In this mini process book, you can find how I worked and what I did to create my graduation project. It shows the most relevant parts and how I answered my main research question by briefly going through each sub-question.

Each chapter starts with an overview about the subject, as well as the methods and sources I used to research it. The overview is then followed by the main conclusions and most relevant content.

As all the material in this book is filtered, only the most important parts of the process are visible: Research, conclusions, decisions, and outcome. For further material please view the original process book.
## PROJECT STARTING POINT

7 - 10

- Audio Branding + Fashion Communication: CHECK ONE + FEEDBACK
- The outcome of the preliminary research: Subject, relevance, goal, audience + product
- Main question + sub-questions

## SUB-QUESTION #1

11 - 14

- Audio Branding: Definition, characteristics, benefits
- Channels: Forms, touch-points

## SUB-QUESTION #2

15 - 18

- Overall developments + visible trends: Observations, conclusions
- Innovative audio branding + sound art

## SUB-QUESTION #3

19 - 23

- Marni: History, vision+mission, design, collaboration, audio identity, online
- Target Group: Basics, personality, needs, behaviour
SUB-QUESTION #4 24 - 25

• Marni + Audio: Jazz, Marni + Jazz prism

MARNI + MUSIC 26 - 29

• Main questions + conclusions
• Check two + feedback
• Offbeat concept

OFFBEAT 30 - 37

• Concepting: Insights, starting points
• Final concept for Offbeat and web presentation: Collection ideas, music concept
• Design + Actualisation: Slide design, music design, concept book, check three + feedback

SOURCES 38 - 43
This first chapter is about the presentation and feedback from the first check, the outcome of my preliminary research and my research questions.

1. AUDIO BRANDING + FASHION COMMUNICATION
   CHECK ONE + FEEDBACK

2. OUTCOME OF PRELIMINARY RESEARCH
   SUBJECT, RELEVANCE, GOAL, AUDIENCE, PRODUCT

3. MAIN QUESTION + SUB-QUESTIONS
1. AUDIO BRANDING + FASHION COMMUNICATION

PRELIMINARY RESEARCH (RELEVANT) CONCLUSIONS:

AUDIO BRANDING:
“Sonic Brands are sound identities that penetrate the emotional and logical mind.”

BENEFITS:
• music has a strong memory trigger
• allows to increase brand recognition through different platforms
• delivers a share of mind that visual branding alone can not achieve
• sonic brands can create familiarity

OTHER INDUSTRIES VS. FASHION:
Audio branding is already used to great extent in the e.g. the car or beverage industry. Fashion lags behind, but a slow change is visible over the last few years.

BRAND: MARNI
Marni is an Italian luxury label with a very artistic and creative nature. It has a clear visual language, but no cohesive audio language. Audio often is in no evident connection to its visual counterpart or uniform throughout different experiences. -> Potential

END PRODUCT: S
Sound identity for Marni

CHECK ONE FEEDBACK RESULT: PASS

MOST RELEVANT FEEDBACK:
• Main question is good, but sub-questions too specific, with overlap and not including Marni. Should build onto each other.
• Keep in mind: practical application and not thesis
• Keep branding perspective in mind
• Don’t get lost in theoretical side of sound branding
• Go deeper into case studies & differences for fashion industry

SUGGESTION:
Make trend report with case studies as intermediary product and acoustic strategy as final product.

GOING FORWARD:
• organise + rephrase sub questions
• consider elements needed for trend report that can work as red thread
• analyse Marni in-depth
2. OUTCOME
PRELIMINARY RESEARCH

SUBJECT, RELEVANCE, GOAL, AUDIENCE, PRODUCT

Doing my preliminary research up unto the first check I looked into multiple brands including Denham and G-Star. But neither had the right creative flexibility and open minded target group for a more experimental and new project, which is why I chose Marni.

