



Reh mit Royals

Die Krönung des „Bambi“ 2014:
Mary und Frederik von Dänemark. Ab S. 19

TOP-THEMA

■ (Fehl)Investition

Julia Jäkel wehrt sich gegen den Vorwurf, sie betreibe bei G+J einen journalistischen Kahlschlag. Doch sind ihre Zukunftspläne sinnvoll? S. 4



INTERVIEW

■ Hast du Töne?

Uli Reese erklärt, warum die meisten Werbetreibenden eine falsche Strategie verfolgen: Sie unterschätzen nämlich die Macht der Klänge. S. 6



QUOTEN

■ Stecker raus?

Eine ARD/ZDF-Studie, die auch hr-Intendant Dr. Helmut Reitze verantwortet, hat einen Wechsel des TV-Konsums zu Onlineangeboten festgestellt. S. 12



IVW

■ Zeit zum Umdenken

Renovieren oder gleich ganz neu machen? Emotion und Gruner + Jahr bringen jeweils für eine der Varianten etwas ins Zeitschriftenregal. S. 14



! VITA

Uli Reese

... is President of iV2, an audio agency with offices in Frankfurt and Nashville. Reese founded iV2 in 2009 together with business partner Steve Keller, CEO and strategist at iV2. Reese is an expert of film scoring, sound design, commercial music, music production, songwriting, and has taught in academia. After studying composition at the Grove School of Music in Los Angeles, Reese wrote scores for "Star Trek: The Next Generation" and for Disney. Before founding iV2, Reese taught film scoring and sound design at the Filmakademie Baden-Württemberg.

The power of sensory branding

Music to their ears

Marketers frequently underestimate the importance of their consumers' sense of hearing. Uli Reese explains how and why his audio agency iV2 matches brands with the right sound.

? You criticize that most global companies focus on the visuals and neglect audio in their branding efforts. Why is that wrong?

! As soon as consumers close their eyes, most brands disappear. I have found that marketers are not aware of the economic potential that strategic audio branding can deliver - after all, neuroscientists have discovered that consumers make buying decisions subconsciously. If we make use of our target group's auditory memory, we can influence their buying behavior. And there are many

think long-term and see their audio identity as a financial asset, one that is part of their balance sheet - brands like Intel, Coca-Cola, and Telekom.

? Why do most brands focus just on the visuals?

! It's pretty simple. We live in a world that is dominated by visuals - what you see is what you get. Audio is harder to grasp and even harder to master. A lot of decisions in regards to sound and music are made campaign-specifically, and that means they have no long-term, consistent effect. And there's a certain fear of committing to audio. That's al-

! It's extremely important. If the visuals don't match the sound, the entire concept becomes less impactful immediately. An Oxford University study on "multi-sensory integration" shows that all mammals - that includes us humans - perceive with all senses simultaneously. If certain visual and auditory impressions are congruent, their impact is multiplied within our brains - an effect neuroscientists call "superadditivity." At the same time, however, that won't happen if the visuals and the sound are incongruent. Congruency is extremely important in audio-visual branding. Brands with music that matches their brand identity are 96% more likely to be recognized by their consumers than brands that don't pay attention to it.

? Print newspapers don't offer any auditory experiences. What would you say about that?

! The beauty of our multimedia world is that there's a digital solution for almost everything. "Blippar" is an app that can convert print ads into audio and video, for example.



"The really successful brands think long-term and see their audio identity as a financial asset."

Uli Reese says marketers should pay more attention to audio in their advertising efforts.

ways of going about that: The number of audio touch points between a brand and its consumers is constantly growing - be it a TV commercial, a product sound, or on-hold music. The really successful brands

so why focusing on the visuals seems like a safer option to most brands and agencies.

? How important is the congruence between images and sound?

Print is slowly disappearing, however, which is of course beneficial for agencies like iV2 that focus on strategic audio branding. Technological advances have led to an increasing number of audio touch points between brands and consumers. It's essential for a brand to keep that in mind and adopt a consistent audio behavior at all touch points.

? A lot of brands hire celebrity endorsers for their ads. Does a brand profit from a famous voice-over?

! It may come as a surprise, but studies have shown that celebrity endorsers don't necessarily help your brand. They can even hurt your brand, especially if they lack a certain authenticity. Just consider the cost of a celebrity endorsement. A brand is actually better off investing the money in a more strategic and long-term way. For example by hiring an unknown, charismatic voice, one that matches the brand identity and will be linked to the brand in the long run.

? How do you at iV2 advise your clients on the right sound and music for their brand?

