

MASSIVEXCHANGE.COM:

A BUSINESS PLAN FOR A SOCIAL MEDIA WEBSITE TARGETED TO A NICHE
MARKET OF FUTURISTIC MUSICIANS

By

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A Thesis Submitted to The Honors College
In Partial Fulfillment of the Bachelors degree
With Honors in
Marketing

THE UNIVERSITY OF ARIZONA

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Approved by:

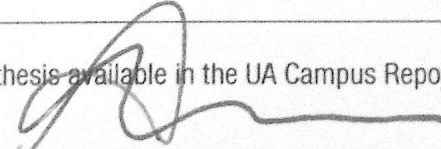



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Honors area (eg Molecular and Cellular Biology, English, Studio Art):	Marketing	
Date thesis submitted to Honors College:	April 30, 2013	
Title of Honors thesis:	MassiveXchange.com	
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Abstract:

The 2010s represent a new wave of pop music, heavily influenced by the synthesizer. As the demand for synth-heavy music has increased tenfold, the number of electronic music producers has also increased. The industry standard software synthesizer is known as Native Instruments' Massive and this has generated a brand loyal group of users. These users engage in social media to develop their skills with this synthesizer and collaborate to produce unique sounds, since this software synthesizer gives users the ability to generate unique tones. Based on careful observational research, there is a high demand for Massive 'patches' (unique combinations of values inputted in the synthesizer that produce different tones). Unfortunately, there is no resource for Massive users to consistently access high-quality Massive patches according to a variety of users. The answer to this demand is the proposed Massivexchange.com. The purpose of this document is to serve as a business plan for Massivexchange.com, a Massive patch-trading platform for electronic musicians.

Purpose:

The purpose of this thesis is to determine not only how to start and launch a website, but also to start a business and make it successful based on the current trends in the music industry and the music production industry. This includes a well-thought-out business plan, as well as an acknowledgement of the legal implications, and revenue potentialities for the business. Since Massivexchange.com is a partnership business and website, catering to a niche market, this thesis will cover the methods used to examine the target market and what this niche market needs. Since I have identified a “hole” in the market where there is a need of a product that does not exist, this thesis will cover these market demands and how Massivexchange.com will uniquely cater to this audience.

Most research in this essay is primary research based on the surveying of members of the niche target market and observations of the usage of Massivexchange.com; but, is also based on my own observation, as I have identified the need for this product based on my own needs and my observation of my peers in the small circle of users of the industry standard software synthesizer, Native Instruments’ Massive. Thus, this business plan is for a website that caters to users of Native Instruments’ Massive. The business plan for this product is largely based on a household innovation, as I have identified the need for a product that I, myself, wish was currently offered on the market. Along with this business plan, I will identify the trends in the music industry that gave rise to this synthesizer and the need for Massivexchange.com to further the interests of Native Instruments’ Massive users.

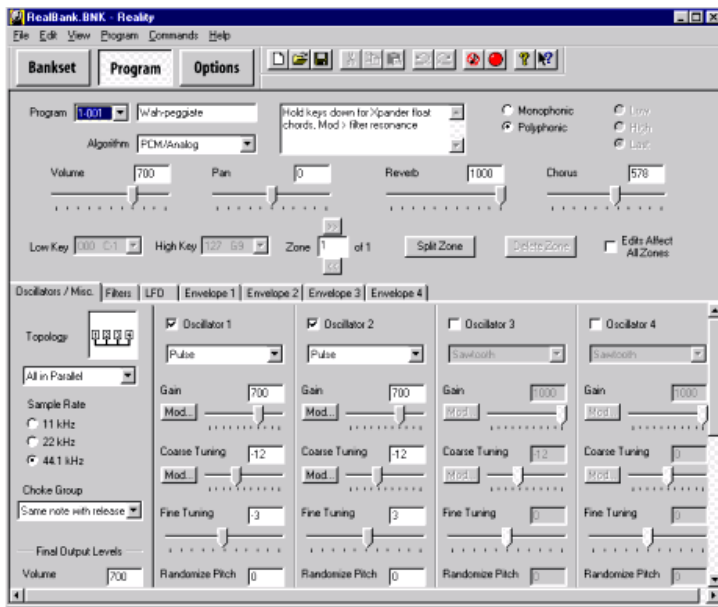
Introduction Part I, the History of the Synthesizer:

Since its introduction in 1931, the electric guitar has been a monumental icon that represents popular music of the masses. According to the Encyclopedia of 20th Century Technology, during the 1950s and 1960s, the electric guitar became the most important instrument in pop music. Until the early 2010s, the electric guitar was still the most important instrument in pop music, but a new trend in the music industry changed that replaced the electric guitar as the fundamental instrument of pop music (Mejia). The synthesizer has replaced the electric guitar in pop music and continues to grow as the most commonly found instrument in pop music. Although the synthesizer has been around since the late 1800s, a practical version of the synthesizer did not exist until the 1950s, as the earliest of synthesizers weighed 4000 pounds as contained 12 steam-powered electromagnetic generators (A Brief History of the Synthesizer). It also went until the 1950s until the actual word synthesizer was even being used to describe these futuristic music making machines: “The term was officially introduced in 1956 with the debut of the RCA Electronic Music Synthesizer Mark I, developed by American engineers Harry F. Olson and Herbert Belar” (A Brief History of the Synthesizer).

The Mark I was still bulky and was by no means portable, as it was still the size of most home refrigerators. However, in 1970 after three prototypes, long time synthesizer maker, Bob Moog released the Minimoog (A Brief History of the Synthesizer), which is what we picture when we think of the modern day “keyboard,” which is actually a misnomer for the synthesizer. These Minimoogs allowed musicians for the first time to have a portable set of keys to transport and play. After 27 years of the Minimoog design acting as the dominant synthesizer design for musicians, the first software synthesizer was launched in 1997 (A Brief History of the Synthesizer). Engineered by Seer Systems in conjunction with Intel, and released for PC, this

synthesizer (pictured above) allowed computer users to emulate synthesizer sounds for original music. This synthesizer, named “Reality” was a monumental piece of technology that launched an entire new industry as well as new musical genres (Seer Systems Considering Releasing Reality Code as Open Source).

