Galvanizing Social Change Through Music:

Bringing People Together to Help Prevent Domestic Violence

An Interactive Qualifying Project Business Model

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Report Submitted to

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Abstract

This IQP project assisted NBB Productions, a music promotion company, in developing a business plan to increase domestic violence awareness via local music events. More than 300 people in the local community were surveyed to better understand their music and social cause preferences. Using background research and survey data, mission and vision statements were developed, suggestions for potential business models were made, and recommendations were created for NBB Productions to increase turnout rates and social-cause awareness at events targeting 18-24-year-olds and people 45 and older.

Executive Summary

In 2016, Janet Zafiris created NBB Production, a music promotion company, using music to address issues surrounding domestic violence. NBB Productions has used its platform to raise money for a local domestic violence organization Stop Abuse Today. The context for NBB Productions' commitment to raising awareness of domestic violence is the knowledge that nearly one million women in the world report that they are the victim of domestic violence each year. It is estimated, however, that as many as three million women fail to report domestic violence incidents each year (Bornstein, 2006). Survivors of domestic violence share that the struggles they faced before reaching out for help include lack of money to support themselves and a fear of removing themselves from their situation (Fugate, 2005).

NBB Productions is currently a one-person company, but has received recent interest from another potential partner to join the company and the cause. As it stands, NNB is a sole proprietorship, but with the addition of another partner, NBB would need to change its corporate structure to another business entity in order to meet government regulations.

In an effort to explore new ways of increasing attendance and social cause awareness at events, a study was conducted to gauge the public's interests in music genres, different social causes, likelihood of attending a music event that supports a social cause, and incentives that might entice them. The data from 312 surveys provided a better understanding of the target customer base, which formed the basis of recommendations on creating music events that better fit the target audience. Mission and vision statements were also developed to keep NBB's goals front and center when they are promoting local music events.

Three overarching recommendation were made for NBB; two pertaining to holding events for 18-24-year-olds and people 45 and older, and one pertaining to the corporate structure

of NBB once the business begins to grow internally. For NBB Productions to hold an event on a college campus they should contact student-run organizations that support the same cause that NBB wants to support and offer their services for a music event on campus. Once a connection is established between the student organization and NBB, the student organization will use the data collected from the surveys to market the music event to the campus. This avoids any restraints NBB may face if they wanted to hold an event on a college campus.

For events targeted at people 45 and older, NBB should continue using the advertising tools they have used in the past, however, they should not use social media as a way of marketing music events as responses from people 45 and older said that they do not respond to advertisements on social media. NBB also should focus on increasing the domestic violence awareness among men, as male respondents reported that they do not feel it is one of their top three worthy cause to support. Tactics NBB can use to attract more men to an event to raise awareness of domestic violence is by creating a Rock & Roll music event that promotes domestic violence awareness.

When looking at different corporate structures that will fit NBB Productions when additional partners join the company, general partnerships and limited partnerships are the two business entities that can efficiently replace the sole proprietorship that NBB currently is.

On a personal note, from the time I began working with NBB Productions, I had an appreciation of the need for social change, but through my time on this project I have developed a greater understanding and respect for social change organizations and the challenges they face. In order to inform the public of a critical issue, a product or service usually needs to be offered to grab their attention, but once you obtain their attention there is a lot of pressure to make a lasting impact on as many people as you can to create change.

Overview

Mission Statement

NBB Productions is a music promotion company using local music events as a means to strengthen and raise awareness for social causes in the community.

Vision Statement

NBB Productions aims to galvanize the community through the unity of music and social change.

Introduction

This business plan focuses on increasing event attendance while spreading awareness of domestic violence in the community. This business plan explores a plethora of avenues that can be used to reach new audiences and to investigate potential business entities for the future growth of NBB Productions.

This business plan was created in coalition with NBB Productions, a music promotion company that uses musical entertainment to raise awareness and funds for domestic violence organizations. NBB Productions is a music promotion company using music as a means to strengthen awareness and social causes in the community. NBB aims to be the leading social change event production company in Massachusetts.

NBB Productions is led by CEO Janet Zafiris, whose connection to domestic violence drove her to combine her two passions; music and volunteering. For the owner of NBB Productions, music has always been a way to bring people together especially through local, homegrown musicians. When NBB first started they were only involved with Stop Abuse Today, using open-field concerts and indoor venues to raise awareness for domestic violence. Many of

their concerts only consisted of local artists and bands, but soon took on a popular blues artist, James Montgomery. Over the last two years, NBB Productions has held two annual outdoor concerts and three indoor concerts. The outdoor concerts have brought hundreds of community members together to share their passion for music. Indoor concerts have given NBB Productions a way of offering a more formal experience for their music events.

Intimate Partner Violence

In the United States, nearly 20 people every minute are physically harmed by an intimate partner (NCADV, 2017). Domestic violence, also known as intimate partner violence (IPV), is a pattern of behaviors used by one partner to maintain power and control over another partner in a romantic relationship (NDVH, 2017). For the purpose of this business plan, we will be using abuse, domestic violence, intimate partner violence, and relationship violence interchangeably. Children who grow up around domestic violence are more likely to be abusers in their lifetime because they believe it is normal (NCADV, 2017). NBB wants to create public awareness on domestic violence that will educate community members about the prevalence of abuse, encourage people to take action to end abuse, and alert survivors to the options and resources made available to them.

There are many organizations working to combat the issue of domestic violence. In general, organizations help victims of domestic violence in ways that are tailored to the demographics of the community. For example, organizations offer call-in services, websites with representatives standing by, housing programs to help remove victims from the abusive environment, and support for legal service to gain justice for victims. Organizations regularly devote resources to making the public more aware of domestic violence. However, funding is a major issue for these organizations and NBB Productions wants to help eliminate their financial

constraints by creating music events and rallying the community behind the domestic violence cause.

ADD SUBHEAD: NBB Productions' Corporate Structure

This project examined numerous businesses models including limited liability companies (LLCs), nonprofit organizations, C corporations, B corporations, and S corporations. In conjunction with examining different business models, surveys were conducted to identify potential customers for NBB Productions and ways for the company to generate the largest event turnout. After analyzing the company structure, recommendations were made for the most appropriate business model(s) and suggestions were made as to which marketing strategies might be most effective in attracting customers to social change events.

NBB Productions is a small, independently owned and operated company that is looking to increase attendance at events and their presence in the community. In order to accomplish these goals, surveys were conducted to better understand what a community of university students and a community of local adults expect from NBB Productions when attending their music events. By accommodating the community at these events, NBB will be able to increase awareness of domestic violence and its presence in the community. In the event that NBB Productions grows internally, different business models were identified to replace their current sole proprietorship when the time comes.

Research and Business Plan

In the next section, the need for preventing domestic violence, music events that bring the community together, how to stimulate social change through music, and business models that are appropriate for NBB Productions are discussed in more detail. Methods are then created based off of the research that was essential in gathering consumer and market data. Finally, the data

collected through surveys are analyzed to find new ways for NBB Productions to market their products to the community and create social change. Using the data from the community, recommendations are made for the short and long term of NBB Productions.

Value Proposition

NBB Productions offers the local community music events that galvanize social change by connecting people through the power of music to help prevent domestic violence. There currently isn't a leader in the community that is creating social change via local music events. This creates an opportunity for NBB Productions to develop into that leadership role and make music a powerful tool for change. NBB can help galvanize various social change movements and pave the way for other community organizations to create change.

Competitive Advantage

NBB Productions is headed by Janet Zafiris who also is a key member of Stop Abuse Today. Stop Abuse Today, a subsidiary of Tri-town Domestic Task Force, is a local domestic violence organization in Wales, Brimfield, and Holland Massachusetts. Stop Abuse Today holds annual walks, 5k runs, motorcycle ride fundraisers, concerts, and a "Dancing with the Stars" style competition. NBB Productions has a competitive advantage in the community as a result of connections that Janet Zafiris has made in the community through the events held by Stop Abuse Today. Using the music as a way of raising awareness for domestic violence will attract both concert goers and community members who want to support the cause.

NBB Productions is currently one of few companies in Massachusetts that uses music to promote awareness for social causes. With the growing number of organizations supporting social causes, and the lack of help in raising awareness for social causes, NBB Productions has a

competitive advantage. There are few, if any, companies in the surrounding area that are using music as a way of combating social issues. From 2016 to today, NBB Productions has learned more about their customers and has discovered which events were more successful than the rest. NBB now better understands the effort that goes into an outdoor event vs. an indoor event, and the turnout at various events. This information and experience gives NBB an advantage over any potential company that will enter the market. They have built their brand in the surrounding community, which should provide an advantage over any competing company that wants to catalyze social change through music events.

The Need: Preventing Domestic Violence

The Prevalence of Domestic Violence

For NBB Productions, having a deep understanding of the issues surrounding domestic violence and using their resources in the music industry will enable them to engage the community and lead to positive change.

The United States Department of Justice defines domestic violence "as a pattern of abusive behavior in any relationship that is used by one partner to gain or maintain power and control over another intimate partner" (Domestic Violence, 2017). Domestic violence can be broken down into five main types: "physical, emotional, sexual, financial and psychological actions or threats of actions that influence another person" (Domestic Violence, 2017). Statistics show that men commit an estimated 70% to 80% of domestic violence incidents (Feizabadi, 2007; Corry, 2002). Approximately one million women in the world report that they are harmed by their intimate partner each year, but researchers estimate that there may be as many as three million unreported domestic violence incidents per year (Bornstein, 2006). Women who have

been abused as an adolescent are estimated to also have between a 20% and 33% chance of experiencing domestic violence in their adulthood (Browne, 1993). Each day more than 20,000 phone calls are placed to domestic violence hotlines across the United States (NCADV).

Sexual assault refers to the sexual contact or behavior that occurs without the explicit consent of the victim (RAINN, 2017). The majority of victims of sexual assault are between the ages of 12-70; more than 80% of victims were under the age of 50. In 2015, the number of reported sexual assaults increased 152% from the prior year (RAINN, 2017). However, it is unclear whether there was an increase in the total number of sexual assaults between 2014 and 2015.

TABLE 1
Violent victimization, by type of violent crime, 2014 and 2015

Type of violent crime	Number		Rate per 1,000 persons age 12 or older	
	2014*	2015	2014*	2015
Violent crime[a]	5,359,570	5,006,620	20.1	18.6
Rape/sexual assault[b]	284,350	431,840 ‡	1.1	1.6 ‡
Robbery	664,210	578,580	2.5	2.1
Assault	4,411,010	3,996,200	16.5	14.8
Aggravated assault	1,092,090	816,760 ‡	4.1	3.0 ‡
Simple assault	3,318,920	3,179,440	12.4	11.8
Domestic violence[c]	1,109,880	1,094,660	4.2	4.1
Intimate partner violence[d]	634,610	806,050 ‡	2.4	3.0
Stranger violence	2,166,130	1,821,310	8.1	6.8
Violent crime involving injury	1,375,950	1,303,290	5.2	4.8

Table 1: Violent Victimization, by type of violent crime, 2014 and 2015 (Truman, 2015)

Barriers to Seeking Help

In a study of 491 women in domestic violence shelters, 20% revealed that there was some kind of barrier that stopped them seeking help or some kind of intervention (Fugate, 2005). Women reported that the main reasons for not seeking help was the lack of money to survive alone, lack of lack of health insurance to cover costs of medical care, or lack of time to remove themselves from the abusive situation (Fugate, 2005). Even though there has been a large effort by domestic violence organizations committed to raising awareness, many women still don't

know where to turn in this time of need. Many women report that they are unaware of agencies that can help them; they do not know where to turn, or did not know how to contact the right organizations. Furthermore, abusers use their overbearing power to shame their victims and prevent them from asking for help. In some cases, victims don't necessarily know that they are being abused because they may be suffering from Stockholm Syndrome. Stockholm Syndrome is recognized as a psychological phenomenon where hostages identify and ally with their captors (Wallace, 2007). This is a coping mechanism used to deal with the helplessness, fear and anxiety that happens in abusive relationships (Wallace, 2007). In domestic violence situations, victims may feel trapped because they feel safer and better equipped to survive as long as they are around their abuser. Depression and low self-esteem are also key factors that prevent victims from feeling that they can survive outside of their current environment (Wallace, 2007). NBB Productions wants to use its platform to enhance the knowledge of the community so victims know where to turn and these barriers can be erased, and funds raised at NBB events can be used to improve resources for victims.

Social Movement Organizations

Social Movement Organizations (SMOs) have the ability to put forth demands that will draw the attention of the public, whether in claiming rights, calling for injustices to be redressed, or arguing for social change (Goodwin, 2012). Experts recommend using a social change framework to organize and express the message of the organization in order to generate the greatest impact on the highest number of people possible (Goodwin, 2012). SMOs ask for the attention of a variety of actors to support the cause. For instance, NBB can use their music platform to promote awareness for domestic violence. Media outlets might be asked to use their platform to shed light on the issue to broaden the reach of NBB past the music event.

Movement Communities

The movement community is where various organizations and individuals within the movement interact with one another. Depending on the strategy chosen by the organization there will be an impact on the allies and actors. Movement communities are united by informal communications networks, friendship, and support networks, members with overlapping organizations, paid staff members, meeting locations, and possible umbrella organizations (Goodwin, 2012). Ties within the community help to form a collective identity that paves a path for long-term strategies for social change. In NBB's case, their strategy would have an impact on the music goers and the organizations they are supporting.

Once an organization is settled into a movement community, it has many more resources at its disposal to expose customers to new values and ideas. When working with other organizations it is common to adopt some of their ideas and behaviors. The more an organization interacts with others within the community the more likely the organization is to achieve the political or cultural change they aim to receive. As NBB Productions begins to grow and develop more of a relationship in the community, they will create and be a key member of the movement community. By working with different domestic violence organizations such as Jane Doe, New Hope, and the Tri-town Domestic Violence Task Force they will develop new relationships. This will open up new networking opportunities to further develop the company. Ultimately, As NBB continues to grow and expand within the community, they can establish themselves as a company where different charitable organizations can turn to for their awareness and fundraising needs.

The Sabido Method

Social movements must use tactics as a means to implement their strategy. Soap operas, for example, have been used as a tactic to create awareness for social change using the Sabido Method. The Sabido Method is a method for designing and producing serialized dramas on radio and television that can win over audiences while imparting pro-social values (Collins, 2011). Through the use of plots and characters that resemble real social issues such as sex, abortion, mental disorders, family planning, and disease, a large following has been created (Collins, 2011). Audience members tend to form a relationship with these characters giving them a better understand of the issue.

Although the Sabido Method is a common practice among soap operas and radio entertainment, NBB can used the underlying theory of the Sabido Method which is social learning. Social Learning Theory is when people learn from one another through observations, imitation, and modeling (McLeod, 2016). For example, NBB can promote the awareness of domestic violence by providing or encouraging community members to wear the color purple which is indicative of domestic violence. This is a way of expressing awareness for domestic violence without verbally communicating the need for change.

Venues

Social Movement Organizations (SMOs) such as NBB Productions use arenas, or venues, to make their claim for change (Goodwin, 2012). Key arenas that NBB has used in the past include open fields for outdoor events, local restaurants/bars, and party halls for events such as dinner and music. Each venue provides access to different musical experiences based on the price of the ticket and size of the venue. Different venues attract different customer segments.

Constraints on Strategic Choices

The decisions that Social Movement Organizations make are made up of demands, arenas, and tactics, but these do not happen independently of one another (Goodwin, 2012). Past experiences influence the next steps for an organization. There are constraints on each decision that influence the direction of the movement. For example, the size of the venue will have an impact on the amount of community members NBB can reach as well as the types of music performers and marketing strategies. NBB found through their past experiences that outdoor events are much harder to run than an indoor event taking into account the work that goes into putting the events on versus the number of community members that attend. Time can be a major constraint as an organization nears closer to an event. In NBB's case, they need to plan an event well in advance to ensure that the talent, vendors, equipment, and community members are all available for the event.
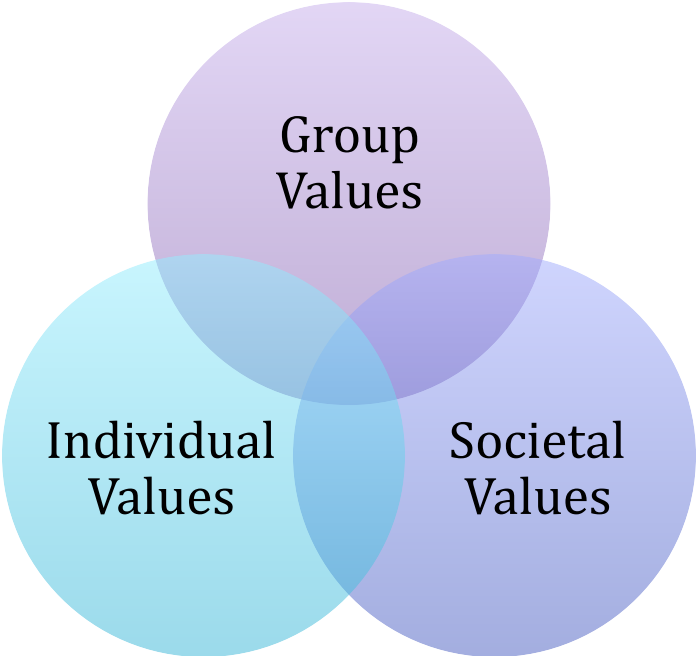
Rallying for Social Change: Stages of Development

Figure 1: Modeling Social Change

Corporate Efforts

Businesses do not typically start or lead social change movements. Social change is normally driven by politicians, community organizers, artists or tech innovators (Goodson, 2013). That said, there are various examples of businesses that are committed to rallying people to take action to improve society (Goodson, 2013). IBM's "Smarter Planet" and Mahindra (a multinational car manufacturer) of India's RISE program are two such examples (Goodson, 2013). IBM launched "Smarter Planet" to assert a new world view for progress and growth (IBM). Mahindra also sparked a movement to tackle India's poor environment and infrastructure (Means, 2014). They challenged people through their "Spark the Rise" competition, where people could submit a project that dealt with technology and each month's winner will be funded (Means, 2014). They kept the community engaged by starting a competition to build a movement to bring about social change. Ben & Jerry's ice cream is another example of a corporation that uses their platform to promote awareness for social causes such as racial justice, LGBT equality, climate justice and refugees. Ben & Jerry's donates one percent of each ice cream sales to social causes. The company is therefore able to reach "swing votes." Social change organizations often find that there are not enough "hard-core" followers to support their cause and fund the mission. Many times, however, there are a lot of "swing voters" who are willing to support the cause, but do not have as much passion as others and do not know if they want to spend their time or resources supporting the cause. In this instance, though, the consumer is merely being informed of the need for social change without the consumer necessarily having any known desire to support the cause.

NBB Productions, similar to other corporations, plans to use music entertainment as a platform to increase awareness surrounding domestic violence. NBB hopes that music will

provide a platform to gather the community together and to create conversations on how the community can address the issues of domestic violence.

Individual Efforts

Similar to Janet Zafiris and NBB Productions, there are many examples of social change that relied on the efforts of one motivated individual. For example, the Leukemia & Lymphoma Society was started by a father of a Leukemia survivor who was able to rally the community around his cause for cancer awareness by combining the cause with something many people take part in each year: marathons (Means, 2014) . Since there are so many people that participate in marathons, his organization helps train runners in exchange for supporting the cause (Fast, 2014). Through the years, Leukemia & Lymphoma Society has raised more than $1 billion (Fast, 2014).

Non-Verbal Awareness Raising

Non-verbal awareness has been a growing trend in recent years. For example, many people wear pink for Breast Cancer Awareness, or they participate in ice-bucket challenges for ALS, or they wear Livestrong bracelets that support all types of cancer. These non-verbal ways of creating awareness and driving change are very effective and can be a simple, yet easy way to get the community to rally around social change. Nonverbal symbols are empowering to people and give them a sense of pride knowing that they are part of a larger community working to bring about social change (Means, 2014). It is easier for people to remember an image than it is for people to remember words (Gillett, 2014).

Communities of Practice

Everyone is a part of a community (or numerous communities) and the members are bound together by their shared values and what they do as a group (Wenger, 1998). There are stages within three dimensions – Joint Enterprise, Collaborate, and Shared Repertoire – that define what the term "community of practice" means which will be the fundamentals that NBB Productions can use to rally people together for social change (Wenger, 1998). Communities of practice go through various stages of development and typical activities that coincide (Wenger, 1998).
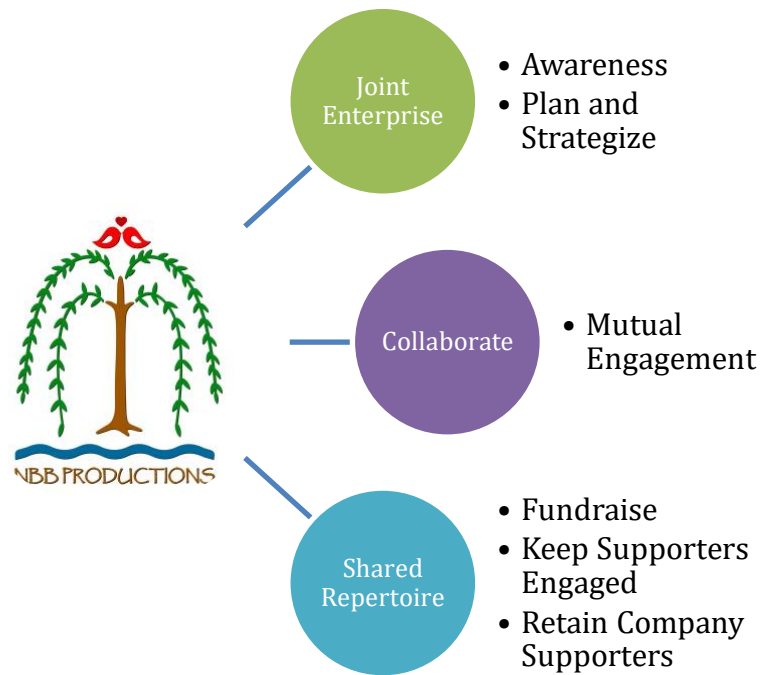

Figure 2: Community of Practice Dimensions and Stages adapted from Wenger (1998) and Johnson (2015)

First Dimension: Joint Enterprise

The first dimension, "Joint Enterprise," refers to the common purpose that brings people together and provides them with a unifying goal (Wenger, 1998). This dimension creates the basic reasons for why the community needs to join together to make social change happen. A different study broke the Joint Enterprise dimension into three separate stages (Johnson, 2015).

