

Sonic Branding for Nonprofit Organizations

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Sonic Branding for Nonprofit Organizations

Approved:_____

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Resume

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Flute Performance	

Work Experience

Graduate Teaching Fellow, <i>University of Oregon</i>	Spring 2013
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Administrative Assistant, <i>Oregon Bach Festival</i>	2011-Present
• Assistant music librarian	
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Marketing and Social Media Coordinator, <i>Eugene Ultimate Group</i>	2012-Present
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• Serve on Board of Directors	
Creative Director, <i>(sub)Urban Projections</i>	Fall 2012
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Administrative Intern, <i>Cortona Sessions for New Music</i>	Summer 2012
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Secretary for Board of Directors, <i>Student Cooperative Association</i>	2011-2012
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Graduate Teaching Assistant, <i>University of Kansas</i>	2008-2009
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-
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Abstract and Keywords

Sonic branding is a type of marketing that uses sound or music to identify a brand.

Companies can create an original aural logo or sound identity, or they can use preexisting music to define their product or organization. Many businesses outsource marketing firms to develop a sound identity, but due to financial and other resource constraints, nonprofit organizations may not have this as a viable option and instead choose to craft their own aural brand, repurpose preexisting music, or not use any form of sonic branding. This study seeks to discover how nonprofit organizations might incorporate sonic branding and provides suggestions on how to create a strong aural brand using affordable practices and tools.

Keywords: Sonic Branding, Marketing, Sound Identity, Nonprofit Organizations

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Section 1: Introduction

Problem Statement and Significance

There are numerous resources on the significance of sonic branding and how to utilize it as a marketing technique. Furthermore, one can find many references on affordable marketing practice for the nonprofit sector. A deficiency occurs in resources that provide information on using or creating sonic branding for nonprofit organizations. In this study, I argue for the benefits of incorporating a sonic branding aspect into an organization, and I examine the process of creating and integrating sound identifiers for marketing purposes. This research culminates in a toolkit to be used as a resource for nonprofit organizations, and includes information on how to purchase a sonic brand or create one's own sound identity.

Sonic branding is often employed by business corporations and the entertainment industries, but, as concluded by the lack of literature and resources, nonprofit organizations have yet to embrace it. It is my opinion that this can and should change. One challenge this research suggests is the need for organizations to use more, albeit different, marketing vehicles. Kivi Leroux Miller (2010) insists that many nonprofit organizations are still resistant to marketing in general because it can be interpreted as patronizing, impersonal, and not core to the mission. Appropriate marketing practices can be beneficial to nonprofit organizations by creating community awareness and attracting potential resources, and I believe sonic branding is one aspect of marketing that should be incorporated.

Kim Barnet (2001) writes, "Although not a new phenomenon, sonic branding is becoming an increasingly strong vehicle for conveying a memorable message to targeted

consumers” (para. 2). In his book *Sonic Branding*, Daniel Jackson (2003) provides excellent ideas and suggestions on how to tailor a sound to fit an image or sentiment that a product or service might wish to portray. He examines branding sounds through mood recognition, harmony, melody, and offers personal insight on the importance of consistency and sound recognition. However, he does not provide information about available software or the technology required to create a sound.

There is a lack of comprehensive guides on how to individually create an aural identity or how to find companies or individuals who specialize in this process. One aspect of this research is to discover effective and affordable strategies to craft a sonic brand. This study is based on the theory that good sonic branding can make nonprofit organizations more publicly identifiable. My hope for this research is that it can act as an accessible resource for nonprofit organizations who want to incorporate sound branding into their marketing materials.

Research Question

My main research question is “What approaches and methods exist for nonprofit organizations to incorporate sonic branding into their marketing?” Part of this research examined different ways to craft and create a sound logo through multiple software platforms. Other questions to be answered through a literature review are:

- What is sonic branding?
- Why is it important and what are the potential benefits?
- What are some of the elements or characteristics of a sound logo?

The sonic branding crafting process contained a separate set of relevant questions that I hope to answer.

Sonic Branding for Nonprofit Organizations

These questions include:

- What software is available for creating a sonic brand?
- What online platforms exist for purchasing a sound logo?
- What is the process and methodology needed for crafting a sound identity?

Definitions

Branding- A brand is a message, advertising a product or service in a unique way that will attract and retain consumers.

Sonic Branding (also known as audio branding, sound branding, or acoustic branding)-
The use of sound or music to convey brand identity.

Brand Identity How a company is perceived or recognized through their brand.

Logo- A graphic representation used to identify a company, product, or service.

Sound Logo- (also known as sound trademark)- The acoustical equivalent of a visual logo.

Sound Identity- All sonic materials that identify a single brand.

Benefits of this Research

This research exists to stress the importance and benefits of appropriately using sonic branding within a nonprofit organization. Through the process of creating a sonic brand, I provide the nonprofit community with easy, affordable, and fun ways to utilize sonic branding. It is my intent that this aspect of marketing will be viewed as beneficial to an organization, and will provide them the insight as to why sonic branding should be incorporated. I believe that proper marketing can remain consistent with a mission or purpose, and can further enhance an organization's visibility and presence within a community.

Section 2: Research Methodology

Research Design

Literature Review

I began my research by examining what sonic branding is and how it is currently utilized. Part of this included a brief history of sonic branding. I explored marketing practices in nonprofit organization, and assessed the perceived risks and benefits on expanding marketing platforms in these organizations. Part of my research is dedicated to identification and personalization attributes associated with sound and sonic branding. Elements of a sound and aural associations are also reviewed. Policy and licensing are touched upon in order to inform organizations of their legal obligations with this aspect of marketing.

Capstone Courses

I completed two courses to fulfill my capstone requirements. In the winter of 2013 I did an independent study, AAD 605, with Darrel Kau. Though this course I accomplished my literature review and case study. In the spring of 2013 I took AAD 610, Comparative Technology for Arts Administrators with Eric Schiff. In this course I created the development process, designed a sound logo, and established my key findings and recommendations.

Case Study: Audiodraft.com

The case study of audiodraft.com provided a brief introduction to the site and its purpose. Further examination delved into the function of the website, broken up by specific pages. Each webpage within the site was briefly overviewed. I also looked at who uses audiodraft with a focus on participants, contest developers, and the crowdsourcing

audience. An example contest is cited and assessed. Finally, the case study concluded in an evaluation that included critiques and perceived benefits.

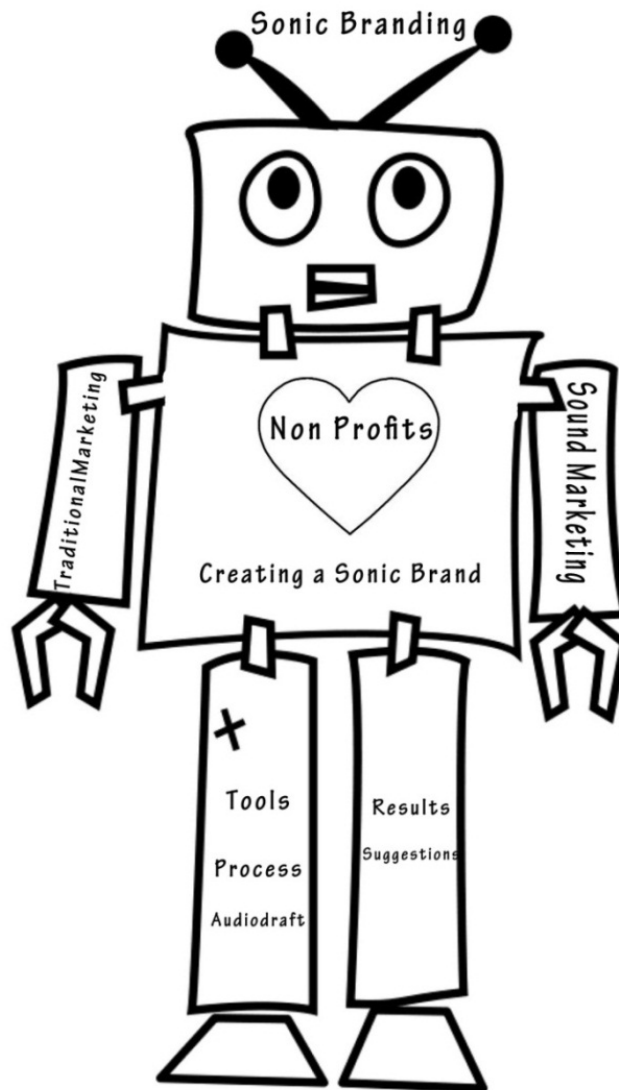
Sonic Brand Crafting

In the spring of 2013, I had access to multiple software platforms in order to experience with the creation process of sonic branding. Once acquired, I used this understanding to inform a tool kit or reference guide documenting instructions, methodology, recommendations, and suggestions for others to craft their own sound identity.