PROJECT BASE
CREATED FROM PRELIMINARY RESEARCH

SUBJECT
Audio branding in fashion communication

RELEVANCE
• Audio is one of the most affective and effective methods to communicate
• Other industries such as the car or beverage industry already employ audio branding to great effect
• There is still space for development in fashion
• Marni can further establish its position as a pioneer

GOAL
To create a more immersive and wholesome brand experience

AUDIENCE
Marni consumers and fans

PRODUCT
Fashion Audio Concept and Marni SS14 collection soundtrack embedded in web experience (adjusted result from later stage)
3. RESEARCH QUESTIONS

**MAIN QUESTION:**
HOW CAN MARNI USE SOUND TO STRENGTHEN THE COMMUNICATION OF ITS IDENTITY?

**SUB-QUESTIONS:**

1. What is audio branding and how is it used?

2. What are current developments in the area of sound, audio branding and its link to fashion?

3. What is the identity of Marni and its target group?

4. How does Marni’s identity translate to audio?
1. AUDIO BRANDING
DEFINITION, CHARACTERISTICS, BENEFITS

METHODS:
Desk research online – Desk research book

SOURCES:
see book sources at the end of mini process book

2. CHANNELS
FORMS, TOUCH-POINTS

METHODS:
Desk research online – Desk research book

SOURCES:
see book sources at the end of mini process book

WHAT IS AUDIO BRANDING AND HOW IS IT USED?
1. AUDIO BRANDING
DEFINITION, BENEFITS, USAGE

To answer my first sub-question I read multiple books and many interviews online. The subject of audio branding was overall new to me and also changed significantly over the years, so that I had to start from scratch in gathering information. These were my most relevant findings:

**AUDIO BRANDING**

Audio branding is the strategic use of sound in positively differentiating a product or service, enhancing recall, creating preference, building trust, and even increasing sales. Audio branding can tell you whether the brand is romantic and sensual, family-friendly and everyday, indulgent and luxurious without every hearing word or seeing a picture.

**BENEFITS**

- Audio is processed automatically without conscious effort: ‘we hear without listening’ ≠ we need to look to see
- Audio has a strong memory trigger and works well for recognition.
- Studies show that brain regions for movement, attention, planning and memory are engaged for audio processing
- Music/Audio has strong associative powers. Melodies/Harmonies/Rhythms/etc. can remind you of places, cultures, sub-cultures.
- Perception happens on a subconscious level, therefore creating an emotional response.
- Everybody has an instinctive understanding of music.
PROyecto de Inicio de Proyectos: Antes de la graduación, escuché un episodio de 99% Invisible: The Sizzle. Se describe la historia de la Sizzle de Fajita y cómo la marca de comida rápida Chili's la convirtió en su marca. También habló sobre el poder y el valor del uso de la música como una herramienta de unión y cómo a menudo se sigue olvidando. Me quedé impresionado y decidí buscar más material sobre el audio branding.

USING AUDIO BRANDING

- Consistencia es clave
- La música se utiliza de manera intencional y se diseñan o seleccionan.
- Es mejor no utilizar sonido alguno que algo que no se ajuste, ya que podría ser dañino.
- El audio debe ser parte de la estrategia y apoyar el desarrollo de una personalidad a largo plazo.
PRODUCT SOUNDS
Some products have close to no sound whereas are nothing but sound. They can be an asset or a liability and become more and more engineered.

ADVERTISING/ CORPORATE FILMS
Depending on its purpose film music is either campaign or brand specific.

SPOKESPERSONS
Is the voice male or female? Young or old? Squeaky or deep?

PRESENTATIONS / FASHION SHOWS
What kind of music or sound is used for brand presentations? Is it live or recorded? How loud is it?

RETAIL/OFFICE/CONFERENCE MUSIC
What do customers/clients hear when they enter your brand space. What do you own employees hear?

WEB/DESKTOP/MOBILE
On any website sound can be integrated. The questions is is it in the background, or is there a player with curated music by a brand.

GAMES/APPS
Many games and applications use music. Do they have notifications sounds? Music? Or is it maybe even about music itself.
1. OVERALL DEVELOPMENTS + VISIBLE TRENDS
OBSERVATIONS, CONCLUSIONS

METHODS:
Desk research online – Desk research book

SOURCES:
Advertising blogs – Audio awards - Observation

2. INNOVATIVE AUDIO BRANDING + SOUND ART

METHODS:
Desk research online – Field research

SOURCES:
Advertising blogs – Art journals – Audio awards - Another Magazine - BoF
1. OVERALL DEVELOPMENTS + VISIBLE TRENDS

OBSERVATIONS, CONCLUSIONS

• sound becomes part of experience or product. It is not attention seeking or loud, but adapts to the space.

• more about ambient or product sounds and noises and not slogans or spoken words.

• continuous testing of new media forms. E.g. integrating sound into printed magazines through second screen app experience.