Ultimately, the software synthesizer is a relatively new tool in the grand scheme of the



history of pop instruments. The software synthesizer also merges the world between analog synthesizers and mini synthesizers, because the user can create original sounds by tweaking knobs and inputting values in a computer program. The ability to create original sounds was a characteristic of older “refrigerator-

sized” synths that was not offered in mini synths because of the necessary electronics, and size of these electronics that required to function.

The innovation cycle by nature always yields a dominant design. By the year 2006, Native Instruments, a German musical instruments company released the state-of-the-art software synthesizer, Massive (Press Views). Upon its



release, the world famous future music magazine, dubbed Knowledge Magazine released one of the first press views on this monumental synthesizer:

“[Massive is] quite possibly the most accomplished analogue-modeled synth ever made, in that its sounds are so obese and brimming with beef that they could easily be mistaken for that of an Oberheim or Moog. But Massive isn't limited to analogue sounds, because it contains a large cache of digital-hybrid wave tables that enable you to create cutting, murderous Reeces with deadly precision... If you produce drum & bass music - buy Massive - it's as simple as that” (Press Views).

Massive is arguably the industry standard for software synthesizers today as many of the leading electronic music producers are quoted that they rely on the Massive synthesizer primarily for their music (Interview: Skrillex on Ableton Live, plug-ins, production and more). The future of computer-made music is ultimately the product of this monumental synthesizer that is currently shaping pop music. According to Consequence of Sound, a reputable music culture and music review website, the synthesizer generation has been reborn, gathering the ashes of Kraftwerk and blowing them into the wind, along with the debris of stray glittered eyelashes from last night's rave.” The future of music is here, and is being pioneered by the software synthesizer.

Introduction Part II, a New Music Boom in North America:

In 2007, the first signs of synth-heavy electronic dance music began to make their way to radio airwaves, when already popular pop artists like Britney Spears and Rihanna started incorporating elements of previously European-based dance music into their music (Electronic music goes mainstream). Songs like Britney Spears' “Freakshow” was “built around the "wobbler" effect that's a [Dubstep] standby (Ewing). Music, itself is a globally cultural phenomenon, as Dubstep is a genre of EDM (electronic dance music) that was founded in South London in the 1990s when artists combined 2-step, another type of EDM, with dub reggae, a

musical style of Jamaica (Reynolds). Although, this is not the first time that in history that music styles from a number of countries had combined to make new genres of music.

Something happened in the late 2000s, and early 2010s in North America that made electronic dance music boom overnight. Even in 2009, “electronic music artists were barely a blip on the radar in the TicketNetwork Exchange” (Electronic music goes mainstream). But by 2010, electronic dance music tickets for concerts grew ten-fold. DeadMau5, one of Canada’s most famous electronic dance music producers tickets sold 1038% more in 2010 than in 2009 (Electronic music goes mainstream). This was not just due to one artist having his “big break” or releasing his “masterpiece” album, but the entire genre experienced growth online as noted by TicketNetwork sales: “In all, the number of electronic tickets sold on “TicketNetwork” has grown by more than 950% in the last two years [from 2009 to 2011]” (Electronic music goes mainstream). According to TicketNetwork, it is true that rock ‘n’ roll music is on the decrease in terms of ticket and event sales, with the exception of some newer artists but the new trend towards electronic dance music is “likely because people's tastes have changed, perhaps influenced by electronically-enhanced pop and hip hop music, and some of those people may be seeking a type of electronic music that is deemed a little more authentic.” All and all, it is hard to deny the trending electronic dance music craze in the United States.

Introduction Part III, Massivexchange.com:

With the growing electronic music trend, there becomes more demand for people to make music. With more demand for the music, a greater number of suppliers are entering the industry. In this case, suppliers are the ones who produce electronic music. It is the most fundamental concept of economics: supply and demand. These electronic music producers, again, use Native

Instruments' Massive as the Industry Standard Software synthesizer; and, Massivexchange.com will be the premier place for electronic music producers to enhance their skills with Native Instruments' Massive and their music overall.

Products are ultimately solutions to problems. The purpose of this thesis is to answer two questions. Firstly, "What is the best way to market a new and niche website?" Secondly, "What is the best way to become profitable by marketing such a website?" In order to best learn the answers to these two questions, I have decided to take a realistic approach. Thus, with the creation of Massivexchange.com I will actually have a product in mind when determining how to market products in the overall category.

I have determined previously that there may be a need in the market for Massivexchange.com. Thus, I have tested to see if there is truly a need for the product, and while doing so I have learned what the about the best way to market a new and niche website and how to become profitable. Along the way, I designed surveys to test for the demand for such a product, and tried to draw conclusions about what the typical user would look like.

Massivexchange.com is a simple concept as it builds on a "freeconomic" approach. A freeconomic business approach is one that "leverage[s] digital technologies to provide free goods and services to customers as a business strategy for gaining competitive advantage" (Patton). In fact, all of the ten most visited websites in the world are completely free for users. The reason why a freeconomic approach with a website is particularly useful is because marginal cost lowers significantly for each unit out output when using a freeconomic approach (Patton). For Massivexchange.com, each unit of output is determined by each user who signs up on the website. For the rest of this paper, we will assume that marginal cost is zero. *Please refer to Appendix A for a full technical explanation as to what Massivexchange.com offers and how the*

website works. Otherwise, refer to the next section entitled “How the Website Works” for a basic overview of the major functions of Massivexchange.com

How the Website Works:

Native Instruments’ Massive is the industry standard software synthesizer (computer program) for Macintosh and PC that allows musicians to digitally create instruments. A user dials combinations of knobs and values to create unique sounds that are savable. These saved sounds are known as patches or presets. Essentially, a musician can recreate the sound of a harp, guitar, 80s pop synthesizer, laser, siren, and virtually any other sort of sound possible with proper technique. Massivexchange.com is a platform for musicians to explore the depths of Massive by trading and collaborating on user-generated instruments. Since software synths have the possibility to create an infinite number of sounds, by allowing people to trade and collaborate, Massivexchange.com is a platform for musicians to master the Massive program. .

