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Rochester Institute of Technology

School of Communication

College of Liberal Arts

Music Consumption in the Dominican Republic: Technological Changes, Uses, and Gratifications

by

Frank R. Lantigua

A thesis submitted

in partial fulfillment of the Master of Science degree in

Communication & Media Technologies

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Degree Awarded: Spring Semester 2019 (2185)

Abstract

Music consumption has been transformed by technological changes during the last three decades; the introduction of streaming technologies and the expansion of the global music market have changed the way people in various countries engage with music in daily life. Previous research on music consumption points to the uses and gratifications often sought by audiences, as well as the motives that drive their consumption habits. While most studies have centered on audiences from the developing world, this study focuses particularly on music consumption in the Dominican Republic. The data was collected through an online survey that inquired about the platforms used by people in the Dominican Republic to consume music, the gratifications sought when engaging with various music genres, and the motivations behind their choice of streaming services. Findings show that people in the Dominican Republic rely mainly on free streaming services such as Spotify when consuming music, and tend to listen to music in specific locations (such as their cars) and at particular times during the day (such as mornings and evenings).The study found a significant correlation between an engagement with particular genres and specific gratifications (such as listening to soft music as a form of therapy and mood

management). The main gratifications identified in relationship to music consumption were pleasure, relaxation and diversion.

Keywords: Music, Uses, Gratifications, Consumption, Digital Streaming

Music Consumption in the Dominican Republic: Technological Changes, Uses, and Gratifications

In the last decades, technology has changed how people consume and produce media. Music is not the exception since advances such as the development of digital platforms have introduced a significant shift in the way people engage with various types of content, by adopting non-traditional methods and distribution models (Kusek & Leonhard, 2005). Consequently, music is not being consumed in the same ways lately; streaming, for instance, has become one of the main options when listening to music. According to the International Federation of the Phonographic Industry (2017), in 2017 the total revenues in streaming increased 41.1%, and there were almost 176 million users with paid subscription accounts, while the physical revenue declined in the majority of markets representing a decreasing rate of 5.4%. During the month of March 2018, 49.5 million people in the United States used the Apple Music service for their consumption of music, making this the most popular music streaming service (Statista, 2018). Molteni and Ordanini (2003) say that changes in production, distribution, and consumption have altered why and how people seek music. These demonstrate that new technologies like streaming have created important variations on how music has been consumed in the last decade. This is important because it provides an idea of how technology leads people to consume music in new formats, and this is not only impacting the people since record companies are also being affected (Kusek & Leonhard, 2005).

Most of the digital transformation started almost 30 years ago; around the 1990s, companies were already adopting digital products and services. Then during the early 2000s, these products were used not only for businesses, but people also satisfied specific needs in their personal lives (Schallmo & Williams, 2018). Just

when researchers thought that digital music was the only and the predetermined music consumption option, retro-technologies reappeared (Osbome, 2016). These retro-technologies include the revival of vinyl records, contrasting with the beliefs of streaming and other musical technological developments as the primary source for music consumption. Sarpong, Dong, and Appiah (2016) argue that the resurgence of vinyl LPs illustrates that technological evolution does not always make older platforms obsolete. The authors also indicate that obsolete technology can revive and re-diffuse if the following preconditions are met. First, the technology must once be the obligatory point of passage in the past, and second, the technology must be able to remain in existence through maintaining at least one group of loyal allies within the network it has built (Sarpong, Dong, & Appiah, 2016). Regardless of the digital transformations witnessed in recent decades, old technologies for music consumption have not disappeared; it is the opposite since retro-technologies are recovering their power within the music industry.

This study analyzes uses and gratifications of music consumption in the Dominican Republic, including the use of streaming, radio, vinyl records, and other platforms, to satisfy various needs by using a quantitative approach. A survey was conducted to identify patterns in the music preferences in adults from the Dominican Republic. This is an important area of study seeking to determine how the people in the Dominican Republic listen to music, and to understand the factors, uses, and gratifications that motivate them to consume music in certain ways. By looking to the music consumption in the country from the uses and gratifications perspective, important findings can be obtained regarding consumption patterns. These results are important for the music industry of the country and in general. Furthermore, this

study will contribute to future research on music consumption in the Dominican Republic and music in Latin American countries.

Literature Review

Technological Change and Music Consumption

The development of new technologies such as the Internet has considerably disrupted the music industry in the last decades. Compact discs or other traditional platforms for storing and distributing music are no longer dominating the music business (Coronin, 2014). Advances in distribution technology played an important role in the change of the music industry. According to Hudson (2011) when new technology is able to weaken existing distribution and listening models, the new listening mediums become even more disruptive to existing distribution models. One example is the evasion of the phonograph's distribution when the radio appeared since this technology reached more people. Ordanini and Molteni (2003) found in their investigation at Bocconi University that there is a contradictory relationship between online music consumption and the behavior related to conventional music consumption (recorded music).

Even though technological advances seem to be displacing traditional modes of music consumption, some investigators affirm that old platforms should not be threatened by technology. Magaudda (2011), who analyzed and studied the process of digitalization, and the change of the material (physical) music consumption for the digital consumption, found that even when the music has been altered by technology and transformed from "tangible records" to "intangible data" there is still a very important role of material objects in the way people consume music. Furthermore, she stated that the advances in technology have not led to the "dematerialization" or disappearance of material objects (Magaudda, 2011). Supported by these ideas

about re-materialization stated by Magaudda, the resurgence of vinyl as an example of retro-technology regaining power should not be a surprise in the market. Sarpong et al. (2016) mentioned that the revival of vinyl challenges the digital streaming era and strongly contradicts those predictions related to the total disappearance of vinyl records.

Music Consumption in Latin America

In Latin America, popular music was developed in the early nineteenth century involving semi-popular theatrical genres and salon music (Bethell, 1998). After the Second World War, urban growth in most Latin American countries resulted in the development of urban cultures reflecting diversity in ethnic and socio-economic terms (Bethell, 1998). Musical expression in Latin America has been historically connected to political and social issues, which has been evident in countries such as Cuba, Puerto Rico, and the Dominican Republic (Olsen & Sheehy, 2007). According to Yudice (2012), the Latin American music industry has significantly changed in the last years, since people with internet connection have access to free music at any time by using Internet radios like Spotify and Pandora. In addition, the author argues that nowadays, revenues do not come from payment for the purchase of music but through advertising, and in some cases, subscription fees (Yudice, 2012).

