10-3-2012

The impact of social media on the access of music among Rowan University students

Douglas Cohen

Recommended Citation

Cohen, Douglas, "The impact of social media on the access of music among Rowan University students" (2012). *Theses and Dissertations*. 160.
https://rdw.rowan.edu/etd/160

THE IMPACT OF SOCIAL MEDIA ON THE ACCESS OF MUSIC AMONG ROWAN
UNIVERSITY STUDENTS

by
Douglas Edward Cohen

A Thesis

Submitted to the
Department of Public Relations
College of Communication
In partial fulfillment of the requirement
For the degree of
Master of Arts
at
Rowan University
September 20, 2012

Thesis Chair: Joseph N. Basso, Ph.D

Dedication

I would like to dedicate this thesis to my Mother and Father, Thanks!

Abstract

Douglas Edward Cohen
THE IMPACT OF SOCIAL MEDIA ON THE ACCESS OF MUSIC AMONG ROWAN
UNIVERSITY STUDENTS
2012
Dr. Joseph Basso, Ph.D.
Master of Arts in Public Relations

The study's primary goal was to determine the extent and impact of social media on

Rowan University student's access of music. Social media and music have become a

significant part of college student life. The vast majority of student age ranges from 18 to

24. The study's secondary goal was to determine if social media has replaced the

traditional music label of feature films and whether it affects more males or females in

the 18 to 24 year-old demographic. To ascertain both levels of data, the researcher used

intercept surveys and questionnaires. The intercept surveys were administered to 400

Rowan University students, men and women, 18 to 24 years old, entering or exiting the

Chamberlin Student Center on the campus of Rowan University in Glassboro, NJ. The

questionnaires were distributed to six Rowan University students ages 18-24. Results

show that a majority of those surveyed utilized avenues of social media to access and

share music. Furthermore, results show that a majority of students surveyed discovered

more new music from social media than from radio or television.

Table of Contents

Table of Contents (Continued)

List of Figures

Chapter 1

Introduction

The Internet, a vast collection of interconnected computers and networks is considered by many experts to be the greatest human achievement of the latter twentieth century. It has changed the way society communicates. Marketing bands in the music industry is a prime example of how the Internet has changed traditional marketing approaches.

Designed and adopted by the military as a way to maintain critical national communication in the event of a nuclear attack, the Internet has revolutionized the use of computers and communications. The invention of the telegraph, telephone, radio, and computer set the stage for this unprecedented integration of capabilities. The Internet offers world-wide broadcasting capability, a mechanism for information dissemination, and a medium for collaboration and interaction between individuals and their computers without regard for geographic location (DiMaggio, Hargittai, W., & Robinson, 2001).

Social networking, a relatively new phenomenon, has transformed human communication. According to Halford and Savage, a social network is a social structure made of individuals or organizations, which are connected by one or more specific type of interests or relationships (Halford & Savage, 2010). Most social networking is now web based which allows people to link globally to others who share opinions, insight, experiences, and perspectives. Halford and Savage state many media sites have adopted social networking features such as blogs, message boards, podcasts and wikis to help build online communities around their content.

New networks such as YouTube, Twitter, and Facebook have drastically changed communication. Historically, the most powerful new mediums have changed the way people perceive the world--and how they relate to one another. The telephone, television, and Internet have done that in ways users are still processing (Stengel, 2009).

While many industries have benefitted from the advent of these technologies, some have struggled to adapt and refine their identity. The music industry in particular has embraced elements of this revolution (Jones, 2002).

In the later part of the last decade, when the public embraced the digital distribution of music, the music industry fought vigorously to shut down Napster (Knox, et al, 2006). The Recording Industry Association of America (RIAA), with the help of certain government agencies, continues to police Internet piracy and regulate the downloading of files. Although major labels embraced the digital CD format in the late-1980s, many of these same labels were dragged kicking and screaming fully into the digital age after consumers' adoption of MP3s and other digital music file formats (McLeod, 2005). Today the struggle continues between the old way of doing things and the need to control the public's appetite for free music.

An ever-growing demand exists for content on social networking sites like Facebook, YouTube, and MySpace. Often this content is musically driven. In 2008, MySpace launched MySpace Music, a joint effort among MySpace, the four major labels, and Amazon. MySpace Music allows users to visit the pages of major label artists and allowed visitors to listen to its catalogue, free. If listeners really like a particular song, they can buy it with one click and have it routed immediately to iTunes or Windows Media Player via a download service created by Amazon (Leonard, 2008).

MySpace's success raises the question as to whether the old way of doing business in the recording industry is still a relevant business model. Music acts do not necessarily need to be signed to a major record label, or in some cases any record label, to become successful. With increasing frequency, bands contracted to one of the four major music labels are able to gain a foothold in the market place with the help of the Internet (Leonard, 2008).

The Internet provides refuge for bands that struggle to make a name for themselves in a crowded marketplace. Bands can now create an account on any number of websites, post a few songs and hope that people discover their page, enjoy their music, and spread the word of their music to others through blogs and word of mouth. There are two major examples in the last few years of bands that managed to obtain success without being signed to a major label or none at all (Strachan, 2007).

In 2005 the Arctic Monkeys, a British rock band, began posting copies of its demos onto the Internet. Word on its music quickly spread over the Internet, and people began flocking to the bands' Myspace page to hear its music. The Arctic Monkeys signed to Domino Records, a well-known, but relatively small independent music label. Arctic Monkey quickly spread in Europe and then in North America. The bands' debut album on January 26, 2005 became the fastest selling British album, selling 34,000 copies in its first week of release (Jones, 2002). The band was able to use the Internet and reach out to their fans to create a buzz for a band that was completely unknown.

The Philadelphia based band, Clap Your Hands Say Yeah, also went against the grain in the music industry. The band's 2005 self-titled debut album was released in the United States without the backing of any label. The album and the band rose to fame

after buzz and attention built up on various music blogs and a very positive review from the influential music website Pitchfork Media (Garrity & Gensler, 2007). As of November 2009, the album has sold more than 125, 000 copies in the United States alone (Nielsen SoundScan).

Statement of the Problem

The music industry is experiencing a marketing revolution akin to the changes it experienced in the music format during the so-called, "British Invasion" of the early 1960s. Traditional marketing techniques, which require discovering a band, signing it to a record label, and promoting it through established media, have been largely replaced with marketing via social media.

The increased dependence on social media as a vehicle for gaining an audience has led to a revamping of marketing techniques found among upstart bands. Unfortunately, the marketing techniques employed by many artists using social media have not been fully refined.

The author of this thesis analyzed the dependence upstart bands have on social media as a marketing tool, and attempted to draw a rational approach to effectively use these tools.

Hypotheses

H1 –The majority of bands use social media to establish brand identity.

H2 – The majority of music industry marketing uses social media rather than traditional marketing.

H3 – The majority of music consumers find social media to be a more effective way of discovering new bands rather than traditional marketing through established media.

Summary

Social media has changed the way consumers access music. It has created a bridge between the fan and the musician. A band's success heavily depends upon its fans' circle of influence. Social media appears to have reduced the need of traditional marketing. Things like radio play and music videos are not traditionally supported by record labels. What appears to have become more important are things like blog mentions, twitter followers, and Facebook fans.

When Warner dropped the Chicago-based rock band Wilco after the major label deemed its album unmarketable, the group searched for a new label, and the tracks leaked onto file-sharing networks. The band put the album on its website so fans could listen to it free (Dana, 2009). This tactic ran afoul of traditional marketing and should have cut into sales, but the exact opposite happened. Wilco's Yankee Hotel Foxtrot ended up debuting in the Billboard Top 20 and went on to be the band's biggest album. The album sold a half million copies, double that of its previous album. The publicity surrounding the plight of the record, combined with the free distribution of their music on the Internet, generated more sales (McLeod, 2005).

Purpose of the Study

The author attempted to determine the extent of the influence that social media has on marketing a new band in today's digital world. That author attempted to ascertain the following:

1. How much influence do social media have on persuading consumers of music to become a fan of a band and its music?

2. What forms of social media are most important to consumers of music?

3. Do traditional marketing tools and media still have relevance in today's music industry?

4. How important are record labels in current music scene?

5. What is the most important social media site for bands to reach the audience?

6. How was the advent of social media changed the way music is perceived on the Internet?

Limitations

Due to time and financial constraints this study will be limited to Rowan University students between the ages of 18-24.

Operational Definitions

Social Media: Internet and mobile based tools for sharing and discussing information among human beings. The term most often refers to activities that integrate technology, telecommunications and social interaction, and the construction of words, pictures, videos and audio. This interaction, and the manner in which information is presented, depends on the varied perspectives and "building" of shared meaning among communities, as people share their stories and experiences (Beer, 2006).

Social Network: Social structure made of individuals (or organizations) called "nodes," which are tied (connected) by one or more specific types of interdependency, such as friendship, kinship, financial exchange, dislike, sexual relationships, or relationships of beliefs, knowledge or prestige.

Web 2.0: A term describing the supposed second generation of web applications that encompass 'community' sites. Examples include wikis, social networking sites, and blogs (Jones, 2002).

Wikis: A website that allows multiple users to create, modify and organize web page content in a collaborative manner (Nguyen, 2007).

Blog: short for "Web Log", a web site that allows an individual to post personal reflections, insights, or position on single or multiple topics. Some Blogs allow others to post responses to topics (Nguyen, 2007).

Record Label: A record label (or record company) makes, distributes and markets sound recordings (CD's, tapes, etc.) Record labels obtain from music publishers the right to record and distribute songs and in turn pay license fees for the recordings (Strachan, 2007).

