SOCIAL NETWORKING: THE BENEFITS OF TWITTER FOR MUSIC FANS AND

CONSUMERS

Jessica A. Perrilliat, B.A.

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APPROVED:

Alan B. Albarran, Major Professor and
    Chair, Department of Radio,
    Television and Film
Samuel Sauls, Committee Member
Jiyoung Cha, Committee Member
James D. Meernik, Acting Dean of the
    Toulouse Graduate School

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Due to the evolution of new media technologies, social networking websites have become major avenues for online media consumption. Twitter is one of many proven beneficial for online users. It is utilized for many different reasons, one of which includes music. It is then necessary to know how beneficial Twitter is for music fans and consumers. This study attempts to analyze the benefits of Twitter for music fans and consumers. Using an online survey, different gratification items are measured. Results reveal that some music fans and consumers do use Twitter for music purposes and that there is a statistically significant difference in terms of gratifications between those who use Twitter for music purposes and those who do not.

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CHAPTER I

INTRODUCTION

Over the years the music industry has changed tremendously. What began as a traditional analog age has quickly evolved into a digital media era, and the music industry has had to adapt. Beginning in the 1800s, the first human voice recording was invented. While Thomas Edison conducted experiments with a telegraph machine, he unintentionally "stumbled upon" what became the beginning of recorded sound and the future opportunities for other inventors to improve that sound (Taintor, 2004).

From the end of the 1800s to the end of the 1900s, many devices were created, new ideas were tested out, and many things occurred. Some of the most important included: the development of discs and cylinders, the increase in quality of pre-recorded music which led to questions of copyright infringement, the music industry's suffering from the Great Depression, protests against the digital audio tape involving the fear of piracy for music composers and publishers, the introduction of the MP3 that made it simple to move music from one computer to another without distortion, the launching of the first big streaming Internet audio service, the first trial and error of selling music on the Internet, and the founding of the peer-to-peer file-sharing network Napster, which caused a major stir with illegally downloading music (Taintor, 2004).

At the beginning of the 2000s, the music industry was still suffering from Napster. Napster changed how people found music and made it so people no longer paid for music (Goldman, 2010). It was not until 2003 that paying to download music began to increase after the online music store, iTunes, opened. According to the NPD Group, in 2008 there were nearly 17 million fewer people who purchased CDs than during 2007, but the number of Internet users who

chose to pay for digitally downloaded music increased to a little more than 8 million out of 36 million Internet users (NPD Group, 2009a).

Although CD sales may have plummeted, digitally downloaded music was still on the rise. The director of charts for Billboard Magazine, Silvio Pietroluongo, said, "Music consumption has never been at a higher clip, it's just a matter of trying to turn it into revenue" (Gerome, 2009). The problem the music industry is currently having could potentially be its biggest opportunity (Goldman, 2010). Despite its enormous decline in record sales, the Internet has provided consumers with even more music than before (Goldman, 2010). In addition to what the Internet has to offer the music industry in general, social networking sites have emerged as a major tool in reaching more music fans and consumers. Artists have been desperately waiting for something to help them directly distribute music to consumers, make themselves more marketable, and connect with fans. All of these aforementioned things that artists need are found in social networking. The future of music potentially lies in the hands of those who engage in social networking sites.

Social networking sites have positively influenced the way people communicate, market ideas, and distribute information. According to NielsenWire, "for the first time ever, social network or blog sites are visited by three quarters of global consumers who go online," and in addition, "the world now spends over 110 billion minutes on social networks and blog sites" (NielsenWire, 2010). Pew Internet reported that 8% of American adults who use the Internet are Twitter users, and Twitter is an online activity primarily popular among young adults, minorities, and those who live in cities (Smith & Rainie, 2010). Although still a young social networking site, Twitter is a quick way to remain up to date with current news, music, videos, people and more. This project will examine the benefits of Twitter for music fans and consumers.

Twitter

Twitter is a social networking site created by American software architect Jack Dorsey in March 2006, but it was not publicly introduced until July 2006. Solely owned and operated by Twitter Incorporated, Twitter.com has become a worldwide social networking site. In its beginning stages, Dorsey's vision for the site was to create a service similar to a short message service (SMS), where a small group of people could connect and communicate with one another. Along with members of a podcasting company called Odeo, Dorsey began to map out what the site would entail and drew a blueprint. It would be a site for people to constantly update statuses on profiles, and the statuses named "tweets" would be limited to 140 characters for people to post comments. According to Dorsey, the name of the site evolved from status/stat.us to twttr, and finally, because of a dictionary word similar to the word twitch, Twitter (Sarno, 2009). Dorsey found that twitter in the dictionary meant "a short burst of inconsequential information" and "chirps from birds" (Sarno, 2009). On March 21, 2006, Dorsey publicly announced the very first Twitter message (Rhoades, 2010). After first testing out the "prototype" site to employees from Odeo in July 2006, Twitter was ready for the public in April 2007 (Rhoades, 2010). By 2008, there were 100 million tweets every quarter (Rhoades, 2010). In 2009, the site had 200 billion tweets every quarter, and by 2010 Twitter usage was at 50 million tweets a day, over 70,000 people submitted to become Twitter users, and Twitter then introduced its new and improved site and logo (Rhoades, 2010). By 2011, 200 million tweets were sent every day (Twitter Blog, 2011).

According to Twitter Blog, "during major events, people use Twitter to share news and thoughts with friends, family and followers around the world. Messages originating in one place are quickly spread across the globe through Retweets, @replies and Direct Messages" (Twitter

Blog, 2011). Twitter Blog also states the service provides people with the opportunity to observe the world through their friends and followers (Twitter Blog, 2011). Twitter allows users to communicate and interact on many different levels. Every user has a profile page with a customized background design, unique log in name for your "followers" to recognize you and a button where you can either make your page public or private. Users are in control of who to follow and who is allowed to follow them. Users can choose to follow friends, celebrities, companies, or anyone with similar interests. Even organizations, businesses, television stations or shows can have Twitter pages. Every user has a "timeline" where he or she can see exactly what followers are saying and posting throughout the day. Users can post comments, videos, music, links to blogs or other websites, and more.