The Dominican Republic is the second largest country of the Caribbean region in both area and population and is a democratic nation with a population of over 10 million people (Go Dominican Republic, 2018). A former Spanish colony that is geographically located next to Puerto Rico, which is now a U.S. territory, the Dominican Republic occupies a unique space within the Latin American landscape. The Dominican music industry started by the mid-1890s when the first phonograph arrived at the island, brought by a local named Rodolfo Hernandez (Hernandez,

1991). Since then, music has become a prominent feature of Dominican culture, giving way to the thriving music industry. In 1974, a seven-day international music festival was held in Santo Domingo, the capital city, becoming the largest event of its kind at the time. The festival included major performances by famous singers, such as Silvio Rodriguez and Noel Nicolas from Cuba, Mercedes Sosa from Argentina, El Topo and Danny Rivera from Puerto Rico, and Victor Manuel from Spain (Hernandez, 1991).

In the Dominican Republic, the “merengue” heads the musical panorama since this music genre is an essential part of the national heritage and culture. According to L’Hoeste (2014), merengue is the national music of the Dominican Republic: it replaced other predominant genres like salsa in radio stations and nightly venues. Merengue was born in 1844, which is the same year as the country’s foundation, and it is considered one of the vehicles that Dominicans have to express social issues. However, during the last two decades, merengue has ceased to be the dominant music genre in the country because younger generations are losing interest in it and adopting new urban dance music genres instead. Perhaps, due to increased exposure to music coming from the United States and from other Latin American countries, genres such as pop, hip hop, and reggaeton are finding larger audiences. Tourists spending a little bit of time in the Dominican Republic are likely to hear the hasty sound known as “dembow” which is a blend of reggaeton, American rap, and others. This bass-heavy urban genre has become the principal rhythm of Dominican youth in recent years, composed and performed by some famous urban artists from the country such as El Alfa, Mozart La Para, Don Miguelo, Mark B and Bulin 47 (Shepherd, 2013). Urban music is characterized by explicit content and lyrics, but the Dominican younger generation still prefers this kind of

music, which has led to a generational change regarding the kind of music consumed in the country. Jimenez (2016) stated that in the Dominican Republic the urban music genre has become very fashionable and is especially preferred by youth; this type of music is characterized by its jargon and double meaning. In addition, Hernandez (1991) studied popular music in Latin America and concluded that people's music consumption is shaped by the economic, social, and political context in which they are embedded.

This transition in the musical landscape of the Dominican Republic has created different opinions and perspectives in society. Only a few people prefer merengue over popular music nowadays; these traditional listeners consume this music genre in the old ways while the younger generation follows the technological changes which give more possibilities to consume music (Ilich, 2018). Delmonte (2017) studied the audio consumption of a representative demographic sample of 16+ in the United States, and found that younger generations are disconnected from the traditional formats for music reproduction: radio receivers and CD players have a very low percentage of use among the 16-24-year-old group, but continue to be used among respondents of 65+ years old. In addition, a third of the youngest age group (16-24 yrs.) use a smartphone as their preferred listening device whereas just 4% of the older group age (65+) prefer this technology.

Since music technologies arrived, people in the Dominican Republic have been consuming and following the trends of music such as MP4 or music streaming in all possible ways. Now, with the return of older products, there is no longer evidence of a pattern for music consumption in the Dominican Republic. People are not consuming music in the same way as it was in the past. People from different ages now can find different satisfactions through new technologies, this leads to a

variety of forms for music consumption. Dominicans, besides using traditional media like radio stations, have other sources for the consumption of music thanks to the access they have to smartphones and the internet. According to Albarran (2009), since the implementation of a faster 3G network infrastructure, young Latinos now use mobile phones to play and download music.

None of the existing research about music consumption has been able to investigate or identify a unique way in which music is being consumed nowadays in the Dominican Republic. This is in part due to the lack of attention for this country from researchers. Since there is no previous research of music consumption in the country based on the uses and gratifications theory, it is important to have further investigation to understand how people in the Dominican Republic consume music and what gratifications they obtain from the music they consume.

Uses and Gratifications

Considering that music is consumed for different reasons, it is important to explore if there is a relationship between music genres platforms and gratifications. According to Katz, Gurevith, and Haas (1973), uses and gratifications is a theoretical framework which is used to study how media are utilized to fulfill the needs of individual users with different goals. The uses and gratifications theory (UG) is grounded on a series of earlier communication studies and research from the 1940s, based on how radio listeners and comic readers consumed media. A couple of years later in 1969, this theory was reinforced by Jay Blumler and Denis McQuail when they tried to categorize people’s attraction for political television programs. Some of the most important media satisfactions were shown by McQuail (1972) when he studied some British TV programs and radio, concluding that people interact with media while trying to escape from problems and monotony (diversion). He added

that people also use media when socializing (personal relationships), for self-reference and value reinforcement (identity), and for informational sources (surveillance).

In 1973, Elihu Katz, Michael Gurevitch, and other colleagues joined the investigation to research how and why people viewed mass media. People's gratifications from the media content, exposure (to media), and social context were again studied to understand the satisfaction of different individual and social needs through media. These studies led to the creation of the uses and gratifications theory that states that individuals create or chose existing media among many other resources to satisfy their needs (Katz, Blumler, & Gurevitch, 1973). The theory provides a foundation for a psychological study of the motivators that make individuals look for a specific medium to fulfill specific needs (Ko, Cho, & Roberts, 2005). Liang, Lai, and Ku (2007) explain that the uses and gratifications theory has been found extremely valuable when developing explanations of how people adopt and use new communication technologies.

According to Smock (2011), uses and gratifications as a theoretical framework is focused on media, and studies how these platforms are considered by individuals when they are looking to fulfill their needs. This theory is appropriate for this study because most of the investigations in the past have examined the uses and gratifications theory in social media and other online platforms, but not many have looked at why and how people listen to music, especially in the Dominican Republic. For instance, Chen (2011) found that the more time a person is active on Twitter, the more the person will get gratifications related to the need for interaction. Another example showing the application of the uses and gratifications theory on different platforms was conducted by Istanbulluoglu, Athwal, and McCormack (2018), who

studied the uses and gratifications of social media for luxury brands. They found that users get emotional and cognitive gratifications from commenting and liking content related to luxury brands. In addition, they found needs such as entertainment and aesthetic appreciation are satisfied with luxury brands' social media content interaction. The uses and gratifications theory can help identify the unique needs of media consumers and is capable of explaining the gratifications they seek, and this can help us understand how people in the Dominican Republic satisfy their needs through music; this will further lead to a closer comprehension of how they consume music.