The first stage is called Plan and Strategize, which ensures that there is a defined plan and description of how the members will initially start the movement (Johnson, 2015). This first step creates the framework to explore the second stage, Awareness (Johnson, 2015) The Awareness stage establishes the best way to reach people. The final stage within the Joint Enterprise dimension, called "What it is about" is the mobilization stage, which might involve the use of flyers, radio advertisements, assemblies, etc. (Johnson, 2015). Throughout this stage, community members are defining the first dimension: joint enterprise and negotiating community while exploring the connectivity (Wenger, 1998).

Second Dimension: Collaborate

The second dimension involves the "relationships of mutual engagement that bind members together into a social entity" (Wenger, 1998). This dimension is also called the collaborate stage which further defines the dimension as a way to increase its number of supporters by keeping them engaged in the common goal (Johnson, 2015).

Third Dimension: Shared Repertoire

The last dimension is the "shared repertoire" of all of the community's resources that the members have created throughout their involvement (Wenger, 1998). There are two stages in this final dimension: fundraise and keep supporters engaged (Johnson, 2015). Fundraising includes donations such as money, time or items needed to support social change. In the case of NBB Productions, fundraising would be used to drive revenue and donations to various social causes while also ensuring the continuation of the music promotion company to provide events for the community. In the final stage of the Shared Repertoire dimension, NBB Productions needs to retain the company's supporters by creating ways for them to be involved after their first event.
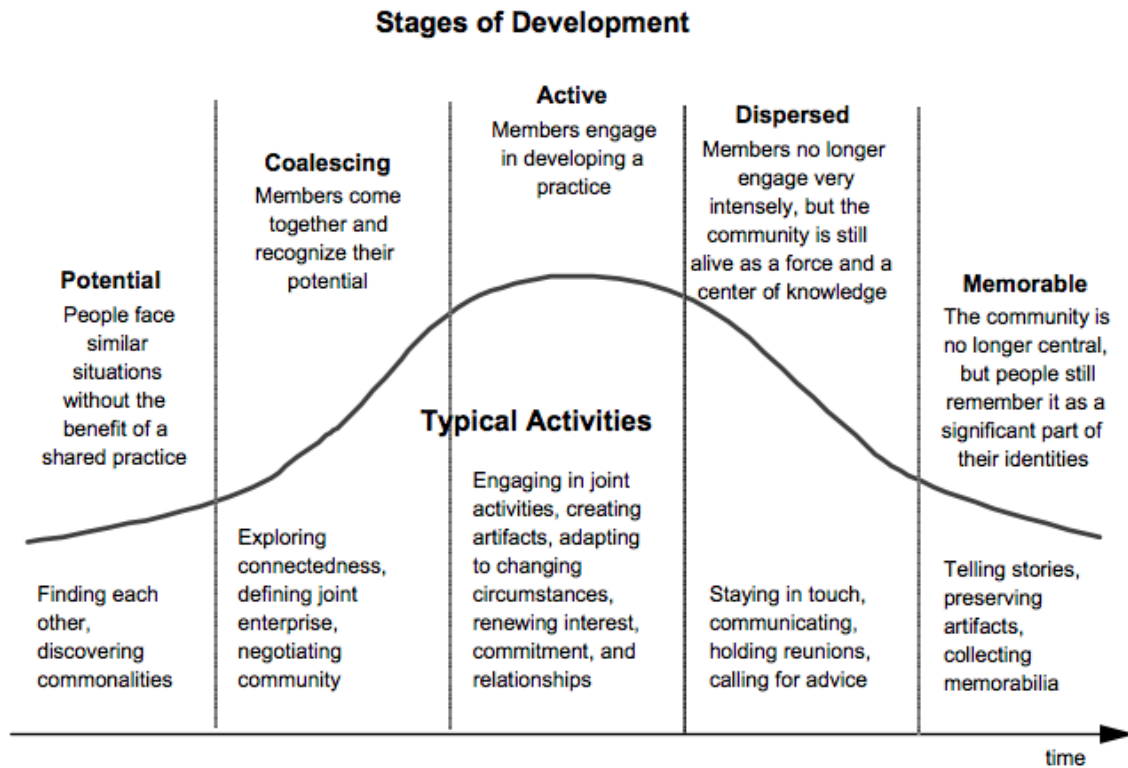
Stages of Development

Figure 3: The stages of development through business maturity activities (Wenger, 1998)

Potential

The first stage of development is called Potential which is when people have similar situations but do not have a formed community to join (Wenger, 1998). While this stage of development is happening, people are finding each other using their commonalities (Wenger, 1998). For NBB, this would be survivors or those who have been affected by domestic violence finding each other and embracing one another through their experiences.

Coalescing

Once the Potential stage is established, the newfound community can move to stage two: Coalescing (Wenger, 1998). Stage two is when members come together to realize their potential to make change happen (Wenger, 1998). These activities help prepare members for the third stage of development, which motivates members to create a social change practice (Wenger, 1998). In order to make a practice, the community needs to engage in common activities (Wenger, 1998). This is done by creating artifacts, changing circumstances, and by rejuvenating interests, commitments and relationships in the community (Wenger, 1998).

In the next stage, the Dispersed stage, is when momentum starts to dwindle. Some activities include keeping in contact with community members, holding reunions, and calling for advice (Wenger, 1998). This Dispersed stage, which, as the activities suggest, means that members are no longer as involved as they were initially (Wenger, 1998). However, the community has not died yet as it is still "a force and a center of knowledge" (Wenger, 1998). The last stage, called Memorable, is when the community starts to become a memory (Wenger, 1998). The once-central community is still remembered as a large and important component of a person's identity (Wenger, 1998). In this stage, a community member might tell stories, preserve artifacts and collect memorabilia to hold onto memories connected to the social change movement (Wenger, 1998).

Another way to rally a community is to make sure that the organization that a person helps not only promotes the cause but can promote the person.

Relationship	Definition	Typical Challenges
Unrecognised	Invisible to the organisation and sometimes even to the members themselves	Difficult to value and be aware of limitations, may not involve everyone who should participate
Bootlegged	Only visible informally to a circle of people "in the know"	Getting resources, having impact, keeping hidden, gaining legitimacy
Legitimized	Officially sanctioned as a valuable entity	Broader visibility, rapid growth, new demands and expectations
Supported	Provide with direct resources from the organisation	Scrutiny: accountability for use of resources, effort, and time: short-term pressures
Institutionalised	Given an official status and function in the organisation	Fixed definition, overmanagement, living beyond usefulness

Table 2: Community Relationships (Wenger, 2002)

Community Relationships

1. Unrecognized

There are five relationships that a person can have with the community. One is that the person is unrecognized (Wenger, 1998). This person is part of the community but is not physically seen by other members (Wenger, 1998). There is a lack of ideas and the challenge here is that the person is aware of the value of being part of a community but the person doesn't utilize the full potential that the community has to provide (Wenger, 1998)

2. Bootlegged

The second type of relationship one can have with a community is called bootlegged (Wenger, 1998). The bootlegged person is only known by a select group that knows what is going on in the community (Wenger, 1998). The problem with this type of relationship is getting the resources that the person needs to have an impact in the community because the person stays hidden (Wenger, 1998).

3. Legitimized

The third type of relationship that one could have in a community is where the organization is recognized by the community (Wenger, 1998). Although the organization is an official member, there are some challenges that come with being legitimized. The challenges with being a legitimized organization are being closely watched by the community and members looking for the organization to take next step through demands to further their goals (Wenger, 1998).

4. Strategic

The fourth type of relationship in a community is strategic (Wenger, 1998). The definition of a strategic relationship is that the person is seen and recognized for being a central asset to the community's success (Wenger, 1998). This type comes with "short-term pressures, the blindness of success, smugness, elitism, and exclusion" (Wenger, 1998).

5. Transformative

The final type of relationship with a community is called transformative, which means that the person can change the definition of the community's environment and lead the community in a new direction (Wenger, 1998). The transformative type might struggle to relate to the rest of the organization, and have difficulty being accepted into the community and with managing boundaries (Wenger, 1998). All of these types of relationships reflect the personal statement that an individual wants to make within the community.

Festivals for Social Change

Festivals provide a way for groups and organizations to reach out to the masses to bring social issues to the center of attention or challenge the ideology of the crowd (Sharpe, 2008). Festivals also provide a venue for the development of new networks for organizations. The

success of festivals is often measured on the economic impact that it has on the stakeholders and community, but festivals can also be powerful tools for social change.

A study conducted at the Hillside Festival in Guelph, Ontario, Canada found that music festivals were a place of leisure activities in which the organizers chose an alternative way of pursuing items on their political agenda. Similar to NBB Productions, Hillside's goal of supporting the community was accomplished by selecting local and independent contractors to help service the event in order for most of the money to benefit local businesses (Sharpe, 2008). Food vendors, booksellers, graphic designers, and cafes were all chosen to service the festival. To support the initiatives of local political interest groups, Hillside allocated space within the venue for these organizations to educate the community about reducing their impact on the environment. This was Hillside's way of incorporating other organizations into the festival while not making it the main content. NBB can use a similar tactic when holding their music events by not making the social cause the main attraction rather uses vendors such as Stop Abuse Today educate the community about domestic violence.

Hillside first established a high turnout at their annual music festival and then they started to introduce their social cause into the community with their overarching goal to reduce environmental impact. This was accomplished through bike programs, carpool systems, reusable cups and plates used by vendors and washed by volunteers and using solar panels to create a completely solar powered festival. The festival organizer chose not to find ways to incorporate their goals along with the music. It was of very little interest to select performers based on how well they benefited the goals of the organization. This would have contradicted the other goals of the organization to have music that created a festive environment. Instead of using music as a way of pursuing their political goal, the organizer used other avenues.

Through these actions, Hillside was not only able to accomplish their goals of creating a friendly and exciting environment, using the services around the community, and reducing environmental impact, but testimonials from patrons revealed that these combined actions enhanced their experience. In previous NBB events, musicians have talked and played songs about domestic violence on stage, but an alternative to incorporating domestic violence directly into the music can be through educational activities away from the music. These educational activities will alert community members to different types of abuse, the number of people affected by abuse, and how victims can reach out for help.

A study of the Umbria Jazz Festival in Italy merged motivations for attending with demographic information. There were five motivations that patrons had for coming to the festival: thrills, socialization, entertainment, event novelty, and family (Pegg, 2010). Most residents of Umbria who attended were females over the age of 40, compared to visitors, who were males under the age of 30 (Pegg, 2010). Resident patrons said socialization was the biggest motivation, while visitors said entertainment was the biggest motivation. Both residents and visitors collectively agreed that the novelty of the event was the highest rated motivation (Pegg, 2010). Knowing that socialization for surrounding community members and entertainment for visitors are their main drivers NBB can use popular music genre (the entertainment) to attract community members and visitors alike and have activities (socialization) that incorporate the social causes to stimulate the local residents.

Using a more direct approach than the Hillside Music Festival, Music For Relief, an organization started by the band Linkin Park, uses concerts, live auctions, and other music events to raise money for survivors of disasters and climate issues. Through their efforts they have raised more than $9 million and have planted more than 1.3 million trees to combat climate

change. They used their platform as a well-known band to raise awareness for causes they felt needed to be addressed and also to action by replanting trees and rebuilding communities where natural disaster struck. NBB has established a connection with a well-known Blues artist in James Montgomery. Using his following, he can endorse NBB, share NBB's initiative for social change, and help raise awareness.

Play It Forward, a web-based organization uses their website as an open platform for artists who choose a non-profit to support and hold live music events where audience members pay a fee to watch. All proceeds are donated to the non-profit that was chosen by the artist (Live Music for Charity). A music festival in Alberta, Canada, also called Play It Forward, is held every year where three or more bands that raise money for children and youth programs (Live Music for Charity). Through their efforts they were able to raise more than $10,000 in their first event. In addition to holding a live music event for the surrounding community, NBB can replicate what Play It Forward does by live streaming their event for a small fee where a portion of the proceeds go towards the social cause. This enables NBB to reach a broader audience and engages them with this social cause by letting them know a portion of the proceeds will go toward a worthy cause.

Customer Analysis

In an effort to explore new ways of increasing attendance and social cause awareness at events, a study was conducted to find out the public's interests in music genres, different social causes, likelihood of attending a music event that supports a social cause, and incentives that might entice them.

Methods

Both qualitative and quantitative data collection methods were used to improve and expand the advertising and marketing of NBB Productions in order to increase attendance at events and help spread awareness of domestic violence. The following objectives were pursued to accomplish the goal.

1. Create a survey involving Worcester Polytechnic Institute students and adults in the surrounding community to discover what motivates them to attend musical events for a social cause.

2. Analyze different business entities for NBB Productions that will fit the future needs of the company.

Surveys

The target population for the survey consisted of Worcester Polytechnic Institute students, faculty, and previous event attendees. The survey sought to find out how to market NBB events, where to advertise, the likelihood of respondents attending a music event for social change, and which social cause are they are most supportive of. Each participant in the survey volunteered to participate in the survey. No rewards were offered in exchange for responses to the survey. Survey questions and IRB documents are located in Appendix A.

Procedure

  To gather interested students, a message was posted on each of the Facebook pages of the student body for the graduating classes of 2018, 2019, 2020, and 2021 with a description of the project and what the survey entailed. In order to collect data from faculty, a message was sent out via poupouri@wpi.edu with a message explaining the project and what the survey was asking of them. Finally, we contacted people who have previously participated in a NBB Productions event to take the survey through the NBB Productions Facebook page.

  The survey consisted of roughly 13 questions (number of questions varied based on certain responses) ranging from favorite music genre to their likelihood to support social change at NBB music events. The complete list of questions asked is as follows:

1. Age Range*
2. Gender*
3. Are you a college student?
4. How far are you willing to travel?*
5. Please rank which genres of music you prefer to see at musical events.*
6. How likely are you to respond to local music events on social media?
7. Which social media platforms do you use?*
8. Based on past experiences, what are you willing to pay for a musical event with local artists?*
9. Are you more likely to attend a music event if you received a discounted ticket price, but were asked to provide a donation at the door?
10. Would you be willing to pay more for a ticket if there was an incentive?
11. If you were to pay more for a ticket which would you like to receive in return?*

12. How likely are you to attend a music event that is supporting a social cause?

13. What types of causes would you mainly be interested in supporting at a music event?*

* A list of pre-made answers were given to participants to rank

Data Analysis

Over the course of a five-day online survey 312 responses were collected from a range of WPI students and adults . The overall demographic from the survey shows that 188 respondents were female and 118 were male. Of all the female respondents, 72 were between the ages of 18-24; 25 were between the ages of 25-34; 20 were between the ages of 35-44; and 71 were 45 years of age or older. Of the male respondents, 61 were between the ages of 18-24; 16 were between the ages of 25-34; 7 were between the ages of 35-44; and 34 were 45 years of age or older.

Gender Distribution of All Survey Respondents
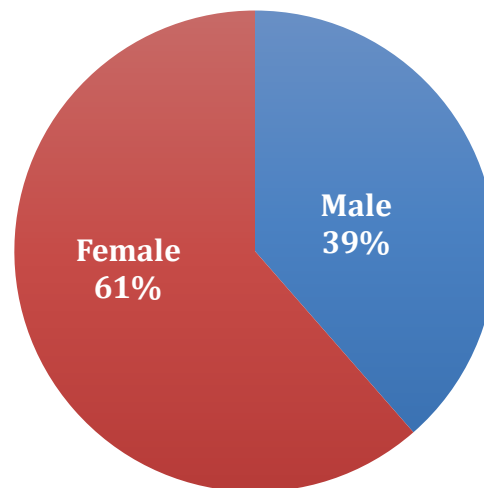
Figure 4: Gender Distribution of the Total Number of Respondents

Taking a look at the demographic of all respondents we can see that nearly three-fourths of all responses came from males 18-24 (20%) and females 18-24 (24%) and 45 and older (23%).
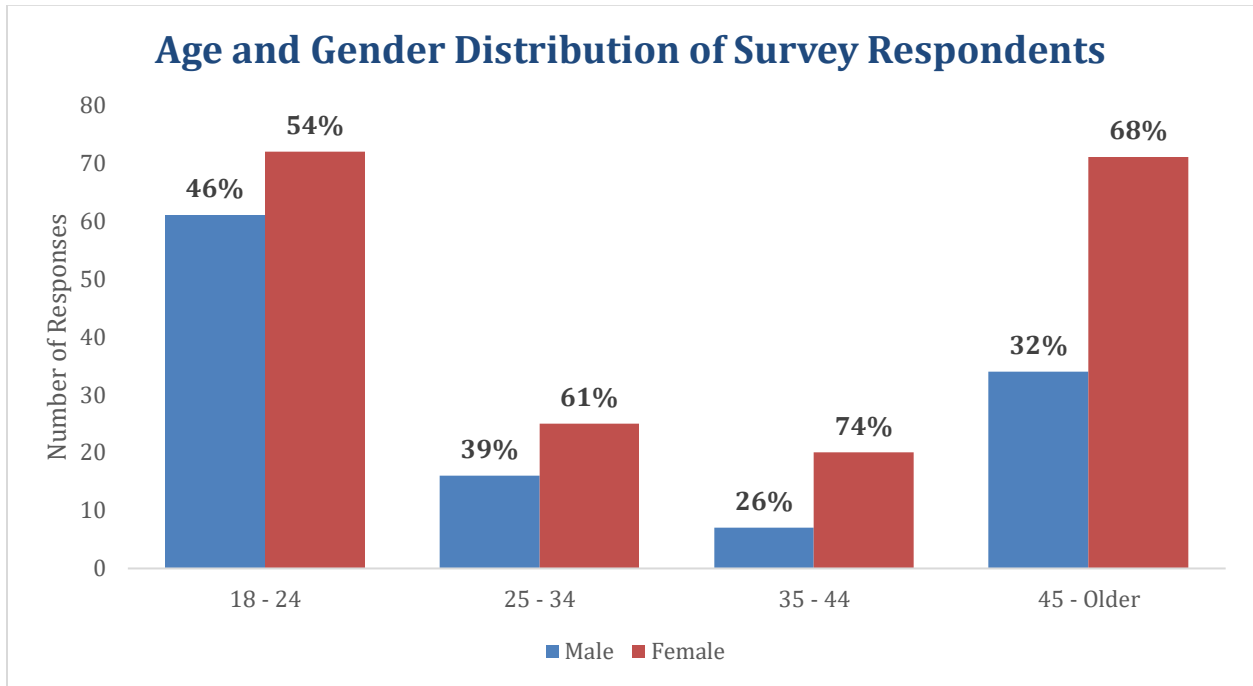

Age and Gender Distribution of Survey Respondents

Figure 5: Survey Respondents Skew Female in All Age Segments

Based on these results, there were more males and females between the ages of 18-24 and 45 and older who responded compared to the 25-34 and 35-44 age groups. Due to low levels of data from the latter groups, this study will only examine the age ranges of 18-24 and 45 years and older.