In May 2011, ComScore, Inc. reported that Twitter attracted an estimated 139 million users worldwide, an increase of 54% annually (TechCrunch, 2011). ComScore, Inc. also reported that in the United States the annual increase went up 12.5% and attracted an estimated 27 million visitors (TechCrunch, 2011). Quantcast, a site geared toward measuring the daily traffic of websites and demographics of those who use the websites, reported the traffic frequency of Twitter.com in April 2011.
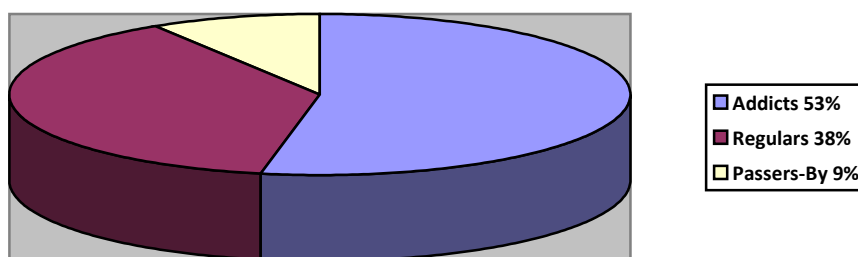

Figure 1. Twitter traffic frequency globally. Source: Adapted from Quantcast, May 2011

As shown in Figure 1, globally 53% of Twitter's traffic is from users who are addicted to the site (addicts), 38% are users who visit the site regularly, but not as frequently as the addicts

(regulars), and 9% are just passing by (Quantcast, 2011).

People utilize Twitter for various reasons. From following their favorite celebrities to visiting the site to find out information, users look to Twitter to fulfill different needs. One of the most interesting aspects of the site is its ability to reach millions of people. Twitter can disseminate information to the world in a matter of seconds.

Twitter and Music

Twitter has helped many industries grow, and one industry the service has greatly impacted is the music industry. For music artists, it has begun to evolve into a self promoting social networking site where they can provide their fans with a closer look into who they are, build relationships, promote their music, and gain more listeners. Twitter helps artists uphold positive reputations and connect with people all over the world. Hip Hop artist Snoop Dog is one of many to embrace Twitter and believes it is changing the music industry for the better. The artist stated in an interview that "it's the number one key in music right now…having that relationship with fans where it's not based on your record label, it's based on you. When you are tweeting, it's not about what label you're on, it's about you dealing with your fans directly" (Bennett, 2011). The NPD Group, Inc. states 33% of all Twitter users reported buying a CD in the previous three months, Twitter users purchased 77% more digital downloads than non-users, one-third listened to music on a social networking site, and 39% said they watched a music video online compared to the 25% of all web users (NPD Group, Inc., 2009b). This indicates Twitter has the ability to influence music fans to become more engaged in their favorite artists' careers, ultimately keeping them interested in their albums, music videos, digital downloads, and tours.

In comparison to the number of studies conducted on the general use of social networking websites like Facebook and MySpace, Twitter has had the least amount of research done. There

are no studies focusing on the impact of Twitter from a music aspect. Twitter has become a very popular form of social networking that many people choose to use as their communication and connection to the music world. This study is an examination of how beneficial Twitter is for those music fans and consumers.

Literature Review

Uses and Gratifications Theory

Uses and gratifications is a theory used to understand audience activity. It studies the fulfillments that draw attention to and keep audiences attracted to the different types of media and content that satisfy social and/or psychological needs (Cantril, 1942). Foulkes and Katz explained this theory as using the media as an escape (Foulkes & Katz, 1962). Katz then further explained this theory with Blumler and Gurevitch by stating that people use the media to gratify certain needs (Blumler, Gurevitch & Katz, 1974). Blumler and Katz identified four purposes for uses and gratifications: diversion of entertainment, personal relationships, personal identity, and surveillance (Blulmer & Katz, 1974).

In more recent years, the uses and gratifications theory has been used to explore the gratifications people receive from the Internet. It takes on a user based approach that focuses on "what people do with media rather than what media does to people" (Communication Theory, 2010). With the fairly new growth and popularity in social networking websites, this theory has become an essential component in examining how online media plays a role in gratifying users' needs.

Uses and Gratifications Early Studies

Many of the early studies using the uses and gratifications theory were specific to the media in general. McQuail identified his own four purposes: information, personal identity,

integration and social interaction, and entertainment. Through these purposes McQuail believed that audiences enlighten themselves by using the media to provide insight into their own identities, to connect with others and feel like they belong, and for amusement or leisure (McQuail, 1987). Jones (1995) further broke down McQuail's purposes by subdividing them. Jones elaborated by stating that information implies that people enlighten themselves by using the media, which results in them having the chance to make their own decisions. Personal identity suggests that people look to others lives and situations as role models for themselves. Integration and social interaction suggests that people use the media to fill voids in their lives by others to feel wanted, and entertainment suggests that the media is an escape goat from stress and issues (Jones, 1995).

Uses and Gratifications Scholarly Articles for New Media

With the evolution of the digital age, studies have also been conducted utilizing the uses and gratifications theory specific to new media. People become dependent on media for certain reasons that meet their needs and use it to find out information, to stay up to date with society, and for fulfillment. Lin (2006) broke down previous studies involving uses and gratifications that supported the power and dependability of the theory in examining the adoption and benefits of the Internet. Other important studies included Sproull and Faraj (1995), Jeffres and Atkins (1996), and Ferguson and Perse (2000).

According to Sproull and Faraj (1995), the use of email and online involvement from social groups can assist in satisfying social communication needs for all online users. The Internet was referred to as an essential component in social interaction and access to the Internet did not just signify access to information but people as well, and we can offer things to help support them both (Sproull & Faraj, 1995).

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Jeffres and Atkins (1996) discussed how people used the latest technologies for consumer purposes and two communication roles: accepting and then processing messages, and transmitting messages. New technologies provided consumers with more opportunities to access the media and interact with people of similar interests. The authors discovered that the audience's need or want to communicate with one another helped determine their overall interest in Internet use (Jeffres & Atkins, 1996).

Ferguson and Perse (2000) used uses and gratifications to determine whether or not surfing the Web is a "functional alternative" to other forms of media. The authors used five similar television-like reasons for Web surfing: entertainment, pass time, relaxation, escape, and social information (Ferguson & Perse, 2000). These functional alternatives are some of the same reasons why people choose social networking sites for gratification rather than turning on a radio or television.

In terms of uses and gratifications studies that focus on social networking sites, Bumgarner (2007) conducted a study on why emerging adults use Facebook. Participants included in the study were chosen from the University of North Carolina at Chapel Hill's Facebook site, and an online survey was used. Bumgarner found that the primary motive for Facebook use was social activity. It was stated that, in essence, Facebook is a main tool for enabling gossip (Bumgarner, 2007). "Typical" users of Facebook utilize Facebook and converse about it with friends (Bumgarner, 2007).

Joinson (2008) explored how people use Facebook and what gratifications they receive from it. Two surveys were completed for this study: one for the exploratory stage and the other for the uses and gratifications identification. The results suggest Facebook was mainly used for purposes associated with "social searching" and "surveillance" (Joinson, 2008). Maintaining

relationships, learning about friends, and reconnecting were in particularly highly ranked (Joinson, 2008).