Conceptual Framework

My research revolved around discovering ways sonic branding can be practically applied within nonprofit organizations. The literature review and background information principally emphasized the significance of sonic branding while providing a history and examples of how it is used. I compared traditional marketing strategies with their aural equivalent of sound marketing techniques. All of this information is looked at through a nonprofit lens in hopes of making sonic branding more relevant and accessible to organizations. Personally crafting a sound logo was an important part of my framework because it brought understanding to the feasibility of non-professionals or sound experts creating their own forms of acoustic marketing. I closely examined an existing platform for purchasing personalized sounds. Combined, this informed my final recommendations and suggestions that culminate in a toolkit to be used as a resource for teaching nonprofits how to utilize sonic branding.

Figure 1: Conceptual Framework Visual Schematic (2013)



Role of the Researcher

The purpose of this research was to provide a sonic branding toolkit, suggestions, references and evaluations of current sonic branding resources and best practices to nonprofit organizations. This research seeks to discover the process for creating a sonic logo in order to influence how it can be implemented and what possible results might be

expected from creating and using a sonic branding marketing campaign. It is also intended to determine the best practices and current policy surrounding aural marketing.

To perform this research I used a mixed method approach involving multiple strategies to collect data. I used a qualitative methodology to produce information on the subject of sonic branding, with myself being the key instrument in collecting data from multiple sources and examining documents. This type of research can be classified as emergent. Most of the data collected is interpretively analyzed, meaning I construct informed interpretations on what I see, read, and hear.

Researcher Biases

My role as the researcher is to provide an unbiased and thorough review on sonic branding for nonprofit organizations. However, I do hold some strong opinions on the subject. I am extremely aware of sounds and music, and due to my training as a musician I believe I can hear specific nuances that a general audience might not identify. I am particularly interested in how sound affects us, and why we use it for identification or personalization. I believe that sonic branding can play an important role in marketing, and that, when implemented correctly, can be very beneficial to an organization or company.

I believe marketing can enhance nonprofit's mission, create community awareness, and increase an organization's public visibility. I completely agree with Miller (2010) who states, "When you do marketing right, it helps you achieve your core mission in more powerful, effective, and efficient ways. Good marketing is as much about listening as it is about talking, and what you'll hear when you listen intently can be used to make profound, substantive changes in the way you manage all aspects of your organization, programmatic or otherwise" (p.4). I strongly feel that sonic branding can enhance marketing, and thus

improve an organization. These conclusions were established through an extensive review of literature that covered nonprofit marketing techniques, the history and background of sonic branding, elements of an acoustic brand, visual and aural logo relationships, music psychology and sound associations, aural marketing policies, and utilization techniques.

Section 3: Literature Review

Introduction

The sources I used for my literature review included books, articles, journals, websites, and blogs. Three of the books I read to research sonic branding are *Sounds Like Branding* by Jakob Lusensky, *Emotional Branding* by Marc Gobé, and *Sonic Branding* by Daniel M. Jackson. For my research on marketing for the nonprofit sector I used the book *The Nonprofit Marketing Guide* by Kivi Leroux Miller. I begin with an explanation of branding as a marketing technique because it directly informs and introduces the concept of sonic branding. This leads in to a discussion of how nonprofits use marketing. Following, sonic branding is introduced and given a brief historical overview. Musical elements of a sound logo and common associations are reviewed, and the psychology of music is briefly discussed. One important aspect is an examination of policy surrounding creating, purchasing, or repurposing sound for advertisements. This literature review informs conclusions on how sonic branding can be beneficial to nonprofit organizations.

Branding

A brand is a message, advertising a product or service in a unique way that will attract and retain consumers. Branding is the process of representing an ideal and creating

associations, and it is a very important aspect of marketing. In the article “Impressionable Minds”, Robin Kramer (2003) says, “Advertisers scrutinize what each target audience wants to market their brands so successfully that the concept of a brand becomes almost more important than the actual product” (p.302). Branding should be consistent, seek to gain the trust and loyalty of consumers, and leave a lasting impression. Advertising relies on branding to convey intended sentiments surrounding a product, and it can express many concepts, such as beauty, family, popularity, and power to appeal to many identities. It creates relationships between consumers and a company, organization, or individual. Branding is traditionally identified through logos and visual advertisements, but this is changing.

One of the most important elements of a brand is the logo- a visual image representation that identifies the brand. Michael Dula is the creative director for Branding Business, which is a radio show and blog that discusses the role of branding for businesses. In his article “Creating a Consistent Brand Image,” he states, “A brand’s image must have visual consistency. The brand must encourage ‘total recall’ across a myriad of channels and mediums to establish complete consumer brand recognition”(Dua, 2011, para. 1). He names the elements of a visual brand logo, which are color, typography, logo signature, and graphic elements. Marketing and branding are used in both for-profit and nonprofit organizations, although they serve different purposes depending on the desired outcome.

Nonprofit Marketing

The American Marketing Association describes marketing as, “...the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large” (2007,

para.1). Nonprofit marketing must be consistent with the mission of an organization to create greater social good, as opposed to for-profit marketing which seeks a financial gain. It most likely also has budget constraints, and many smaller nonprofits cannot outsource their marketing needs. Frequently, advertisement tasks are delegated to a current staff member who may not have the appropriate skillset in the marketing field (Miller, 2011).

There are quite a few resources dedicated to teaching non-professionals how to design marketing materials. Two of these books by author Robin Williams are *The Non-Designer's Design Book* and *Design Workshop*. The former specifically provides “design and typographic principles for the visual novice.” This book contains basic principles of design, suggestions for creating logos and other marketing materials, and an overview of individual design elements. Neither book recommends programs or platforms on which to create the visuals, nor do they include information or suggestions on audio design. To research resources for sound marketing, one should be familiar with sonic branding.

Sonic Branding

Aural branding, also known as sonic branding, is the use of sound or music to convey brand identity (“Sound Branding”, 2011). It furthers product exposure by using sound to reach the consumer. Often it is paired up with a visual image, but in some cases such as radio, advertising relies only on consumer listening to portray a concept behind the product or service they are marketing. Most branding focuses on imagery, what the consumer sees, while sonic branding specifically focuses on what one hears. Sonic branding focuses on advertising through an aural approach. Gobé (2001) explains why this is important by saying, “Sensory experiences are immediate, powerful, and capable of changing our lives profoundly, but they are not used to their full extent in branding

initiatives at the store level, in product development, packaging design, and advertising” (pp. 68-69).

One specific aspect of sonic branding is the sound logo, which shares very similar purposes with visual logos, namely to represent a specific brand. The sound logo is often a short and distinctive melody or sequence of sounds that is unique for a certain product or service. It is a type of auditory trademark. Donna Sturgess (2007) says that “the sound must spring from the brand experience as a logical, plausible and dependable outgrowth of the brand. It has to be unique to be ownable” (p. 22). What complicates the definition of sonic branding is the categorization of spoken word or text. If a brand name or catchphrase is spoken and heard but not seen, it could be classified as aural branding. Sturgess (2007) also notes, “Further, we often interpret visual material based on the sound of the names we give them-including brand names” (p. 23).