Podcast: a series of digital media files (either audio or video) that are released episodically and downloaded through web syndication (Beer, 2006).

Chapter 2

Literature Review

Social networking sites (SNS) are widely used sites and incredibly popular websites through which users generate unique profiles about themselves. These profiles include photos, descriptions, personal histories, preferences, and lists of friends. Examples of SNS include MySpace, Twitter, and Facebook (Beer, 2006).

Facebook, the most popular social networking site on the Internet, has more than 350 million members worldwide (Facebook Statistics, 2010). Aside from generating content through online updates and profile pages, users of SNS create user groups, meet new people, and reconnect with old friends. The profiles are also used to communicate with people they know and work with in the 'real world' to discuss the events of the day, keep in touch, and organize events (Beer, 2008).

SNS like Twitter, Facebook, blogs, and video websites such as YouTube are all described as Web 2.0. The Web 2.0 is based in user input and submission (Jones, 2002). Web 2.0 is a term coined in 2005 by Tim O'Reilly, founder of O'Reilly Media, a media company that publishes books and web sites and produces conferences on computer technology topics. O'Reilly is an avid supporter of free open software (Beer, 2006).

O'Reilly defined Web 2.0 as a design of systems that harness network effects to get better the more people use them, or more colloquially, as "harnessing collective intelligence (Beer, 2006, p. 1). Web 2.0 is an often-criticized term but one that has proved to have staying power. It broadly encompasses the sites and services that users tend to think of as social media (Beer, 2008).

O'Reilly, as referenced in Beer (2008) stresses that Web 2.0 is data driven. He adds that the data contributes explicitly, and the data is implicit. SNS are not just about the contributions that people make deliberately or explicitly, such as when you upload a video to YouTube, update your status on Facebook, write a new blog post or contribute your comments to a discussion on an online newspaper article. Social media are just as much about implicit contributions (Beer, 2008).

Web 2.0 applications can directly engage users in the creative process by both producing and distributing information through shared ideas, content distribution, social networking, bookmark sharing, and syndication (Alexander, 2002). With the advent of advanced technology and the emergence of Web 2.0, social marketers increased the potential to use the Internet to create and market their product to millions (Sargent, 2009).

Social networks have exploded with new registered users. Social networking has grabbed the attention and imagination of a global audience. The popularity of platforms such as Facebook, LinkedIn, and Twitter has increased (Sargent, 2009). Facebook reports that 50 percent of its 350 million users log onto the site each day. More than 40 million users update their status at least once per day (Facebook Statistics, 2010).

Though its usage has declined, MySpace still boasts 125 million members. LinkedIn counts more than 47 million members, and Twitter, the fastest growing SNS on the internet, has more than 27 million active members. These numbers continue to grow at astounding rates. Social media are now a leading reason people use the Internet (Beer, 2008).

In general, SNS have common features that are shared by all of the profiles across the various networks. Common across SNS profiles are the cumulative statistics

accounting for the number of friends that the owner of the profile has accumulated. These are commonly followed by a list of these friends with links to their profiles. Usually around eight or nine friends are shown on the profile, with the option to see a comprehensive list of all friends belonging to that profile, by clicking on the appropriate link (Beer, 2008).

It is important to note that in order in order to become friends with someone on most SNS sites, one party requests a friend, and the other has to accept this proposal for the friendship connection to be made (Beer, 2008). SNS have radically reworked the understanding of how society defines friendship. It is possible to distinguish between what could be considered flickering, passive friendships of SNS and the more physical friendships of the off-line world, according to Beer. However, the problem with this approach is that it is common to see flickering friendships occurring between people who know each other in real life (Nguyen, 2007).

Professionals who study SNS are seeing tight-knit groups spring up across the Internet. People on SNS are developing small welcoming communities based on a few common interests; these SNS are giving people a sense of belonging. It is this sense of a shared belonging that is fueling the growth of SNS across the Internet (Nguyen, 2007).

As in physical communities, participants on SNS are striving to improve their claimed space, and users want to make it as good as they possibly can (Nguyen, 2007). For example, fans of films like Star Wars or bands like Death Cab For Cutie are uploading and sharing files such as news, videos, and images for their respected fan

communities. SNS offer a way for users who are not living near one another to exchange information and media instantaneously and create social relationships at a distance that was not thought of before the widespread use of the Internet (Nguyen, 2007).

These online communities are places for interaction and discussion with a large group of people. In addition, the networks provide a way for people to expand their social contacts as they try to find others that like some of the same things they enjoy. According to Nguyen, communities are important because they give people a way to find support with others that share their interest (Nguyen, 2007).

Beer (2008) adds that if someone is a fan of a specific type of music, it is possible to find a vast range of information about a performer. People can read about the artist's personal history on Wikipedia, watch music videos, and view live performances from concerts they never attended on YouTube. One can also access interviews on blogs, and so on (Beer, 2008). In short, fans can research almost any popular performer with incredible ease and free access.

According to Beer (2008), getting to know other people is very straightforward, especially for an experienced SNS user, and makes the process of making friends a far smoother process. Internet users are able to find information for just about any person and topic. Person-to-person communication is pivotal in the growth of social networking communication but it is not just friends communicating with one another; in many cases it is people communicating with the people (Sargent, 2009).

Popular music performers with profiles on SNS become part of the daily flow of the SNS. These performers are checking and updating their profiles, making friends, and giving their fans an inside look at their favorite band. Nguyen identifies that the contact

point here is not a fanzine, a circular, a gossip magazine or even a radio or TV show. Instead, audiences are communicating with the performer. According to Beer (2008), by affording ordinary people the feeling that they are hanging with their favorite singer, SNS give people a sense that they know these people and that they are friends. It helps boost an already well-established and strong loyalty between fan and artist (Beer, 2008). Most users consider an online community to be a place for like-minded people to gather, have discussions, and share their opinions in a friendly environment (Nguyen, 2007).

William Atkinson (2011) discusses business:

> The success of a business is driven largely by whether customers decide to purchase its products. It is well known that, if an organization takes steps beyond just encouraging customers to make one-off purchases, and instead attempts to create engaged customers, they can dramatically increase business performance including sales and growth. If an organization has a high proportion of engaged customers, it is obvious that the business will be even more successful. (p. F).

According to Clift (2009):

> In the old world of top-down, one-way communication, a company told you what it wanted you to hear, and you had the choice to take it or leave it. In the new world of transparency and ready-access to amazing quantities of detailed information on just about everything, companies will be made much more accountable for what they say and do; for their points of view on issues of concern to consumers; and against an agenda set by the consumer. The reason it's exciting to be in marketing now is because

it is brands that are the vehicle through which consumers do this. Brands

are the meeting point between consumer desires and concerns on the one

hand, and companies' commitments on the other. (p. 14).

Brand identity originates from the company. For example, a company is

responsible for creating a differentiated product with unique features. It is how a

company seeks to identify itself. A company will often use a branding strategy as a

means of communicating its identity and value to consumers and other stakeholders.

Through brand identity, a company seeks to convey its individuality and distinctiveness

to all its relevant publics. It is through the development of this identity that managers and

employees make a brand unique (Nandan, 2005).

Marketers have caught on to the popularity of SNS. The growing number of

people online has caused a new field of marketing to emerge. E-marketing, or Internet

marketing, encompasses everything a business does to promote itself online, writes

Maldonado (2010). E-marketing is not just about having a nice Web site. Online display

ads and banner ads linking to a company's home page need to be placed on sites that are

most likely to reach the target audience. E-mail campaigns promote a company by

sending messages directly to a potential customer's in-box (Maldonado, 2010).

The social media aspect of E-marketing provides an opportunity to share. Social

media has changed online marketing. It has opened up a two-way line of communication.

People want to connect with real people, and that makes social media so intriguing for

marketers (Maldonado, 2010).

Independent record labels or *indies* were one of the first to embrace the Internet

and SNS. These small companies, with only a few signed artists, realized they could

never compete with the big labels in terms of cash-flow. Instead they must cater to niche audiences that want a better quality of music that encourages experimentation. Since the advent of SNS, indie labels can now communicate directly with their supporters (Strachan, 2007).

In a recent Billboard article, the President of Arts & Crafts Records, Jeffrey Remedios, described Los Campesinos!, a band signed to his label as the gatekeepers of the indie-music scene. He stated said that Los Campesinos' third studio album, Romance Is Boring, represents an opportunity to move beyond those gatekeepers into the larger pool of indie-music followers - from fans of Ra Ra Riot and Matt & Kim, to fans of Broken Social Scene and Modest Mouse. The label's marketing strategy amounts to trying to make as light a footprint as possible. Remedios claims that Arts & Crafts want to let the band step forward and speak with its fans through blogging and other online channels like Twitter, and Facebook (Clendaniel, 2010).

Beer (2008), discusses that SNS are becoming a space of shared tastes and preferences. These sites can be used to make new connections between people and even between other musicians and friends. The point of reference here is a shared taste or preference that allows new associations to be made. A particular musician's presence is bringing together people and other bands into one shared space from which new connections can be made.

Brown, Doyle, and Wood (2010), stated that in the last ten years, there have been many significant changes in music culture. Additionally, these authors identified that despite resurgence in vinyl record sales and the relative stability of CD album sales, there has been a shift in music consumption toward the virtual form of music. The marketplace

shifted away from purchasing physical copies of music and moved towards the adoption

of digital music in the form of .mp3, .m4a, and various other file types file types (Beer,

2008).