Raacke and Bonds-Raacke (2008) investigated MySpace and Facebook to determine the reasons why the sites are used and how they influence college students. Identified in the study as "friend-networking sites," Raacke and Bonds-Raacke believed that Facebook and MySpace altered the way people communicate (Raacke & Bonds-Raacke, 2008). The results suggest that most of the college students used the sites throughout a large part of their day for things like making new and finding old friends (Raacke & Bonds-Raacke, 2008).

Urista, Dong, and Day (2009) also examined the reasons why young adults use MySpace and Facebook. Participants involved in the study found that social networking sites were convenient and helped manage communication. The users enjoyed the ease of use, effectiveness and attractiveness of using the social networking sites to communicate and learn information.

There have been few studies focusing on Twitter. Greer and Ferguson (2011) conducted a study on the use of Twitter for promotion and branding purposes of local television stations. A content analysis was used to examine the Twitter sites of 488 different local television stations located within the U.S. Greer and Ferguson found that news items showed up the most on the sites. Even though a lot of the stations had news stories on their Twitter pages, not many advertised them (Greer & Ferguson, 2011). The results suggest that the local TV stations use Twitter mostly for information, not to get people interested in watching the newscasts (Greer & Ferguson, 2011).

Chen (2011) examined Twitter to see if actively using the site had the ability to fulfill the need for human connection. This study found that frequently using Twitter over a longer period of time (months) was more significant in fulfilling the need to connect than hours spent using

Twitter a day or sending/repeating messages (Chen, 2011). Consistency in tweeting and sending public messages were also important in the "mediation" of actively using Twitter and fulfilling the human need to connect with others (Chen, 2011).

Uses and Gratifications Industry Articles for Social Networking Sites

On readwriteweb.com an industry article was written about a study done by Anderson analytics where demo and psychographics were examined among social networking users on four sites: Facebook, MySpace, Twitter, and LinkedIn. This study was geared toward giving marketers information about what users are interested in and users' buying habits as a result of their chosen social network (Perez, 2009). Anderson analytics sampled over 11,000 people in an online survey over an 11 month time period and found that some of the sampled participants were befriending their favorite brands and companies through social networking sites, and even some of the usage between the social networking sites overlapped.

Another industry article examined the effects of social networking sites on the music industry. It was stated that they want to "put the heart and soul back into online music communities. People need a place where they can enthuse and discover and they are doing it for the love of it, rather than the profit factor." (Topping, 2010). Topping found that music artists are using social networking sites to directly communicate with fans, and this can benefit the music industry in a major way by finally giving fans an opportunity to be a part of the discovery of musical talent. Before you had artists and repertoires (A&Rs), music executives, magazines, and radio stations deciding what music is popular or what you should listen to, but now you can make your own decisions about what you want to hear from recommendations from friends or people you communicate with through social networking (Topping, 2010). This article shows just how much easier it is to interact with fans worldwide. One of the people interviewed in the

article was music blogger Bob Lefsetz who explained the barrier that has always separated artists from their fans, but how "through the magic of Twitter, a celebrity can speak directly to his audience, can tell his side of the story" (Topping, 2010).

Johnson and Yang (2009) examined the motives people have for using Twitter and the fulfillment people receive from the motives. The factors used in this study were information motives and social motives. Johnson and Yang were interested in studying not only the motives and satisfaction for using Twitter individually, but also the relationship, if any, between gratifications obtained and Twitter utilization (Johnson & Yang, 2009). An online survey was used with a convenience sample of 242 people who use Twitter by using the snowball effect. The authors found that people mainly use Twitter for information, not for satisfaction of social needs (Johnson & Yang, 2009). Included in the information motives were to get information (things like facts, news, links, thoughts/ideas, and knowledge), give or receive advice, learn interesting things, meet new people (in terms of becoming new sources), and sharing information amongst one another (Johnson & Yang, 2009).

Twitter and music is an area that has had little or no study. One article that really touched on how beneficial Twitter is for music fans was "How Twitter Will Change The Music Industry Forever" written by a music fan who became interested in a band because of Twitter. Morgan (2009) is probably one of many who discovered new music through someone or something that was publicized on Twitter. Morgan discussed the impact Twitter has had on music consumers, bands, and artists. It is a big forum for the word of mouth tactic. And artists can communicate their deepest thoughts and emotionally connect with fans. Twitter has made fans feel like they really know their favorite artists and become the first to know when something new comes out. It is a direct connection between artists and fans that has never in the history of music existed

before (Morgan, 2009). "We're social creatures and if we hear the everyday details of someone's life, we start to feel a real connection with them" (Morgan 2009). Morgan believes that Twitter creates loyalty and a true bond for music fans and artists.

Purpose

Twitter has rapidly become a new promotional marketing tool for music artists, and this study discovers just how much of an impact it has made. This study attempts to contribute to the studies that have already been conducted on Twitter use, but focuses on Twitter for music specifically and provides an understanding of how significant this social networking site is to the future of music. It provides a more in depth view of how music fans use Twitter to stay connected and what sense of fulfillment the fans receive from it. This is the first study conducted on this topic, utilizing information from previous studies that involve the adoption of Twitter. In conducting this study, the following research questions were examined:

RQ1: To what extent does using Twitter for music purposes benefit music fans and consumers?

RQ2: How do users and non users of Twitter for music purposes differ in terms of individual gratifications?

The following chapter reviews the methodology utilized in this study. Combinations of descriptive and inferential tools were applied to analyze the data.

CHAPTER II

METHODOLOGY

In order to examine the research questions, a quantitative online survey was used. A purposive sample was used for data collection. Because this study focuses on music fans, respondents who took part in the study had to already have Twitter accounts and be identified as a music fan/consumer. Participants were contacted through their Twitter accounts or Facebook pages linked to their Twitter accounts. Messages were sent directly to their inboxes and contained pertinent information pertaining to the study, along with the link to the online survey. A snowball effect was utilized, in which all individuals who received the message and link were urged to pass on the survey to any of their Twitter followers who were music fans and followed music artists, pages, fans, or companies. Participants who chose to pass on the survey tweeted about the survey and posted the survey link on their Twitter pages or sent direct messages to their Twitter followers.

The survey comprised of original, open and close-ended questions to determine the impact of Twitter for music fans and consumers of different ages, genders, ethnicities or races, and educational levels. In an effort to make the survey questionnaire as accurate as possible, questions were created based on observations of Twitter users' music comments, posts, and any other ways Twitter was used for music purposes. This was important in constructing the survey because the questions in the survey have never been tested before. The survey questionnaire used for this study is incorporated at the conclusion of the paper in the appendix.

