EFFECTIVE USES OF SOCIAL MEDIA MARKETING
IN THE MUSIC INDUSTRY

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Abstract

Dr. Terry Herman, Advisor

The evolution of social media has introduced new opportunities to use their capabilities for marketing a product or service. One industry that has adopted these social media marketing techniques is the music industry. The focus of this study was to identify the social media marketing techniques that are most effective in motivating a consumer to support an independent artist or band.

Participants were contacted via Facebook and were asked to complete a survey written by the researcher. The survey assessed the participants’ Facebook, Twitter, YouTube, and UStream habits. Specifically, the questions gauged what types of media have they shared via their social network, what types of media have they accessed via their social network, and how the media affected their motivation to support an artist.

Participants in the study demonstrated both Maven and Early Adopter characteristics. The most frequently used platforms used by the population were Facebook, Twitter, and YouTube. Research showed that using these platforms to share music videos, concert footage, interview materials, and free MP3 downloads were effective social media marketing tactics on the population.
This is dedicated to my amazing parents.

Thank you for everything.
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Chapter I: Introduction

Context of the Problem

The notion that all products and services need to have the benefits of their presence communicated to the marketplace in order to generate revenue for the creator is not a new concept. This concept holds true for the music industry as well. For artists with deals from major labels such Universal Music Group, Sony Music Entertainment, Warner Music Group or EMI Group this is a seemingly easy task. Considering their wealth and power, they are able to have artists’ music played on the radio, advertised on Music Television Network (MTV), or promoted through major publications such as Rolling Stone.

Artists cannot afford to advertise their work in a major publication or broadcast a music video on MTV. These groups are utilizing new forms of communication such as Facebook, MySpace, Twitter, YouTube, and UStream in order to communicate their message. These services are attractive to independent artists because they can enjoy a higher return on investment (ROI) of their marketing campaigns for relatively little cost (Chopra, 2010). When investigating the ROI of a marketing campaign, recurring costs, engagement level, visibility, and virality should be considered. With traditional print marketing tactics, once a print ad is created the marketer would have to pay to have their advertisement republished (Chopra, 2010). Because social media marketing is relatively new, the research performed in this study may be a useful way to educate artists on which strategies are most effective.

In this study, an effective social media marketing strategy was defined by identifying psychographic characteristics of the population. A psychographic profile consists of the habits, trends, and personality of the consumer (Howard, 2010). Effective tactics that motivated the
population to support an independent artist were identified by analyzing the responses from a specific psychographic profile.

Statement of the Study

The purpose of this study was to identify the social media marketing tactics and social media outlets that motivated a population of Facebook users to explore any given independent artist’s new music.

Objective of the Study

The objectives of this study were as follows:

1. To identify the social media channels and the tactics used within each channel.
2. To determine the psychographic characteristics of the sampled Facebook users.
3. To determine which combination of social media marketing channels and tactics are most effective with sampled Facebook users who actively seek music through social media.
4. To determine if there is a connection between being an active user of social media and consumer psychographics.

Significance of the Study

As of summer 2000, nearly 200 million adults indicated they have used the Internet to download music files (Madden, 2009). With new outlets for digital music constantly emerging, the Internet has become one of the most popular ways for new talent to be discovered.

Because social media networking is an Internet phenomenon, its use for marketing in the music industry will likely be in high demand in the future. In order for social media marketing to create benefit for both the consumer and the artist, artists should be innovative when using the services. However, some artists may not utilize social media marketing services to its maximum
potential. The significance of this study was to highlight which social media marketing tactics are most effective when implemented into independent artists’ marketing campaigns.

Assumptions and Limitations

The researcher assumed all participants were familiar with social media platforms besides Facebook. Using the researcher’s Facebook network for convenience sampling presented limitations to the study. Using a convenience sample may mean the results of the study may not be generalized to the greater population.

Definition of Terms

The following terms are operationally defined for the purpose of this study:

Early Adopters – Individuals in this category adopt an innovation after a varying degree of time (Rogers, 1962, p. 283).

Follower – A Twitter user who subscribes to the tweets of another Twitter user (Twitter Help Center, n.d.).

Hash-tag – The use of a “#” symbol in front of a topic within a tweet. If there are multiple words in the topic, they should not be separated with a space. By hashing a topic, a tweeter is able to keep their tweets categorized. (example: “new t-shirt prints available today! #tshirts) (Twitter Help Center, n.d).

Independent Artist – An artist or group that does not affiliate with a major record label (Leeds, 2006).

Mavens – A trusted expert in a particular field who seeks to pass knowledge on to others (Gladwell, 2000).
Mentions (@ replies) – By placing the “@” symbol in front of a tweeter’s name (ex: @tweeter), tweeters can direct messages to other tweeters or reply to tweeters when mentioned (Twitter Help Center, n.d).

MP3 – The audio compression technology that revolutionized digital music (MP3, n.d).

Psychographic – Any attributes relating to personality, values, attitudes, interests, or lifestyles (Howard, 2010).

Retweet – Occurs when a tweeter re-posts a message that was sent by another tweeter to their followers. The convention used to indicate a re-tweet is to place an “RT,” followed by a mention of the tweeter who originally posted the message, followed by the message (ex: RT @tweeter Hello World!) (Twitter Help Center, n.d).

Social Media Marketing – Promotion via social networking website (Mangold & Faulds, 2009).

Tweet – Any message posted by a Twitter user (Twitter Help Center, n.d).

Twitter Timeline – Collection of the tweets posted by a tweeter’s followers (Twitter Help Center, n.d).

Summary

Social media marketing is being introduced to new markets, including the music industry (Mangold & Faulds, 2009). The focus of this study was on the effectiveness of social media marketing tactics for independent artists in the music industry. The social media marketing platforms being researched are Facebook, Twitter, YouTube, MySpace, and UStream.
Chapter II: Literature Review

Music Industry

Before the introduction of the Internet, recording artists without a major label such as Sony Bertelsmann Music Group (BMG), Universal Music Group, EMI, Warner Music Group, or one of their subsidiary labels supporting their music could not hope to gain national or global attention (McDonald, n.d.; Scott, 2010). Once an artist received a record deal, the label would focus on distributing their work to a market through retail outlets, radio, and television (Osterwalder, 2007). By marketing their talents to a mass market and protecting content rights, labels would enjoy huge revenues from a relatively small number of artists (Osterwalder, 2007). The best a recording artist could do without backing from one of these labels was establish a local audience in a city or region (Scott, 2010).

The introductions of both the Internet and mobile devices have enabled users to overcome great distances to communicate complex messages instantaneously (Bargh & McKenna, 2004). As of 2009, it has been reported that 79% of all adults use the Internet, 63% live in a broadband enabled household and 85% own a cell phone (Smith, 2009). The introduction of Napster in June of 1999 began a shift in the traditional business model of the music industry.

By fall of 1998 MP3s had become the standard for digital music. Although the idea was still hit or miss, services such as MP3.com, MP3.lycos.com, and Scour.com offered databases of files for free download (Menn, 2003). When using these services, users would often find that links were broken or no longer in use. Other options required passwords and knowledge of file transfer protocol (FTP) commands (Menn, 2003). Napster, a file-sharing program, was created by Shawn Fanning, a Northeastern University student, as an easier way for people to search and
share MP3 files (Menn, 2003). The service quickly became the Internet’s largest community for sharing files because it offered a user-friendly interface and the ability to communicate with other users (Mason, 2010). Instead of hosting all of the files on a central server and allowing users to download them, Napster was networked in nature. All of the files were being shared straight from the hard drives of its users. As more users downloaded the program, more content became available for download (Menn, 2003). By July 2000, nearly one in four adult Internet users indicated they had downloaded music files and 54% of this population used Napster to do so (Madden, 2009). While not as dominant as Napster, other forms of peer-to-peer sharing, such as Bit Torrent, continued to emerge into the market accumulating over 200 million users (Madden, 2009).