When Napster launched in 1999, the groundbreaking person-to-person (P2P) file

sharing application ushered in an age of music piracy. Few participated prior to 1999;

however, in 2006 there were about 10 million simultaneous users on the major peer-to-

peer (P2P) networks (Oberholzer-Gee & Strumpf, 2007).

File sharing has become one of the most common online activities. In a 2007

article in the Journal of Political Economy, authors Oberholzer-Gee, and Strumpf found

that Americans swap more than 300 million files each month, a figure that continues to

grow each year. There are many experts interested in understanding the economic effects

of file sharing. Partly because the music industry was quick to blame the file-sharing

phenomenon on its sales decline over the past twelve years (Oberholzer-Gee, Strumpf,

2007). P2P has forced the reorganization of the music industry and has shifted the

industry's attention toward fighting copyright violators. According to Oberholzer-Gee &

Strumpf (2007), music was the first media business to be seriously affected by piracy and

has suffered most severely.

Werde (2010) points out that in the early part of the last decade, the music

industry was going in many different directions, all due to the emergence of the Internet

and the evolution of MP3 technology. The Recording Industry of America Association

(RIAA) did all it could to stop this progression. The organization sued to prevent the

release of one of the first consumer MP3 players (Werde, 2009). The trouble with the

RIAA's strategy of suing people for swapping music online is that it is slow, expensive

and limited. In most countries, being prosecuted for file sharing is a little like being struck by lightning (Economist, 2009).

While labels have shunned the benefit of the Internet, the change in industry focus and structure has forced musicians to rely on the Internet. In specific , social media provides a method to get word of their music out to the public. With the rise of previously mentioned bands like the Arctic Monkeys and Clap Your Hands Say Yeah, music culture is rapidly progressing to a decentralized point of distribution where all musicians have the ability to be heard by potentially millions (Jones, 2002).

Werde (2010), writes that people contribute to these new communities by offering media downloads, often without any expectation of getting anything in return. Getting to know these performers is straightforward, particularly for the experienced Internet user (Beer, 2006). Just as Facebook users follow the latest happenings of their friend's latest status, people are able to keep up on the latest news and headlines from their favorite group.

Information and communication technologies (ICT) such as digital file sharing and SNS allow musicians to produce, distribute, and promote their own music, but not without cost. Sargent (2009), writes that musicians spent surprising amounts of money on media and promotional material. Those with access to credit and financial capital were able to create high-quality media and promote it widely. Musicians also spent incredible amounts of time and energy treating peer-to-peer promotion as a second job. Flexible labor, Internet, and computer access at work were thus important resources for musicians, as were marketing and technical skills learned in school or on the job.

However, social connections were the most complex resource employed by musicians (Sargent, 2009).

According to Jones (2002), ICT enhanced social connections allow musicians to cultivate and maintain close ties amongst supporters. Musicians built networks of old friends and colleagues, friends of friends and other local musicians. These networks of supporters amplified musicians' existing resources and built strong local music scenes through reciprocity of favors, diffusing the financial and human costs of production, distribution and promotion (Sargent, 2009).

Sargent (2009) writes that digital file sharing and SNS offers many new possibilities for musicians and songwriters to distribute self-produced music. This acceptance of new means of distribution, however, is nothing new. Sargent adds that SNS and P2P technologies are not the first technologies to change the way a particular industry interacts with its customers. Consequently, Jones (2002) adds that changes in music production and distribution technologies, such as radio broadcast in the 1920s and the outsourcing of disc manufacturers in the 1950s, lead to innovation as the centralized music industry faltered and more people participated in the production and distribution of common music. ICT's appear to create similar disruption and the opportunity for more participation.

Using SNS, musicians are able to build networks of mutual support, and connections, among local musicians and friends, distant friends and other groups. Additionally, musicians want to bridge their support networks and connect with a much wider audiences of people who are socially and physically distant (Sargent, 2009).

Sargent (2009), discussed that in the brief history of file sharing and SNS, there

have been moments when the content of local-level musicians and signed artists are integrated. In other words, SNS have not only helped unsigned music acts, they have also had a huge impact on signed bands.

In the late 1990s, MP3.com, a file-sharing site, created underground communities of musicians. As stated by Sargent (2009),

> However, by the early 2000s, during the days of record labels crying poor and RIAA lawsuits against new media companies and file sharers, copyrighted content of signed musicians was reserved for new pay for play interfaces while new sites, like Purevolume and DatPiff were developed specifically for unsigned musicians. (p. ?).

In 2005, the SNS MySpace allowed unsigned musicians to post their own content and signed musicians began to do so as well. This integration of music streaming and downloading with SNS laid the foundation for the reinvigoration of signed and unsigned artist content as well as the entire music industry (Beer, 2006).

Recently there has been a redefinition of intellectual property and attempts to reengage music consumers in the digital age. As a result, local level musicians are primarily treated as a niche demographic of' consumers who have the special ability to create content and draw views for advertising. As local musicians consume new media services, new media services consume the networks and content of local musicians (Sargent, 2009).

According to Sargent (2009), digital music file sharing and SNS have created a grassroots diffusion of music production. Musicians and audiences built music scenes in small places that lack access to the major institutions of the music industry and can build

music scenes around previously obscure or ignored musical interests. Found on the Internet, is an abundance of flexible, small-scale music organizations working to entangle themselves within dense networks of support. Whether they were based on ideals of community activism or of business, such organizations used lCTs to intensify bonding social groups with local scenes, amongst geographically dispersed networks of friends, and within sub cultural in niche scenes that crossed geographic boundaries (Sargent, 2009).

SNS are based on social connections; sometimes fragmentation of these networks becomes a common story. For example, Sargent writes, that if a musician moves to New York City, the devoted group of college friends graduates and moves away, or the members of' a small informal organization disband (Sargent, 2009). As bands gain more fame and more distant recognition occurs, they may be accorded more status locally, but they may also lose their social connection because those in their inner circle sense they are no longer necessary to the success of the band. Their early support system simply assumes that the audience out there will be at the show in their place (Beer, 2006).

Strachan (2007) writes that at one time the record store was the epicenter of music culture. Whether part of a large corporation like Tower Records and Sam Goody or a small independently owned shop these were the places where young music fans of all types would congregate to purchase the latest offerings from their favorite bands and to discover new music they had not heard of (Strachan, 2007). Over time things have changed. In 1988 the 24-and-under crowd bought 53% of all prerecorded music; in 1992 that age group accounted for just 41% (Forbes, 1994).

During the last decade record stores all over the country, including large chains such as Tower, Virgin Records, and small independent stores, began to close shop due to lack of sales (Strachan, 2007). Strachan surmises these stores have had to change their business model to cater to a niche market, providing that to consumers who long for physical copies of their favorite albums.

Digital music reproduction and distribution technologies have challenged the vertically integrated, centralized music industry (Montgomery & Fitzgerald, 2006). This situation allows us to imagine that anyone, regardless of social position or location, can make and distribute music to a global audience. Despite different orientations toward success, musicians sought to reach strangers with their music. Uninterested in signing to major record labels, they expressed an entrepreneurial do it yourself ethos and participated in a "culture of advocacy" (Sargent, 2009, p?), where self-representation and visibility were central to the significance of their crafts.

According to Alexander (2002), the music recording industry is a highly concentrated five firm oligopoly. Much of the dominance achieved by larger firms in the industry results from control over the distribution and promotion of the products of the industry. Alexander (2002) predicted that new compression routines would facilitate the efficient transfer of digital music across the Internet. MP3 compression routines have made such transfers relatively simple and efficient. Beer (2008) believes that, despite the industry's legal efforts to suppress non-sanctioned file distribution, peer-to-peer networks may render these efforts futile (Beer, 2008).

Newer distribution technologies pose a greater potential threat to the prevailing industry structure. MP3.com and Napster.com both rely on a series of central servers to

facilitate distribution of music files. This made it possible to target these firms and obtain specific legal relief. However, a new generation of software that does not rely on central servers is emerging. These new products, among them Bittorrent and Freenet, use a decentralized pure peer-to peer distribution network in which each user of the system is a stand-alone client and a host (Beer, 2008).

Jones writes that the music recording industry is approximately 100 years old. In its infancy, the industry was dominated by a handful of firms who were responsible for the production of most of the industry's technological advancements (Jones, 2002). These early innovators fought to establish dominance over the way music would be produced and played. The earliest systems used wax cylinders on which sound waves were scribed. This original industry standard was overtaken. Real competition in the industry would arise in the 1950s with the advent of magnetic tape recording. Magnetic tape was easy to edit (unlike recording technology prior to the development of tape), and the recording devices themselves were inexpensive to purchase. Moreover, the introduction of magnetic tape production technology coincided with the popular introduction of a genre of music generally known as rock-and-roll. During this period, concentration in the industry fell dramatically, and the number of new firms increased rapidly. Re-concentration in the industry resulted from numerous mergers and acquisitions, which, in part, left the network for independent distribution thin. Currently, just five large multi-national firms account for approximately 95% of the (distributor level) sales in the music recording industry (Jones, 2002).

Jones (2002) writes, prior to digital technology, music was produced and distributed using vinyl disks and magnetically encoded tape. Compact disks, introduced

to consumers in the 1980s, were the first element in the industry's shift to digital technology. As a result, many consumers were able to use computers to play compact disks, as well as transfer songs from compact disks for storage and replay on their computers. Still, the files were generally not shared with large numbers of other users, since, as late as 1997, the transfer of three minutes of music required fifty megabytes of hard drive storage space and an enormous amount of time and bandwidth to transfer them across the internet (Jones, 2002).