Sound marketing first became commercialized in the 1920s when Frank Conrad broadcasted music to impact the sales of his wireless radios that were manufactured by the Westinghouse company (Jackson, 2003). Originally, radio was created to sell more radios. The first registered sound logo was for the National Broadcasting Company in 1950, even though these were first broadcasted in 1929. Known as the NBC Chimes, this sound logo was broadcasted to act as station identification. It consists of three notes, G-E-C using the scale degrees 5-3-1. This outlines a major triad. The first interval is an ascending major sixth, followed by descending major third (Shoshani, 2005).

Figure 2. NBC sound logo notation (2013)



This sound logo contains strong musical components that helped make it popular and memorable. Certain elements, sound associations, and specific considerations or approaches are all factors in developing a strong sonic identity.

Elements of Acoustic Branding

Deciding what a brand should sound like is very subjective, although there are some basic guidelines for getting started. Inferring knowledge from authors Lusensky (2010), Jackson (2003) and Gobé (2001), I compiled a list of four components required for a sonic identity to be effective.

Distinct

Acoustic branding must be identifiably different from other brands or existing sounds. A similar or shared sound could cause brand confusion or cause customers to assign values or connotations to a brand that conflicts with the original objective. Jackson (2003) states, “To be distinct is to be different from everyone and everything else and this is absolutely of the essence of a brand’s identity” (p. 89).

Engaging and Memorable

A sound identity must capture the attention of consumers and be retainable to some extent. Lusensky (2010) uses terms such as “catchy” or “sticky” to describe memorability. A sound that is easily recalled, creates awareness, familiarity, and is more persuasive (Jackson, 2003). “It is the common understanding that there has to be something in a brand that means that the next time it is encountered through any touchpoint, it will be remembered” (p. 91).

Flexible

Sonic branding, when used properly, can act as an identifier for both an individual product or service and an entire company or organization at the same time. Being flexible means the sonic brand exemplifies multiple aspects, such as a specific event, but remains recognizable as representing an overall essence of a larger unit. However, even though a sound should be adaptable, it must remain consistent in order to be recognizable. A flexible sonic brand can be used across multiple platforms.

Honest

An honest sonic brand will represent the essence of an organization. It will align values and understand the values of the consumer. It is transparent and demands high standards. Jackson (2003) says, “There are no mathematical formula beyond the mathematics of aesthetics but honest branding just feels right. It fits emotionally and aesthetically with every component and every brand association, for every stakeholder. It just *is*” (p. 95).

Sound Logos, Visual Equivalency, and Common Audio Perceptions

This section directly advises my personal creative experience with developing a sonic brand. For those reasons, my focus is on the sound logo as an aspect of acoustic advertising. It is necessary to discuss the similarities and differences between visual and sound logos in order to align traits and manage consistency. Visual branding has many elements, including color, text, font, layout, shapes, and images. Many guidelines exist for how to best use these specific elements, such as color theory, understanding typography, and image associations. Sonic branding represents these aesthetical qualities and their implications through sound or music to foster brand identity. However, this is often a difficult task to do acoustically. Jackson (2003) says, “There is no set classification for

sounds as yet devised because the temporal element gives sounds an infinite number of possibilities” (124).

Sound acts as identity, and although there is no formula for creating recognition aurally, there are some common sound perceptions. Scherer and Oshinsky (1977) found some shared connections between sound and emotional perception. For example, they deduced that to many people, a slow tempo or pace in music is often associated with sadness, boredom, or disgust, while a quick tempo creates surprise, happiness, pleasantness, fear, or anger. Admittedly, these emotions span a very large range, and the accuracy of this model also considers different musical characteristic combinations such as melody, volume, instrumentation, tonality, and harmonic movement. These are discussed at length in section six. Sound associations are an aspect of the psychological effect of music.

Psychology of Music and Advertising

Music for advertising purposes has a wide range of psychological effects and uses. Music can augment a brand’s value, garner attention, create moods, communicate a product’s significance, and imply emotions (Hecker, 1984). Authors North and Hargreaves (2008) argue that a proper “musical fit”, how music aligns with advertising to influence consumers, can effectively aid consumers in processing and understanding advertisement messages. Further, they state, “From a psychological perspective, it might be most apt to characterize sonic branding as a special case of musical fit, an instance in which the music used in advertising (and other forms of marketing) aims to raise the salience of certain brand attributes in the minds of potential customers” (p. 265). When used improperly, sonic branding can send mixed messages and create consumer confusion (Lusensky, 2010).

Ways to Use Sonic Branding

Sonic branding can be used wherever there are auditory opportunities for a business or nonprofit organization. Television, radio, and the internet are all platforms to add sound to an advertisement. Social media has many outlets for imbedding sound as identification. Additionally, background music at events or on a website is an opportunity for branding. Sonic branding can also be utilized through telephone hold-music and ringtones. When deciding how to use a sonic brand, one must determine what type or opportunities for sound activity will be the most potentially beneficial, and what platform it will be heard on. Another very important consideration is the legality issues surrounding how sonic branding can be used.

Policy

Anyone who intends to create their own sound brand and use it for marketing purposes should be familiar with copyright law in order to protect their work. Although the intent of this research is not to provide in depth policy, it is important that one knows and understands basic copyright laws.

Copyright policy in the United States has an extensive and complex history. Today, the current practices and laws surrounding music composition, performance, production, and appropriation are complicated and constantly being evaluated. Many acts and laws have been created and altered in order to protect the rights of fair use, and to adapt to a society that is becoming more reliant on digital media. One recent modification to copyright law is the 1976 Revision of the U.S. Copyright Act. The two main reasons for this adjustment were to take into account technological advancements and to make the US law more cohesive with international copyright law (Adler, 2011). This revision, Title 17, 107,

also states,

The fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. ("Copyright Law of the United States of America," n.d.)

The 1976 Revision stated that the copyright duration would be for the life of the author plus 50 years. If a work was under corporate authorship, the duration would be for lifetime plus 75 years. Corporate Authorship refers to ownership belonging to the employer or corporation who hires a person to complete a work. The Sonny Bono Copyright Term Extension Act of 1998 (CTEA) extended the copyright for individual authors to life duration plus 70 years. A work was covered at the date of copyright enactment. Corporate Authorship was extended to 120 years after creation or 95 years after publication (Rosen, 2008).

Also in 1998 was the Digital Millennium Copyright Act (DMCA). This revised copyright policy in order to protect digital works. It also protects internet service providers if their users are guilty of copyright infringement, provided they take steps to terminate their customers upon notification of illegal use of protected works ("Digital Media Copyright Act Overview", 2012). The World Intellectual Property Organization (WIPO), an agency within the United Nations, passed two treaties in 1996 that were part of the DMCA (Patry, 2000).

Copyright laws are not the only means to protect ownership or authorship. Other laws that do so to a certain extent are the right of publicity, trade mark laws, patent laws, and trade secrecy laws (Fishman, 2012). For a work to be copyrighted it must meet three requirements. The first requirement is that the work must be tangible. This is called

fixation, and encompasses works that are read, viewed, or heard. Fixation requires some type of preservation. The second requirement is that a work must be original. Only the part of the work that is original will be covered under copyright. The final requirement, which is perhaps the most difficult to uphold, is using a minimal amount of creativity that extends beyond originality. An example of work that does not meet the standard of minimal creativity is the telephone directory white pages (Fishman, 2011). Individuals who create original acoustic marketing do not need to worry about infringing on these policies. However, it is important that they remain cognizant of current law if they ever need to prove originality and specific intent. Additionally, one should be knowledgeable of how to protect their original sound marketing if it should ever be used in public spaces. More information can be found on this topic through researching copyright registration and obtaining specific forms from the U.S. Copyright Office. Some minimal yet mandatory fees and deposits may be required.

Section three provided a brief background on the topic of sonic branding and nonprofit marketing. Using this review of resources provided this research with a base of knowledge for creating and utilizing sonic branding, which will be discussed in later chapters. Another helpful source of insight derived from a website that specializes in outsourcing sound for marketing purposes. This purchasing platform contains many different options for outsourcing a sound logo, which is an important option for nonprofit organizations that want to utilize sonic branding but might not have the adequate skills to create their own.