Steps and Procedures for Survey

Participants for this survey were recruited through Twitter accounts and Facebook accounts that participants linked to their Twitter accounts. There were no demographic

qualifications for the study. The participants could be any age, gender, or race, have any educational level completed, and live in or outside of the United States. In order to conduct the study, which involved human subjects, a minimal review application for the University of North Texas was required. In September 2011, the application was submitted for review to the University of North Texas Institutional Review Board. It was approved on November 2, 2011.

Pre-test Survey

In order to ensure that participants taking the survey could fully understand the survey, a pre-test was distributed on December 1, 2011. The projected number of participants for the pre-test was between 10 and 15. Overall, the pre-test involved 13 participants; 6 participants were given hard copies of the survey to fill out, and the other 7 were provided with the link to the survey to fill out online. The purpose of having participants fill out the survey online was to make sure the online survey worked properly. Once each person completed the pre-test, feedback was given on the flow of the questions, whether or not the questions were straightforward, whether or not the survey was too long or redundant, and if there was any difficulty in completing the survey. None of the participants had issues or questions concerning the pre-test survey.

Main Survey

Given that there were no problems involving the pre-test, the main survey was conducted online (without any changes) from December 20, 2011 to January 22, 2012. The projected number of participants for the survey was 300. The total number of participants who completed the survey was 302. None of the surveys submitted were incomplete or filled out incorrectly; therefore, all of the surveys were usable for data analysis.

Measurement Items

The initial set of questions was used to evaluate time spent using Twitter in general and time spent using Twitter for music purposes. These questions were both open and close-ended. The first question was to guarantee participants had Twitter accounts, in which the participants chose yes or no. The second question was used to measure how often the participants used their Twitter accounts. The participants had to choose 1) never, 2) rarely, 3) sometimes, 4) often, or 5) all the time. The third question was used to determine how many hours on average participants used Twitter during a week, in which the participants were required to fill in the blank. The fourth question was to determine whether or not participants used their Twitter accounts for music purposes, in which participants had to answer yes or no. The fifth question measured how often the participants used their Twitter accounts for music purposes. The participants had to choose from one of the following answers: 1) never, 2) rarely, 3) sometimes, 4) often, or 5) all the time. The last question in this set determined how many hours on average participants used their Twitter accounts for music purposes during a week, in which participants were required to fill in the blank. Overall, this set contained six questions.

For the second set of questions, participants were asked to respond to 29 gratification items. Each gratification item required a close ended answer, in which participants had to choose from one of the following: 1) strongly disagree, 2) disagree, 3) neutral, 4) agree, or 5) strongly agree. These gratification items were used to measure the various reasons why Twitter is used for music purposes. A list of the 29 gratification items are provided in Table 1.

Table 1

Gratification Items for Music Purposes

Question	Gratification
1	Twitter is my primary source for music information
2	Twitter keeps me connected to the music industry
3	Twitter allows me to discuss music with others
4	I learn a lot about music from Twitter
5	Twitter allows me to communicate with people who I share similar music interests with
6	Twitter keeps me informed about when new music comes out
7	Twitter keep me informed about new music videos
8	Twitter makes me feel connected to other music fans
9	I recommend music sites to my followers on Twitter
10	Twitter gives me the opportunity to promote music
11	Twitter keeps me informed about new artists
12	Twitter allows me to explore different aspects of music
13	When my followers talk about new artists, I go and find them
14	Twitter allows me to communicate with other music fans
15	Twitter keeps me informed about other places where I can find music
16	Twitter opens me up to new music
17	Twitter gives me the opportunity to promote my favorite artist's music
18	I recommend music choices to my followers on Twitter
19	Twitter allows me to communicate with people who work in the music industry
20	Twitter keeps me informed about my favorite artists
21	When my followers talk about specific music, I go and listen to it
22	When my followers give advice on what music fans to follow, I follow them
23	Twitter keeps me informed about current music events
24	Twitter makes me feel connected to my favorite artists
25	I get to promote music events on Twitter
26	When my followers post music videos, I go look at them
27	Twitter gives me the opportunity to promote my favorite artists
28	Twitter allows me to communicate with artists
29	I recommend new artists to my followers on Twitter

The last set of questions was used to gather participant demographics, which included: gender, what year they were born, whether or not they live in the United States, ethnicity or race, and educational level. For the first three questions, participants were asked to fill in the response for their gender, year they were born, and whether or not they live in the United States. For the fourth question, participants were asked to choose one of the following answers for their

ethnicity or race: Caucasian, African American, Hispanic, Asian, or Other. Participant education level was the last question, in which participants had to choose: some high school, high school graduate, some college, college graduate, or post-graduate. This last set had 5 questions in all.

In the following chapter, data results from the online survey questionnaire are presented and analyzed. The chapter is broken down into four sections, focusing on participant demographics, frequency of Twitter use, motives for using Twitter for music, and users versus non users of Twitter for music purposes.

CHAPTER III

RESULTS

Sample Demographics

Descriptive statistics was used to examine the demographics of the total sample. Out of the total 302 participants in the survey, 66.9% were female ($n = 202$) and 33.1% were male ($n = 100$). In terms of age, the majority were between the ages of 15-24 (72.2%, $n = 218$), followed by ages 25-34 (16.6%, $n = 50$), 35-44 (6%, $n = 18$), and 45-56 (5.3%, $n = 16$).

The majority of participants lived in the United States (99%, $n = 299$), while only 1% lived outside of the United States ($n = 3$). Pertaining to ethnicity or race, the majority of participants were African American (71.2%, $n = 215$). The ethnicities/races that followed were Other (9.9%, $n = 30$), Caucasian (7.9%, $n = 24$), Hispanic (7.9%, $n = 24$), and Asian (3%, $n = 9$). Regarding level of education, the majority of participants completed some high school (34.8%, $n = 105$), followed by 4.6% who graduated from high school ($n = 14$), 20.2% who completed some college ($n = 61$), 24.8% who graduated from college ($n = 75$), and 15.6% who were post-graduates ($n = 47$).

In terms of those who used Twitter for music purposes, 61.2% were female ($n = 74$) and 38.8% were male ($n = 47$). Pertaining to age, the majority of users were between the ages of 15-24 (71.9%, $n = 87$), followed by ages 25-34 (19%, $n = 23$), 35-44 (3.3%, $n = 4$), and 45-56 (5.8%, $n = 7$).

The majority of users lived in the United States (98.3%, $n = 119$), while only 1.7% lived outside of the United States ($n = 2$). Regarding ethnicity or race, 71.9% were African American ($n = 87$), followed by Other (9.1%, $n = 11$), Caucasian (9.9%, $n = 12$), Hispanic (7.4%, $n = 9$), and Asian (1.7%, $n = 2$). In reference to level of education for users, the majority graduated from

college (30.6%, *n* = 37), followed by 24.8% who completed some college (*n* = 30), 13.2% who were post-graduates (*n* = 16), 26.4% who completed some high school (*n* = 32), and 5% who were high school graduates (*n* = 6).