Beer writes that development of the MP3 file format dramatically changed these storage and bandwidth requirements. MP3, created by engineers at the German company Fraunhofer Gesellschaft, is shorthand for Motion Picture Experts Group-Layer 3. MP3 is an audio compression format that generates near compact disk quality sound. To give a practical example of the compression savings achieved by MP3, consider that Elvis Presley's "Hound Dog" on compact disk requires 24 megabytes of hard disk space. When converted to MP3 the storage requirement falls to 2 megabytes. Clearly, MP3 technology has made digital file distribution more efficient. This increased efficiency is amplified by the fact that more and more computers are connecting to the Internet via cable rather than modem, which significantly improves the speed at which files can be transferred.

Beer (2008) writes, given the evidence that peer-to-peer file sharing systems are sustainable and becoming more sophisticated, it is likely that the major firms in the music recording industry will continue to face significant difficulties in controlling the reproduction and distribution of their products. However, the potential impact of peer-to-peer file sharing on market structure is ambiguous, and it is not clear as an empirical matter that digital file sharing has a negative impact on industry sales. Moreover, small

firms and new entrants have not yet been able to use new digital distribution technology to gain a significant share of the market, although they may be able to exploit this technology more effectively over time.

Alexander (2002) writes that the music recording industry is a highly concentrated five firm oligopoly, where the major firms account for approximately 95% of sales when measured at the distributor level. Much of the dominance achieved by larger firms in the industry results from their control over the distribution and promotion of the products of the industry. Alexander (2002) predicted that new compression routines would facilitate the efficient transfer of music across the Internet. In fact, MP3 compression routines have made such transfers simple and efficient compared to older technology.

Jones (2002) writes, while smaller new entrants have not up to this point been able to exploit this new technology in terms of market share, an element of uncertainty exists regarding the sustainability of the prevailing structure. Despite the industry's efforts to suppress non-sanctioned digital file sharing, these efforts have largely been futile. If peer-to-peer file sharing systems are stable, significant structural change in the industry is increasingly possible.

Jones (2002) also adds, in the last couple of years, the labels have finally become more flexible in licensing their music to services and letting go of copyright protection. It hasn't saved the business, at least not yet. But it's letting music companies focus their energy and resources on trying to create new, workable models.

Chapter 3

Overview

Social media, a growing phenomenon in music industry allows bands and labels to use alternative methods as part of their marketing strategy. Social networking allows bands to promote the music without a large advertising budget. Many marketing experts believe that social media has replaced or dramatically reduced, traditional marketing outlets in the music industry. Beer (2008) says the most dominant group that social media reaches, is college students age 18-24 who often bypass traditional forms of media, such as radio or television, when exploring new music. Furthermore, research supports the notion that consumers of music have turned to social media because they find social media to be a more effective way of discovering new bands rather than traditional marketing through established media. Consequently, social media has opened the door for bands to avoid being signed to a record label in order to achieve commercial success. Research shows that the Internet provides a forum for unsigned bands to establish brand identity. Finally, Social Media is viewed as the primary choice that consumers of music look to in finding new bands.

To test these hypotheses the researcher used a fixed response survey and a series of focus groups to ascertain the opinions of Rowan University student's with regard to music and social media. The researcher yielded both qualitative and quantitative data on the impact of social media as a marketing tool in promoting band identity among Rowan University students age 18-24.

Qualitative data collection does not just rely on statistics or numbers, which are the domain of quantitative researchers. Qualitative research seeks out the *why*, not the

how of the topic through the analysis of unstructured information. Qualitative research is used to gain insight into people's attitudes, behaviors, value systems, concerns, motivations, etc. Focus groups, in-depth interviews, content analysis, ethnography, evaluation and semiotics are among the many formal approaches that are used. Qualitative research also involves the analysis of any unstructured material, including customer feedback forms, reports or media clips.

Quantitative research involves analysis of numerical data. Quantitative research refers to the systematic empirical investigation of quantitative properties and phenomena and their relationships. The objective of quantitative research is to develop and employ mathematical models, theories and/or hypotheses pertaining to phenomena. The process of measurement is central to quantitative research because it provides the fundamental connection between empirical observation and mathematical expression of quantitative relationships.

The importance of both forms of research in this study was paramount. The researcher used quantitative research to understand how Rowan University students use of social media to access new music and qualitative research to understand why use social media to access new music as opposed to more traditional forms of media such as radio.

Data Needed

The researcher explored the importance of the social media phenomenon in the music industry and examined how college age students access music. The researcher analyzed results on a fixed response survey employing a Likert scale selection, and a yes or no answers; the researcher also used an open-ended questionnaire. The available data

helped determine how important social media is in promoting band identity among the target market.

Research Design and Methodology

In order to measure the opinions of Rowan University students between the ages of 18-24, the researcher conducted a fixed response survey that used Likert scale, and dichotomous questions. A Likert scale is a type of composite measure using standardized response categories in survey questionnaires. Typically, a range of questions using response categories such as strongly agree, agree, disagree, and strongly disagree are used to construct a composite measure (Bagin, Fulginiti, 2008). The use of a five point Likert scale helped accurately gauge the differing opinions among respondents. These surveys were distributed throughout the campus of Rowan University. Distribution spots on campus included classes and intercepts in front of the Chamberlain Student Center. All surveys were anonymous; every survey explained that the respondent's identity would not be revealed. In addition, respondents were told the purpose of the research. All surveys included a definition of social media and instructions about how to answer the questions and how to submit the survey when completed.

The questionnaire consisted of five open-ended questions. These questionnaires were distributed to eleven Rowan University students. The researcher asked the same questions to all the respondents.

Sample Selection and Size

The sample size for the fixed response survey was non-random. Due to the fact that it was nonrandom the researcher was unable to generalize the data to the entire universe. To compensate for the studies lack of randomness, the researcher surveyed

extra respondents to better understand the feelings of Rowan's student body. The

questionnaire had five participants.

Data Analysis

Once all the surveys were completed, the researcher entered the results into

Survey Monkey and then analyzed the data using the same service. The researcher cross

tabulated the demographic information with the attitude and behavioral questions and

drew conclusions from the findings. The cross tabulation allowed the researcher to assess

the differing opinions among sex, and agree groups. The survey data was compared with

the results from the questionnaire, and the researcher drew conclusions from the findings

and determined whether the Internet was the preferred way to access music.

<center>**Chapter 4**</center>

Data Analysis

    The researcher undertook three research strategies: an intercept survey administered to 400 male and female Rowan University students between the ages of 18 and 24 who were either entering or exiting the Chamberlin Student Center on the campus of Rowan University. The researcher then distributed to members of Rowan Radio's Rock Music Department.

<center>**General Findings**</center>

<center>*Surveys*</center>

    The general purpose of the survey looked to ascertain how much influence social media has on persuading consumers of music to become a fan of a band and its music. It also looked at what forms of social media are most important to consumers of music in the age of digital marketing. Another aspect that the survey analyzed was whether traditional marketing tools and media still have relevance in today's music industry, and just how important are record labels in current music scene. It also analyzed what the most important social media site for bands to reach the audience.
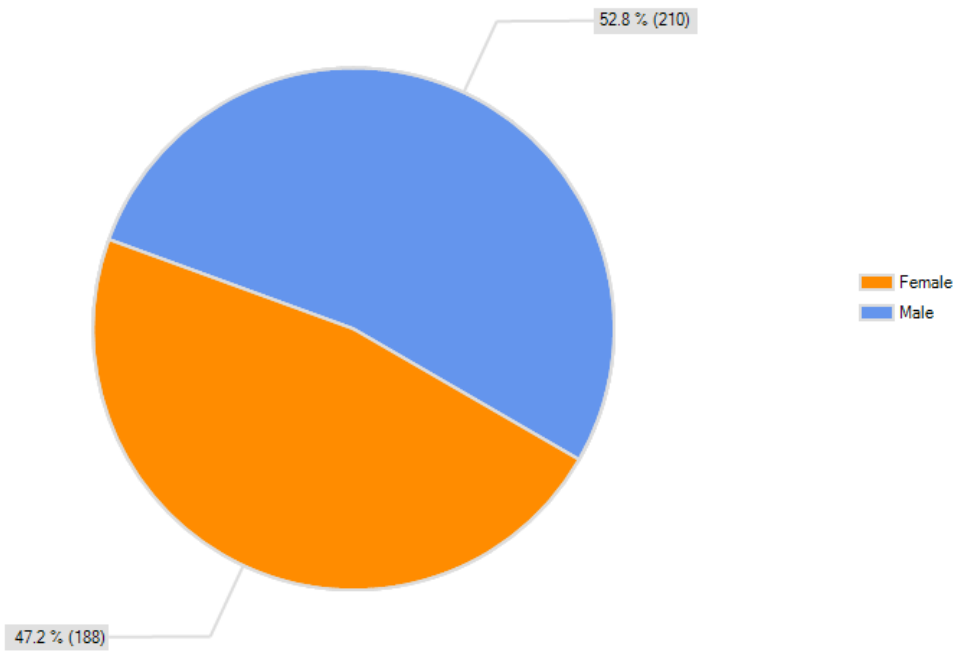
Figure 1: Sex