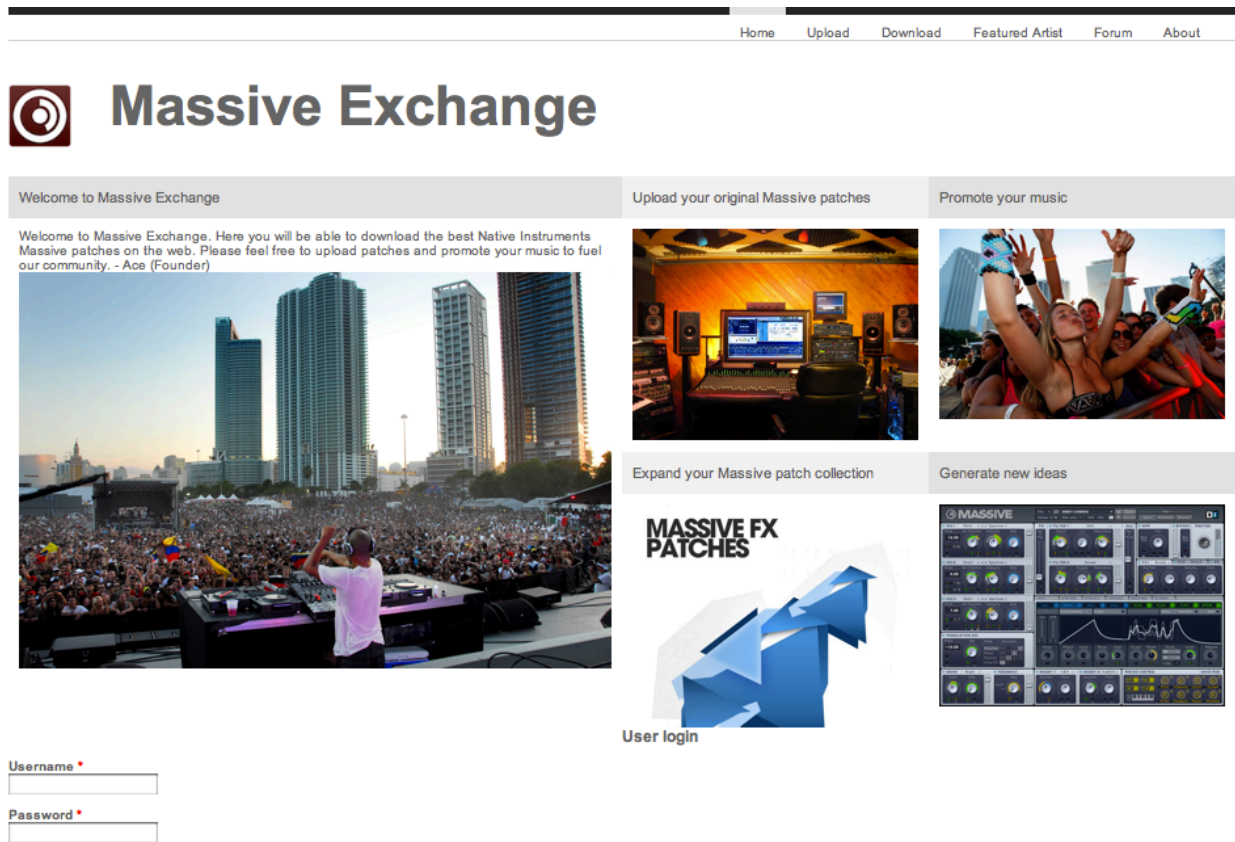
In this business model I want to focus highly on marginal benefits, meaning, the marginal benefit of uploading just one more patch or downloading just one more patch. The term patch refers to the main offering that users will download on Massivexchange.com. The marginal benefit of uploading a patch is the ability for the artist of the patch to promote his or her name as a musician (more about this will be covered later on in the business plan) and the benefit for an artist downloading a patch is the ability to grow his or her collection of patches one by one, which will make this artist closer to becoming famous. The emotion of the want to self-improve to become famous, and targeting this emotion will be a major marketing point later on in this paper. Ultimately, Massivexchange.com will be an entirely user-generated content page with a freeeconomic approach.

Users are prompted to upload and download patches on the site, and thus create a hierarchy of sounds. When a user uploads a patch, they are also prompted to add information about the patch including, the type of sound, the artists name, and also an audio a sample of the patch. Users will download these patches, and must rate the patch on a one to five star scale. Patches are categorized as leads, basses, pads, percussive, soundscapes, sound effects, and other. The rankings in each category of patches creates the hierarchy of sounds, so that only the best patches are featured in the hierarchy. Artists who contribute the most valuable patches are featured in the “Featured Artist” section. Ultimately, Massivexchange.com serves the electronic music community’s premier source the best Massive sounds.

Massivexchange.com is based on four tag statements that will influence users to use the website. These tag statements describe what the website does and how the website benefits the user. These tag statements are as follows:

- “Upload your original Massive patches:” This is aimed to solely instigate the idea that Massivexchange.com is a place where people are actually uploading their Massive patches, instead of just downloading them.
- “Promote your music:” This goes hand-in-hand with “Upload your original Massive patches” because Massivexchange.com is a platform where users who upload their patches will in turn have free promotion of their original music. The user is trading his or her Massive patches in exchange for promotion.
- “Expand your Massive patch collection:” This is aimed solely to instigate the idea that the benefit of using Massivexchange.com is that one can download Massive patches and have a better repertoire of Massive patches.

- “Generate new ideas:” This is to tie the idea of “Expand your Massive patch collection” with the idea that having a better repertoire of Massive patches will enable users to download more. Having users download is just as important as having users upload, because users who download will rank the patches so that the best patches are highlighted on the website (the key component to Massivexchange.com’s business model).



