that could play playful melodies.

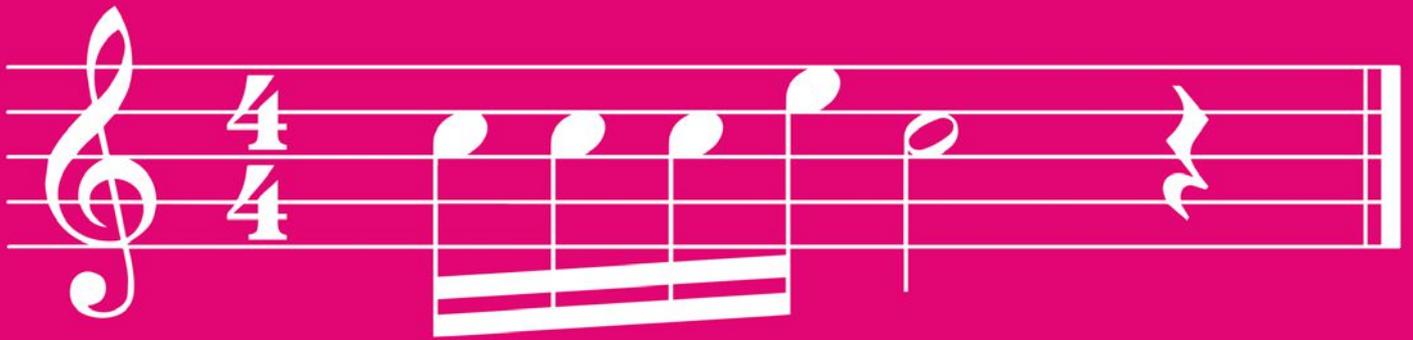
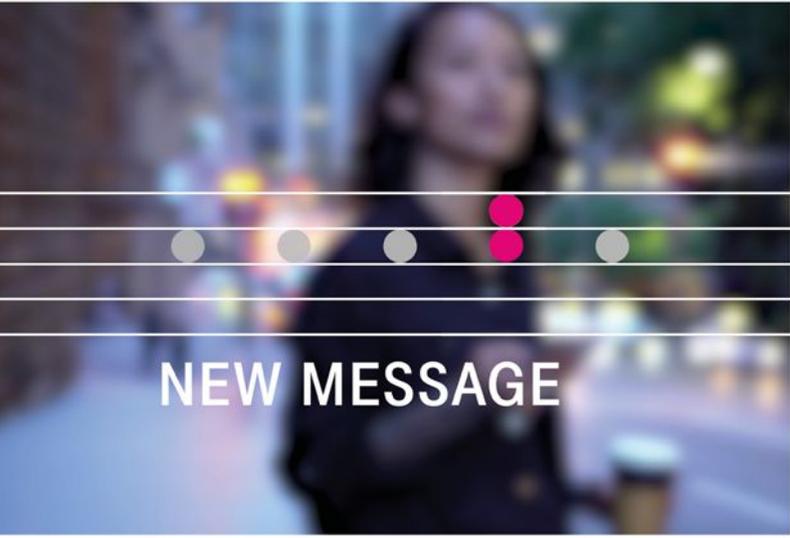
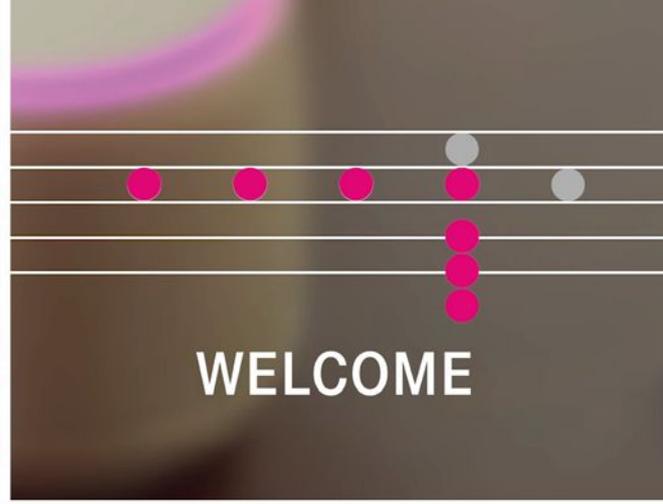
With nothing else but the recorded voices from Storytel's audiobook narrators themselves, we started to create the sound of the brand – the Storytel audio universe. A palette of sound effects, instruments, unique sounds and logos based purely on the voices, connecting different languages, cultures and ages over the world. This was all placed in a digital audio branding platform with all the unique sounds and logos as well as custom synthesizer patches, so that Storytel can use it to create new audio branded music whenever they need. The audio universe is produced to be implemented in all types of marketing channels and is a flexible brand building tool. The Storytel audio universe was launched in April 2020, and is now used in everything from TV commercials and social media to original content vignettes and in-app UI sounds.

