Prelude

The Humboldt University Berlin is named after the two brothers Wilhelm and Alexander von Humboldt, whose majestic statues stand in front of the main building of the university. The educational reformer Wilhelm von Humboldt, who strongly influenced the idea and vision of independent and free study, founded the Humboldt University Berlin in 1810, now known as the “University of Berlin.” His younger brother, Alexander, was a popular geographer, naturalist and also forerunning sound explorer. Maybe you know about the acoustic “Humboldt Effect.” During his Latin American expeditions, Alexander observed in sleepless nights that the permanent roar of nearby volcanoes and the noise of the Orinoco waterfalls sounded much louder by night than by day. 150 years later, the physicist Hans Ertel, also a professor of the Humboldt University Berlin, explored this phenomenon as “A Problem in Meteorological Acoustics – Variation in Sound Intensity According to the Time of Day.”

But it’s not only because of his observations that Alexander von Humboldt is renowned as the first sound explorer. He actually portrayed landscapes so comprehensively, exactly and vividly that every sense was awakened. Therefore it is just consequent that in his expedition reports like „Ansichten der Natur“ (“Views of Nature”) he was the first to describe soundscapes in a scientific but also a fascinating, immersive and narrative way. Alexander described in his reports sonic landscapes, underground sounds of earthquakes, sound memories, stillness at mid-day in the forest, and even Acoustic Ecology.

Today – and especially for our sound industry – his credo is more topical than ever, when he cited in his work the Arabic saying, that “the best description is the one which transforms the eye into the ear.” His way of thinking was influenced by his precise sense of listening, through which he connected his empirical experience of known parameters to other cultures. And we think that this is exactly what should be one of
Prelude

the central topics for our on-going sound discourse: connecting sound experience with science in the context of all senses. It can be stated that Humboldt’s portrayal of everything connected to the senses, and particularly to audio-visual perception, is showing the way forward to our sounding future.

This all in mind, it was a big honour and pleasure for us to organize the 6th annual Audio Branding Congress with its international Audio Branding Awards at the Humboldt University Berlin with its historical main building in the heart of Berlin.

Experts from 19 countries and 5 continents were present at the Audio Branding Awards 2015. The finalists of the Awards presented their Best Practice Cases to the international expert audience. The honoured works showed that Audio Branding applications are becoming more comprehensive and sophisticated and vary between function and aesthetics. Classic marketing communications and live communications can hardly be imagined without Audio Branding nowadays and digital channels are increasingly being integrated.

An analysis of the jury evaluation shows that submissions with integrated market research and monitoring were specially honoured. A resilient and credible measurement offers a great benefit especially in times when the budget is tight. Also a good production quality was worth some extra points, it seems.

Again we changed some details of the Congress concept as we develop this event following the growing demands in an organic way. With the new programme item, “New Composer Talents,” for the first time the Audio Branding Academy offered young composers the opportunity to present themselves to potential clients. In similar format to a casting, five young composers from four countries gave the expert audience a short sample of their skills. We want to promote the creative aspect within Audio Branding. In a convincing Audio Branding case, many features have to fit. After the strategic development of a brand sound concept, it is up to the composer or producer to bring the project to life with his/her creative input.
A change was the split of the program in an Academy Day and an Award Day. At the Academy Day, four half-day workshops with education opportunities for newcomers and professionals were offered. Topics included basics of audio branding, licensing and legal matters and testing music in advertising. Another change and highlight was an exclusive boat cruise on the River Spree, where the award gala took place while cruising through Berlin at night. Partying with peers from all over the world, having delicious food and listening to live acts became an unforgettable experience.

In this Yearbook you will find the proceedings of the Audio Branding Awards 2015 with a comprehensive summary article, award case studies, articles about the workshop topics and two contributions about music and return on investment.

The Audio Branding Academy wants to thank all the speakers and musicians, many helping hands who have made the Congress such a successful event. We were very happy to have Steve Keller as moderator. Steve has a broad experience and vast knowledge in audio branding and can rightly be called an “audio branding ambassador.” We also had the pleasure to trust in the decision of an internationally experienced award jury consisting of last year's award nominees: Anna Kind (Stockholm), Zanna (Rio de Janeiro), Uli Reese (Frankfurt), Paulo Dytz (Porto Alegre), Cornelius Stiegler (Berlin).