Are you a college student?
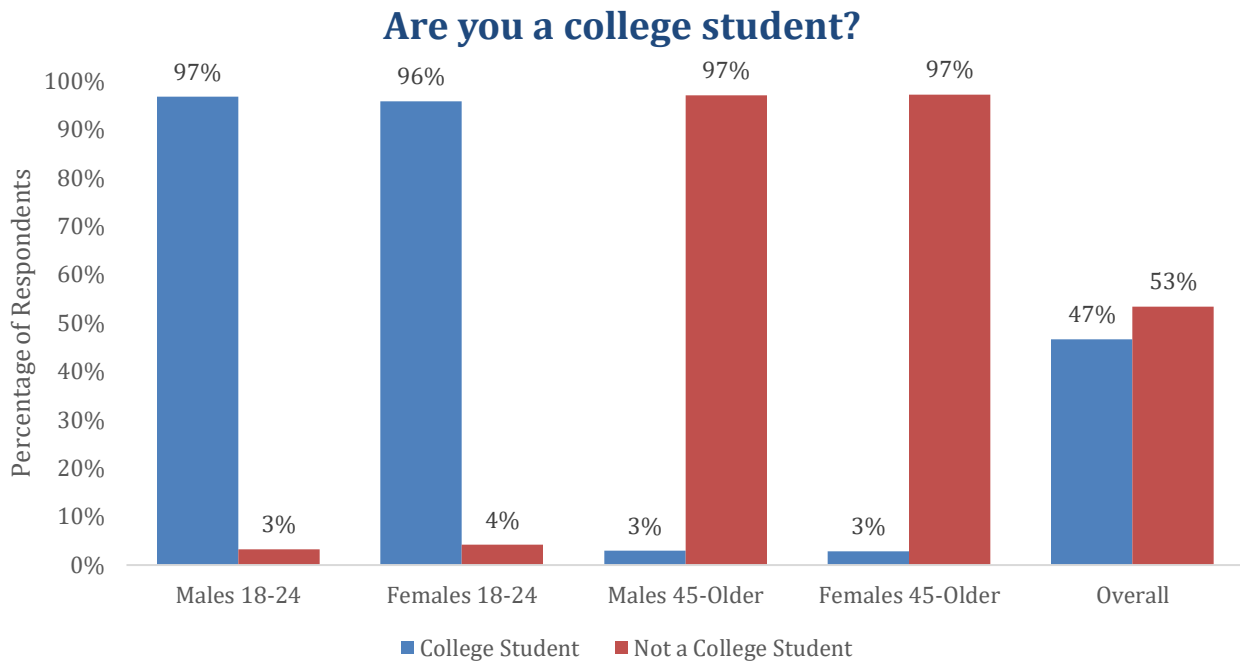
Figure 6: Equal Number of College and Non-College Respondents

The majority of males and females 18-24 in college are 59/61 and 69/72, respectively. The majority of males and females 45 and older not in college are 33/34 and 69/71, respectively. Based on the data, the majority of respondents 18-24 years old are in college and respondents 45 and older are not in college.
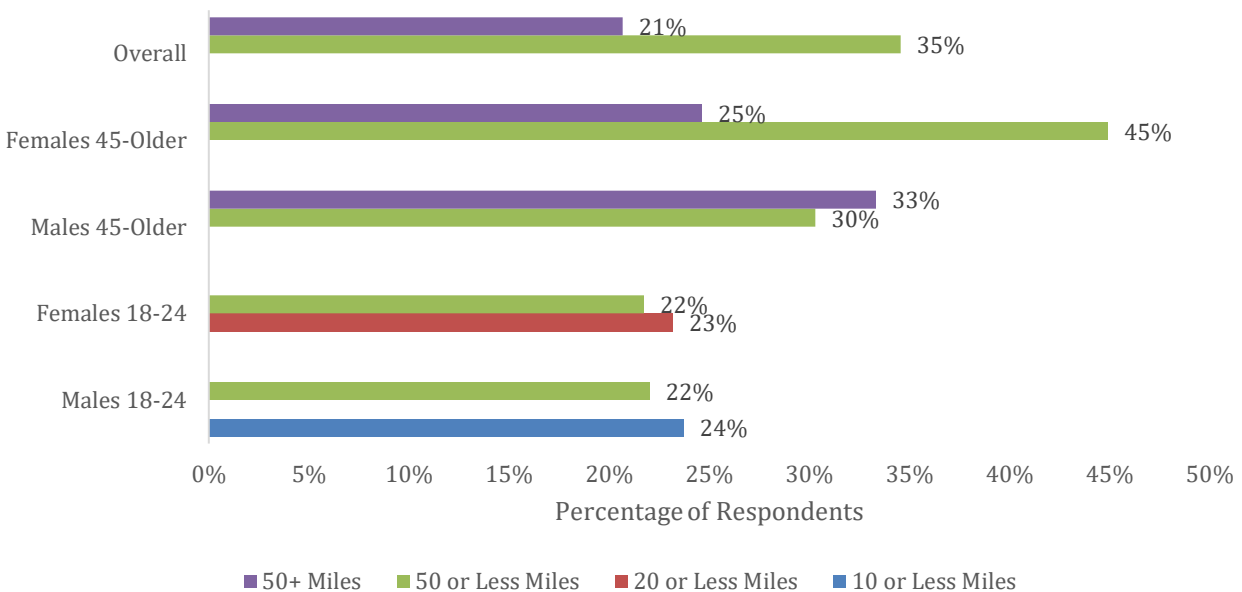
How far are you willing to travel to see a music event?

Figure 7: Respondents Will Travel 50 or Less Miles

In order for NBB Productions to better plan events that attract their target customers (i.e. 18-24-year-old college students and 45 and older non-college students), respondents were asked how far they are willing to travel for a music event. Fourteen males 18-24 (24%) said they would travel ten or fewer miles, while 13 (22%) said they would travel 50 or less miles. Of females 18-24, 16 (23 %) reported that they are willing to travel 20 or fewer miles, while 15 (22 %) said they are willing to travel 50 or less miles. Males 45 and older were willing to travel a little farther, with 10 willing (30%) to travel 50 or less miles, and 11 (33 %) willing to travel 50 or more miles for a music event. Finally, females 45 and older responded with 31 (45%) willing to travel 50 or fewer miles, and 17 (25%) willing to travel 50 or more miles. Overall, 35% of all respondents reported that they are willing to travel up to 50 miles to attend a music event., with females 45+ willing to travel the furthest for a music event that interests them. However, this data is not a true representation of how far these respondents are willing to travel for a local music event as males and females 45 and older were not informed that this pertained to local music events only skewing the results.

Which genres of music do you prefer to see at musical events (Top 3 by Segment is shown)?
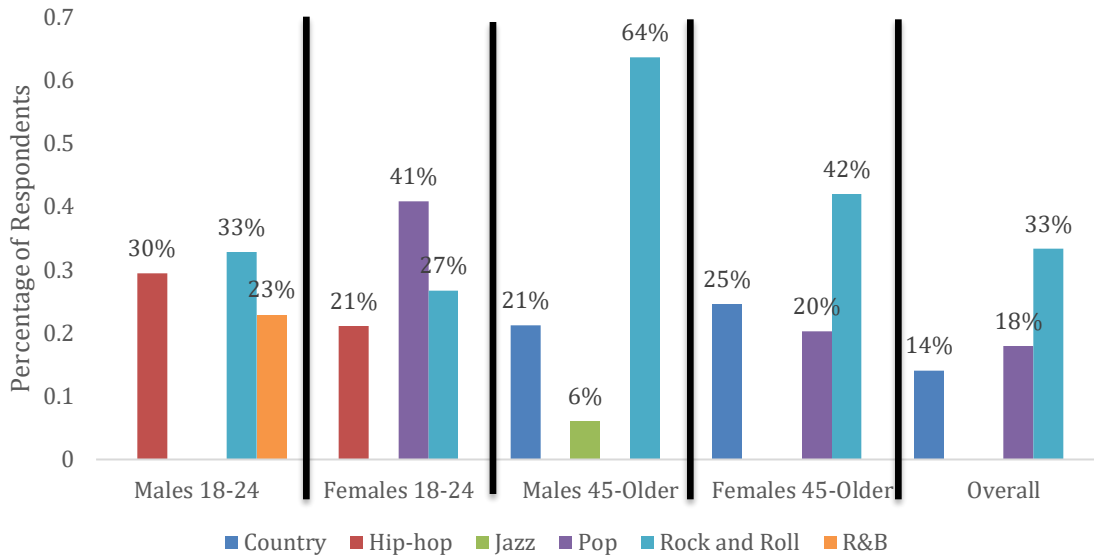

Figure 8: Rock and Roll is a Commonality Among all Genders and Ages

In order to understand the musical interests of community members, the survey asked respondents to rank their favorite musical genres. In rank order, the three most popular music genres for males age 18-24 were hip-hop (30%), rock and roll (33%), and rhythm and blues (R&B) (23%). Females 18 -24 ranked pop (41%), rock and roll (27%), and hip hop (21%). Males age 45 and older ranked rock and roll highest (64%), followed by blues (39%) and country music (21%). Females age 45 and older ranked rock and roll highest (42%), followed by country (25%), and pop music (20%). By far, most respondents prefer rock and roll over other music genres. From this data, we can see that any one genre of music does not apply to a certain age range. There are multitude of genres of music that NBB can use to attract different genders and age ranges. The data also shows that blues music is not a popular music genre among respondents which suggests that NBB Productions look into using artists from a more desired music genre.

How much are you willing to pay for a ticket to a music event?
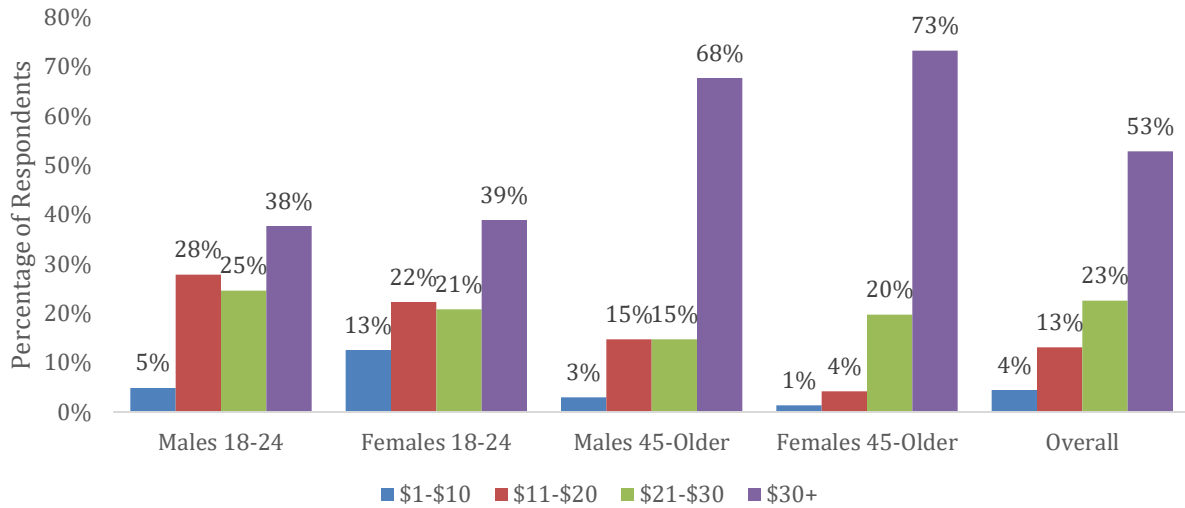

Figure 9: People 45 and Older are More Inclined to Pay a Higher Price for a Music Event

In order to gauge how much money a respondent is willing to spend on a music event, they were asked how much they are will to spend on a ticket based on past music events they have attended. Males 18 - 24 have a varying response, with 17 (28 %) respondents reporting they would pay $11-$20, and 23 (38%) said they would pay $30 or more. Females 18-24 had a similar response, with 16 (22%) saying they would pay $11-$20, and 28 (39%) said they would pay $30 or more. Out of 34 males 45 and older, 5 (15%) said they would pay $21-$30, while 23 (68%) said they would pay $30 or more. Finally, females 45 and older responded, with 14 (20%) saying they would spend $21-$30, and 52 (73%) said they would pay $30 or more. Overall, respondents claim they are willing to pay $30 or more, however, it was not specified that this was in regard to local music events only and or whether respondents were also considering how much they would pay for large-scale events. From this, it is hard to accurately gauge how much respondents are willing to pay for a local music event.

Are you more likely to attend a music event if you received a discounted ticket price, but were asked to provide a donation at the door (i.e. give a coat, toys, personal hygiene products, etc.)**?**
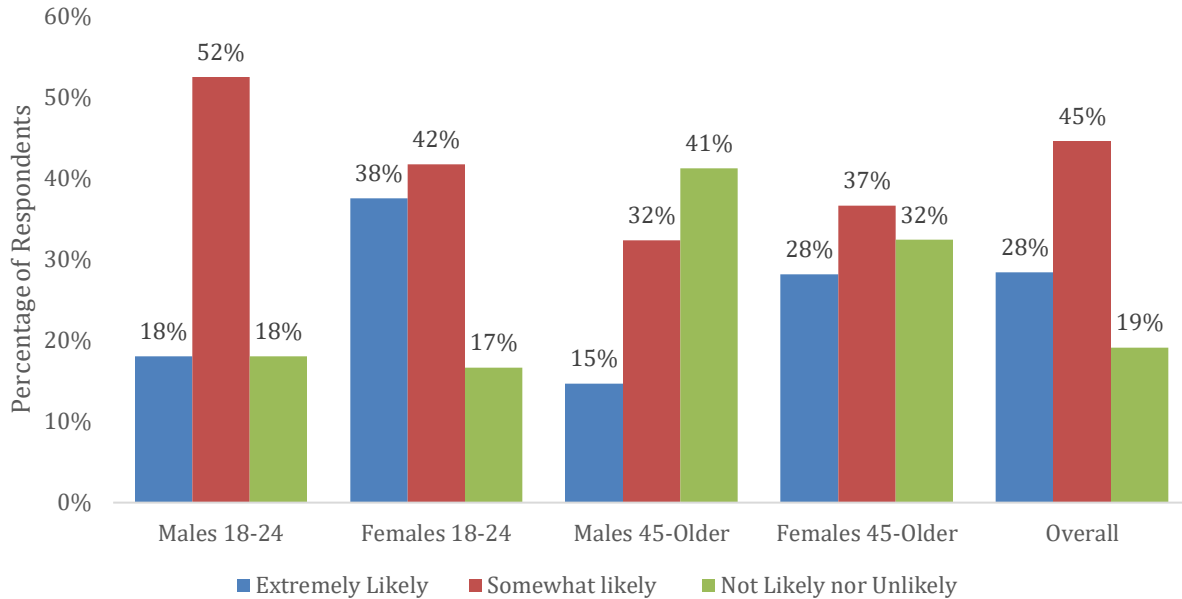

Figure 10: 18-24-Year-Olds Find More Value in Donating an Item for a Discounted Ticket Than People 45 and Older

Respondents were asked if they would donate an item in exchange for a discounted with a discounted item referring to a non-monetary item (i.e. clothing, toys, nonperishable foods). When 18-24-year-olds were asked if they would donate an item in exchange for a discounted ticket, 43 out of 61 (70 %) said they are extremely/somewhat likely. Females ages 18-24 (57 out of 72 responses, or 80 %) agreed that they are extremely/somewhat likely to attend a music event with a donation for a discounted ticket. The majority of males age 45 and older (25 out of 34 responses, or 73 %) said they are somewhat likely/not likely or unlikely to attend a music event with a donation for a discounted ticket. Females age 45 and older (49 out of 71 responses, or 69%) also said that they are somewhat likely/not likely or unlikely to attend a music event with a donation in exchange for a discounted ticket. Overall, respondents said they are somewhat likely

(40%) to donate an item at an event for a discounted ticket. Based on the data, all genders and ages show interest in partaking in donating an item for a discounted ticket, but there is more hesitation from respondents 45 and older. This suggests that 18-24-year-olds will use a donation to lower their costs to a local music event than people 45 and older.

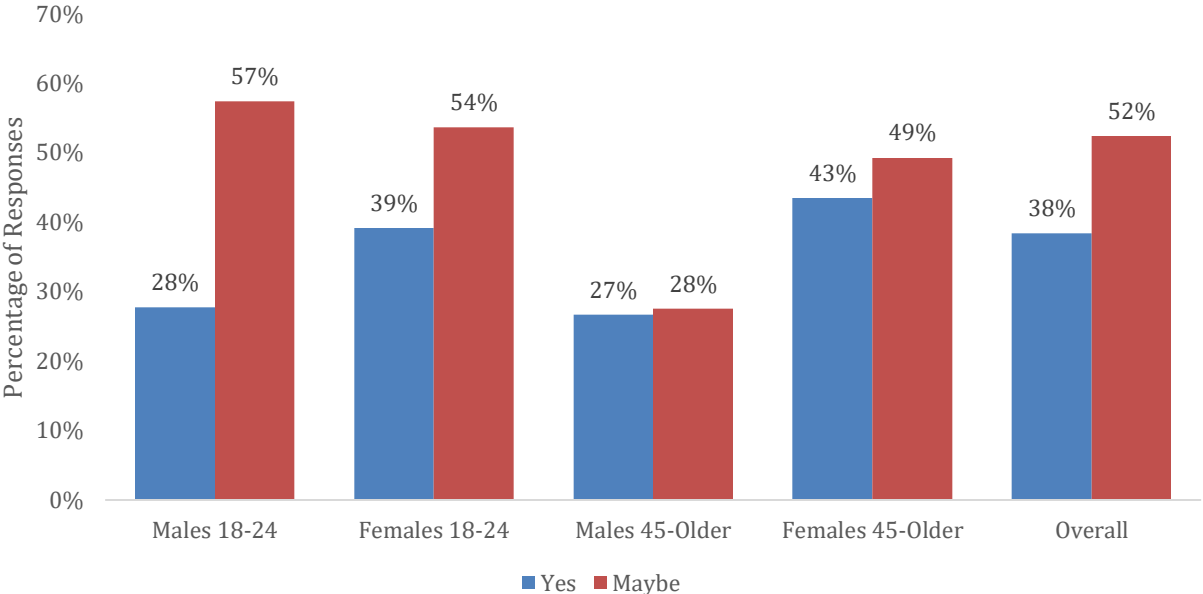## Willingness to Pay More for a Ticket with Built-In Donation

Figure 11: Built-In Donations Can be an Effective Way to Raise Money for a Social Cause

In an effort to increase the amount of money raised for the social cause, respondents were asked if they would pay more than usual for a ticket with a built-in donation. Out of 54 males 18-24, 31 (57%) said "maybe" and 15 (28%) answered "yes" to paying more for a more expensive ticket with a built-in donation. Out of 69 females 18-24, 37 (54%) said "maybe" and 27 (39%) said "yes." Out of 30 males 45 and older, 19 (28%) said "maybe" and 18 (27%) said "yes." Out of 69 females 45 and older, 34 (49%) said "maybe" and 30 (43%) said "yes." The majority of respondents (52%) said they would "maybe" pay more for a ticket with a donation built-in to the

price of the ticket. Built-in donation may be an effective way to raise addition money for a social cause, but with all of this uncertainty between all ages and genders it is hard to accurately tell. There may be better ways of raising additional funds for the social cause than a donation built into the ticket.

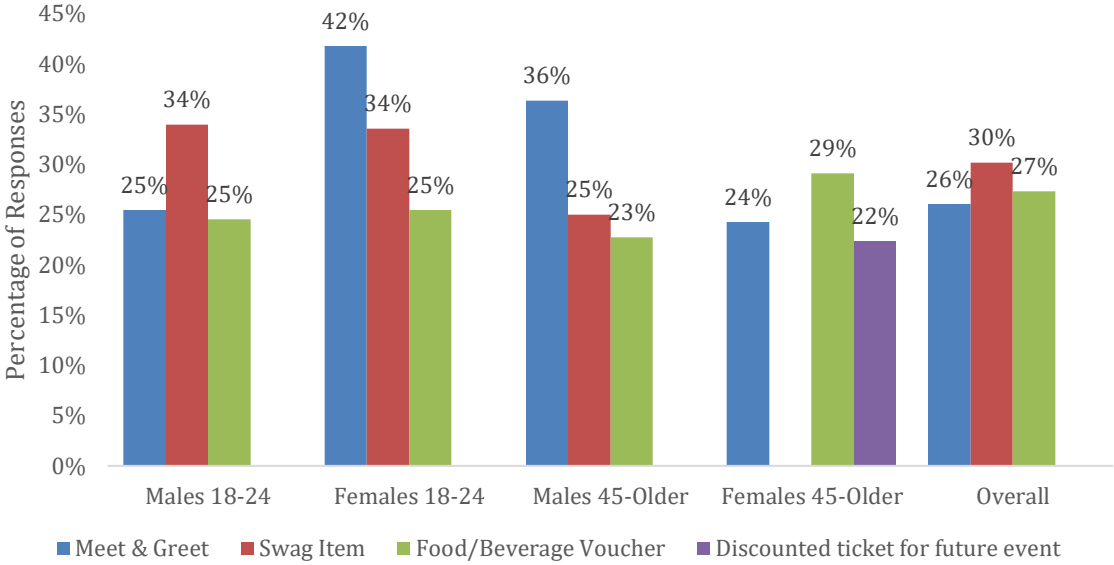## If you were to pay more for a ticket which would you like to receive in return?

Figure 12: Swag Item is Most Preferred Among Total Respondents

Respondents were asked what they would prefer to receive if they paid more for a ticket at an event. For this question, respondents were able to select as many answers as they liked. Out of 106 responses, 36 (34%) males 18-24 said they would like to receive a swag item such as a t-shirt, wristband or water bottle; 27 (25%) indicated they would like a meet and greet with a band or a food/beverage voucher. Out of 161 responses, 54 (42%) females 18-24 said they would too would prefer a swag item, 43 (34%) said they would prefer a food/beverage item, and 41 (25%) said they would prefer a meet & greet with a band. Out of 44 responses, 16 (36%) males 45 and older said they prefer a meet & greet with a band, 11 (25%) said they would prefer a swag item,

and 10 (23%) said they would prefer a food/beverage voucher. Out of 103 responses, 30 (29%) females 45 and older said they would prefer a food/beverage voucher, 25 (24%) said they would prefer a meet & greet with a band, and 23 (22%) a discount on a future event. Based on the data, swag items seem to more popular with respondents 18-24-years-old but does not seem viable if the target is people 45 and older. Instead offering a meet & greet or a food/beverage voucher in exchange for paying for a more expensive ticket is attractive to all ages and genders.
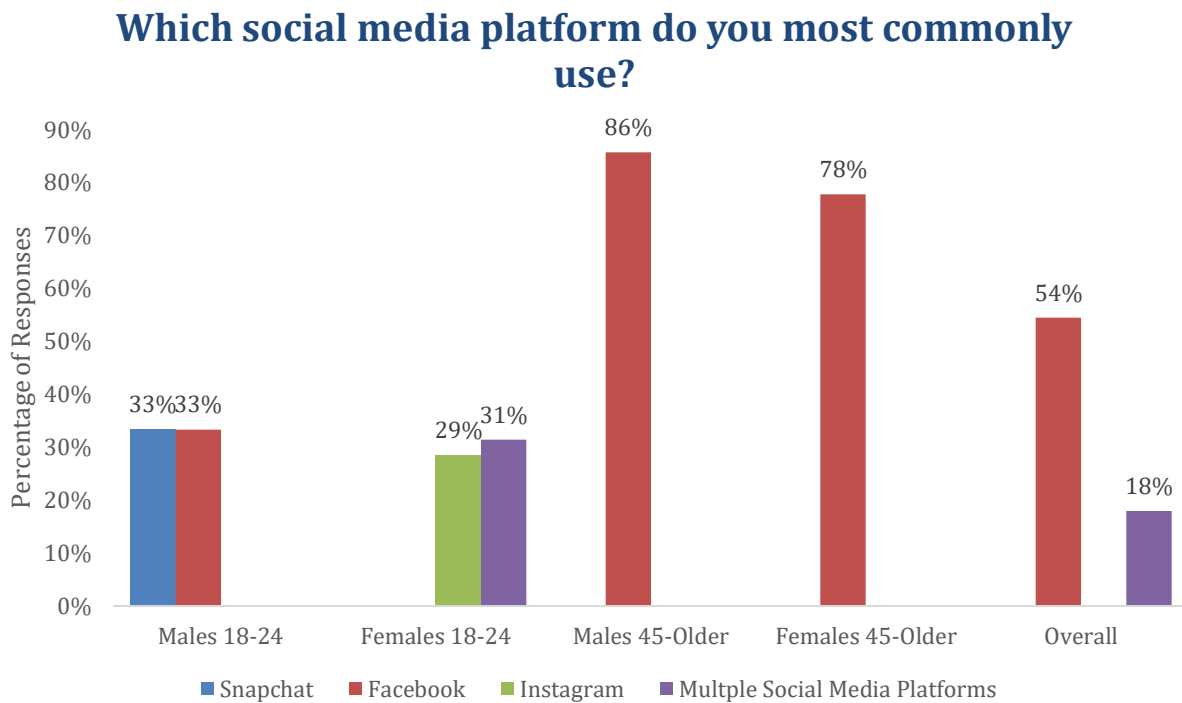
Which social media platform do you most commonly use?