Section 4: Case Study on Audiodraft.com

Introduction

Audiodraft.com is a site dedicated to creating and selling sound for marketing and advertising purposes. Through this site, consumers are offered a variety of ways to purchase personalized audio. They can browse an extensive library, or create competitions with exact specifications for what they want their product or service to sound like.

Audiodraft facilitates communication for participants through various platforms, and strives to make the process of purchasing a sound identity accessible, affordable, and appealing.

Their history claims that Audiodraft was founded in May of 2010 and launched in July of the same year. Based out of Finland, they won a business plan competition called Venture Cup. There are three people who participate on the audiodraft team, and four additional individuals on their senior advisory board.

Website Function

Homepage

The homepage of audiodraft.com provides basic information on what the website provides. There are three rotating screen images that include Get Started Now, Audiodraft Contest, and Audiodraft Music Library. Each of these screens provides a basic blurb and clickable link to the material within those headings. There is a clear location at the top right of the homepage for viewers to sign in or register. Scrolling down through the homepage shows presumably recognizable companies or brands that have used audiodraft through featured cases. This is a way to entice the audience, and provide identifiable credentials.

Additionally, there is a link to audiodraft's Twitter feed, a link for composers to join the community, and a very brief sampling of current contests.

Composed Music

Composed Music includes a header with five subfields that are Music for Advertising, Music for TV, Films, and Videos, Music for Games, Music for Audio Branding, and Other Music and Audio Production. When exploring these subfields, one will find pages with very similar formatting but different context. Each page contains a short description of the genre with three bulleted highlights. The final bullet point on every page says, "100% Satisfaction Guarantee- No risk involved!" (audiodraft.com). Scrolling down, the pages offer a range of 6-8 categories to choose from to get started. For example, under the Music for Advertising page, the options include Music for Advertisement, Jingle, Audio Logo/Audio Brand, Theme Music, Branded Music for Advertisement, and Other Sound. There is no description of what these titles signify. They simply act as a form of title coding for contest creators and participants. Clicking on one of the categories immediately takes the viewer to the competition purchasing page, which will be examined later in this case study. Finally, the bottom of the screen provides three example cases of completed competitions with the option to browse more contests. The examples show the original contest brief, all entries, the top contestants and their sound entries, prize amount, and the winner.

Terms of Use and Privacy Policy

Multiple pages within the website contain links to the Terms of Use and Privacy Policy. These pages contain detailed information on rights, policies, data security, licensing, prices and payments, intellectual property, refunds, and much more. The links for these pages can be accessed from the bottom footer of every single page. If the viewer has more

questions, there are pages that contain a community forum, help section, audiodraft blog, support form, and frequently asked questions segment.

Music Library

The music library is commonly referred to as the marketplace. This page provides an alternative to creating a competition. Users can search for sounds by keyword, or browse by genre tags, mood tags, or instrumental tags. The sound files have fixed prices, and there are a number of licenses to choose from. There are also three sections where purchasers can save their favorites, see what tracks are new, and search through featured playlists. All tracks are available for immediately listening in full. They are labeled with hash tags as a brief description. Another form of searching for specific sounds can be found through a conglomeration of descriptive tags at the bottom of the page. These sound files are created by participants who have entered marketplace specific contest, or the site creators will invite a user to sell their tracks to be in the music library.

How It Works

This section explains how companies or individuals can find audio through competitions or their library.

Audiodraft helps companies to outsource music and audio production to a global community of music professionals. Audiodraft is a network of 15,000+ sound designers and music composers from over 100 different countries worldwide. With Audiodraft you can get custom made music and sound design easily whether you need background music for TV commercials, theme music for games, or an audio logo for your company. (“How it Works”, para. 1, n.d.)

The contest aspect is broken down into 3 steps: 1. Create a contest, 2. Manage the contest, and 3. Select a winner. The site makes this process easy to understand, simple to navigate, and appealing to those wanting personalized sound. There are clearly marked links at the

end of the page that direct the viewer to creating a new contest or browsing the sound library.

Why it works

Why it works provides a simple overview of why Audiodraft works. They cite simple music licenses, library of multiple compositions, engagement marketing, and new branding potential as reasons why audiodraft is successful.

Community

The community header contains three dropdown menus titled Wall of Fame, Top Lists, and Forum. The Wall of Fame is dedicated to participant composers who have won contests, although they are not chronological. It is not defined how they are ordered. The Top Lists portrays competitors with the most wins through the site, and can be further categorized into Contests Won, Challenges Won, Contests Participated, and Challenges Participated. Contestants are labeled “Designers”, and their individual pages includes their name, city, country, date joined, a brief biography, a list of their musical skills and equipment, and contact information. Each participant is identified by a user name.

The Forum is a place where any community members can post questions, thoughts, or ideas. The audiodraft team can respond to these, as can anyone in the community.

Creating a Contest

Audiodraft has made the process of creating the contest simple and easy to follow. One first decides what category they want their contest to be in, and then the properties of the contest are decided. Choosing a package is the first aspect of deciding the properties, and it can be Light, Standard, or Premium. Each of these packages carries a different definition as to what the license will be, how much prize money is awarded, and the service

fee for audiodraft. Contest designers set the number of winners and the contest duration. The design brief is one of the most important aspects of designing a contest. It will communicate to the audience what is being advertised and the image the contest designer wishes to portray through sound. To do this, the contest creator can include a title, short summary, brief, contest picture, and reference links and videos.

Figure 3: Screenshot of Audiodraft Design Brief from audiodraft.com (2013)

The screenshot shows the Audiodraft website interface for creating a contest. The top navigation bar includes links for Newsletter, Blog, Support, and social media icons. The main header features the Audiodraft logo and navigation links for Composed Music, Music Library, How It Works, Why It Works, and Community. The central form is titled 'Design Brief' and includes sections for 'Contest title', 'Short summary' (with a 250-character limit), and 'Brief'. Below these are sections for 'Contest picture', 'Reference links', and 'Reference videos', each with an 'Add' button. A right-hand sidebar shows the 'Status' of the contest, including 'Properties', 'License info', 'Rules accepted', 'Payment', 'Design Brief', 'Title', 'Synopsis', and 'Description'. The status is currently 'Not paid'. Buttons for 'Save changes', 'Preview', and 'Publish Contest' are located at the bottom right of the sidebar.

Who uses audiodraft?

The majority of contest designers are businesses or for-profit entities. One example of a nonprofit organization that used audiodraft was the Roskilde Festival, which is a summer music festival held in Denmark. They designed a contest to create a ringtone for their festival, and had an additional webpage on the festival site dedicated to contest updates and encouraging participation.

Participants

Audiodraft does not put a limit on who can participate in a contest. Anyone who registers with the site can upload a sound clip for a contest. Participants can create

multiple entries for contests, and can recycle older entries that have not won or are under a license.

Crowdsourcing

Audiodraft does not put a limit on who can review the contest. Any audience member can like an unlimited amount of entries, and these are recorded and made available to viewers. Only one like per same entry is allowed, and by clicking the like option twice, the voter is allowed to de-like an entry. The contest designers are in charge of rating the entries, and this is also made available. Any viewer can see both how the contest designers rate an entry and how the general public feels through these types of feedback options. There is a general discussion aspect at the bottom of the entries page where contestants, audience members, and the contest designers can converse. This allows the contest designers to be very involved and give more precise instructions. Interestingly, it is not always the entries with the most likes that are preferred by the contest designers.

Example Contest

One recent contest that exemplifies the mission of audiodraft was seeking a song to be used in a television commercial. This contest was created on February 13, 2013, and I followed it from beginning to end. The design brief describes the tone, feel, length and scope, and also provides additional details and reference links for what they want the sound to resemble. Over 215 participants entered the contest, and the winner, who goes by the username of WheelieR, had four entries into the contest. Their winning entry had only two audience likes, although the contest designer gave them a five star rating. The entry that had the most likes, 24, only received a 1 star rating. It was interesting to track the

trends, discover new entries every day, and follow the discussions. As an audience member and voter I gained a sense of involvement and enthusiasm for certain sound designers.

