Identifying
BRANDING Techniques
of
PNW
ART Museums

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Identifying Branding Techniques of PNW Art Museums

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I never anticipated diverging from my first love of creating art, but first and foremost, I would like to thank my family for being a constant encouragement to my radical whims and thoughts. Their continued support throughout the past several years has been a great source of joy and love. They rock.

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A very special thanks goes to my advisor John Fenn for his constant feedback and guidance. Without him, many thoughts on my research would not have been cultivated in ways that have shaped my creative and writing processes.

S T E P H A N I E McC A R T H Y

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OBJECTIVE

I will forever be a student athlete, one who is balancing schedules, pushing for results, and setting expectations for teamwork. I am passionate about working for the common good and being an active paricipant in collaborative projects through ingenuity, exploring and gaining new perspectives. Proficient in Adobe CS, and drawing & design. Arts administration background includes social media management, event management, and engaging customer service.

EDUCATION

U N I V E R S I T Y   O F   O R E G O N (UO), Eugene, OR
|| MS Arts Administration, Media Management, June 2015

G R A N D   V A L L E Y   S T A T E   U N I V E R S I T Y (GVSU), Allendale, MI
|| BFA Illustration, Religion Studies, June 2011

EXPERIENCE & ADMINISTRATION

C I N E M A   P A C I F I C   F I L M   F E S T I V A L || Eugene, OR
Co-Coordinator Adrenaline FIlm Project
January 2015 - April 2105
Coordinate a 72 hour high-intensity film project, where twelve teams of three write, shoot, edit, and screen a short film, Event planning, Organize tasks for a group of four, Collaborate with on-site constituents and three Hollywood profesionals, Public speaking on behalf of the project, Overlook social media and media productions, Create and impliment brand collateral

S L O C U M   R E S E A R C H   &   E D U C A T I O N   F O U N D A T I O N || Eugene, OR
Intern and Event Assistant
July 2014 - September 2014
Coordinate with site supervisor to create collateral material for events consisting of multiple design projects, both online and print, Manage social media marketing and publicity, Marketing collateral for partnering organization Active Youth Consortium, Managing communication tools, strategies, and content through programming; Understanding the limits and potential for media to serve as delivery vehicle and communication strategy, Enable communication across an array of social and cultural contexts

N I K E ,   I N C . || Eugene, OR
Athlete/Sales Associate
May 2013 - present
Intimate knowledge of product and brand, Exceptional customer service, Learn importance of properly presenting brand, consistancy, and experience to consumers, Creating a positive environment for consumers and co-workers

D i M A R C O   M E D I C A L || Eugene, OR
In-House Nanny
September 2012 - May 2013
Manage time and schedules for four early adolescent children, Daily operation and tasks, Cook and clean, pick-up and drop-off, Anticipate problems, Solve anticipated problems, Coordinate with authoritative figures

E L L I S   P A R K I N G   C O M P A N Y   L L C || Grand Rapids, MI
Valet Supervisor
June 2008 - August 2012
Manage and monitor valet operations on hospital campus, Reviewed applicants and interviewed candidates for various positions, Handled motor vehicle claims and communicated with security, Worked in a fast-paced, professional setting, Interacted with patients and visitors in a sensitive manner

EXPERIENCE & PROGRAMS

Cycling Compu-trainer, Garmin Connect, Training Peaks, Nike +

STEPHANIE McCARTHY

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EXPERIENCE & DESIGN

FREELANCE ARTIST || Eugene, OR & Grand Rapids, MI
July 2011 - present
Commission based artworks & illustrations, Anatomical drawings for local Eugene orthepedist, Art sector conceptual frameworks, Antique safe restoration, Digital design and marketing, Logo production, Featured in local art shows

ADRENALINE FILM PROJECT || Eugene, OR
Co-Coordinator
January 2015 - May 2015
T-shirt decal design, Filmmaker award creation and design

ACTIVE YOUTH CONSORTIUM || Eugene, OR
Event Assistant
July 2014 - September 2014
Social media management, Large and small scale poster creation, Working closely with lead manager for design particulars, Promotional flyers and posts

UO LIBRARIES || Eugene, OR
Temporary Employee
June 2014 - July 2014
Created design for UO Library computers, academic stations and kiosks, Selected out of a pool of applicants with winning design

AFFILIATIONS & MEMBERSHIP

|| Pacer for NRC Eugene (2014-present)
Lead community in local runs
Offer expertise in running forms and techniques
Role model for beginner runners

|| Team Run Eugene athlete (2013-present)
TRE is a local nonprofit running group commited to contributing a more complete and accessible running community in the Eugene/Springfield area

|| Emerging Leaders in the Arts member (2013-present)
ELAN is a student-run professional development organization at UO that cultivates leadership, dialogue, and engagement within the arts and culture community

|| Team Leader and Captain GVSU Track & Field team: 2006-2010
Heptathlete; Volunteered at and conducted youth camps

|| Team member of GVSU varsity volleyball: 2006-2008
Middle blocker; Taught youth basics at Summer Camps; Referee for high school invitational matches

VOLUNTEER & PARTICIPANT

|| Cinema Pacific Film Festival volunteer and venue manager, April 2015
|| Lane County Community Garden volunteer, February 2015
|| UO Sports Product Management Workshop: Leadership Effectiveness, December 2014
|| Emerald Kidsports Volleyball Coach, September - October 2014
|| Mural Workshop hosted by ShelterCare, a local nonprofit, August 2014
|| IAAF World Junior Track & Field Championships July 2014, Check-in
|| International Sports Science Symposium, July 2014, Event Assistant
|| UO Sports Product Management Workshop: Creative Stoytelling, May 2014
|| Boys and Girls Club volunteering, April 2014
|| Avenue for the Arts, Grand Rapids Michigan 2012, Guide and Artist

Research Profile

My primary research is on ethics in imagery for non-profit organizations and how branding techniques may be shaped by the mission statement and organizational values. Highlighting the images efficiency of manipulaiton and memory retention, I look at the effectiveness of brand strategy in the nonprofit arts sector, and for best practices in the arts management field. In addition, past research has included illustrations focusing on ethics in social, economic, and political contexts.

The focus of my Master's Project seeks to articulate how three key art museums in the Pacific Northwestern cities of Portland, OR, Seattle, WA, and Boise, ID utilize branding techniques to create an identity through the use of color, imagery, and strategy. To discover what makes an effective visual communication for these arts organizations, I look at how they are using their mission statements as a lens to structure this visual representation through identity, communication, and differentiation.

ABSTRACT II *This study seeks to articulate how three key art museums in the Pacific Northwestern cities of Portland, OR, Seattle, WA, and Boise, ID utilize branding techniques to create an identity through the use of color, imagery, and strategy. To discover what makes an effective visual communication for these arts organizations within these prominent cities, I look at how they are using their mission statements as a lens to structure this visual representation through identity, communication, and differentiation. The end result is a research project consisting of the data collected and a record of how to effectively communicate brand through media for best practices in the arts management field.*

KEYWORDS II Brand & Branding, Media, Visual Communication & Representation, Identity, Graphic Identity, Nonprofit Organization, Art Museum, Mission Statement, Ethical Standards, Values, Mediascape & Media Environment

CHAPTER 1 ‖ Introduction to Research

1.1 ‖ Introduction

Although many scholarly investigations involve the creation and effects of brand and branding of for-profit enterprises, there is a deficiency of studies associated with the nonprofit sector, and more specifically in art museums. Ten years ago, America's art museums drew in some 100 million visitors, more people than attended sporting events, (Anderson, 2004, p. 1). In 2011, the American Alliance of Museums generated a study with the Institute of Museums and Library Services that indicates an increase of art museum attendance to 850 million in that year, (2011). The rising attendance numbers underscore the success of the art museum as a community center, and speak to the importance of art museums within a community. With increasing traffic, it becomes important for art museums to understand the visually identifiable nature that branding can provide its visitors, if there is not one already in place. As recently as 2012, the Hauser Center for Nonprofit Organizations at Harvard University discussed the critical role that branding plays in nonprofit management, identifying a need for more [nonprofit brand] development (Kylander & Stone, 2012). Branding provides a visual mechanism for museum visitors to engage with while attending museum functions, and plays a critical role in promoting the museum's visibility within the community. Brand plays an acute part in consumer loyalty and retention because it can "be developed into assets which generate steady and reliable streams of cash flow," says Paul Stobart, former director of Interbrand, a

brand consultancy, (Stobart, 1994, p. 6). Portland Art Museum for instance, one

of the case studies involved in this research, maintains a unique brand identity

created through a Portland-based design firm that captures the essence of the

museum's identity. This and other organizations create a visual representation of

themselves with imagery, for example: signage, business logos, and print media,

but how can this imagery be managed as a form of communication within the

context of the nonprofit organizations? This study aims to discover how three

regional art museums in the Pacific Northwest each create a unique identity and

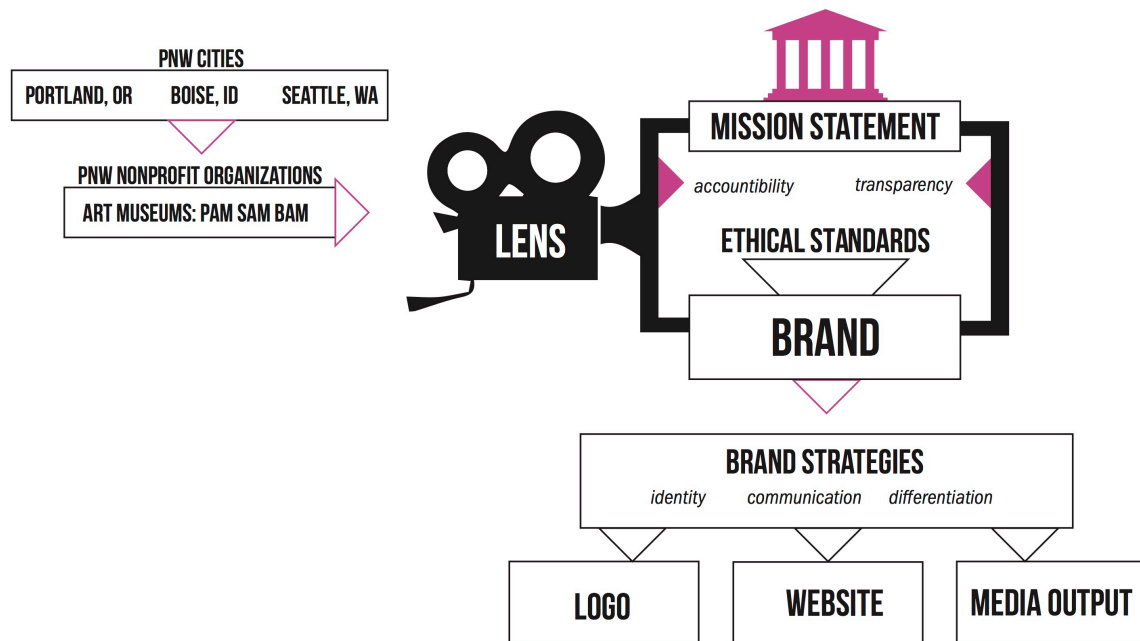branding structure that represents the arts and culture sector.

Branding for nonprofit organizations can play a critical part in visual

communication within the current media landscape, as branding helps a nonprofit

create a lasting impression on its donors and support systems. For this reason,

nonprofits must represent themselves in ways that align with their own mission

statement, and be able to manage a brand strategy through the use of

techniques such as color, organizational values, and differentiation. From an

ethical standpoint, nonprofits must demonstrate this through accountability and

transparency. The Association of Fundraising Professionals lists strong reasons

why it is important to maintain an ethical standpoint stating, "the accountable

organization clearly states its mission and purpose, articulates the needs of those

being served, and is responsible for mission fulfillment," (AFP Board, 1995). In

considering the core of a nonprofit, the mission statement offers a simplified

framework for how the organization should outline its media choices and visual

communication, to impose a lasting identity, and finally to create a unique brand.

1.2 II Conceptual Framework

Brand. More often than not, this word brings to mind large, corporate

brands that are heavily advertised in our media environment: Nike, Kraft, Apple,

Google, Subaru. Further, we can see examples of large nonprofits companies

that utilize a brand such as the World Wildlife Foundation, Red Cross, or NPR.

We are familiar with these brands because they dominate each respective

market with a cohesive brand strategy that spans a broad regional or

international area. We recognize their logos and what they stand for as an

organization. However, Miles Maguire, a professor in journalism and an author in

Journalism & Mass Communication Quarterly, suggests that "the nonprofit sector

of the American media is a vast but little-explored, little-understood segment of

the industry," (Maguire, 2008, p. 1), referring to the communication methods used

for consumer recognition. By exploring the media choices of art museums, I

hope to find use of brand identity within the art sector, and begin to familiarize

with techniques of nonprofit branding.

Conceptual F R A M E W O R K

PNW CITIES

PORTLAND, OR   BOISE, ID   SEATTLE, WA

PNW NONPROFIT ORGANIZATIONS

ART MUSEUMS: PAM SAM BAM

LENS

MISSION STATEMENT

accountibility   *transparency*

ETHICAL STANDARDS

BRAND

BRAND STRATEGIES

identity   communication   differentiation

LOGO   WEBSITE   MEDIA OUTPUT

(Figure 1a: Conceptual Framework. Image Source: Author)

Based upon the conceptual framework created for this study (see Figure 1a), there are several areas that contribute to the idea of nonprofit branding. The lens by which nonprofits must operate are through ethical standards, namely transparency and accountability, set forth by the mission statement that ultimately form the strategy for creating a brand. Susan Gunelius, who has over twenty years of for-profit marketing and branding experience, defines brand strategy as

a "long-term plan for the development of a successful brand in order to achieve specific goals. A well-defined and executed brand strategy affects all aspects of a business and is directly connected to consumer needs, emotions, and competitive environments," (Gunelius, 2013). With cohesive communication through branding, a nonprofit can gain an identity unique to their own organizations mission.

Mission statements can be used as a framework for nonprofit branding techniques, and it is with this idea that we can begin to unpack what branding means to the organization and how it is used to communicate. The purpose of the mission statement is to describe the reason a nonprofit exists, and further, to relate how the nonprofit seeks to interact with the public. These statements tend to incorporate a tangible application as well as a visionary and "perfect world" component, something inspirational that builds a public unity towards that institution. But how does this framework work successfully? Janice Pettey describes in chapter 13 of Nonprofit Fundraising Strategy that organization codes, creeds and standards provide structure for the organization with a collective commitment to uphold values (p. 251). "Mission" then refers to an organized effort to solve something, and so an organization with a memorable and applicable mission statement will be compelling to the right audience. Another component of the mission statement is trust. Trust in an organization starts with establishing and maintaining relationships throughout the community and upholding the mission values, as alluded to by Pettey. Organizational

transparency in this matter is paramount to maintaining public trust, because the

public provides support for the organization. Brand and value often go hand in

hand, and upholding organizational values directly impacts how people respond

to the organization, and too, its brand representation.

Several contexts are important to help understand where nonprofits are

and where they can go, through branding. Having a great mission statement

does not mean the organization will be successful; many outside influences are

taken into account that impact the way branding, media, or images, are received.

The notion of *mediascape*, coined by Arjun Appadurai in 1990, creates an

influential scope and context for the state of the current media environment for

nonprofits (and other businesses alike). The full-length definition can be found in

the literature review in Chapter 2, but in brief Appadurai's *mediascape* refers to a

dimension of global cultural flow that distributes and creates information that is

transmitted on various media (1990). We are surrounded by communication, and

thus an organization that develops strategic communication within the

mediascape offers its own unique promotion and visibility. The article *The Role*

of Brand in the Nonprofit Sector articulates the "strategic roles that brands can

play: driving broad, long-term social goals, while strengthening internal identity,

cohesion, and capacity," (Kylander and Stone, 2012). Using this context, I

describe below how media choices affect the visual representation of the

nonprofit within the media environment.

Lastly, the conceptual framework (Figure 1a) outlines varying brand strategies for which to examine the art museums such as the use of a logo and print media. By examining each PNW organization's media output, I hope to understand the ways in which the media are working within the mediascape of their respective cities. In addition, I touch on the logo and color usage as a means to show that each art museum maintains its own unique identity. Art museums are of a particular flavor of nonprofits as they are place in which to observe, reflect, and learn about images, objects, and history. They offer a distinct perspective in the field of branding because almost every major city has an art museum named for it, and with this knowledge comes the question of how the addition of proper branding and value identification can truly affect attracting new patrons and visitors, to which this research hopes to address.

1.3 ll Research Design

The main research question is how do nonprofit arts organizations use branding to reflect their mission statement and values? A sub-question is how is this revealed through the organizations various media outputs? My approach to gathering data entailed document analysis. Many of the documents found were about fundraising or best practices, or how to infer nonprofit accountability through statistical analysis. Gathering a broad base of information was the best way for me to conduct research toward addressing my research question and using brand strategies of for-profit companies to gain perspective on branding for

nonprofit organizations was helpful. For example, most nonprofits rely on

donation-based income and contributions from donors, and so how does an

effective brand strategy attract these donors? Drawing from the research, most

stakeholders will respond to an organization that maintains an ethical

commitment to the public, and so reminding donors through the use of media

output is an important strategy for operation. Hopkins et al speak to maintaining

a socially responsible reputation of nonprofit organizations, and that "developing

ads that are emotional and likeable proves to be a useful tactic that encourages

donations," (2014, p. 30). Branding that encourages an emotional connection to

an organization is a tool that can be used by nonprofits, similar to for-profit

enterprises that encourage a consumer-product relationship. The type of study

behind value-donor connection has lead to answering some questions about the

motivations behind nonprofit branding.