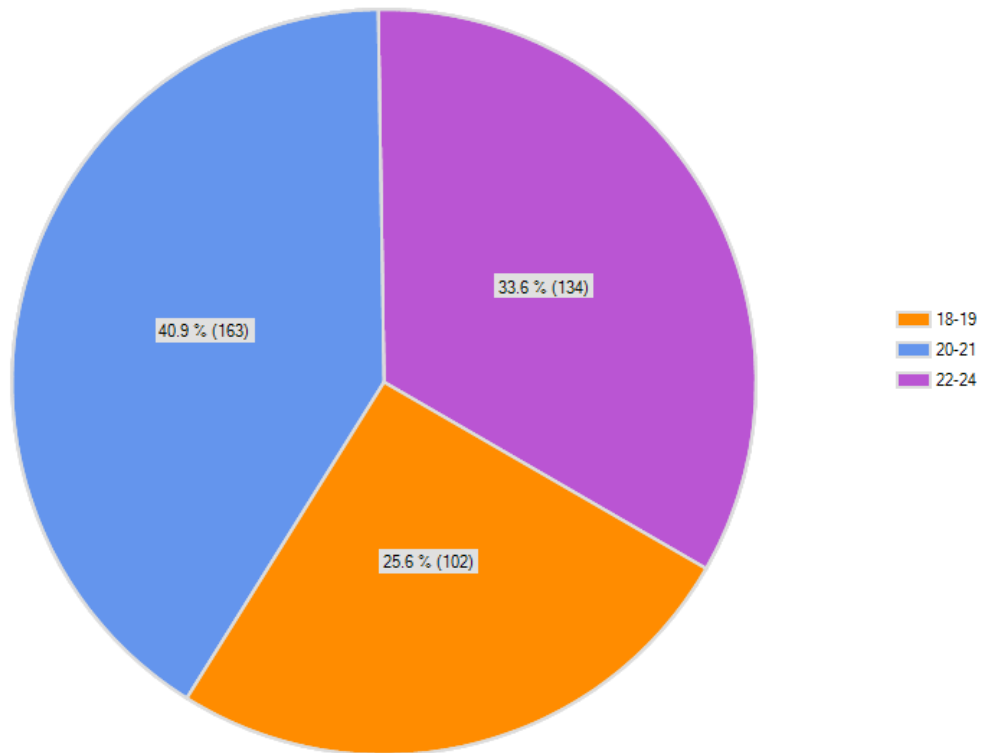Figure 1 (above) is the breakdown of male and female respondents.

Figure 2: Age

Figure 2 (above) represents the breakdown of respondent's age. The majority of respondents were between the ages of 20 and 21, followed by the 22 to 24 group, and then the 18-19 group.
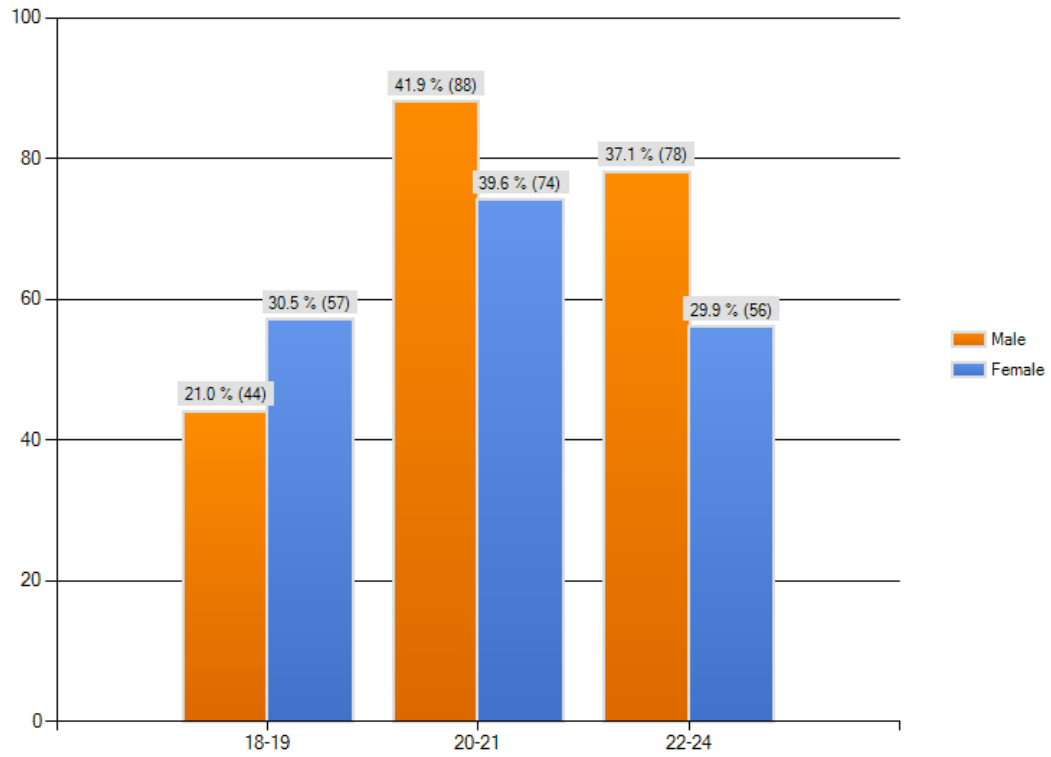
Figure 3: Age

Figure 3 (above) is a cross-tabulation between respondent's sex and their respective ages.

The largest response group was males between the ages of 20 and 21.
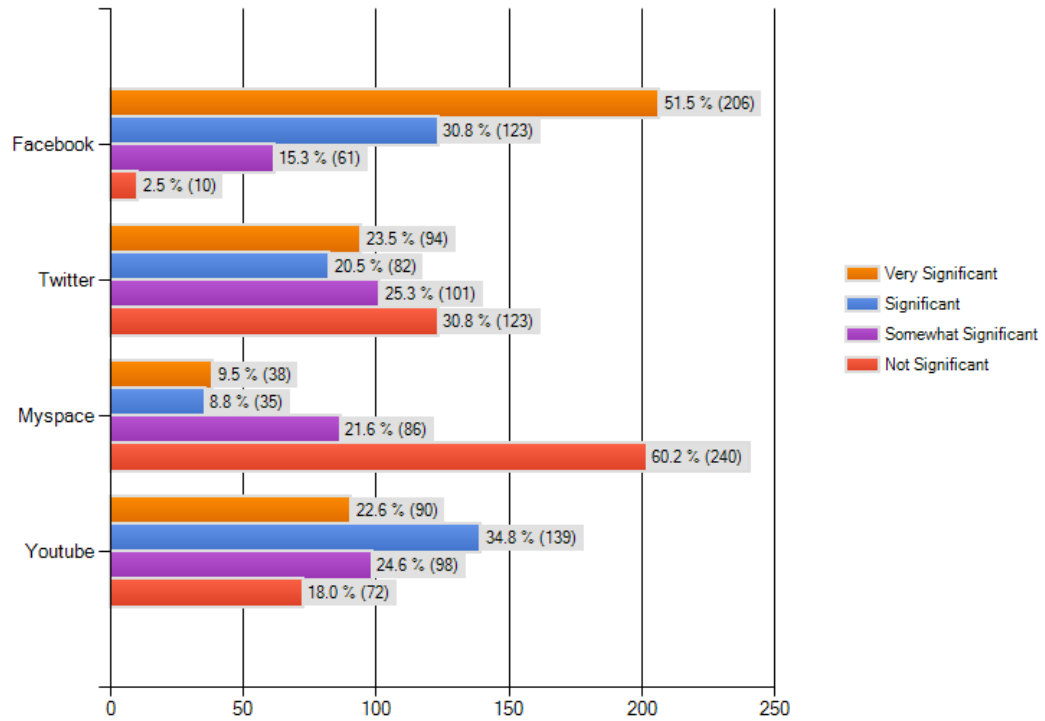
Figure 4: How significant are the following social media sites to your social life?

Figure 4, details how Rowan University students rate the importance of certain social media sites.

Survey Analysis

Of all of the social media sites included in the survey, Facebook was clearly the most dominant, with 51.5% of respondents answering that the site was very significant to their respective social lives. Thirty one percent of respondents said that Facebook is significant to their social lives, 15.3% of respondents said that Facebook was somewhat significant to their social lives, and only 2.5% said that it was not significant. Respondents were then questioned about Twitter. Only 94 (23.5%) of respondents answered that Twitter was very significant to their social lives, a considerable difference from the 51.5% of respondents who said Facebook was very significant. The number of respondents who said that Twitter was a significant part of their social lives was 20.5%. Interestingly, more people said that Twitter was only somewhat significant (25.3%), and 30.8%, the largest of the group, said that Twitter was not significant to their social lives.

Only 9.5% of respondents answered that Myspace was very significant to their social lives and only 8.8% said that it was significant. However, 21.6% of respondents said that Myspace was only somewhat significant to their social lives, and an astounding 60.2% said that it was not significant.