Figure 4: Screenshot of contest from audiodraft.com (2013)

The screenshot shows the Audiodraft website interface. At the top is a green navigation bar with links for Newsletter, Blog, Support, and social media icons for Facebook and Twitter. To the right are links for Sign In and Register. Below the navigation bar is the Audiodraft logo and a secondary navigation menu with links for Composd Music, Music Library, How It Works, Why It Works, and Community.

The main content area features a contest brief. On the left is a circular icon with a musical note. To its right is the text: "We're looking for a Neon-Trees-like sound that will energize the viewer (with a vibe and tempo similar to 'Everybody Talks'). People will dance to this song throughout the spot. It needs to feel positive/upbeat but NOT corny, with a little attitude." Below this text is a link that says "Read the brief". To the right of the brief, it shows "Deadline Ended" and "Prize \$1,600".

Below the brief is a tabbed interface with "Brief" and "All entries". The "All entries" tab is selected, displaying a table of contest entries.

#	Entry	Designer	Rating	Likes	Share
127	Joy's Cure V3.5	WheeieR	WINNER!	2	0
153	yeahyeahyeah-Trumpet	Joeslinger28	★★★★★	0	0
97	Happy People V3	SamF	★★★★★	5	0
95	WILD THING_VOX	Sound9Studio	★★★★★	1	0
94	Retro Stars	Emerald	★★★★★	2	0

Evaluation

Audiodraft has the potential to be a very beneficial resource for nonprofits looking to purchase sound logos. Although it has a few drawbacks and challenges, this site produces quality products and is easily accessible.

Critiques

The biggest challenge with the Audiodraft site is navigating the competition categories when setting up a contest. The categories are broad and not clearly defined. Additionally, there is a pricing discrepancy associated with each category for the licensing,

prize money, and service fee. Another aspect that may divert users or participants is the costs associated with competitions. Organizations without a large budget may choose a more affordable contest option, but as a result there may be fewer participants willing to create a sound for a smaller prize.

Benefits

Audiodraft makes accessing a sonic brand easy, fun, and personalized. It is efficient and affordable for organizations with tight budgets. The crowdsourcing aspect allows competition designers and entry participants' access to an audience evaluation, and the opportunity to create an open dialogue about the contest or specific entries is also accessible. This creates clarity and gives the user and viewer a definite sense of community and participation. Input and consultation are very important for aligning values with a sonic brand, and Audiodraft combines these aspects through collaborations during the design process.

Implications for Nonprofit Marketing

Audiodraft could be a very useful resource for nonprofit organizations who want to outsource their sonic branding marketing needs. It is user friendly and easy to navigate. Their licensing is transparent and purchasing process is clearly defined. Audiodraft allows the contest designers to maintain control over what they want, while giving them a wider sense of what is popular in the community. For organizations that want to outsource their sound logo, audiodraft is a very viable option for obtaining sonic marketing. The following sections will provide instruction for organizations that prefer to craft their own logo. Following, my personal recommendations are provided for which option, purchasing or creating, is best.

Section 5: Resources for Creating a Sound Logo

Getting Started

Creating a sound logo requires knowledge in a variety of subjects. One must understand what equipment and tools are available and how to use them. Perhaps the greatest challenge in creating a sonic logo is that one must have at least a base theoretical knowledge in music. If a visual logo serves to be aesthetically pleasing and relevant to the product, a sound logo has the same aural purpose. This research is not intended to be an educational resource for music theory or composition, and it will operate with the assumption that user has prior knowledge in music.

Sound logos in this study are either an mp3 or wav file. These are the most common and available formats for sound advertising. An mp3 file compresses audio and saves space on a hard drive, although some believe it compromises the sound. It is best utilized in advertising through internet platforms such as websites. A wav is a much larger file, and is used for shorter sound clips. It is best for television and radio advertising, and when used for looping purposes as it more likely to create a seamless transition (Arbour, 2011). This research will examine both file types through multiple programs.

This section covers the tangible aspects of creating a sound logo. The following section, Development, will go more in depth about sound considerations and methodology, which has a much more subjective nature. However, it is my opinion that the process of choosing appropriate sound development equipment and deciding on the musical characteristics of a sound logo should happen concurrently. Having an idea of the intended result for the sonic brand will inform what software components will best fit one's needs.

Equipment and Software

One must have access to specific equipment to develop a sonic brand, but fortunately these tools are widely available and already used in most organizations. The first and most important resource is a computer with software downloading or installation capabilities, a functioning sound system, and enough space on a hard drive to support music files. These functions are available on almost all computers created in the past five years. I experimented with multiple computers and operating systems in order to best inform my final recommendations.

There is a wide and diverse array of software available for creating sound. Music programs can be split into two categories: sound creation and sound editing. The majority of sound creation software uses traditional music compositional techniques, while editing programs are for revising and altering pre-existing sounds. I focused on developing new and unique audio identities through music notation software, but it is worth mentioning that sound editing software could serve a strong purpose in the production process. Sound editing platforms, such as Audacity, are useful for manipulating or altering a sonic brand, or for recording live sounds.

An overwhelming variety of notation and composition software exists that encompasses a wide range of price ranges, user friendliness, and equipment requirement. I closely examined four platforms that represent multiple aspects, user needs, and price ranges. According to toptenreviews.com, the best music notation software is Sibelius and Finale. Additionally, these two were most often referenced in other reviews and online shopping websites. Each of these programs has multiple versions for various levels of expertise. Other examples of software that have some aspect of notation functions include

Garage Band, Logic, and Protools. I specifically examined two software programs- Musescore and Finale. These two programs were chosen based on resources available in a short time frame. Musescore was downloaded and obtained for free on my personal computer, and Finale was accessed through a university computer lab. My initial idea was to test out more than two programs, but due to time constraints I did not achieve this task.

Musescore

Musescore is a free, downloadable notation program that can be used with a Windows 7 or Mac OS X operating system. It can be found at musescore.org, and the website provides many different guidelines and resources for working with the program. Although the program is at no cost to the user, Musescore does have a page for donations through PayPal.

Creating a new document in Musescore is a guided process that allows the user to develop a new score from scratch or use a pre-existing template. There are 14 different template options, and some of them include layouts for a chamber orchestra, jazz big band, piano, or concert band. A score from scratch allows the user to choose their instrumentation from a comprehensive list of traditional western instruments. The next stage of the setup requires indicating a key signature, time signature, and length of piece through measures. It is expected that the user has knowledge of these terms and how to properly implement them. It is not possible to alter the key or time signature once the composition setup is complete, although measures can be added or deleted.

The next step is to input notes onto the score by picking the note value and indicating which line on the staff it should be placed. Auto feedback allows the user to hear the pitch upon placement. Options for adding accidentals, dynamics, articulation, repeats,

and other symbols can be selected and placed in the score. Here is where some software issues begin to arise. Upon simple experimentation, it is very difficult to ascertain adding elements to the score. Even inputting or altering notes is initially challenging, and it is not clear what all the menu symbols indicate. Often, notes placed in the score are superimposed with the rests that automatically appear when selecting on notation value. It is not clear how the user can listen to individual measures amongst separate instruments.

This software, although free, is not very user friendly. Perhaps the biggest problem with it is that there is not a good place to go for help, advice, or feedback. There is no community surround Musescore, and the user is forced to figure out the program with little instruction or training.

Finale

The other software program I chose to assess was Finale 2012. I was able to access this through the University of Oregon music computer lab located on their campus. Typically, this program is approximately \$200-\$350. I have used Finale in the past, and am somewhat familiar with very basic functions.

Upon opening a new document in Finale, one can choose to create music from scratch, scan in a piece of already existing music, or use a template. I only needed two instrument staves, so I started from scratch with the set-up wizard. The templates are mostly for larger ensembles, and the set-up wizard has options for smaller chamber groups or solo instrumentation. I chose to create a new document with two instruments, in the key of F major with a 4/4 time signature. Due to the brevity of a sonic logo, I only wanted 4 measures of music. The initial setup was easy to follow.