VISIBLE TRENDS: different levels of brand / music involvement

1. MUSIC IS ARTIST’S OWN. BRAND PROVIDES PLATFORM/OPPORTUNITY/SUPPORT.

-> story around more important than music itself
• enhancing brand image by being seen as supporter of artists + music
• associated music is tougher to own as brand sound

Examples:
Burberry: focus on young British upcoming sound. Gritty, raw, folk /rock. Also hosting concerts in stores and during fashion week. Burberry has a separate Burberry acoustic branded website where all supported artists are featured.
Converse: more quiet about their involvement. Doesn’t name artists helped in branded context. See themselves more as a facilitator and artists their natural target group.

2. LIMITED COLLABORATION LINKED TO BRAND PRODUCT OFFER

• due to time or scope limitations often the most daring + innovative choices / projects
• projects still embody artists own vision, but have a link into the brand offer

Examples:
Vodafone / Neil Harbisson: Colour concert and mobile app release, a merging of technology, art and music. The concert was part of the bigger Vodafone “Firsts” Campaign aimed to deeper interact with customers and make technology more personal. Artistic vision for the event and music stayed with Neil Harbisson.
Google Maps / Julie de Muer: Google Night Walk extends what maps has to offer with guided virtual tours through Marseille complete with ambient noises, storyteller, interviews and video material. Julie de Muer is an urban storyteller.
2. INNOVATIVE AUDIO BRANDING + SOUND ART

FASHION, BRANDING, ART

Hunter A/W 15 Show, sound through waterfall installation.

Tweeheid, spatial composition with 192 speakers at Sonology Institute, Den Haag

Sound Sculpture in Dover Market NYC
Ragnar Kjartansson: The Visitors, Guggenheim Bilbao. Virtually assembled ensemble on nine screens.

Neil Harbisson, Colour Concert and his visualisation of Amy Winehouse's "Rehab" (right).

Tree concert with chestnut tree as performer to create awareness for trees in cities.
1. MARNI
HISTORY, VISION+MISSION, DESIGN, COLLABORATION, AUDIO IDENTITY, ONLINE

METHODS:
Desk research online

SOURCES:
marni.com, multiple interviews with Consuelo Castiglioni

2. TARGET GROUP
BASICS, PERSONALITY, NEEDS, BEHAVIOUR

METHODS:
Desk research online – Field research - Survey - Online Observation

SOURCES:
Marni Social media, Lookbook.nu, Store staff, Marni Customers, Freunde von Freunden
To be able to create an audio identity for Marni I first had to understand how Marni thinks and analyse the brand in-depth. Marni doesn’t have a publicly stated vision or mission, so that I phrased it myself from their many other statements. In-depth information about the brand, its history and projects can be found on their brand website.

**HISTORY**
- Marni was founded in 1994 and started with a focus on innovation in fur, as her husband’s family owned a fur company. The line later grew as her customers needed something to wear underneath the fur
- The company grew quickly and today has ...... stores in 16 countries.
- Marni offers clothes (men/women/girls), accessories, shoes, bags, jewellery, fragrance
- Since 2012 Marni is part of the OTB group owned by Renzo Rossi

**VISION, MISSION, VALUES:**
- Marni’s vision is that eclectic and unexpected comes through unlimited possibilities
- Marni’s mission is to create this range of possibilities
- Core values are: silent elegance, avant-garde, unexpected, pragmatic
DESIGN
- Marni’s design signature is an unpredictable visual language that comes through an experimental approach to materials, colours, prints and patterns. 
- Made in Italy is an important part of the garments with everything produced in-house at headquarters in Milan

AUDIO IDENTITY
- Marni uses a variety of musical style in its shows and online videos. Genres reach from classical, to modernist minimalist classic, to rock and more. 
- No clear identity recognizable
- During my work on the project the focus started to be more on minimal classic

MARNI ONLINE
- The brand was a pioneer in online retail and opened its own web store in 2006. Beginning 2014 the website received a redesign

COLLABORATION
Marni has a long standing tradition of collaborating with artists and hosting exhibitions or art oriented events.
1. TARGET GROUP
BASICS, PERSONALITY, NEEDS, BEHAVIOUR

To know what Marni’s customers expect from the brand I looked into their interaction with Marni, as well as their overall expectation for life and lifestyle which I learned through interviews and conducted my own small survey tailored more specifically to audio.

THE BASICS
• Men and women above 30 living a cosmopolitan lifestyle and connected to the creative industry.
• Their interests are in art, design, music, fashion and culture in general.
• They are constantly looking for inspiration and stimulation

STYLE
• Eclectic, individualistic, pragmatic. Colourful, but modest and not over-styled.