The nonprofit organizations that I chose to study are fine art museums

from the Pacific Northwest region and are from the selected cities of Portland,

Seattle, and Boise City. All of the data collection and research was done in the

months of February, March and April; refer to the Research Timeline in the

appendix for dates. During the research, minor ethical concerns arose because

of the nature of the study as it looks at various mission statements and values of

each of the museums as a lens for branding. These concerns were not

extraordinary however, and did not disrupt the integrity of the paper.

The research benefits arts managers in the field by introducing branding as a tool for nonprofits in the art sector and about brand strategies that tie directly into the mission statements of each of the managers' respective organizations. Through informing arts managers of branding, this research hopes to include another facet of management key to a nonprofits success, that of which an organization can reach and impact a broader audience with a cohesive visual representation.

1.4 II Methodological Paradigm

As a researcher, the methodological paradigm I am using is of the interpretivist and constructivist perspective, with the belief that emphasizing understanding and communication can more clearly define interactions. My purpose for using the interpretivist paradigm, as stated in O'Leary (2004), was to gain an intimate understanding of people, places, cultures and situations through rich engagement and even immersion into the reality being studied (p. 114). My document analysis took me through many different aspects of human behavior toward recognizing brands and company representations. Branding can be viewed as a visual interpretation of the particular art museum being studied in the broader cultural perspective, and as such, the art museum as a place gains more understanding through brand integration and how the people view it. I understand that reality is constructed through human interaction, either with

images or with a physical space, which is relevant to museum visual communication.

In addition, the research addresses insights as to the motivation behind some of the decisions art museums make in their media choices. Looking at some reasons behind brand strategy led to insights into why media choices were made. This study examines ethical choices made by the museums and how these choices are reflected through imagery and visual communication. Data derived from these approaches cannot necessarily be quantified and thus had to be examined through investigation. Why did they choose one image over another? And what drives an organization to make these changes? Could it be the market, the organization's niche, or public demand? By examining some of these questions, the ideas gave me excitement to delve more into the research and to understand what exactly is happening with brand in these three museums.

1.5 ll Limitations & Delimitations

Delimitations of this study include country, region, state, city. My research study was conducted in Oregon, Washington, and Idaho, the Pacific Northwest region of the United States. A delimitation of this study includes only nonprofit organizations, more specifically fine art museums.

Not all art museums are using branding as a means of visual representation for promotion, however, and some organizations may not be able to budget for a brand or branding strategy. Art museums provide other sources

of major attractions aside from a graphic identity or "proper branding." The three

case studies do not represent the characteristics of the entire field of fine art

museums, and additionally, each museum is located in the same region of the

United States and thus only provides a snapshot into the role of nonprofit

branding in this county. I do not claim to know or cover everything there is to

know about nonprofit branding or specific techniques used by PNW art

museums, as my data collection was limited to document analysis. My research

seeks to understand a bit about art museums and their branding within the art

sector to get a sense about how other nonprofit organizations can incorporate

ethical standards into a brand framework that highlight mission and values.

CHAPTER 2 II Literature Review

Introduction

Branding in the nonprofit sector is an area of study just that is starting to be explored. Initial studies on the topic began ten to fifteen years ago, and within the past five years the topic has transformed into a true field of study with empirical data adding value to the consideration of branding in the nonprofit arena. As such, the idea of nonprofit branding is a relatively new theoretical framework and one that is open to further discovery. Past and present research on brand has generated insight into the use of branding as a tool for for-profits, and the emerging research suggests nonprofits (NPO's) may utilize similar methods of communication to bring awareness to the organization. As public service and tax-exempt institutions, nonprofits face a need to maintain transparency for reasons that do not resonate with for-profit companies. An organization's transparency lends credibility and accountability to the public, its donors, and other areas of support. Due to this transparency, the nonprofit must uphold its mission statement in order to continue this cycle of accountability for which a mission statement provides a framework and core of an organization. Several institutions, among them Harvard's Hauser Institute, have done extensive studies in nonprofit branding techniques and have generated much exploration in the field, which has been helpful to my research on NPO brand communication. With this review, I intend to unpack and construct the concepts of nonprofit branding, with a focus on art museums.

Nonprofit Organizations

To set the tone for nonprofit organizations across the country, according to the National Center for Charitable Statistics there are more than 1.5 million nonprofit organizations registered in the United States (The Foundation Center, 2015). This number includes public charities, private foundations, and other types of nonprofit organizations. In Oregon alone, there are a total of 22,326 registered organizations with a total of over 40 billion dollar revenue reported on the IRS Form 990 (2015). In addition, the state of Washington contributed a total of 18,077 nonprofits (Barber, 2013), and Idaho around 7,034 (Fulkerson & Peterson, 2014). Given the large number of nonprofit organizations that span multiple industrial and service classifications within the US and PNW, one way for an individual organization to stand out is through a distinguishing visual communication and branding. NPOs are beginning to explore the idea of branding as a means of broad communication because it helps to identify the organization. A simplified definition of branding can be found in Entrepreneur Magazine's Encyclopedia as "brand is derived from who you are, who you want to be and who people perceive you to be," (2014). In thinking about how brand generates a perception of the organization, the author indicates an organization's identity emerges in part from branding. This perception is about identification; branding can introduce a unified perception and interpretation of an organization. Nonprofit identity and perception can be managed to introduce a branding strategy as a new paradigm for nonprofits to explore, and one that can affect all

of those people who contribute to the over 47,000 nonprofit organizations

throughout the PNW. The rise of NPO branding has entered into in the social

mediascape and has pushed the boundaries of how branding can create a

unified perception of identity, which I will talk about later.

Even though the interest of nonprofit branding is relatively recent, there

are some nonprofits that currently own or control their own brand. Many of these

are larger organizations that know the benefit of being able to identify them in a

broad, national context. For example, the American Red Cross was founded in

1881 to support war-injured soldiers; today, the ARC partners with the global Red

Cross network world-wide and their "red cross" logo is recognizable around the

world (Our History, 2015). The American Red Cross's website includes its brand

standards, in addition to trademark rights, permissions, and correct methods of

display for the logo. This matters to nonprofit organizations across the US

because the example American Red Cross sets for nonprofits creates a model

for smaller, localized organizations with humble beginnings to consider utilizing

branding as a method for organizational identity.

Mission Statement

"Traditionally, brand was essentially viewed as a communication and

fundraising tool, but we found that a new paradigm was emerging where brand

was increasingly being considered in a strategic way, fundamentally anchored in

the mission and values of an organization and critical at every step in the theory

of change of an organization," said Nathalie Kylander, a research fellow at

Harvard's Hauser Center for Nonprofit Organizations (Kanani, 2012, interview).

She is an author of an in-depth research study on the role of brand in the

nonprofit sector and a researcher in the field of nonprofit branding. Kylander's

view indicates a change in the paradigm of branding towards nonprofit use by

adhering to mission and values, as it becomes the basis of brand growth. With

this, the importance of relying on already established values of an organization,

i.e. its mission statement, code of ethics, and other value establishing policies

that make up this identity, help to transition a NPO's unique character into the

brand. Relying on the mission statement for brand growth is at the heart of this

study, as brand strategy that reflects a NPO's mission and values incorporates a

foundation of ethical standards into the framework of the brand itself.

　　　　With the mission statement effecting the organization from the inside, a

large portion of the literature that I discovered about nonprofit branding explores

the idea of internal branding. "Internal activities seek to promote the brands

inside an organization for the purpose of ensuring that its internal audiences, that

is, employees, accept the value that the organization's brand represents and

transform it into a reality when serving customers (Punjaisri & Wilson, 2011;

Thompson, de Chernatony, Arganbright, & Khan, 1999, as cited in Liu, 2013, p.

3). When employees believe and trust in the organization, it starts to be

transmitted into the external activities that use "marketing techniques to

communicate external audiences," (Liu et al., p. 3). The literature also suggests

that an organization's brand can be developed through either internal or external

activities, or sometimes both. For the purpose of this paper, my views on

nonprofit branding are directly related to the internal structure based on the

mission statement and the ethical standards it presents, and its effects on

external communication through media.

Ethical Standards

From learning the use that branding can bring to for-profit companies,

NPO's can begin to address the specific concerns for beginning a brand of their

own. For example, a book entitled Brand Power (of for-profits) begins by stating

that branding has "become a highly skilled and specialised discipline concerned

with managing and maintaining a mix of factors, both tangible and intangible, that

attract consumer loyalty," (Stobart, 1994, p. 4). Nonprofits that adopt similar

ideas for their brand management, such as attracting visitor loyalty, may begin to

see the benefit of anchoring their brand to its own mission and values, thereby

remaining true to their intended services. Ethical standards created through the

practice of transparency and accountability, which again can be both tangible and

intangible, support this anchoring of brand in ethics and organizational values

(which can then be reflected in the "brand"). Janice Pettey describes in chapter

13 of Nonprofit Fundraising Strategy that organization codes, creeds, and

standards provide structure for the organization with a collective commitment to

uphold values (2013, p. 251). The values of an organization are a point of

reference for the public that creates a connection to the organization. Building

and maintaining strong "codes, creeds, and standards" links ethical standards to

the organization, and builds community support. When configuring a nonprofit

brand strategy, whether attracting visitor loyalty, potential donors, or repeat

contributors, a nonprofits commitment to upholding its own values is an appealing

if not pertinent public perception of the nonprofit as a community center.

Brand

Part of brand strategy is creating visually identifying marks that represent

the organization, such as an exciting logo, letterhead, advertisement, or another

other form media. In discussing the perception of a nonprofits identity through

the last several sections, the intent of a representational image is to sync with the

identity of the organization to make it easily identifiable. The job of the brand in

the public sphere is to reflect its own represented values to the public and ideally

have the public able to respond and support the NPO. From this view,

organizational identity is cycled through the public (consult Figure 2a).

It is not the intent of this research to suggest that a logo or brand flatly

portray a nonprofit, but rather to offer a logo or brand as an easily identifiable

symbol that can be used to promote a nonprofit. The brand therefore is a symbol

for what the organization stands for. Philip Bernstein of The Foundation Center

suggests that organizations do well when there is no deviation from their

commitment to uphold what is most important to the organization (1997, p. 9).

Bernstein suggests that nonprofits that do not deviate from their established

principles do better than those that stray. Breaking an identified organizational

identity then is noted as a negative perception and may reflect poorly on the

integrity of the brand, ie. the organization. In this way, media ethics relates
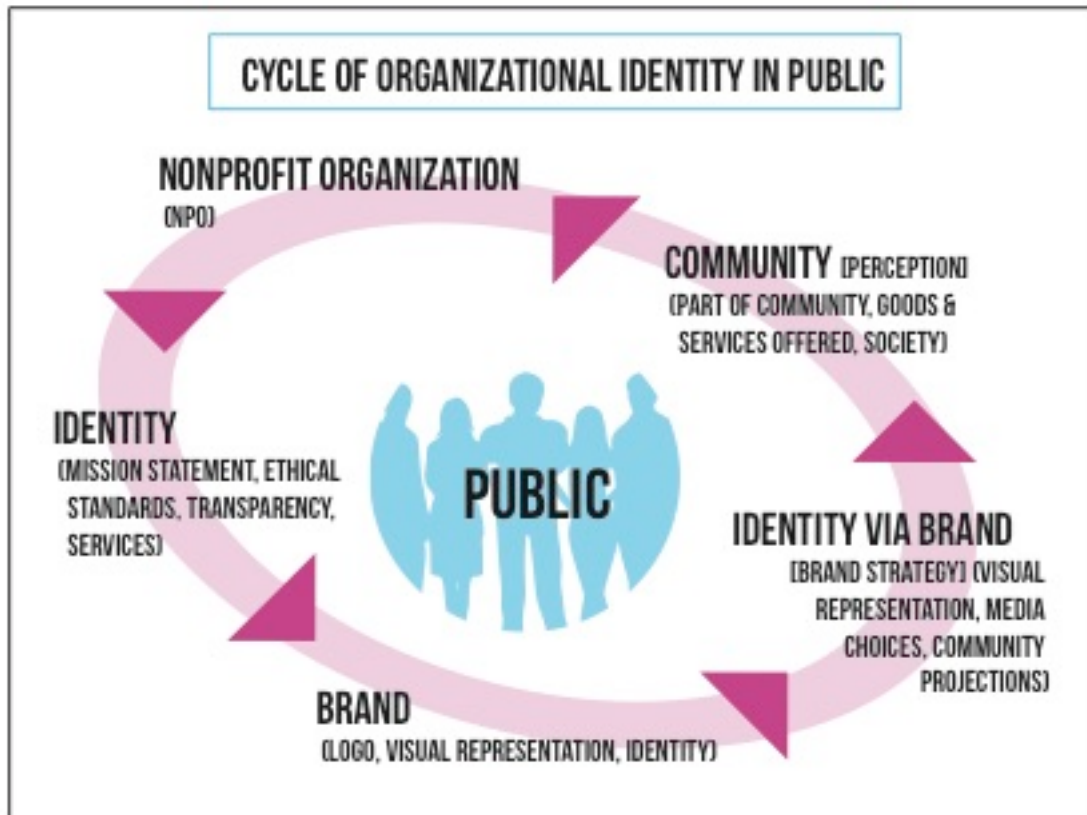
(Figure 2a: Cycle of Organizational Identity in Public. Image Source: Author)

to practice and procedure (Silverstone, 2007, p. 7), procedure that is built upon

the constructs of the mission statement and values; again, reinforcing the

framework. Focused ethical attention to visual communication supports a NPO

and the way in which it interacts with the public. Evident examples of this are large NPO's with recognizable brands, such as the World Wildlife Fund, American Red Cross, and National Public Radio, to name a few. What makes these organizations stand out in particular are the ways in which each organization represents itself, and the ways the public know them to address certain issues.

The article "Public Service Advertising" describes some case studies that employ similar methods of ethical concerns in advertising. "A national nonprofit public education organization named Keep America Beautiful, Inc. … partnered with the Ad Council … to produce a campaign focused on the harmful environmental effects of litter and other forms of pollution" (O'Barr, 2006). Public service announcements (PSAs) use methods visually comparable to nonprofits that promote 'right versus wrong.' Inferring from the name, PSAs are for the *public*, meaning they are appropriately targeted for that audience and crafted with a conscious decision to remain ethical to its organization. *Public service* means a media campaign that has an aspect of humanitarian or other benefits that perform a service for those that view the material. I would argue that by and large nonprofits might consider using the vocabularies that PSAs use as another delimitation to media, and the article "Public Service Advertising" supports that argument. William O'Barr, the author, lists several case studies where public service advertisements have been successful because of the authenticity and accountability the ads created (2006, Fig. 6-7). However, supporting ethical

standards in the context of public media is challenging, largely because images

are dynamic and subjective to the audience. As a tool for NPO's, media choices

can be maintained with adequately constructed information that reflects

appropriate communication, to the appropriate audience.

Media Choices

Communication tactics that are considered effective show the intent of the

organization through images and information that can be understood. Media

choices are a way to reflect the goals of the institution and inspire loyalty, and

with hopes of maintaining stakeholder support. To reach these goals, nonprofits

look toward managing visual communication and building a relationship with their

audience through several avenues of media that recognize a variety of target

groups such as new patrons, first-time visitors, current and dormant donors, etc.,

with messages tailored specifically to their best interest. The method of

communication often depends of the type of audience, for instance youth versus

adult. Adults may receive most information through email and public postings,

while youth through social media and television. Advertising is one of the easiest

and most popular methods, with other forms of media including direct-mail

pieces, fundraisers, or community events, among others, all with the goal to

provide an engaging presence to the public. "Through institutional advertising

and public relations, nonprofit marketing [and advertising] helps develop

favorable associations in consumers' minds between the organization and its

mission," (Wymer et al, 2009, p. 186). In addition for advertising to generate

excitement and interest, it is also used as a means for promoting the

organizations social impact. "To survive in the marketplace and work effectively

in delivering social services, the NPO needs to generate sufficient funds and

recruit enough volunteers," (Macedo & Pinho, 2006, as cited in Liu et al., 2013, p.

7), which will lead to "superior performance in achieving the social mission and

generating resources [i.e. donations and volunteers]," (Liu et al., 2013, p. 8) for

continued NPO services. Media choices then become important twofold

operations for the organization, to promote itself social service and to generate

resources.

To enforce the impact of social services and generating resources,

nonprofit media tends to be more emotional rather than explicit or exciting in its

communication, "because nonprofits need to compete with other nonprofits for

donations while maintaining a socially responsible reputation, developing ads that

are emotional and likeable proves to be a useful tactic that encourages

donations," (Hopkins, Shanahan, & Raymond, 2014, p. 30). In addition to likable

messaging, NPO advertising must often make greater use of both rational and

emotional devices to have an effect on people (Vaughn, 1980). In talking about

Public Service Announcements earlier in the review, nonprofits similarly use

images and information that are meant to inform and generate an emotional

response. For instance, creating a relationship with a like-minded donor can

create an intimate partnership with the NPO that sets a foundation for more

donations over time; similar strategies can be used for volunteers or community

outreach. An example here is the Seattle Art Museum's commitment to

sustainable practices. The museum maintains a relationship with the

Washington Department of Fish and Wildlife, as well as the Seattle Public Utilities

to implement a beach-monitoring program. This is significant in that it protects

the shoreline and the habitats for sea creatures, and also helps to keep the

culture of the Puget Sound area intact directly reflecting SAM's commitment for

social impact.