Once the setup is complete, the score is presented with a simple entry notation palate, musical elements toolbar, and playback controls. These are the most basic tools, and Finale allows for the option of adding more. To insert a note on the score, one must select their preferred note value and then place it on staff. This is the same for rests, and deleting or altering these notations are easy. However, anything beyond very basic notation requires further investigation. I personally found that consulting search engines was more helpful than using the Help option within the program. There is an online community called Finale Forum at www.finaleforum.com that is extremely beneficial for beginner or advanced questions.

These two software platforms informed my discussion on the feasibility of using notation programs as an aspect of the creations process. However, due to some unforeseen challenges with the process, part of my research was shifted to focus on the development and conceptualization process, which is discussed in the following section.

Section 6: Development

Introduction

This section looks at the development process of a sound logo. As mentioned in the literature review, a sound logo is the aural representation of a brand, and is only one aspect of a sonic identity. Other components of a sound identity might include jingles, theme songs, ringtones, background music, or associations with a specific piece of music. It is often short, distinct, and quickly identifiable. A typical sound logo is 3-6 seconds long and normally is heard at the beginning or end of an advertisement or message. It can also

function independently as startup sound, alert, notification, reminder, or product or event association. My specific project was to create a sound logo that represents the University of Oregon Arts and Administration program.

Planning: Considerations and Conceptualization

The first step in the development process is determining if using a sonic logo would be appropriate for an organization. If there are no outlets for using acoustic identifiers, then sound marketing is not necessary. For example, if an organization does not have any type of aural advertisements, such as radio or television commercials, and does not want sound associated with their website then a sonic brand would not be beneficial. When choosing to use a sound logo, the next phase is planning and conceptualizing. There are multiple steps in this process, and all stages and questions should be considered simultaneously. The following section briefly covers multiple considerations.

Use

Determining how, when and where a sound logo will be utilized is a way to imagine the final product. It will also inform what type of sound file is necessary. A sonic logo should be consistent and thus flexible enough to be used across multiple platforms.

Resources

What programs or applications are available to an organization to create a sonic brand? Is there someone with the skills, talent, and education to properly compose a logo, and are they willing to participate? Who will be involved and consulted? Will this be on commission, contract, or part of a staff members job requirement? What are the legal requirements around sound copyright?

Audience

An organization should have an idea of who is affected by their advertising. It is also important to consider if new audiences should be addressed through this different advertising outlet.

Goal

This covers what a logo should sound like, what it should represent, whom it will reach, and what it will do for the organization. Determining this step is covered comprehensively in the following section.

Creating: Methodology

This section is broken into four different steps that include analysis, profiling, formation, and implementation. It combines knowledge I collected from the literature review with considerations previously discussed in this section. I use this methodology process to create a sound logo, and an evaluation of this development procedure is completed in the final section.

Analysis

The primary step in the creation process is assigning values that will exemplify the brand or organization as a whole. For a nonprofit, these can be taken from a mission statement. The purpose of this is to find descriptive words that embody a service or product which will be represented through sound associations.

Profiling

This phase uses visuals and sound compilations to outline values and vision through different sensory aspects. One way this can be established is through two mood boards. Compiling images and visual representations of an organization into a single document

Sonic Branding for Nonprofit Organizations

allows the creator to experience the organization in a different way. Recommended aspects of a mood board include key colors, organizational logo or stock images, and artistic representation of values. Similarly, this can be done with sound by selecting pieces of music or sound effects that relate directly to an organization. This process can be collaborative, and might involve input from other staff, board members, volunteers, and patrons.

Formation

This stage combines the values, mood boards, and goals with musical characteristics. This part requires background knowledge of music. Sound elements that should be examined are tonality, harmonic movement, instrumentation, volume, dynamics, tempo, melody, range, meter, and timbre. Most of these decisions will be subjectively based off of an individual's own experience and relationship with music. There are some general associations between music and emotions that can serve as basic guidelines for creating sound. One reference is the *Handbook of Music and Emotion: Theory, Research and Applications* by Patrik Juslin and John Sloboda.

Implementation

This is finalizing and editing the sound logo and putting it in use. Once the sound logo is finalized as an mp3 or wav file, it can be uploaded to a website, used in commercial advertising, or implemented through a variety of other ways.

Evaluation

The assessment tool for evaluation is a value rubric. This type of evaluation will assign a numerical score for achieving specific value representation. A rubric for this research is a framework for assessing how well the sonic logo captures certain values that represent the organization. The score criteria will be on a scale of 1-3, and the final column

will include space for and explanation of the numerical assignment. The column for explanations is for the evaluator to describe what they hear that aligns with the values. Those with a musical background will hopefully be able to discuss the instrumentation, tonality, melody, and other musical characteristics that might represent each value. If one does not have background knowledge of musical terminology then they should discuss the emotional feel or sound associations that they feel does or does not accurately represent the value. The reflective values for associations with the Arts Administration Program can be described as:

Innovative: original, moving or looking forward, creative

Engaging: appealing, pleasing, interesting

Inspiring: stimulating, moving, exalting

These associations should be used to evaluate the sonic logo.

Figure 5: Value Rubric 1 (2013)

Reflective Value	Underdeveloped 1	Acceptable 2	Proficient 3	Explanation
Innovative				
Engaging				
Inspiring				

I used an additional rubric to evaluate the quality of the sonic logo, using the elements of a good sonic brand as the guidelines. These values are discussed in literature review and shown in the following figure.

Figure 6: Value Rubric 2 (2013)

Value	Underdeveloped 1	Acceptable 2	Proficient 3	Explanation
Distinct				
Memorable				
Flexible				
Honest				

After carefully constructing the assessment, creation, and evaluation steps, I decided to implement them myself by designing an original sound logo.

Section 7: Sonic Logo for the University of Oregon Arts & Administration Program

I chose to design a sound logo for the Arts and Administration program at the University of Oregon. Although they are not an independent nonprofit organization, I selected them due to their familiarity and accessible consultation resources. In this section I will go through the planning, methodological, and evaluation process in order to inform my final suggestions.

Planning

The Arts and Administration program does not currently use any sound to identify themselves through marketing. They do have a webpage and visual marketing materials, and there are a few practical applications for using a sound logo. Potentially, the program could create radio advertisements, web trailers, or commercials, in which as sound logo

could be utilized. This educational program has a strong focus on technology and how it can be incorporated into the arts. I believe that there is an outlet for a sound logo within the Arts Administration program.

Currently, the Arts Administration program falls under the entire School of Architecture and Allied Arts umbrella, and their marketing materials reflect the entire school. Their visual marketing materials mostly represent the entire school within the University of Oregon. A sound logo would distinctly embody Arts and Administration and would be a sound unique to the specific program.

Fortunately, the university setting provides many free or affordable resources to create a sonic logo. Many of the libraries or technology labs have specific software to create the image and sound profiles, and the school of music has compositional software in their computer lab. The university also provides many employment resources and consultation outlets. A student musician could be a beneficial source of labor for designing the sound logo. They would most likely have the musical, theoretical, and compositional knowledge for crafting a brief musical phrase. For my specific purposes, the Arts and Administration staff, faculty, and students supplied very helpful information, insight, and ideas that specifically informed the methodology aspect of designing the sound logo.

The audience for this sound logo will be current students, faculty and staff, prospective students, nonprofit arts organizations, the local community, the university and other academic programs. The logo could be used in recruitment materials, and is a way for professionals and professional organizations to recognize and identify the program. The goal for the Arts and Administration sonic logo is covered in the next section.

Creating

The first step of this methodology was researching the values and keywords that best describe the program. I used input from faculty, staff, and fellow students to create a comprehensive list of words that exemplify the Arts and Administration program. I took information from their marketing collateral and websites to make these decisions.

Their mission statement is as follows:

We educate cultural sector leaders and participants to make a difference in communities. The Arts and Administration Program at the University of Oregon informs cultural sector administration, policy, research, and education. We prepare and inspire leaders based on the belief that professional arts managers must be familiar with the social, cultural, economic, political, technical, and ethical contexts in which the arts flourish ("Mission and Objectives", n.d., para. 3).