With file sharing becoming one of the most popular ways to obtain music, the industry began to see a steady decline in record sales numbers from more than 600 million units in 2004 to just over 400 million units in 2008 (Madden, 2009). The decline in revenue caused by the popularity of file sharing led to a legal battle between the Recording Industry Association of America (RIAA) and its consumers (Madden, 2009). In a battle that lasted 5 years, 35,000 individual file sharers were targeted in the U.S (Madden, 2009). However, the lawsuits had little effect on consumers’ attitudes towards file sharing via peer-to-peer applications. The challenge of putting a stop to the act of file sharing proved insurmountable and many criticized the litigations as ineffective (Madden, 2009). Aside from being unsuccessful in their efforts to stop file sharing, the industry also began to damage its reputation since it was now viewed as one that sues its own consumers (Madden, 2009).

While some members of the industry continued their resistance against file sharing, others decided to embrace its capabilities and formed creative marketing campaigns around its
powers. One example of this came in 2007 when the largely successful rock band Radiohead experimented with the release of their self-released album “In Rainbows” (Madden, 2009). The band released the album via their website using a “pay what you can” business model (Madden, 2009). Essentially, if the consumer wanted to download the record for free, the band gave them permission to do so. Their experiment proved to be successful as the album has sold over 3 million digital and physical copies (Madden, 2009).

In the reformed business model, instead of depending on a few superstar artists to generate large revenues, there are small revenues generated by many artists (Osterwalder, 2007). An open platform has been created online for artists to showcase their talents, and niche markets consume the content based on their musical taste (Osterwalder, 2007).

Marketing

According to Malcolm Gladwell (2000), word of mouth remains to be the most important form of human communication, even in the age of mass communication and multimillion-dollar advertising campaigns. Jefferson Graham of the USA Today supports Gladwell’s claim for the music industry. While acknowledging the fact that retailers continue to suffer, Graham points out that several websites have utilized recommendations as a new way to sell music (Graham, 2007). Services such as iLike, AIM Tunes, and Last.FM have accumulated millions of users since their introduction (Graham, 2007). These services allow users to share playlists, identify with other users who have similar tastes, and discover new artists (Graham, 2007). According to Ali Partovi, CEO of iLike, “People are more inclined to listen to music based on what their friends tell them” (Graham, 2007, para. 8).

Gladwell points out that while effective, it is rare that a word of mouth exchange ignites an epidemic (Gladwell, 2000). He claims that the success of a social epidemic depends heavily
on the involvement of people with particular and rare social gifts (Gladwell, 2000). George Howard, professor at the Berklee College of Music, supports Gladwell’s claim in terms of the music industry by claiming that artists cannot market their content to a majority audience (Howard, 2010). Instead, he suggests a focus on consumers who classify as Mavens and Early Adopters.

Gladwell (2000) claims Mavens are defined as consumers who actively and aggressively seek out new content. They are typically connected to many information channels and are predisposed to discovering new content, as well as new channels for acquiring content (Gladwell, 2000). These types of consumers not only generate satisfaction from discovering new material, but from sharing this material with other consumers as well (Gladwell, 2000). Mavens connect others to the marketplace by having an inside scoop on the market (Gladwell, 2000).

According to Howard, the first class of consumers that Maven will share content with is the Early Adopter population. While this population adapts to new material more quickly, they are not typically the ones discovering the material (Howard, 2010). The Early Adopter population is one standard deviation closer to the majority population, resulting in a more populated class with greater influence than the Mavens (Howard, 2010).


Prior to the web, organizations only had two significant choices to attract attention: buy expensive advertising or get third party ink from the media. But the web has changed the rules. The web is not TV. Organizations that understand the new rules of marketing and PR develop relationships directly with consumers like you and me. (p. 5)

Unlike print and video advertisements that only allow a marketer to communicate a message one way, the Internet allows the consumer to communicate back to the marketer (Scott,
By using Internet tools to build and maintain relationships with the Maven and Early Adopter population, independent recording artists may enjoy greater success in their marketing strategies. Some of the most powerful tools to achieve these relationships have been introduced in the form of social media.

In his article “Small Change,” Gladwell notes that sociologist Mark Granovetter observes that there is strength in weak ties in our society. He points out that acquaintances are the greatest source of new information, and social media has allowed us to exploit the power of these connections (Gladwell, 2010).

**Social Networking – Historical Context**

As of 2009, it has been reported that 79% of all adults use the Internet, 63% live in a broadband-enabled household and 85% own a cell phone (Smith, 2009). With the majority of the U.S. population having access to these tools, they have utilized their abilities to form a configuration of relationships, or social networks, with other users (Adkins, 2009).

The idea behind online social networking was developed in 2002 with the introduction of Friendster. This service was designed to give users the ability to notice common bonds with other users and encourage communication based on these bonds (Nickson, 2009). Since Friendster’s introduction, an exhausting list of competitors have been introduced to the market, the most dominant being LinkedIn, Facebook, and MySpace. Each service boasts a unique niche, but all operate with the intention to assist their users in developing a social network (Nickson, 2009). What started as seemingly cultural requirement among teens and young adults has escalated to cultural phenomenon amongst users of all ages (Adkins, 2009). According to Webster, the number of Americans that maintained a social networking presence doubled to 48%
between 2008 and 2010 (Webster, 2010a). The task of maintaining a social networking presence has become a habit for Americans (Webster, 2010a):

- 30% check their profile(s) multiple times a day
- 21% several times a week, 20% nearly everyday
- 18% few times a month or less
- 11% at least once a week

Previous research has shown that individuals can socially capitalize through their social networks. This social capital sees many forms such as financial loans, opportunities for employment, or potentially finding a mate (Adkins, 2009).

**Facebook**

Facebook is a social networking utility founded by Harvard students Mark Zuckerberg, Dustin Moskovitz, Chris Hughes, and Eduardo Saverin in February 2004. The intent of Facebook is to help users communicate more efficiently with friends, family, and coworkers. The original platform was only available to Harvard students, but soon expanded to Stanford, Columbia, and Yale (Company Timeline, n.d.). By the end of 2005 the service boasted 5.5 million active users and was available to all college and high school students in the U.S. By 2006 Facebook became public, meaning anyone with an e-mail address could join. Today the service has over 500 million active users worldwide, over half of which are aged 18-34 (Company Timeline, n.d.).

At the time of the service going public in 2006, the profile interface offered each user the ability to post a profile picture, contact information, and personal information. There was a “wall” in which your friends can leave you a public message, an inbox for private messages, and application for photos and videos (Company Timeline, n.d.).
Since its introduction, users have had the ability to form and join groups based on common interests, add favorite brands and artists to their network, comment on posts made by members of their network, create and promote events, categorize members of their networks into lists, and create advertisements (Company Timeline, n.d.). The addition of these features has positioned Facebook as a popular marketing tool in today’s marketplace.

Run by former Google Vice President of Global Online Sales and Operations Sheryl Sandberg, the Facebook advertisements platform allows marketers to create 150 pixels x 155 pixels ads which contain an image 110 pixels by 80 pixels, 135 characters of text, and a 25 character title (Dover, 2008). The campaigns can be targeted by the following attributes (Dover, 2008):

- Country
- State
- City
- Sex
- Age Range
- Profile Keywords
- Schools
- Workplaces
- Relationship Status
- Interest

The campaigns can either run by Cost Per Click (CPC) or Cost Per Thousand Impressions (CPM). CPC advertising allows the marketer to specify a certain amount they are willing to pay each time a user clicks on their ad (Help Center: Facebook Ads, n.d.). The minimum cost per
click for CPC marketing is $.01 (Help Center: Facebook Ads, n.d.). This type of marketing is best for marketers who are motivated to have users click through to the website they are advertising, and want the ability to control the actual cost to drive each user to the website (Help Center: Facebook Ads, n.d.). CPC marketing is most effective for marketers hoping for a certain response from Facebook users (Help Center: Facebook Ads, n.d.). CPM allows the marketer to specify how much they are willing to pay per 1000 views of an ad (Help Center: Facebook Ads, n.d.). The current minimum for a CPM ad is $.02 per 1000 views (Help Center: Facebook Ads, n.d.). Marketers who prefer this type of advertising indicate that it is most important that many users see their ad and are not concerned with users taking action with ad (Help Center: Facebook Ads, n.d.). This form of advertising is most effective in raising awareness for a brand or company.