Data showed that 22.6% of respondents stated that the site was very significant to their social lives. Approximately 35% of respondents, the largest of the group, stated that YouTube was significant to their social lives. Twenty five percent of respondents said that YouTube was only somewhat significant and 18% said that it had no significance to their social lives.
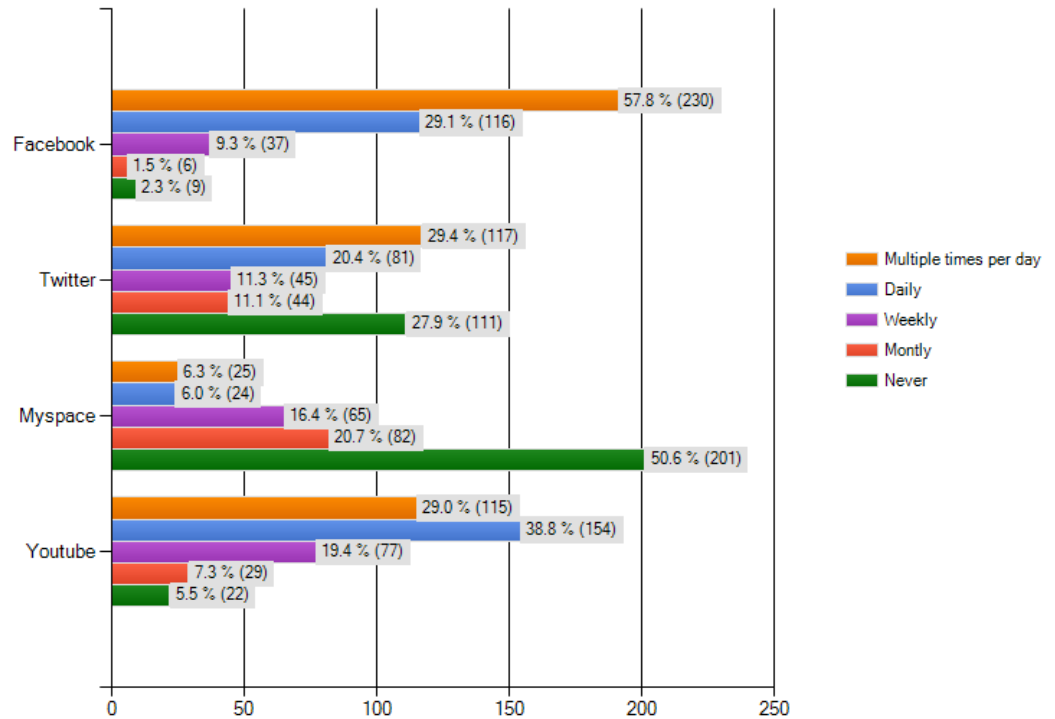
Figure 5: How often do you access the following social media sites?

Figure 5 shows respondents' answers to question five on the survey.

Question five asked, how often do you (the respondent) access the following social media sites? The websites respondents were asked to access were the same as the previous question: Facebook, Twitter, Myspace, and YouTube. Respondents had the option of selecting the following choices: multiple times per day, daily, weekly, monthly, and never.

Data reported that 57.8% of respondents access Facebook multiple times per day. In addition, 29.1% of respondents stated that they log onto Facebook at least once daily.

Only 9.3% of respondents said that they access Facebook weekly, 1.5% said monthly, and 2.3% said that they never access Facebook.

Figure 5 shows that 29.4% of respondents stated that they access Twitter multiple times each day. Approximately 30% of respondents stated that they never access Twitter and 20.4% of respondents stated that they access Twitter daily. Eleven percent of respondents stated that they access the site weekly, followed by 11.1% of respondents stating that they only access Twitter monthly.

More than half of respondents (50.1%) stated that they never access Myspace. Results showed that 20.7% of respondents access the site monthly and 16.4% stated that they access the site weekly. Only 6.3% stated that they access the site multiples times daily, and 6% of respondents stated that they access the site daily.

Twenty-nine percent of respondents stated that they access YouTube multiple times per day. Approximately 40% of respondents, the largest of the group, stated that they access the site daily. Nineteen percent stated that they log on to YouTube weekly; 7.3% log on monthly; and only 5.5% stated that they never log onto YouTube.
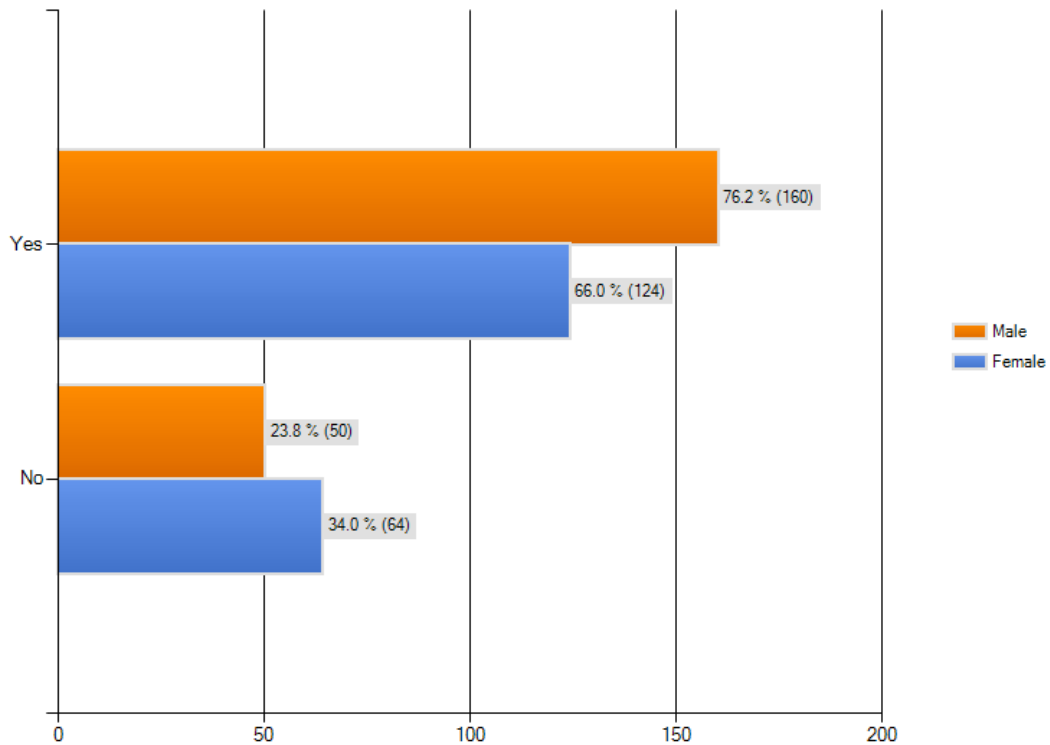
Figure 6: Do you use social media to listen to music?

Question six on the survey asked respondents, "Do you use social media to listen to music?"

The researcher wanted to know if Rowan University students are using the technology to discover music, which has a large presence on social media sites such as Facebook, YouTube, Twitter, and many others.

The researcher found that 76.2% of males and 66% of females stated that they do use social media to listen to music. Nearly 24% of males and 34% of females stated that they do not use social media to listen to music. The results show a majority of

respondents have embraced the technology of social media to find and access music on
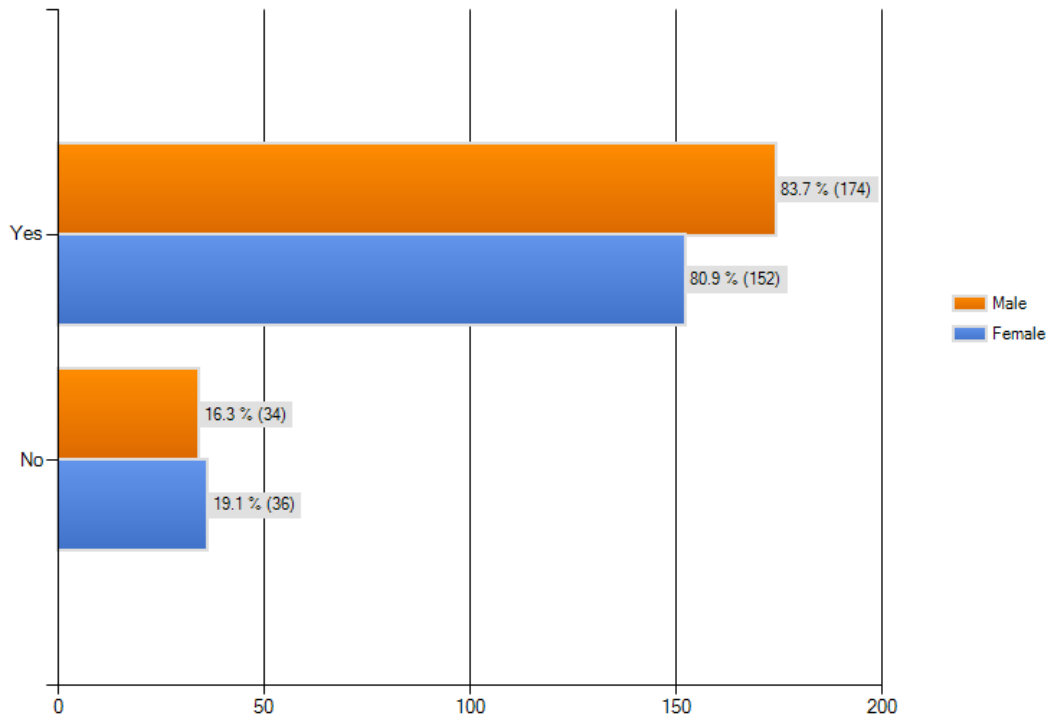
the Internet.

Figure 7: Do you use traditional music (Television, Radio) to listen to music?

Figure 7 shows the results from survey question 7, which asked respondents if they use traditional media (Television, Radio) to listen to music.