Figure 13: Social Media Cannot be Used to Target All Ages and Genders

Social media has grown to be a major tool used for marketing and in order to reach the largest number of interested people, respondents were asked which media platforms they primarily use. Out of 21 responses, seven (33%) males 18-24 said they use Facebook and Snapchat. Out of 35 females 18-24, 11 (31%) said they use multiple social media platforms equally and 10 (29%) said they primarily use Instagram. Out of 14 males 45 and older, 12 (86%)

use Facebook as their primary social media source. Out of 36 females 45 and older, 28 (78%) use Facebook as their primary social media source. The majority of respondents 45 and older use Facebook which could make it a place to market local music events targeted towards people 45 and older. However, there is no one social media that can be used to reach all ages and genders. Males and females 18-24 show that they do not use any common social media so any music events targets towards them could not be done on social media. This information suggests that other alternative methods be used for promoting music events to the local community.

How likely are you to respond to local music events on social media?
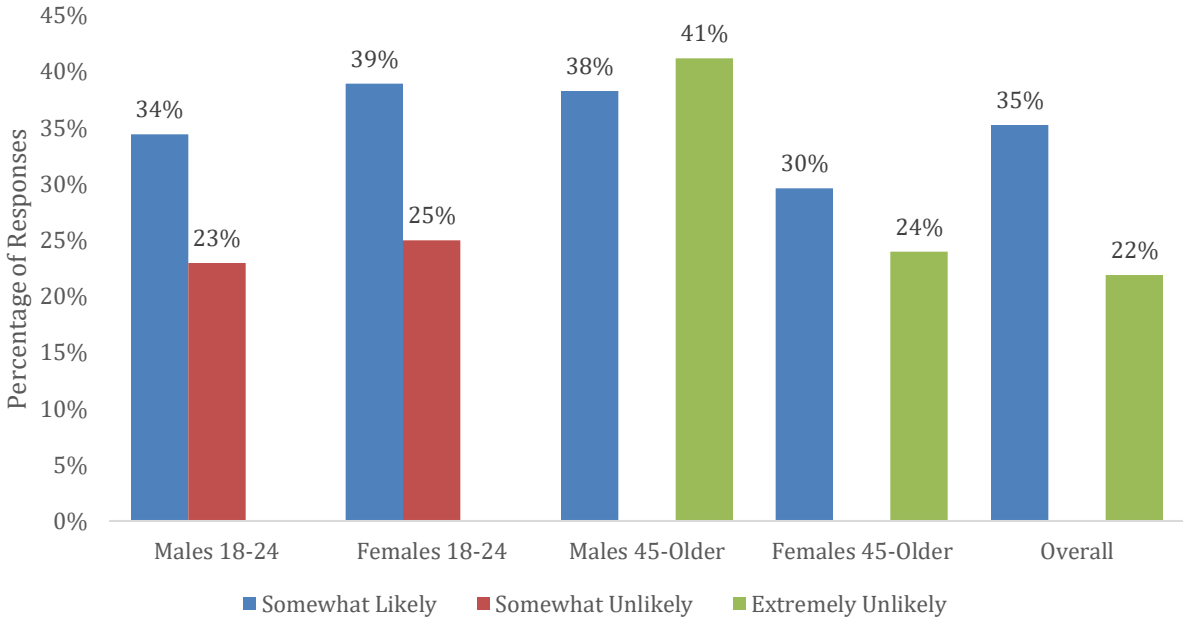

Figure 14: Social Media is Not Effective for Advertising Local Music Events

NBB Productions has used social media in the past to attract community members to their events. Testing to see if social media is a viable marketing tool for the company, respondents were asked their likelihood of responding to local music events on social media. When asking males 18-24, 21 (34%) said they are somewhat likely, and 14 (23%) said they are somewhat unlikely. When asking females 18-24, 28 (39%) said they are somewhat likely, and 18 (25%)

said they are somewhat unlikely. When asking males 45 and older, 13 (38%) said they are somewhat likely, and 14 (41%) said they are extremely unlikely. When asking females 45 and older, 21 (30%) said they are somewhat likely, and 17 (24%) said they are extremely unlikely. Based on the data, respondents 18-24 are more likely to respond to an event on social media than respondents 45 and older, where a large portion of responses were extremely unlikely. However, it seems that social media is not a viable option for advertising local music events and will be overlooked by many people in the local community.

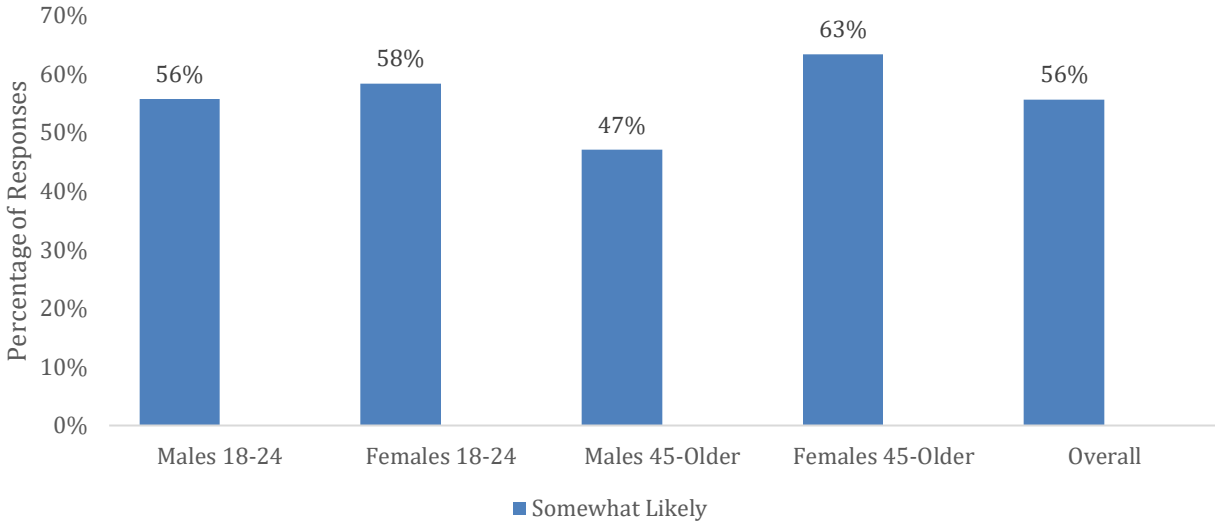## How likely are you to attend a music event that is supporting a social cause?

Figure 15: Respondents Are Somewhat Likely to Attend a Social Cause Music Event

Since NBB Productions' goal is to support and raise awareness for social causes, respondents were asked how likely they are to attend a music event that supports a social cause. From all age and gender groups, each responded saying they are somewhat likely to attend. Males 18-24 had 34 (56%) that said they are somewhat likely, females 18-24 had 42 (58%) that said they are somewhat likely, males 45 and older had 16 (47%) that said they are somewhat

likely, and females 45 and older had 45 (63%) that said they are somewhat likely. By far, each age range agreed that they are somewhat likely to attend a music event that is supporting a social cause. This data may be inaccurate as it was not stated that it is a local music event. This may have an impact on the respondent's choice as they may be more inclined to attend a social cause music event in their community.

What type of causes would you mainly be interested in supporting at a music event?

Figure 16: Males Do Not Report Domestic Violence as a Top Three Cause to Support

The respondents that answered extremely/somewhat likely to attending a social cause music event were asked which causes they are more willing to support. When asked this question, respondents were able to choose as many social causes as they wanted. For this analysis, the top three social causes were ranked. Out of 191 responses, 48 (25%) males 18-24 said they are more willing to support cancer research, 41 (21%) said they would support medical

research, and 37 (19%) said they would support shelters. Out of 260 responses, 56 (22%) females 18-24 said they will more likely support shelters, 54 (21%) said they would support domestic violence, and 53 (20%) said they would support cancer research. Out of 83 responses, 18 (22%) males 45 and older prefer to support cancer research, 18 (22%) said they would support shelters, and 16 (19%) said they would support medical research. Out of 186 responses, 43 (20%) females 45 and older prefer to support shelters, 37 (18%) said they would support domestic violence, and 34 (17%) said they would support cancer research. Each age group responded saying they would support shelters and medical research, but only females had domestic violence as one of their top three social causes that they would support. The data for shelters may be skewed because homeless shelters and animal shelters were combined into one category and are two separate types of shelters with no correlation. By placing cancer research under the umbrella of medical research there is a far greater number of people that will support medical research than shelters or domestic violence. Medical research now becomes an easier social cause to promote at a local music event and will draw a greater number of people.

Analysis

This survey was broken up into four different sections to have a better understanding of what college students in the surrounding area would like at local music events which typically has an age range of 18-21, however, to include a larger number of respondents who may still be in college the age range was broadened to 18-24. This was shown to be effective as nearly all male and female respondents 18-24 were college students. From there on, we used a 10-year age gaps to split up ages over 24 but wanted to lump 45 and older because NBB's events in the past have typically been 45 and older. This was a way of giving us a better understanding of what her current audience would like to see at local music events.

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The reason for asking respondents how far they are willing to travel was to give NBB a better understanding of where the ideal place would be to hold events. It was expected that college students would not be willing to travel as far as respondents 45 and older, however, since respondents 45 and older were not informed that this question pertained to local music events only the data is skewed. Respondents 18-24 were aware that this question pertained to local music events. Based on the data from respondents 18-24, everyone is willing to travel 10 or less miles which shows NBB that an ideal location for a music event targeted at 18-24-year-olds Is within 10 miles of a college campus.

Pop music is more likely to attract a female crowd than a male crowd. Hip-hop is more common among 18-24-year-olds whereas country is more popular among those 45 and older. However, rock and roll is a common genre of music amongst all genders and ages and is suitable for any music event.

To find out what a competitive ticket price is for a local music event respondent were asked what they would pay to see a local music event. Unfortunately, it was not specified that this pertained to local music events and no a large-scale event. Due to this error, the data is skewed to show that respondents will pay $30 or more to attend an event which is not necessarily accurate.

Donating an item in exchange for discounted ticket shows to be popular amongst 18-24-year-olds, but quite as much with respondents 45 and older. Although it seems that this is not popular among respondents 45 and older there are still less respondents who said they are not likely nor unlikely than respondents who said they are extremely likely to participate in this event. This concept does seem most popular with respondents 18-24 and may want to be used for

events targeted at 18-24-year-olds, but with the majority of all responses being extremely or somewhat likely to donate this option can be used to target any and all ages and genders.

With nearly all respondents saying they would consider buying a ticket that has a donation built into it NBB may want to consider offering this option at future events to raise more money for the social cause that is being supported. Almost all females show that they are going to consider or definitely purchase this option, but men have a higher percentage of that are less interested especially men 45 and older. In order to make this option more attractive to men overall there may need to be an addition incentive to purchasing this option.

For NBB to offer an item in exchange for a higher priced ticket there are many options that are acceptable among all ages and gender, but no one item that pleases everyone. All 18-24-year-olds and men 45 and older ranked meet & greet, swag item, and food/beverage voucher in their top three, but females 45 and older would rather receive a discounted ticket for a future event than a swag item. The only options that pleases all age ranges are a meet & greet and food/beverage voucher, but the majority of respondents said that they would prefer a swag item. Even though females 45 and older did not rank swag item in their top three options, there are still enough respondents who would purchase this option if given a swag item to offset the females 45 and older who would prefer another option. NBB can also go in a different direction and offer different options in exchange for a higher priced ticket to increase the number of people who would purchase this ticket option.

Social media has become an easy way for NBB to market their events in the past and they have done so through Facebook which respondents say is their most primary used social media platform, but also said that they are most likely to overlook an advertisement for a local music event if it showed up on their Facebook feed. Facebook is mainly targeting respondents 45 and

older as females 18-24 do not rank it as one of their primarily used social media platforms and only one-third of males 18-24 say that it is theirs. With respondents 45 and older skewing the overall data with their large number of Facebook users there is no social media platform that can effectively advertise a social media event to all ages and genders. NBB should consider alternative ways of advertising their events than using social media.

Since no age group overwhelmingly said that they are definitely going to attend a local music event that is supporting a social cause other factors will play key roles in attracting people to these events. It may benefit NBB to incorporate a similar style to Hillside's music festival or the sabido method so that the social cause does not overtake the experience of seeing local bands and artists perform, but the message of awareness for the social cause is still spread.

When NBB is supporting a social cause at one of their events they want to make sure that it will not deter people from coming because they do not support the cause. Overall, respondents said they will support cancer research and domestic violence, but cancer research is the only social cause in each age group's top three social causes they want to support. Females are the only ones who said that domestic violence is in the top three for social causes they will support which shows a need to address the issue more with men. With more women than men being victimized by their partner it is critical to make domestic violence a bigger concern among men. NBB can use meet & greets, swag items, and rock & roll to attract more men to their events in order to increase their awareness about domestic violence. On the other hand, males are the only ones that said medical research is one of their top three social causes that they want to support. In order to increase the female attendance at events supporting medical research NBB can use rock & roll and pop music along with food/beverage vouchers or a meet & greet with the artists.

NBB Productions does not exist in any current market with any competitors in the surrounding area who use music as way of addressing social change giving them the opportunity to set the benchmark for an untapped market. In the past, NBB Productions' events have been based around using Blues music to support domestic violence, which have been marketed through radio stations, Facebook, newspaper advertisements, and posters. Based on the survey results, there are many things that NBB should do differently to increase attendance at events and raise awareness for social change.

Using the survey results, NBB can better plan future events. Simultaneously, the company CEO would benefit from analyzing the structure of the business and making decisions as to whether there will be additional partners that join the company. As it currently stands, NBB Productions is a sole proprietorship, but as they begin to grow and expand they may look to change their business structure.

Marketing Plan

Target Customer Strategy

We chose to segment the survey for NBB Productions 18-24 and 45 and older for two reasons. First, NBB Productions wanted to target Worcester's consortium of colleges which lead to an age range from 18-24 include most college students into one segment. With 15 colleges in the surrounding area this gives NBB Productions a large audience to promote social change music events. Second, people 45 and older were segmented together since NBB Productions past events have consisted of this age range and we wanted to use this survey to better understand what NBB's current audience wants.

Customer Segment: Males and Females 18-24

Product Strategy

Domestic violence is a very prevalent topic on college campus' and is highly stressed in Greek life organizations. Through my time as a member of SPARC (Students Preventing Assault and Rape in our Community), there were many instances where fraternities and sororities would reach out to our organization and ask us to educate them about the issues surrounding domestic violence. With roughly 40% of WPI being involved in Greek life, domestic violence prevention is a noteworthy cause that will attract a large number of students. Alongside domestic violence, WPI has many students involved in engineering sciences that work toward improving the lives of others through medical devices or curing diseases. This means that there is also a large number of students willing to support medical and cancer research. With the large number of 18-24-year-olds attracted to rock and roll and hip-hop music it is suggested that NBB use these two music genres to promote their social change music events. With the majority of 18-24-year-olds somewhat likely to attend a social change music event promoting rock and roll or hip-hop music can be a great way to attract more people.

Pricing Strategy

Since NBB would be working with a student organization they can use the data collected from 18-24-year-olds to effectively provide an attractive pricing model for college students. When setting the ticket price for campus music events students are most willing to pay between $11 and $20. It is possible to charge more for music events, but attendees would like to receive something in return. Swag items such as wrist bands, t-shirts, or water bottles and a meet & greet with the bands are most interesting to college students and will increase their odds of purchasing a ticket that includes one of these additional items. With swag items comes a great opportunity

for NBB Productions to market their brand and their social cause message. Students prefer to either have something they can remember the event by or get to know more about the artists that are performing. In addition to general admission tickets and package deals, there should be a ticket option with a built-in donation that goes directly to the organization that will be benefited from the music event (in the case of an on-campus event the student organization would be the beneficiary).

Channel Strategy

Most of the data collected from respondents 18-24 years old came from college students. When targeting these college students, NBB might focus their attention on local colleges and using a campus space to hold their music events. This allows for a large number of students to attend as well as surrounding community members. This also limits the distance that students have to travel in order to attend which may make them more inclined to attend.

The survey only asked respondents if social media a viable outlet for promoting a social cause music event. Since the data is inconclusive as to what the best method for promoting these events 18-24-year-olds it is suggested that more researched be conducted to find an appropriate marketing channel.

Promotion Strategy

NBB may find it difficult to hold an event on a college campus with their name directly attached to the event. By partnering with a student run organization that supports the social cause that NBB is support the student run organization can be the liaison between NBB and the on-campus music event. Having the student organization hold the event NBB avoids the necessary approval that they may need as an outside community trying to come onto a private campus. In this instance, the student organization would pay NBB for their services of hosting the event and

would promote the event to students and local community members. NBB and the student organization can also work together to create awareness for the social cause.

For example, if NBB Productions wants to hold a music event at Worcester Polytechnic Institute (WPI) in one of their open spaces to promote awareness for domestic violence they should work in conjunction with student run organizations such as SPARC or Sexual Assault and Violence Education (SAVE). SPARC or SAVE would use the resources NBB has of hosting a music event and would pay NBB for their services. SPARC or SAVE would then promote the event on campus to students and local community members and could charge an admission fee to pay NBB and the student organization could use their portion of the fundraising from the event to help increase the awareness surrounding domestic violence. This creates a pathway for NBB to use their music promotion services on a college campus like WPI while also supporting a social cause.

The research conducted found ways for NBB Productions to improve its messaging strategies at their music events, however, no research was done to find ways to improve the messaging strategies for their advertisements. It is suggested that messaging strategies be developed to go along with the advertisements that NBB uses to promote their music events.

Customer Segment: Males and Females 45 and Older

Product Strategy

As it stands, NBB has only promoted Blues music at their music events who are mainly comprised of people 45 and older but based on what respondents 45 and older want to hear the best music genre to feature at a music event is rock and roll. Any genre besides rock and roll can lead to a hit or miss with attendance as females tend to enjoy different genres than males the same age. This may be a challenge for NBB to adjust to since their background up to this point

has been in blues music, but in order to attain a larger audience at their events NBB should consider expanding into other genres especially rock & roll.

In addition to the music, the social cause is just as important. Domestic violence does not yet seem to carry as much interest as supporting cancer research does. Males 45 and older would did not show a large interest in supporting domestic violence, but both males and females 45 and older had a sizable interest in supporting cancer research. This may present an opportunity for NBB Productions. Without an organization like Greek life to promote domestic violence awareness amongst males 45 and older, it is harder to generate their interest in supporting the cause. If NBB would like to increase domestic violence awareness among males 45 and older they will need to use other tactics for attracting them to the music event. Using rock & roll music is a tactic that will attract men 45 and older to a music supporting domestic violence. Another way of stimulating interest among men 45 and older can be done by promoting medical research causes that encompass cancer research.

Pricing Strategy

For events targeting the 45 and older crowd, ticket prices can be higher than what a college student would pay. General admission can be start at $30 and other ticket packages can be made available and priced according to what the package includes and the cost to NBB. If NBB wants to offer a package that includes a ticket with an item it is recommended to include a meet & greet with the band or a food/beverage voucher that can be claimed at the music event. Even though many respondents 45 and older said they are not interested in a ticket option where the ticket price include a built-in donation this has been an option that NBB has offered in the past and should continue to use it as it does not create any additional cost to NBB and may be more effective than the survey deems it to be.

Channel Strategy

NBB Productions has hosted their events in Spencer, Massachusetts for their annual outdoor summer music event at Spencer Fairgrounds and Southbridge, Massachusetts for their indoor event at the Cannery Music Hall. For events targeted at people 45 and older, NBB should focus their central location around Spencer, Massachusetts. This enables NBB access to a venue that they have an established relationship with the fairgrounds and the local community. Spencer is a 20-mile radius between Stop Abuse Today and Worcester, Massachusetts where the survey was distributed making it a central location.

From the survey data, Facebook is a great way for NBB Productions to reach people 45 and older with 86% of respondents saying they are somewhat likely to respond to a music event on social media and 78 % being extremely likely to do so. It is suggested that Facebook be the main channel used to promote music events targeting people 45 and older.

Promotion Strategy

When holding a music event for people 45 and older, it is crucial to not only market to the surrounding community because there are always ways of attracting visitors from greater distances as was the case at the Umbria Jazz Festival. Using the social cause (socialization) as a tool to attract local community members and the music (entertainment) as a tool of reaching beyond the local community. In order to make it worth their while to travel such a distance the music and cause will need to be something they support.

Marketing tools that NBB has used in the past such as radio or newspaper advertisements can be very effective, as they are able to reach greater distances than posters, flyers, and social media. A great way to increase publicity around an event can be through teaming with news reporters. Using reports to write articles about the upcoming event and NBB's fight to generate

awareness for a social cause can impact a greater number of people than a social media post or an advertisement. Even though people 45 and older primarily use Facebook to communicate it is going to extremely difficult to know if they pay any attention to it.

Similar to the promoting strategies for 18-24-year-olds the research conducted only found ways for NBB to improve their messaging strategies once people are at their music events and not starting with the advertisements NBB will be using to attract their audience. Messaging strategies should be developed for advertisements targeting people 45 and older.