Music provides a lot of different gratifications to consumers. For instance, Sarovic (2016) found that by consuming music people can get a diverse number of satisfactions such as relaxation, entertainment, reinforcement, lifestyle, and expression, among others. According to De la Rosa and Pugliese (2017), people seek different music genres for specific gratifications in new ways since technology has disrupted the music industry and the consumption behavior of listeners. Music consumers, aged 16-64, from across 20 of the world's largest music markets were examined; the report highlighted that people on average enjoy 17.8 hours of music per week being the car the most popular listening location. In addition, 86% of music is listened through on-demand streaming, in which 57% of young consumers (16-24 years old) are the most engaged with paid audio streaming services (Music Consumer Insight Report, 2018).

Albarran (2009) found in his investigation of young Latinos' use of mobile phones that every country is unique in terms of how young people are using music and the gratifications derived from its use, explaining that researchers cannot lump "Latinos" in to one huge group and expect them to behave similarly in terms of uses

of technology. In addition, Ahtisaari and Karanam (2015) found that young people listen to music to make a social connection, reminiscence, and because it affects regulation. They further demonstrate that the factors for older people include personal meaning, therapeutic benefits, and also affect regulation. Uses and gratifications is a theory that tries to explain how people satisfy specific needs through the media (De la Rosa & Pugliese, 2017). Following these findings, music can satisfy different needs and give gratifications to young and older people.

The uses and gratifications theory can be applied to different studies related to media. For instance, some researchers have used this theory to study video games and the gratifications obtained by people from these games. Other scholars such as Chen, Kaunchin, Jengchung, and Ross (2010) investigated online games dependency and found that the gratifications people get from multimedia realism for social interactions (MRSI) or video games are a diversion, a positive aesthetic experience, and a sense of virtual community. The use of several websites have also been studied from the uses and gratifications perspective to show how individuals use the website ‘Yelp.com’ for information seeking, convenience, pass time, and entertainment (Hicks, Comp, Miki, Bevan, & Horovitz, 2012). The theory has also been used to examine how social media consumers receive gratifications. For instance, Whiting (2013) found that by using social media consumers receive ten uses and gratifications including information sharing, entertainment source, social interaction, relaxation, pass time, and information seeking. Notwithstanding of the age and the gender of the users, there is a positive correlation between media exposure and social influence with the gratifications related to the photo and information sharing on the Facebook social media platform (Malik, Dhir, & Nieminen, 2016).

Regardless of these gratifications mentioned above, other researchers have examined how social media users use the platforms as an identity developer, and as a tool for expression and communication. For instance, Krause, North, and Heritage (2014) found that there are three uses and gratifications related to listening to music through social media indicating that individuals seek to build stronger technological identity, entertainment, and communication. This finding is relevant to this study as it shows that music consumption is not tied to a specific platform, instead people seek multiple gratifications when they consume music on social media.

Some types of print media like magazines, books, and newspapers have been analyzed by the uses and gratifications theory to help explain the factors that motivate consumers to use media. According to Kim, Lee, and Contractor (2015) emotional needs motivate people to read magazines and personal experiences influence engagement with the magazine´s advertising. Other research has discovered that music definitely gives its consumers a variety of pleasures such as information, diversion, emotional release, expression, relaxation, cultural satisfaction, identity formation, expression of lifestyle, sexual arousal, and a way to spend time (Sarovic, 2016). In addition, Sarovic (2016) found that music allows people to escape from an often tedious and negative reality into a better and happier world. De la Rosa and Pugliese (2017), who studied a variety of music genres, found that there are a wide-ranging of needs gratified by different music genres whether it is to stay awake, or to go to sleep, pass time, and distraction. Moreover, the authors found that the nonverbal components of music such as meter, timber, rhythm, and pitch have the power to influence or enforce our moods, emotions, and the way we perceive the world (De la Rosa & Pugliese, 2017).

The Focus of the Present Study

This study employs uses and gratifications theory in order to examine music consumption in the Dominican Republic, considering people's preferences regarding streaming, radio, vinyl records, and other platforms, and seeking to identify how the different platforms are used differently in order to satisfy specific needs. The methodology used was quantitative: I surveyed music consumers from the Dominican Republic from the age of 18 and older, to understand how and what gratifications they get by consuming music. The variables considered for this study were gender, age, marital status, education, estimated monthly family income, and employment status. Those variables were identified and selected to understand some of the music group consumers in the country, since it has been suggested that the way Dominicans consume media is deep-rooted and marked in their socio-cultural environment and their behavior (Straubhaar & Viscasillas, 1991). Further, variables for examination were music preferences, habits, music platforms, and music role and gratifications. These were selected to help build the layers for possible findings related to "why" and "what" to these people when consuming music. Ultimately, studying Dominican music consumers between 25 and 35 years old, and considering the identified variables will help us expand our understanding of how people in the Dominican Republic are currently consuming music. In specific terms, this investigation sought to address the following questions:

RQ-1: What platforms are used by people in the Dominican Republic to consume music?

Previous studies related to music consumption in certain societies are focused on developed countries such as the United States and Mexico, and other Latin American countries have been studied too, but for the case of the Dominican

Republic, there is not a single study that aims to explain the way in which Dominicans are consuming music nowadays. In order to identify what music is consumed by people in the Dominican Republic we asked the second research question:

RQ-2: What types of gratifications are sought by people in the Dominican Republic when listening to a specific music genre?

As stated at the beginning of the study, technological advances and social developments have led to changes in the way people in the Dominican Republic are consuming music and the variations on the society preferences related to the different music genres of the country. According to Shepherd (2013) in recent years, popular music has become the signature for the emerging generation. While other authors like L'Hoeste (2014) still define merengue as the national music genre of the country since it achieved vast popularity in the countryside, working on an increased acceptance across the hemisphere. Finally, there is not a clear view of what gratifications are sought by Dominicans when listening to their preferred music genre. By addressing this question, a third research question surged:

RQ-3: What motivates Dominicans to consume music through streaming services?

According to Coronin (2014), streaming services and music downloads allow the act of distributing and reproducing music for free, and at the same time, making it immediately available for consumption. Radio receivers and CD players go relatively unused by some younger generations, which means that people are listening to music through streaming services (Music Consumption, 2017). It is important to understand what are the motivations or the reasons that might explain why people in the Dominican Republic consume and listen to music online, and what stimulate

Dominican users to evaluate, discover, download, consume, and listen to digital music (Molteni & Ordanini, 2003).