From this mission statement and other resources, the key words I assigned to Arts Administration are:

Education, culture, leadership, community engagement, research, administration, arts, social change, nonprofit, excellence

Sub words include:

Cohorts, media management, performing arts, museum studies, community arts, internship, ELAN, SAG, ePortfolios, Gallimaufry, make good, friendship, networking, connections, University of Oregon.

From all these, the three values I assigned are:

- Innovative
- Inspiring
- Engaging

I used these values to advise my creation process, and I have included them in the reflective value rubric used in evaluation.

The next step, profiling, was completed through an image mood board and a sound profile. I used marketing collateral, the AAD logo, stock images, and a word cloud that represents the keywords and values. The images are of Lawrence Hall and room 249,

where the majority of our Arts and Administration classes, lectures, and discussions were held. I used similar colors and fonts from the AAA marketing materials to create the word cloud. See the following figure for my image profile.

Figure 7: Image Profile (2013)



For the sound profile, I chose pieces of music that I believe best represent the values of the Arts and Administration program. They are:

- The Oregon Fight Song
- The 4th Movement of Symphony no. 5 by Ludwig van Beethoven
- The 2nd Movement of String Quartet in F Major by Maurice Ravel
- Appalachian Spring by Aaron Copland.

I chose these 4 pieces because each one represents a value or spirit that I believe defines the program. The Oregon Fight Song, while not musically relevant, embodies the university setting that the program is a part of. I took no musical elements from this piece, but used it for considering a larger population of students, faculty, and staff that make up the environment that Arts Administration is a part of. Ludwig van Beethoven's (1770-1827) Fifth Symphony, movement 4, characterizes the triumphant and inspiring spirit of the program, while Ravel's (1875-1937) String Quartet in F major, movement 2, portrays innovation through interesting harmonies, fluid movement, and unique tonalities. The piece that I believe best represents the Arts and Administration program is Appalachian Spring by Aaron Copland (1900-1990). Musically, this piece has an engaging essence that represents a strong pioneer spirit. These pieces are all subjectively chosen, and it is my personal associations that lead me to choose these for the sound profile.

For the formation of the AAD sonic brand, I used the visuals from the mood board, input from others, and inspiration from Appalachian Spring, of which I listened to frequently for a period of three days. I decided to use two instruments, flute and cello, to create a brief, simple melody in the key of F major. The five note melody is in the flute, using the scale degrees 1-2-1-2-5-3. It directly mimics the flute part in Appalachian Spring. The cello adds harmony, and the logo is mostly a V chord to a I chord that outlines an

authentic cadence. The tempo is moderato, or quarter note = 96 with a retardation at the end.

Figure 8: Sound Logo 2 (2013)

Score

AAD Sound Logo 2

Moderato (♩ = c. 108)

Flute

Cello

I created this logo in both Finale and Musescore in order to have experience with both. I found Finale to be much more user friendly and easier to navigate, although I did somewhat frequently consult message boards and user forums for questions.

Evaluation

For this assessment, I used the two value rubrics I created earlier to evaluate the sound logo, both on its own and as a representation for the Arts and Administration Program. I first appraised the logo according to the terms I assigned in my literature review. These are general elements of a successful sonic brand.

Figure 9: Value Rubric (2013)

Value	Underdeveloped 1	Acceptable 2	Proficient 3	Explanation
Distinct		X		The melody, while original, was inspired by and mimics Appalachian Spring. It sounds very traditional and somewhat conservative.
Memorable		X		I consider this logo to have a definite hook in that it is an easy melody. However, I do not believe that it completely captivates a listener upon the first experience.
Flexible			X	This logo could be used for many purposes across many platforms.
Honest		X		I believe this logo does a good job representing the Arts and Administration Program, although I did not consult enough of my peers, staff, faculty, or alums to have an accurate assessment of this.

The other value rubric I used represents the associations the sound logo has with the Arts and Administration Program. These values were assigned after completing the analysis and profiling stages of the development process.

Figure 10: Value Rubric (2013)

Reflective Value	Underdeveloped 1	Acceptable 2	Proficient 3	Explanation
Innovative		X		The music has a promising, anticipatory feel that moves forward. However, it is not extremely unique.
Engaging		X		While the sound logo is pleasant to listen to, it does not fully engage the listener. It perhaps feels like it is not the main focus and would be appropriate for a background. This does not accurately represent the program.
Inspiring			X	The sound logo captures the pioneer spirit of the program and leaves the listener feeling encouraged.

Admittedly, the greatest deficiency with this evaluation process is not having time during this research to have more outside input or evaluation from others familiar with the brand and sound logo. Ideally, a sonic logo should be assessed and appraised by multiple people in order to get more diverse interpretations. This was one of my major critiques of my personal process, and more insight is discussed in the following section.

All of my findings and recommendations culminate in a final evaluation of this research. My conclusions are drawn from carefully synthesizing my literature review, case study, and personal experience with developing a sonic logo.

Section 8: Recommendations, Key Findings and Conclusion

Through this research, I was able to derive some conclusions on the use of sonic branding in nonprofit organizations. Through these findings, I created a brief document for nonprofits to use as a resource for sonic branding guidelines, which is located in this section. My recommendations are based off an assessment of an organization's need for sonic branding, their resources for developing one, and potential utilization opportunities. I debrief the challenges discovered with this research and conclude with my personal findings and potential implications of this research.

Assessment of an Organization

The initial appraisal of an organization's need or potential for sonic branding uncovered the most surprising outcomes. I believe the three main aspects to be examined in assessing the potential of sonic branding are determining the need, deciding how it will be utilized, and understanding the resources available to create or purchase sonic branding. First, while I am confident that aspects of sonic branding could be beneficial to all organizations, I understand that many nonprofits have greater needs than this type of marketing. Only the organization can decide what their priorities are, and unfortunately, there is not sufficient data to guarantee a successful return on investment with sonic branding. The decision to use or not use sonic branding can also be influenced by examining potential platforms for application. As mentioned in Section 6, sonic branding would not be beneficial if an organization does not have any outlets for audio advertising. Finally, an organization should be very familiar with their current resources available for purchasing creating sound marketing. Purchasing and creating a sonic brand require two

separate sets of abilities and investments. For purchasing a sound logo on a site such as Audiodraft, one must have the finances to pay for the contest, award to the sound designer, and licensing fee. Someone must be able to properly dictate what they want the logo to represent in the design brief, in addition to monitoring the contest and communicating with the patrons, contestants, audience, and site facilitators. Although it is perhaps more expensive, properly outsourcing the creation process may be more efficient and effective. Creating a logo within the organization requires at least one staff member with musical knowledge, access to music composition software, an understanding of sound files, and how to properly employ a sound logo. Additionally, one must understand what type of legal requirements surround licensing or copyrighting sound for marketing purposes. There are advantages and disadvantages to both options.

Challenges

I came across many challenges during this research. Acknowledging these difficulties allowed me to see many different angles of the development process, and it created clarification for the evaluation stages. These challenges informed my recommendations and allowed me to understand the feasibility of incorporating sonic branding into a nonprofit organization.

As mentioned, the largest challenge that may make incorporating sonic branding unfeasible in nonprofit organizations is the depth of music composition knowledge required to create a sound identifier. Understanding music theory and notation is a requirement for the development process. I did not discover any software programs that created sound without using traditional music notation. Often, this area of knowledge requires a formal education in music, which is not widely possessed. For creating or

purchasing a sonic logo, I believe that one must possess a familiarity with music and musical associations in order to properly align values with sound, which could negatively affect an organization.

Another challenge, specifically with the creation process, is creating a suitable sound file and recording. The two software programs I examined resulted with synthesized, low quality sound. These sound clips were electronic only. For one to create a higher quality sound logo, the music our sound should be performed by actual instruments and recorded. This process necessitates finding and hiring musicians, typically at an additional cost. Recording and editing the music is also a requisite, and this process involves more skillsets that I did not examine. Additionally, licensing and copyright must be properly obtained for creating an original sound logo and using it as advertising. This is a challenge I did not accurately examine in this research.