Credits

Lexter Ljuddesign AB, www.lexter.se
Margareta Andersson, Sound Architect
Malin Isberg, Concept Developer
Alexander Kassberg, Head of Studio

Storytel
Cecilia Kroon, Head of Global Marketing and Growth
Kajsa Berthammar, Head of Brand & Campaigns, Global

OUR SOUND DNA



Telekom – New Sound Identity



BETTER SOUND – CATEGORY: AUDIO BRANDING

Over 60 percent of Europeans associate the Telekom sound logo with our brand and our products. For its 20th anniversary, we modernized our sound logo to make it “ready” for customer experiences in an increasingly digitalized world. The result: a completely new and expanded Telekom sound identity, yet one based on the familiar.

Deutsche Telekom became a pioneer in audio branding in 1999 with the introduction of its sound logo. Today, the sound sequence of five tones is extremely well known: over 60 percent of Europeans associate the jingle with our brand and our products.

For its 20th anniversary, we modernized our sound logo, making it “ready for the future”. The tone sequence remains unchanged and forms the nucleus of our sound identity. The modernized sound logo is given new tones and effects – and thus more nuances and a wider audible frequency range. For example, functional sounds can be developed from the core of the sound logo to expand the acoustic brand. The new sound logo may not be adapted or orchestrated differently – consistent penetrance is intended to further increase recognition. Only the use in different keys is allowed in order to provide optimal transitions between the music of a commercial and the sound logo.

The result: a completely new Telekom sound identity, yet one based on the familiar. The modernized sound logo, available in 12 keys from C major to B, creates a wide range of sounds and effects. The perfect basis for a growing number of functional sounds that enhance the presence of our brand in products, e.g. in the Telekom Apps, the Smart Speaker and MagentaTV. Telekom is expanding its sound identity and making it “ready” for customer experiences in an increasingly digitalized world.

Credits

Deutsche Telekom AG, www.telekom.com
 Christian Hammerschmidt, Senior Brand Manager
 Alexander Engelhardt, Vice President Brand Management

S12

Klangerfinder



Terminally ill parents tell their life stories

WINNER – CATEGORY: SOCIAL & CULTURE
BETTER SOUND – CATEGORY: HEALTH

The Family Audiobook is a wonderful opportunity for palliative care patients with children to tell their life stories – in their own voice, authentic, in their own words; to share the path they have taken, their memories and dreams in an audio-book. The professionally produced audiobook is lovingly mixed with related historical moments, musical memories and atmospherical sound fxs.

The mother's voice is the first thing an unborn child hears. Its ear is the sensory organ that first perceives the outside world whilst still in the womb. And we know that the human voice is as unique as a fingerprint. However, it is also the first memory the bereaved forgets or can no longer visualize (auditize) when a loved one has died.

The idea of an audiobook came to Judith Grümmer when her own children were very young. As a medical journalist, she had specialized in palliative care topics, and worked on the fundamental issues of life and death. As a radio journalist, she is convinced of the elementary power of the human voice as the mirror of the soul.

Judith Grümmer has been producing biographical family audiobooks since 2004, preserving the voice and the emotional personality of the loved one. A person speaks of his or her life story, in their own words, in their own rhythm. They evoke a plethora of emotions, happiness and sadness. Some familiar stories and things never mentioned, but always valuable and worth to be heard. Clarifying and comforting. Intimate and discreet but always authentic.

Judith Grümmer is the managing director of the Familienhörbuch gGmbH (The Family Audiobook) – officially registered as an NGO in 2019. Family audiobooks for terminally ill mothers and fathers have been Judith's special focus since 2017, when she initiated the project.

Financed by donations, scientifically supported by the University Hospital Bonn and by the German Society for Palliative Medicine, she and her team of collaborators are producing audio biographies as a cost-free addition to the medical therapy of palliative patients with children.