! We support brands throughout the entire audio branding process. A lot of them have to get used to our methodology first: It's not about picking singular music tracks for TV spots. It's about an overarch-

ing strategy. We start by defining a brand's audio identity - based on its "audio DNA." What follows is the implementation of that audio identity. Audio branding is a process consisting of strategy, design, creation, testing/evaluation, and long-term asset management/audio consultancy. Every sound a brand makes at every consumer touch point has to be based on its audio DNA. As an agency with offices in Frankfurt and Nashville, an extensive artist pool and years of experience in the business, we are the go-to audio branding experts. My business partner Steve Keller and I are speakers at the biggest festivals of creativity worldwide. We want to open people's eyes and ears to what sound can do for their brands, and show them how their investments in audio-visual branding can generate ROI.

? How do you convince potential customers that it is essential for them to commit to a comprehensive audio branding strategy?

! Audio branding causes C-level executives a lot of headaches. Marketers often already know that their brand's audio presence is not ideal. That's why we initially don't have to convince them that something is not quite right, which was also the case with our clients Ritter Sport and Ehrmann. It's important to make brand managers aware of what went wrong in the past and how



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consumers perceive the brand's past and current sonic presence. The next step is to define the brand's audio identity based on the brand history, the brand's core values and the people who have shaped the brand identity over the years. Our approach is scientific - we don't rely on pure gut feeling. And that, in turn, has a long-term reassuring effect on potential clients.

? iV2 has offices in Frankfurt and Nashville - cities that can both boast a vibrant musical history. Frankfurt is known for its techno and its jazz - and Nashville for its country music. Gibson guitars are made in Nashville. In how far is that relevant for iV2?

! Nashville is dubbed "Music City." It is, in fact, the city with the highest density of music companies per square meter worldwide - music houses, record labels, recording studios, and so on. Nashville doesn't just revolve around country music, though. It has a vibrant live music culture. Nashville musicians are not only excellent songwriters, they're also

iV2 teaches brands how they can find their voice - and how they should use it.

fantastic instrumentalists. Most bars have live music. In the studios, music is recorded live. That's something we lack in Germany. Frankfurt may be known for its jazz, but it can't keep up with cities like London or New York in that respect. We're renowned for our techno, that's correct. Germany is known for PC-engineered music. People are over that, though. They are intuitively looking for a more authentic, hand-made sound these days - stuff that is emotionally appealing. Cold, PC-generated material just does not sell anymore. And that's why we at iV2 come with such an advantage. With our access to the creative scene in Nashville and our three studios there we can fill a gap on the market. We can deliver something other agencies in Europe can't.

? So where's the synergy between both places?

! We are often asked why we don't have a studio in Frankfurt as well. We do have great studio technicians over here. However, when it comes to creative talent, we just can't compete with Nashville. The connection between Frankfurt's economic potential and Nashville's creative potential is where our strength lies. Another synergy is the connection between my business partner Steve Keller and myself. We are two completely opposite characters, but we balance each other out perfectly. And I believe that's what makes us so successful.

? Can you talk about projects you've been particularly proud of in the past?

! Aside from campaign-specific work for clients like Opel, Coca-Cola, McDonald's, Porsche, and others, we have created a comprehensive audio identity for our clients Ritter Sport and Ehrmann. That included a strategic brand analysis, the creation of brand themes with embedded mnemonics, the development of a product sound tool kit and an audio style guide, as well as a strategy of how all the audio assets are to be implemented at all audio touch

"People are intuitively looking for a more authentic, hand-made sound these days."

points between the brand and the consumer. Today, both Ritter Sport and Ehrmann own flexible, likeable and recognizable audio assets. We have received numerous awards for our work, including the Emmy, Effie, Epica, Eurobest, Communicator, Telly, Addy (National Gold), The New York Festival Gold Medal. And in our role as global speakers, we're renowned as the go-to experts in a relatively young discipline.

? You are currently working on a book project for which you are interviewing the world's top

creatives. Tell us more.

! I have conducted more than 90 interviews to date with the industry's "rock stars", including guys like Sir John Hegarty, Chairman, Co-Founder and Global CCO of BBH, and Tham Khai Meng, Chairman and Global CCO of Ogilvy & Mather. I asked them about their view on the importance of music in branding and in their work, and that's also why I'm calling the series "Great Minds on Music, Brands, and Behavior." What has struck me is that all my interviewees can confirm one observation of mine: Music is absolutely undervalued in branding. Music is decided on subjectively and ineffectively. Testing and evaluation methods are inadequate or non-existing. And all of that despite what Amir Kassaei, Global CCO of DDB Worldwide, told me: Music is one of the most important means of making a brand emotionally appealing. Readers will find out more about what music and sound can achieve in branding.

Interview by Christian Schmidt