SHOPPING BEHAVIOUR
• Favourites over trends

PERSONALITY
• They are confident and unconventional and have success in life

DIGITAL BEHAVIOUR
• They are part of the generation that is very comfortable in an offline world, but also at home in the digital world. They take the best of both.
IMPORTANT REVELATION:
Marni has a bigger following than customers. Many look up to the brand for inspiration and admire it for its creative uniqueness, but are unlikely to be able to buy into the brand soon.
From my own knowledge of music I felt from the beginning that Jazz could be a match. To clearly determine the outcome I looked at its philosophy and personality, spoke to musicians and listeners and studied many sub genres.

“JAZZ - AN AMERICAN ART FORM AND AN INTERNATIONAL PHENOMENON! JAZZ IS NOT THE RESULT OF CHOOSING A TUNE, BUT AN IDEAL THAT IS CREATED FIRST IN THE MIND, INSPIRED BY ONES PASSION AND WILLED NEXT IN PLAYING MUSIC. JAZZ MUSIC IS A LANGUAGE, SOMETIMES INTIMATE, OFTEN BOISTEROUS, BUT ALWAYS LAYERED WITH EXPERIENCE AND LIFE PROFOUNDLY LIVED”  - apassion4jazz.net

**WHY JAZZ:**
I chose Jazz mainly for its culture of interpretation and experimentation. It resembles closest Marni’s philosophy of unlimited possibilities and no boundaries. While there are also rules in Jazz, they can be redefined for every piece, which leads many to say that there are no rules in Jazz. This gives it the creative freedom needed.

Next to that Jazz also interprets and draws from a big musical heritage, which makes understanding Jazz require indepth musical knowledge. The same goes for Marni and its art and ethnic references. It also makes both elitist, only truly available for a small group, but selected by their intellect and not their money.
PHYSIQUE
- graphic
- rich textures
- Elongated silhouettes

RELATIONSHIP
satisfying a woman's and man's desire for uniqueness with room for personal interpretation

REFLECTION
women (&men) with sensibility and own vision to express their personality

PERSONALITY
- individualistic
- artistic
- intellectual
- timeless

CULTURE
- art
- subversity
- experimentation

SELF-IMAGE
- avant-garde
- bohemian
- advanced

PHYSIQUE
- freedom / no rules
- high-brow
- improvisation
- drawing from classical culture and adapting it

RELATIONSHIP
- exclusive (Jazz Clubs)
- cosy / familiar (old jazz classics)
- relaxed (background music)

REFLECTION
everyone with a deeper knowledge in music and/or culture

PERSONALITY
- spontaneous
- improvised
- individualistic
- eclectic

CULTURE
- experimentation
- interpretation
- art

SELF-IMAGE
- music-loving
- advanced
- sophisticated
CONCEPT: MARNI + MUSIC

HOW CAN MARNI USE SOUND TO STRENGTHEN THE COMMUNICATION OF ITS IDENTITY?

1. MAIN QUESTION CONCLUSIONS

2. CHECK TWO + FEEDBACK

3. OFFBEAT CONCEPT
WHY MARNI
• Marni is a brand of artistic innovation, continuously trying new things, exploring different ways of doing things. By now their audience also expects this and relies on the brand for inspiration, which makes them ideally open to new approaches.

• The brand is currently in a phase of change, growing further internationally, relaunching its website and changing its attitude to advertising.

• Marni has no clear audio style or recognizable acoustic strategy.

THE FOCUS
• A new collection is the most visible and best documented part of a fashion brand. The presentation is staged and seen by a large group of people, making it the ideal focus point for a new concept.

TARGET GROUP: CULTURAL OMNIVORES
• Existing Marni customers and fans around the world.

• Have genuine interest to be inspired

• Highly educated about art and fashion

WHAT SHOULD IT COMMUNICATE
• The same message as the fashion and imagery, just enhanced through a different communication channel.

• It should position Marni at the forefront of innovation regarding audio in fashion and show that the brand is open to art forms beside fine art.

THE PRODUCT
• Because the product is targeted especially to reach customers outside of Marni metropolises it calls for an online experience.

• The final product will be a visual slideshow with original soundtrack that is integrated into Marni’s brand website.