These audiobooks need to be free of charge for the families, simply because these families already shoulder high illness-related financial burdens. However, creating an audio-biography of the highest quality is costly: it is technically complex, with a sizable investment of time, setting a high professional standard, both in a technical sense as well as that of the care-capabilities of the interviewer. With the help of a small grant and donations we can equip early orphaned children with a lifeline to their parents in the spirit of love, confidence, courage, solidarity and care.

The first phase of the University-lead pilot study showed that there is a great need for audio-biographical support work for young palliative care patients. They experience the sharing of their life story as power-mobilizing and inspirational. Terminally ill young mothers and fathers are thankful and relieved to be able to leave their children a personal view to their lives and experiences, a legacy – the family audiobook as a special personal, supporting companion for future life situations.

The goal of the audio-biography project is to provide a unique gift for the children, preventing or alleviating post-traumatic stress disorders resulting from their early illness and loss experience. The Family Audiobook project is unique, the only one of its kind on the globe.

Credits

Familienhörbuch gGmbH, www.familienhoerbuch.de
Judith Grümmer, Audio Biographer and Manager of
Familienhörbuch gGmbH

Clinic for Palliative Medicine at the University Hospital Bonn
Dr. Michaela Hesse, Psycho-Oncologist/MSc Palliative Care
Prof. Dr. Lukas Radbruch, Director of the Clinic



TOUCH ME

MADE IN HOLLAND



TouchMe music controller



WINNER – CATEGORY: PRODUCT

TouchMe is designed to bring interactivity into the everyday world. The idea is to connect humans and objects in one electric chain, measure the intensity of human touch, and convert it into sound. TouchMe is a MIDI controller that can be used in music, education, artistic practice, therapy, and research of human perception.

Created in 2014 to broaden musical education and to invent instruments from everyday life, Playtronica's goal is to remodel the synergy between the physical and digital worlds – using the power of sound and the intensity of human touch.

Playtronica explores and arouses curiosity by using music, play, and creative opportunities. With a simple human touch and the use of conductive materials and smart textiles, objects can transform into sounds.

Playtronica's best-known device is the TouchMe – a MIDI controller that can be used in music, education, artistic practice, therapy, and in researching human perception.

The TouchMe board measures the resistance values between the contact areas and converts them into notes. It sends the notes as MIDI signals to the selected online interface.

Users can use a collection of online synths on the Playtronica website, professional musical software, or hardware synthesizers.

Playtronica also empowers experiential marketing and audio branding. The team has collaborated with brands like Hermes, Issey Miyake, Ikea, and Nike; and been featured in notable museums like Centre Pompidou, Palais de Tokyo, the Exploratorium, the Tretyakov Gallery, and the Garage Museum.

Credits

Playtronica, www.playtronica.com
Sasha Pas, Founder
Andrey Manirko, Creative Technologist
Aglaya Demidenko, Art Direction

Raketen-Start

IN DIE MEDIENBRANCHE!



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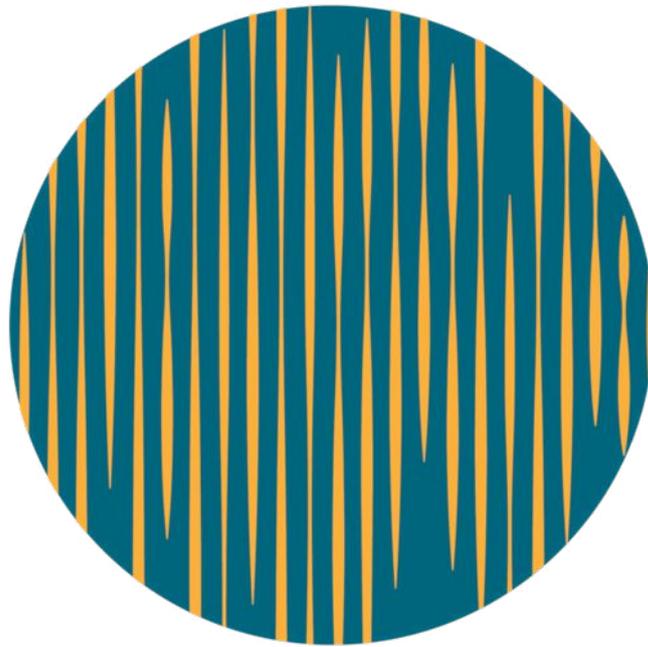


MixChecker Pro



- > Mixing and mastering assistant plug-in
- > Models different consumer audio devices
- > Remote control from iOS, Android & browsers

Association Of Germany's Music Ecosystem Innovators



MUSICTECH
GERMANY

Promoting trans-disciplinary collaboration
and bridging the communication and
knowledge gaps between the traditional
music industry and music tech pioneers.