Massivexchange.com homepage

The Target Market:

Identifying a target market for Massivexchange takes into account that there are three types of distinct users. These users can be classified as uploaders, downloaders, or both. Uploaders are primarily interested in promoting their music, downloaders are focused on building their repertoire of Massive presets. Thus, it is important to target to both of these segments.

Uploaders will most likely be more established musicians. These users will need to be drawn to the website based on the idea that if they promote their patches that they will be able to achieve stardom. Thus, Massivexchange is branded to attract uploaders who want to achieve stardom. To market to these people, I have identified several motivations for these people: crowds, money and sex. Based on a pool 200 of potential users that I gathered on Facebook, the target market is largely comprised of 18 – 24 year old males. According to a study by Elite Daily, “the driving force behind almost 90% of every man’s actions is sex.” Thus, Massivexchange.com will acknowledge that “sex sells” and cater towards the male sex drive. On Massivexchange.com, of the five major pictures on the home page, one is designated to tap into the “sex sells” notion.

Downloaders are likely to be learning to use Massive or are simply looking to expand their collection of Massive patches. Massivexchange.com caters to this group of musicians by allowing them to easily find good Massive patches. Currently, there is no other resource for musicians to consistently find quality Massive patches online, and Massivexchange meets the demand for this by providing quality patches. Downloaders are also in the 18 – 24 year old age group and have similar motivations as uploaders, yet are targeted with the promise of locating quality sounds to improve one’s music.

Starting MassivexXchange.com:

The first thing I did to determine if there is demand for such a product was conduct surveys to see if people would explicitly say that they would use a website such as Massivexchange.com. Additionally, I wanted to determine if there truly is a need for this type of website; meaning, is there not already a website that people are aware of that caters towards this need? In order to measure this, I thought it was important ask questions that would pin point about what people are currently doing to obtain synth patches.

Furthermore, I chose not to disclose the idea of the new website. Instead of asking right away “would you use a website that offered free patches for download by other users?” I asked questions like “How favorably would you feel about a new and easier way of getting patches for free compared to the methods that you currently use?” The results of these surveys lead me to conclude three things.

Firstly, there is a demand for a website to provide users with free patches. Currently electronic music producers are dissatisfied with current available options for downloading patches. Reasons include: 1) the quality of free patches downloaded is poor, 2) pay synths are too expensive, 3) it is difficult to find patches online, and 4) patch tutorials are too long and do not always work.

Secondly, Massivexchange’s top competitor is currently MassiveSynth.com. MassiveSynth.com offers a synth patches for purchase, tutorials for free, and synth lessons for purchase. The problem with MassiveSynth.com is that it is impossible to know if the synths being paid for are any good, and customers of the site have commented on the patches criticizing that they are too basic.

Thirdly, people who upload patches and tutorials online do so to promote their music. This means that musicians will most likely upload patches in order to give themselves a presence online. Oftentimes musicians will upload patches online in exchange for Facebook likes on their personal “band” profile.

In order to make a website with this in mind, it is important to focus on the demand side of the market. Thus, in narrowing down the issues on patch quality, patch price, patch location, and time invested in patches, Massivexchange should limit eliminate these issues. Appendix A goes more into how these problems are eliminated, however, the business model is simple and as follows: Users upload patches, while other users download them. Users who download patches rank the patch before downloading a second patch and a ranking hierarchy occurs where users will download only the best patches and the users who have uploaded the best patches get most attention to their name and their music.

Marketing and integrating Massivexchange.com on social media and as social media:

In order to market Massivexchange.com with a limited budget, I figured that most of my marketing would be done on the internet. Social media offers small companies the ability to reach millions of potential customers in cyber space and many companies are turning towards social media because it is nearly becoming a necessity to do so (O'Leary 1). As the concept of Massivexchange.com is simple (solely the exchange of user generated content), Massivexchange.com can be seen as a niche social networking site. Instead of socializing friendships and relationship, people are socializing on their business of creating music. Massivexchange must be seen as a social networking site.

According to *Small Business Smarts: Building Buzz with Social Media*, “a goal for small businesses using social media is not only to engage with the people using the site, but also to encourage the visitors to interact with each other. This interaction is important because it creates content that should interest other customers. Since Massivexchange is a social media site and since Facebook will be primary place to promote the product, customer interaction will play a large role.

Customers must interact on Massivexchange.com. It is important that customers interact on the website because it is the websites purpose, so that customers can exchange synth patches most effectively and efficiently. Thus, in order for customers to interact and create buzz over particular patches, I have deemed it necessary to have a comment section for each patch so that each logged on user can comment about the patch in addition to rating the patch. Sometimes five stars is not enough if a patch is really extraordinary, and by customers talking about patches, it gets them more involved with the product in general. According to O’Leary, if customers are willing to talk about your product, then “you have a band worth caring about” (42).

These concepts hold true with other social media outlets such as Facebook and Twitter, but with several different implications. O’Leary argues that diversifying social media presence is highly important and that it is also important to keep blogs in mind (43). This means that Massivexchange should be on Facebook, Twitter, YouTube, a number of blogs, etc. However, since Facebook can integrate many other sites, Facebook can be regarded as the “nerve center,” and it’s best offering is that it facilitates longer conversations (44). Other sites such as Twitter can be also be nerve centers (44), however I am selecting Facebook to be the nerve center one major reason, as the ability to embed music players, such as the SoundCloud music player is highly beneficial. For example, the ability to embed a SoundCloud music player can enable me ,

the webmaster, to post audio previews of the weeks highest ranked patches and hopefully this will get users to Massivexchange to download such patches.

O’Leary argues that it is important that a business’ website should have links to the business social media sites (50). I believe that taking this a step further would be even more beneficial to the customer and the webmaster as well. For the customer, since Massivexchange.com is also social media driven, it makes sense to have it not only linked to Facebook but linked with Facebook. Thus, users are able to log in via Facebook, and access their Massivexchange.com account on the actual Massivexchange.com website. Furthermore, this will make it much easier for the webmaster if something is to go wrong with the login of the website, because Facebook would handle all logins to the website. Integrating both of these have several more implications, and it is important that the link to the Massivexchange.com Facebook is large and on the homepage.