Business Ownership Structure

When a business is first created it must decide what kind of business it is. This decision can be based on whether the business is supporting a cause, how many people are involved in the business, or whether investors are required. Depending on how company leaders answer these questions, they may decide to choose a Sole Proprietorship, if it is a one-person company, or a Partnership if there is more than one owner. If the organization is seeking investors or stakeholders, there are many varieties of corporations to choose from. Company executives must decide which corporate structure is best for their company; whether the business will be for-profit, not-for-profit, or a blend of the two. There are different things to consider including limited liability, investors/shareholders, number of employees, and who the business is benefitting. Various corporate structures are described below.

	Nonprofit	Social Enterprises	For-Profit
More Accountability	501(c)(3) Nonprofit Corporation	Benefit Corporation	Corporation with Third-Party Certification
More Flexibility	Nonprofit Corporation with For-Profit Subsidiary	Social Purpose Corporation	LLC with Third-Party Certification
Most Flexibility	Unincorporated Nonprofit Organization (not tax-exempt)	Low-Profit Limited Liability Company (L3C)	Unincorporated Business Association with Third-Party Certification (Sole Proprietorship General Partnership)

Table 3: Best Fit for Each Business Entity (Chen, 2018)

Limited Liability Company

A limited liability company (LLC) is a non-corporate business where there is no financial separation between the owner(s) and the business. LLCs provide businesses with limited legal liability and allows them to participate actively in the entity's management that is formed through a central filing agency (Keatinge, 1992). The advantages of a limited liability company include a more liberal loss deduction, more stock options, and fewer restrictions on participation (Pinson, 2005). Losses can be used as tax deductions against active income (Pinson, 2005). LLCs can offer different stocks with different rights (Pinson, 2005). Unlike other types of corporations, to form an LLC there can be as little as one person in the company (Pinson, 2005). Another advantage of an LLC is that if the company is sued, only the business' assets are at risk, not the personal assets of the LLC owner(s) (Pinson, 2005), although under certain circumstances, the

LLC owner can be held personally liable. These circumstances include personal/direct injury to someone; personally guaranteeing business debt on which the LLC defaults; failure to deposit taxes that were withheld from employee wages; intentionally committing an illegal act that harms the business; or treating the LLC as an extension of personal affairs rather than a separate legal entity (Pinson, 2005).

The disadvantages of a limited liability company include difficulties expanding the business out-of-state, transferability restrictions, and the lack of a structure (Pinson, 2005). In order for a business to conduct itself in a state other than where the LLC was established, the second state must have similar LLC laws to the home state of the company (Pinson, 2005). Furthermore, there are certain restrictions that come along with exchanging the ownership from one person to another (Pinson, 2005). In some states, the business will be dissolved when the owner retires, resigns, is removed, or dies (Pinson, 2005). Similar to partnerships, LLCs have lack a clearly defined structure which can create issues between owners if there is ever a disagreement. Roles between each owner are typically documented to avoid any issues.

To set up an LLC, an article of organization and the correct filing fees must be given to the Secretary of State in the state in which the company will conduct business (Pinson, 2005). With a limited liability company, the owner of the business reports profits and losses on their personal income tax return making the LLC not a separate taxable entity (Pinson, 2005).

LLCs are non-corporate in nature, and with two important aspects: LLCs are not subject to management restrictions that have historically bound corporations because corporations are held to the stakeholders' standards (Keatinge, 1992). More so, there is no need to have a Board of Directors. In order to become an LLC, the business cannot have at least two of the following: free transferability of ownership interests; continuity of life; and centralized management

(Keatinge, 1992). Free transferability of ownership interests means that if the company is to be sold, one stakeholder will be in charge of selling the company on behalf of all stakeholders. Continuity of life refers to the company existing beyond the life of the owner. Finally, centralized management refers to all stakeholders being located in the same location.

It is relatively easy for an LLC to stay in good standing with the government. This can be done by filing the company's annual report. The report allows the government to collect fees from LLCs and also to confirm with the state whether or not the organization is still active or not (Sutton, 2017). If an LLC fails to file their annual report in time, they are considered not to be in good standing with the state and lose their limited liability protection (Sutton, 2017). This may not happen automatically, but if the government sees that an LLC has not reported their annual report, then they make be stripped of their limited liability. This leaves the owner(s) personally vulnerable to any lawsuits the company may face.

Nonprofit Organizations

There are three types of nonprofit organizations: a corporation, a charitable trust, and an "other," which what a limited liability company is considered. A nonprofit corporation is a corporation with tax exemption because they benefit the public, a group/individual, or a member of the nonprofit (Fritz, 2016). There are two types of charitable trusts: Remainder Trusts and Lead Trusts. Remainder Trusts are when a donor can sign over assets to a charity for a specific period of time (Gallagher, 2010). Lead Trusts are when beneficiaries donate a portion of a trust to limit the taxation on the trust and after a specific period of time the remainder of the money from the trust is given back to the beneficiaries (Gallagher, 2010). This enables the beneficiaries to avoid heavy taxation and the social change organization receives a large donation. Most non-profit organizations, in this case, are classified as "other" with a classification of 501(c)(1) –

501(c)(29). Charitable organizations that are promoting and raising funds for social causes can apply for a 501(c)(3) with the Internal Revenue Service (IRS). The tax code for organizations looking to become a non-profit depends on the type of organization they are. For instance, a social or recreational club that wants to become a non-profit organization and that meets the qualifications, would become a 501(c)(7) (IRS). Religious or charitable organization would become a 501(c)(3).

The advantages of being a nonprofit include being exempt from paying taxes, receiving tax exempt public and private donations, protection from personal liability, increased longevity of the organization, employee benefits, corporate structure, and free public service announcements. A nonprofit organization can receive exemption from state and federal income tax and property tax (Fritz, 2017). As a 501(c)(3), a nonprofit organization can receive grants and donations as well as personal donations that provide the donor with a tax deduction (Fritz, 2017). All members of the organization receive personal liability protection from any corporate debt or lawsuits (Fritz, 2017). Unlike other forms of corporations, the existence of the nonprofit company can last longer than the life of the founder (Fritz, 2017). Unlike an unincorporated organization, employees of a nonprofit organization can apply for benefits because organization was originally a corporation (Fritz, 2017). Since nonprofits have to be a corporation, LLC, or trust, the goals and mission for the nonprofit regulate what can and cannot be done (Fritz, 2017). For instance, if NBB chose to become a non-profit, they would be legally bound to follow their mission, which is to promote awareness for social causes.

There are few disadvantages to becoming a nonprofit as long as the organization meets all of the government regulated qualifications and is approved to be a nonprofit by the IRS. In order to receive non-profit status, an organization must meet certain criteria on the IRS

application. The IRS usually takes between three to six months to issue a decision, although an expedited process may be completed within three weeks. For the process to be expedited, the 1023-EZ form must be completed and the organization must meet additional criteria, such as total revenue may not exceed $50,000/year.

As a nonprofit organization, net earnings are not allowed to be distributed to those who have control in the organization (directors and officers) beyond a reasonable amount (Hopkins, 2012). The IRS requires all non-profit organizations to have a board of directors with at least three members when applying for nonprofit status, but the organization is allowed to have a sole director (legalzoom, 2017).

Nonprofit organizations must follow their bylaws because they are legally binding documents that are submitted to the IRS. A court of law will look to the organizational bylaws in any dispute brought by another board member, an employee, volunteer or recipient of services who may have a grievance (Son, 2014). By not adhering to the bylaws, the organization is held accountable for their actions if they are sued.

NBB Productions is currently set up in a way that would enable them to receive non-profit status if the CEO choose so because they are using their platform to benefit a social cause. However, CEO Janet Zafiris does not feel it is in the best interest of the company to pursue non-profit status after helping Stop Abuse Today file their non-profit forms.

C Corporations

In the United States, almost all corporations with 100 or more shareholders are C Corporations (Wasserman, 2010). Businesses choose to become a C Corp. when they are going public, seeking venture capital, or taking on equity investors (Wasserman, 2010). This is a highly

unlikely option for NBB Productions as they are a very small company that will not allocate 100 or more shareholders anytime in the near future.

The main benefits to becoming C Corporation are the ability to offer a medical reimbursement plan for employees and more ways to receive financial assistance (Wasserman, 2010). A medical reimbursement plan allows employees and shareholders to deduct medical payments from a fixed dollar amount set by the corporation (Wasserman, 2010). Venture capitalist are more likely to do business with a C Corp. because there is flexibility to make ownership arrangements (Wasserman, 2010). In order to be a publicly traded company, the business must be a C Corporation (Wasserman, 2010). With a C Corporation, shareholders and employees can enjoy tax free fringe benefits (Wasserman, 2010).

The downfalls to choosing a C Corporation include double taxation, complicated formation, maintenance, and compliance requirements (Bevens, 2016). Unlike non-corporate businesses – Sole Proprietorship, Partnership – C corporations don't have pass-through taxation and may possibly be subjected to double taxation, once through the company and taxed again on the dividends which are paid by shareholders (Bevens, 2016). There is a substantial amount of paperwork involved to become a C corporation, and once the company becomes a C corp., it must pay an annual fee to keep its status (Bevens, 2016). This fee can be anywhere from $50 - $500 annually, depending on the state (IRS). The C Corporation must also hold annual shareholders meetings and document the meeting notes and follow a set of government regulations (Bevens, 2016).

Due to the small size of NBB Productions, a C Corporation does not give the business the biggest advantage. NBB Productions has no need for shareholders and does not plan to seek

investments from venture capitalists. Since NBB Productions cannot take advantage of a C Corp. there is no upside to this business entity.

Benefit Corporations

Benefit Corporations create a bridge between for-profit corporations and nonprofits, giving more flexibility to businesses that want to serve the community, while being able to make a profit. Benefit Corporations are able to pursue social change without pressure from investors to produce profits (Schiller, 2017). By law, traditional for-profit corporations must focus on maximizing the company's returns to investors. Benefit Corps., though, are "expressly permitted to consider and prioritize the social and environmental impacts of their corporate decision-making" (Massachusetts Legal Staff, 2012). A common misconception is that Benefit Corporations and B Corporations/Certified B Corps are the same. Although similar, they are very different. (B Corporations are explained below.)

Benefit Corporations have major advantages over other corporate structures. Benefit Corporations are appropriate for business that wish to pursue a social cause rather than maximizing profits. As a benefit corporation, the social cause takes precedent over creating a profitable business which limits the power of investors and stakeholders seeking higher profit margins. Benefit Corps. act the same as a regular corporation which requires the company to file taxes separately from the stakeholders. Benefit Corps. are a suitable structure for companies that are seeking investors and have a large number of employees.

Similar, to C Corporations, Benefit Corporations offer many advantages that do not apply to NBB Productions such as acquiring stakeholders and funds from venture capitalists. The main advantage of Benefit Corporations that align with NBB Productions is that this business entity gives corporations a way to pursue a social cause within a corporation.

S Corporations

Unlike a sole proprietorship or a general partnership, in order to start an S corporation, a company must first choose to become an LLC or corporation (Nelson, 2017). The main use of S Corporations is to protect the owner from liability and to give the owner the ability to pass-through company taxes onto their personal taxes (Murray, 2016). In order to assure that the filing of an S Corporation is done properly, it is highly recommended that the company retain a lawyer due to the complicated filing process.

There are a few advantages of an S Corporation structure, including pass-through taxation and liability protection. Similar to LLCs, S Corporations allow for pass-through taxation which enables the owner of the company to include the company taxes along with their personal taxes. S Corporations also offer liability protection, but this is not the same as LLCs. The IRS does not charge a fee for a corporation to file for S Corp. status (Murray, 2017).

There are a few negative impacts that may make a company think twice before choosing to become an S Corporation: restrictions on tax-free benefits, only reasonable if many shareholders are involved, and heavy fines if tax status is compromised. Owners with more than two percent ownership in the company are deemed ineligible for tax-free benefits (Zahorsky, 2016). It is possible for one person to have complete control over the company, but they lose many of the benefits that go along with being an S Corporation (Zahorsky, 2016). If the company is found to be noncompliant with their tax status, the IRS will revoke the tax status, charge back-taxes from the previous three years, and the company is ineligible to refile for the tax status within the ensuing five years (Zahorsky, 2016). The owner of the company and all directors may also be held personally held liable for any of the company's actions (Zahorsky, 2016).

Out of all corporations offered, becoming an S Corporation makes the most sense for NBB Productions. S Corporation status allows a company to act like a partnership or LLC in the

fact that taxes can be passed through on the owner's income tax reports to avoid double taxation.

In hindsight, S Corporations act like a non-corporate entity because they do not have double

taxation which would be a great benefit to NBB Productions.

Certified B Corporations

Although similar to Benefit Corporations, there are is are distinctive differences in the

two. Certified B Corporations, sometimes referred to as B Corps., are for-profit companies that

pursue social goals as well as business goals. Any for-profit company can become a certified B

Corp. including sole proprietorships, LLCs, limited partnerships, S Corp., C Corps., and Benefit

Corps (Honeyman, 2014). Certified B Corporations (B Corps.) are certified by B Labs, a

nonprofit who sets and regulates the standards for Certified B Corporations (Field, 2015).

Becoming a Certified B Corp. is a voluntary process that can carry a hefty price tag. B Corp.

certifications can cost anywhere between $500 and $50,000 depending on the revenue made by

the company and the price will change annually as the company files for recertification (B Lab,

2017). In order to maintain B Corp. certification, the company must achieve a minimum score on

the B impact assessment. In 2012, Massachusetts passed legislation recognizing B Corporations.

There are no governmental benefits to being a B Corp however, state governments do recognize

them. It mainly allows B Corp. companies easy access to other B Corps.

The ability for NBB Productions to display that they are a B Corporations can prove to be

very beneficial as many B Corporations form a network of their own. This can provide many

new business opportunities for the company, but the process to become a B Corporation is very

rigorous, costly, and hard to maintain having to meet certain criteria each year.

Sole Proprietorship

For most small companies starting out, Sole Proprietorship is the simplest and most logical choice. When companies begin to grow and expand is when they start to explore other business entities such as LLCs, Corporations, or Non-Profits. The process of setting up a Sole Proprietorship is very simple and it doesn't even require that the company register with the state. When paying taxes on the company, the owner is able to file along with their personal taxes. The IRS requires that all Sole Proprietorships submit an annual report with the income and expenses (Inc., 2010). These documents will be submitted with Form 1040 on the Schedule C. Once the company hires any number of employees they must obtain an employment identification number (EIN) (Inc., 2010). This also known as a Partnership.

There are many pros to becoming a Sole Proprietorship. The process is quick and easy and, in most cases, doesn't require any action on the part of the owner. Since most Sole Proprietorships are a one-person business the owner handles all of the operations involved in the business. The government has less control on the company compared to a corporation or LLC and the company taxes can be included with the owner's personal taxes (Murray, 2016).

There are few cons to Sole Proprietorships, but they may have the biggest impact out of all business entities. The owner of the business is responsible for the entire business and the personal assets of the owner are at stake if the company does not pay back its debts. The owner is also responsible for any injury to employees or customers which may require additional insurance for the business (Murray, 2016). Sole Proprietorships may be required to have insurance in order to do business with other companies. The death of the owner may result in the termination of the company's existence (Murray, 2016). Finally, Sole Proprietorships can seem less professional than LLCs or Corporations (Murray, 2016).

Sole Proprietorship is currently what NBB Productions files under because of its easy setup process. Since NBB has one employee this may be the option, but as the company begins to grow it might be time to explore new options.

General Partnership

A General Partnership, more commonly known as a Partnership, is very similar to a Sole Proprietorship. Once a Sole Proprietorship has two or more people working together to earn a profit it becomes a Partnership. Partnerships are another business entity that don't require any filing with the state and can be started through oral agreement (Spadaccini, 2005). Annual tax filings of the partnership are applied the personal taxes of each stakeholder and they include their personal income and expenses (IRS, 2017). Partners are not considered employees so there is no need for any W-2 Forms (IRS, 2017). Each Partner files their income expenses on Form 1065 under Schedule K-1 (IRS, 2017). Since there is more than one person in the business, a general partnership must obtain an employee identification number.

General Partnerships don't have much to offer besides ease of setup and pass through taxation. As stated above, General Partnerships do not require any forms or documents to be filed with the state and each partner is able to apply their own income and expenses to their personal taxes.

Similar to Sole Proprietorships, the owners are fully responsible for any company debts or injuries to employees or customers. The life of the company is limited to the life of the owners. Oral agreements made between partners are very easy to be misinterpreted or ignored and there is very little legal recourse for the other partners (Bevens, 2015).

Depending on how many people join NBB Productions and whether they join as a partner of an employee will affect whether NBB is eligible for a General Partnership.

Limited Partnership

Unlike a General Partnership, a Limited Partnership has multiple partners with ownership in the company, however, there are partner that handle the day-to-day operations of the company (general partners) and the other partners who are merely investors and have no say in the operations of the business (Murray, 2016). When filing taxes, all partners still report their income and expenses from the previous year on their personal taxes. Since there is more than one person in the business, a limited partnership must obtain an employee identification number.

The system allows general partners to obtain the necessary funds in order to run the company from investors that have no say in the company operations. That being said, the investors are able to leave the company and any point without dissolving the business partnership allowing the company to move on without them.

The one major drawback for general partners is that they are responsible for all company debts and liabilities, not the investors (Suess, 2017). Limited Partnerships are almost as easy to set up as a Sole Proprietorship or General Partnership. The Limited Partnership must file for a certificate of Limited Partnership with the state (Suess, 2017). This means that the company is not allowed to operate until this process is complete.

As NBB looks to expand their company, they may look for partners who do not want to deal with the operations of the company and would rather be an investor. In that case, a Limited Partnership makes the most sense for NBB Productions.

Business Process Management

The business process management maturity map uses key performance indicators to monitor the current process of a company. Through each phase the organization develops into a process-driven organization (Melenovsky, 2006).
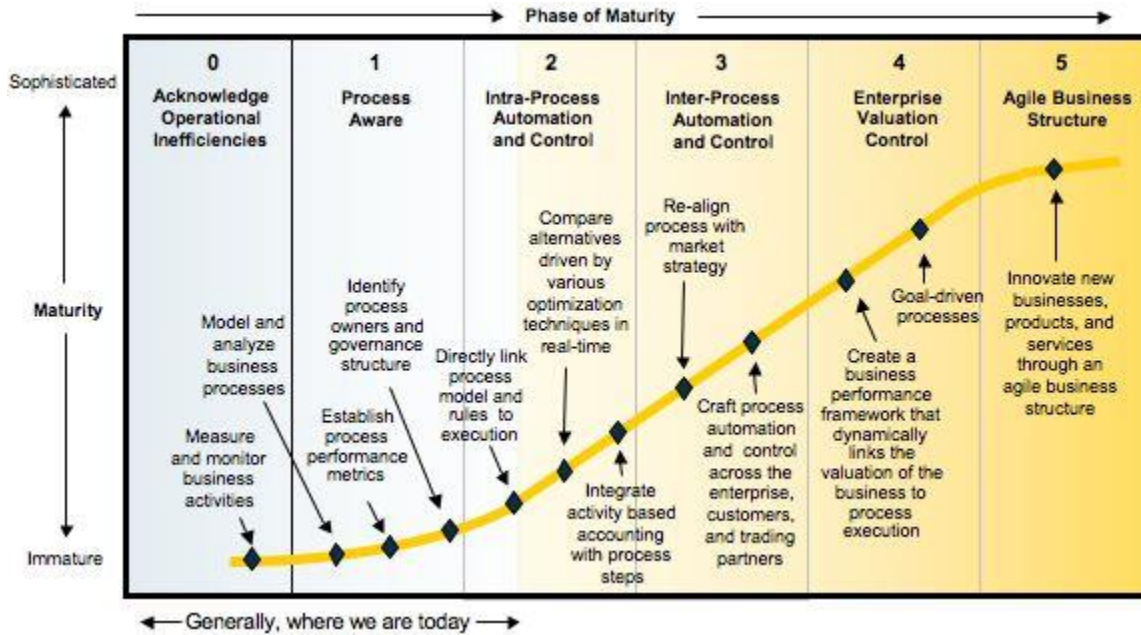
Figure 17: Six Phases of BPM Maturity (Melenovsky, 2006)

In phase 0 of BPM maturity, the organization acknowledges that a need for change needs to be addressed. Once the organization does so, they can begin fundamental change through identifying an ownership structure and becoming process aware in phase 1 (Melenovsky, 2006). In phase 2, the organization can execute their process model that they gain in phase 1 (Melenovsky, 2006). In NBB's case, this will be taking the data collected from the surveys and using them to hold a music event that effectively targets the surrounding community as well as visitors from afar.

Once the organization has executed their process model, in phase 3, they can learn and "re-align" the process to better fit their market next time (Melenovsky, 2006). In phase 4, the organization now has enough expertise to strategically connect their goals with the process (Melenovsky, 2006). Finally, in phase 5, the organization has enough expertise with connecting their goals with their process execution to innovate new ways of attracting their market. Once

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NBB has established a following and sees a consistently good turnout at their events, they can explore new ways of bringing community members to their music events to keep the people wanting more.

As of 2018, NBB Productions is in the "process aware" stage because they have analyzed different business processes and the structure of ownership moving forward. NBB is using their experiences from their previous events along with the data from survey respondents to hold music events that better target the surrounding community. With the possibility of an additional partner, NBB has been taking a look at the corporate structure of the business so the business is able to support more than one partner.

Business Growth Strategy

NBB Productions has been a sole proprietorship since its inception due to the size of the company with one employee/partner. With more interest surrounding the company at the moment, NBB has an opportunity to think about what kind of business structure they would like to transition into if they acquire more partners. As of right now, NBB is attracting interest from one potential partner, which would require NBB to change its business structure. With the addition of one additional partner, it is recommended that NBB transition to a general or limited partnership. Having a partnership is similar to a sole proprietorship and does not require much addition paperwork or setup costs.