In terms of those who did not use Twitter for music purposes, 70.7% of the non users were female (*n* = 128) and 29.3% were male (*n* = 53). Regarding age, the majority of non users were between the ages of 15-24 (72.4%, *n* = 131), followed by 25-34 (14.9%, *n* = 27), 35-44 (7.7%, *n* = 14), and 45-56 (5%, *n* = 9).

The majority of non users lived in the United States (99.4%, *n* = 180), while only 0.6% lived outside of the United States (*n* = 1). In reference to ethnicity or race, the majority of non users were African American (70.7%, *n* = 128). The ethnicities/races that followed were Other (10.5%, *n* = 19), Caucasian (6.6%, *n* = 12), Hispanic (8.3%, *n* = 15), and Asian (3.9%, *n* = 7). Regarding level of education, 40.3% of the non users completed some high school (*n* = 73), followed by 4.4% who graduated from high school (*n* = 8), 17.1% who completed some college (*n* = 31), 21% who graduated from college (*n* = 38), and 17.1% who were post-graduates (*n* = 31).

Some of the demographics between users and non users were similar, and only one demographic was statistically significant. Educational level was the only demographic resulting in statistically significant differences between users and non users at the *p* < .05 level.

<div align="center">Twitter Use</div>

The first six questions of the survey were used to measure how frequently the participants used Twitter in general and for music purposes. The first question required participants to state whether or not they used Twitter, and all of the participants answered yes (100%, *n* = 302). The second question asked on a scale from 1-5 how often they used Twitter, in which the majority

stated that they used Twitter all the time (44.7%, n = 135), followed by often (21.5%, n = 65),

sometimes (16.6%, n = 50), rarely (10.6%, n = 32), and never (6.6%, n = 20). The third question

asked participants to state how many hours on average they spent using Twitter a week. With

answers ranging from 1 hour-168 hours, the results revealed that participants spent an average of

16 hours using Twitter a week (M = 16.45, SD = 22.321). Exactly how many hours each

participant spent on average using Twitter a week is provided in Table 2.

Table 2

Time Spent Using Twitter A Week

Hours Spent	n=	Percent
1-20 hours	218	72%
21-40 hours	63	21%
41-60 hours	9	3%
61-80 hours	6	2%
81-100 hours	3	1%
More than 100 hours	3	1%

Similar to the first three questions, the following three questions asked if the participants

used Twitter for music purposes, how often they used Twitter for music purposes, and how many

hours on average they spent using Twitter for music purposes a week. Out of the total 302

participants, 59.9% stated that they did not use Twitter for music purposes (n = 181), while

40.1% stated that they did (n = 121). The majority of participants stated that they never used

Twitter for music purposes (44.4%, n = 134), followed by sometimes (21.5%, n = 65), rarely

(21.2%, n = 64), all the time (7%, n = 21), and often (6%, n = 18). In terms of how many hours

participants used Twitter for music purposes a week, results revealed that participants spent an

average of 4 hours (M = 4.26, SD = 8.707). Exactly how many hours each participant spent on

average using Twitter a week is provided in the table below (See Table 3).

Table 3

Time Spent Using Twitter for Music Purposes

Hours Spent	*n=*	Percent
1-5 hours	256	85%
6-10 hours	14	5%
11-15 hours	9	3%
16-20 hours	10	3%
21-25 hours	4	1%
26-30 hours	6	2%
More than 30 hours	3	1%

Twitter Gratifications for Music Purposes

Included in the survey were 29 gratification items to determine the reasons why people

use Twitter for music purposes. Out of the total 29 gratification items, the largest percentage of

participants for 24 of those items stated that they strongly agreed, agreed or were neutral about

them. The means and standard deviations for each gratification item are provided in Table 4.

Table 4

Means and Standard Deviations of Gratification Items

Gratification items	Mean	SD
Primary source for music information	2.18	1.18
Keeps me connected to the music industry	2.92	1.27
Allows me to discuss music with others	3.29	1.38
Learn a lot about music	2.76	1.31
Allows me to communicate with people who I share similar music interests with	3.37	1.36
Keeps me informed about when new music comes out	3.38	1.41
Keeps me informed about new music videos	2.92	1.36
Makes me feel connected to other music fans	3.17	1.33
I recommend music sites to my followers	2.44	1.40
Gives me the opportunity to promote music	2.88	1.43
Keeps me informed about new artists	3.28	1.39
Allows me to explore different aspects of music	2.94	1.27
When my followers talk about new artists, I go and find them	3.22	1.32

(table continues)

Table 4 *(continued).*

Allows me to communicate with other music fans	3.32	1.36
Keeps me informed about other places where I can find music	3.09	1.27
Opens me up to new music	3.16	1.35
Gives me the opportunity to promote my favorite artist's music	3.41	1.40
I recommend music choices to my followers	3.12	1.45
Allows me to communicate with people who work in the music industry	2.98	1.34
Keeps me informed about my favorite artists	3.55	1.34
When my followers talk about specific music, I go and listen to it	3.36	1.30
When my followers give advice on what music fans to follow, I follow them	2.52	1.21
Keeps me informed about current music events	3.26	1.23
Makes me feel connected to my favorite artists	3.30	1.33
Get to promote music events	2.61	1.37
When my followers post music videos, I go look at them	3.27	1.32
Gives me the opportunity to promote my favorite artists	3.21	1.35
Allows me to communicate with artists	3.07	1.27
I recommend new artists to my followers	2.87	1.40

Users vs. Non Users of Twitter for Music

Participants included in the survey were both users and non users of Twitter for music purposes. It was important to analyze how the two groups were different. In order to determine how users and non users of Twitter for music purposes differ in terms of individual gratifications, independent t-tests were conducted using the two-tailed test of significance. An independent t-test was suitable for this study as it compares two groups (in this case users and non users) to see if statistically significant differences exist.