As previously mentioned, my surveys indicated that many individuals upload patches in order to promote themselves. Oftentimes a patch is exchanged for a like on Facebook. By linking Massivexchange.com and Facebook together, it will be easy for users to trade their patches for likes on their Facebook pages. Among other methods, users can prompt other users to their Facebook page to download more patches similar to what other users already enjoy. Only by liking their Facebook page can the user actually access internal links on Facebook where users post oftentimes post patches for download.

Ultimately, it is important that both Massivexchange.com and Facebook are linked seamlessly. It will be very important to get more “likes” to the Massivexchange.com Facebook page, since it will be the primary method of advertising. The following section will include research about the most cost effective ways to advertise Massivexchange.com. According to

Mostafa: “Knowledge obtained from social networks are extremely valuable because millions of opinions expressed about a certain topic are highly unlikely to be biased.” Evidently, in this day and age, it is possible to obtain information about consumers by the user of social media.

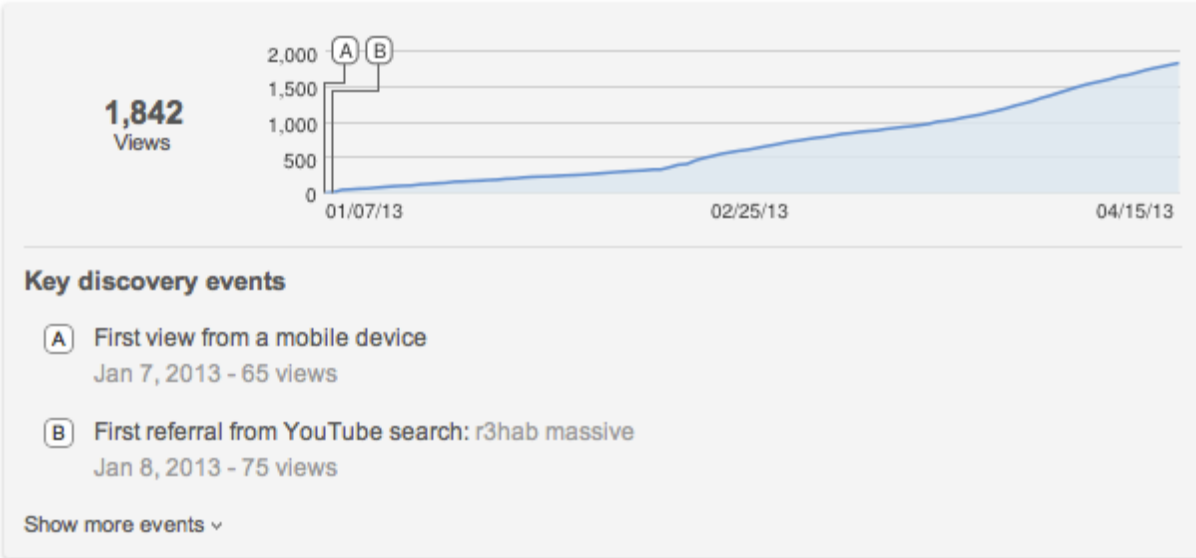
Additionally, it is possible to identify your target market based on social media. For Massivexchange.com, I created a Facebook page, and obtained over 150 followers who are interested in Massive patches. By uploading my own tutorial on how to make a particular Massive patch on YouTube, I gained almost 2,000 views in just three short months and some amazing feedback on how grateful the Massive-user community is for high-quality and free Massive Patches.



TheAdmin93 1 month ago
Dude this is amazing! Helped me so much. Thank you!
Reply · 👍 👎

Not only did this show me how there is a huge demand for Massive patches that when I uploaded one video, I received favorable feedback (twenty-nine likes on the video, for only one dislike and a number of favorable comments on the video) but also I gained insight on what consumers are looking for. By prompting users to go to my Facebook page, masked as an artist's Facebook page, I was able to grow a following. With these users, I asked them to take my surveys about Massivexchange, and also was able to gain an insight about them. YouTube identified the top views of the video in the age groups, 13-17, 18-24, and 25-34, representing a fairly large age group of consumers. Facebook identified an 18-24 year old age group as the primary age group, and also identified Mexico City as the primary city of my audience.

Views and discovery



The figure above shows the number of video views growing at an increasing rate

Since the video, that showcases just one Massive patch being made and being used, was able to gain so many views in such a short time, this clearly shows the demand for Massive patches. Furthermore, this leads me to believe that Massivexchange.com is clearly a feasible product because if a YouTube video can gain an audience who want to download patches, then a website with a similar showcase of a patch being used with a download attached is even better. Additionally, by gaining comments that thanked me for my YouTube tutorial, this further communicated to me that there is a demand for Massive patches, and people are grateful for what others are willing to provide. In the tutorial, I give a clip of a song that I wrote that showcases an introduction with one type of patch, and then a chorus with the showcase patch of the tutorial. I received a comment asking to do a tutorial on the introductory patch. This also furthers my belief in Massivexchange.com, that if people hear a patch ahead of time, they will likely want it. Again, Massive users are frustrated with the amount of poor quality Massive patches on the internet, as

it is difficult to find high quality patches on the internet (explained in the Data Analysis section of this essay).