Special thanks go to Prof. Dr. Wolfgang Mühl-Benninghaus. Without his outstanding engagement the Congress would have never taken place at such a wonderful and venerable location. We also want to thank the Dean of the Faculty of Humanities and Social Sciences, Prof. Dr. Julia von Blumenthal, for her warm welcome. Last but not least we thank our partners and sponsors Humboldt University Berlin, biamp, PH Media Group, Pro Sound Effects and transform magazine.

Cornelius Ringe, Kai Bronner, Rainer Hirt
Hamburg, September 2015
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Sara Lenzi
Sonoprt Pte Ltd

1. Intro

The sky over Berlin (to quote the original title of the famous Wim Wenders movie "Der Himmel Über Berlin") welcomed the participants to the 2015 Audio Branding Congress with all the stunning wonder of the European early summer days. My last Congress had been the 2010 edition in Hamburg. Five years later, the Audio Branding Congress is a well-established event, described by the organizers, with full reason, as "the international connection hot spot for the sophisticated sound industry."

Nineteen countries from the four corners of the globe took part in this research and industry meeting, proving that audio branding is now a recognised field with its own guidelines, quality seals, professional roles, leading representatives, scientific literature and the challenges of a discipline that is emerging from the niche toward standardisation, with the problems and opportunities that these key moments bring about. The two day event was hosted by the prestigious Humboldt Universität, in the historical, political and cultural heart of the German capital, along the main city artery Unter den Linden, next door to the German History Museum, Alexander Platz and the River Spree. The University lobby welcomed the participants with powerful, mixed feelings. The famous Karl
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Marx sentence from 11th Thesis on Feuerbach right in front of the entrance, the 2010 art installation commissioned by the University to challenge the public’s perception of that very same sentence, the portraits of some of the thinkers who made themselves at home at the University along whom, yes, there are Albert Einstein, Hegel, Walter Benjiamin, Max Planck. There would not have been a better atmosphere for a Congress edition ready to enter maturity and to take a step forward in shaping the next stages of a worldwide sound awareness.

The main entrance of Humboldt University
A new format

As mentioned, this year’s edition marks several changes in the Audio Branding Congress. The event will now be biennial and not annual: a way to concentrate efforts, but also an inevitable step to take as the network of audio branding agencies and industry partners grows. Also, the 2015 Best Practice Cases confirmed a field where projects are becoming more complex, longer in both planning and execution, involving multiple stakeholders and bigger teams, and increasingly part of a long term strategy for brands. The Congress was held over two days, with a clear distinction between the research and industry updates on the first day (Academy Workshops) and the awards and celebration (Audio Branding Awards) on the second day, completed with an unforgettable cruise gala dinner on the river Spree where the Award ceremony itself took place. Another most welcome add-on to the Congress format is the New Composer Talent showcase: an opportunity for selected talents in “anything with sound” to introduce themselves to the international peer community through an open-mike style performance that most certainly shook and surprised the audience during the Award Day. More time to spend together then for the 100 and more participants, with spare moments and food breaks easily turned into social events, chats, drinks and sharing at the Cum Laude Restaurant in the University courtyard.

2. Academy Day

Four workshops were held during the 27th of May, the first day of the Congress. With a “back to school” thrill and an open-minded approach, the participants filled the desks of Humboldt University not without an inner struggle on which workshop to join. It was a difficult choice between subjects as interesting and as necessary for the audio brander: “Back to Basics: An Introduction to Audio Branding Best Practices,” held by the 2015 Congress moderator Steve Keller from iV Audio Branding, a much needed recap and evaluation process of where we are in audio branding as a market discipline starting from the basic definition up to
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the future challenges and best practice; “Music, Branding and Advertising: Testing what works” by Dr. Daniel Müllensiepen from Goldsmiths University of London and adam&eveDDB, a thorough exploration of more and more fundamental questions that from cognitive sciences brings us to much debated themes such as Return Of Investment (ROI) and the other Holy Grails of the advertising industry. “Music Matters: Licensing basics and the value of music” by Ruth Simmons of soundlounge addressed the eternal debate on licensing and evaluating the music product. This is a difficult and challenging field for musicians and creative in general, where legal and cultural aspects conjure up to create a territory where it is sometimes very difficult to orientate. A similar subject was at the center of Reinher Karl’s workshop. Reinher, a lawyer at BKP&Partner specializing in copyright, gave an intense overview of the opportunities triggered by web giants like YouTube and their royalties programs. How to access, how to be represented and how to orientate – once again – in the minefield of collecting societies was at the core of this workshop.