<http://music-tech.de>

THE JURY 2020

AUDREY ARBEENY



Audrey Arbeeny is Founder/CEO/Executive Producer of Audiobrain, founded in 2003. Audiobrain's sonic branding includes Microsoft's Xbox 360, Google, Holland America Line, IBM, KIA Motors Corp, Microsoft, Merck, Logitech, Whirlpool, Toshiba, and more. She also has significant background in psychology, biomusicology, and psychoacoustics, and conducts research in these areas. Projects range from Heart/Health wearables to surgical robotics. She has been Music Supervisor for 9 Olympic Broadcasts with NBC, for which she received 2 Emmy Awards. With over 25 years specializing in sonic branding, Audiobrain is at the forefront of emerging technologies, and their sonic imprints are heard millions of times a day worldwide. Audrey teaches and lectures on sonic branding at Pratt Institute and the Masters In Branding Program at School of Visual Arts, and has appeared in many publications and podcasts on the use of intentional music sound and voice.

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 a former director of the Fraunhofer Institute for Digital Media Technology IDMT in Ilmenau, Germany.

PROF. DR. KARLHEINZ BRANDENBURG



THE JURY 2020

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.

FABIAN FRESE



PROF. 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.

THE JURY 2020

CHRIS HEGSTROM



Chris has been creating audio for user experience and interactive media for over 20 years. After studying Music Synthesis at Berklee College of Music, he began his career by doing live sound for Blue Man Group. He then moved into web audio which led to over a decade of designing sound for video games, including franchises such as Lord of the Rings, Star Wars, Burnout, and God of War. In 2012, he made the transition into product sound with Microsoft HoloLens. At HoloLens, he designed UX sound, sonic branding, and 3D audio. With this experience, he started his own company, Symmetry Audio, in 2015. As Symmetry Audio, he's designed VR audio for Unity, HBO, and Technicolor, as well as creating UX sound for Google. Lastly, in 2017, he joined Amazon as Senior UX Sound Designer, where he now works on the audio identity of Alexa, Fire TV, and Fire OS.

Studies in communication design at the University of Applied Sciences, 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.

RAINER HIRT



THE JURY 2020

Cherie Hu is an award-winning writer and researcher focusing on innovation and tech trends in the global music business. She runs the music-tech newsletter and membership community Water & Music, and has also written hundreds of articles for the likes of Billboard, Forbes, NPR Music, Music Business Worldwide, Pitchfork and Rolling Stone. She has spoken as an expert commentator on CNBC, CGTN America and SiriusXM; as a guest lecturer at institutions like New York University, Northeastern University and the University of Oregon; and as a moderator, panelist or keynoter at over 30 conferences around the world. She is currently working on a book for Bloomsbury about the parallels between independent music careers and tech entrepreneurship.

CHERIE HU



DR. DANIEL HUG



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 co-head 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”.

THE JURY 2020

KATARIINA KARI



Katariina Kari (née Nyberg) is a research engineer at the Zalando Tech Hub in Helsinki. Katariina holds a Master in Science and Master in Music and is specialised in semantic web and guiding the art business to the digital age. At Zalando she is modelling the Fashion Knowledge Graph, a common vocabulary for fashion with which Zalando improves its customer experience. Katariina also consults art institutions to embrace the digital age in their business and see its opportunities.

Steve Keller is the Sonic Strategy Director for Studio Resonate at Pandora, an audio-first consultancy that “makes stuff.” Recognized as one of the leading experts in the field of sonic branding and identity, he blends art and science into award-winning sonic strategies and creative content for a variety of global agencies and brands. With a degree in psychology and over 30 years of experience in the music and advertising industries, Steve’s work explores the ways music and sound impact consumer perception and behavior. Recent research has examined crossmodal connections between sound and taste, the existence of audio archetypes, how bias impacts the aesthetic judgements of advertising professionals, and how music, soundscapes and noise in healthcare environments affect patience outcomes and satisfaction. He is the recipient of the iHeartMedia Scholarship for Leadership in Audio Innovation.

