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Audio Branding

Brands, Sound and Communication



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Preface

The volume at hand is based on the German publication of *Audio Branding – Entwicklung, Anwendung akustischer Identitäten in Werbung, Medien und Gesellschaft* from 2007.

Some articles have been revised, updated and taken over, others are new additions. The selection and combination of the articles is geared towards presenting the topic of acoustic brand management as extensively as possible, in order to provide an extensive overview. Therefore the book is not only suited as an introduction to the topic, but also serves experts as a fundament and reference book.

The book is divided into thematic chapters. The prelude consists of an article that offers an overview of the current level of teachings and development in the area of acoustic communication and an exemplary draft of the Sound Studies degree course offered at the Berlin University of Arts, which also covers Audio Branding as an area of expertise in Acoustic Communication.

The first article of the following chapter B uses examples to describe the importance and function of acoustic signals in every day life, and to what effect sound is used in the media. The second article of the chapter demonstrates the ideas of Branding and brand identity and how a brand can be communicated acoustically by means of Audio Branding.

Chapter C shows how two pioneers from both sides of the Atlantic experienced and participated in the development of Audio Branding.

In chapter D the authors address the basic principles, elements, procedures and methods of Audio Branding. Chapter D also describes the meaning and role of Audio Branding in the modern, digital world of media as well as the possibilities that arise with the new constellation of brands, music industry and music artists.

Acoustic brand signals are essential in multi-sensory brand communication. Chapter E therefore describes the basic principles of multi-sensory brand communication and also displays the contribution made by Audio Branding. Furthermore the chapter illustrates the basis upon and the methods with which consistent and meaningful multi-sensory design is created.

Chapter F deals with the legal aspects of Audio Branding: What legal bases need to be considered and how is the registration of a sound mark implemented?

Chapter G, the last chapter, delivers insight into the practical realisation of different Audio Branding projects, as can be seen in international case studies: What challenges and problems need to be negotiated? And, what kind of possibilities and opportunities are available?

To ensure overall better comprehension, the glossary offers explanations of important terms in the area of Audio Branding, as well as relevant definitions in the areas of musicology, acoustics and branding.

Sound samples belonging to some of the articles and further information about the publication can be found on the website www.audio-branding.info.

We hope this book is a help to those involved in Audio Branding, be it in schooling or as an occupation. The number of academic papers on this topic is increasing and correspondence and the discussion of Audio Branding is growing in international forums and blogs. We would like this publication to further the desire for exchange of ideas and discussions, and lead to more coalescence in the steadily growing Audio Branding community.

We would like to thank those people, without whose interest, dedication and patience this book never would have existed: a big "Thank You" to all authors. We are also very grateful to our publisher Reinhard Fischer for the enjoyable cooperation. We would also like to thank Thom Padlo, Benjamin Troll, Micha Hoppe and Markus Reiner for their support of this project. And last but not least, we are deeply grateful to all those who inspired and motivated us, supplied us with information, encouraged us, proof-read and translated or assisted us in any way and thus contributed to the success of this book project.

The editors Kai Bronner and Rainer Hirt