The results from this question show that traditional media still have a great deal of reach. Approximately 84% of males and 80.9% of females said that they use traditional media to listen to music, compared to the 16.3% of males and 19.1% of females who said they did not use traditional media to listen to music.
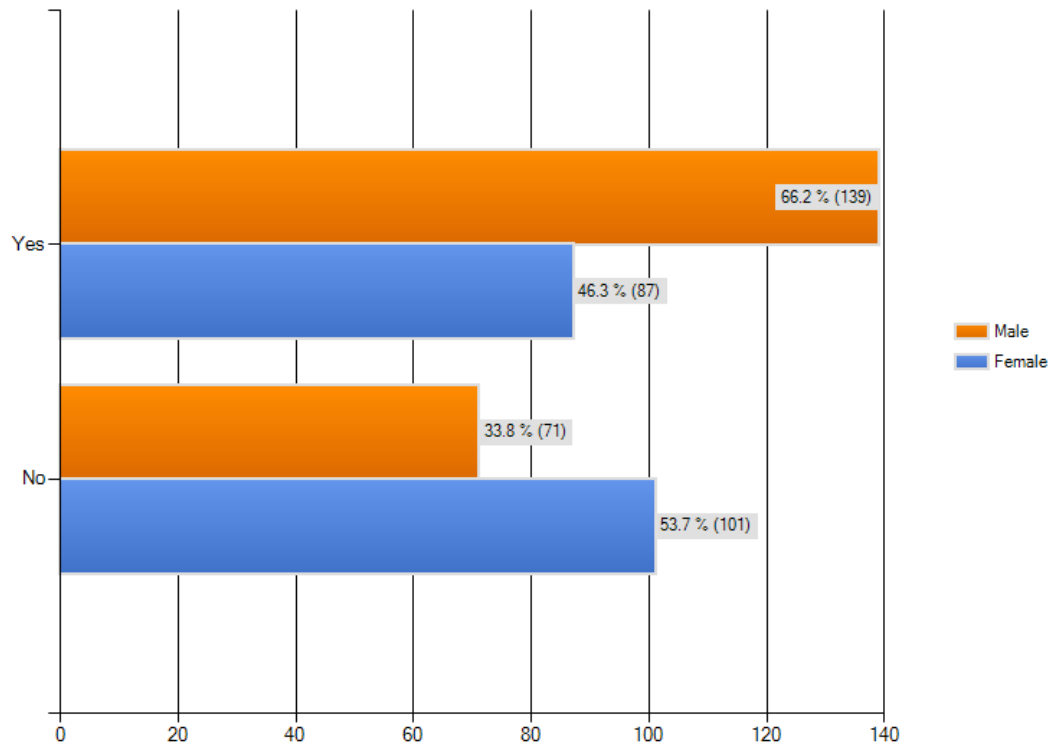
Figure 8: Do you use social media to share music with others?

More than 66% of males and 46.3% of females stated that they use social media to share music with others compared to 33.8% of males and 53.7% of females who stated that they did not use social media to share music. The results from this question seemed more split than the results from others.
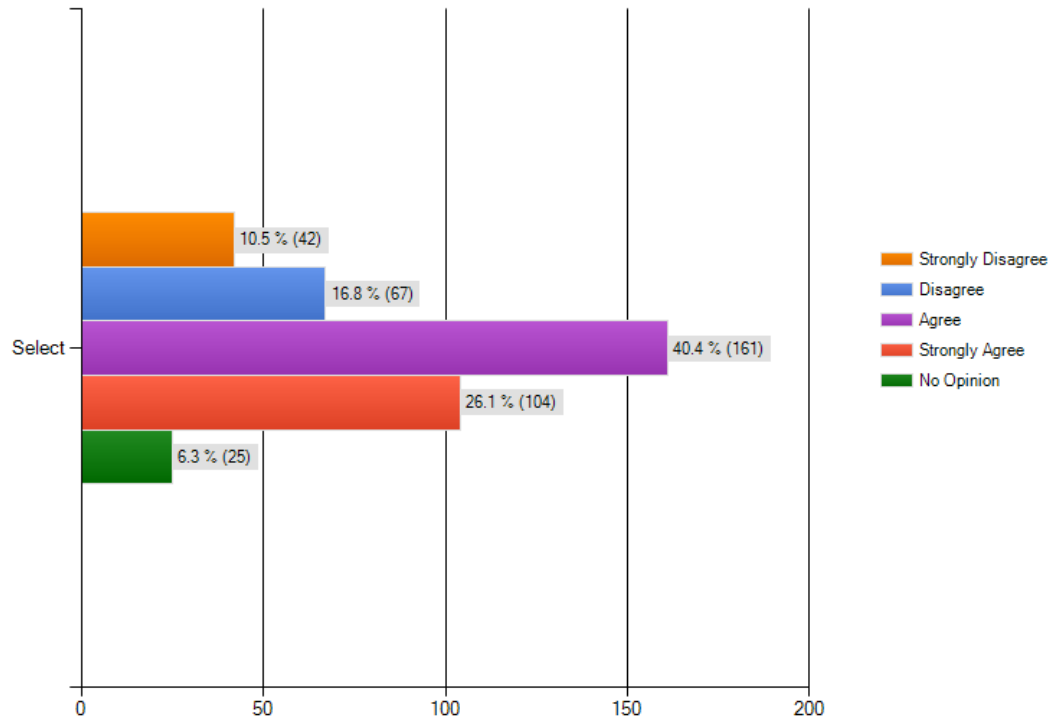
**Figure 9: I get the majority of information about a band/artist
from social media.**

Figure 9 represents the final question on the survey. This question asked respondents if they receive the majority of information about a band/artist from social media.

More than 40% of respondents stated that they agreed with the statement, 26.1% strongly agreed, 16.8% disagreed, 10.5% strongly disagreed, and 6.3% had no opinion on question nine.

Questionnaires

The researcher also distributed a questionnaire to numerous Rowan University students. The questionnaire complimented the survey and added a more in-depth insight into students' use of social media.

Question 1: "What do you use social media for?"

The goal of question one was to understand all the different uses respondents have for social media. Social media sites have many different features but at the core of each is communication. In summary, respondents seem to use social media to stay in contact with friends.

One respondent answered, **"**mostly I use social media to stay connected with friends that I haven't seen in a while as well as to stay up-to-date on current news, etc." This largely reflected the responses from other respondents.

Another respondent stated, "I use it for keeping in contact with my friends and also for trying to make new contacts with people I might be slightly familiar with. I also like to use it to keep me informed."

The respondent added, "I use it to keep in touch with distant friends, organize events that I have or plan to attend, and also to reach out to listeners of my radio show. This medium allows quick response to giveaways and allows listeners and friends to talk without being in the same room." The respondent uses social media to reach out to fans of the radio show that the respondent hosts. It appears customary in the industry to use social media to keep fans of their products informed.

Respondent three echoed the others' sentiments, "I use social media to connect with friends and family. I also use it to find out about new music and bands."

The final respondent added, "I use social media to communicate with friends/peers. I also use it to find out information about current events and music related information."

Question 2: "Has social media affected the way you access music? If so, how?"

The reasoning behind question two was to understand, how social media has changed, the way Rowan students access music. Respondents indicated that the music industry has evolved and the way people access music via social media has changed the industry.

The first respondent answered, "Yes it has. I see what people are listening to and if I am interested enough I will go check it out. Also, some social media sites like MySpace and Facebook host streams of new albums for free, which saves me from needing to immediately buy a new album without trying it all out first."

The next respondent stated, "I mostly download all of my music on iTunes. I'll also visit YouTube to hear new music from up-and-coming artists."

Another respondent said, "Social media has made it very easy for me to follow my favorite artists. It has helped me to find out about tours, new releases, and has also introduced me to new music."

Another respondent said, "I get most, if not all of my music, from online suggestions, mainly from the likes of YouTube and Twitter. YouTube has the 'suggested videos' sidebar, which I just scroll down and click on anything that looks interesting."

The final respondent said, "I only use iTunes to download music because I feel it is the safest way of getting it. Downloading software is not safe for your computer and technically is not legal so I just do it the right way and pay for it. Also, I realized that, although I don't use Myspace anymore, you can't even listen to full songs on there anymore."

Question 3: "What benefits does accessing music and information about music on social media sites have over traditional forms of media (TV/Radio)?"

The researcher attempted to ascertain what features social media provided to users that traditional media such as television and radio do not provide. The respondents indicated that there is much that social media provides them that traditional media does not provide them.

The first respondent said, "Listeners can listen to the music of their particular liking using social media and not what someone else is choosing for them. It's all about choice and no commercials!"

The second respondent stated, "It gives me more personal opinions from people I trust. I can find out what people who have similar tastes in music think about similar albums and also share my opinion."

Another respondent said, "The best thing about accessing information about music through social media is the immediacy. I don't have to wait around to hear the news or listen to a bunch of uninteresting news."

This respondent added, "Instant gratification". If I hear a song I like on the radio, the deejay may not list the name or artist of the song but on YouTube, all that info is right there. In addition, for my radio show, I post the artist and song so my listeners can have access to that information."

The final respondent said, "If there is a song I like, instead of waiting for it to come on the radio I can always pull it up on YouTube and listen to it whenever I want. I really like that."

Question 4: What does traditional media offer that social media does not?

The researcher attempted to learn what respondents still enjoyed about traditional media, and what features it provides that social media does not provide.

The first respondent said, "Traditional media offers the opportunity to get to know on-air talent. Radio/TV stations make it so that you feel like the talent is the listeners' best friend, and some stations do a really good job at this."

The second respondent said, "Traditional media has an inherent credibility that social media platforms are still working out. I also think that certain social media have not reached the saturation levels that traditional media has especially Twitter."

The third respondent said, "Traditional media still offers that feeling of hearing your favorite band on the radio. It is cool to listen to them at will, but it will always be special to hear a band's new single for the first time on the radio."

The final respondent said, "Traditional media allows the user a more personal feel, I think, as opposed to sitting on Facebook, watching a crappy homemade clip of a concert, watching a full concert on TV, or watching special interviews make things more enjoyable. Radio interviews are the same thing. It's a personal connection to the listener."

Question 5: What drew you to join the social media sites you are a part of?

The reasoning behind the fifth and final question of the questionnaire was to ascertain the different features that made respondents join select social media sites, and become active members.

The first respondent said, "Basically, I joined MySpace when it first started and then, everybody kind of switched over to Facebook and MySpace kind of died a slow death."