The workshops, sold out, saw the attendance of 50 participants among which were composers and producers, agencies representative and industry stakeholders; a diverse audience willing to share and understand more. Overall a very intense first day happily interrupted by social moments where the participants did not hesitate in jumping into passionate discussions about the evolution of our industry. This year’s feelings were heated by many subjects we all felt the urgency to express, and that the workshops managed to portray very well. Where are we on the road to standardise an audio branding best practice and industry guidelines? What is audio branding after all? Is it, strictly speaking, a product or a series of deliverables, or else a process that implies a long term strategic thinking? Could we define as audio branding any sound product that is associated, I will dare to say, consciously but even unconsciously with a brand in any context? Scientific literature and its figures have been another hot topic. We have more and more data to show to our clients and prospects, as a sign of a maturing discipline. At the same time, sound is one of those matters of passion, where everyone has
strong feelings and where a subjective element of decision is always involved. After all, sound speaks to the heart and to any heart. What is the value of scientific data in such a human, psychologically deeply rooted experience? An interesting point that tended to emerge during the whole Congress is that data needs to be presented as part of a larger usage context. Most certainly a topic that will be a top trend for many editions to come, and it is indeed very difficult to image the speed of change we will witness.

History and art installations mixed at the Humboldt University Lobby

3. Best Practice Cases 2015

The second day of the Audio Branding Congress on the 28th of May has opened the doors of the Senatssaal of Humboldt University to more than 100 participants between audio branding professionals, musicians, industry stakeholders, researchers and academics, students, composers and sound enthusiasts.

Before getting into the details of the Best Cases presentations, a special mention goes to the opening remarks addressed to the audience by
the Dean of Faculty Prof Dr Blumenthal, who highlighted the fundamental work that the Audio Branding Academy endures in "building bridges between the academia and the industry" in the best tradition of the Humboldt brothers who gave the name to the University.

Alexander von Humboldt, the younger brother, was a pioneer of acoustic ecology. During his famous journey to South America as a naturalist and an explorer, at the junction between 18th and 19th century, he observed how sound at night (the volcano, the waterfall) sounded much louder than at day. A phenomenon that science proved years later and due to meteorological difference between night and day. He described sonic landscapes, sound memories and acoustic ecology in his masterpiece "Views of nature." Not a coincidence that the word views is used to describe sound as well. Sound is one of the senses, unimaginable as an independent entity. Senses merge, perception merges, and what we experience in everyday life and in communication is a holistic unity of the senses. And we were all a bit more aware of it after Olaf Hartmann inspiring talk on "The Power of Multisense."
The Power of Multisense

Steve Keller, the "man with the hat" was the warm and infatigable host of the Awards day. To him the role of introducing the keynote speaker Olaf Hartmann from the Multisense Institute, that made things clear from the first sentence. Why, if we all know and we can prove with data and case studies that multisensory communication of a brand works way much better than mono-sensory communication, why then is it still so difficult to convince clients, to penetrate into the marketing departments of companies and brands? Well, Olaf was ready to give us the perfect elevator pitch for multi sensory communication. And sound, of course, is a fundamental part of it. Through the example of haptic communication, he drove the audience through a journey through the deep hidden reasons why data could be counter productive.
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After all, all of us, at the core of our decision making processes, refuse to spend money unless is in the name of... lust. Emotion. Passion. Briefly, precisely what makes us really human, really alive. Functional reasons, effectiveness and efficiency are not the right drive when we talk about the senses, something that appeals to our deeper level of communication. Through an unexpected clowning performance, funny and weird pictures where people have three arms and one ear and nobody in the audience even notices, Olaf gave real life to the thought that rational, economic reasons will never be enough to position and successfully launch audio branding. We need a resonance field to get in emotional contact with our counterpart. Emotion, and very happily so, is still what drives our choices, and those of our clients too.

KLM Sonic Branding

Presented by Michiel Cremers and Tommy Zee from Massive Music (Netherlands), KLM Sonic Branding is an extensive project to develop a complete and coherent sonic identity for the Dutch Royal Airlines. The audio mood board is the key to Massive Music process: a method to push and pull the client out of their comfort zones, that involves brainstorm sessions and listening sessions arranged in non conventional places like night clubs, restaurant, churches... the places where what we hear does influence our perception, and what Massive Music wants is their clients to lose their traditional expectations and set them free in the encounter with sound.