With the growth in nonprofit organizations has come interest in applying

for-profit business tools, especially marketing strategies, to help achieve the

goals of these more socially oriented firms, writes Andreasen et al (2005). By

socially oriented, the authors are considering the nonprofit sector as a highly

labor-intensive sect, one run by a mix of employees and volunteers. This growth

speaks to the nonprofit sector "undergoing a significant burst of enthusiasm for

the use of marketing approaches," (Andreasen, 2005), though not without

discourse, as applying any kind of brand tactic from the for-profit arena has been

considered anathema for some nonprofits. Many nonprofit managers are coming

around however and are seeing the benefits of having a graphic representation

as well as a physical presence within a community.

Mediascape

New and improved media approaches and technologies have altered the

fabric of how audiences interact with the shifting media environment, and create

a context for how art museums operate. Being a part of a media saturated

landscape ignites new ways organizations need to market and represent

themselves, and without any kind of visual representation, organizations will be

limited as to population reach. Arjun Appadurai, in his article "Disjuncture and

Difference in the Global Cultural Economy," coins the term *mediascape* (1990),

and for the purposes of this paper, the term is inextricably linked to my views on

the current media environment that effect nonprofits in the global cultural

economy. His definition of *mediascape* "refers to the distribution of the electronic

capabilities to produce and disseminate information (newspapers, magazines,

television stations, film production studios, etc.), which are now available to a

growing number of private and public interests throughout the world; and to the

images of the world created by these media," (Appadurai, 1990, p. 299). I

mention the idea of a mediascape because the concept enables an

understanding of how branding can broaden the reach of a marketed

organization. Moreover, the media landscape itself is changing in response to

the times and the expansion of media has caused a shift in the cultural

environment. Organizations, banks, and other institutions now have their own

interactive applications to be downloaded onto smart devices, changing the way

the institution is viewed and accessed in order to keep up. These new avenues

of accessing an institution are represented through an image, a symbol that

represents the institution on the app, where consumers and patrons can touch

the image to access the institution's knowledge and pages. Brand, more than

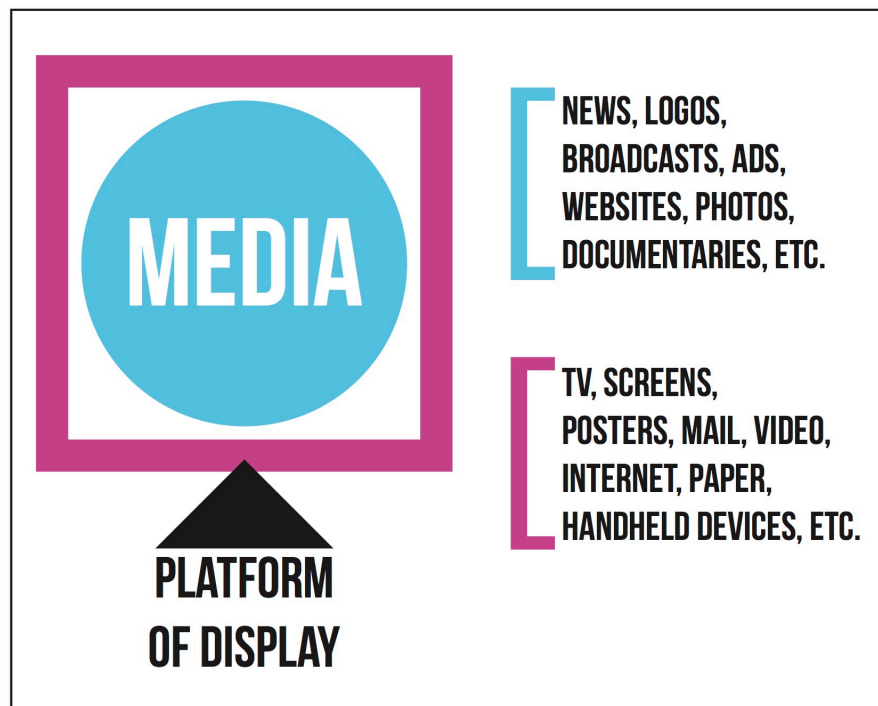ever, is being used as a representational symbol within the changing

environment of media, and is now a symbol with tangible applications rather than only a static image.

As art museums have assorted collections of art, arts managers utilize this fluctuating subject matter to attract public patrons, with varying media platforms. With the advent of so much visual noise in our mediascape, integrating modern forms of communication for organizations are becoming a priority for public engagement opportunities. Art museums in particular have been integrating multi-media platforms and implementing new technologies through handheld devices and kiosks as a part of art involvement and to enhance visitor experience. Having a social media account(s) and a website enable the museum to shift its user experience from the space of the museum to an online community. Websites as well as other media then "provide a controlled channel through which [organizations] can communicate with stakeholder publics and the media," says Kent, Taylor, and White, three distinct leaders from several national departments of communications (2003, p. 63). Websites also provide a space where museum information may be accessed to show users improvements to the museum experience; for example learning the museum's history or about its community partners. The visual communication media and websites portray to the public is a vehicle for attracting patrons to the museum, and an easy way to incorporate this changing dynamic is through more modern media developments. Attracting and keeping visitor loyalty through different avenues of media reaches and engages with a more diverse field of museumgoers.

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"With the advent of new media, recipients, once passive, now create messages that can wreak havoc on corporate communication strategies. A common reaction is simply to avoid the topic of ethics," says Minette Drumwright in her article "Ethics and Advertising Theory," (2012). To avoid the topic of ethics means to not fully examine the ways in which an image may be interpreted, therefore disregarding the truthful nature of an image. Many companies walk a fine line between ethical representation and sensationalism, and must to be careful in portraying the brand through media. Nonprofit arts management and marketing branches must understand that adhering to the frameworks posed by established ethical standards and mission statements are going to help uphold moral principles. Drumwright further explains that having theory to guide practice and research is especially important (2012, p.465) and also that advertising ethics is a variable field. "Ethics raises fundamentally different questions related not to what will be effective in advertising, but to 'what is right and good in the conduct of the advertising function,'" (Cunningham, 1999, as cited in Drumwright, 2012, p. 464). This is important to remember when the Board of Directors of a nonprofit are reviewing an advertisement or other media ideas- Is the proposed image is "right" or "wrong" for the organization and does it promote transparency and accountability? Answering these kinds of questions can make media choices more effective and achieve a more conscious level of communication to the audience.

Media Theory & Practice

For media to thrive in the current mediascape, it helps to have differentiation among the media outputs that are being produced by organizations. This differentiation is manifested through the nonprofits brand strategy, of which directly references the mission statement. Managing media and adhering to organizations' ethical standards creates this unique visual differentiation that aids in brand identity. In part this is due to manipulation of what is being shown, for example, showcasing the *highlight* of the exhibit rather than the *entire* exhibit; in this way, it is about the channeling of information to the viewer and honing in on what an organization wants to focus on. An approach outlined by sociologist, philosopher, and media enthusiast Roger Silverstone talks about the ways in which people use media predominantly on a global scale, (an important perspective) but more so on a humanistic level. "Without the media we would not know the world in its global extent, … the media are effective platforms … their significance as defining the discourses and agendas of public culture and through that framing the way we think about the world which is otherwise beyond reach," (Silverstone, 2007, p. 57). He sets the idea of media as a lens through which the audience sees the subject, and then platforms for media offer its display, like a window into the subject that represents an idea (see Figure 2b).

NEWS, LOGOS, BROADCASTS, ADS, WEBSITES, PHOTOS, DOCUMENTARIES, ETC.

TV, SCREENS, POSTERS, MAIL, VIDEO, INTERNET, PAPER, HANDHELD DEVICES, ETC.

PLATFORM OF DISPLAY

(Figure 2b: The Lens of Media. Image Source: Author)

Mr. Silverstone uses media as a vehicle for displaying the world through images.

This theoretical framework can be broadly illustrated by Figure 2c, which can be

then reconfigured on a smaller scale by art museums to sort their specific media,

as illustrated by Figure 2d. A common media choice for organizations is

advertising and thus the majority of my theoretical ideas are on the

transformative nature of advertising and theory, though I believe it plays a

comprehensive role in describing the broader impact of media.
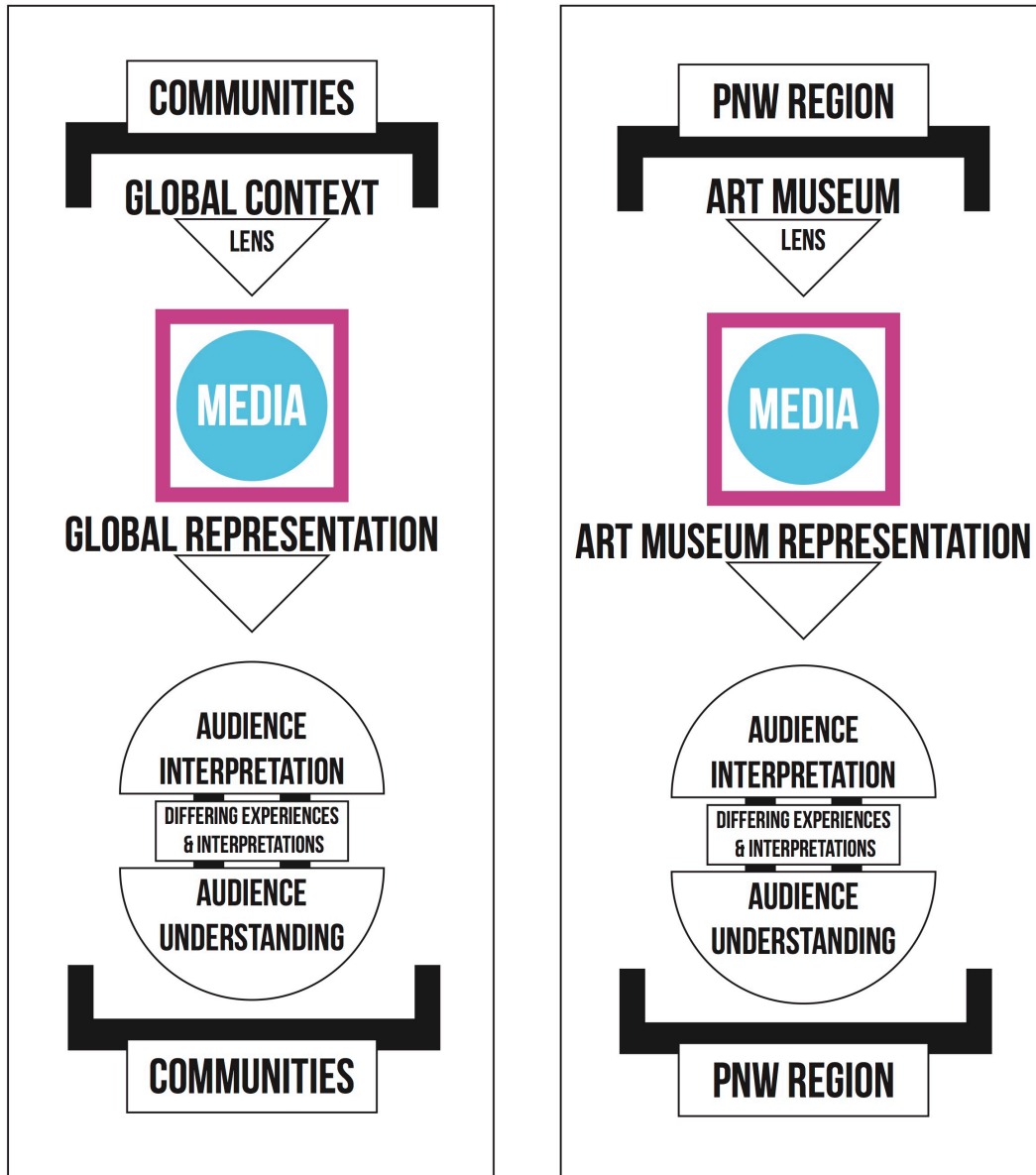
(Figures 2c, pictured first, and 2d, second: Theoretical Framework: Media as a Vehicle for Displaying the World Through Images. Image Source: Author)

A media choice is a design choice, and the intent is to show just enough information as to draw the audience in and create a desire for more. In an art museum, for example, media outputs should contain an image of the exhibition along with the date and length of the show, and it is up to the designer to show this in a particular way that entices the viewer, through the lens of the brand. It reinforces the idea that an organization's identity is due in part to its branding.

During my research, I began to explore some necessary techniques that make a successful brand, through logo and visual representation. In several articles, color emerged as a prevalent marketing tool and a key visual cue for consumers. Identifying with color supports argument for brand creation because it directly engages with the visual communication interpretation. The article "Exciting Red and Competent Blue: The Importance of Color in Marketing" describes how color affects consumer perceptions that draws on "research in aesthetics, color psychology, and associative learning to map hues onto brand personality dimensions," (Labrecque & Milne, 2012, p. 711). Choosing a color for logo creation then is an extremely potent element to branding because it creates an associative learning and connection to a brand through color associations. Psychologically, someone can see a color and associate it with a brand. Moreover, the article speaks to how colors are linked to feelings and ideas; for example, red is seen as an excited and powerful color, while blue is seen as a cooler and quieter persona (Labrecque & Milne, 2012). For art museums, color choices go hand in hand with an institution that is associated with the arts. In my

research, I touch on how to read images to see how design is affecting the media

communication.

Conclusion

An organization's branding gives it a place in the context of the current

media environment by creating a visual representation in the PNW cultural

economy of art museums. Media choices and values give the organization its

differentiation among the community. Understanding the broad concepts of the

current *mediascape* offer ideas on how nonprofits can create an organizational

identity that separates itself from others, and offers that identity to be recognized

by the community. Branding does more than represent an organization, it

creates a relationship that people trust and creates a sense of belonging to a

space; it is a notable addition for arts managers within the art sector to bring

recognition to their own organizations.

CHAPTER 3 ll Brand / Nonprofit Branding
Bringing together concepts and ideas of the last several chapters together into a framework for analysis, I move into how each of the case studies are evaluated. All three art museums involved in my study are 501(c)(3) nonprofit organizations, and each have a Board of Trustees along with an Executive Director or committee to inform museum management. To understand how brand plays a part in these museums, this chapter starts by examining what a brand means, discussing the difference between for-profit and nonprofit branding, and finally by examining design.

3.1 ll Understanding Brand

In the first chapter of <u>Brand Power</u>, a book describing how proper branding can be a strategic value for companies, the author Paul Stobart writes that "branding had been used since the earliest of times to distinguish the goods of one producer from those of another… the word *brand* derives from the Old Norse word *brandr*, which means to burn. Brands were, and still are, the means by which owners of cattle mark their animals as their own," (1994, p. 1). In both its literal and metaphorical sense, this statement is the most direct description of brand and its engagement within the population; it just happens on a much larger scale in today's cultural, global atmosphere. Branding is what marks one company from another and is recognizable to others as a representation of ownership whether of products, services, or both. In these terms the creation of brand was not about marketability or raising money, but about ownership and differentiation. What the ability to "brand" created was a pathway from image to recognition of ownership, instead of product recognition of ownership (see Figure 3a).
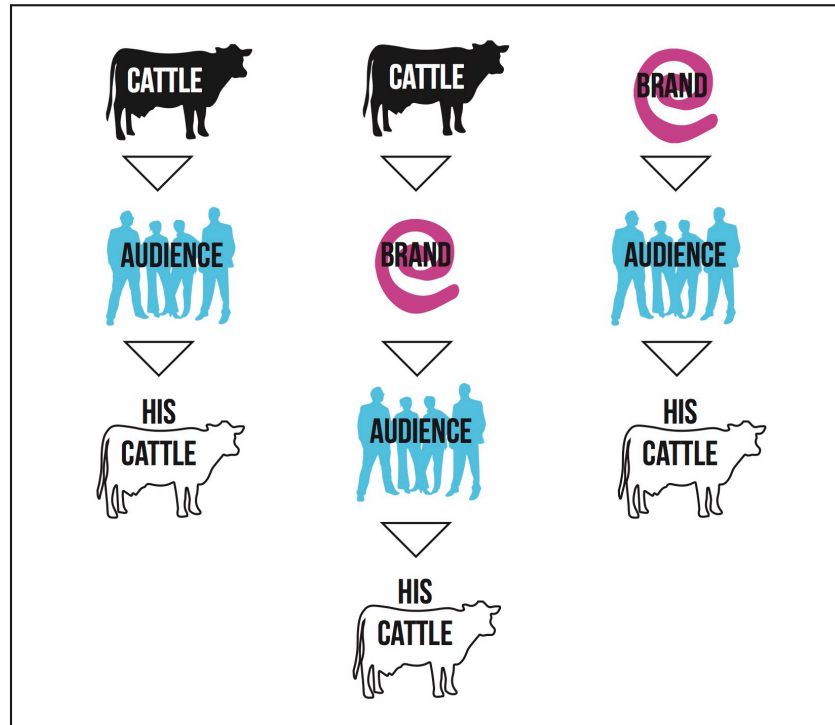
(Figure 3a: Pathway for Brand Recognition. Image Source: Author)

Dr. Philip Kotler, a professor of international marketing and a marketing

consultant, defines brand as "a name, term, symbol or design, or a combination

of them, which is intended to signify the goods or services of one seller or group

of sellers and to differentiate them from those of competitors," (2000, p. 36). It

most fundamentally changed the way modern society views merchandise and

products because it enabled businesses to essentially skip a step in the

recognition process while promising, or signifying the product or service with only a symbol.