General Partnership

For NBB Productions to become a general partnership there are not a lot of additional steps they need to take than they already have for a sole proprietorship. Becoming a general partnership will still allow NBB to continue their same operations, but with more

employees/partners. The steps NBB Productions needs to take in order to become a general partnership are as follows:

- Create and sign a partnership agreement

- Register the partnership

- Obtain necessary business licenses or permits

Some of the work to starting a business has already been accomplished, such as deciding on a name for the company and registering it with the state. NBB Productions needs to register the company with the state as a general or limited partnership in order to operate as such. Creating a partnership agreement outlines the terms and responsibilities of each partner. This is critical if there are any issues that arise as far as worker compensation or roles in the company because a partnership is a verbal agreement unless documented. The agreement should include the contribution and role of each partner and what share of the profits and loss they will incur as well as any other terms that should be documented. In order to comply with local, state, and federal governments NBB will need to file for an employee identification number because they have more than one employee. NBB may have to acquire permits for events that they will be holding, but will not be required to obtain any additional permits than they have for past events. The state does not require any filings as a general partnership which keeps costs of maintaining the company low.

Limited Partnership

For NBB Productions to become a limited partnership they will follow most of the steps as if they were becoming a general partnership. However, the partners that are joining the

company cannot have a major role with the company, such as handling day-to-day operations. The owner of NBB will continue with the day-to-day operations and the other partner(s) would act as investors and would not have a say with the operations of the company. NBB must also fill out additional paperwork with the state and acquire additional certificates. Below is a list of filing fees and certificates NBB must obtain in order to be considered a limited partnership with the State of Massachusetts. If the partners that are looking to join NBB are looking to be investors then it is recommended that they become a limited partnership.

Limited Partnerships

Registration	$200.00
Amendment	$100.00
Annual Report	$500.00; ($450 if filed electronically)
Foreign/Domestic Change of Resident Agent/Office	Paper or Fax: $25.00 (no fee if filed electronically)
Foreign/Domestic Change of Resident Agent Office by Resident Agent	Paper or Fax: $25.00 (no fee if filed electronically)
Foreign/Domestic Resignation of Resident Agent	Paper or Fax: $25.00 (no fee if filed electronically)
Cancellation	$100.00
Foreign Registration	$200.00
Foreign Amendment	$100.00
Foreign Annual Report	$500.00; ($450 if filed electronically)
Withdrawal or Cancellation	$100.00
Certificates	
Certificate of Foreign Registration	$12.00
Certificate of Legal Existence	$12.00
Good Standing	$25.00
Certificate of Legal Existence with Amendments	$25.00
Foreign Registration with Amendments	$25.00
Special Certificates	$25.00

Figure 18: Limited Partnership Certificates and Fees for the State of Massachusetts (Galvin, 2018)

Conclusion

After weekly consultations with the owner of NBB Productions and reaching out to the local community to hear what they would like to see, NBB can move forward with a better understanding of potential audiences and how to better market their music events and social causes. The background research has shown that there is a need for social change surrounding domestic violence and methods were created to find how to reach the community through music to promote social change.

Through surveys, data revealed age-specific trends that can be used to create or market a range of music events depending on who NBB is looking to attract. Pricing, music, and cause will have to vary depending on the customer target to cater to their wants. Respondents18-24 years-olds are most easily reached on a college campus and student-run organizations can help promote the events to avoid administrative restrictions of the company promoting an on-campus event. Respondents 45 and older are most inclined to attend Rock & Roll events supporting medical research with a central location for people to travel to in Spencer, Massachusetts. Overall, NBB Productions now has the wherewithal to lead the charge of social change and rally the community in support using the power of music.

With the ensuing growth of NBB Productions, new corporate structures were analyzed to find the best fit for the future of the company. With NBB projected to acquire an additional partner general and limited partnership were identified to be the best corporate structure for the future of the company.

Reflections on Curiosity, Connections and Creating Value

Curiosity

When I first started this project, I was excited to work with NBB Productions because they use music to combat domestic violence. At the time, domestic violence was a prevalent issue in sports, which I follow intently, and I was happy to be part of a project that was looking to increase the awareness of the issue. I was also really eager to find ways to increase attendance at NBB's music events and was excited to see what people in the community wanted to see from NBB. After surveying different ages of people in the community it was interesting to find that there is a significant number of men who do not feel domestic violence is more important or as important as other causes, which shows me that many men do not understand how big this issue is.

Connection

Having taken business courses at Worcester Polytechnic Institute I was able to adapt what I learned to brainstorming way of increasing the attendance at NBB's events. Taking an in-depth look at the operations of NBB Productions showed me that there was a lot of area for the company to grow in the community and internally. As I move past this project, I will be to take my experiences of exploring the need for social change and how to generate interest in the community. I have also learned a great deal about corporate structures that may be important if I decide to start my own business. Sharing my knowledge about corporate structures with NBB may be one of the most useful pieces of knowledge that I pass on as they begin to grow the company by potentially adding new partners.

Creating Value

        This project created value for community members and local domestic violence organizations by listening to their interests and how to engage with them more. Through the survey, NBB Productions is better equipped to hold music events with their target market in mind, which will generate a larger platform for creating social change. Before working with NBB Productions, I was not someone who paid much attention to social causes, but over the course of this project I have developed a greater appreciation for companies like NBB Productions and everything they are doing to generate awareness for social change.

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Appendix A: IRB Application Approval

WPI WORCESTER POLYTECHNIC INSTITUTE
Institutional Review Board
Application for Exemption from IRB Review for
Survey or Interview Research Involving Minimal or No Risk

WPI IRB use only
IRB #
Date:

This application is specifically intended for projects in which students are expected to conduct interviews, surveys or focus groups. Use of this application is recommended for most student project research involving minimal risk. Proposed research meets the definition of "minimal risk" when the risks to research subjects are not greater than those ordinarily encountered in daily life.

Project Faculty Advisor(s):

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Project Faculty Instructor:

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Student Investigator(s): *ALL student investigators must be listed.*

Name: Nicholas Fontaine
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Name:
Tel No:
E-Mail Address:

Name:
Tel No:
E-Mail Address:

Name:
Tel No:
E-Mail Address:

Project Title: Domestic Violence Prevention

Project Location and Time Frame:
Project Location: On-campus
Time Frame: A, B, and C Term (2017-2018 Academic School Year)

Expected Research Subjects: (e.g. museum visitors under the age of 12)

WPI students, faculty, and staff

Project Mission Statement and Objectives

Attached as Appendix 3

Brief Methods Listing: (e.g. "Survey of public to ascertain knowledge and opinions about climate change" or "Interviews of professionals working on climate change regarding effective city climate change program")

1.) Conduct surveys within the Worcester Polytechnic Institute Student Body to find out what types of events and entertainment they prefer.
2.) Mediate focus groups involving Worcester Polytechnic Institute Student Body to discuss what motivates them to attend musical events for a social cause.

Appendix 1: Attach the draft methodology chapter or statement of research methods.

Appendix 2: Attach a draft of surveys and/or a list of questions to be used for interviews or focus groups. If sample questions are included in Appendix 1, Methodology Chapter, indicate page numbers here.

1. Is the proposed research sponsored or supported by a US federal agency or by US government funding? If so, identify sources. No ☑ Yes ☐

2. Is the proposed research funded by a corporation or foundation? If so, identify sources. No ☑ Yes ☐

3. Does the proposed research involve vulnerable research subjects? (e.g. children, prisoners, students, persons with mental or physical disabilities, pregnant women) No ☐ Yes ☑

4. Does the research involve human subjects in ways other than as participants in interviews, focus groups, or surveys? (e.g. observation of public behavior, use of archived data or experimental procedures) If yes, explain. No ☑ Yes ☐

5. Will the researchers collect information that can be used to identify the subjects? No ☑ Yes ☐

6. Could the disclosure of a human subject's identity and responses place the subject at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability or reputation? No ☑ Yes ☐

7. Will the researchers disclose the identity or the individual responses of any human subjects? (e.g. by quoting an individual, whether or not identified by name or title) No ☑ Yes ☐

Appendices

Appendix 1: Draft Methodology Chapter/Statement of Research Methods

The goal of this project was to improve and expand the advertising and marketing of NBB Productions in order to increase attendance at events. Janet Zafiris, the owner of NBB Productions, wanted to improve the advertising and marketing of the company to attract a larger audience and help spread awareness of domestic violence. Our team set in place the following objectives to accomplish the goal.

1. Conduct surveys within the Worcester Polytechnic Institute Student Body to find out what types of events and entertainment they prefer.

2. Mediate focus groups involving Worcester Polytechnic Institute Student Body to discuss what motivates them to attend musical events for a social cause.

3. Analyze different business entities for NBB Productions that will fit the future needs of the company.

Appendix 2: Draft of Survey Questions

1. What are your favorite genres of music?

2. Do you prefer to see multiple artists or a solo performance?
   a. If you prefer multiple artists, do you prefer that they all play the same genre?
      i. If no, what genres would you prefer to see in one venue?

3. What are you willing to pay in order to see a musical event?

4. Would you prefer that the venue be on campus or off campus?
   a. If off campus, how far are you willing to travel (in miles)?

5. Do you prefer to be seated for the event or stand?

6. Do you respond to events found on social media? i.e. an ad for a concert or sporting event on Facebook.
   a. If so, which social media platforms?

7. Are you more inclined to attend if there are food and beverages available for purchase at the event?

8. Are you more inclined to attend a musical event if it supporting a social cause?
   a. If yes, does the type of cause matter?

Appendix 3: Mission Statement and Objective

Our project is about helping our sponsor, NBB Productions, develop her business while supporting ending domestic violence. The executive director's vision for her company, NBB Productions, is to be the middle person(promoter) between venues and musical artists. This project is broken down into multiple parts. One part includes helping the company further develop the business by drawing up different business models if the company were to expand that will be talked about later in this document. The second part is to advise on what type of events NBB Productions should hold. This project also includes community engagement which is how we are going to have people attend the events. NBB Productions will receive recommendations on how to get people to attend events or community engagement which is described later in this document under recommendations. The facilitators will describe in detail what works and what drives people to support social change. The company's vision is to help communities across Worcester and surrounding areas combat domestic violence by providing concerts and raising awareness. NBB Production's mission is to use music as a means to help end violence in Worcester and surrounding areas by raising money for local charities. sHer company wants to inspire social change by using music to inspire more people to talk about and raise awareness to fight domestic violence. Her business puts on events to support the end to domestic violence. The purpose of this project is to figure out what drives social engagement to help NBB Productions succeed.

Appendix B: Survey Questions

The following questions are part of an on-campus IQP Project assessing community member's preferences when attending music events. Participation in this survey is voluntary. You may end your participation at any time and you are not required to answer any question you do not wish to.

This survey has been approved by the Worcester Polytechnic Institute Institutional Review Board. WPI IRB file 18-0147.

Please choose your age range.
- ○ under 18
- ○ 18 - 24
- ○ 25 - 34
- ○ 35 - 44
- ○ 45 or older

Please select the appropriate choice

- ○ Female
- ○ Male
- ○ Other
- ○ Prefer not to say

Are you a college student?

- ○ Yes
- ○ No

How far are you willing to travel to see a music event?

- ○ Stay on campus
- ○ Less than 1 mile
- ○ Less than 10 miles
- ○ Less than 20 miles
- ○ Less than 50 miles
- ○ More than 50 miles

How far are you willing to travel?

- ○ Less than a mile
- ○ Less than 10 miles
- ○ Less than 20 miles
- ○ Less than 50 miles
- ○ More than 50 miles

Please rank which genres of music you prefer to see at music events. Click and drag the choices in the order of your preference.

Blues

Country

Hip-hop

Jazz

Pop

R&B

Rock and Roll

Other

How likely are you to respond to local music events on social media? (Share the post, purchase a ticket, tell your friends, say you are going/interested on the event page, etc.)
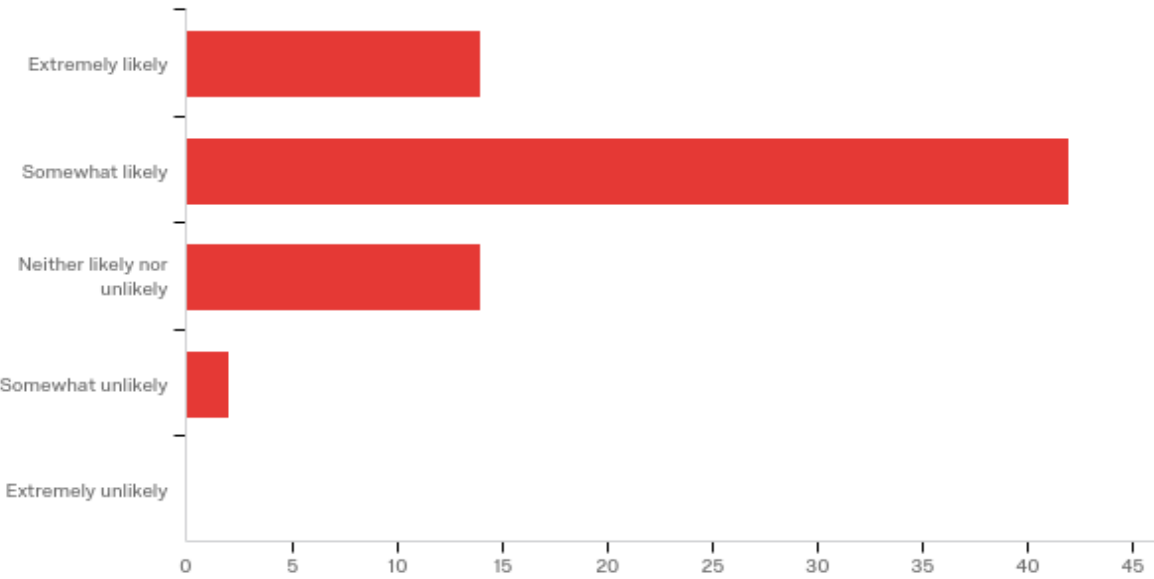
○ Extremely likely
○ Somewhat likely
○ Neither likely nor unlikely
○ Somewhat unlikely
○ Extremely unlikely

Which social media platform do you most commonly use?

- ⭕ Facebook
- ⭕ Instagram
- ⭕ Snapchat
- ⭕ Tumblr
- ⭕ Twitter
- ⭕ Other [   ]
- ⭕ I use multiple social media platforms equally

Based on past experiences, how much are you willing to pay for a ticket to a music event?

- ⭕ $1-$10
- ⭕ $11-$20
- ⭕ $21-$30
- ⭕ $30+
- ⭕ I wouldn't pay

Are you more likely to attend a music event if you received a discounted ticket price, but were asked to provide a donation at the door? (donations could be giving a coat, toys, personal hygiene products, etc.)

- ○ Extremely Likely
- ○ Somewhat Likely
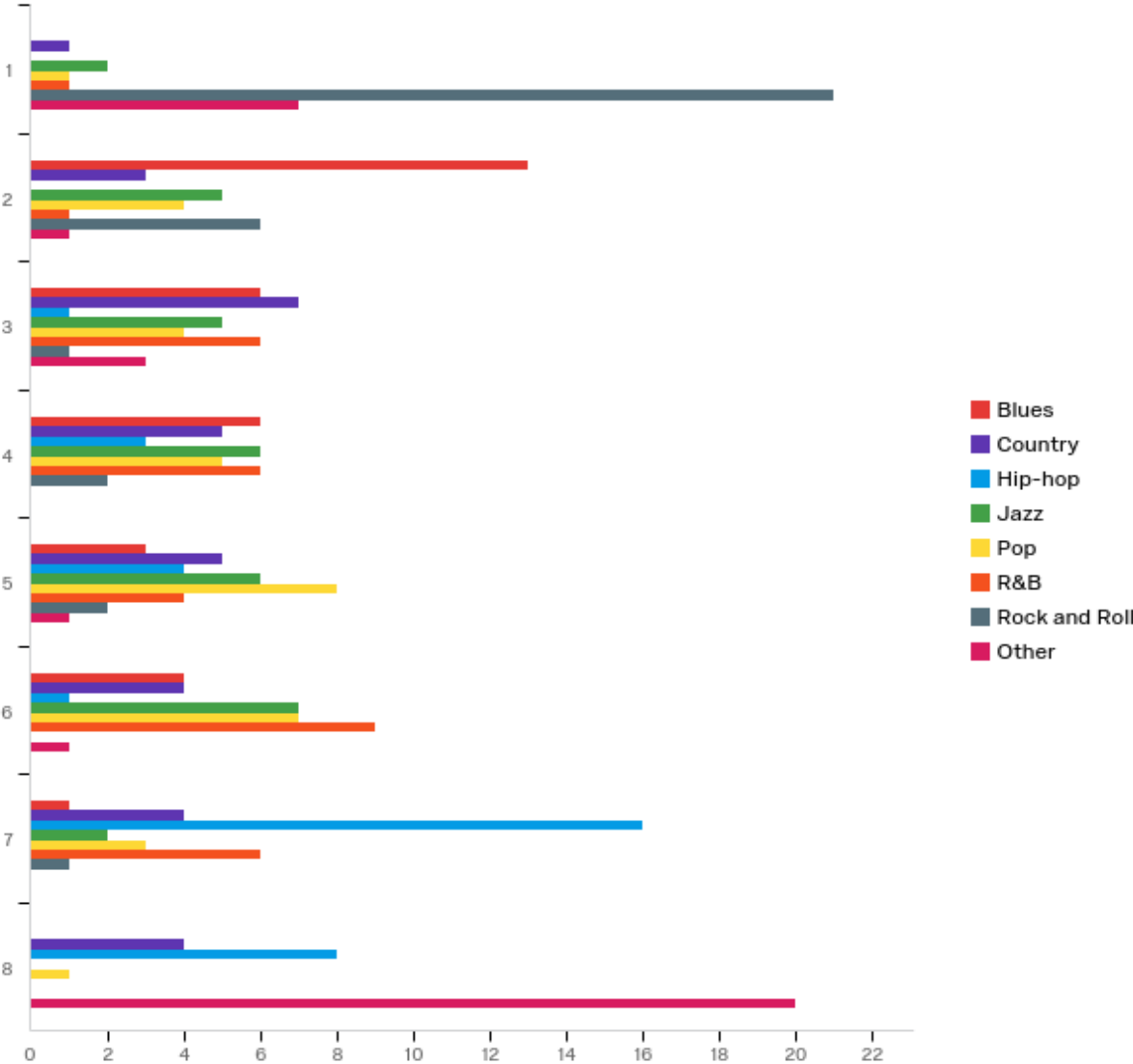- ○ Neither likely nor unlikely
- ○ Somewhat unlikely
- ○ Extremely Unlikely

Would you be willing to pay more for a ticket if there was an incentive?
For example, would you be willing to pay more for a ticket if part of your ticket price was a donation to a social cause?
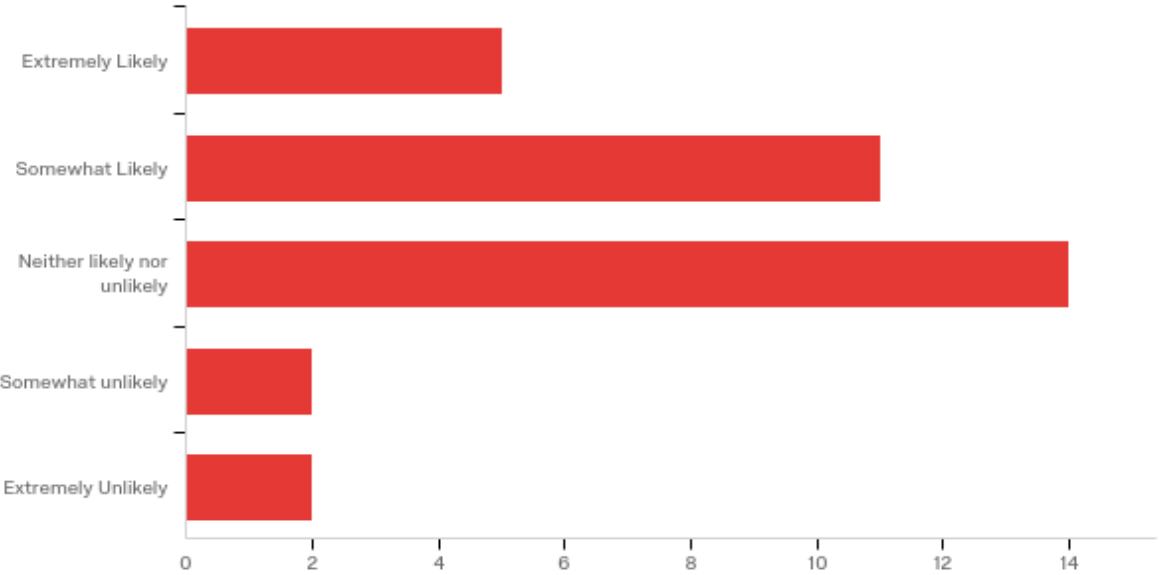
O Yes

O Maybe

O No

If you were to pay more for a ticket which would you like to receive in return? Choose all that apply.

☐ Meet and greet with band/artist

☐ Swag item (i.e. t-shirt, wristband, water bottle)

☐ Food/Beverage Voucher

☐ Discount on future event

☐ Other [＿＿＿＿＿＿＿＿＿＿]

How likely are you to attend a music event that is supporting a social cause?

○ Extremely likely

○ Somewhat likely

○ Neither likely nor unlikely

○ Somewhat unlikely

○ Extremely unlikely

What type of causes would you mainly be interested in supporting at a music event?