Marketers are able to indicate a daily budget for their advertising campaigns and Facebook will not charge the marketer past the indicated amount. The budgets must be at least $1.00 and two times the CPC or CPM specified (Help Center: Facebook Ads, n.d.). The service has also set up a Daily Speed Limit, starting at $50.00, and is the maximum amount Facebook will allow the marketer to spend in 1 day. The amount increases automatically as payments are made at the previous limit (Help Center: Facebook Ads, n.d.).

With interactivity similar to user profiles, Facebook Pages have also had an effect on how the service is used for marketing purposes. They are public with indexing ability and quickly rise to the top of many search queries (Dover, 2008). Pages were created when the company noticed that users were unsuccessfully attempting to connect with their favorite brands and artists (Greenstein, 2009). According to Greg Howard, an artist’s fan Page must offer a value proposition (Howard, 2010). By engaging users with rich content such as video, blog posts,
interactive polling, and discussions, they can effectively develop a Facebook following (Howard, 2010). If fans of the Page are engaged by its content, they are likely to direct other members of their network to the Page as well (Howard, 2010).

The Event application in Facebook allows marketers to easily create event invitations and promote them within their social network (Appelquist, 2008). The invitation page includes a title, tagline, description, and event details. Much like a profile or Page, the creator can use the Event application to upload photos, videos, and links to help promote the event (Appelquist, 2008). By utilizing the Friends List feature on Facebook, marketers can target those who would potentially have a higher interest in attending the event (Appelquist, 2008).

**Blogs**

Blogs, short for web logs, are viewed as a grassroots form of journalism and way of personal communication (Nardi, Schiano, Gumbrecht, & Swartz, 2004). Many blogs are maintained by ordinary people and are intended for small audiences (Nardi et al., 2004). Bloggers cover seemingly endless topics such as sports, technology, politics, and music. Some bloggers choose to focus on a niche whereas others cover many topics that interest them. Blogs are networked in nature in that discovering a new blog typically occurs from reading others, word of mouth from friends or colleagues and through the inclusion of blog links on a profile or homepage (Nardi et al., 2004). The birth of online social networking has created a mass outlet for blogs to be shared, thus increasing their popularity. As of 2009, 58% of Americans indicated they were familiar with blogs (Webster, 2009). Although the majority of the population is familiar with blogs, only 8% of the population read them daily, another 17% read them at least once a week, and 20% read them once a month (Webster, 2009).
From the popularity of blogging, the microblogging phenomenon was born. Microblogging is defined as a form of blogging that lets an individual write brief text updates (usually less than 200 characters) about his or her life on the go and send the messages to friends and interested observers via text messaging, instant messaging (IM), email, or the web. The most popular providers of the microblogging platform include Twitter, Jaiku, and Pownce (Sagolla, 2009).

Twitter was created in 2005 by a team within podcasting company Odeo, Inc. The company wanted to reinvent themselves in anticipation of heavyweight companies such as Apple entering into their market. They held a brainstorming session to discuss ideas on how to reinvent their image. One of the team members, Jack Dorsey, had an idea that would allow for short messaging service (SMS) messages to tell small groups of people what you are doing (Sagolla, 2009). Prototypes were developed and in early 2006 Twitter was made public. At the time, using the SMS-based service increased phone bills for its users, as they had to pay per text message sent (Sagolla, 2009). As the idea developed, it no longer pertained to the needs of Odeo, and those involved were gradually asked to leave the company. Dorsey continued to develop the idea and at South by Southwest (SXSW) 2007 the service won an award in the Blog category (Sagolla, 2009). This award was the first event that resulted in a major boom in popularity of the service.

The original intent of the service was merely to allow users to update their friends about daily activities using 140 character messages. The character limit was set in order for the messages to be sent via SMS, which typically has a character limit of around 160 (Sagolla, 2009). These messages, referred to as tweets, are then compiled into a timeline. Users are then
able to choose which timelines they would like to follow. By following a timeline, Twitter complies all followed timelines into the Home screen timeline. Without following a user, their tweets will not appear in the Home screen timeline.

By gaining popularity through events such as SXSW, the MTV Music Awards, and Apple’s World Wide Developer Conference, users found many useful ways to utilize its capabilities. Twitter now offers connectivity with other social networking platforms (Oliveri, 2009). Users can connect their Twitter account to other services such as Facebook, Yahoo Messenger, and Google Chat among many others. By connecting their accounts, posts made on Twitter will be updated on their Facebook status or instant messenger service away message. Bloggers are able to connect their blog to a Twitter account in order to alert their followers that a new entry has been posted.

One of the most fascinating developments of Twitter is the ability to connect users with celebrity users. Ashton Kutcher, Shaquille O’Neil, and Chad Ochocinco are the most prevalent of celebrity users. Each use Twitter frequently and boast over one million followers. Celebrities have made themselves accessible in numerous ways including ticket giveaways, meet and greet possibilities, and updates on current projects.

Although only 7% of Americans use Twitter (17 million users), 87% claim to be aware of its presence. This percentage is higher than that of Americans who have Internet access (85%) (Webster, 2010a). Many feel that the reason Twitter has been successful in gaining awareness, yet not as successful in converting awareness into tweeters, is their lack of a defined purpose. Webster (2010a) states:

While sites like Facebook and LinkedIn have well-defined use cases and benefits, Twitter has yet to establish a clear value proposition (even as a purely entertainment service) for
a majority of the current users of social networking sites and services in the United States. (p. 3)

One strategy to move those who are aware of Twitter to becoming tweeters is to emphasize the parallels between Twitter updates and SMS messages. About 70% of Americans utilize SMS message capabilities on their mobile phone, with 45% of this population doing so multiple times a day (Webster, 2010a). Twitter’s ability to communicate similar features and benefits may result in an increase in their growth among Americans. The increase of third party Twitter applications developed for mobile devices may help to promote the use of Twitter on mobile devices.

A third party client is an application developed for mobile devices that allows tweeters to communicate with a social networking service (Pincus, n.d.). Twitter currently has countless clients developed that allow tweeters to access from virtually anywhere. Among the most popular are TweetDeck, Tweetie, and UberTwitter. Higher portions of tweeters update their Twitter by using these mobile devices than any other social networking platform (Webster, 2010b). By embracing these applications, and promoting them to their audience, Twitter may be able to capitalize on converting awareness to action.

Another way Twitter may motivate people to use the site is the concept of real-time searches. Recently, the company has struck deals with both Google and Microsoft that will allow for tweets to appear within search results (Barnett, 2009). Americans are known for always wanting the latest information instantly and real time search results are a concept to satisfy this demand. Evan Williams, one of the founders of the service, acknowledges this demand. “Our whole goal is about telling people what is happening in the world and doing it really well. We want to be able to find out what information you want before you do (Barnett, 2009, para. 5).
Many journalists in all aspects of the media have begun to use Twitter as a way of breaking news. Instead of citizens having to wait for the stories to go through the process of being filtered through the station before being broadcasted, they are able to read updates as events take place. By seeing these tweets in their search results, it may influence them to sign up and use the service.