Methodology

The purpose of this cross-sectional research was to obtain a general understanding of music consumption in the Dominican Republic, grounded on the uses and gratifications theory. For this study, a small proportion of individuals from the Dominican Republic that consume music was considered and then analyzed only one moment in time. In the direction of being more specific, an analytical cross-sectional study obtains data regarding the selected topic of research, in this case, music consumption, with the purpose of comparing differences between related and non-related topic information (Alexander, Lopes, Yeatts, & Ricchetti-Masterson, 2014).

Approach

A quantitative approach was the best option employed for this study about music consumption in the Dominican Republic. The main reason to make a quantitative approach in this study is that this methodology helps to analyze variables related to music consumption in the Dominican Republic in order to describe typical patterns, make comparisons, and identify relationships. Babbie (2010) posits that by making use of quantitative methods we can have broader studies, it enhances the generalization of the results, summarize hundreds of sources related, and with the correct criteria, the research can be replicated and compared with alike studies. This impacted the study because it allowed us to better analyze and collect the data.

For this study, the survey is the main tool to gather data. The focus on music consumption in the Dominican Republic can be considered as social

research. The survey is a very popular method of collecting data from a large number of individuals and sources for further analysis (MacDonald & Headlam, 2011). A survey is appropriate for this research because it can be useful in describing the characteristics of a large population like the Dominican Republic; it also gives flexibility since it can be distributed in many ways. In addition, the survey allows the research to obtain and analyze anonymous responses (for a full survey see Appendix A and B).

Sample

This study was approved by the Institutional Review Board at the Rochester Institute of Technology, and the questionnaire remained optional, consensual, and confidential. A non-random, convenience sample was collected for this study. The present study included a sample population of adults more than 18 years old from the Dominican Republic. The survey was posted online through social media platforms (Facebook and Instagram), and shared as a link with WhatsApp and text message for two weeks with the idea of creating a “snowball sampling” chain reaction. Snowball sampling is an effective strategy to reach diverse populations through a recruitment technique where existing or current participants refer and share the collecting tool to others (Perez, Nie, Ardern, Radhu, & Ritvo, 2013). Applying this strategy to the purpose of this study, the link of the online questionnaire was shared through the different platforms and constantly re-shared with other respondents. This study obeyed all the rules regarding research taking place outside of the United States.

Procedure

The online questionnaire was posted on my Facebook wall and sent through different WhatsApp group and Facebook messenger chats as a link that directed the

participant to this RIT Qualtrics based online survey. The different members of the groups and the Facebook followers were carefully asked to complete and share this link if possible. Once they clicked on the posted and shared link, the participants were introduced to the survey with a start page that explained the purpose of the survey and the length of the time needed to complete the survey. The start page included an “Agree with the terms” button that participants clicked to begin taking the survey after reading the information. The participants had the option of ending the survey anytime, including terminating the survey by not accepting the “inform of consent” stated on the first page. Followed by this terms page, the respondents proceeded to complete the survey by answering open ending questions, ranking, selecting, and choosing from different Likert-Scale items the option that best represents their answers.

The questionnaire was designed to walk the respondent through different sets of questions that covered various well-known genres of the country, and music consumption frequencies. In addition, open and close-ended questions were used to examine as well. Some questions addressed technological changes, also the uses and gratifications were measured. Once all these aspects were covered, the respondents answered demographic questions such as age, marital status, family monthly income, and employment status. Once the respondents finished the survey, they were thanked for their participation.

Variables

This quantitative research study identifies and isolates specific variables contained within the study framework such as age, gender, marital status, monthly family income, and employment status with the purpose of finding the relationship among the variables (Labaree, 2019). Other variables analyzed are music

preferences, habits, and music platforms. Respondents were asked to complete a 25-question online questionnaire through a Qualtrics survey, designed with the intention of assessing their usage and the gratifications sought when listening to music, supported by five questions that used Likert-Scale items to help measure variables. Likert-Scale refers to a psychometric scale to measure responses; this procedure facilitates survey construction, coding, and analysis (Li, 2013).

The Likert-Scale items used in this study measured the places where Dominicans consume music, the frequency. The respondents were also asked to indicate their feelings about some statements related to technological advances in music. In addition, the uses and gratifications obtained through the consumption of music were also measured with the five Likert-Scale questions included in the questionnaire.

Measures

The measurement instrument collected information of music platforms used, gratifications when listening to music, and motivations to use music streaming services in order to identify patterns of music consumption in the Dominican Republic. Demographic information was also collected.

Music platforms used. Platforms were measured by asking respondents to indicate how frequently they listen to music through radio stations, CD's, streaming services, and MP3 or MP4. If respondents use streaming services to listen to music, they were asked their favorite music streaming services app and whether if they pay for these services. In order to identify the respondents' perception of music platforms, they were asked to indicate whether they agreed with seven statements about the future of music channels. For example: "Digital streaming services make radio stations obsolete" and "Digital streaming services

affect radio stations but will not make it obsolete." Each question used a 5-point Likert-type scale response format (scale was from 1-5, with 5 indicating strongest agreement with the item).

Gratifications when listening to music. Ten of the most common gratifications obtained when listening to music were measured considering previous studies done by Sarovic (2016) and Whiting (2013). Each question used a 5-point Likert-type scale response format (scale was from 1-5, with 5 indicating strongest agreement with the item). For the purpose of this study, only these ten gratifications were considered since these are the most studied in previous research. Music gratifications were measured by asking respondents to indicate whether they agreed that they listen to music for the following ten gratifications:

The first identified factor is *relaxation*, there is a piece of growing evidence that music affects positively the brain activity that involves relaxation reactions. There was a Likert-Scale question in the survey that measured the relaxation. For instance, the respondents indicated within a scale of agree or disagree if they listen to music for relaxation.

The second factor is a *pleasure*, some individuals find and have an enjoyable experience through music. According to Lamont (2011), listening to music has the potential to accomplish the pursuit of pleasure, brain studies show that music listening stimulates those regions involving motivation and happiness. In the questionnaire one of the questions was used to measure if people listen to music for pleasure according to their level of agreement or disagreement.

While analyzing music consumption, *reminiscing* represents an important factor since it allows users to recollect past events based on the rhythm or lyrics of the music. This factor was measured by asking the respondents if they listen to

music for reminiscence. According to Bentley, Metcalf, and Harboe (2006) music is putting people in a reminiscent frame of mind allowing people to share their stories through the music.