- ☐ Medical Research
- ☐ Cancer Research
- ☐ Domestic Violence/Abuse
- ☐ Shelters (i.e. Homeless, Animal)
- ☐ Drug/Alcohol Abuse
- ☐ Other (Please be specific) [   ]
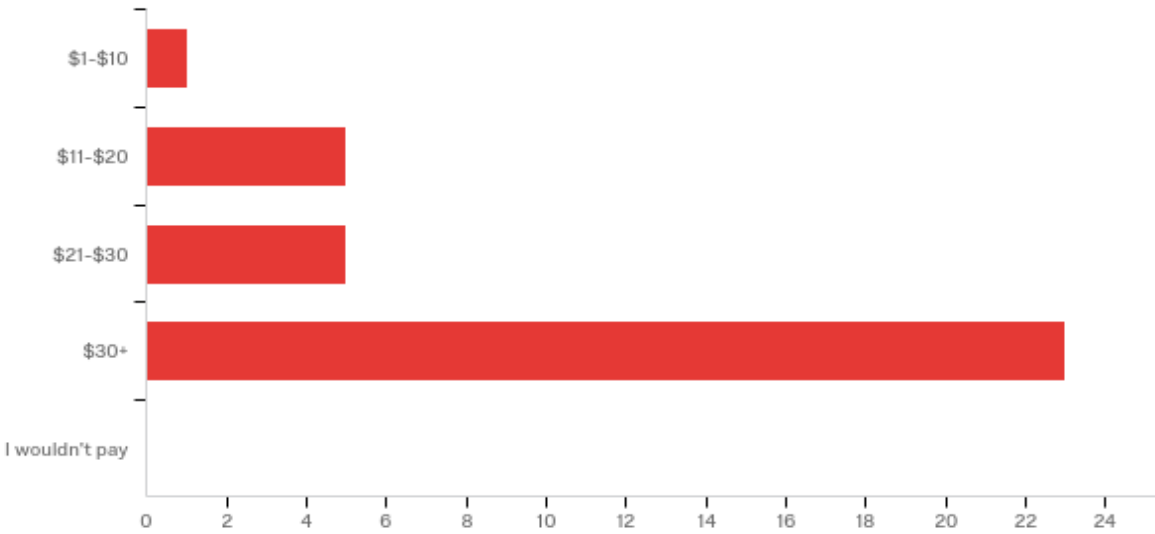
Appendix C: Survey Data from Males 18-24

Q1 - Please rank which genres of music you prefer to see at musical events.

Q12 - Are you more likely to attend a music event if you received a discounted ticket price, but were asked to provide a donation at the door? (donations could be giving a coat, toys, personal hygiene products, etc.)
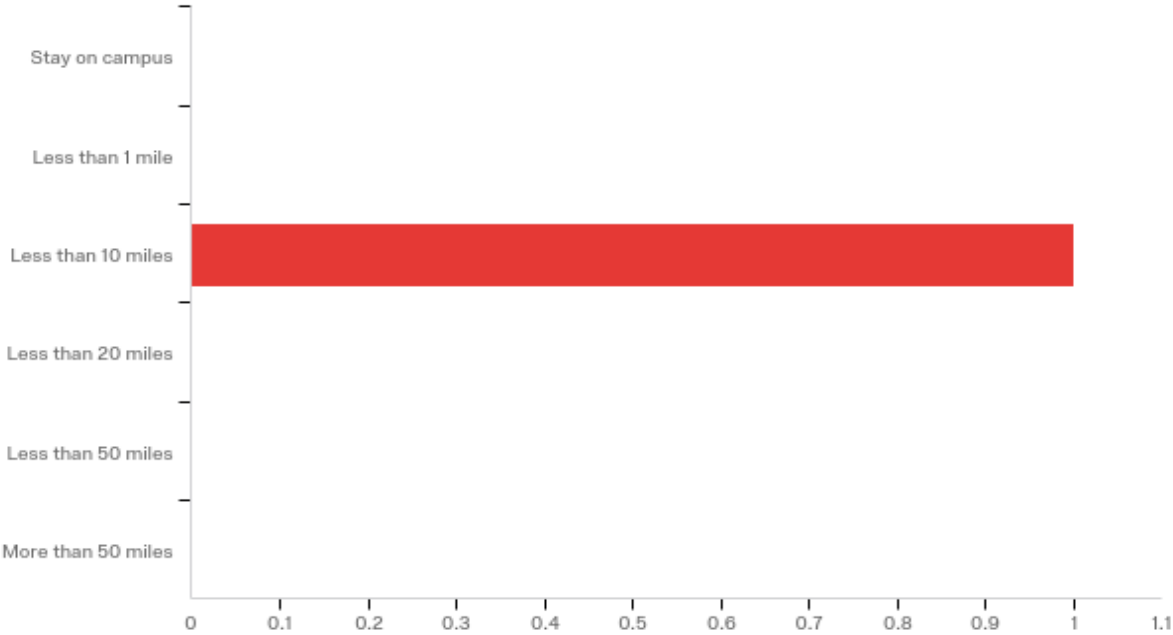
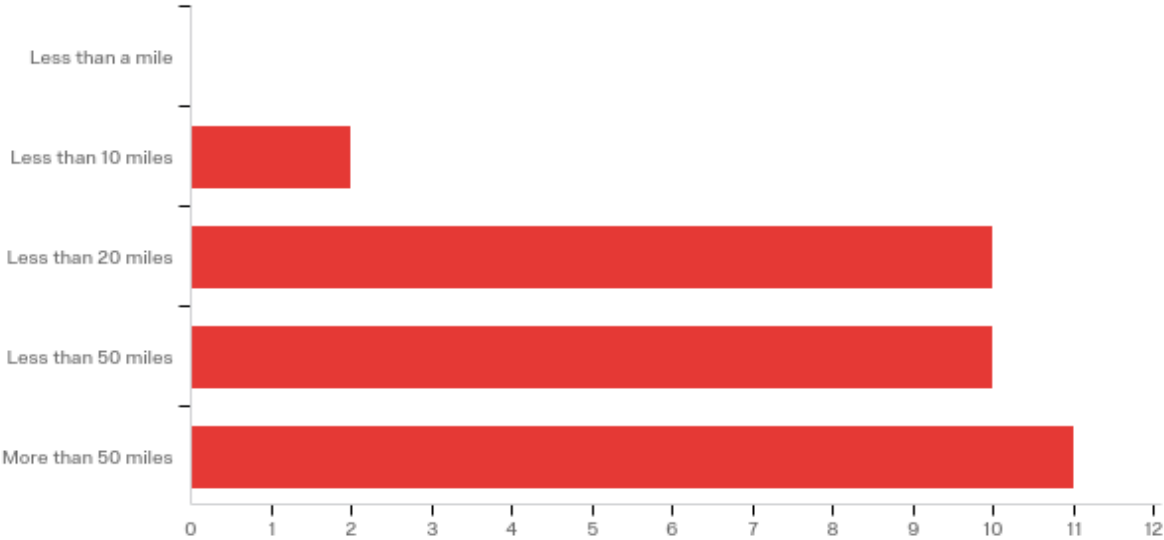**Q5 - Based on past experiences, how much are you willing to pay for a ticket to a music event?**
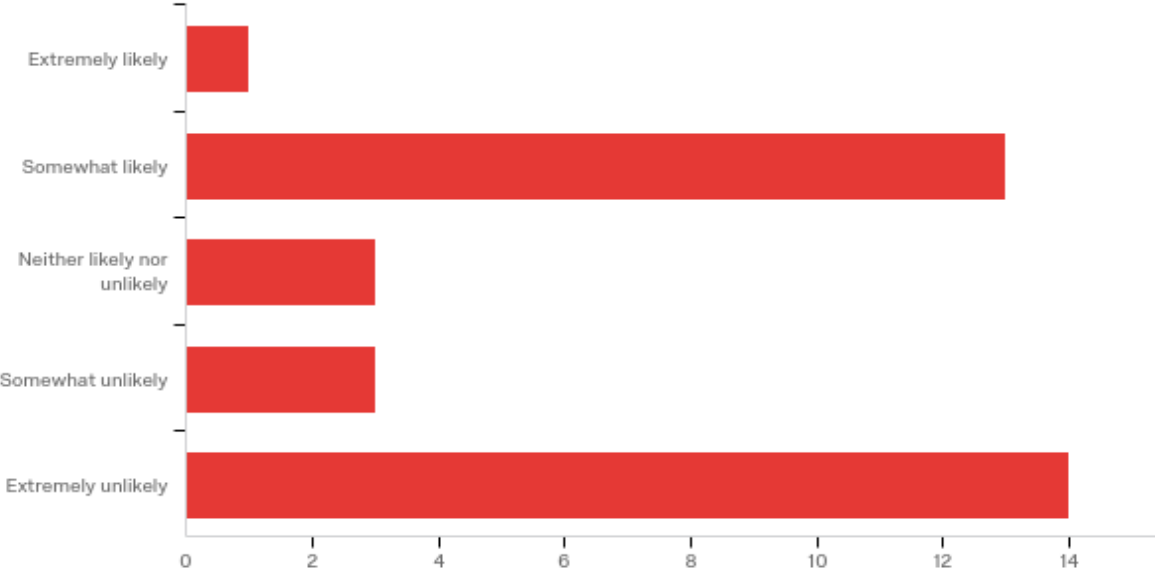
Q6 - Are you a college student?

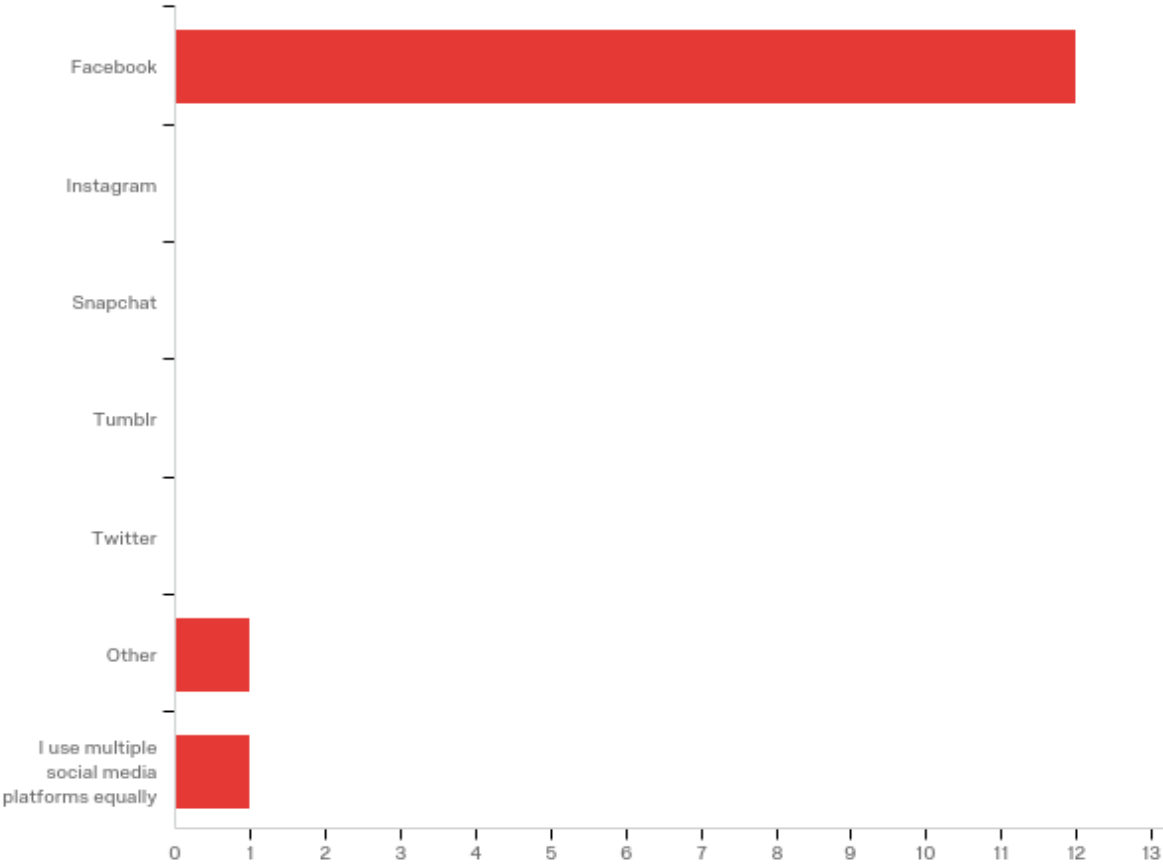## Q7 - How far are you willing to travel to see a music event?
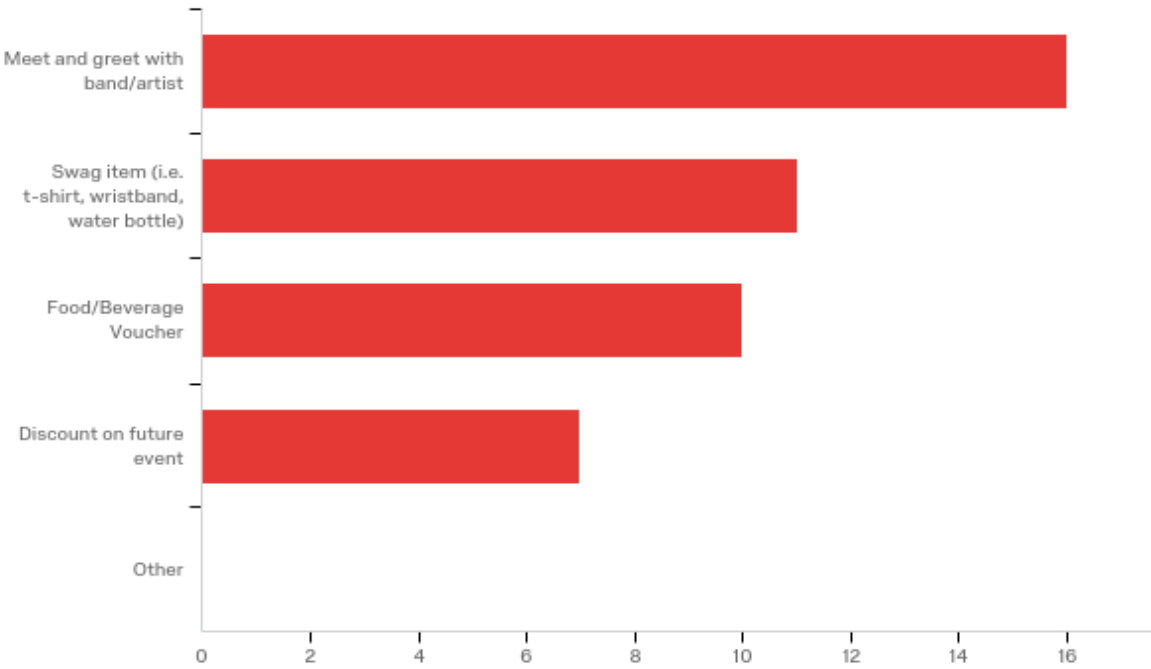
Q18 - How far are you willing to travel?

Q9 - How likely are you to respond to local music events on social media? (Share the post, purchase a ticket, tell your friends, say you are going/interested on the event page, etc.)

Q10 - Which social media platform do you most commonly use?

Q12 - If you were to pay more for a ticket which would you like to receive in return? Choose all that apply.

Q13 - How likely are you to attend a music event that is supporting a social cause?

Q14 - What type of causes would you mainly be interested in supporting at a music event?

Q22 - Please choose your age range.

Q23 - Please select the appropriate choice

Q24 - Would you be willing to pay more for a ticket if there was an incentive? For example, would you be willing to pay more for a ticket if part of your ticket price was a donation to a social cause?

Appendix D: Survey Data from Females 18-24

Q1 - Please rank which genres of music you prefer to see at musical events.

Q12 - Are you more likely to attend a music event if you received a discounted ticket price, but were asked to provide a donation at the door? (donations could be giving a coat, toys, personal hygiene products, etc.)

Q5 - Based on past experiences, how much are you willing to pay for a ticket to a music event?

Q6 - Are you a college student?

Q7 - How far are you willing to travel to see a music event?

Q18 - How far are you willing to travel?

Q9 - How likely are you to respond to local music events on social media? (Share the post, purchase a ticket, tell your friends, say you are going/interested on the event page, etc.)

Q10 - Which social media platform do you most commonly use?

Q12 - If you were to pay more for a ticket which would you like to receive in return? Choose all that apply.
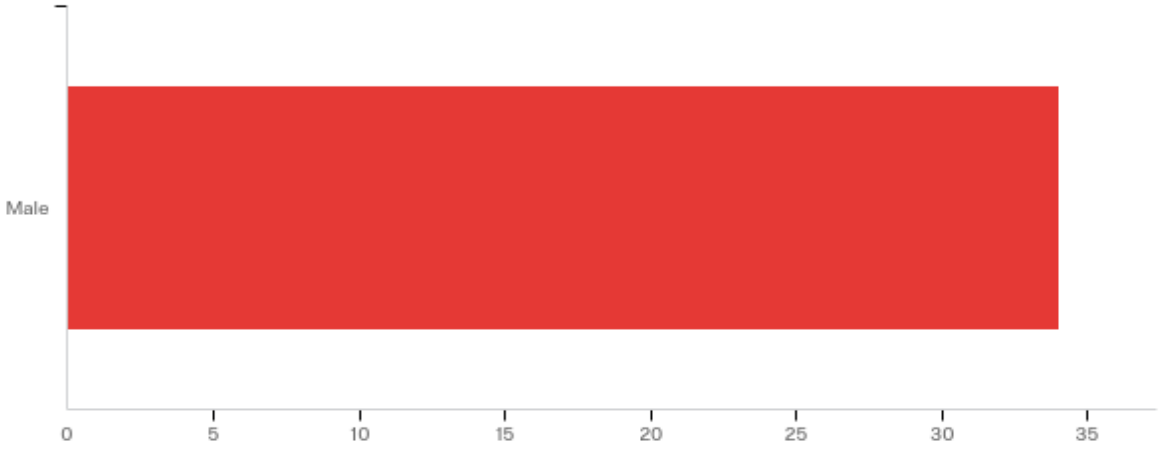
Q13 - How likely are you to attend a music event that is supporting a social cause?

Q14 - What type of causes would you mainly be interested in supporting at a music event?
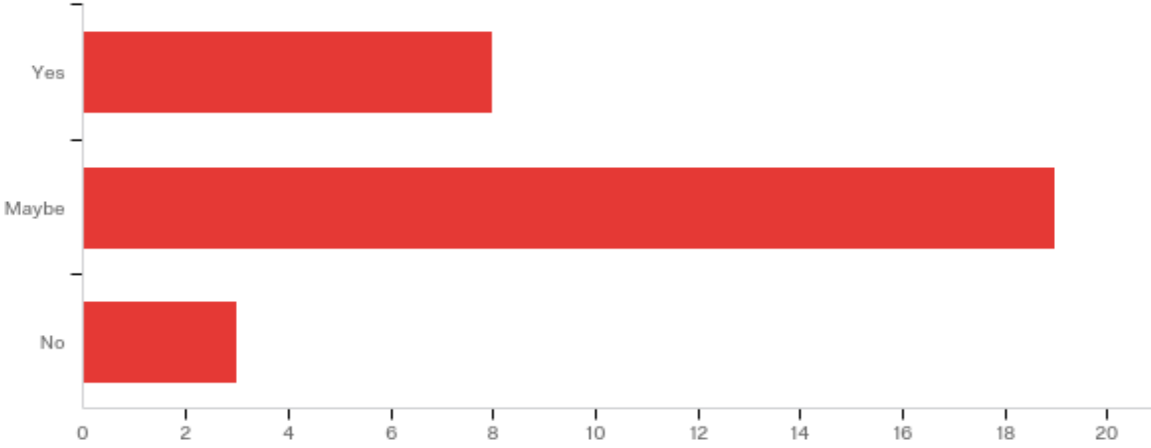
Q22 - Please choose your age range.