When placed against Facebook, Twitter staggers in numbers. Forty-one percent of all Americans actively use Facebook (Webster, 2010a). Because of its popularity, one may assume that Facebook would be a business’ best option to market their products and services. Returning to Howard’s stance that artists should target Mavens and Early Adopters as an audience, Twitter further proves its effectiveness as a marketing tool. When participants were asked about their behaviors with new products or services (Webster, 2010a):

- 19% of monthly Tweeters responded that they are amongst the first to buy or try new products, as opposed to 10% of total social networking population.
- 25% of monthly Tweeters responded that they buy/try new products before others—but are not first, as opposed to 12% of the total social networking population.
- 29% of monthly Tweeters buy/try products at the same time as others, as opposed to 27% of the total social networking population.
- 16% of monthly Tweeters buy/try products after others—not last, as opposed to 24% of the total social networking population.
- 11% of monthly Tweeters are usually last to buy/try new products as opposed to 25% of the total social networking population.
YouTube

YouTube is an online video community and was founded in February 2005 (YouTube Fact Sheet, n.d.). What began as a personal video sharing service has quickly evolved into the world’s leading online video community boasting over 300 million users worldwide (YouTube Fact Sheet, n.d.). After registering, users of the service are able to upload and share videos, save favorites, create playlists, and leave comments for others (YouTube Fact Sheet, n.d.). Since its introduction to the online community, YouTube has developed partnership deals with content providers such as Universal Music Group, Sony Music Group, Warner Music Group and CBS, among others (YouTube Fact Sheet, n.d.). Primary features of YouTube include the ability to embed uploaded content within outside sources, the ability to control the privacy of uploaded content, and the ability to subscribe to other user’s content (YouTube Fact Sheet, n.d.).

UStream

John Ham, Brad Hunstable, and Dr. Gyula Feher founded UStream in the summer of 2006 (About Us, n.d.). The original intent of this software was to help overseas soldiers connect more efficiently with their families (About Us, n.d.). Currently, UStream is the leader in interactive broadcasting technology, and allows anyone with an Internet connection and webcam to connect with their audience in an engaging and meaningful way (About Us, n.d.). Unlike other video conferencing services such as Skype, UStream offers a one-to-many broadcasting format (About Us, n.d.). The goal of UStream is to deliver premium content and open new possibilities to broadcasters as well as viewers (About Us, n.d.). So far, the service has broadcasted (About Us, n.d.):

- Major political events
- Talk shows
• Movie premieres
• Concerts
• School and business events and training
• Conferences
• Sporting events
• Personal milestones such as holiday gatherings, weddings, graduations, parties, even births
• Interactive games for viewers to watch or join
Chapter III: Methodology

In order for social media marketing to create benefit for both the consumer and the artist, they should be innovative when using social media platforms. However, some artists may not maximize the potential of each social media marketing platform. As evidenced in the review of literature, the use of social media marketing is an effective way to market an independent artist. This study will focus on which social media marketing tactics prove to be most effective.

Restatement of the Study

The purpose of this study was to identify the social media marketing tactics and social media outlets that motivated a population of Facebook users to explore any given independent artist’s new music.

Restatement of the Objectives of the Study

Through this study, the following objectives were achieved:

1. Identified the social media channels and the tactics used within each channel.
2. Determined the psychographic characteristics of the sampled Facebook users.
3. Determined which combination of social media marketing platforms and tactics were most effective with the sampled Facebook users who actively seeked music through social media.
4. Determined a connection between being an active user of social media and consumer psychographics.

Research Design

Survey research was used to measure the data in this study. Trochim claims this type of research encompasses any measurement procedures that involve asking the participants questions (2006). The survey distributed will be a group administered questionnaire.
A descriptive research method of analysis was used. Mertler and Charles (2005) defined descriptive statistics as research that “depict people, situations, events, and conditions as they currently exist,” (p. 31). To obtain the data for analysis, the study passed through the following phases:

1. Created a survey (Appendix A) taken by members of the researcher’s Facebook network that explored their opinions on the effectiveness of social media marketing tactics in the music industry.

2. The results of the survey were analyzed and summarized to identify the different opinions of the consumer pertaining to social media marketing in the music industry.

The analysis covered all objectives of the study.

The BGSU Human Subjects Review Board (HSRB) criteria (Appendix B) were followed in designing this study.

**Sampling Design and Procedures**

The target demographic of the study was Facebook users aged 18-34. The population for the survey contained 774 members of the researcher’s Facebook network. Before distributing the survey, the research eliminated 74 members of the population who did not meet the requirements. This population was chosen based on their motivation to be active within a social network and accessibility. Since the researcher had a population of subjects that were readily available, convenience sampling was used. Convenience sampling is a technique used when the researcher prefers a fast and inexpensive solution where subjects are readily available (Castillo, 2009).
An incentive for participation was provided. The researcher awarded one participant a $25 iTunes gift card. The selected participant was drawn at random after all completed surveys were collected.

**Data Collection Instrument**

The primary data collection instrument for this study was a survey. The demographic information collected from the population was:

- Age
- Gender
- Geographic Location

The researcher used multiple-choice questions to collect data regarding the participants' behavior using:

- Blogs
- Twitter
- Facebook
- YouTube
- UStream

Multiple-choice questions were also used to determine how often participants:

- Share and watch music videos
- Share and watch concert footage
- Share and watch documentary footage
- Share and download free MP3s
- Share and download free albums, EPs, and mixtapes
- Communicate with an artist or band via social media
After identifying psychographic characteristics of the participants, the researcher focused on specific tactics within each social channel to determine their effectiveness on the participant’s attitude towards supporting an artist. For each tactic the participant will be asked to categorize their actions to determine how the tactic affects the participant’s willingness to support an artist via record sales and concert ticket sales.

The survey was conducted using SurveyMonkey. SurveyMonkey was chosen based on the application’s ability to filter responses during analysis. Using filters allowed the researcher to make connections between psychographics and perceived effectiveness of the marketing tactics. The analysis of consumer actions made this a descriptive study.

**Research Budget**

The budget for this study was approximately $175. $25.00 for the use of Survey Monkey, the $25.00 gift card for incentive, and $125 to have the document technically edited.

**Summary**

This descriptive study was conducted by distributing a survey consisting of multiple-choice questions. It was distributed through Facebook to the researcher’s network. The participants were asked about their social media practices and their perceived effectiveness of specific social media marketing tactics for new music artists.
Chapter IV: Findings

In this chapter the researcher presents the findings of the data from the study. The organization of the results was determined by the objectives previously discussed.

Results

Of the 700 individuals sampled from the researcher’s Facebook network, 124 individuals responded to the survey. Demographic information about the participants in the study can be found in Figure 4.1. Seventy-four percent of the participants were in Ohio; however, as you can see in Figure 4.2, the study reached 15 other states as well.

<table>
<thead>
<tr>
<th>Age and Sex of the Participants n = 124</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>30-34</td>
<td>6.5%</td>
<td>8</td>
</tr>
<tr>
<td>25-29</td>
<td>54.8%</td>
<td>68</td>
</tr>
<tr>
<td>21-24</td>
<td>31.5%</td>
<td>39</td>
</tr>
<tr>
<td>18-20</td>
<td>7.3%</td>
<td>9</td>
</tr>
<tr>
<td>Male</td>
<td>49.2%</td>
<td>61</td>
</tr>
<tr>
<td>Female</td>
<td>50.8%</td>
<td>63</td>
</tr>
</tbody>
</table>

*Figure 4.1 Age and sex of the participants.*

<table>
<thead>
<tr>
<th>Location by State</th>
<th>n = 124</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ohio</td>
<td>92</td>
</tr>
<tr>
<td>Florida</td>
<td>6</td>
</tr>
<tr>
<td>New York</td>
<td>3</td>
</tr>
<tr>
<td>Colorado</td>
<td>3</td>
</tr>
<tr>
<td>Illinois</td>
<td>3</td>
</tr>
<tr>
<td>North Carolina</td>
<td>3</td>
</tr>
<tr>
<td>Texas</td>
<td>2</td>
</tr>
<tr>
<td>Virginia</td>
<td>2</td>
</tr>
<tr>
<td>California</td>
<td>2</td>
</tr>
<tr>
<td>Tennessee</td>
<td>2</td>
</tr>
<tr>
<td>South Carolina</td>
<td>1</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>1</td>
</tr>
<tr>
<td>Arizona</td>
<td>1</td>
</tr>
<tr>
<td>Michigan</td>
<td>1</td>
</tr>
<tr>
<td>Maryland</td>
<td>1</td>
</tr>
</tbody>
</table>

*Figure 4.2 Location by State.*
As seen in Figure 4.3, 69% of the population indicated that their Facebook network was larger than 450 members.