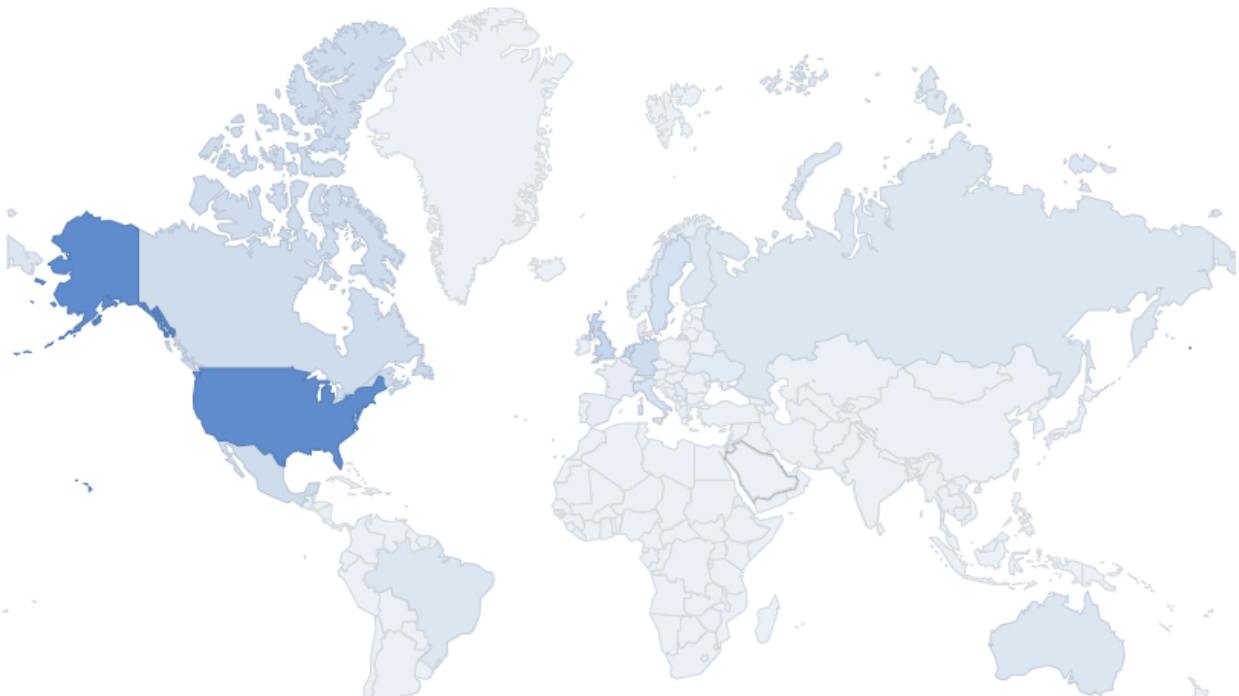
Eth Spi 2 weeks ago

Hey man,

Nice tutorial. Really helped. Btw hoe did u make that summery synth that plays as the main lead in your song, its really cool. Could u please like make a tutorial on it or put up the preset etc. Thanks:)

Reply ·   in playlist [Dope Tutorials](#)

Ultimately, one of the best things about Native Instruments' Massive is that it is a global product, and Massivexchange.com will also be a global product. Even from just one offering of a patch through YouTube, I can see how there is a global audience for assistance with Native Instruments' Massive. Below is a graph highlighting the main countries who have watched my tutorial in the last three months. The darker blue represents more views by country.



Revenue from Massivexchange.com and the Partnership (Legal Implications):

Since Massivexchange.com is a small niche website, there are certainly more practical media for advertising and certainly less practical media too. Realistically, the number of people using Native Instruments Massive is small. However, I believe there are enough people in order to generate enough advertising revenue for two people working the website as a partnership. According to the Wall Street Journal, “Typically partners set up equal ownership and each contributes 50% of the initial investment.” Since our initial investment requires no capital because the website is free to make with software that is already owned, the investment can be seen as number of hours put into the project. Since I am the one who generates ideas, and my partner generates the actual physical output (code). It is important that number of hours is matched. According to the online business law consulting group FindLaw.com, it is also important that the business’ name is registered and more importantly the partnership business itself is registered too. This will require a registration with the Secretary of State office, and the partnership must be registered as a limited liability partnership. Finally, before any revenue is made federal and state business licenses will be necessary to obtain.

Generating Advertising Revenue and Traffic to Massivexchange:

The possibilities for generating advertising revenues for Massivexchange.com is huge. In the second quarter alone of 2012, online advertising revenue was an 8.7 billion dollar industry, up five percent from the previous quarter. (Goldberg). However, the majority of advertising share in the market comes from search advertising from sites like Yahoo and Google. Obviously, Massivexchange.com does not fall into this category, however, display banners are a close second in market share to search advertising (Goldberg). While search advertising market share

is rising, banner advertising maintains a steady average of slightly greater than 20% of market share revenue (Goldberg).

Banner advertising for Massivexchange.com could be particularly lucrative because of the ability to tailor such banner ads to a unique niche market. Again, the target market for Massivexchange.com are aspiring producers who are willing to provide and/or download Massive synth patches online. However, it is pertinent that all advertisements on Massivexchange.com really are targeted to musicians in a relevant way. If Massivexchange.com can have advertisements that relate to other Native Instruments software synthesizers, live performance hardware, or anything that electronic music producers are interested in, then this would be the best option. Since banner ads should be relevant to electronic producers, I have determined that the best way to generate ad revenue with relevant content is through Google AdSense. By using AdSense, I can actually choose what ads I want to be displayed on Massivexchange.com to meet the demand of the website's users. Additionally, there are highly sophisticated reports and comprehensible analytics. Google AdSense is by far the best option for Massivexchange as a new website, because of the user-friendliness and no need to make contracts with companies to place their ads on Massivexchange.com.

Google is a powerful tool for young and low budget websites. In order to keep things simple in the beginning, in order to bring traffic to Massivexchange.com, I have determined that Google Adwords will be the most effective. Google Adwords will work in conjunction with the same AdSense account and will work by positioning Massivexchange.com as a sponsored website in Google search results and will aid me in search engine optimization. Google adwords is a "PPC program where webmasters can create their own ads and choose keywords" (Google) and has a comprehensive keyword tool that allows users to assess what keywords are currently

being used by competition, and how many users are searching for a given keyword. For the keyword string “Native Instruments Massive,” there are 74,000 monthly global searches. While this number might seem low, the keyword string is in the low competition category. This indicates that not many websites are using the keywords “Native Instruments Massive,” but a relatively good number of searches are being made for the product. Aside from “Native Instruments Massive,” as a search phrase, the second most common search is “Native Instruments Massive Tutorials.” It is without-a-doubt imperative to use the keyword tutorials on Massivexchange.com even though Massivexchange.com does not offer tutorials. By recognizing the competitions product, and bringing users to Massivexchange.com with the notion that there will be tutorials, but then offering a better product, consumers will be pleased with this offering. Essentially, Google Adwords is a low cost, powerful tool to aid Massivexchange.com in generating valuable web traffic.