According to Saarikallio (2011), people from all ages use music for *diversion* in order to forget about unwanted thoughts, worries, and feelings with music that induced a pleasant and happy feeling in them. The Likert-Scale item “I listen to music for diversion” was used to indicate the level in which people agree or disagree they listen to music for this specific factor.

Another factor was *social interaction,* it was measured with a question that asked to select the agreement or disagreement level in which the respondent listens to music for social interaction. Volpe, D'Ausilio, Badino, Camurri, and Fadiga (2016) found that people consume music for social interaction increasing the quality of interaction, communication, and entertainment.

Music served as an essential tool for a *workout and get new energy* when people feel stressed or tired (Saarikallio, 2011). According to Fritz, Halfpaap, Grahl, Kirkland, and Villringer (2013), listening to high energy music during exercise machine workout has an enhancing effect on mood compared to workout with passive music listening. With the online survey, people were asked if they listen to music for a workout or to get energy; in order to measure this factor, the question was formulated as a Likert-Scale item.

Wells and Hakanen (1991) found that music is an important factor in *emotional management* for adolescents serving as a powerful communication medium. In addition, the authors found that school teenagers are more likely to associate emotions with music and to use music for mood management (Wells &

Hakanen, 1991). This factor was measured with a question in which the respondent indicated if they listen to music to manage their emotions.

Another important factor is *concentration,* according to Saarikallio (2011) music provides a strong sensation, intense enjoyment, and deep concentration. A Likert-Scale item was utilized to measure if the respondents who were, for the purpose of this study, limited to Dominican consumers, listen to music for concentration.

Distraction represents an important factor of music consumption allowing people from all ages to forget unwanted worries and focus on something else (Saarikallio, 2011). For instance, the item “I listen to music for distraction” was utilized to measure this factor since the respondents answered with the option that best represented their agreement or disagreement.

The last factor is *therapy*, and according to Nayak, Wheeler, Shiflett, and Agostinelli (2000), people that use music for therapy improve their social interaction and mood management. In order to confirm this citation, this factor was measured through a Likert-Scale item in the questionnaire by asking to indicate if the respondent listens to music for therapy.

Motivations to use music streaming services. Is very important to understand that there are some forces that motivate or drive Dominicans and people in general into action. According to Gannon (2007), the right amount of motivation will make anyone effort to reach almost any goal. Gannon (2007) added that a goal is a prerequisite for creating motivation. Motivations were measured by asking respondents whether they agreed with five statements of facts. For example: “I listen to streaming music because of its availability” and “I listen to streaming music because it is convenient.” Each question used a 5-point Likert-

type scale response format (scale was from 1-5, with 5 indicating strongest agreement with the item).

After collecting the data, the answers were run through SPSS Statistical Analysis program to process the information and analyze significant relationships. I used descriptive statistics, the Chi-Square test to check for significant relationships between variables, and an independent *t*-test to examine the overall means.

Results

Results show that people in the Dominican Republic prefer urban music nowadays (*n* = 146), streaming accounted as the most listened source among Dominicans (*n* = 156), while Spotify was selected as the main internet radio source (*n* = 158). This study indicates that people in the Dominican Republic are much more engaged with the consumption of music through streaming services because of its availability (*n* = 201) and because it is a friendly source (*n* = 198). This investigation found that the most dominant gratifications sought by Dominicans when listening to music are pleasure (*n* = 226), relaxation (*n* = 225), and diversion (*n* = 221).

Of the 253 participants, 56% (*n* = 142) identified as female, 39% (*n* = 98) male, and 1% (*n* = 2) other. Most of the participants were between the ages of 18-24 (33%, *n* = 82) and 25-34 (25%, *n* = 61), with the remaining 15% (*n* = 38) being 35-44, 18% *(n* = 44) between 45-54, and 9% (*n* = 23) being 55 or older. Respondents were mostly either full-time employed (61%, *n* = 155) or student (18%, *n* = 45). Monthly family income range varied primarily between over RD$75,000 (43%, *n* = 108), RD$45,000-59,999 (17%, *n* = 44), and RD$60,000-74,999 (16%, *n* = 41). Most of the participants were mostly single (56%, *n* = 142) and married (37%, *n* = 94). The results show that Dominican's prefer urban music (58%, *n* = 146), merengue (45%, *n*

= 114), and balada (39%, *n* = 98). They commonly listen to music in the car (85%, *n* = 206), during the mornings (77%, *n* = 195) and the night (66%, *n* = 168).

The respondents agree that digital streaming services affect radio stations but will not make it obsolete (74%, *n* = 173). However, respondents do not believe that vinyl LPs will re-emerge (43%, *n* = 101) or will become the number one music source in the market (65%, *n* = 153). They do not believe MP3 or MP4 players will re-emerge (56%, *n* = 131) or will become the number one music source in the market (70%, *n* = 163).

Research question one examines the music platforms used by people in the Dominican Republic to consume music. The results show that most of the people in the country use streaming services (66%, *n* = 156) and radio stations (36%, *n* = 86) to listen to music. Before listening to music through streaming services, Dominicans used to listen to music through CDs (54%, *n* = 136) and MP3 or MP4 (51%, *n* = 129). However, nowadays people in the age bracket under 25 never listen to music through CD's (81%, *n* = 63) neither MP3 nor MP4 (75%, *n* = 58). While analyzing streaming services platforms, most of the people in the Dominican Republic prefer Spotify (63%, *n* = 158) as their favorite music streaming services app, while the vast majority did not pay for streaming services (63%, *n* = 160). Results show that people from the age of 18 to 34 years old are more likely to pay for streaming services (42%, *n* = 142) than people from 35 years old or older (22%, *n* = 99). However, an important number of people from 55 years old or older (35%, *n* = 8) and retired (38%, *n* = 3) do not use streaming services (for charts see Appendix C).

Research question two had to do with the gratifications sought by people in the Dominican Republic when listening to a specific music genre. In order to analyze the relationship between music genre and gratifications, Chi-square test of

independence was run on the combined data set and found a significant relationship between urban music and emotional management gratification, X^2 4 (1, N = 253) = 11.92, p < .01. There was also a significant relationship between urban music and therapy gratification X^2 4 (1, N = 253) = 12.42, p < .01.

The results also show a significant relationship between balada and therapy gratification, X^2 4 (1, N = 253) = 11.08, p < .01. While analyzing the merengue, the present study found a significant relationship between the merengue and concentration gratification, X^2 4 (1, N = 253) = 9.55, p < .01.