The creation of a brand begins with wanting recognition for tangible and intangible assets of a particular organization. As in the case with the cattle, a brand strategy can differentiate a company from its competitors by establishing its own identity, and then through the communication of a personalized brand. Branding then has become "a highly skilled and specialized discipline concerned with managing and maintaining a mix of factors, both tangible and intangible, that attract consumer loyalty," (Stobart, 1994, p. 4). Tangible factors are the physical products, places, people, or programs of the company, and the intangible enjoyment, experience, or relationship that is created through the use or interaction with the product or program. Emotional branding is when the consumer develops a relationship to the brand, and "in order for it [the brand] to live, it must share emotions… create wishes and desires, and, more simply, identify needs and expectations," (Lehu, 2007, p. 238). These impressions of emotional branding tend to be lasting and are the intangible counterpart that is experienced by the consumer, for example, why people choose Ford over Honda (for-profit), or The Humane Society over Best Friends Animal Society (nonprofit).

3.2 ll For-Profit versus Nonprofit

Chapter 1 introduces the relatively recent past of branding in nonprofits, and as I believe brand to be a tool for organizations and companies alike, this

section examines similarities and differences between for-profit and the emerging

aspects of nonprofit branding. While differences between the two exist,

organizations may draw on elements of each to suit their unique voice and

message within the mediascape. Both variations of branding create an

increased visibility for those institutions that employ a brand, but how this is

accomplished is where the two forms of branding diverge.

For-profit companies are managed by a CEO along with other key officers

and managers and are founded with the idea of making and selling a product to

produce a profit, namely for its managers and employees. Products are branded

and marketed in order to influence consumers' decisions and may serve as a

focus for consumer loyalties, creating an emotional attachment to a product. In

the sense of creating and maintaining consumer loyalty, "brands introduce

stability into businesses … and allow planning and investment to take place with

increased confidence," (Stobart, 1994, p. 9). The process of cataloging the

purchasing behavior of consumers of a particular brand is done through data

analysis and following buying trends, and so it becomes important for these

enterprises to know how their profits are being made to serve stability to a

business. Brands act as a fundraising tool for profitable enterprises because it

pushes for "increased external visibility and awareness whenever possible,

because that is what will increase the flow of funds to the organization," (Laidler-

Kylander & Shepard Stenzel, 2014, p. 55). The increased external visibility that

implementing a brand can introduce leads to a competitive advantage for that

company among its competitors. The classic play between power brands such as Coke-Cola and Pepsi embody this external branding concept to a global degree, as each soda company has worldwide marketing campaigns that reach abroad and diverse populations. With an increased external visibility, they each create a large audience viewing and interacting with their products, leading to a higher potential for profits and business stability, and also consumer loyalty.

Brands are important to brand owners in a strategic way because brands "enable manufacturers to communicate directly with consumers regardless of the actions of the middleman," (Stobart, 1994, p. 9). Referring back to Figure 3a, this direct symbol recognition is used by both for-profit and nonprofit brands as a connection with the consumer or patron. In fact, many professionals in the field describe brand image as "a psychological construct held in the minds of external audiences and so does not truly belong to the organization itself," (Laidler-Kylander & Shepard Stenzel, 2014, p. 72). The recognition process often combines the visual brand representation with an understanding of what the company or organization offers, does, and stands for. And this is only able to happen when the target audience has had an experience with a company or organization, which may happen on multiple platforms in today's media environment. This is another reason to maintain a consistent visual representation whether a for-profit or nonprofit, visual cohesion helps to shape a brands identity through various communication methods such as website, print media, or smart phone applications. "Brand audiences are obtaining and

exchanging information about an organization and developing a brand image based both on what the organization is saying and on what other sources are saying about the organization," (Laidler-Kylander & Shepard Stenzel, 2014, p. 73). It is through multiple vantage points that people gain an awareness of a brand, which also calls attention to addressing multiple audiences. As nonprofits are lead by an Executive Director and a Board of Directors, the majority of the management needs to agree on a brand image that multiple audiences can engage with, as each have separate ideas for managing an organizations visual image and understanding the values set forth through the mission.

Another difference between for-profit and nonprofit brand includes the addressing of multiple audiences, whereas for-profits have their consumer and retailers, nonprofits have a much wider range of audiences. "Part of the complexity of building a brand in the nonprofit sector is the diversity and breadth of the external audiences that a single brand must address. These can include beneficiaries, donors, staff, volunteers, partners, supporters, and the public," (Laidler-Kylander & Shepard Stenzel, 2014, p. 73). Being more internally focused, nonprofits try and combat this larger group by adhering to its mission, and creating specific values in which everyone is aware. Though this is a poignant subject for nonprofits, Nike, a global for-profit enterprise, employs a similar reference to history and heritage that every single employee must learn, in addition to maxims to abide by. The main difference is that as a global corporation, Nike sets a standard for attention to heritage, while nonprofits

reinforce the value structure as a lens to view everyday operations. These values help bolster an organizations framework to influence the staff, volunteers, and partners into being a unified front toward reinforcing the brand name through action and social impact rather than profit margins.

In generating my views as a researcher in the field of nonprofit branding, the book The Brand IDEA: Managing Nonprofit Brands with Integrity, Democracy, and Affinity emerged from research starting at The Hauser Institute for Civil Society, a part of Harvard Kennedy School. It describes outdated tactics used previously by nonprofits, and new methods for nonprofits to follow as an internal approach centered on mission and collaboration. The co-authors describe a nonprofit brand as, "the mental impression people have of the organization: the promises it makes to its clients, collaborators, or supporters about the quality of work of the experience it provides. Those promises and expectations are evoked by the name, logos, slogans, and other communication devices used by organizations, movement, or individuals … to differentiate themselves from others," (Laidler-Kylander & Shepard Stenzel, 2014, p. ix). For nonprofits, branding stems from internal missions and values creating a new branding paradigm, as "the objectives shift from fundraising to mission implementation, and the brand is viewed as a strategic asset that embodies the mission and values of the organization," (Laidler-Kylander & Shepard Stenzel, 2014, p. 55). Larger nonprofit companies such as World Wildlife Fund, American Red Cross, or NPR mentioned in Chapter 2, have a national appeal, and have their own

logos and brand strategy already in place. To refer back to the Conceptual

Framework created for this research (Figure 1a), the lens that nonprofits should

operate through is their unique mission statement that sets up the foundation for

their brand. As nonprofits are founded with the intent to provide services to

specific causes within a community, mission implementation focuses on being

accountable and transparent to the public. This means a constant evaluation of

how the organization is serving civic needs and upholding business transactions

while remaining true to their values and culture. For example, MECCA, a

nonprofit organization located in Eugene, Oregon, is "dedicated to diverting

materials out of the waste stream and into our community's creative endeavors,"

(MECCA, 2015). They hold workshops to create art pieces from their collection

of scraps and discarded materials that are then reused creatively. Proceeds

support MECCA's mission, and in 2014, donations of supplies reached 24,178

students in Lane County (where Eugene is located), (MECCA, 2015). This cycle

of collecting and giving back to the community is an excellent example of a local

arts nonprofit organization being held accountable, while its website, imagery,

and community events create a transparent accessibility to its mission and goals.

3.3 II Brand Themes
From this point forward in the research paper, references to branding will be
utilized for nonprofits only. Terminology will be consistent with those of nonprofit
organizations and nonprofit branding.

A successful brand is one that incorporates a strategy, a guideline that

effects an organization much like how marketers use communication tactics to

successfully transmit information. Brand strategy is used to create purposeful

visual communication elements that unify an organizations visual output, not only

aiming to attract recurring patrons but also to recruit potential visitors and donors.

It does this by implementing overlapping themes that begin to introduce

distinction between organizations. These themes are:

Identity   *Communication*   *Differentiation*

Achieving a successful strategy involves tailoring these themes to each

prospective organization. Section 3.2 describes nonprofit branding as being

focused on the internal mission and values of a nonprofit, and so the themes are

centered on projecting an organizations mission and values to be identified,

communicated, and differentiated. The following paragraphs define each word

as it pertains to the context of nonprofits, and for the purposes of this paper the

themes are trifold and can be applied to any type of visual communication

created by an organization; for example, printed materials, online webpages, or

other take-away items.

Through branding, organizations can begin to be recognized through their

own distinct *identity*. Without identity, the two other components of brand

strategy would not have an essential reference point in which to fully engage with

an audience. Limited recognition cannot successfully communicate with an

audience, nor create differentiation between other nonprofits within an arts

sector. For example, the National Audubon Society supports their mission of

protecting environments and birds through their visual manifestation of their

identity, that of a heron as part of their logo. In viewing the heron logo, the

Audubon's identity is tied directly to its mission through visual manifestation. The

identity of an organization enables a direct interaction with a visitor; whether in a

physical space or when viewing a visual manifestation, viewers are engaged by

interpreting what the identity of the organization means to them. With this

approach, the way we interact with an identity is through visual cues and

emotions. Whether based on fond memories of the organization, news articles,

or word of mouth, the identity is what sets the foundation for a brand to deliver its

services to the consumer.

Once an organization has a visual identity for an audience to recognize,

the brand then must *communicate* information, such as the organizations

mission, community outreach opportunities, its history, or exhibition locations and

times. Communication is about the audience's connection with the visual output,

the media, and the understanding that happens within the mind to generate

interest, excitement, disinterest, or passivity. As with the Audubon Society

example, the organization uses a website to its advantage by communicating the

nearest chapter and location, as well as its history, bird outings, and more

organization information. This makes the interaction between viewer and media

a dynamic form of an organizations identity, through memories of museum visits and remembered program interactions. The intangible quality of a well-represented brand is to instill a desire for present or future goods or services, based on past interaction or initial communication. Every chance to communicate with the public is an opportunity to create an impression through brand design, which is further looked at in subchapter 3.4.

Differentiation is a common term used throughout marketing, which means to create stratification between two things, or between one brand and the brand's competitor. Differentiation in the market is a causal relationship that creates new and innovative strategies for brands to connect with consumers because it forces companies to think broader about how they want their product to be visually represented. When an organizations identity and communication creates a connection to its audience, a brand then "offers the [visitor] a guarantee of quality, value and product satisfaction," (Stobart, 1994, p. 10). This satisfaction creates differentiation between that organization and another. Differentiation is more than a personal connection, it can be something as simple as a unique graphic design that a brand adheres to, or how the organization relates to the community. For example, the Boys and Girls Club of America (B&GCA) is a nation-wide nonprofit that provides club programs and services "to promote and enhance the development of boys and girls by instilling a sense of competence, usefulness, belonging and influence," (Boys and Girls…, 2015). This Club features unique installments of activities for boys and girls within a community

and offers partnerships with local organizations to promote their mission.

Similarly, the YMCA offers nation-wide programs as well by "nurturing the

potential of every child and teen, improving the nation's health and well-being,

and supporting and serving our neighbors, the Y ensures that everyone has the

opportunity to become healthier, more confident, connected and secure," (The Y,

2015). With similar missions, the YMCA differentiates itself through a graphically

shaped "Y," focusing on propagating and popularizing the name of the

organization while using the text-based logo as a symbol for the mission and

what it stands for. The B&GCA utilizes a stylized image of a handshake coupled

with the name of the organization, to promote its mission for community unity.

Therefore a big component of what makes people choose between the two is

based off of an interpretation of the logo and a personal experience or interaction

with one of the organizations with the interpretive nature of those experiences.

　　　　After considering the effect that identity, communication, and

differentiation can have on the public sphere's interpretation of an organization,

another idea that factors into the mechanism of nonprofit branding is the idea of

creative placemaking, first conceived by Roberto Bedoya, the Executive Director

of the Tucson Pima Arts Council in Arizona. Understanding the community in

which the organization resides, about a specific place as a space where

community, art, and culture can gather and create a unique environment,

particular to the time and place of the space. In Bedoya's article "Placemaking

and the Politics of Belonging and Disbelonging," his argument for city planning

and economic development has to do with the understanding that "before you

have *places of belonging,* you must feel you *belong,*" (Bedoya, 2012). This idea

stems from the built environment versus social dynamics of a particular place,

which I believe can be guided toward the use of a brand to its community. Art

museums are located in a specific block of the city, unlike for-profit franchises

that tend to pop up in multiple places, and are associated as much by the space

it takes up as the space created through brand association. For example, there

are over 21,000 Starbucks stores worldwide (Starbucks, 2015) that audiences

may associate the Starbucks logo with, through individual interactions, whereas

the MoMa, an art museum in New York City only has one location. The

association then between brand and place creates a particular relationship

through creative placemaking that could set a standard for brand strategy.

As mentioned previously in the introduction of this research paper, the

Portland Art Museum works with Ziba Design, a Portland based design firm. My

argument for *creative placemaking* as another tool for organizations is that a firm

based in Nashville for instance, would not do as well of a job designing

something for PAM as would a firm based out of the same city. Bedoya's

creative placemaking practices take into account "history, critical racial theory,

and politics alongside the spatial planning and economic development theories

that dominate the discourse," (Bedoya, 2012). But more than that, brand creation

has the potential to form a connection in the space between the place and the

design. For example, a personal interaction with the YMCA's logo results in

seeing the "Y" representing the YMCA, in which the interaction causes the viewer

to visualize the YMCA as a place along with the experience with that place.

Therefore it is an individual experience associated with a place that makes a

brand connection. For a brand, it is important to know how the people will be

interacting with the logo, so that it may serve as the functional piece it is

designed to be; the branding entity must understand how people are to "belong"

to the organization when thinking of the brand.

3.4 ǁ Brand Design
*For the art museums in my study, I look at each of the logos, media output, and
websites to create a comparison of visual elements. In this section, I critically
look at these visual elements through media theory to understand why it is
important for a branded organization to maintain a constant visual representation.*

As an artist, I view most everything with an eye to evaluate composition,

color relationships, typography, and visual organization. Brand study is

particularly exciting because a logo is essentially the main functional

representation of an organization through a constructed design. But before

implementing a brand, an organization needs to analyze its internal culture and

build a strong mission statement with values to be reflected through the branding.

In many ways a logo is equivalent to a title of a document, the title says just

enough about the organization to draw in an audience, but not as much

information that reading an entire document can bring; this metaphor illustrates

the purpose that a logo must accomplish. A brand's design must be able to

communicate appropriately.

As brand manifests primarily through visual means like logos, color, and typography, creating a brand is a complex process that evaluates an organization's values, ideals, and mission. Using the brand themes talked about in subchapter 3.3, visual means like color, secondary color use, and typography help to support the organizations visual cues. Guidelines to support the brand are put into place to ensure "correct" visual representation in order to produce a strategic patterning of visual output. Called *graphic standards*, this manual focuses on visual consistency and style, for example, that the logo is always placed at the top right corner of business materials, or alignment of text is constant throughout collateral. The visual cohesion of the organization is important for public recognition, but more than that, it is helps to maintain the organizational culture and standards through representation. By discussing brand design as a tool for public recognition, an organization can use graphic standards to generate a constant presence within the community through media framework, with hopes of generating trust, promotion, and social impact.

The most researched media framework I found was advertising, which is where most of my visual communication interpretation comes from. Images Incorporated offered accounts of the relationship of advertising to the mass media of communication, and the "critical distinctions between the kinds of advertising carried by the different media and the audiences to which each kind is aimed," (Sinclair, 1987, p. 3). This relationship between the intended audience and the kind of media being used can carry differing meanings for an audience,

and as such, examining other forms of media is important when discussing

branding across the media environment controlled by the organization.

Nonprofits have various means of advertising output including online social

media sites, smart phone applications, two-dimensional and print medias, or

partnering institution's media. Each form of media presents information into the

current mediascape to entice intended audience members into recognizing a

visual representation, which he or she then reacts to. "Advertising deals in ideas,

attitudes, motivations, dreams, desires and values, giving them cultural form

through its 'signifying practices', the processes by which words and images are

given meaning," (Sinclair, 1987, p. 1). Many media outputs can be interpreted as

an advertisement because media created for an organization has information

stimulating the desire for the organization. Giving meaning to an image begins

the process of branding for an organization and exposure to the brand culture.

Critiquing the visual communication of an organization can be tricky, as

different designers create distinctive viewpoints as per personal taste or

interpretation of organizational needs. Even so, evaluating the design of a

brand's visual outputs is helpful in exploring more of the visual components of a

brand in order to form a comparative framework. Several books have been

useful in determining an objective critique on how to read a design, for instance,

The Non-Designer's Design Book written by Robyn Williams is a text describing

four basic design principles that describe how designs can show personality,

including proximity, contrast, alignment, and repetition, also including a

comprehensive section on color use. Basic design principles have a versatile

role in communicating information because they create a hierarchy in which to

read information on a page and ways to make this information exciting to view.

Although the book is meant for those with little to no design experience, the

content provides a basic foundation essential to understanding fundamental

design principles and how they work together.