Another obstacle I encountered with this research is discovering ways to practically apply a sonic brand within a nonprofit organization. It is my opinion that there are not sufficient outlets for employing this type of advertising. Sound must have acoustic marketing opportunities, and most nonprofit organizations currently opt for visual materials as advertising. With so few outlets, I believe that this type of sound marketing would be underutilized. Finally, this research did not discover a long-term evaluation process that could assess quantitative results for sonic marketing. Without any return on investment guarantee, investing in sonic branding is a risk that many organizations cannot chance.

Personal Recommendation: Outsource

After carefully examining the challenges and potential benefits of creating and purchasing a sonic brand, I have concluded that outsourcing this marketing tool is the best choice. Although I have created what I deem to be a helpful step by step process for creating a sonic logo, I understand the challenges that occur with this option and found some of them to be quite unworkable. For these reasons, it is my personal recommendation that nonprofit organizations do not create their own sonic marketing. Using a platform such as Audiodraft could potentially save time and money- two resources many nonprofit organizations are in constant need of. Additionally, they provide a quality product with easy licensing agreements. Through Audiodraft, an organization still has a great amount of input on the final sound identifier, and also has the option to gather opinions from other participants and voters. It is my final recommendation that regardless of how a sonic brand is created or used, there should always be multiple people consulted during the process. Obtaining insight from others is perhaps the most effective way to make sure a sonic brand best represents an organization and their values.

Sonic Branding Brochure

I created a brochure for nonprofit organizations to use as a reference guide for sonic branding. It includes a very brief introduction to sonic branding as well as the development process. The brochure can be seen in the following two pages.

Figure 11: Brochure pg. 1 (2013)

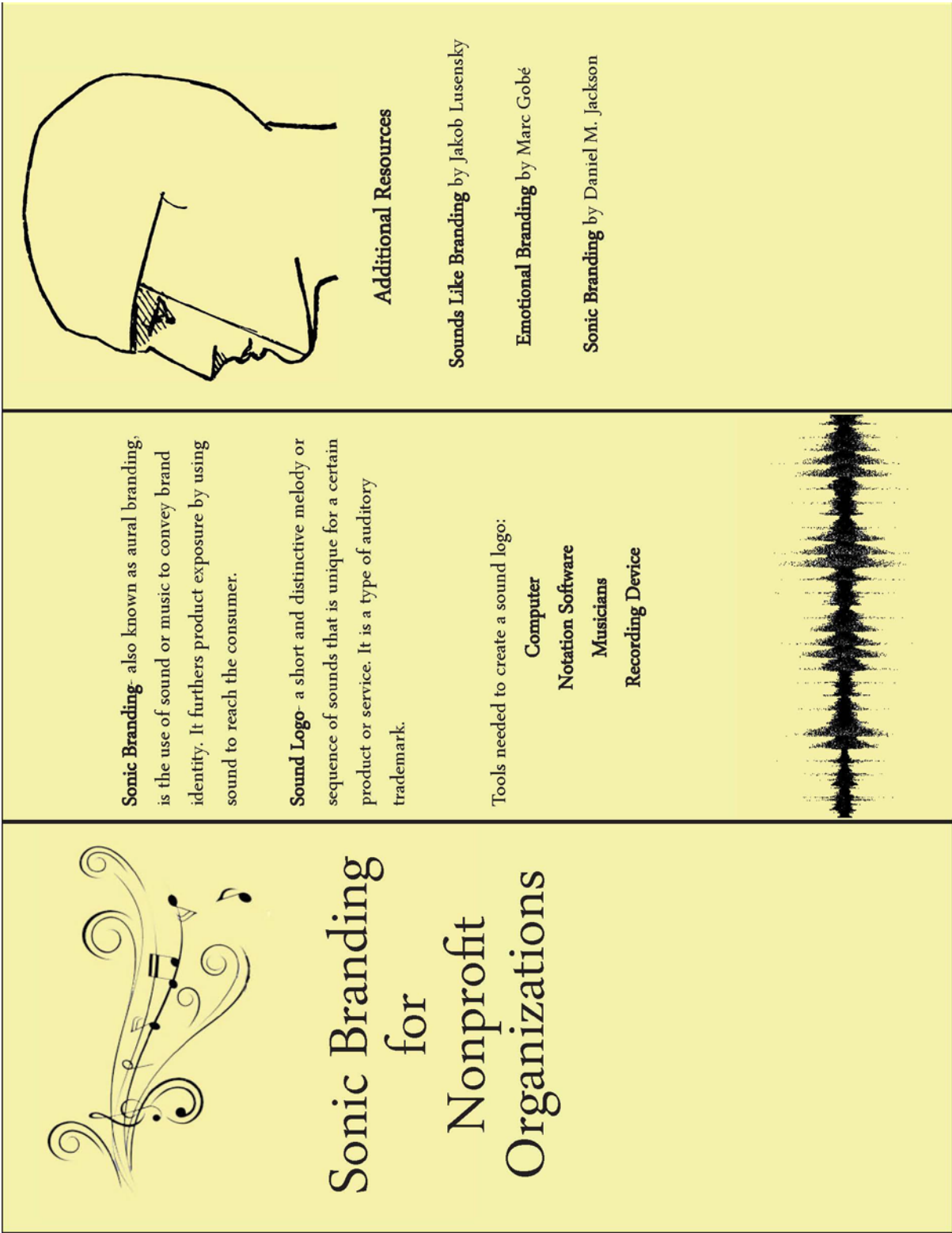



Figure 12: Brochure pg. 2 (2013)

<p>Planning: Characteristics and Considerations</p> <p>Use: How will a sonic logo be utilized in an organization? What outlets are there for use?</p> <p>Resources: Does an organization have sufficient time and money to invest in this creation process?</p> <p>Audience: Who is the organization trying to attract with this type of marketing?</p> <p>Goal: What should the end result be? What type of effects should a sound logo produce for an organization?</p>	 <p>Creating: Methodology</p> <p>Analysis: Assign values that best represent the organization</p> <p>Profiling: create image and sound profiles that best represent the values</p> <p>Formation: compose an original, brief piece of music for the sound logo</p> <p>Implementation: Once professionally recorded and copyrighted, use the sound clip on various advertising platforms</p> <p>Evaluation: Create a value rubric and consult others for input on assessing the sound logo.</p>	<p>Purchasing: Outsourcing</p> <p>Buying a sound logo may be a good alternative to creating one if an organization does not have the adequate resources. One site that specializes in this is Audiocraft (www.audiocraft.com).</p> <p>This company is dedicated to creating and selling sound for marketing and advertising purposes. Consumers are offered a variety of ways to purchase personalized audio. They can browse an extensive library, or create competitions with exact specifications for what they want their product or service to sound like. All rights and licensing are given to the company, organization, or individual who purchase the sound.</p> 
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Conclusions and Looking Forward

It is an understatement to say I was surprised by the conclusions. I began this research with very little understanding of sonic branding, but was rather confident that this type of marketing would be easily accessible and utilizable. I now understand that this is not an accurate perception, and my research process was highly influenced and altered by these discoveries. My introduction to this topic stemmed from an assignment in a marketing class I took in the winter of 2012, and over the past year I have only just begun to recognize the potential implications of sonic branding.

Although I am passionate about using sonic branding as marketing, I do not think there is enough current research or resources for nonprofits to utilize it at this time. However, I strongly believe that the implications and effects of sound as advertising should be further examined and considered. Through this research, I am able to conclude that brands are no longer just a representation of a company or product. They are becoming an experience. Adding sound or music identifiers to marketing allows for additional sensory aspects to be incorporated into a brand and thus have a greater influence over the consumer. Brands can use sounds as conversations to communicate a need. The social function of sound is an incredibly broad topic, especially with the considerations of using sound or music as a catalyst impacting for consumer behavior. Our society is only on the brink of recognizing, discovering, and utilizing the vast possibilities of sound. When coupled with organizations that aim to serve our communities, sonic branding has great potential to produce a positive impact.

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