The second respondents said, "I wanted to be a part of the technology. I know that social media is a constant and powerful force in the world today and I wanted to have a mastery of it."

The third respondent said, "I was drawn to social media sites because everyone was raving about them. However, once I created a profile and saw all the things I could do, I was hooked."

Another respondent added, "Mainly the fact that it draws in so many people, and you have the chance to touch thousands and millions of people that normally you couldn't reach in real life attracted me. I once gave away a t-shirt to a listener in Illinois, which I thought was cool as hell. That would be impossible without the likes of Twitter and Facebook."

The final respondent said, "All my friends use Facebook so I can communicate with them all through it. It's easy to navigate and free."

Chapter 5

Discussion

The general results from both the survey and the questionnaire were quite similar. The vast majority respondents indicated that social media is a huge aspect of many Rowan University students' lives. The results also show that social media plays a tremendous role in the way that respondents access and listen to music.

The research indicates that social media has changed the way that people discover music and how the music industry operates. In many ways, the advent of social media has bridged the gap that once existed between musicians and their fans. Musicians and fans are able to communicate directly with one another. This has created the opportunity for musicians to post new music on a social media site and allow their fans to hear it before anyone else.

Hypotheses 1

The author accepted hypothesis one, which stated that social media has provided a forum for bands unsigned to a record label to establish brand identity,.

A majority of the 400-intercept surveys conducted at Rowan University on Rowan University students between the ages of 18 and 24 stated that they use social media to access music.

Over 40% of respondents said that they agreed when asked if they get the majority of information about a band/artist from social media. Before the advent of social networking, communication between musicians and fans was inefficient. In order to stay current on the latest information from their favorite artists, fans would have to visit that artist's individual website or another music news site.

The ability to share music across multiple social media platforms has helped many new bands. Sixty six percent of males and 46.3% of females stated that they use social media to share music with others. One questionnaire respondent said that, "I get most, if not all of my music from online suggestions, mainly from the likes of YouTube and Twitter. YouTube has the suggested videos sidebar, which I just scroll down and click on anything that looks interesting." This furthers underscores that social media provides a forum for bands to establish an identity.

Hypothesis 2

The author rejected Hypothesis 2, which stated, social media has largely replaced traditional marketing outlets in the music industry.

A significant number of respondents stated that they use social media to access music, 76.2% of males and 66% of females to be exact, an even greater number of respondents also stated that they use traditional media to access music. The author was unable to state conclusively whether social media has largely replaced traditional marketing outlets.

Data results offered a more in-depth observation for this hypothesis. One respondent said about social media, "It gives me more personal opinions from people I trust. I can find out what people who have similar tastes in music think about similar albums and also share my opinion." The same respondent said the following about traditional media. "Traditional media has an inherent credibility that social media platforms are still working out. I also think that certain social media have not reached the saturation levels that traditional mediums have, especially Twitter."

Another respondent said, "Traditional media still offers that feeling of hearing your favorite band on the radio. It is cool to listen to them at will, but it will always be special to hear a band's new single for the first time on the radio."

It appears that in the future, more bands will rely on the Internet to market themselves, but that is not to say that traditional media will not be used. Several respondents indicated that they get a thrill when they hear their favorite band, or a new song they enjoy, on the radio.

Hypothesis 3

Hypothesis 3, which stated, consumers of music find social media to be a more effective way of discovering new bands rather than traditional marketing through established media was accepted by the researcher.

Seventy six percent of males and 66% of females stated that they use social media to listen to music. These numbers indicate the importance of social media and its role in the marketing of music on the Internet.

When asked if they used social media to share music with others, 66.2% of males and 46.3% of females stated that they did. Forty percent of respondents also agreed that they receive the majority of information about a band/artist from social media.

One respondent said, "Social media has made it very easy for me to follow my favorite artists. It has helped me to find out about tours, new releases, and has also introduced me to new music."

Summary

The research indicated that social media is a force. Overall, the research indicated that many Rowan University students consider the medium to be an integral part of their social lives and they have many different uses for it.

The research highlighted how important social media is to the music industry, and detailed how respondents access the music available on social media platforms.

Many Rowan students use social media to discover new artists and listen to music. They also use their social media profiles to share the music they enjoy with their friends, and potentially buy it. That integration appears beneficial for music sales in the future.

Social media is a phenomenon for the music industry. Over the last five years, many bands and labels have embraced social media as a large portion of their marketing campaign. Not only can social media save studios money on advertising, but social media can also lead to large numbers of record sales. However, the data indicated that record labels cannot forget about traditional marketing outlets. They remain very influential.

Future Research

Social media has quickly become a cost effective method of marketing record labels. Furthermore, the author recommends that the study of social media's impact on the music industry be replicated using a random sample of respondents from across the United States. The use of a random sample would allow the author to generalize the results to a larger audience.

In addition, another researcher may choose to select an alternative age group other than the 18 to 24 year-old demographic. However, this researcher suggests that it may be more beneficial to do a study on a younger demographic, such as 11 to 17 year-olds, because that group is quickly becoming the dominant users of the Internet.

References

Alexander, P. J. (2002). Peer-to-peer file sharing: The case of the music recording

industry. *Review of Industrial Organization*, *20*(2), 151.

Atkinson, W. (2011). Keep the customer satisfied...and engaged. *Material Handling &*

Logistics, *66*(7), F-H.

Beer, D. (2006). The pop-pickers have picked decentralised media: the fall of top of the

pops and the rise of the second media age. *Socialogical Research Online*, *11*(1).

Retrieved from www.socialresearchonline.net

Browne, D., Doyle, P., & Wood, M. (2010). Catering to the hardcore fans, independent

retailers thrive. *Rolling Stone*, *1104*, 26.

Clendaniel, A. (2010). Romance is boring. *Billboard*, *122*(6), 32-33.

Clift, S. (2009). Era of digital information redefining brand identity. *Marketing Week*,

32(25), 14. http://dx.doi.org/01419285

Dana, W. (2009). Jeff Tweedy lets go. *Rolling Stone*, *1086*, 66-69.

DiMaggio, P., Hargittai, E., W., R., & Robinson, J. P. (2001). Social implications of the

internet. *Annual Review of Sociology*, *27*, 307-336.

Garrity, B., & Gensler, A. (2007). Yeah! *Billboard*, *119*(2), 24-26.

Halford, S., & Savage, M. (2010). Reconceptualizing digital social inequality.

Information, Communication & Society, *13*(7), 937-955.

Jones, S. (2002). Music that moves popular music, distribution and network technologies.

Cultural Studies, *16*(2), 213-232.

Leonard, D. (2008). MySpace sets music free. *Fortune*, *158*(6), 31-33.

Maldonado, N. (2010). Connect and promote. *Career World*, *38*(5), 26-29.

McLeod, K. (2005). MP3s are killing home taping: The rise of internet distribution and

      its challenge to the major label music monopoly. *Popular Music & Society*, *28*(4),

      521-531.

Montgomery, L., & Fitzgerald, B. (2006). Copyright and the creative industries in China.

      International Journal of Cultural Studies, *9*(3), 407-418.

Nandan, S. (2005). An exploration of the brand identity-brand image linkage: A

      communications perspective. *Journal of Brand Management*, *12*(4), 264-278.

Nguyen, A. (2007). *Cybercultures from the East Japanese rock music fans in North*

      America. Library and Archives Canada = Bibliotheque et Archives Canada.

      Ottawa.

Oberholzer-Gee, F., & Strumpf, K. (2007). The effect of file sharing on record sales: An

      empirical analysis. *Journal of Political Economy*, *115*(1), 1-42.

Sargent, C. (2009). Local musicians building global audiences: Social capital and the

      distribution of user-created content on- and off- line. *Information, Communication*

      & Society, *12*(4), 469-487.

Strachan, R. (2007). Micro-independent record lables in the UK. *European Jouranl Of*

      Cultural Studies, *10*(2), 245-265.

Werde, B. (2009). A decade in relief. *Billboard*, *121*(51), 6.

Survey

1.

Results will be used for research purposes only. No personal information will be released.

1. Are you currently a Rowan University Student?

◯ Yes ◯ No (if no, please do not continue with this survey)

2. Sex:

◯ Male ◯ Female

3. Age:

◯ 18-19 ◯ 20-21 ◯ 22-24

4. How significant are the following social media sites to your social life?

	Very Significant	Significant	Somewhat Significant	Not Significant
Facebook	◯	◯	◯	◯
Twitter	◯	◯	◯	◯
Myspace	◯	◯	◯	◯
Youtube	◯	◯	◯	◯

5. How often to you access the following social media sites?

	Multiple times per day	Daily	Weekly	Montly	Never
Facebook	◯	◯	◯	◯	◯
Twitter	◯	◯	◯	◯	◯
Myspace	◯	◯	◯	◯	◯
Youtube	◯	◯	◯	◯	◯

6. Do you use social media to listen to music?

◯ Yes ◯ No

7. Do you use traditional media (Television, Radio) to listen to music?

◯ Yes ◯ No

8. Do you use social media to share music with others?

◯ Yes ◯ No

9. I get the majority of information about a band/artist from social media.

	Strongly Disagree	Disagree	Agree	Strongly Agree	No Opinion
Select	◯	◯	◯	◯	◯

APPENDIX B

Questionnaire

1. What do you use social media for?

2. Has social media affected the way you access music? If so, how?

3. What benefits does accessing music and information about music on social media

    sites have over traditional forms of media (TV/Radio)?"

4. What does traditional media offer that social media does not?

5. What drew you to join the social media sites you are a part of?