A logo is often the first bit of visual communication seen by an audience;

therefore, it is generally the most noticed part of a brand. National Public Radio,

for example, has a readily recognizable logo and uses a simple three-lettered

sans-serif font surrounded by squares of three different colors. "Like a carefully

chosen brand name, color carries intrinsic meaning that becomes central to the

brand's identity, contributes to brand recognition (Abril et al. 2009), and

communicates the desired image (Bottomley & Doyle, 2006)," (as cited in

Labrecque, & Milne, 2012). The tonal quality and contrast of the chosen color is

also a factor in determining image attraction. "Color has been established as an

important variable in the marketing literature and has been shown to affect

consumer perceptions of advertising," (Gorn, Chattopadhyay, Yi, & Dahl, 1997).

Generally, brands should consider using the "less is more" approach to a color

scheme for their logo and branding to keep it simple. Color is a careful addition

to a visual representation because it generates more of a response; it is visually

more stimulating than a black and white image or grey-scale image and should

be used sparingly.

Typography adds character and style without an image and is "the basic building block of any printed page," writes Robyn Williams (2008, p. 145), and particular typefaces can convey a message as well. Sans serif fonts are more modern, stoic and clean, while serif fonts tend to be a bit more elaborate and reference Roman type. "One of the most effective, simplest, and satisfying ways to add contrast to a design is with type," writes Williams, and continues saying that contrast is not just for aesthetics, "it is intrinsically tied in with the organization and clarity of the information on a page," (2008, p. 150-52). Typefaces, when used in a logo, tend to become characteristic of the organization as well. For instance, as stated earlier, NPR's logo uses a sans serif typeface that becomes part of the identity and branding of NPR as an organization. Figure 3b shows the logo in both its original color and its greyscale view, to show the contrast in tones. With the small amount of information the logo provides, typefaces offer the viewer a small amount of knowledge when considering if the organization is modern or old fashioned, fun, or serious.

(Figure 3b: NPR logo, original and greyscale. Image source: http://www.npr.org/about/press/media/logos.html)

NPR's type choice leaves no room for misinterpretation of the letters, which are a stark contrast to the color blocks offering a serious yet readable and formal text-based visual identity for their public radio's logo. Choosing a distinct type is an important visual cue to implement and is one of several components, including color and other design principles, all working together. This is also important when considering the copy materials and how the type cohesion creates unity throughout the organization.

A more technical aspect to brand design is to make sure that it is accessible on multiple platforms. The brand and logo need to be able to transition from a large-scale poster to a business card to an expandable digital image. It is important to remember that a logo fluctuates in size, must work in greyscale, function as recognizable symbol, and not be too design heavy. A successful brand generally uses under three colors in order to remain easy to understand, but this is also a functional component to size variations and printing. Ideally, logos are created using vectors instead of pixels, both of which are formats of two-dimensional images. Pixels are small dots that are assembled in

a grid-like system to produce an image, whereas vector files are not limited to specific points on the grid. Basically this means that vector images may be scaled to fit any media in need of a logo or other branding material that is essential in defining scaled images on multiple platforms. The problem that a pixelated image creates is its limiting scale and resolution; it can be done, but there is a higher risk of losing data when formatting. The ability to greyscale is an added convenience for an organization because the use of fax-machines, black and white printers, scanners, and the need sometimes for cheaper copy are all factors in determining media output. Logos that have contrast and proximity between two or three colors generally will produce a more identifiable greyscale logo (reference Figure 3b).

These complex factors that go into the design of a brand are essential components to creating a successful graphic identity. Knowing these inter-related factors as an arts manager will contribute to a stronger idea of an organization's internal as well as external representation, and create an understanding of how to create visual cohesion.

CHAPTER 4 ‖ Case Studies

As a premise to my research, I understand that major attractions for art museums are the programs as well as visiting artists, guest speakers, and the permanent collections within the museum. It is not my presumption that "proper branding" will help drive attendance, only that a unique visual identity can create a connection, whether emotional, informational, or other, to the potential visitor or returning patron, and this connection may manifest an appeal for the museum. By understanding a bit about art museums and their branding, the art sector can get a sense about how to incorporate ethical standards into a brand framework that highlight mission and values.

For effective comparisons and examinations, three topics are explored for each

museum. 1: organization information (size, programs, mission statement,

demographic, location), 2: visual representation (including logo, color scheme,

font choices), and 3: media output (website, posters, other media). The

preceding topics create a context for the museums in which to evaluate their

brand. The museums are listed in order of first year of opening. Each museum

is located in their naming city. All information was obtained through public data

on each respective website, most recent annual reports, and on lateral online

sites, such as city information or other museum information.

4.1 ‖ Portland Art Museum

PAM's Mission Statement reads,

> *The mission of the Portland Art Museum is to engage diverse communities through art and film of enduring quality, and to collect, preserve, and educate for the enrichment of present and future generations.*

The Portland Art Museum, PAM, is the first case study explored. Founded

in 1892, the museum is the seventh oldest museum in the United States, and the

oldest in the Pacific Northwest. It is home to a distinguished art collection of the native peoples of North America and sees many current, past, and multimedia artists. A cornerstone of Portland's cultural district, PAM's campus of landmark buildings include the Jubiz Center for Modern and Contemporary Art, the Gilkey Center for Graphic Arts, and the Northwest Film Center. The Northwest Film Center joined PAM in 1979, and is now one of the country's largest and most respected film arts nonprofit organizations. "The center conducts an active year-round exhibition program featuring foreign, classic, experimental, and independent works presented in thematic series, special retrospectives, and visiting artist programs that highlight major contributions to the art form," says their page on PAM's website. The NFC partners with various arts fellowships and other filmmaker services to offer the community at large "fiscal sponsorship, low-cost equipment access, and a variety of information and consulting resources for artists and organizations in Oregon, Washington, Idaho, Montana, and Alaska," reaching the entire Pacific Northwest region. Indeed, the affiliation between the museum and NFC can be read in the mission statement, which incorporates an aspect of film in its mission and identity.

PAM sits in the city of Portland, which is the largest city in Oregon. According to the 2013 US Census Bureau, the city has estimated population of 609,456 people, which makes up 15.5 percent of Oregon's population of 3,928,068 (2015). The Portland Art Museum itself serves over 23,000 household memberships in addition to more than 350,000 visitors annually, which is

equivalent to over half of the population of Portland visiting the institution on a

yearly basis. The demographics aim to explain the size of the institution in

relation to the community population, as this could generate numbers through

brand exposure and success. A brand participating with a wide audience is able

to generate more contact through experiences with the institution, which is

especially motivating for nonprofits that can then expand their mission through

services and programs. Art museum management that incorporates brand into

the organizational capacity offers the museum a chance to give the annual or

one-time visitor a graphic identity to take home with them through intangible

experience or tangible take-away items.

PAM offers diverse programming that is based on three different

categories: Public, Family, and Educator. The programs seek to reflect the core

values of the museum and inspire creativity, learning, connection, accessibility,

and accountability through reflecting on works of visual and media art. Public

programming includes artist lectures and talks, tours, and guided conversation,

and an example is PAM's *Friday's at the Museum* series, which focuses on

unique tours and games described as "a little bit more relaxed, more interactive,

and more social experience," (PAM Website, 2015). By creating a more relaxed

atmosphere, PAM breaks the traditional stigma of a stoic space and encourages

participants to interact in new ways with the museum and museum experience.

The museum experience perpetuates a thoughtful engagement with the museum

space through generating future interest, program promotion, and exhibits,

hoping to foster present and future relationships. Family oriented programs are a

mix of learning through experiences, like demonstrations and hands-on activities

as well as music and performances that the whole family can appreciate. There

are also opportunities for families with infants to enjoy a group experience of

"slow looking in the galleries," a docile and quiet time for a stroll. Educator

programs are progressive as the Museum's Teacher Advisory Council, a group of

educators who support meaningful interactions within PAM, collaborates with the

museum to provide resources. Teacher resources and guides allow the educator

to integrate the museum into his or her curriculum, providing materials and

lesson plans as well as online resources to the schools in the surrounding area.

Student events are also provided on a monthly basis at the museum which

partners with the Northwest Film Center for youth in film events. In addition to

programing, the museum has member and patron society events as a way for

these groups to "learn, share, socialize, and be inspired by a world of art," (PAM

Website, 2015).

What the programming points to is the museum's interest in fostering the

arts beyond the traditional view-and-discuss to a more education and hands-on

based system. Educating visitors through a dynamic learning environment and

engaging lectures stems from the desire to uphold the mission statement and by

providing adequate information for the viewers. PAM's website plays an integral

part in displaying information that presents the future of the museum as a

"beacon for continued culture and education for our growing and evolving

community," (PAM Website, 2015) and reinforces PAM as an institution that

maintains a footprint of the past while innovating for the future in the arts sector.

Portland Art Museum has taken strides in perfecting its brand and utilizing

a simple graphic identity to represent itself as a leader in the arts. From 2006 to

2011, PAM saw the rise of a logo that was supposed to represent the museum by

highlighting its fine art status. This logo combines sans serif with serif fonts to

create juxtaposition between art and the museum, along with color. The logo

was created by the museums advertising team, though the design "did not

include any brand strategizing, it was just about making a graphic logo," (Row,

2011). Though perhaps slightly confusing, the older logo may be read three

ways, "Art. Portland Museum," "Portland Museum. Art" or "Portland. Art.

Museum." As the logo did not employ a brand strategy to define any long-term

goals for the brand or characteristics of the target audiences, the new Executive

Director decided to contact a professional firm called Ziba Design, to redesign the

brand and correct the gap in strategy. Partnering with a local design firm, PAM

was able to integrate a brand with a well-thought out brand strategy for its visual

identity. Working with the new ED, the firm wanted the new logo "to depart from

the modern but thoroughly 20th-century, machine-like quality of the old logo to a

fresher, more contemporary typeface that embodied three core values: boldness,

authority and approachability," (Row, 2011). Figure 4a shows the newer logo to

the right of the older logo.

(Figure 4a: PAM logo, old and new. Image Source:
http://www.underconsideration.com/brandnew/archives/p_is_for_window.php#.V
Wwoj1xVhBc)

A sans serif upper case P is the new logo, still text-based but simpler and bolder.

The inner part of the letter is missing its eye, creating the shape of a P to be used

as a spotlight for upcoming shows or performances. In this way PAM flawlessly

integrates their graphic identity into their media outputs by providing a window

into the museum. Figure 4b shows the logo acting as a frame for the current

exhibition, and invites those outside the museum into the space. Shown in the

figure is the museum's monthly art magazine Portal, which features a cropping of

the monthly interest, smartly, changing the text letter to an image. Additionally,

by adding the words "Portland Art Museum" underneath the logo, it creates a

context for the logo as well as the image. This style is used on other media

choices as well, including flyers, membership cards, ads, posters, and the

website.
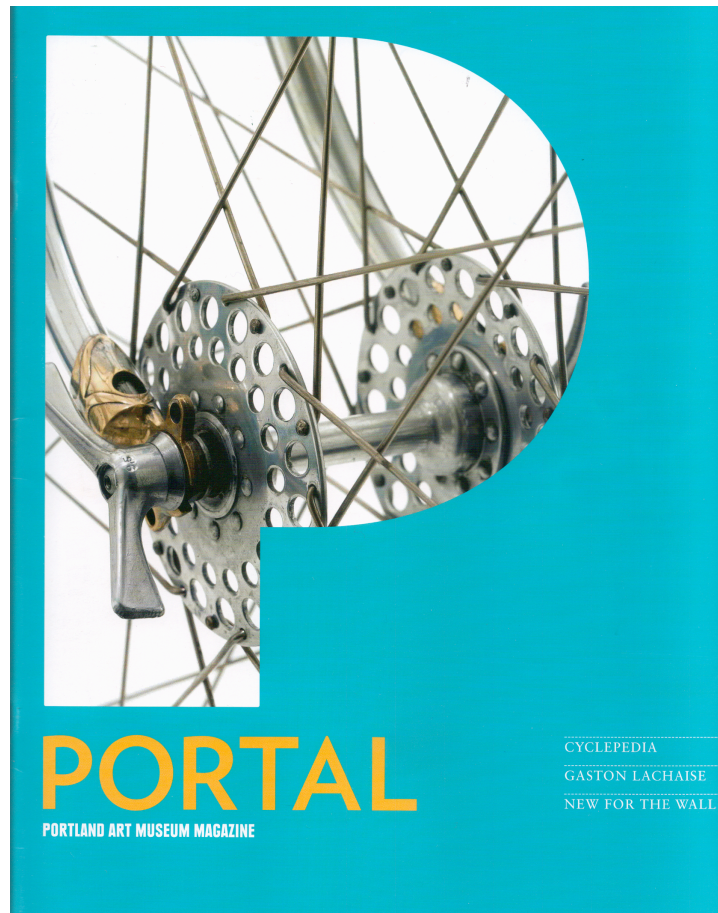
(Figure 4b: PAM monthly magazine, Portal. Image Source:
https://keithwatkinshistorian.wordpress.com/category/cycling/page/6/)

In most cases, the logo uses the PAM's primary color, red-hued orange as

a visual cue. This bright and attentive color is carried into various media outputs

to create a visual consistency for brand and audience orientation. We can see

this manifest most in the website, as the fewer colors incorporated will give more

visual direction and les clutter for web-browsers. PAM's secondary color,

complimentary to orange, is a vibrant blue creating contrast and diversifying the

visual cues into a hierarchy of information. The headers of the website are in the

primary orange, while the sub-listings are colored secondary blue. Printed media

output such as large-scale posters, flyers, and brochures incorporate more uses

of color, specifically because the design of this type of media can be more

explorative with generating visual interest through imagery, photography, design,

and supporting organizational information (sponsorships). Color is an important

visual marker in the branding process because it compliments the logo,

complimenting the brand.

4.2 ll Seattle Art Museum

SAM's Mission Statement has a more candid tone than the others:

> *SAM has been the center for world-class visual arts in the Pacific Northwest since 1933. Visit SAM to see a museum carved into the city, as much a part of Seattle's landscape and personality as the coffee, rain, mountains, Pike Place Market, and the Space Needle.*

SAM, or the Seattle Art Museum, opened in 1933 and is located in

downtown Seattle near Elliot Bay. Situated on First Avenue, the newly opened

expansion in 2007 doubled the museum's public and exhibition space comprising

"collections, temporary installations, and special collections," including "Asian,

African, Ancient American, Ancient Mediterranean, Islamic, European, Oceanic,

Asian, American, modern and contemporary art, and decorative arts and design,"

(SAM Website, 2015). Drawing on references within the city, SAM identifies with

the surrounding community by creating belonging and connection, and in its 35-

hour marathon opening weekend more than 35,000 people visited the museum.

The museum is spread out around the downtown area, as the "three distinct

locations celebrate the region's position as a crossroads where east meets west,

urban meets natural, local meets global." Seattle Art Museum is composed of

the Seattle Asian Art Museum and the Olympic Sculpture Park. The three

locations create a broad context for the arts and culture sectors of Seattle and

the PNW and by bridging the gap in museum to city transformations through

various partnerships.

To start, the Asian Art Museum is located at the SAM's original 1930's art

deco building, residing in the Capitol Hill neighborhood in Volunteer Park. The

collection held there includes, "works from India, Korea, Southeast Asia, the

Himalayas, the Philippines, and Vietnam. This gem-like historic landmark offers

a rich dive into some of SAM's renowned traditional masterpieces along with

contemporary Asian art," (SAM Website, 2015). The Asian Art Museum also

showcases the grandeur of the original at museum through its architecture and

space, an important component of the history of the museum, when Art Deco

was the prominent style. Near the Asian Art Museum is Volunteer Park

Conservatory and listed on the National Register of Historic Places, it is a

landmark and one of the few remaining original Victorian public glass houses in

the country (Volunteer park, 2015) and creates a very nostalgic atmosphere for

the museum in proximity. In addition to providing a unique historical context, the

Asian Art Museum offers public programming through a mix of dynamic talks and

author events. The *Gardner Center for Asian Art and Ideas* host events to

explore the vast diversity of Asia, its presence in the world, and the side range of

artistic expression (SAM Website, 2015). *Free First Saturdays* are free and open

to the public and offer workshops for families guided by teaching artists, designed

for kids ages 3-12 accompanied by parents or guardians.

Subsequently, the Olympic Sculpture Park developed out of a "mutual

commitment between SAM and the Trust for Public Land to preserve downtown

Seattle's last undeveloped waterfront property, and opened down the street from

SAM in 2007," (SAM Website, 2015). The effort to produce this truly unique and

ecological art park embraces a function of the museum that may not be realized

by other institutions of the same nature. SAM helps to preserve not only artifacts

from the past, but the very land that helps to make the place. In talking about the

land use, the design for the park "grew out of a desire to embrace the city's

energy and create collaboration between art, landscape, architecture, and

infrastructure," and additionally, the setting introduces "art, plants, and birds

found throughout the PNW and Puget Sound area," (SAM Website, 2015).

Nature and community work together within the nine acres on the waterfront, and the *Summer at SAM* program offers the best of both worlds with live music, food trucks, and yoga on the lawn. The park offers various outdoor sculptures to engage with and a uniquely cultivated landscape. Different days of the week draw in crowds for bands, art-making activities, tours, yoga, and hands-on workshops. Inside, the Family Play Area is free and open to the public and allows for visitors with young ones to take a break and cool down in another one of SAM's creative spaces. Providing spaces for creative engagement adds to the atmosphere of the museum because it supports the discussion of brand and how it can be manifested in an open space rather than a building or office. The museum offers various take-away media for visitors, as well as displaying a large metal SAM logo at the entrance of the park.