GOAL
To create an audio identity that reflects all elements of the brand and can be tailored to individual usage scenarios.
2. CHECK TWO + FEEDBACK

WHAT I PRESENTED
1. marni brandbook
2. marni concept for audio sample game tied to designs, patterns and structure
3. process book

MOST RELEVANT FEEDBACK
• too small in idea
• possibly to gimmicky -> make it more art/experience and less shopping
• needs a lot more refinement and elegance -> luxury brand!!

NEXT STEP
rethink concept
3. OFFBEAT CONCEPT

CONCEPTUAL STARTING POINT

I struggled for a long time to figure out how to accommodate multiple elements into my sound, which ultimately led me to come up with the layer system. Before I was torn between the product/application, the brand itself, the flexibility to context and medium.

After I had decided that my product would somehow focus on a collection I used the S/S 14 as my starting point as there had been a power outage during the show, preventing music from being played and providing me with an empty canvas and a complete collection.
1. CONCEPTING
INSIGHTS, STARTING POINTS

2. FINAL CONCEPT FOR OFFBEAT AND WEB PRESENTATION
COLLECTION IDEAS, MUSIC CONCEPT

3. DESIGN + ACTUALISATION
SLIDE DESIGN, MUSIC DESIGN, CONCEPT BOOK, CHECK THREE + FEEDBACK
1. CONCEPTING

**INSIGHTS**
- Sound is more effective than visual stimuli and is processed on an emotional, affective level
- The target audience is very loyal to the brand, which in turn allows Marni to try new things
- Marni website has unused potential and focuses brand experience on show and live events
- Audio needs to be part of strategy and support the build up of a long-term personality

**DECISION**
After comparing all my ideas I decided to do a combination of two as one focused more on the music and the other on the experience, but both parts needed to be addressed for a successful product. But I also realised that my music concept needed to be more longterm and meta in itself to qualify as branding and not just a fun sound project

**THREE PRODUCT IDEAS**

1. **Collection identity soundtrack:** Expressing the collection through music with every look receiving its own track, while the whole collection together builds song or collection soundscape.

2. **Responsive online collection presentation:** Making the discovery of a new collection more exciting for consumer. Adding sound and inspirational imagery to give in-depth view into the collection.

3. **Marni Sound Sculptures:** An exhibition of sound sculptures + installations inspired by Marni. Collaborating with leading sound artists and showing Marni’s innovative and experimental identity by exploring new formats.
2. FINAL CONCEPT FOR OFFBEAT AND WEB PRESENTATION

To work out the final concept I mentally separated the different aspects which led to the layer system. To create the concept for the collection presentation I focused on user experience and consumer needs whereas the music concept was completely driven by the collection design concept.

OFFBEAT
1. Separate on a conceptual level, but leave music as one piece
2. Separation happens on the basis of individual identities
3. Create a hierarchy according to importance

PRESENTATION NEEDS
• engaging + inspiring
• substitute for fashion show experience
• integrated into normal browsing experience
• music on as default and not opt in -> part of the experience and design

--> DESIGN INTEGRATED AUDIO
**MUSIC**
The music is designed by the design concept of the collection, so that I looked in detail into what themes were prevalent and important to transport to music.

Fixed from earlier on was only the connection to modern Jazz as that was defined already by Marni.

**COLLECTION THEMES**

**MINIMAL • LIGHT • ROMANTIC • ENERGETIC • UNCONTROLLED**

**WANTED**
**composer / sound designer**
for help at graduation project

**IDEA**
Transferring experience of spatial audio installation to flat web experience to support / strengthen the presentation of a fashion collection

**MUSICAL STYLE**
upbeat experimental Jazz with electronic elements
Selected outfits from the collection are to be taken as inspiration for individual musical motifs, making the collection audible as well as visible.

**FORMAT**
Soundscape created from separate audio loops layered onto each other.
Duration: Around 15 - 45 seconds. (Up to the composer)

More info: sarah@hrsoft.de
3. DESIGN + ACTUALISATION

OVERALL ATMOSPHERE

PRESENTATION OF COLLECTION, INSPIRATION & MUSIC

Why: The online presentation of a new collection is the most seen channel and should draw new and old consumers in. Even with a catwalk video, the online viewer misses a tangibility. The new layers of custom music and inspirational images shall add alternatives to create an enriching experience.

INTERACTION OF MUSIC AND IMAGES:

The music will start with the second slide (info about collection) after the user has been made aware that there is audio. Each slide shows the board for one outfit together with its own audio track which is looped so that the viewer can stay on each slide as long as liked. Below this is a background track which references from all audio tracks that works as a connecting element through the whole experience. Each track is directly inspired from the outfit, adding a second dimension to the design.