A similar approach is followed in the relationship with the composers. A three second sound logo can be quite a castrating task for a composer, says Massive Music, so "when we start, we tell them to be completely free and do not think of the three seconds but think more of the inspiration and put all they want into it." A video explaining the essence of the sonic identity process to KLM staff complements the process to engage the employees, the first ambassadors of the sound branding.
HearDis! is a sound branding and music production agency with ten years of activity and production facilities in Berlin. “How does your brand sound like?” is at the core of the relationship with the client according to Robin Hofman, Creative Director and Managing Partner of HearDis! Once again the need to get beyond cold data and reach the client’s deep emotional needs and triggers is at the forefront. More than that, even form is important in presenting a new discipline without much of a track record and facts and figures at its side. The more we go toward standardisation, the more we have to find easy, immediate and powerful tools for illustrating the power of sound without losing its emotional nature. HearDis! has developed its own tool that has been applied to many international brands such as Hugo Boss. The SoundManual© is a proprietary app to manage large collections of sounds with an appealing, clear
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and intuitive UI that allows the client to always orientate in the palette of the brand sonic values. Color-coding, graphic design and clear brand values translated into music form the milestones of this innovative tool. Certainly an example of the future of sound branding: we need to give clients not only facts but an emotional though efficient way to relate to these facts in their everyday activities.

The Sound of Fruttare

Fruttare is the ice cream brand by Unilever "with summer at the centre of the brand" as CORD founder Daniel Jackson states in his introduction to this audio branding project developed by the international agency over the course of two years – and still ongoing! A deep and – shall we say it – fruitful collaboration with the client, is at the core of the process. A highly successful and engaging project, with the original brand song composed by Mikey Ballou (one of the New Composer Talent of this year), remixed by the world renowned producer Tiesto, and, as Gregory from Fruttare told the Awards audience, shared on social media with "a total
video views that went much beyond the expectation with ten times more total views than what the brand expected.” A milestone in proving to a client that there is a strong monetary value attached to the audio brand you choose and to the artist you decide to partner with, as Daniel Jackson strongly points out. Another brick that indicates how audio branding is now moving toward widely accepted market standard, similar to those of other creative industries that walked this path in the past. Fruttare is the winner of the 2015 Bronze Audio Branding Award.

Wiener Linien Sound Branding

The all-winner of the Gold Audio Branding Award and of the Audience Award, Sound Branding for the Wiener Linien proved to be a highly engaging project from beginning to the end (and it is still ongoing). A joint project by the Austrian agency SOUND AGENCY represented by its founder Herwig Kusatz and the German agency why do birds represented by its CEO Alexander Wodrich. Sabine Ludwig, head of Corporate Sound division at Wiener Linien, underlined in her opening speech how 66% of the public transport company customers declared to be unhappy and unsatisfied by the previous audio identity and by the overall audio relation-
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ship with the brand. A very traditional, old-style, though very famous, male voice was the well known mark of Wiener Linien, along with beeps and bells and “traveling noise” accompanying the customers of trains, trams and buses. An extensive process to record and catalogue all those sounds has been undertaken before starting the investigation of what is key in the identity of Vienna.

Human and friendly, along with the essence of being “Viennese” were the identified brand values. Associated to these, acoustic values were sought after. The key element that could merge all the aspect was... Viennese Waltz of course! As for the voice, an online consultation was run to let Vienna’s citizens vote for the favourite voice out of a selected group of four female speakers. It was a brave choice and a massive success for Wiener Linien, who saw the participation of over 21,000 people. Wiener Linien employees’ orchestra even requested the score of the signature audio identity, as an additional proof – a refrain in this year’s awards – that public participation and public sharing of the audio branding identity outside but also inside the brand are key for the long term success of an audio branding process.
The French Open revolutionize the use of sound in the world of sports

Michaël Boumendil founded Sixième Son in 1995: what a better circumstance to celebrate its twentieth anniversary than the Audio Branding Congress. The mere existence of this event and of a whole network of audio branding agencies was more than unimaginable two decades ago. It was a very special project this year for the French team that won, for the second consecutive year, the Silver Award. Roland Garros is one of the most prestigious sports events in the world, followed by 3 billion people on TV and involving the most charismatic players, sportsmen and sportswomen of the globe. Therefore, it deserved a special process to get to grasp its real audio identity, the root of it, the necessary emotional connection. “Once you get that”, said Michaël to the audience “the rest is time and work of a good team of people”. But the root, that’s something else. The Sixième Son team embarked in a journey all over the world to live and breathe the most important sports events and feel the sound of it.
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The result was a success that went beyond expectations with more than 70,000 shares on social media in the first hours of release and the emotion of all players including the tears of Rafael Nadal; the best satisfaction for an audio brander.