SAM claims the most gallery space of the museums in this study, at 312,000 square feet, plus the 9-acre sculpture park. SAM's 2011 Annual Report (the most recent listed) saw more than 450,000 visitors come to see the museum's collections, and in this year membership also reached an all-time high of 48,000 (Board of Trustees, 2011). In relation to the museum, Washington has a total of 6,973,742 people, totaling Seattle's population of 652,405 at 9 percent (US Census Bureau, 2015). With Seattle's population at 652,405 people, that is equivalent to around 69 percent of the total population of Seattle visiting the museum in one of the spaces. Seattle is the largest city in Washington and the

largest in the PNW, making the three museum locations within the city cultural

hotspots for facilitating arts and culture.

Programing at the Seattle Art Museum is extensive and multifaceted within

these three museum areas as they all have different focuses. Many of the

programs are free with cost admission to the museum, but many more are free

and open to the public depending on the day. Programs include *SAM Films*,

SAM Performs, *SAM Remix*, *SAM Talks*, *SAM Tours*, *Gardner Center*, and

Summer at SAM. The unique aspect of SAM's branding is that most of its public

programs begin with "SAM" plus the focus. The program names themselves

create an atmosphere by using the repetition of the museum's name and it is also

a part of how they brand themselves to promote their name. For example, one of

the museum's public workshops "provide a forum for artists to explain the

philosophies underlying their work and for you to delve into the artistic, practical,

or quirky processes at work in your daily lives," and is called SAM Creates (SAM

Website, 2015). The public programs involve artist collaborations, art making

exercises, lectures, and tours.

In addition to public programming, Family, Teen, and Schools and

Educators programs round out the museum's services. Family and community

festival events are "full of art-making activities, live music, storytelling,

performances, and family-friendly art tours- all with the participation of SAM's

community partners," (SAM Website, 2015). They include live music, children-

friendly activities, and art demos. *Community Night Out* is a festive art

celebration that takes place in the evenings with "activities and performances that appeal to a wide range of age groups, like dance workshops, performance art, *My Favorite Things* tours of the galleries, rapid-fire Pecha Kucha presentations, trivia, music demos, all-night art-making activities, a video response booth, DJs, and much more," (SAM Website, 2015). Programs allow SAM to create a multi-sensual experience for visitors to submerge themselves, a creative space to build an awareness of the values placed by the museum through the art displays.

Youngsters are encouraged to participate at *SAM Camp,* a fun three week art-making and activity filled camp during the summer, targeting hands-on activities. *Spaces* is comprised of several open studios that allow guests of the museum to explore their own sense of creativity, most is self-guided art-making in a safe and creative environment. Teen programs are "packed with creative minds and contagious energy," (SAM Website, 2015). SAM's Teen Scene includes *Art Lab*, *Design Your 'Hood*, *Teen Arts Group (TAG), Teen Night Out*, and other teen resources including *Teen Tix* and *First Thursdays*. A mix of workshops, live music and notable local performances, and other opportunities to get involved with the museum and the community, these programs are a niche within the museum bridging the gap between infant and adult programming. Previous partnerships include Arts and Academics Academy and Seattle's Youth Violence Prevention Initiative. SAM is also committed to "partnering with all Seattle Public Schools based on the needs of each school," (SAM Website, 2015). In their schools and educators programs, SAM provides school, educators, and students

with creative learning opportunities through community partnerships, guided

museum tours, visiting artists and museum programming discounts, and

professional development workshops. These partnerships promote the

networking capabilities that art museums provide for communities, which a

graphic identity is able to convey through placement on media. These

opportunities to work with local schools are an important relationship for both

institutions and a chance for the art museums to impact the community through

social responsibility and promoting their own values and mission.

Another socially responsible point that SAM notes on their website is a

dedication to sustainability, "in keeping with SAM's promise to contribute to the

development of a vibrant, healthy, growing community, the museum aligns the

organization's mission, programs, and operations with sustainability goals," (SAM

Website, 2015). SAM's goals directly reflect the mission statement with its

sustainability practices, in turn highlighting its accountability to the public. The

Olympic Sculpture Park's "design helped SAM earn Salmon-Safe certification for

restoration of a former brownfield site and the adjacent beach and inter-tidal

areas," and was also "recognized for use of native plane beddings and

interpretive signs, and for efforts to conserve water and treat stormwater runoff

through restored soils," (Board of Trustees, 2011). For SAM, sustainability is not

a passing fad or curiosity, it is part of its foundation as a cultural center and PNW

representation. Again, it brings the idea of branding an outside space and

aligning the space with the organization's mission.

That said, the mission statement is not easily recognized on the website. It has a candid tone that may be hard to interpret as a mission, although it is this tone that creates a more plebian approach to museum etymology. SAM's 2013 rebranding with local firm Hornall Anderson intended to create a deeper engagement with their key audiences and their article "Seattle Art Museum: Connecting Art to Life," stated that they wanted to "invigorate peoples' lives with new perspectives through enjoyable and meaningful cultural experiences," (2013). Language throughout the website possess a similar tone that is inviting and easily accessible for multiple age groups (indeed it is even displayed throughout the branding firm's own website). SAM's website was created through a generous software grant issued by Microsoft Corporate Citizenship, and the "design and user experience on SAM's new site complements the physical experience at its three locations and elevates the phenomenal work that is exhibited year round," ("Seattle Art Museum: Connecting Art to Life," 2013). Through sustainability and the mission statement it is apparent that across programming, annual reports, and provided historical timeline, SAM as an institution that continues to provide social benefits to the community.

Seattle Art Museum's logo is text-based and comprised of the museum's initials; sometimes included are the words "Seattle Art Museum" next to the logo for reference. The rebranding by Hornall Anderson also oversaw the new logo, which intended to unify the three separate museum locations. Figure 4c shows examples of the three SAM logos in use for the three distinct museum settings.

The repetition of the three logos and the consistent colors and style creates a

recognizable attachment to each of the distinct museum locations. The logo is

sans serif and modern while creating a negative space for the A between the S

and M. By the proximity of the S and M, the A is inverted though visible, creating

an energetic contrast between the three letters, and creating a portal that

connects art to life ("Seattle Art Museum: Connecting Art to Life," 2013). SAM's

new logo was created for "deeper engagement with their key audiences and

actively raise awareness both nationally and internationally" that "create a

visually rich and compelling new brand that unified SAM's three distinct

destinations," (2013). From the figure, we can see the new logo is blocky and

almost acts as an image when overlapping with a photograph. It is also the only

logo among the three case studies that has two distinct colors, that of the

background for the introverted A and another for the other two supporting letters.

(Figure 4c: SAM's old and new branding. Image Source:
http://www.seattleartmuseum.org/)

Throughout the logo and other media, the museum uses tonal color as a means of creating a sense of space throughout the layout. Figure 4d, on the next page, shows the integration of the new logo with the background color of the media. The poster is promoting a European Masters exhibition and features a painting by Joshua Reynolds entitled "Mrs. Musters as Hebe," a Rococo style portrait. The image creates a sense of what to expect from the museum exhibit, and lists infamous European master painters. Combining a modern block type with a script typeface incorporates both present and past, and the designer also chose to use the deep red color of the woman's dress as the side bar color. The logo and font color found on the side bar integrates gold as a complimentary color to create contrast. SAM's website in addition integrates the compelling new logo and rebranding that is manifested in its print media.

The media used by the museum is a mostly contemporary, with some heavy graphic design aspects. There are a variety of layouts, typography, and mediums used in the poster designs as shown in Figure 4d. Flyers tend to be the same, though the SAM logo is a large part of these take-away pieces. Figure 4e is an example of SAM using media output in a less than conventional way, through tactics resembling guerilla marketing by adhering the posters in an array on the side of an abandoned building. The placement of media within the context of the city supports the discussion of SAM's brand as a unique visual identity
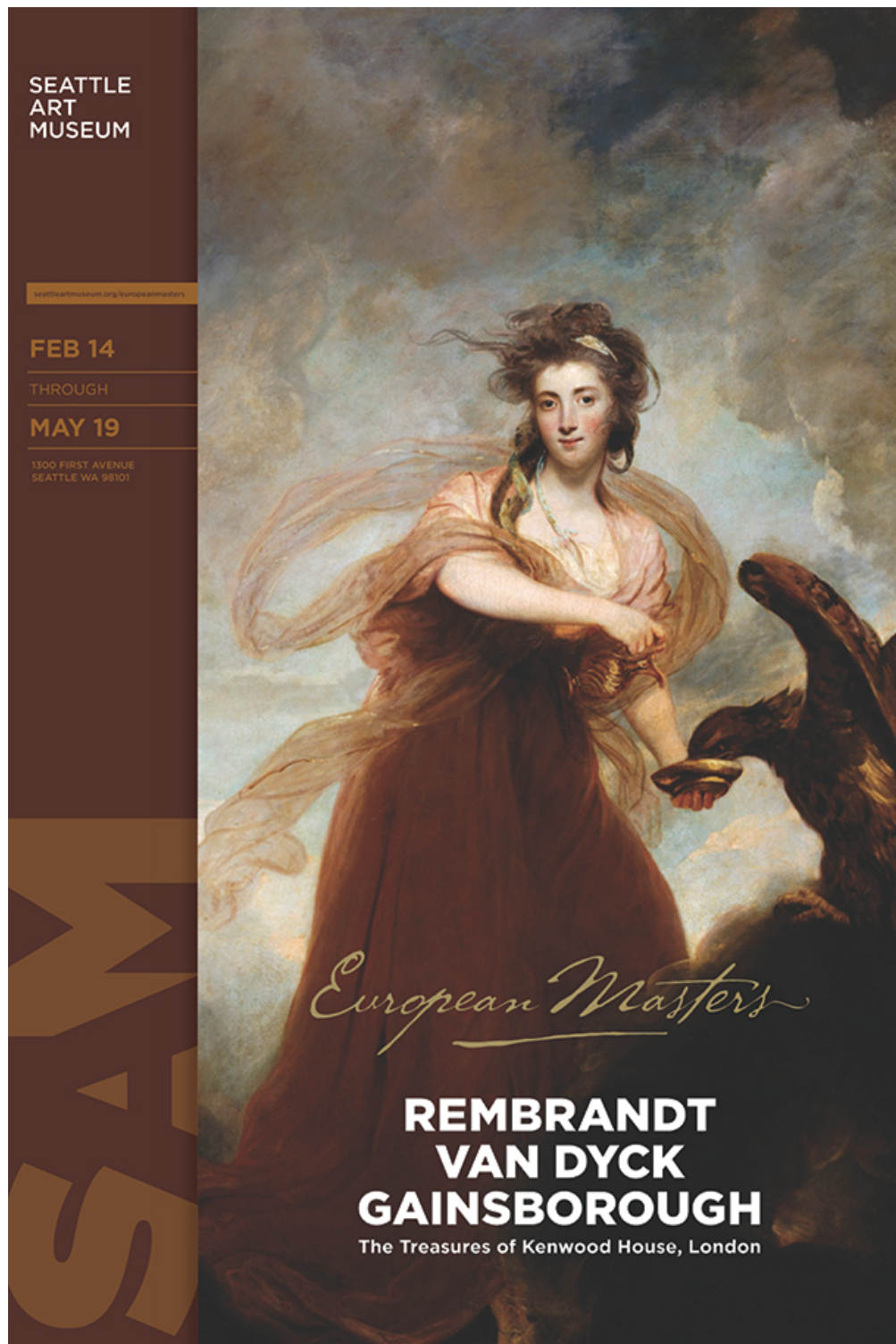
(Figure 4d: SAM exhibition poster. Image Source:
http://www.hornallanderson.com/project/connecting-art-to-life)

connecting the city and the public. SAM Remix is a part of the public

programming held three times a year that facilitates new and innovative ways to

experience art, both visually and interactively. The unique and bold design of the

posters creates a sensationalist view of a traditional museum, challenging those

perceptions not only through media output but also through media placement.

(Figure 4e: SAM's guerilla style program poster placement. Image Source:
http://www.hornallanderson.com/project/connecting-art-to-life)

4.3 || Boise Art Museum

BAM's Mission Statement reads:

> *The mission of the Boise Art Museum is to create visual arts experiences, engage people, and inspire learning through exceptional exhibitions, collections, and educational opportunities.*

The Boise Art Museum, or BAM, was established in 1937 after the Boise

Art Association established a need to "organize, acquire, and maintain a suitable

gallery in which works of art could be displayed," (BAM Website, 2013). It began

as a museum by presenting "local and regional artwork and played an important

role in Boise's growing community," (2013), and further development of the

museum began to take shape in the 1970's when it constructed a larger gallery

space and hired professional staff members to keep up with the growing demand

for art space. Now, the facilities have nearly tripled and contain a Sculpture

Court, a new Educational Wing with expanded studios and additional space for

galleries and art storage, (2013). Last year, BAM saw 27,000 people from

across the state participate in BAM-organized educational programs (Fales,

2014, p. 9). BAM's public programming is a major draw for the organization and

its annual report indicates that programs encourage return visitation and build

consistent audiences, in addition to attracting newcomers.

According to the 2013 US Census, Boise City is Idaho's largest city with its

population around 214,237 (2015). The state of Idaho has a population of

1,612,843 people, of which Boise City makes up 13 percent of the total populace.

In relating to BAM, the museum saw more than 27,000 people attend for

programming and educational experiences, which is equivalent to 12.6 percent of Boise City residents that visited the museum in 2013. The museum boats 34,800 square feet of gallery space, the smallest of the three case studies.

Most of the programming at BAM is educational in nature as it serves surrounding schools and educators. The museum provides a *Free School Tour Program* that has served more than 8,100 students and teachers last year (Feast & Sheetz, 2014), and is "supported in part by grants from Idaho Commission on the Arts, US Bank Foundation, Gladys E. Langroise Fund in the Idaho Community, and Harry W. Morrison Foundation (BAM Website, 2013). Students explore the gallery and the art collections ending with hands-on art experiences, with each studio project being adapted to age appropriate levels. School tour options change from month to month at BAM, for example from December 2, 2014 to February 13, 2015, a tour entitled *A Taste for Art* offered a chance for students to "analyze puns, idioms, metaphors, and similes through the exhibition *A Matter of Taste: Food for Thought* which questions personal preferences, or taste, in the creation, collection, and appreciation of artwork, (BAM Website, 2013). The school tour options briefly describe what the students hope to gain if exposed to the tours and how the tours relate to the learning objectives, which is helpful to educators seeking specific learning goals for their students. In preparation for the school tours, BAM's Educational Department provides Pre-Visit Art Packs "to extend student learning to before and after their fieldtrip experience… and are produced to enhance our [BAM's] school tour program,"

(2013). Self-guided visits are available for teachers and students who want to

explore the gallery at their own pace. Also, a partnership with Boise State

University provides free admission for BSU students, faculty, and staff, providing

an excellent opportunity for a networking relationship.

While the in-house museum programming is diverse, so too is its free

ArtReach program, which serves schools outside of the museum's Ada County

and is supported in part by numerous grants. *ArtReach* provides a "BAM trained

educator" that travels to classrooms and "engages students for 90 minutes in

lively discussions and hands-on activities related to BAM's collection and the

classroom curricula," for pre-K through twelfth grades, (Feast & Sheetz, 2014).

All of their program information can be found in their downloadable School

Program brochure from their website. Reading through BAM's programs, it

becomes apparent that a large percentage is possible because of grants, which

also help to pay for visits and materials for schools that qualify. Each of the

grants are predominantly given through local foundations and private

contributors, speaking to the social impact the museum has within the city.

Boise Art Museum employs a simple logo, its three letters "BAM," a type-

based logo as seen in Figure 4f. Their typeface is sans serif uppercase letters,

and can most often be found with a box surrounding the text. The museum uses

the color red as part of their brand, creating a vibrant and powerful visual cue. A

dynamic aspect of the text BAM is its phonetic sounding logo spells a term used

in exclamation. Along with the visual cues of the logo, this museum also has a

sound cue due to its initials, either read aloud or silently.

(Figure 4f: BAM logo, with BAM: Kids logo addition. Image Source:
https://twitter.com/boiseartmuseum)

BAM's dynamic logo integrates an energetic color to spell this energetic word.

Coupled with the color red, the word stands out to onlookers as a word of power.

An addition to the logo, a hand-drawn chicken is pictured to represent BAM Kids

that appears in their children programming to promote their educational

networking, and is a variation of their text-based logo coupled with an image.

BAM's posters tend to be more conservative on design aspects including

standard spacing within the posters and on the website. The layout is traditional

left to right reading, and the imagery a bit more refined and less sensational.