<table>
<thead>
<tr>
<th>Size of Facebook Network n = 124</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-149</td>
<td>0.8%</td>
<td>1</td>
</tr>
<tr>
<td>150-299</td>
<td>7.3%</td>
<td>9</td>
</tr>
<tr>
<td>300-449</td>
<td>22.8%</td>
<td>28</td>
</tr>
<tr>
<td>450+</td>
<td>69.1%</td>
<td>85</td>
</tr>
</tbody>
</table>

Figure 4.3 Size of participants’ Facebook networks.

Social Media Platforms

Ninety-nine percent of the participants use other social media platforms in addition to Facebook. As shown in Figure 4.4, all of those who participated use YouTube and 56% use Twitter.

<table>
<thead>
<tr>
<th>Participants Social Media Habits n = 123</th>
<th>Number of Users</th>
<th>Response Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twitter</td>
<td>69</td>
<td>56.1%</td>
</tr>
<tr>
<td>YouTube</td>
<td>123</td>
<td>100.0%</td>
</tr>
<tr>
<td>Blogs</td>
<td>41</td>
<td>33.3%</td>
</tr>
<tr>
<td>Ustream</td>
<td>12</td>
<td>9.8%</td>
</tr>
</tbody>
</table>

Figure 4.4 Other social media platforms.

Psychographics

To identify the psychographic characteristics of the population, the researcher asked the participants to describe their habits when seeking new music. Ninety participants demonstrated Maven and Early Adopter characteristics, accounting for 75% of the sample as illustrated in Figure 4.5.
How would you describe your music discovery habits? n = 120

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>I actively seek new bands, artists, and events</td>
<td>32.5%</td>
<td>39</td>
</tr>
<tr>
<td>I discover new music based on recommendations from peers</td>
<td>42.5%</td>
<td>51</td>
</tr>
<tr>
<td>I discover new music by listening to the radio</td>
<td>24.2%</td>
<td>29</td>
</tr>
<tr>
<td>I do not listen to new music</td>
<td>0.8%</td>
<td>1</td>
</tr>
</tbody>
</table>

*answered question 120
skipped question 4*

Figure 4.5 Psychographic characteristics.

The researcher then filtered the 39 responses of participants who identified as individuals who actively seek new music. These responses were used to analyze which combination of tactics and platforms were most effective in social media marketing.

**Facebook**

Information was collected regarding the number of connections to the music industry the participants have in their Facebook network. Artists or band Pages and promotion group Pages were the most connected with by the population as seen in Figure 4.6.

Approximately how many of each Page-type do you Like on Facebook? n = 39

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>1-14</th>
<th>15-29</th>
<th>30-44</th>
<th>45+</th>
<th>N/A</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band or artist Pages</td>
<td>20</td>
<td>8</td>
<td>3</td>
<td>3</td>
<td>5</td>
<td>39</td>
</tr>
<tr>
<td>Music blog Pages</td>
<td>15</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>38</td>
</tr>
<tr>
<td>Record label Pages</td>
<td>15</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>22</td>
<td>38</td>
</tr>
<tr>
<td>Promotion group Pages</td>
<td>22</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>12</td>
<td>38</td>
</tr>
</tbody>
</table>

*answered question 39
skipped question 0*

Figure 4.6 Music connections on Facebook.

The next question collected information regarding the types of marketing materials they have shared with their Facebook network. Video materials are the most widely shared items by respondents. As illustrated in Figure 4.7, 92% have shared a music video, 59% have shared concert footage, and 33% have shared artist and band interviews with their Facebook network.
Which of the following have you shared on your News Feed? (check all that apply) n=39

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music video</td>
<td>92.3%</td>
<td>36</td>
</tr>
<tr>
<td>Artist/band interviews</td>
<td>33.3%</td>
<td>13</td>
</tr>
<tr>
<td>Concert footage</td>
<td>59.0%</td>
<td>23</td>
</tr>
<tr>
<td>Music documentary</td>
<td>15.4%</td>
<td>6</td>
</tr>
<tr>
<td>Free MP3 download</td>
<td>23.1%</td>
<td>9</td>
</tr>
<tr>
<td>Free mixtape, EP, or album download</td>
<td>28.2%</td>
<td>11</td>
</tr>
<tr>
<td>Merchandise advertisement</td>
<td>7.7%</td>
<td>3</td>
</tr>
</tbody>
</table>

answered question 37
skipped question 2

Figure 4.7 Items shared on Facebook.

When asked about the items the respondents have accessed from others within their Facebook network, all respondents indicated that they have watched a music video on Facebook. Eighty-two percent of the respondents have watched concert footage and 49% have watched interview footage. The results are illustrated in Figure 4.8.

Which of the following have you accessed from members of your Facebook network via News Feed or Wall Post? (check all the apply) n = 39

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music video</td>
<td>100.0%</td>
<td>39</td>
</tr>
<tr>
<td>Artist/band interviews</td>
<td>48.7%</td>
<td>19</td>
</tr>
<tr>
<td>Concert footage</td>
<td>82.1%</td>
<td>32</td>
</tr>
<tr>
<td>Music documentary</td>
<td>25.6%</td>
<td>10</td>
</tr>
<tr>
<td>Free MP3 download</td>
<td>41.0%</td>
<td>16</td>
</tr>
<tr>
<td>Free mixtape, EP, or album download</td>
<td>43.6%</td>
<td>17</td>
</tr>
<tr>
<td>Merchandise advertisement</td>
<td>28.2%</td>
<td>11</td>
</tr>
</tbody>
</table>

answered question 39
skipped question 0

Figure 4.8 Items accessed on Facebook.

Twitter

Of the 39 members in the sample, 74% respondents were Twitter users, all of whom use their account to follow a band or artist. As shown in Figure 4.9, 52% follow promotion groups and music blogs as well.
Figure 4.9 Music connections on Twitter.

Of the 29 respondents, 76% of them shared music videos on Twitter. Concert footage and free MP3s were also shared by at least 40%. These findings can be found in Figure 4.10.

Figure 4.10 Items shared on Twitter.

Consistent with items shared, music videos, concert footage, and MP3 downloads were the most accessed on Twitter as well. As shown in Figure 4.11, 83% have watched music videos, 46% have watched concert footage, and 33% downloaded MP3s.
Which of the following have you accessed on your Twitter Feed? (check all that apply) n = 24

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music video</td>
<td>83.3%</td>
<td>20</td>
</tr>
<tr>
<td>Artist/band interviews</td>
<td>16.7%</td>
<td>4</td>
</tr>
<tr>
<td>Concert footage</td>
<td>45.8%</td>
<td>11</td>
</tr>
<tr>
<td>Music documentary</td>
<td>16.7%</td>
<td>4</td>
</tr>
<tr>
<td>Free MP3 download</td>
<td>33.3%</td>
<td>8</td>
</tr>
<tr>
<td>Free mixtape, EP, or album download</td>
<td>16.7%</td>
<td>4</td>
</tr>
<tr>
<td>Merchandise advertisement</td>
<td>20.8%</td>
<td>5</td>
</tr>
</tbody>
</table>

answered question | 24
skipped question  | 15

Figure 4.11 Items accessed on Twitter.