Table 1

Gratification Sought Per Music Genre (N = 253)

Gratification Sought	Urban Music	Merengue	Balada	Salsa	Bachata
Relaxation	127	99	88	83	72
Pleasure	131	101	89	84	70
Reminiscing	89	73	64	62	48
Diversion	131	96	86	83	71
Social interaction	94	70	58	63	53
Workout/energy	124	86	75	73	58
Emotional management	95	77	68	68	58
Concentration	81	55	50	52	44
Distraction	122	89	79	78	68
Therapy	80	75	69	64	51

Research question three dealt with the motivations to use streaming services by Dominican's. Results show that most of the people use streaming services because of its availability (83%, n = 201), it is a friendly source (82%, n = 198), and it is convenient (77%, n = 186). When comparing means among respondents' employment status and the motivations behind the use of streaming services, the cost had higher means among full-time employees (M = 3.61, SD = 1.54) compared to part-time employees (M = 3.13, SD = 1.64) and students (M = 3.14, SD = 1.44).

Results also show that social interaction had the highest means among students (M = 3.50, SD = 1.38) compared to homemaker (M = 2.50, SD = 0.57) and retired (M = 2.29, SD = 1.38).

When comparing means among music genres and motivations to use streaming services, availability (M = 4.58, SD = 0.99) and friendly source (M = 4.50, SD = 0.96) had the highest means among urban music genre. As urban music, availability (M = 3.89, SD = 1.55) and friendly source (M = 3.85, SD = 1.49) also had the highest means among the merengue music genre. However, an important number of respondents use streaming services because it is convenient while listening to electronic music genre (M = 4.12, SD = 1.12) and Latin Rock music genre (M = 4.10, SD = 1.26). In order to analyze the relationship between music genre and motivations to use streaming services, Chi-square test of independence was run on the combined data set and found a significant relationship between urban music and availability, X^2 4 (1, N = 253) = 16.62, $p < .01$, and friendly source, X^2 4 (1, N = 253) = 16.16, $p < .01$. The results also show a significant relationship between merengue and availability, X^2 4 (1, N = 253) = 22.93, $p < .01$, and friendly source, X^2 4 (1, N = 253) = 25.28, $p < .01$.

Table 2

Means Comparison

Genre		I listen to streaming music because				
		of its availability	it is convenient	it is a friendly source	it gives me social interaction	of its cost
Urban music	*M*	4.58	4.37	4.50	3.45	3.71
	N	144	144	144	144	144
	SD	0.986	1.095	0.953	1.433	1.519
Merengue	*M*	3.89	3.59	3.85	2.71	2.87
	N	105	105	105	104	103
	SD	1.552	1.466	1.492	1.341	1.473
Balada	*M*	4.01	3.59	3.92	2.77	2.77
	N	91	90	91	90	90
	SD	1.524	1.483	1.500	1.358	1.446
Bachata	*M*	4.19	3.96	4.18	2.95	2.95
	N	78	77	78	77	78
	SD	1.359	1.371	1.326	1.413	1.520
Salsa	*M*	4.06	3.79	4.03	2.81	2.91
	N	87	86	87	86	87
	SD	1.466	1.448	1.458	1.368	1.515
Mambo	*M*	4.67	4.08	4.67	3.46	3.17
	N	24	24	24	24	24
	SD	0.565	1.060	0.761	1.474	1.373
Electronic	*M*	4.53	4.12	4.59	3.29	3.18
	N	34	34	34	34	34
	SD	1.022	1.122	1.019	1.338	1.314
Classical music	*M*	4.18	3.56	4.21	2.87	3.10
	N	39	39	38	39	39
	SD	1.275	1.392	1.234	1.341	1.429
Latin rock	*M*	4.43	4.10	4.36	2.76	2.93
	N	42	41	42	41	41
	SD	1.192	1.261	1.265	1.445	1.439
Pop	*M*	4.19	3.85	4.08	2.62	2.85
	N	62	61	62	61	61
	SD	1.377	1.388	1.359	1.319	1.436

Discussion

The purpose of this study was to better understand how people in the Dominican Republic are consuming music from a uses and gratifications perspective. One of the findings from this study is related to the favorite music genre in the Dominican Republic; for years the preference was the merengue. However, during the last decade, this has changed dramatically since a modern genre emerged, best known as urban music (including variations such as dembow and reggeton) becoming the number one music preferred by Dominicans. This supports the findings of Sherpherd (2013), who describes this heavy-bass genre as the principal rhythm in the country. In addition, Jimenez (2016) posits that this fashionable genre dominates with vast popularity on the island.

The findings of this study revealed that most Dominican music consumers prefer to listen to music in their cars, especially during the mornings and nights. This confirms the information presented in the Music Consumer Insight Report (2018) that explains how people use their cars as the most popular listening location, with on-demand streaming as the principal source. On the other hand, the Music Consumer Insight Report also found that music consumers are more engaged with paid audio streaming services, whereas the present results show people in the Dominican Republic do not prefer paying for these services even though these are their favorite sources. For instance, 63% of Dominicans rather using Spotify as their favorite streaming app, but (n = 160) representing 63% as well, do not prefer paying for these services, meaning that they mostly use the free streaming services options.

When it comes to the resurgence and the use of old platforms, this study found that music consumers in the Dominican Republic do not believe that vinyl LPs will re-emerge or will become the number one music source in the market. Findings

furthermore indicate that Dominicans are not expecting and do not believe in the reappearance of MP3 and MP4 players, and they do not believe it will ever become the principal music source in the market. This clearly contradicts Magaudda (2011) and Sarpong et al.'s (2016) conclusions, where they state that technological advances have not led to the dematerialization or disappearance of these old platforms. Magaudda (2011) added that vinyl was regaining power for its resurgence in the market.

Previous studies have shown that people can obtain different gratifications from music such as relaxation, expression, and entertainment (Sarovic, 2016). Other authors found that there are three gratifications related to listening to music indicating that individuals seek to build stronger technological identity, entertainment, and communication (Krause, North, & Heritage, 2014). While this study used different variables and different methods than previous studies, the results are more in line with the study done by Sarovic (2016). The present study found that pleasure, relaxation, and diversion are the most common and sought-after gratifications among Dominicans when listening to music.

According to De la Rosa and Pugliese (2017), people seek different music genres for specific gratifications. In the present study, a significant relationship was found among urban music, emotional management, and the therapy gratification. In addition, a significant relationship was found between merengue and concentration gratification. For the purpose of this study, urban music included "dembow," "reggaeton," or the combination of both since those are considered the two main rhythms that are part of the urban music in the Dominican Republic.