Åhlén City Stockholm, Children’s Department – Great experiences for little customers

Stockhom based Lexter agency represented by the founder and sound architect Margareta Andersson and by Malin Isberg closed the 2015 Audio Branding Awards. Lexter worked for six months together with Sweden’s largest department store Åhléns for the sonification of the new children area at their main department store Åhléns City. It was an ambitious, sophisticated project that merges interior design, product design, education and cognitive sciences with sound, interactivity and well, a lot of fun.
A public environment presents challenges that are the same challenges we face in real life: noise, people interacting, machine functioning, tools and crowd, the unpredictability of sonic events. “The truth is, we can do all our productions and adjustments in the studio, but when we bring it out there, we don’t have a clue on how it is gonna sound,” says Margareta. Sound in real life. For the children’s department, a total of eight different sound events were implemented, portraying the main theme of the Swedish forest for a mesmerising experience that enhance the shopping experience for the little customers. A holistic project that represents a coherent extension of Åhléns sound awareness long term strategy, every part of the shopping experience is sonified to convey to the visitors the feeling of the quality and the value of Åhléns. Not only a shopping, functional moment, but emotion in everyday life.
4. New Composer Talent

"Not to be misunderstood as a presentation of debutling artists! All the new composers are fully accomplished professionals – but new to our industry, the audio branding." With these words Cornelius Ringe introduced one of this year's novelties, the New Composer Talent, a way to make the field of audio branding richer with collaborations from the more traditional but always thriving world of composition and performance. And of course, it is a way to introduce audio branding to our fellow sound lovers, the composers.

Sebastian Gampert

Sebastian opened the Award Day with an inspiring piano solo. Certainly a first time at the Audio Branding Congress and a great way to start being reminded what sound is: passion, energy, dedication. In the tradition of the great composers, Sebastian performed a piece written for one of his students, a piano gem to light up the morning and welcome the 2015 Audio Branding Awards guests.
Jamie Perera

Jamie gave us the second performance of the day. A passionate recital on the importance of sound, a sonic storytelling that brought the audience closer to the awareness of what sound is in our daily lives. Inspiring, different, the kind of things you want from the New Composer Talent. Jamie Perera is based in East London and is active as a multifaceted composer, including audio branding works with The Sound Agency.

Mikey Ballou

Another New Composer, another thrill in the audience. The young and experienced Mikey Ballou, composer and performer from New York City reminds us of the power of silence in sound communication and in music. “Silence reminds us of what is before and what comes after.” Better not to add anything to it and let silence resonate.
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Mikey Ballou

Benjamin Zucker

Benjamin Zucker
Sara Lenzi

Histrionic performer Benjamin Zucker brought us through a sonic journey that wave after wave built the atmosphere toward the second part of the afternoon. Benjamin, from the US, merges in all his works different media and different contents, from poetry to electronic sounds to recitals and speech to orchestral sounds. A lot to take in and certainly an approach that audio branding can benefit a lot from.

Christopher Robinson

Back to roots with Christopher Robinson that with voice and guitar drove the audience to the last case. With wit and a gift for challenging the common sense and the establishment he brought fresh air back after coffee break and made the audience ready for the last case of this year Awards. Robinson has called Berlin home for twenty years and he is an active performer, composer and sound consultant. Once again, the fresh perspective that we needed, to counterbalance the thirst for facts and figures and not to forget that it’s all about sound after all!
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5. Conclusion

At six years old, the passionate work of the Audio Branding Academy team managed to transform a small circle of agencies into a respected peer industry group which is shaping the world of audio branding, without forgetting the feeling of being part of a family whose members, spread all over the world, look forward to the event to meet up and share once again life and work. And as any family, it is always growing and planting new seeds for the future members.

Team of the Audio Branding Awards 2015
Experts from 19 countries and 5 continents were present at the 6th annual Audio Branding Congress with its international Audio Branding Awards 2015 at the Humboldt University Berlin. At the Award Day the finalists of the Awards, selected by an international expert jury, presented their Best Practice Cases to the international expert audience. The winners were announced at an Award gala in the evening.

At the Academy Day, four half-day workshops with education opportunities for newcomers and professionals were offered. Topics included basics of audio branding, licensing and legal matters and testing music in advertising.

In this Yearbook you will find the proceedings of the Audio Branding Awards. It contains a comprehensive summary article, award case studies, articles about licensing and legal matters, testing music in advertising and music and return on investment.