Survey and Data Analysis Summary and Conclusions:

I conducted a survey with sixteen users of Massive to see if there is a demand for a website such as Massivexchange.com. All sixteen users record original music with Massive and all but two indicated that they currently make their own Massive patches, and all but five obtain third party patches from either a website, YouTube, or some other source. Basically, users of Massive, at large, create their own sounds, and the majority also benefit from the work of others and download others’ sounds. Of the eleven users who indicated that they obtain patches from third party sources, six indicated their primary source of patches are YouTube tutorials that break down the synthesis process and walk the user through on how to make patches. Three indicated that they use MassiveSynth.com (the primary competitor) to either access tutorials, written or

video, or download patches online. Two indicated that they primarily use other sites download Massive patches. Nine of the sixteen respondents indicated that they prefer to make their own, and seven indicated that they prefer to download from others.

It is important to determine the difficulty of finding quality Massive patches online. Please refer to Appendix B for frequency charts for all responses. When asking “How difficult is it to find quality Massive Patches online” every respondent was either neutral or indicated that it was somewhat difficult, difficult, or very difficult. Seven specified that they felt neutral about the difficulty of finding quality Massive patches online, while two indicated that it was very difficult, two reported difficult, and two reported somewhat difficult. This indicates that there could be demand for a product that offers an easier way to locate high quality Massive patches, granted that Massivexchange.com can offer them. The response to the ability to offer high quality patches is through the hierarchy ranking system where downloaders will rate patches.

Thirteen of sixteen respondents report that they have never purchased Massive patches online. This further indicates that the freeeconomic approach is most acceptable as more than eighty percent of participants have not paid for Massive patches before and thus would be extremely unlikely to purchase patches in the future. Since most people do not purchase Massive patches online and since most people also indicate that is relatively difficult to find quality Massive patches online, Massivexchange.com is a feasible product because it caters to an audience that is looking for free Massive patches and people who are frustrated about what is currently being offered.

I wanted to determine what factors contributed to a user making his or her own patches. Making one’s own patches can be due to a variety of reasons, but Massivexchange.com is designed to take the emphasis away from making one’s own patches and instead having access to

a database of patches. Unfortunately, only 15.3% (R Square value) of variance in the dependent variable “Do you currently make your own patches?” was due to my predictors, or independent variables, including: 1) Do you prefer to make your own patches, or download from others? 2) How difficult is it to find good quality Massive patches online? 3) How often do you spend producing music a week?

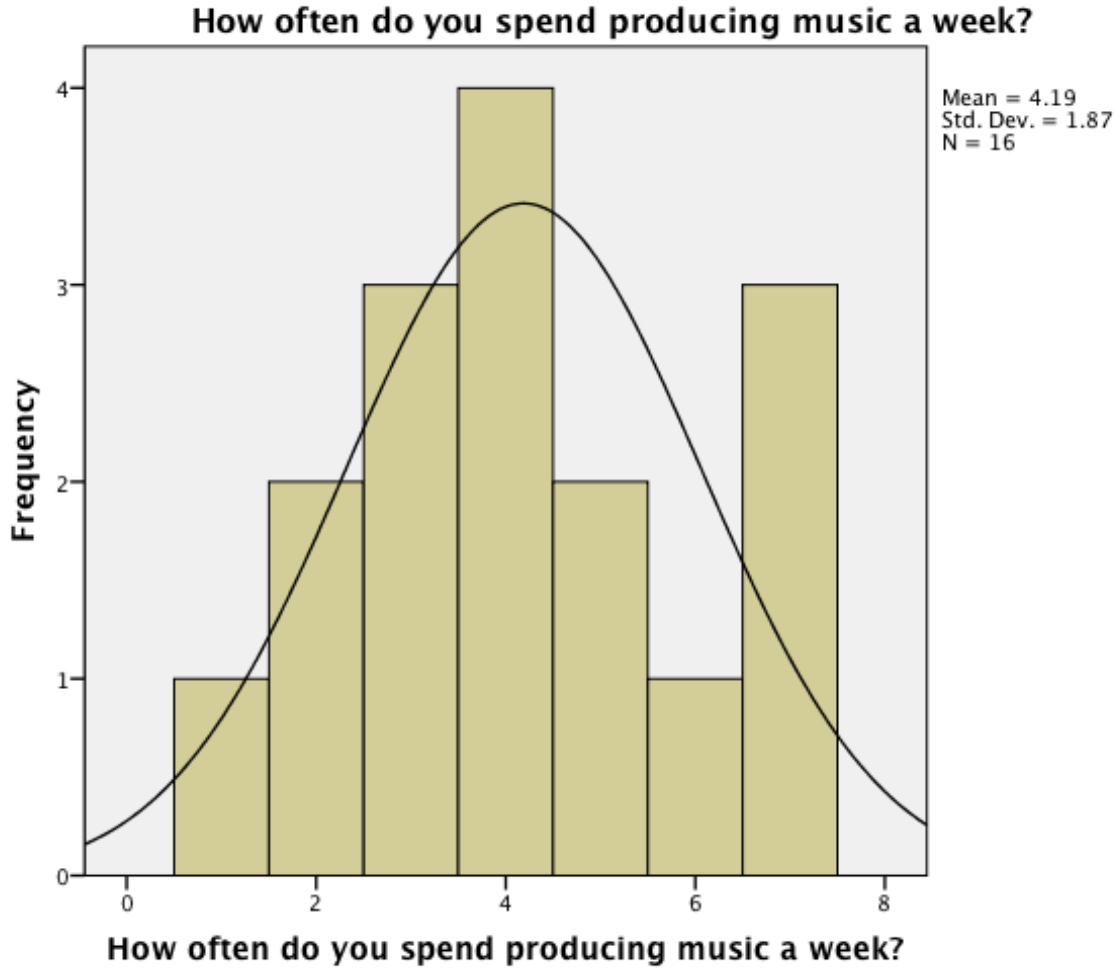
Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.392 ^a	.153	-.058	.351

a. Predictors: (Constant), Do you prefer to make your own patches, or download from others?, How difficult is it to find good quality Massive patches online?, How often do you spend producing music a week?

b. Dependent Variable: Do you currently make your own patches?