Since most of the studies related to music consumption grounded on the uses and gratifications theory have been focused on developed countries, this study can

contribute to scholarship from an academic perspective in the sustained development of uses and gratifications. This research will add supportive findings to the music consumption in Latin American countries, and to the Dominican Republic, which has not been studied based on this theory.

In addition, the study proportioned interesting results and confirmed facts as the employment status directly affects the use or not of streaming services for music consumption, Dominicans without a full-time job do not usually incur in costs like this, and they prefer free streaming services options as music sources. As stated by Yudice (2012), the internet has given people the opportunity of accessing to free music at any time, and this preference for free sources has impacted the music industry in Latin American countries.

Students in the Dominican Republic consume music for social interaction, more than homemakers and retired people. This is interesting because it shows that retired people do not socialize in the same way as students. Apparently, retired Dominicans prefer to socialize in a quieter mod; it also shows the lack of interaction of homemakers in the country.

Limitations of This Study

It was the goal of this study to investigate the uses and gratifications of music consumption in the Dominican Republic. In this study, only ten gratifications were analyzed and considered. This study was limited by its sampling size (N = 253), as this amount is not totally adequate for generalization since the population of the country is more than 10 million people. The sample was also limited to consumers with legal consent (18+ years), and was drawn using a purposeful method and a snowball method, relying on a survey posted on a social media network used by the principal investigator, in order to reach potential participants. Another limitation was

the lack of older respondents; most answers were demographically situated among the 18 years to 34 years, so the study does not provide insights about the habits of people who fall beyond this range.

Future Research

The present study has revealed several significant relations between the platforms and the people in the Dominican Republic. The gratifications sought by Dominicans when consuming music have also been shown in this study since previous research has never focused on Dominicans. Future studies could focus more specifically on other aspects related to music consumption in the Dominican Republic and in Latin American countries in general. For example, it would be interesting to investigate the socio-economic impact of music consumption grounded on the uses and gratifications theory, this investigation can be focused on Latin American countries. Future research on this area of study could focus on gathering responses from a more varied group of participants, in order to have a better sample size for comparison of platforms and gratifications with the purpose of obtaining more insights. It would be interesting to select and study other possible gratifications that were not considered in this research, this can provide new findings and more depth to the investigation. Further research could also use different methodologies in order to provide a more detailed picture of what drives music consumption.

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Appendix A: Survey Tool for Data Collection

English Version

Music Consumption DR ESP

Start of Block: Default Question Block

Rochester Institute of Technology

INFORMED CONSENT

Title of Study: “Music consumption in the Dominican Republic: Technological changes, uses, and gratifications”

Principal Investigator: Frank Lantigua

Faculty Advisor: Dr. Claudia Bucciferro

What are some general things you should know about research studies?

We invite you to take part in a research study. Your participation in this study is voluntary. You have the right to be a part of this study, to choose not to participate or to stop participating at any time without penalty. You are not guaranteed any personal benefits from participating in this study. If you don’t understand something in this form it is your right to ask the researcher for clarification or more information. A copy of this consent form will be provided to you. If at any time you have questions about your participation, do not hesitate to contact the researcher(s) named above.

What is the purpose of this study?

The purpose of the research study is to decipher and analyze how people in the Dominican Republic are consuming music and its changes from the theoretical point of view of uses and gratifications.

What will happen if you take part in the study?

Participants in this study will be asked to complete a survey one time with questions about music consumption and some basic demographic information. Some of the questions ask about your behavior around music consumption and some ask your opinion. We think the survey should take from 5 to 10 minutes. There are no right or wrong answers; we are just interested in your opinions. Your participation in this research is voluntary and it is your

choice whether to participate or not. You may choose not to participate or to stop participating at any time without penalty or loss of benefits.

Risks

We don't anticipate any risks to you if you participate.

Benefits

Knowledge gained from this study may help activists to have a better understanding of how people use music in their everyday life. There are no direct benefits for you.

Confidentiality

The information in the study records will be kept confidential. This means we will do our best to make sure only people connected with the research will see your data. Data will be stored securely on password-protected servers and computers. Only the researcher and her advisor will have access to the data. The results will be presented together and demographic data will only be used to describe the group of people who provided information. None of your individual responses will ever be presented alone. The results of the study will be shared only for academic purposes and may be presented at conferences or in journal articles. In rare instances, there may be safety or compliance issues that arise and require authorized representatives of Rochester Institute of Technology, including members of the Human Subjects Research Office (HSRO) or Institutional Review Board (IRB), or federal officials to access research records that identify you by name.

Future Use of Information

Your data, even if identifying information is removed, will not be used or distributed for use in future research studies.

Compensation

Participants will not receive compensation.

What if you have questions about this study?
If you have questions at any time about the study or the procedures, you may contact the Principal Investigator, Frank Lantigua at frl1818@rit.edu. If you have other questions please contact the Human Subjects Research Office at hmfsrs@rit.edu.

- ○ Yes, I agree (1)
- ○ No, I do not agree (2)

Skip To: End of Survey If Rochester Institute of Technology INFORMED CONSENT Title of Study: "Music consumption in the Do... = No, I do not agree

Page Break

Select your favorite (s) kind of music (Select all the options you consider)

- ☐ Reggaeton (1)
- ☐ Urban (Dembow) (2)
- ☐ Bachata (3)
- ☐ Salsa (4)
- ☐ Mambo (5)
- ☐ Merengue (6)
- ☐ Balada (7)
- ☐ Electronic (8)
- ☐ Classical Music (9)
- ☐ Latin rock (11)
- ☐ Pop (12)
- ☐ Other: (10) _____

Why do you enjoy this music?

_____

_____

_____

_____

_____

Who is your favorite musicians or bands?

_____

_____

_____

_____

_____

Why do you enjoy their music?

_____

_____

_____

_____

_____

Do you play or have played any instrument?

- ○ No, I do not play and I have never played (1)
- ○ Yes, I have played (2)
- ○ Yes, I still play (3)

Is music an important social phenomenon?

- ○ Yes (1)
- ○ Maybe (2)
- ○ No (3)

What does "music" mean to you?