Although in Figure 4g, the poster has the logo sideways alongside the left edge,

framing the predominate image. The text used for the exhibition title is sans serif,

like the logo, and does not create the contrast that other fonts might possess next

to the logo. However, the design is simple and to the point, and clearly

communicates the exhibit.
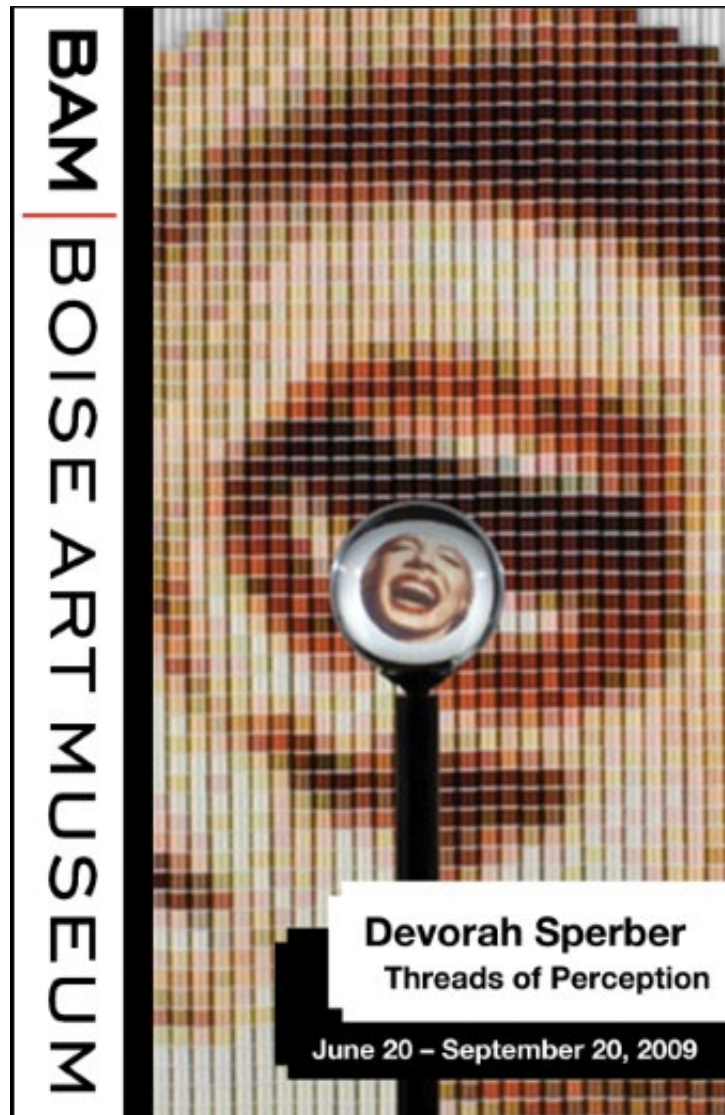
(Figure 4g: BAM exhibition poster. Image Source:
http://www.coroflot.com/Koskidesign/Posters)

CHAPTER 5 II Analysis
Using the three main areas of focus for the art museums detailed in Chapter 4, that of organization, visual representation, and media output, I analyze how each museum incorporates a brand strategy, respectively. I note the similarities and differences between them, and look at congruencies to form an opinion on best branding techniques of fine art museums for arts managers in the field.

Through exploring each of the art museums within the context of nonprofit branding, I began to see several patterns arise between each of the museums. While art museums function as communal spaces in which to share art, defining factors in what makes a museum special are the ways in which the community is allowed or invited to participate with it. Programs and community outreach target the experiential approaches to learning, while exhibitions and permanent collections provide a more static study. But the investigative aspect to these everyday occurrences at the museum is the presence of the museum's identity. Each of the art museums in my study found ways to perpetuate their identity throughout the museum experience, from brand color association to pairing the logo with an exhibition or partnering with other institutions. As individual museum experiences are fostered under the care the museum takes for its visitors this identity association wasn't all that surprising, but how each those identities were manifested is fodder for future arts associations.

It was apparent that each of the museums utilized a framework based on an ethical compass to some degree, for a number of reasons. As my main method for obtaining museum information was through data found on each respective museums websites, I carefully read through each of the pages on the

three sites to get an initial idea of how the museums were representing

themselves through this common digital platform. As stated previously, easily

accessed information from the website is essential for visual representation in the

online community acting as a categorized information center comprising multiple

facets of the museum itself, providing an organized digital space to those that

may not be able to travel to the establishment in person. The museums

strategically utilize their sites for various social media accounts and connecting

these networks to reach a broader field. The general layout of the websites

pointed to easily accessible information and each had an *About* page that

described the mission statement, which went on to describe the museums

history. Going back to the lens on the Conceptual Framework, each mission

statement provided information reflecting the goals for each museum, and from

my perspective the idea of including the founding histories alongside the mission

is an example of transparency. Though transparency manifested in other ways

as well, providing additional museum heritage within the context of the region and

city signified the museums' relevance within the arts sector as well as their roots

within the Pacific Northwest. Each museum integrates past and present PNW

experiences through their exhibitions and focuses from the native Northwest

Coast Native Art (SAM Website, 2015), to contemporary Northwest Artists and

the Environment (BAM Website, 2013). As the research progressed, I took

special note of the regional and communal context for each museum and the

numbers years of operation for each museum, also noting the various collections

described in Chapter 4. The number of years each museum has been in operation indicate a significant community presence and for this reason they can be identified as pillars within the art sector, informally representing how art museums in the PNW region can manage visual representation. A museums brand represents itself graphically and it is a window into the history and arts culture of the region.

(Figure 5a: Museum Overview. Image Source: Author)

The visual representations of PAM, SAM, and BAM are similar yet distinguishable, and the first obvious pattern among all three museums is the presence of a text-based logo. Figure 5a shows an overview of the three PNW museums as they relate amongst themselves. To start, each museum uses the initials of their institution as an abbreviation name, making it easier for the eye to gravitate towards a shortened verbiage or nickname. Text-based logos are easier and more readily understood because they have little room for misinterpretation, leaving the visitor to know exactly which institution they are viewing and supporting. A first glance at a logo can inform a great deal about the particular institution it is representing. It can tell an onlooker who the company "is," generate an emotion, or if the organization has invested in its visual representation based on the quality of the logo design. By *quality design*, I am reinforcing the idea that brand management must be a thoughtful and detail-oriented process. An organized graphic identity tells a story and tells the public if that organization is invested in its visual representation.

Another reason for the text-based logo is because it is extremely functional. Text creates awareness through its readability and when contrasted with an image for media output, it creates an engaging visual dynamic. Figure 5b shows a PAM flyer for their "$5 After 5pm Friday Nights" event. Since this event is targeted toward those who presumably go out on Friday nights, the tagline reads "Every Friday! Beer! Games! Fun!" to attract those with similar interests.

(Figure 5b: PAM flyer example. Image Source: http://pdxpipeline.com/monthly-event-list/5-after-5-p-m-friday-nights-portland-art-museum/)

With the majority of the flyer an image, the text stands out along the bottom third

of the page and we can see the starkly contrasted P logo in the top left corner.

Technically speaking, the relation between text and an image is more balanced

than word and word or image and image, because it creates a relationship

between a known-word and an ambiguous-image, open to the interpretation

between the two. Figure 5b depicts young men enjoying splashing around a

coastal region, perhaps after a long day. Coupled with the context of the words,

the image can be one of two things: either something potential attendees can

expect to participate in, or a work of art being shown during the event with the

same amount of energetic activities as depicted by the young men. I am betting

it is the latter, though either way this flyer generates word/image balance and

interest through monochromatic color and secondary PAM color cues. The flyer

is an excellent example of new outlooks museums have been integrating into

their programming, the idea of after-hour special events to target differing

demographics. This is also important when considering how brand is manifested

through relationships between the logo, brand, and the media served to public

audiences.

Further, both PAM and SAM have gone through a *rebranding* within the

last several years, turning underdeveloped brand strategies into nationally

recognized organizational representations. As read about in the PAM case study

in Chapter 4, PAM's new logo creates a window to the inside of the museum

adding another layer of community engagement through visual representation,

which was the reason for SAM's rebranding as well. In both instances, the logo

was not meeting the standards of the museum as set by the mission and what

they each wanted to accomplish within the community. The rebranding of the

two museums enabled a better match between the graphic identity and the

internal value structures. BAM has not gone through a rebranding, but remains

stylistically important as the logo creates a sound cue as well as a visual cue due

its spelling. The reason for BAM's continued logo is because it simply works for

them, and this is the reason for employing a brand. A working visual

representation does not need to be modified if it is representing what is needed

for a particular museum.

Another pattern that was reinforced through the research is partnerships

with other institutions. It is apparent that the museums partner with many local

companies and organizations, creating a network of resources and

collaborations. What I found through these partnerships is the ability for the

museums to represent themselves visually during events, as a sponsor or

partner, through the use of their brand. Brand management then is used as

public relations and social impact component to drive the mission and values of

the museum through partnerships. Maintaining community connections

strengthens the social impact of the events at SAM, for example, as one of the

museum's partnerships includes the *Estuary and Salmon Restoration Program*

which helped to implement beach restoration on SAM's waterfront property.

Each of the museums has similar mutual partnerships that generate a broad

social reach. For example, Boise State University's Art Department partners with

the Boise Art Museum to present *Visiting Artist and Scholarship Programs* that

are free and open to the public. Figure 5c shows the promotional poster with

both logos next to each other on the bottom of the page. As discussed in

Chapter 4 and referenced in Figure 4g, BAM's poster designs tend to be on the

conservative side. Here, the poster is more technical, with several type sizes and

colors, and the text is playing with its spacing and proximity to images and the

page cropping, all of which adds interest to the visual display. However, the

images used on the poster create a busy atmosphere for the eye, and the text

can become mingled together because of the varying alignment and proximity of

text. Whereas we understand the focus is Mark Dion with emphasis on important

information, the page is word heavy, leaving no mystery to the event. Poster

design can go two ways, informational or a cultivated interest. Either way

stimulates an interest, it is just dependable on the designers and museum's

wants and needs. The partnerships not only reinforces the organizational

relationship, but the two identities, i.e. visual representation or brand, are being

combined to create a broader community association within the arts sector of

Boise. In addition, there are several other organizations that use their logos as a

graphic identity in association with each other, all found at the bottom of the page

as references. The logo acts as a symbolic placeholder for the organizations

within a piece of media.
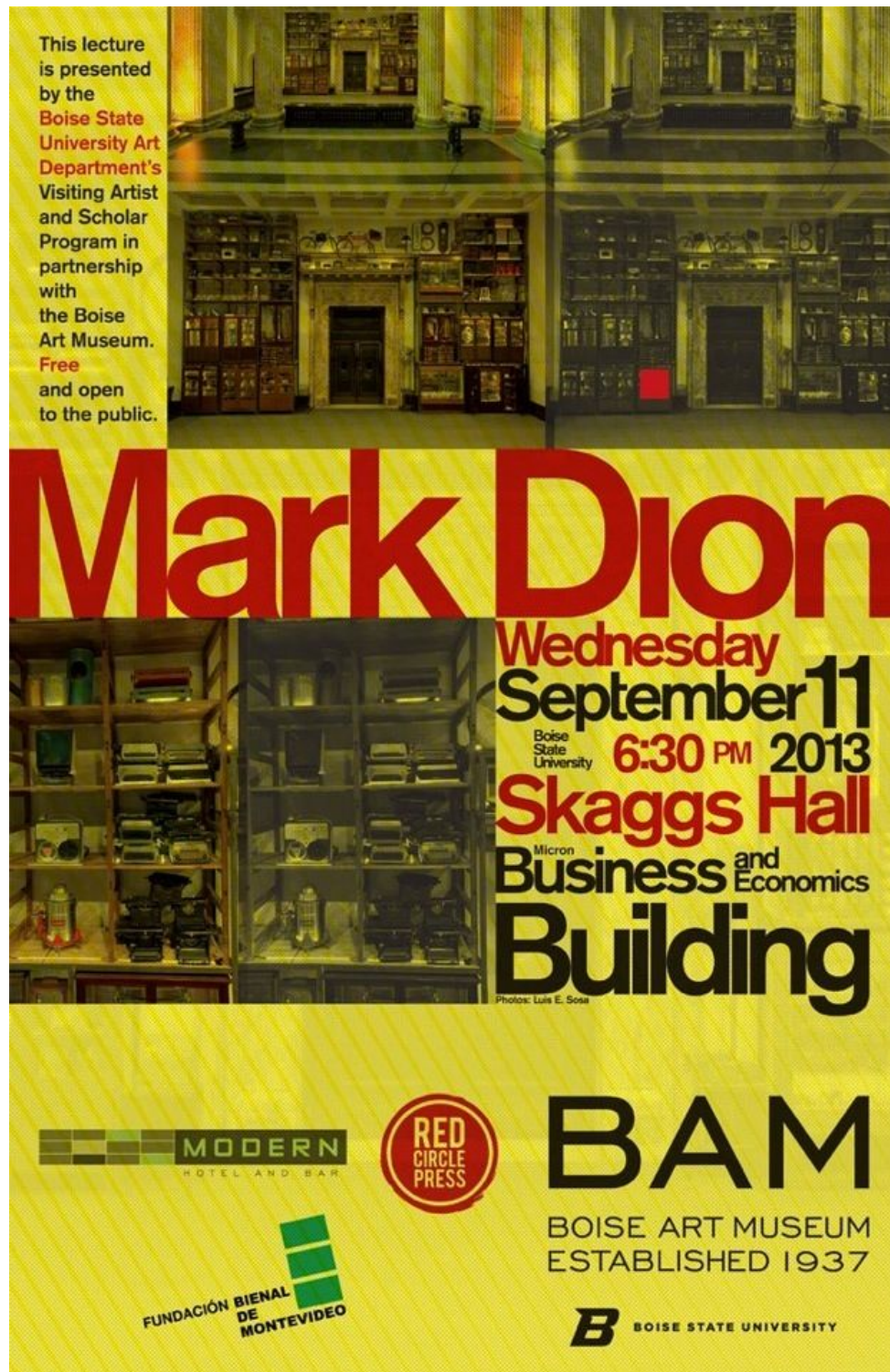
(Figure 5c: Boise State University poster. Image Source:
https://www.pinterest.com/pin/169870217168201036/)

PAM uses this technique on their Shine-A-Light flyer and their partnership

with Portland State University as shown in Figure 5d. This event was hoping to

keep the "college students and hip 30-somethings coming back—something the

museum still hasn't mastered," (House, 2011). The partnership was in part due

to PAM's education director at the time, Christina Olsen, who believes art

museums need an ideological shift to secure the next generation of customers

and wants "the museum to be a place where Portland's art, music and social

scenes meld," (House, 2011, interview). Graphically speaking, the flyer is a

direct representation of community overlap as the overlaying differing circles

create a visual of these varying groups coming together.

This leads into another principle observation made through the research,

that the identity of a museum is inextricably linked to both the museum

experience, through various events, visitations, or media, and the museum as an

organization within the community and region. The brand is manifested through

visual representation and media output. Referring back to Figure 5c, the

hierarchy of information reads left to right, which is a standard display of

information. Similarly, Figure 5d reads the same indicating that the primary

audience attraction to the museum is for college students at PSU, the title, time,

and place, and is hosted by the Portland Art Museum. The reader now

understands that these two institutions are collaborating on an evening of

Rethinking What Can Happen in a Museum, as the tagline reads on the flyer.

This creates another layer for PAM through its partnership with the university by

contributing to the community network of institutions, therefore creating

opportunities for growth in arts education and programming. The identity of the

art museum as manifested through these events and media stems from a strong

tie to its mission statement and values. The most noticeable stylistic quality is

Seattle Art Museum, as the majority of their public programs had a direct

integration with the name of the organization and the logo: SAM Remix, SAM

Films, SAM Creates or Summer at SAM, to name a few.

(Figure 5d: Portland State University flyer. Image Source:
https://lynesslines.wordpress.com/)

These titles integrate the name of the organization and support the identity of the

museum through word association. The coupled words from the program names

group together to form a whole idea; in other words, the word cues create an

emotional space for the audience, for example, it is easier for a visitor to engage

with "SAM Films" because it almost needs no explanation. Enforcing the *place*

aspect of naming the programs and the museum brand name, Seattle Art

Museum is shaping the way its visitors interact with its programming, and with

the museum. In Figure 5e, an example of a SAM Remix flyer has a colorful

design and striking layout that calls attention to the event both through color and

text. SAM's logo is across the entire bottom of the page with the event

information a much smaller text size along the left edge. The graphic design of

this flyer is very modern and pushes the boundaries of traditional layout with the

drastic difference in text size, along with the cropping of the giant text. The

designer uses negative space in a way that attracts the eye to the orange color of

the SAM logo. Figure 5f is an example of the older logo and media design,

though still visually striking and radically colored, the logo does not configure into

the design as much as the new.

(Figures 5e and 5f: SAM Remix program flyers, old and new. Image Sources: http://www.hornallanderson.com/project/connecting-art-to-life, http://newsroom.uber.com/seattle/2012/05/uber-approved-sam-remix/)

As elements of the media were put together, a pattern that emerged was how terminology used in the mission statement matched descriptors used in the programs and services. This touches on how the museums are utilizing words to highlight the transparency of the institution. For instance, Seattle Art Museum's mission promising "a museum carved into the city, as much a part of Seattle's

landscape and personality as the coffee, rain, mountains, Pike Place Market, and

the Space Needle," matches its sustainability motivations within the city and the

broader PNW region, and names specific sites within the city to create a specific

city-based relationship. And Portland Art Museum specifically mentions film in its

mission as a means to "engage diverse communities through art and film of

enduring quality," directly correlating to its film branch, the Northwest Film

Center. The mission statements are used as a lens to create an impressionable

brand and to direct a cohesive brand strategy. To reiterate, the three museums

that I looked at are nonprofit organizations, and are strongly committed to serving

the public. As I compared each mission statement with the entirety of the

museums, I found that the missions were validated through the exhibitions and

programs, as well as how they were manifested for brand and media material.