Blogs

When asked about their blogging activity, only one participant indicated that they wrote a blog but 56% of the participants read blogs.

<table>
<thead>
<tr>
<th>How often do you read Music Blogs? n = 39</th>
</tr>
</thead>
<tbody>
<tr>
<td>Answer Options</td>
</tr>
<tr>
<td>Multiple times per day</td>
</tr>
<tr>
<td>Read daily</td>
</tr>
<tr>
<td>Read weekly</td>
</tr>
<tr>
<td>Read monthly</td>
</tr>
<tr>
<td>Do not visit blogs</td>
</tr>
</tbody>
</table>

answered question | 39
skipped question  | 0

Figure 4.12 Blog readers.

Those that read blogs accessed music videos, interview footage, and MP3 downloads more than any of the other items.
Which of the following have you accessed via music blogs? (check all that apply) n = 20

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music video</td>
<td>95.0%</td>
<td>19</td>
</tr>
<tr>
<td>Artist/band interviews</td>
<td>80.0%</td>
<td>16</td>
</tr>
<tr>
<td>Concert footage</td>
<td>65.0%</td>
<td>13</td>
</tr>
<tr>
<td>Music documentary</td>
<td>35.0%</td>
<td>7</td>
</tr>
<tr>
<td>Free MP3 download</td>
<td>75.0%</td>
<td>15</td>
</tr>
<tr>
<td>Free mixtape, EP, or album download</td>
<td>65.0%</td>
<td>13</td>
</tr>
<tr>
<td>Merchandise advertisement</td>
<td>35.0%</td>
<td>7</td>
</tr>
</tbody>
</table>

answered question 20
skipped question 19

Figure 4.13 Items accessed on blogs.

YouTube

As previously discussed, 99% of the participants in the study were YouTube users. All of the 39 members of the sample identified as users. As seen in Figure 4.14, the most watched items on YouTube by participants were music videos, concert footage, and interviews.

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music video</td>
<td>89.7%</td>
<td>35</td>
</tr>
<tr>
<td>Artist/band interviews</td>
<td>66.7%</td>
<td>26</td>
</tr>
<tr>
<td>Concert footage</td>
<td>79.5%</td>
<td>31</td>
</tr>
<tr>
<td>Music documentary</td>
<td>59.0%</td>
<td>23</td>
</tr>
<tr>
<td>Free MP3 download</td>
<td>30.8%</td>
<td>12</td>
</tr>
<tr>
<td>Free mixtape, EP, or album download</td>
<td>17.9%</td>
<td>7</td>
</tr>
<tr>
<td>Merchandise advertisement</td>
<td>2.6%</td>
<td>1</td>
</tr>
</tbody>
</table>

answered question 35
skipped question 4

Figure 4.14 Items accessed on YouTube.

Tactic Effectiveness

After gauging how the participants were using social media marketing tactics across the social media platforms, the researcher then asked each to indentify how the tactics motivate them to support an independent artist through attending events and purchasing music or merchandise.
The most influential items on purchasing music were watching music videos, watching concert footage, and receiving free downloads. An overview of the results can be seen in Figure 4.15.

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receiving a free MP3 download</td>
<td>7 22 10 11 3 39</td>
</tr>
<tr>
<td>Receiving a free album, mixtape, or EP download</td>
<td>6 20 9 11 6 38</td>
</tr>
<tr>
<td>Watching a music video</td>
<td>2 21 14 11 7 39</td>
</tr>
<tr>
<td>Watching a documentary</td>
<td>9 18 9 10 1 37</td>
</tr>
<tr>
<td>Watching online concert footage</td>
<td>6 19 11 13 5 38</td>
</tr>
<tr>
<td>An artist/band sends you a personal response, message</td>
<td>13 12 8 7 2 34</td>
</tr>
<tr>
<td>An artist/band engages you in a UStream experience</td>
<td>26 6 2 2 1 34</td>
</tr>
<tr>
<td>An artist/band offers a contest related to the release of material</td>
<td>19 12 6 3 2 36</td>
</tr>
</tbody>
</table>

 answered question 39  
 skipped question 0

*Figure 4.15 Effectiveness when motivating to purchase music.*

The items that were most effective in motivating participants to purchase music were also effective in motivating them to attend concert events. Sixty-five percent indicated that watching concert footage online motivated them to attend a concert locally, while 40% indicated that online concert footage motivated them to travel to a concert regionally. The results are illustrated in Figure 4.16.
<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receiving a free MP3 download</td>
<td>15 17 7 6 37</td>
</tr>
<tr>
<td>Receiving a free album, mixtape, or EP download</td>
<td>13 18 11 5 36</td>
</tr>
<tr>
<td>Watching a music video</td>
<td>8   20 16 7 38</td>
</tr>
<tr>
<td>Watching a documentary</td>
<td>13 18 10 3 35</td>
</tr>
<tr>
<td>Watching online concert footage</td>
<td>5   24 15 5 37</td>
</tr>
<tr>
<td>An artist/band sends you a personal response, message</td>
<td>17 14 6 1 35</td>
</tr>
<tr>
<td>An artist/band offers a contest related to the event</td>
<td>23 8 6 1 35</td>
</tr>
</tbody>
</table>

*answered question 39  skipped question 0*

*Figure 4.16 Effectiveness when motivating to attend concerts.*

**Active User Psychographic Connection**

Next, the researcher collected information based on how often the participants use each social media platform. As you can see from Figures 4.17 and 4.18, 87% of active YouTube users demonstrated Maven and Early Adopter characteristics. Eighty percent of active Twitter users and 72% of active Facebook users also demonstrated these tendencies.
Table 4.17 Active users of all participants.

<table>
<thead>
<tr>
<th>Social Media Platform</th>
<th>Multiple times per day</th>
<th>Use Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook</td>
<td>81</td>
<td>33</td>
</tr>
<tr>
<td>Twitter</td>
<td>35</td>
<td>10</td>
</tr>
<tr>
<td>Blogs</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>YouTube</td>
<td>18</td>
<td>28</td>
</tr>
</tbody>
</table>

Figure 4.17 Active users of all participants.

Table 4.18 Active users of Maven and Early Adopter population.

<table>
<thead>
<tr>
<th>Social Media Platform</th>
<th>Multiple times per day</th>
<th>Use Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook</td>
<td>58</td>
<td>24</td>
</tr>
<tr>
<td>Twitter</td>
<td>31</td>
<td>9</td>
</tr>
<tr>
<td>Blogs</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>YouTube</td>
<td>15</td>
<td>25</td>
</tr>
</tbody>
</table>

Figure 4.18 Active users of Maven and Early Adopter population.

Summary

The researcher summarized the information obtained from the research survey in this chapter. This chapter was divided into different segments of information: Psychographics, Social Media Platforms, Facebook, Twitter, Blogs, YouTube, Tactic Effectiveness, and Active User Psychographic Connection. In summary, music videos were the most effective tactic in motivating the participants to support music from an artist or band. They were also the most shared and most accessed item by participants.
Chapter V: Summary, Conclusions, & Recommendations

In the following chapter the researcher will restate the objectives, summarize the findings, draw conclusions, and make recommendations for future research.

Restatement of the Objectives

Through this study, the following objectives were achieved:

1. Identified the social media channels and the tactics used within each channel.
2. Determined the psychographic characteristics of the sampled Facebook users.
3. Determined which combination of social media marketing platforms and tactics were most effective with the sampled Facebook users who actively sought music through social media.
4. Determined a connection between being an active user of social media and consumer psychographics.