INTEGRATED SITE RATHER THAN MICROSITE

Decision:

While a microsite offers more design freedom, the Marni website is where consumers will look for the new collection in the end and where it belongs.

LOOK AND FEEL ADJUSTED TO MARNI WEBSITE

- Grid for overview and full size images for opening
- Colour blocks to create mood and colour card and fill empty spaces
- White margins
Video was always planned to be part of the presentation to bring movement. But the footage was too bad quality compared to the photographs that even with heavy editing too many details were lost and the contrast was too strong so that it pulled down the overall look and feel of the slides. Especially with Marni where everything is about contrasting textures the details are key. And pleasing to the eye is more important than movement. In an ideal scenario all photographs and also video material would be made specifically for the slides to enhance the mood further.
MUSIC

LISTENING EFFECT:

TWO SIMULTANEOUS TRACKS
Why: Every outfit in the collection has its own soundtrack which is accompanied by the PAD track which runs continuously through everything and is the unifying thread. Earlier on the thought was to not have a PAD track, but have all tracks play at the same time in different volume levels depending on their priority. This was discarded due to a better listening experience. It now allows more space for detail in listening, with the PAD providing the link and quoting from other tracks. The experience does become more linear through this rather than interweaving, but as the order is linear in any case, the benefits outweigh.

AUDIO STRUCTURE
EVERY LOOK INCORPORATES ITS OWN SOUNDTRACK
Why: Giving each design look its own audio signature continues the design philosophy of (united) eclecticism and open possibilities. It shows the individual character of a garment. It also makes the listening experience more exciting and leaves more to discovery. At the same time it provides a tangible signature that can be used on and support memorability. Each track picks up the key theme of the outfit and continues the design in audio.

SOUND FEEL
MINIMAL JAZZ WITH OFF DIGITAL EDGES
Why: Jazz’s philosophy is very close to Marni’s philosophy which makes it a natural genre fit. But the brand is also used to doing things slightly differently and off. It this therefore important to add another influence that unsettles a classic jazz feeling. While often being exuberant in design patterns the brand is otherwise pragmatic and understated which the minimal influence in Jazz fit. Also to create new and surprising textures and combinations digital alteration and sounds are mixed with classical instruments.
CHECK THREE + FEEDBACK

RESULT: PASS - CLEAR GREEN LIGHT

WHAT I PRESENTED
1. Four boards: Conclusions, challenge, solution; Marni, Target Group; Offbeat Theory; Offbeat Applied
2. iPad with website slide-show and audio soundtrack
3. Offbeat Concept Book, Marni Brand Book and Audio Branding Book
4. Process Books

MOST RELEVANT FEEDBACK
• Authentic and innovative end product that fits brand and target group
• Lots of research, but not always accessible
• Boards are neat, but could be more Marni

FOR FINAL PRESENTATION
1. Work on boards: Too much text, change flow and order, create hierarchies
2. Add missing overview pages in PB

TABLE PRESENTATION
For final Assessment

Wooden Tableau, for accessibility and disguise for speakers
wood: to emulate the recent Marni event table style
SOURCES

FIELD RESEARCH

OPEN QUESTION SURVEY

Marni Consumers + Fans: Online questionnaire with targeted distribution through social media and lookbook.nu

OBSERVATION

Interacting with audio installations: Concert at Sonology Institute in the Hague

INTERVIEW

Programmer: Richard Torenvliet
Computer scientist and professional programmer with experience in web programming

Jazz Listeners: at Muziekgebouw an het Ij

Azzuro: Shop staff (stocking Marni)
DESK RESEARCH

BOOKS

THE SONIC BOOM: HOW SOUND TRANSFORMS THE WAY WE THINK, FEEL, AND BUY
by Joel Beckerman (2014)

COMMUNICATION: FROM PAVLOV’S DOG TO SOUND BRANDING
by John Groves (2012)

SOUND BRANDING: AN INTRODUCTION
by Daniel M. Jackson (2003)

SOUND BRANDING: GRUNDLAGEN AKUSTISCHER MARKENFUHRUNG.
by Paul Steiner (2014)

ONLINE

PHASE ONE + TWO

AUDIO BRANDING


“Music in Marketing: Enhancing Your Audio DNA.” The Content Standard by Skyword.