Similarly to the white space of a gallery, the background color of each

museum's website are white or a light shade of grey. White is the utilitarian color

of the gallery because it allows the art to speak for itself, and in this case, the

content of the online representation to speak for itself, yet remain tied to the

ideals of the physical museum space as a visual manifestation of the physical

gallery space found in each of the museums. The layouts of each site are also

dramatically similar. Figure 5g shows the comparative layouts of each

organization's home screen, immediately recognized as a clean digital space with

moments of color and information.

PRIMARY &
SECONDARY COLORS

PAM

SAM

BAM
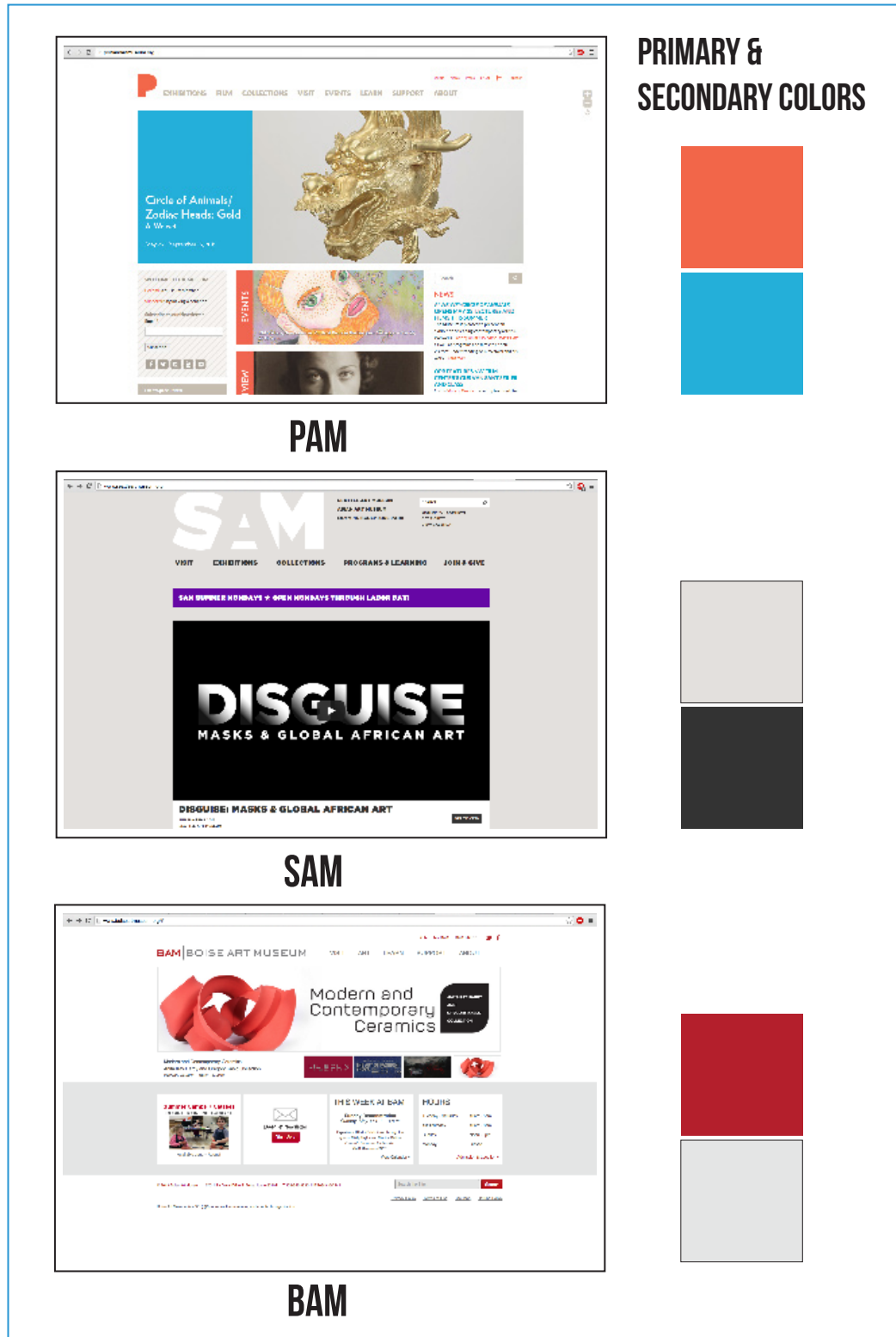
(Figure 5g: Website Comparison. Image Source: Author)

Included in the figure are the primary and secondary colors that are displayed

throughout each website as well, signifying a hierarchy of information between

the headers and sub-headers. For example, in all of the websites, the eye

travels well across the pages, fonts are easily read, and information is displayed

for easy access across the top. The main differences between the websites are

functionality. Due to the rebranding, both PAM and SAM have optimized

websites that have many channels embedded into the site itself, which can be

measured through online search engines and following each link. This increases

traffic to the sites and also makes the sites easier to navigate. PAM's website

appears to be the most link-heavy, while SAM is secondary, still doing a thorough

job of creating an online space for museum identity; only upon close inspection

can one tell this is the case. Boise Art Museum, the smallest of the three

museums, has the noticeably less intricate online presence than the two larger

museums, which is adequate for this institution. Monetary concerns factor into

the development of a strong online presence as well, and both Portland and

Seattle art museums either had a pro bono partnership with a local firm, like

PAM, or a grant, SAM, to help with this costly endeavor. Ultimately it is up to the

institution and arts manager to decide how visible online the institution to be, with

respect to the budget.

Each museum also has various social media sites to boost online reach,

including Facebook, Twitter, and Instagram. These lateral social media channels

are another way to engage diverse audiences by showcasing everyday

happenings at the museums in a fun and accessible way. Figure 5h shows the

comparative reach of each of the museums Instagram accounts as an example.

We can see the popularity of the sites tied in with how each museum manages

this specific media account. Logos are used as a reference point for PAM's and

SAM's accounts to create a similarity between the online presence and the

physical space, as well as creating a cohesive graphic identity that spans each

media output. BAM's profile showcases a picture of the museum's physical

space as its point of reference, perhaps short sighting themselves and their

graphic identity for a more traditional view of the museum; it could also be an

indication of a need for more Instagram and social media strategy to connect the

physical space with the visual representation, or they simply like the museum

picture. However, being a smaller institution, utilizing an online presence can

extend BAM's brand footprint to the social and surrounding communities much

more than the physical building. An important factor to remember for smaller

nonprofit institutions is to harness an online presence as a low cost option to

promote the organization, especially when using a graphic identity as a focal

point.
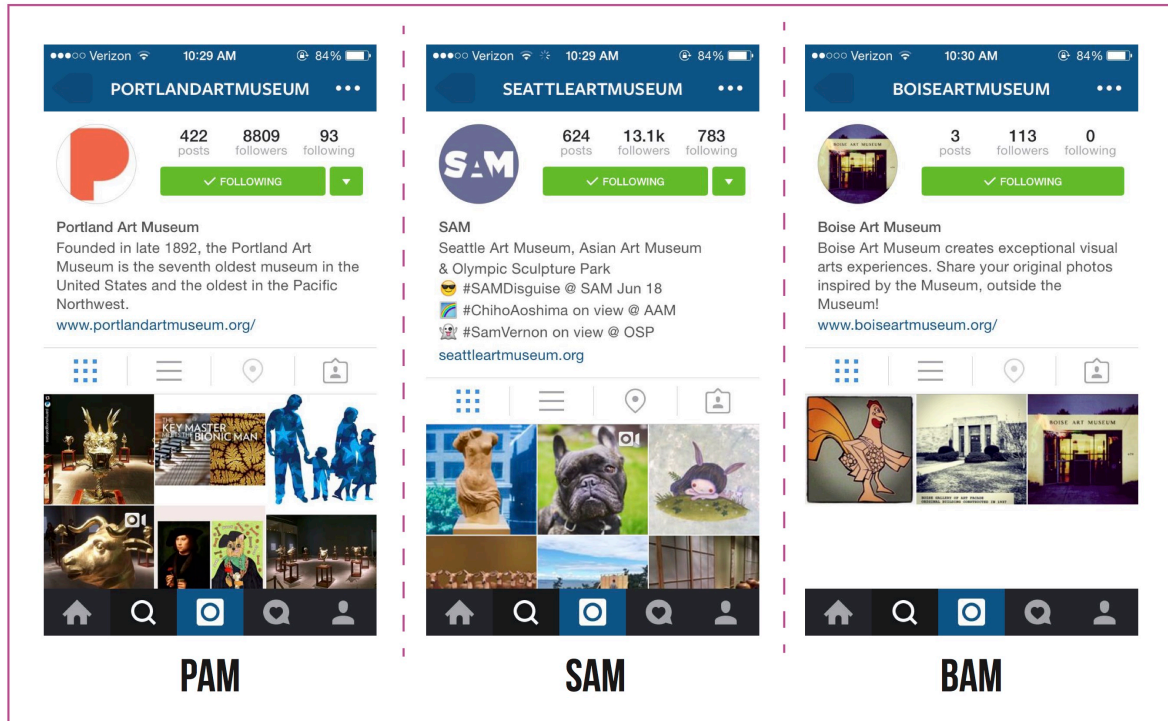
(Figure 5h: Museum Instagram Comparison. Image Source: Author)

The spatial connection that happens when viewing the visual

representation of an organization and what the mind remembers offers an

interesting audience component to visual representations. Going back to the

idea of *creative placemaking* by Roberto Bedoya, talked about in subchapter 3.3,

there is a tension sometimes between the built environment and the social

dynamics of a place. His quote "before you have *places of belonging*, you must

feel you *belong*," speaks to the connection between the museum in its physical

sense and the manifestation that happens within the minds of the audience when recalling museum memories and experiences. Maintaining a steady organization that over time establishes trust, like art museums, can create this manifestation through a logo or other brand material, and intangible representations of the museum create a connection to that place. Art museums are where the history of the city and region are held through permanent cultural exhibitions and where community programs are conducted, which are invaluable additions to the culture of the city. The branding that represents the art museums are smart, clean, and understandable, and the logos and color schematics are carefully chosen to represent the institution on a visual level, while the media created are utilized as a point of reference for the community with which to observe and interact. Not all museums incorporate this dimension of name-place association, but it is evident that single entities create a stronger bond than those that have multiple locations.

Place-based brands are an interesting concept, but even so, are we in a world ready to receive more brands, more imagery, and more emotion-laden media? When considering the *mediascape* suggested by Appadurai, the world is already at odds with more and more images crusading across our visions. Could nonprofit branding be anathema to for-profit branding? When adding nonprofits to the arena of for-profit branding and media output, could this create a better balance of imagery within this social sphere? I think yes, the advent of nonprofit branding and the represented organizations will continue to be a beneficial addition to the media landscape as this field grows. Additionally, the brand

research done for the three fine art museum case studies can be applied to

different flavors of museums, such as natural history or science museums and

other nonprofits. Branding represents a functional tool for arts managers to

harness toward a more efficient visual representation within the mediascape,

manifesting its worth through improved social services and impact. Visual cues

are essential for visitors and consumers for value association because it creates

a connection between a physical space and an image. A brand is more than an

organizational polishing mechanism, it is symbol for how an organization

conducts its mission implementation and manifests its ethical standpoints; it

provides a lens into the how the organization identifies itself and maintaining a

graphic identity is part of the equation to managing and promoting an

organization.

   While the research done on the three museums indicated that most traffic

is due to programming and the rotating exhibits that are the ultimate factor in

whether or not the museum is an attraction, I still think a unique visual

representation plays a critical role in maintaining a relationship to the public. A

unique graphic identity engages the public though an accessible, transportable

image that can represent the museum in its many aspects, whereas the physical

museum remains rooted within the city, and able to communicate a fraction of

what the institution represents. Branding adds another layer to the museum

experience, reinforcing the museum's place within the community. As place-

based institutions, idea of creative placemaking bridges the place-based nature

of the organization with mission and the connections made while seeing the

visual representation away from the place. In addition, planning an entire brand

strategy may not be crucial for an art museum. The research indicated that

differentiation is not a large factor in nonprofit branding, unlike for-profit.

However, maintaining a unique graphic identity plays an important visual cue for

visitors, stakeholders, Board and community members, and volunteers.

What's more, arts managers do not need to have a design background to

understand the basic necessities that branding and graphic standards can bring

to an organization, they just need to have an awareness if it. Creating brand

guidelines help to keep all collateral material consistent and provide a structure

for how to present the logo and color information. Creating brand collateral and

other visual materials, especially social media management, can also be a way to

incorporate interns and volunteers, community, or partnerships with local design

firms into the organization. As with all brands, a cycle of acknowledgement

contributes to brand recognition, and it then becomes important for arts

managers to be current on trends of branding and organization representation.

Nonprofit organizations can no longer function in the modern media

environment without a cohesive graphic identity. Branding in the nonprofit sector

will continue to grow in the coming years, and arts managers in the field need to

know how to tackle this necessary component of nonprofit management. Visual

representation represents more than just an organization's brand and logo, it is a

symbol of the organization's social impact, the mission, and its values.

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APPENDIX II
>I: Data Collection Schematic
>II: Detailed Research Timeline
>III: Research Instruments

Care to Visit these Fine Establishments?

PAM II
1219 SW Park Avenue, Portland OR, 97205
http://portlandartmuseum.org/

SAM II
1300 First Avenue, Seattle WA, 98101
http://www.seattleartmuseum.org/

BAM II
670 Julia Davis Drive, Boise ID, 83702
http://www.boiseartmuseum.org/

IDENTIFYING BRANDING TECHNIQUES OF PNW ART MUSEUMS

DATA COLLECTION METHODS

DATA COLLECTION SEQUENCE

DOCUMENT ANALYSIS

WEBSITE INVESTIGATION
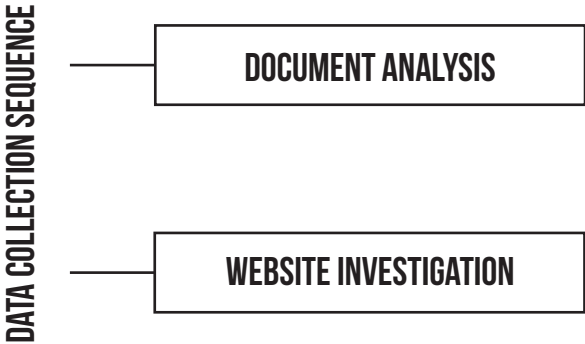
DATA COLLECTION SOURCES

WEBSITES, LATERAL ONLINE SITES, SOCIAL MEDIA,
DATABASE SEARCHES, CASE STUDIES, RESEARCH PAPERS

IDENTIFYING BRANDING TECHNIQUES OF PNW ART MUSEUMS

DECEMBER
IRB due december 8th

JANUARY
Submit Human Subjects application documentation, refine research instruments, convert proposal into chapter drafts, plan with advisor the dates that chapter drafts will be due

FEBRUARY
Begin data collection and analysis; prepare detailed outline of full document; begin to submit chapter drafts

MARCH
Continue with data collection and documentation

APRIL
Complete data collection; continue with ongoing data analysis; write full first draft of final document, submitting chapters to advisor for review and feedback according to plan

MAY
Week of May 4: feedback from research supervisor prior to student presentations and approval for readiness of final presentation.
Friday May 8: deadline for audio-visual file to events & communications gtf.
Friday May 15: student presentations of master's research.
Monday May 18: deadline to submit text (500 word abstract) and images for inclusion in student research journal.
May 18-29: continue revisions to full document, soliciting feedback as needed.
Friday May 29: deadline for full final draft to be submitted to research supervisor.
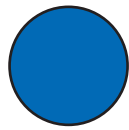
JUNE
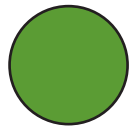Week of June 1: feedback on the full document and make final revisions.
Tuesday June 9: deadline for submission of final, bound document copies (collect signature). and submit digital copy.

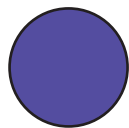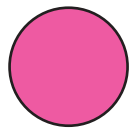# APPENDIX III: RESEARCH INSTRUMENTS KEY

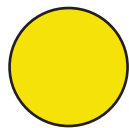STEPHANIE MCCARTHY

- 🔵 **NONPROFIT DOCUMENT: ARTS ORGANIZATIONS**

- 🟢 **MEDIA OUTPUT: ADVERTISING, MARKETING, PRINT ADS, PSA'S**

- 🟣 **BRANDING DOCUMENT: STRATEGY, DEVELOPMENT, VISION, IDENTITY**

- 🩷 **ETHICS: ACCOUNTIBILITY, TRANSPARENCY, MS, C OF E, VALUES**

- 🟡 **AUDIENCE: TARGET AUDIENCE, COMMUNITY, SOCIETY, MEMBER**

OTHER WORDS TO LOOK FOR (AND CIRCLE):

Imagery   Marketing   Public Service Announcements (PSAs)

Morals   Mission Statements (MS)   Code of Ethics (C of E)

Target Audience   Society   Transparency   Accountability

Campaigns   Branding   Mediascape

Vision Values   Identity

This key will identify the DATA ID for each document found and each interview performed. The color cooresponds to the idea presented. The Research Instruments reflect this key, and each has the appropriate box to fill in as necesary.

DATA COLLECTION SHEET FOR DOCUMENT ANALYSIS

Key Descriptor:

Date: **Document Location:**

Document Type:

Reference Citation:

DATA ID

SCANNED COPY IS PRINTED AND ATTACHED

SHORT SUMMARY COMPLETED and ATTACHED TO THIS DOCUMENT

Coding: **Information:**   **Page #:**

STEPHANIE MCCARTHY