The independent t-test included all of the 29 gratification items from the survey (See Table 1) and were only considered statistically significant between users and non users if $p < .05$ or lower. Out of the total 29 items, 21 items had statistically significant differences (See Table 5). Those items included: Twitter keeps me connected to the music industry ($t = 9.03$, $df = 300$, $p < .001$), Twitter allows me to discuss music with others ($t = 9.13$, $df = 300$, $p < .001$), Twitter allows me to communicate with people who I share similar music interests with ($t = 8.34$, $df =$

300, $p < .001$), Twitter keeps me informed about when new music comes out ($t = 7.95$, $df = 300$, $p < .001$), Twitter makes me feel connected to other music fans ($t = 7.22$, $df = 300$, $p <.01$), I recommend music sites to my followers ($t = 8.17$, $df = 300$, $p < .05$), Twitter gives me the opportunity to promote music ($t = 8.12$, $df = 300$, $p < .001$), Twitter keeps me informed about new artists ($t = 7.12$, $df = 300$, $p <.001$), when my followers talk about new artists, I go and find them ($t = 6.66$, $df = 300$, $p <.001$), Twitter allows me to communicate with other music fans ($t = 8.80$, $df = 300$, $p < .001$), Twitter keeps me informed about other places where I can find music ($t = 8.47$, $df = 300$, $p < .01$), Twitter opens me up to new music ($t = 7.14$, $df = 300$, $p < .01$), Twitter gives me the opportunity to promote my favorite artist's music ($t = 8.16$, $df = 300$, $p < .001$), I recommend music choices to my followers on Twitter ($t = 8.42$, $df = 300$, $p < .01$), Twitter allows me to communicate with people who work in the music industry ($t = 6.54$, $df = 300$, $p < .05$), Twitter keeps me informed about my favorite artists ($t = 5.77$, $df = 300$, $p < .001$), when my followers talk about specific music, I go and listen to it ($t = 7.25$, $df = 300$, $p < .01$), Twitter keeps me informed about current music events ($t = 6.72$, $df = 300$, $p < .01$), Twitter makes me feel connected to my favorite artists ($t = 6.56$, $df = 300$, $p < .001$), when my followers post music videos, I go look at them ($t = 5.64$, $df = 300$, $p < .01$), and Twitter gives me the opportunity to promote my favorite artists ($t = 7.93$, $df = 300$, $p < .01$).

The 8 items that were not statistically significant included: Twitter is my primary source for music information, I learn a lot about music from Twitter, Twitter keeps me informed about new music videos, Twitter allows me to explore different aspects of music, when my followers give advice on what music fans to follow, I follow them, I get to promote music events on Twitter, Twitter allows me to communicate with artists, and I recommend new artists to my followers on Twitter.

Table 5

Independent t-test: Comparison of Users and Non Users

Gratifications	Users N=121		Non Users N=181		
	M	SD	*M*	SD	*t*
Primary source for music information	2.73	1.19	1.82	1.02	7.10
Keeps me connected to the music industry	3.64	.990	2.45	1.20	9.03***
Allows me to discuss music with others	4.09	1.06	2.78	1.32	9.13***
Learn a lot about music	3.45	1.20	2.33	1.19	7.99
Allows me to communicate with people who I share similar music interests with	4.10	.970	2.90	1.37	8.34***
Keeps me informed about when new music comes out	4.12	1.07	2.92	1.41	7.95***
Keeps me informed about new music videos	3.51	1.22	2.54	1.30	6.55
Makes me feel connected to other music fans	3.81	1.11	2.77	1.30	7.22**
I recommend music sites to my followers	3.17	1.38	1.96	1.19	8.17*
Gives me the opportunity to promote music	3.63	1.13	2.39	1.39	8.12***
Keeps me informed about new artists	3.93	1.11	2.86	1.40	7.12***
Allows me to explore different aspects of music	3.69	1.07	2.46	1.16	9.28
When my followers talk about new artists, I go and find them	3.81	1.06	2.85	1.34	6.66***
Allows me to communicate with other music fans	4.08	.988	2.83	1.34	8.80***
Keeps me informed about other places where I can find music	3.79	1.03	2.65	1.21	8.47**
Opens me up to new music	3.79	1.13	2.75	1.33	7.14**
Gives me the opportunity to promote my favorite artist's music	4.15	1.03	2.94	1.40	8.16***
I recommend music choices to my followers	3.91	1.21	2.62	1.36	8.42**
Allows me to communicate with people who work in the music industry	3.56	1.15	2.60	1.31	6.54*
Keeps me informed about my favorite artists	4.08	1.08	3.23	1.37	5.77***
When my followers talk about specific music, I go and listen to it	3.98	1.01	2.97	1.30	7.25**

(table continues)

Table 5 *(continued).*

Gratifications	Users N=121		Non Users N=181		
	M	**SD**	**M**	**SD**	**t**
When my followers give advice on what music fans to follow, I follow them	3.05	1.18	2.18	1.09	6.54
Keeps me informed about current music events	3.82	1.00	2.92	1.23	6.72**
Makes me feel connected to my favorite artists	3.89	1.06	2.93	1.35	6.56***
Get to promote music events	3.33	1.27	2.15	1.21	8.15
When my followers post music videos, I go look at them	3.78	1.10	2.95	1.34	5.64**
Gives me the opportunity to promote my favorite artists	3.91	1.12	2.77	1.29	7.93**
Allows me to communicate with artists	3.70	1.10	2.67	1.21	7.56
I recommend new artists to my followers	3.74	1.20	2.30	1.23	10.05

Note: * $p < .05$; ** $p < .01$; *** $p < .001$, $df = 300$

In the final chapter, a brief overview of the study and an analysis of the data results are given. The two research questions provided in Chapter 1 are answered. The contributions of the research, limitations, and future research suggestions are presented.

CHAPTER IV

DISCUSSION

This study was conducted in order to answer the two research questions outlined in Chapter 1. With an online survey focusing on the benefits of Twitter for music fans and consumers, answers to the research questions were obtained.

Research Question 1 focused on the extent to which using Twitter for music purposes benefits music fans and consumers. Results suggest that Twitter is somewhat beneficial for music fans and consumers, but to a smaller extent. All of the participants involved in the study answered yes to using Twitter in general (100%, $n = 302$), but only 40.1% of the participants stated that they used Twitter for music purposes ($n = 121$). The majority of participants who used Twitter specifically for music spent between 1-5 hours per week (85%, $n = 256$), and only 1% stated that they used it more than 30 hours per week ($n = 3$). In addition, those who did not use Twitter for music purposes spent no more than 1 hour a week (59.9%, $n = 181$). On average, participants spent 4 hours using Twitter for music purposes a week. When asked how often participants used Twitter for music purposes, the majority stated that they never used Twitter for music purposes (44.4%, $n = 134$), only 7% stated that they used it all the time ($n = 21$), and only 6% stated that they used it often ($n = 18$). The majority of participants did not use Twitter as a major tool for music purposes.