I found this was particularly surprising that these factors contributed so little to a person making his or her own patches. For the purpose of this research, I am concluding that there are no direct indicators as to why someone would make their own patches or not. However, since 87.5% of users make their own patches, this still represents support for the fact that Massivexchange.com will work. Again, since there will be uploaders and downloaders on Massivexchange.com, we need the large majority of Massivexchange.com users to also be people who make their own synth patches, because they will be the only ones who have the capability to upload patches.



The Massivexchange.com Competitive Advantage:

What Massivexchange.com offers over its competitors is the organization and brand promise that users will be able to find the best Massive patches online. Since currently the competition consists of Massivesynth.com and just the individual users of YouTube and music making blogs that upload patches and tutorials, Massive will emerge as the dominant design for offering quality patches.

SWOTT Analysis:**Strengths:**

- Ability to offer the best Massive patches as ranked by users
- 100% free
- Incentive for users to upload their sounds in order to

Weaknesses:

- Entirely new product for Native Instruments' Massive users. Difficult to gauge receptivity at first and build enough sounds to bring users to download.

Opportunities:

- Musicians want to promote themselves
- Massive users currently have difficulty finding quality Massive patches currently

Threats:

- Sites like Massivesynth.com could potentially copy what Massivexchange.com is doing, or copy the business model

Trends:

- The most visited websites in the world are taking a freeeconomic approach

- Massive is becoming a synth that a community of musicians are working together to master

Appendix A:

Massivexchange.com works by providing producers of electronic music with patches compatible for Native Instruments' Massive. There are three types of users to be categorized on the site. First, there are uploaders. Uploaders are artists who create synth patches and provide them for download on Massivexchange.com. Uploaders are given the incentive of free promotion from uploading their sounds in the following ways. Uploaders are prompted to attach a link to their Facebook and SoundCloud pages where downloaders can go and listen to the music that uploaders make. When uploaders upload a patch on Massivexchange.com, they are prompted also to tag the patch by genre (which they will have options of), by type of synth (lead, bass, atmosphere, effect), and finally, optionally by artist too. Also, uploaders will be able to tag patches with other relevant tags such as similar songs and even the uploader's name so that downloaders will be able to search for the patch. Downloaders are artists who want new Native Instruments' Massive patches. They will download patches provided by uploaders and are able to search through Massivexchange's library.

Downloaders will be able to log on and search through a browser of patches by genre and type of synth, which will further be subcategorized by artist if the user wants to view by artist too. Once a downloader downloads a patch provided by the uploaders, the downloader is prompted to rate the patch before downloading a second patch. There is a three-minute timeout period in which the downloader has to wait to ensure that he or she has tested the patch to make a proper rating of the patch. By averaging ratings of each patch, a sophisticated hierarchy of patches will be provided on Massivexchange.com so that only the best patches will be downloaded. To ensure a mix of patches being downloaded, and to minimize the same patches

from being downloaded over and over, patches will be organized by rating out of five stars not considering the number of ratings.

Ultimately, this will create an online resource for user-generated patches and the exchange of these patches. Uploaders will have the benefit of promoting their music, and downloaders will have the benefit of downloading patches that will enhance their music. The emotion of the yearning to become famous will be highlighted on Massivexchange.com by branding the site as a site that will enable both uploaders and downloaders to become famous in an easier way by lowering barriers to entry into a competitive music world.

Appendix B, Frequency Tables for Massivesynth.com Survey:**In what capacity to you use Massive?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	With a DAW (Ableton, Logic, FL Studio, etc.)	14	87.5	87.5	87.5
	Standalone	2	12.5	12.5	100.0
	Total	16	100.0	100.0	

Do you currently make your own patches?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	14	87.5	87.5	87.5
	No	2	12.5	12.5	100.0
	Total	16	100.0	100.0	

Do you obtain 3rd party patches? (Tutorials from YouTube, download from MassiveSynth.com, download f...

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	11	68.8	68.8	68.8
	No	5	31.3	31.3	100.0
	Total	16	100.0	100.0	

Do you prefer to make your own patches, or download from others?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I like to make my own	9	56.3	56.3	56.3
	I like to download from others	7	43.8	43.8	100.0
	Total	16	100.0	100.0	

How difficult is it to find good quality Massive patches online?

	Frequency	Percent	Valid Percent	Cumulative Percent
Very Difficult	2	12.5	12.5	12.5
Difficult	2	12.5	12.5	25.0
Valid Somewhat Difficult	5	31.3	31.3	56.3
Neutral	7	43.8	43.8	100.0
Total	16	100.0	100.0	

Have you ever purchased Massive patches online?

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	3	18.8	18.8	18.8
Valid No	13	81.3	81.3	100.0
Total	16	100.0	100.0	

How often do you spend producing music a week?

	Frequency	Percent	Valid Percent	Cumulative Percent
1-2 hours	1	6.3	6.3	6.3
3-4 hours	2	12.5	12.5	18.8
5-6 hours	3	18.8	18.8	37.5
Valid 7-8 hours	4	25.0	25.0	62.5
9-10 hours	2	12.5	12.5	75.0
11-12 hours	1	6.3	6.3	81.3
13+ hours	3	18.8	18.8	100.0
Total	16	100.0	100.0	

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