18 - 24

0   10   20   30   40   50   60   70

Q23 - Please select the appropriate choice

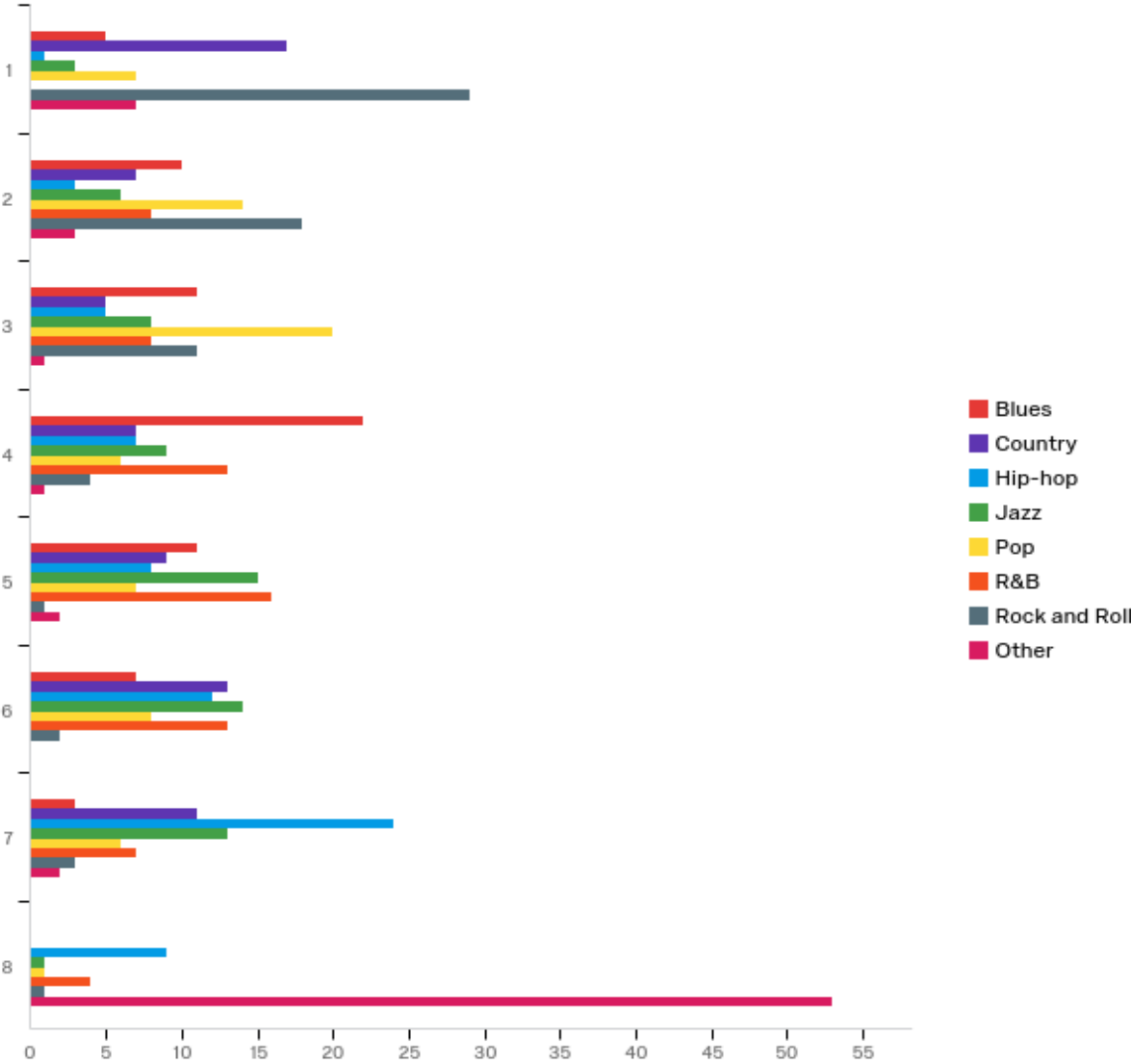Female ██ (≈72)

0   10   20   30   40   50   60   70

Q24 - Would you be willing to pay more for a ticket if there was an incentive? For example, would you be willing to pay more for a ticket if part of your ticket price was a donation to a social cause?
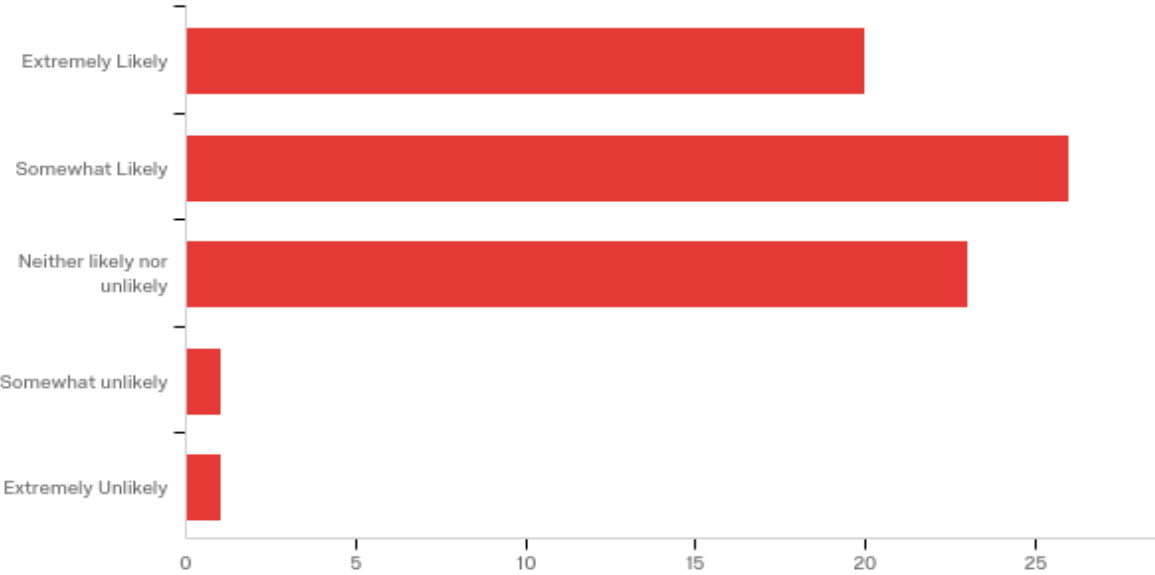
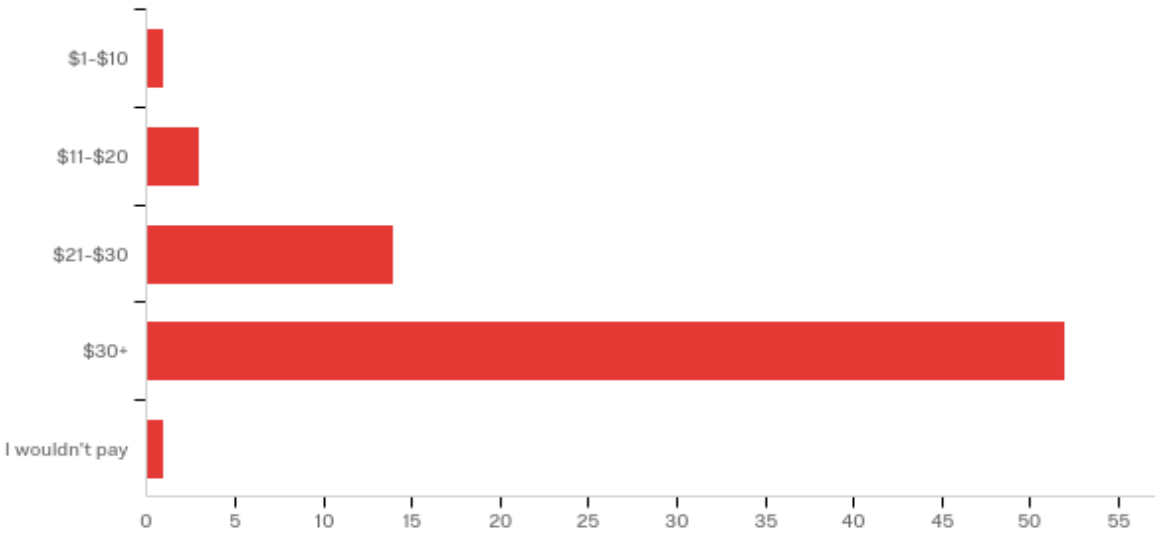## Appendix D: Survey Data from Males 45 and Older

Q1 - Please rank which genres of music you prefer to see at musical events.
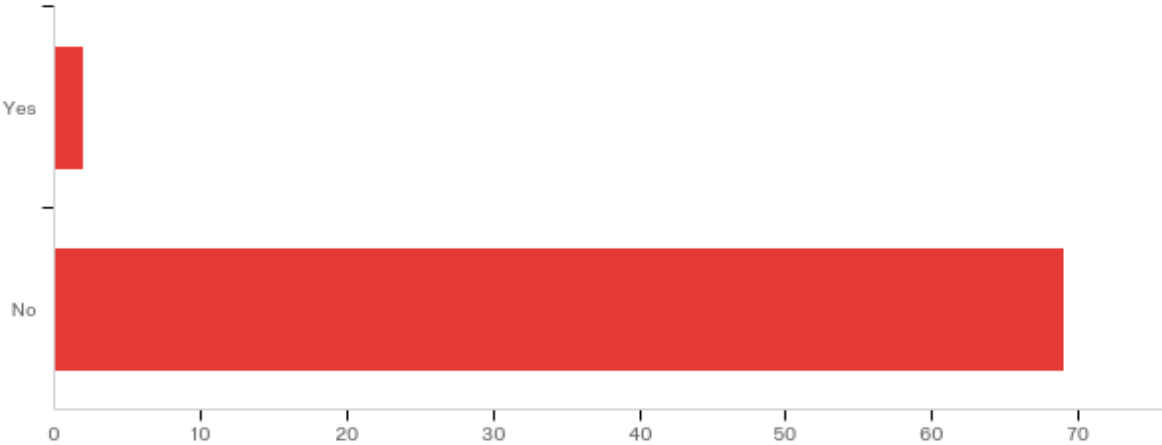
Q12 - Are you more likely to attend a music event if you received a discounted ticket price, but were asked to provide a donation at the door? (donations could be giving a coat, toys, personal hygiene products, etc.)
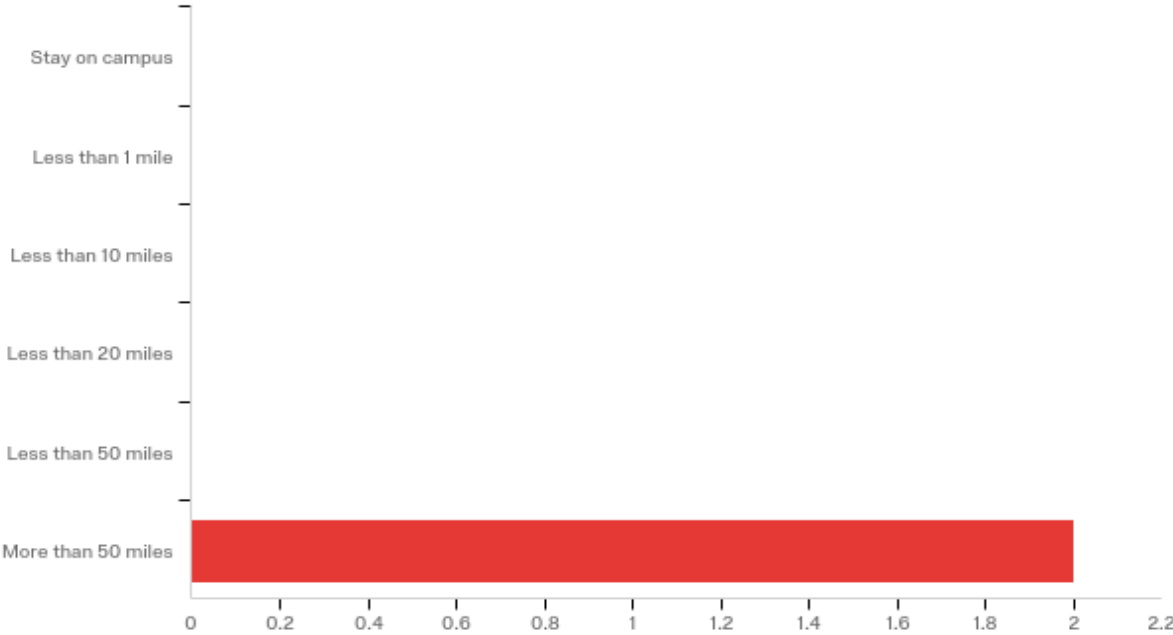
Q5 - Based on past experiences, how much are you willing to pay for a ticket to a music event?
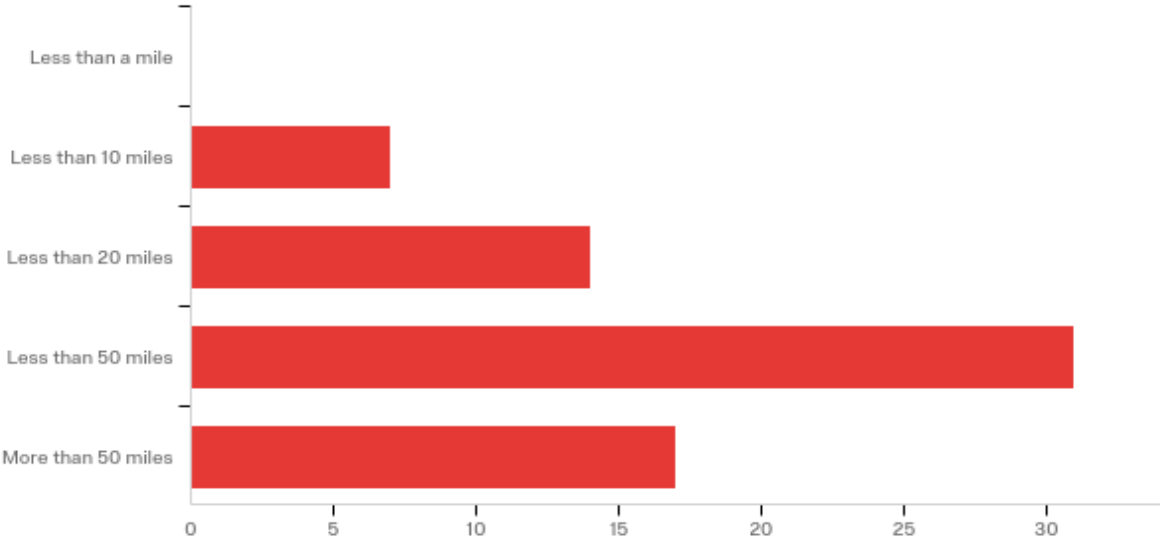
Q6 - Are you a college student?

Q7 - How far are you willing to travel to see a music event?

Q18 - How far are you willing to travel?

Q9 - How likely are you to respond to local music events on social media? (Share the post, purchase a ticket, tell your friends, say you are going/interested on the event page, etc.)

Q10 - Which social media platform do you most commonly use?

Q12 - If you were to pay more for a ticket which would you like to receive in return? Choose all that apply.

Q13 - How likely are you to attend a music event that is supporting a social cause?

Q14 - What type of causes would you mainly be interested in supporting at a music event?

Q22 - Please choose your age range.

45 or older

(bar extends to approximately 34)

0   5   10   15   20   25   30   35

Q23 - Please select the appropriate choice

Q24 - Would you be willing to pay more for a ticket if there was an incentive? For example, would you be willing to pay more for a ticket if part of your ticket price was a donation to a social cause?

Appendix E: Survey Data from Females 45 and Older

Q1 - Please rank which genres of music you prefer to see at musical events.

Q12 - Are you more likely to attend a music event if you received a discounted ticket price, but were asked to provide a donation at the door? (donations could be giving a coat, toys, personal hygiene products, etc.)

Q5 - Based on past experiences, how much are you willing to pay for a ticket to a music event?

Q6 - Are you a college student?

Q7 - How far are you willing to travel to see a music event?

Q18 - How far are you willing to travel?

Q9 - How likely are you to respond to local music events on social media? (Share the post, purchase a ticket, tell your friends, say you are going/interested on the event page, etc.)
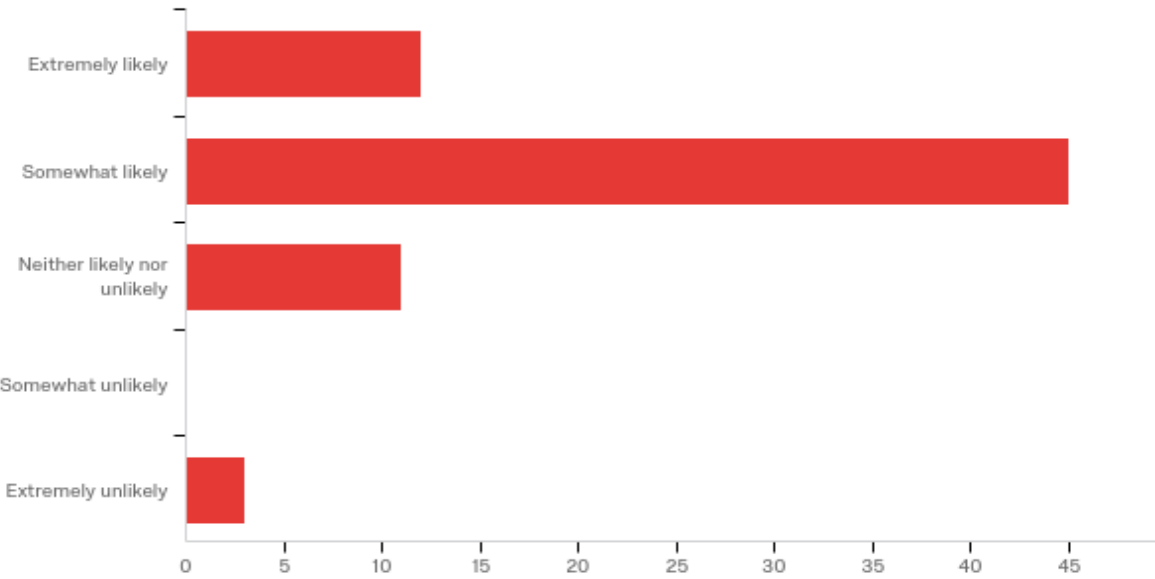
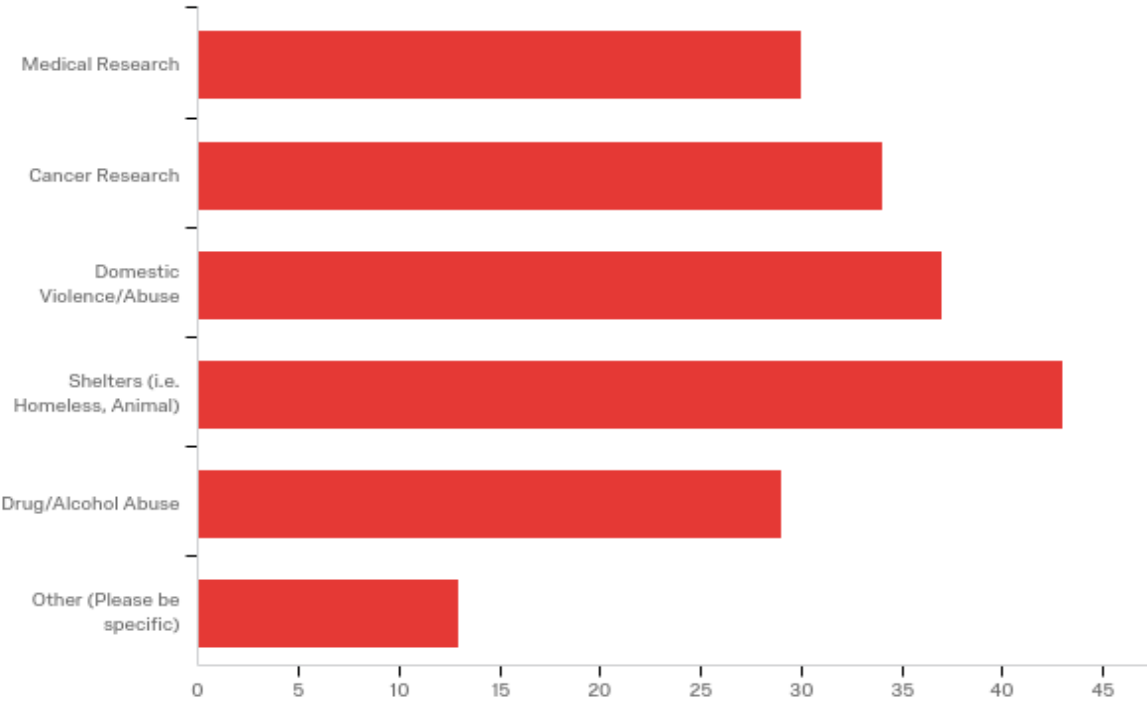## Q10 - Which social media platform do you most commonly use?

Q12 - If you were to pay more for a ticket which would you like to receive in return? Choose all that apply.
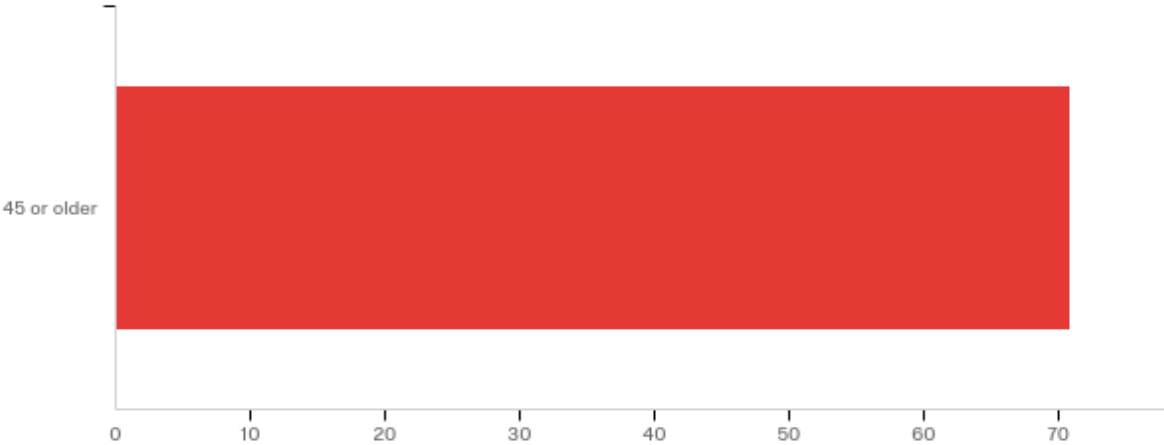
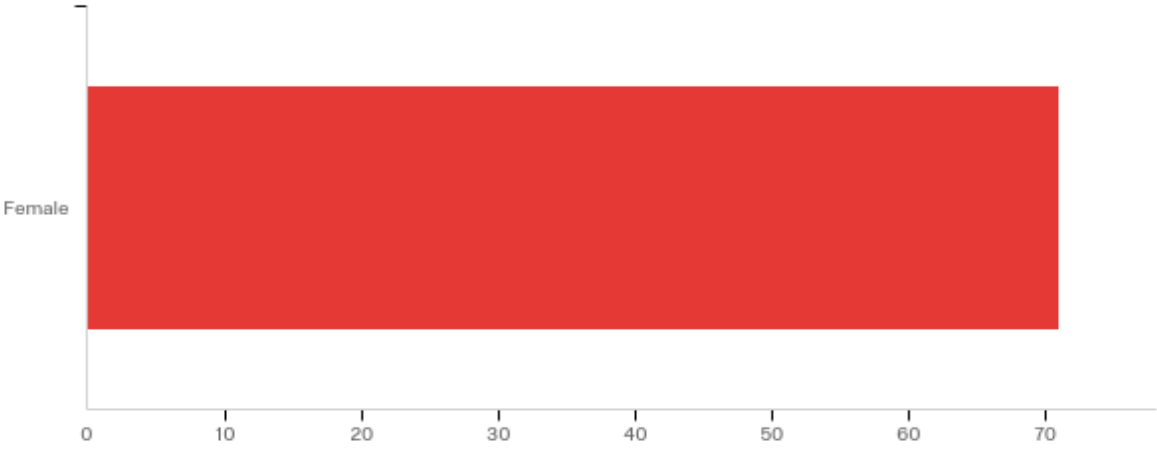**Q13 - How likely are you to attend a music event that is supporting a social cause?**

Q14 - What type of causes would you mainly be interested in supporting at a music event?

Q22 - Please choose your age range.

Q23 - Please select the appropriate choice

Q24 - Would you be willing to pay more for a ticket if there was an incentive? For example, would you be willing to pay more for a ticket if part of your ticket price was a donation to a social cause?