Objective One

Participants indicated Facebook, YouTube, Twitter, and Blogs were the most consistently used platforms. Many of the participants had not interacted with others using UStream. Additionally, communicating with artists and bands on the other social media platforms had little effectiveness on motivating the participants to purchase items or see an act in concert.

The only social media marketing tactic not commonly shared or accessed by the population were merchandise advertisements.

Objective Two

Participants in the study had numerous connections on Facebook and similar interests in industry Pages. The most significant differences in psychographic characteristics were recognized in the participants’ activity seeking new music, and the use of Twitter.
The majority of the participants demonstrated Maven characteristics by indicating that they actively seek new music. The group also indicated that they were more likely to follow artists and bands on Twitter. All members of the sample had also attempted to interact with an artist or band on Twitter.

Those who indicated they discover music based on recommendations from peers demonstrated Early Adopter characteristics. This group had the same amount of Twitter users but did follow or interact with as many artists or bands.

Objective Three

The most common social media marketing tactics among the users who actively seek music were sharing and accessing video content, specifically music videos. Across all of the social media platforms researched, music videos were both the most shared and accessed among active music seekers. Further, more members of the population were motivated to purchase music after watching a music video than any of the other social media marketing tactics.

Concert footage was the second most shared and accessed item on Facebook, Twitter, and YouTube. These videos also proved to be the most effective tactic when motivating the population to attend an event locally or regionally. Many active music seekers were motivated to purchase music after watching online concert videos as well.

A greater percentage of the population shared and accessed free MP3s on Twitter than any of the other platforms. Most respondents indicated that receiving free MP3s motivated them to seek more free music from the band or artist, but also were motivated to purchase music after receiving the download.
Objective Four

The majority of the participants who demonstrate characteristics of a Maven or Early Adopter also demonstrated the characteristics of an active social media user. Based on this statistic, the researcher concluded that those who actively use social media are more likely to identify as a Maven or Early Adopter.

Conclusions & Recommendations

The researcher noted limitations to the survey that affected the outcomes. Only members of the researcher’s Facebook network were included in the study. Conducting a survey similar to this one with a larger sample would bring useful, and potentially more diverse, data.

One area that future research could further explore is the size of budgets artists and bands are allowing themselves to put towards the means of social media marketing. Also researchers could look at what types of devices are consumers most often using to access these social media marketing tactics. The use of algorithms in music discovery is an emerging social media marketing tactic and could be further explored in future research. Internet radio sites such as Pandora use algorithms to help their users discover new music. Another emerging tactic is the use of live webcasts within a marketing mix. How participating in a webcast effects the users motivation to support an artist or band could also be researched in the future.

Future research surveys should focus on individual social media platforms. Should researchers want to obtain information regarding multiple platforms, they should conduct multiple surveys. By focusing on individual platforms, the researcher can ask for more specific information about how the consumer interacts with the platform. In this study, the researcher asked participants to approximate this information. A specific number would give the research greater insight into the psychographic makeup of the sample. Future researchers should consider
providing a definition of a blog to participants in their study. In this particular study, activities surrounding blogs did not perform as well as expected. The researcher concludes that this could be because participants are not aware that certain locations they frequently visit on the web are considered blogs.

Another recommendation for future research would be to further analyze music videos, what makes them popular amongst consumers, and why it affects their motivation to support an artist or band.

Summary

This chapter made conclusions based on the survey results and made recommendations for future research. It was interesting to find that online videos are the most consistently utilized and effective social media tactic, regardless of the social media platform. Future research should be more focused on specific social media platforms and emerging social media marketing tactics to support the researcher’s findings.
References


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Appendix A: Research Survey

Age
30-34
25-29
21-24
18-20

Gender ____________

City, State ____________

Please answer the following about each Social Media Outlet:

**Facebook**

How often do you use Facebook?
- Use less than once a month
- Use Weekly
- Use Daily
- Multiple uses per day

How many friends do you have on Facebook? ________________

Approximately how many of each Page-type do you like on Facebook?

- Band or Artist Pages
  - 1-14
  - 15-29
  - 30-44
  - 45+ (n/a)

- Music Blog Pages
  - 1-14
  - 15-29
  - 30-44
  - 45+ (n/a)

- Record Label Pages
  - 1-14
  - 15-29
  - 30-44
  - 45+ (n/a)

- Promotion Group Pages
  - 1-14
  - 15-29
  - 30-44
  - 45+ (n/a)

Which of the following have you shared on your News Feed? (check all that apply)

- Music Video
- Artist/Band Interviews
- Concert Footage
- Music Documentary
- Free MP3 link
- Free Album, Mixtape, or EP link
- Merchandise advertisement

Which of the following have you accessed via your Facebook News Feed (shared by a member of your network)? (check all that apply)

- Music Video
**Artist/Band Interviews**
- Concert Footage
- Music Documentary
- Free MP3 link
- Free Album, Mixtape, or EP link
- Merchandise advertisement

Have you ever attempted to communicate (message, comment, mention in post, etc.) with an artist on Facebook? (Y/N)

Have you ever received a message from an artist or band on Facebook? (Y/N)

Have you participated in a artist/band related contest on Facebook? (Y/N)

**Twitter**

How often do you use Twitter?

*Do not have an account*

Use less than once a month ---- Weekly User -----Daily User ----- Multiple times a day User

How many users on Twitter follow you?

How many Twitter users do you follow?

Approximately how many of each do you follow on Twitter?

Band or Artists
1-19-------------- 20-39 ------------- 40-59 ------------ 60+ (n/a)

Music Blogs
1-19-------------- 20-39 ------------- 40-59 ------------ 60+ (n/a)

Record Producers
1-19-------------- 20-39 ------------- 40-59 ------------ 60+ (n/a)

Record Labels
1-19-------------- 20-39 ------------- 40-59 ------------ 60+ (n/a)

Promotion Groups
1-19-------------- 20-39 ------------- 40-59 ------------ 60+ (n/a)

Which of the following have you shared on your Twitter Feed? (check all that apply)

- Music Video
- Artist/Band Interviews
- Concert Footage
- Music Documentary
- Free MP3 link
- Free Album, Mixtape, or EP link
- Merchandise advertisement

Which of the following have you accessed on your Twitter Feed? (check all that apply)
- Music Video
- Artist/Band Interviews
- Concert Footage
- Music Documentary
- Free MP3 link
- Free Album, Mixtape, or EP link
- Merchandise advertisement

Have you ever sent a Tweet or Re-Tweeted an artist or band on Twitter?
Have you ever received a Tweet or been re-tweeted by an artist or band on Twitter?
Have you participated in a artist/band related contest on Twitter?

**Blogs**

How often do you read blogs?
Read less than once a month --- Read blogs weekly ---- Read blogs daily ---- Read blogs multiple times per day

Do you write a music blog?
Which of the following have you accessed on your Twitter Feed? (check all that apply)
- Music Video
- Artist/Band Interviews
- Concert Footage
- Music Documentary
- Free MP3 link
- Free Album, Mixtape, or EP link
- Merchandise advertisement

Have you participated in a contest for an artist or band through a music blog?

**YouTube**

How often do you use YouTube?
Use less than once a month -- Weekly User --- Daily User ---- Use multiple times per day

How often do you do each of the following?
View YouTube videos on external websites
Browse YouTube for videos

- Less than once a month
- Weekly
- Daily
- Multiple times per day (n/a)

Post videos to a YouTube account

- Less than once a month
- Weekly
- Daily
- Multiple times per day (n/a)

How many of each of the following channels do you subscribe to you YouTube?

