

## SoundFont.com – A Proposal

### I. Why SoundFont.com Should Be Redesigned

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- A. Originally, SoundFont.com was a technical reference site (although there were some links from SoundFont.com to the shopping section of emu.com). Problem: as a technical reference site, it missed the opportunity to produce revenue.
- B. When emu.com was redesigned (9/99), SoundFont.com set up to automatically forward into emu.com shopping section (this did not change with the Spring 2000 redesign of emu.com shopping section). Due to misunderstanding at time of 9/99 redesign, technical reference info no longer made available. Problem: trying to sell SoundFont banks and SoundFont-compatible products to people who did not understand SoundFont technology.
- C. Currently, neither objective is being realized: SoundFont.com is not a technical reference site and it does not successfully sell SoundFont banks and SoundFont-compatible products.
- D. SoundFont.com should be redesigned to combine the best of both approaches: 1) provide as much information as possible about SoundFont technology (to educate potential customers); and, 2) take advantage of revenue opportunities by selling SoundFont banks and SoundFont-compatible products to people who now understand the technology (because of tutorials and technical reference info provided).
- E. Some Indirect Benefits
  - A. A redesigned SoundFont.com could be utilized to significantly promote sales of BlasterKey MP3
  - B. A redesigned SoundFont.com might be used to slightly increase the promotion of SBLive! audio cards
  - C. Full documentation (in Acrobat format) being prepared for each SoundFont CD and downloadable will significantly help E-MU / ENSONIQ's direct sales force

### III. Target Audience For SoundFont.com

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- A. Primary audience: Creative customers and visitors to Creative websites who:
  - 1. want to make music with their computers but don't know where to start; and,
  - 2. gamers who want better audio for their games.
- B. Secondary audience: Musicians who are attracted to the idea of making music with their computers
- C. Thoughts on Reaching Primary Target Audience
  - 1. Creative suite of websites only addresses target audience at BlasterKey MP3 site – and not extensively there
  - 2. To realize the potential of SoundFont technology for the masses, it will be necessary to convince the average computer user that the technology is both easy to use and satisfying in its results – that the average computer user can now make wonderful music simply with his/her (SBLive!-enabled) computer and SoundFont technology. The technology has to be explained effectively to non-musicians. In the past, we have failed at this. Best avenue to accomplishing this is to have a target customer learn SoundFont technology from scratch and thus be able to explain it effectively to the novice computer user.

#### IV. Products Which Can Be Sold Through SoundFont.com

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- A. E-MU SoundFont banks (on CDs and downloadables), Creative SoundFont banks (e.g., Chinese Orchestra CD), SoundFont-compatible products from E-MU: Audio Production Studio, E-Card, E-MU PC, SoundFont-compatible products from Creative: SBLive! audio cards?, BlasterKey MP3, SoundFont-compatible banks from third parties (Mzone-APS, Sonido Media, Voice Crystal, Sonic Implants, etc.), SoundFont-compatible products from third parties (Cubase VST, Cakewalk, Unity DS-1, etc.
- B. In addition, there will be several potential bundles which can be sold through SoundFont.com (well thought out bundles will be instrumental in attracting the primary target audience): 1) BlasterKey MP3, SBLive! MP3+, Module Mania CDs, 500 Bank SoundFont Library CD, and software bundle (currently being sold on emu.com); 2) BlasterKey MP3, 500 Bank SoundFont Library (for customers who already own an SBLive!); 3) Etc., etc.

#### V. Promotional Avenues

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- A. SoundFont.com should be promoted to the primary target audience in a variety of ways: regular emails to Creative's customer base (with links to tutorials), banner ads on Creative sites, fliers in Creative boxes, press releases, publication of tutorials in related ezines and newsgroups, inclusion of tutorials in Creative boxes / manuals, duplicate publishing of tutorials on Creative sites, search engine positioning, links from Creative sites, reciprocal link relationships, autoresponder co-ops, Etc., etc.

#### VI. Analysis

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- A. Assumptions:
  - 1. Monthly expenses of \_\_\_\_\_
  - 2. Visitor worth in SoundFont-related revenue: \$\_\_\_\_\_ (current rate at emu.com)
- B. Assuming the same visitor worth for SoundFont.com (although it could probably be easily argued that visitors coming from a Creative site to SoundFont.com would be more likely to buy), SoundFont.com would need \_\_\_\_\_ visitors per month to break even. To earn \$\_\_\_\_\_ in gross revenue per month, a monthly visitor count of \_\_\_\_\_ would be necessary.
- C. Currently, with no promotion and virtually no site, SoundFont.com is receiving an average of \_\_\_\_\_ unique visitors per month.
- D. One way to look at the necessary visitor counts is to compare them to Creative's web stats for creative.com and soundblaster.com. In the month of September 2000, creative.com and soundblaster.com received combined visits (not visitors, which Creative doesn't track, so this will be a bit skewed) of \_\_\_\_\_. To break even, then, SoundFont.com would need to receive approximately \_\_\_\_\_% of the visitors to those two sites to click through to SoundFont.com (from links and banners). The highest ranking banner on Creative's suite of site, from a click through percentage standpoint, gets \_\_\_\_\_% clickthrough, so \_\_\_\_\_% is certainly not out of the question.
- E. Another way to look at the necessary visitor counts is to say that we would have to reach \_\_\_\_\_% of Creative's customer base (assuming their base is \_\_\_\_\_) per month to break even, or \_\_\_\_\_% of Creative's customer base to earn \$\_\_\_\_\_ per month in gross revenue.
- F. Since we would hopefully be combining click throughs from Creative's sites, visitors who came because of fliers in Creative boxes, our own outside promotions, etc., my reaction to these figures would be to say that breaking even should be relatively simple and reaching \$\_\_\_\_\_ per month in gross revenue from SoundFont.com would take a lot of hard work, but it is not an unreasonable target by any means.

## VII. **Initial Efforts**

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- A. The beginnings of a redesigned SoundFont.com can be found at <http://engweb.emu.com/~frankj/soundfont/index.html> - it should be accessible by anyone on the Creative WAN. Compare this to the current site at <http://www.soundfont.com>, and I believe the improvement will be dramatic.
- B. Important Caveats
  - 1. Redesign closely follows look and feel and navigation scheme of Creative's latest sites. Since our primary target audience will be coming from Creative sites, we want to maintain a look and feel and navigation scheme which are familiar to them.
  - 2. Redesign is obviously not complete. Many links won't function correctly.
  - 3. None of the backend technology (shopping cart, search, email to a friend, etc.) has been implemented.
  - 4. For sake of discussion, SBLive! series of audio cards are included in the Shop for Products section. Obviously, this would require approval/input from CLI.
  - 5. Flash "comparison" on main page has not yet been done.
  - 6. The Developer section of the site is meant to become the premiere destination on the web for SoundFont developers. It will be password-protected so that a person or company would need to apply for Developer status (with the exception, of course, of SoundFont developers who already have official status with Creative), perhaps have their SoundFont-compatible banks evaluated, and then be granted access to the password-protected Resources area. The Resources area would include news of specific interest to developers, perhaps sneak peaks at future products, contact information, a section for feedback, perhaps sample source code (if appropriate), information on an opportunity to sell their creations through SoundFont.com (for a royalty stream with no advance on royalties), etc., etc.