STEVE KELLER



THE JURY 2020

Anna Kind is the owner of Radja, founded in 2007. With a network of established composers and offbeat artists the agency collaborates with architects, designers, technology and marketing experts to develop sound concepts. Anna's broad knowledge combined with a passion for spotting creative solutions has resulted in a steady flow of award-winning projects. In parallel with assignments in the Middle East, Asia and Europe, Anna also has a contract as a producer at one of Scandinavia's premier opera houses. Her goal to create a broad knowledge of some of the music world's finest talent has led her to not only work with leading brands such as Ikea, Sony, Absolut Vodka, H&M and Einride - but also with distinguished people in performing arts, all with the same assignment - to create musical experiences that are extraordinary.

ANNA KIND



STEVE MAYALL



Steve Mayall is the co-founder and managing director of Music Ally, a music business knowledge and skills company. Music Ally launched in 2002 with a vision to help the global music business understand and work in partnership with new digital technologies and culture; and now focuses on providing the essential information and skills for the modern music industry.

THE JURY 2020

DR. DANIEL MÜLLENSIEFEN



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 professor 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.

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.

PROF. DR. EMMA RODERO



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Strategic Tech Advisor & Project Manager for the Creative Industries with a focus on Music Tech, Film Tech, Future of Synch & Licensing, Blockchain & Smart Contract Applications, Artificial Intelligence & Machine Learning, Ethics in Technology, New Realities & Immersive Content, Digital Media & Education Technology, including Conference and Festival Curation and Management. Co-founder and Vice President of MusicTech Germany, co-founder of WickedWork, an Innovation Catalyst for Creative Technologies, and Music Unchained, a series of events focussed on New Technologies for the Music Industry, all based in Berlin. Selected as an exceptional innovator for the EU-funded Keychange program and founder of the international Magna Initiative (Diversity in Music & Technology), Claudia is dedicated to the promotion of diversity within the Creative Industries, particularly of Women at the intersections of music, art, and technology.

CLAUDIA SCHWARZ



JULIAN TREASURE



Julian Treasure is author of the books *Sound Business* and *How To Be Heard*. He is a highly-rated international public speaker on business sound and personal communication skills – particularly conscious listening and powerful speaking. His five TED talks have been viewed over 100 million times, and his latest is in the top 10 TED talks of all time. Julian's company, The Sound Agency, works with major brands worldwide proving that good sound is good business and pioneering the use of generative soundscapes instead of mindless music in spaces like airports, shopping malls and offices.

THE JURY 2020

HUGO VERWEIJ



Hugo Verweij leads sound design efforts on Apple's Design Team. His work can be heard across a number of Apple platforms. Hugo has a deep appreciation for functional sound design that helps, guides, and delights the user – whether it's through a notification sound or a subtle button click. Prior to joining Apple, Hugo taught sound design and music production at HKU University of the Arts Utrecht in the Netherlands. Underwhelmed by ringtones available at the time, Hugo launched Cleartones – a marketplace for unobtrusive, minimalist ringtones. Apple caught wind of Hugo's project and hired him to work on sounds for iOS 7. Hugo's talk Designing Sound at the World Wide Developers Conference gives a peek behind the curtain of the design process of Apple's iconic sounds that can be heard all around the world.

Dr. Stefan Weinzierl is head of the Audio Communication Group at the Technische Universität Berlin. With a diploma in physics and as a Tonmeister from Technische Universität (TU) and University of the Arts (UdK) Berlin, he received his Ph.D. in musical acoustics. His research is dedicated to acoustics and audio technology, with a special focus on virtual acoustic reality. In recent years he has coordinated several large national and international research units, including a DFG research unit on "Simulation and Evaluation of Acoustical Environments (SEACEN)" a European consortium on Audio Branding (ABC_DJ) and a national consortium for Computational Design (SHAPING SPACE). He is coordinating a master program in Audio Communication and Technology at TU Berlin and teaches acoustics and audio technology for the Tonmeister program at UdK Berlin.

PROF. DR. STEFAN WEINZIERL