Research Question 2 examined how users and non users of Twitter for music purposes differ in terms of individual gratifications. The independent t-test revealed that there are statistically significant differences in individual gratifications between users and non users of Twitter for music purposes. Out of the total 29 gratification items, there were statistically significant differences in 21 of those items. This suggests that users and non users differ a great

deal in terms of individual gratifications. All of the participants who used Twitter for music purposes ranked the gratification items much higher than those who did not use Twitter for music purposes. Users agreed that they used Twitter for all of the music reasons listed in the survey. The non users did not agree with all of the music reasons listed in the survey. The individual gratifications were focused on using Twitter for music purposes, and the users revealed that the gratifications corresponded with their use of Twitter for music.

Although the study consisted of many different demographic variables, the one that played the largest role in how beneficial Twitter was for music fans and consumers was educational level. Educational level was the only demographic variable with statistically significant differences between users and non users ($p < .05$). The majority of those who used Twitter for music purposes were college graduates (30.6%, $n = 37$), and the majority of those who did not use Twitter for music purposes completed some high school (40.3%, $n = 73$). This suggests that the more education the participants received, the more likely they were to utilize Twitter for music purposes.

Contributions of the Study

The growth of new media has paved the way for social networking sites to thrive as a media consumption tool. Still fairly new to the social networking scene, Twitter has evolved into more than just a communication platform for online users. Music companies, artists, fans, and consumers are utilizing Twitter for different reasons. It is then necessary to discover how beneficial Twitter is for music purposes.

Previous studies explore the reasons why people use Twitter, but do not focus on Twitter from a music perspective. This is a topic worth examining because music is no longer just about selling CDs. It has become much deeper than that. This new generation of music centers around

building relationships between fans and artists, interacting with people of similar music interests, and providing fans with something more than just music. For example, R&B singer, Wyclef Jean, "replaced texting for Twitter; loving the instant conversation with fans and friends. Moreover, Jean loves having the ability to create micro communities, or "personal worlds," in which his fans can live an experience, even if they aren't right there beside him" (Wright, 2009). Twitter provides a personal experience, one that holds music in the hands of music fans.

This study looks beyond more than just Twitter use, exploring the importance of Twitter for music fans and how users versus non users of Twitter for music purposes differ in terms of gratifications. Data results show that Twitter is not just a social communication tool, but somewhat of an online music distributor, a library of music data. This study is the first to explore Twitter from a music perspective, focusing on how beneficial Twitter is for music fans and consumers.

Researchers will gain an understanding from this study on how users and non users differ in terms of individual gratifications. Results show that users and non users have huge differences.

This is important to research because all music fans and consumers do not use Twitter for music purposes in the same ways.

As stated in Chapter 1, the uses and gratifications theory analyzes how people utilize the media to satisfy certain needs, and due to the coming of the Internet age, the uses and gratifications approach appears to be even more pertinent (Bumgarner, 2007). Studying Twitter using the uses and gratifications theory offers insight on Twitter's potential to fulfill a variety of users needs for music specifically. It also provides an examination of how gratifications differ between users and non users of Twitter for music purposes. This will contribute to the uses and

gratifications theory by looking at how people utilize Twitter for music purposes from more than one angle.

<center>Limitations</center>

A few limitations were encountered while conducting this study. Many social networking websites exist on the Internet, but Twitter is still considered one of the newer platforms. By only examining Twitter and users who are music fans and consumers, the ability to reach a large number of participants was challenging. Using a snowball effect, participants were urged to spread the word about the survey. It was the most efficient way to reach the projected number of participants. Although the survey did reach different demographics, as a result of the snowball effect, the majority of participants were female, African American, and between the ages of 15-24.

In addition, because social networking websites are still fairly new, few studies were conducted on social networking websites in general, let alone Twitter. The studies that were conducted focused mostly on Facebook and MySpace. Those that explored the use of Twitter did not include the use of Twitter for music purposes; therefore, adapting information for this study was not possible.

Results from the survey found that 59.9% of the participants stated that they did not use Twitter for music purposes (n=181). Even though the majority of participants stated that they did not use Twitter for music purposes, all of the participants still agreed with some or all of the gratification items in the survey questionnaire. When the pre-test was given, none of the participants answered no when asked if they used Twitter for music purposes. There is no way to determine exactly how the participants in the survey decided whether or not they were users or non users, but a few speculations can be made. It is possible that participants were not clear as to

what "music purposes" really meant until after reading the gratification items. In addition, all of the participants who stated that they did not use Twitter for music purposes still filled in the blank with 1 hour when asked how many hours on average they used Twitter for music purposes a week; thus, it is possible that some of the participants felt like they did not use Twitter enough to answer yes when asked if they used it for music purposes.

Suggestions for Future Research

In conducting this study, online users were required to have Twitter accounts and be considered a music fan. This made the ability to reach a large number of participants more challenging. In the future, it is suggested that the focus be broadened to other social networking websites, specifically Facebook and MySpace. Facebook and Myspace are major social networking websites and other popular tools for online media consumption. It would be interesting to explore if these two social networking websites are also beneficial for music fans and consumers, to what extent they are beneficial, and how they compare to how beneficial Twitter is for music fans and consumers.

There was no specific age range for participants in the survey, and participants' ages ranged from 15-56. It is suggested that a specific age range be determined for future research, preferably participants between the ages of 15-24, because this sample skewed heavily toward that age group. Also, by targeting a specific age group it may become easier to gain more survey participants.

In this study, there were 29 gratification items for using Twitter for music purposes, and additional gratification items are encouraged for future research. Although no studies have been conducted on how beneficial Twitter is for music fans and consumers, it may be more effective for future research if focus groups are conducted first to help develop other reasons why people

use Twitter for music purposes. The input of participants from the focus groups could then be transformed into new gratification items and added to the items that were already in this study's survey. Focus groups allow people to ask questions and provide input. This will become helpful in attempting to eliminate any confusion people may have in reference to the survey questions or overall focus of the study itself. It will also become helpful in attempting to add more gratification items to the survey.

There were more non users than users in the survey, and it could be due to the fact that participants were confused on the term "music purposes" when asked if they used Twitter for music. It is then suggested that either another term be used instead of "music purposes," or a brief definition be given as to what "music purposes" represents at the beginning of the survey before participants begin. This will ensure that participants know what "music purposes" means before taking the survey and hopefully eliminate any confusion for future results. An example of a brief definition for what music purposes means is: finding, uploading, promoting, or learning about music and/or interacting with music fans, artists, or people in the music industry.

It is also suggested that more users of Twitter for music purposes be involved in future research because it would be helpful in further examining to what extent using Twitter for music purposes benefits music fans and consumers (research question one in this study). All of the non users involved in this study used Twitter no more than an hour a week for music purposes. If more users of Twitter for music purposes are targeted for future research, then research question one could be better answered.

The aforementioned suggestions for future research should be taken into consideration. Twitter continues to thrive as a tool for online media, and music is one reason why people utilize

this social networking website. The suggestions provided will prove beneficial in gaining

additional knowledge on how Twitter benefits music fans and consumers.