**Artist or Band channels**

- 1-49
- 50-99
- 100-149
- 150+ (n/a)

**Record label channels**

- 1-49
- 50-99
- 100-149
- 150+ (n/a)

**Music publication channels**

- 1-49
- 50-99
- 100-149
- 150+ (n/a)

Which of the following have you accessed on YouTube? (check all that apply)

- Music Video
- Artist/Band Interviews
- Concert Footage
- Music Documentary
- Free MP3 link
- Free Album, Mixtape, or EP link
- Merchandise advertisement

**Ustream**

How often do you participate in UStream sessions?

- Never participated
- Use less than once a month
- Weekly User
- Daily User
- Multiple times a day User

Have you participated in a UStream session with a music artist/band?

Which of the following have you accessed from a Ustream session? (check all that apply)

- Music Video
- Artist/Band Interviews
- Concert Footage
- Music Documentary
- Free MP3 link
- Free Album, Mixtape, or EP link
- Merchandise advertisement

**Affects of Strategies**

How would you describe your music discovery habits?

- I actively seek new bands, artists, and events
- I discover new music based on recommendations from peers
- I discover new music by listening to the radio
- I do not listen to new music

How have each of the following marketing strategies affected your consumption of music?

**Recieving a free MP3**

- Never contributed to me consuming music
- Motivated me to seek free downloads
- Motivated me to purchase digital songs
- Motivated me to purchase an album
- Motivated me to purchase multiple albums

**Receiving a free Album, Mixtape, or EP download**

- Never contributed to me consuming music
- Motivated me to seek free downloads
- Motivated me to purchase digital songs
- Motivated me to purchase an album
- Motivated me to purchase multiple albums

**Watching a music video**

- Never contributed to me consuming music
- Motivated me to seek free downloads
- Motivated me to purchase digital songs
- Motivated me to purchase an album
- Motivated me to purchase multiple albums

**Watching a documentary**

- Never contributed to me consuming music
- Motivated me to seek free downloads
- Motivated me to purchase digital songs
- Motivated me to purchase an album
- Motivated me to purchase multiple albums
Watching online concert footage
  Never contributed to me consuming music
  Motivated me to seek free downloads
  Motivated me to purchase digital songs
  Motivated me to purchase an album
  Motivated me to purchase multiple albums
An artist or band sends you a personal message
  Never contributed to me consuming music
  Motivated me to seek free downloads
  Motivated me to purchase digital songs
  Motivated me to purchase an album
  Motivated me to purchase multiple albums
An artist or band engages you in a UStream experience
  Never contributed to me consuming music
  Motivated me to seek free downloads
  Motivated me to purchase digital songs
  Motivated me to purchase an album
  Motivated me to purchase multiple albums
An artist or band offers a contest related to the release of material
  Never contributed to me consuming music
  Motivated me to seek free downloads
  Motivated me to purchase digital songs
  Motivated me to purchase an album
  Motivated me to purchase multiple albums
How have each of the following marketing strategies affected your decision to see an artist or band in concert?
Receiving a free MP3
  Never affected my decision to see an artist or band in concert
  Encouraged me to see an artist or band locally
  Encouraged me to see an artist or band regionally
  Discouraged me from seeing an artist in concert
Receiving a free Album, Mixtape, or EP download
  Never affected my decision to see an artist or band in concert
  Encouraged me to see an artist or band locally
Encouraged me to see an artist or band regionally
Discouraged me from seeing an artist in concert

Watching a music video
Never affected my decision to see an artist or band in concert
Encouraged me to see an artist or band locally
Encouraged me to see an artist or band regionally
Discouraged me from seeing an artist in concert

Watching a documentary
Never affected my decision to see an artist or band in concert
Encouraged me to see an artist or band locally
Encouraged me to see an artist or band regionally
Discouraged me from seeing an artist in concert

Watching online concert footage
Never affected my decision to see an artist or band in concert
Encouraged me to see an artist or band locally
Encouraged me to see an artist or band regionally
Discouraged me from seeing an artist in concert

An artist or band sends you a personal message
Never affected my decision to see an artist or band in concert
Encouraged me to see an artist or band locally
Encouraged me to see an artist or band regionally
Discouraged me from seeing an artist in concert

An artist or band engages you in a UStream experience
Never affected my decision to see an artist or band in concert
Encouraged me to see an artist or band locally
Encouraged me to see an artist or band regionally
Discouraged me from seeing an artist in concert

An artist or band offers a contest related to the release of material
Never affected my decision to see an artist or band in concert
Encouraged me to see an artist or band locally
Encouraged me to see an artist or band regionally
Discouraged me from seeing an artist in concert
Appendix B: HSRB Approval
April 19, 2011

TO: Brett Dugan
College of Technology

FROM: Hillary Harms, Ph.D.
HSRB Administrator

RE: HSRB Project No.: H11T198GE7

TITLE: Effective Uses of Social Marketing in the Music Industry

You have met the conditions for approval for your project involving human subjects. As of April 15, 2011, your project has been granted final approval by the Human Subjects Review Board (HSRB). This approval expires on March 28, 2012. You may proceed with subject recruitment and data collection.

The final approved version of the consent document(s) is attached. Consistent with federal OHRP guidance to IRBs, the consent document(s) bearing the HSRB approval/expiration date stamp is the only valid version and you must use copies of the date-stamped document(s) in obtaining consent from research subjects.

You are responsible to conduct the study as approved by the HSRB and to use only approved forms. If you seek to make any changes in your project activities or procedures, send a request for modifications to the HSRB via this office. Those changes must be approved by the HSRB prior to their implementation.

You have been approved to enroll 700 participants. If you want to enroll additional participants you must seek approval from the HSRB.

Good luck with your work. Let me know if this office or the HSRB can be of assistance as your project proceeds.

Comments/ Modifications:
Please add the text equivalent of the BGSU HSRB approval/expiration date stamp to the “footer” area of the electronic consent form (see attached for specific text).

c: Dr. Terry Herman

Research Category: EXPEDITED #7
Bowling Green State University

You are invited to participate in a research study on the effective uses of social marketing in the music industry. As part of my work on completion of a Masters of Education in the College of Technology at Bowling Green State University, I am conducting this research on how different uses of social marketing impacts a consumer’s willingness to support an independent artist.

This study is being conducted in order to gather information from active users of social media. The purpose of this study is to identify the social media outlets that motivate a population of Facebook users to explore any given independent artist’s music. By identifying what strategies motivates the participants, the researcher will be able to develop an effective marketing mix for use by independent artists. If you are an independent artist, and would like to use the results of this study to help market your material, you are invited to do so. If you are not an independent artist, there are no direct benefits for you in completing this survey.

- You voluntarily consent to participate in this research investigation.
- There is no anticipated risk involved in your participation of this study, which includes the completion of this survey.
- Your participation in this research will take approximately 20 minutes to complete.
- Your participation will only involve the completion of this survey.
- You must be 18 years of age or older to participate in this study.
- You may refuse to participate in this investigation or withdraw your consent and discontinue participation in this study without penalty.
- Your decision to participate will not impact grades, class standing or relationship to the institution.

All responses will be kept confidential. The primary investigator, Brett M. Dugan, will be the only individual with access to the raw data. Upon completing the survey, all participants should clear their browser cache and page history. All reported information will be in aggregate form to protect any personal information gathered through your participation in this study. Responses will be kept on password protected web server until the end of the study. Once the study is complete, individual responses will be terminated.

If you have any questions or comments about this study, you can contact Brett M. Dugan at brettd@bgsu.edu or 440-840-1130. You may also contact thesis advisor Dr. Terry L. Herman at hermant@bgsu.edu or 419-372-7265. With questions about participant rights contact the Human Subjects Research Board at hrsb@bgsu.edu or 419-372-7716.

At the conclusion of this survey, you will be given an opportunity to enter a drawing for a $25 Visa gift card. You will be directed to a new page where you can enter your contact information separately from the completed survey. After the duration of the study a winner will be selected at random and the winner will be contacted using the information provided. Your odds of winning this gift card will be no less than 1:700.