APPENDIX

ONLINE SURVEY QUESTIONNAIRE

SOCIAL NETWORKING: THE BENEFITS OF TWITTER FOR MUSIC FANS AND CONSUMERS

The purpose of this online survey is to provide an understanding of how significant the social networking site Twitter is to music fans and consumers. This study is part of my thesis at the University of North Texas and has already been approved by the Institutional Review Board. Your participation will contribute to the field of study and assist in learning more about the benefits of Twitter for music fans and consumers. This survey will only take 10-15 minutes to complete. In the first set of questions you will be asked about your Twitter use, in which you must answer on a scale of 1 to 5 with 1=Never, 2=Rarely, 3=Sometimes, 4=Often, and 5= All the time or you must answer with yes or no.
* Required

Do you use Twitter? *

- ◉ Yes
- ◉ No

How often do you use Twitter? *

	1	2	3	4	5	
Never	◉	◉	◉	◉	◉	All the time

How many hours on average do you spend using Twitter a week? *

[   ]

Do you use Twitter for music purposes? *

- ◉ Yes
- ◉ No

*How often do you use Twitter for music purposes? *

1	2	3	4	5
◉	◉	◉	◉	◉

How many hours on average do you spend using Twitter for music purposes a week? *

[   ]

Continue »

SOCIAL NETWORKING: THE BENEFITS OF TWITTER FOR MUSIC FANS AND CONSUMERS

This next set of questions will ask the different reasons why you use Twitter for music purposes, in which you must respond on a scale of 1 to 5 with 1=Strongly Disagree, 2=Disagree, 3=Neutral, 4=Agree and 5=Strongly Agree.

Twitter is my primary source for music information *

	1	2	3	4	5	
Strongly Disagree	◉	◉	◉	◉	◉	Strongly Agree

Twitter keeps me connected to the music industry *

	1	2	3	4	5	
Strongly Disagree	◉	◉	◉	◉	◉	Strongly Agree

Twitter allows me to discuss music with others *

	1	2	3	4	5	
Strongly Disagree	◉	◉	◉	◉	◉	Strongly Agree

I learn a lot about music from Twitter *

	1	2	3	4	5	
Strongly Disagree	◉	◉	◉	◉	◉	Strongly Agree

Twitter allows me to communicate with people who I share similar music interests with *

	1	2	3	4	5	
Strongly Disagree	◉	◉	◉	◉	◉	Strongly Agree

Twitter keeps me informed about when new music comes out *

	1	2	3	4	5	
Strongly Disagree	◉	◉	◉	◉	◉	Strongly Agree

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SOCIAL NETWORKING: THE BENEFITS OF TWITTER FOR MUSIC FANS AND CONSUMERS

Answer the following questions on a scale from 1-5 with 1 being strongly disagree, 2 being disagree, 3 being neutral, 4 being agree and 5 being strongly agree.

Twitter keep me informed about new music videos *

	1	2	3	4	5	
Strongly Disagree	●	●	●	●	●	Strongly Agree

Twitter makes me feel connected to other music fans *

	1	2	3	4	5	
Strongly Disagree	●	●	●	●	●	Strongly Agree

I recommend music sites to my followers on Twitter *

	1	2	3	4	5	
Strongly Disagree	●	●	●	●	●	Strongly Agree

Twitter gives me the opportunity to promote music *

	1	2	3	4	5	
Strongly Disagree	●	●	●	●	●	Strongly Agree

Twitter keeps me informed about new artists *

	1	2	3	4	5	
Strongly Disagree	●	●	●	●	●	Strongly Agree

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SOCIAL NETWORKING: THE BENEFITS OF TWITTER FOR MUSIC FANS AND CONSUMERS

Answer the following questions on a scale from 1-5 with 1 being strongly disagree, 2 being disagree, 3 being neutral, 4 being agree and 5 being strongly agree.

Twitter allows me to explore different aspects of music *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

When my followers talk about new artists, I go and find them *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Twitter allows me to communicate with other music fans *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Twitter keeps me informed about other places where I can find music *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Twitter opens me up to new music *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

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SOCIAL NETWORKING: THE BENEFITS OF TWITTER FOR MUSIC FANS AND CONSUMERS

Answer the following questions on a scale from 1-5 with 1 being strongly disagree, 2 being disagree, 3 being neutral, 4 being agree and 5 being strongly agree.

Twitter gives me the opportunity to promote my favorite artist's music *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

I recommend music choices to my followers on Twitter *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Twitter allows me to communicate with people who work in the music industry *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Twitter keeps me informed about my favorite artists *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

When my followers talk about specific music, I go and listen to it *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

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SOCIAL NETWORKING: THE BENEFITS OF TWITTER FOR MUSIC FANS AND CONSUMERS

* Required

Answer the following questions on a scale from 1-5 with 1 being strongly disagree, 2 being disagree, 3 being neutral, 4 being agree and 5 being strongly agree.

When my followers give advice on what music fans to follow, I follow them *

	1	2	3	4	5	
Strongly Disagree	●	●	●	●	●	Strongly Agree

Twitter keeps me informed about current music events *

	1	2	3	4	5	
Strongly Disagree	●	●	●	●	●	Strongly Agree

Twitter makes me feel connected to my favorite artists *

	1	2	3	4	5	
Strongly Disagree	●	●	●	●	●	Strongly Agree

I get to promote music events on Twitter *

	1	2	3	4	5	
Strongly Disagree	●	●	●	●	●	Strongly Agree

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SOCIAL NETWORKING: THE BENEFITS OF TWITTER FOR MUSIC FANS AND CONSUMERS

Answer the following questions on a scale from 1-5 with 1 being strongly disagree, 2 being disagree, 3 being neutral, 4 being agree and 5 being strongly agree.

When my followers post music videos, I go look at them *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Twitter gives me the opportunity to promote my favorite artists *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

Twitter allows me to communicate with artists *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

I recommend new artists to my followers on Twitter *

	1	2	3	4	5	
Strongly Disagree	○	○	○	○	○	Strongly Agree

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SOCIAL NETWORKING: THE BENEFITS OF TWITTER FOR MUSIC FANS AND CONSUMERS

This last set of questions will ask about your demographics, in which you must fill in the blank or answer one of the five choices that best fits you.

Are you male or female? *

_____

In what year were you born? *

_____

Do you live in the United States? *

_____

What is your ethnicity or race? *

- ⦿ Caucasian
- ⦿ African American
- ⦿ Hispanic
- ⦿ Asian
- ⦿ Other

What is your education level? *

- ⦿ Some high school
- ⦿ High school graduate
- ⦿ Some college
- ⦿ College Graduate
- ⦿ Post-Graduate

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