_____

_____

_____

_____

_____

Page Break

Please select the option that best represents how often you listen to music in the following places:

	Every day (1)	More than one time per week (2)	Once a week (3)	On time per month (4)	Less than on time per month (5)
Work (1)	○	○	○	○	○
Home (2)	○	○	○	○	○
Car (3)	○	○	○	○	○
Social places (disco, bar, etc.) (4)	○	○	○	○	○
Other: (5)	○	○	○	○	○

When do you listen to music? Select all possible answers

- ☐ Morning (1)
- ☐ Afternoon (2)
- ☐ Night (4)

Why do you listen to music?

_____

_____

_____

_____

_____

Before listening to music through streaming services, I used to listen to music through:

- ☐ Radio stations (1)
- ☐ CDs (2)
- ☐ MP3 or MP4 (3)
- ☐ Other (4) _____

Please select the option that best represents how frequently you listen to music:

	Never (6)	Sometimes (7)	About half the time (8)	Most of the time (9)	Always (10)
Radio stations (1)	○	○	○	○	○
CD's (2)	○	○	○	○	○
Streaming services (Spotify, Pandora, Apple Music…) (3)	○	○	○	○	○
MP3 / MP4 (4)	○	○	○	○	○
Other: (5)	○	○	○	○	○

What is your favorite music streaming services app?

- ○ I don't use any (1)
- ○ Pandora (2)
- ○ Apple Music (3)
- ○ Spotify (4)
- ○ Tydal (5)
- ○ Google play (6)
- ○ Amazon music (7)
- ○ Other: (8) _____

Do you pay for these services?

- ○ Yes, How much? (1) _____
- ○ No (2)

Why do you use streaming services?

_____

_____

_____

_____

_____

Please select the option that best represents how you feel:

	Strongly disagree (1)	Disagree (6)	Neither (2)	Agree (3)	Strongly Agree (4)
Digital streaming services make radio stations obsolete (1)	○	○	○	○	○
Digital streaming services affect radio stations but won't make it obsolete (2)	○	○	○	○	○
Digital streaming won't ever make radio stations obsolete (3)	○	○	○	○	○
Vinyl LPs will re-emerge (4)	○	○	○	○	○
Vinyl LPs will become the number one music source in the market (7)	○	○	○	○	○
MP3 Players will re-emerge (5)	○	○	○	○	○
MP3 Players will become the number one music source in the market (8)	○	○	○	○	○

Page Break

Please rate the following information on a scale of 1 to 5, with 5 being "strongly agree" and 1 being "strongly disagree"

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
I listen to streaming music because of its availability (1)	○	○	○	○	○
I listen to streaming music because it is convenient (2)	○	○	○	○	○
I listen to streaming music because it is a friendly source (3)	○	○	○	○	○
I listen to streaming music because it gives me social interaction (4)	○	○	○	○	○
I listen to streaming music because of its cost (5)	○	○	○	○	○
Other: (6)	○	○	○	○	○

I listen to music for (Please indicate if you agree or disagree with the following uses):

	Strongly disagree (23)	Somewhat disagree (24)	Neither agree nor disagree (25)	Somewhat agree (26)	Strongly agree (27)
Relaxation (1)	○	○	○	○	○
Pleasure (2)	○	○	○	○	○
Reminiscing (3)	○	○	○	○	○
Diversion (4)	○	○	○	○	○
Social interaction (5)	○	○	○	○	○
Workout/energy (6)	○	○	○	○	○
Emotional management (7)	○	○	○	○	○
Concentration (8)	○	○	○	○	○
Distraction (9)	○	○	○	○	○
Therapy (10)	○	○	○	○	○

Page Break

What is your gender?

- ○ Male (1)
- ○ Female (2)
- ○ Other; I identify myself as: (3) _____

What is your age?

- ○ 18-24 years old (1)
- ○ 25-34 years old (2)
- ○ 35-44 years old (3)
- ○ 45-54 years old (4)
- ○ 55 or older (5)

What is your marital status?

- ○ Single (1)
- ○ Married (2)
- ○ Widowed (3)
- ○ Divorced (4)
- ○ Separated (5)

What is your estimated monthly family income range?

- ○ Less than RD$ 15,000.00 (1)
- ○ RD$ 15,000.00 to RD$ 29,999 (2)
- ○ RD$ 30,000.00 to RD$ 44,999 (3)
- ○ RD$ 45,000.00 to RD$ 59,999 (4)
- ○ RD$ 60,000.00 to RD$ 74,999 (5)
- ○ Over RD$ 75,000.00 (6)

What is your current employment status?

- ○ Employed full time (1)
- ○ Employed part-time (2)
- ○ Unemployed & currently looking for work (3)
- ○ Student (4)
- ○ Retired (5)
- ○ Homemaker (6)
- ○ Self-employed (7)
- ○ Unable to work (8)

Are there any comments that you would like to add regarding to the music consumption?

_____

_____

_____

Appendix B: Survey Tool for Data Collection

Espanish Version

Music Consumption DR ESP

Instituto de Tecnología de Rochester

CONSENTIMIENTO INFORMADO

Título del estudio: “El consumo de música en la República Dominicana: cambios tecnológicos, usos y gratificaciones”

Investigador principal: Frank Lantigua

Consejero docente: Dra. Claudia Bucciferro.

¿Cuáles son algunas cosas generales que debe saber sobre los estudios de investigación?

Te invitamos a participar en un estudio de investigación. Tu participación en este estudio es voluntaria. Tiene derecho a ser parte de este estudio, a elegir no participar o a dejar de participar en cualquier momento sin penalización. No se le garantiza ningún beneficio personal por participar en este estudio. Si no entiende algo en este formulario, tiene derecho a pedirle al investigador una aclaración o más información. Se le proporcionará una copia de este formulario de consentimiento. Si en algún momento tiene preguntas sobre su participación, no dude en ponerse en contacto con los investigadores mencionados anteriormente.

¿Cuál es el propósito de este estudio?

El propósito del estudio de investigación es descifrar y analizar cómo las personas en la República Dominicana consumen música y sus cambios desde el punto de vista teórico de los usos y las gratificaciones.

¿Qué pasará si participas en el estudio?

A los participantes en este estudio se les pedirá que completen una encuesta una vez con preguntas sobre el consumo de música y alguna información demográfica básica. Algunas de las preguntas se refieren a su comportamiento en relación con el consumo de música y otras preguntan su opinión. Creemos que la encuesta debe tomar de 5 a 10 minutos. No hay respuestas correctas o incorrectas; Solo nos interesan tus opiniones. Su participación en esta investigación es voluntaria y usted decide si desea participar o no. Puede elegir no

participar o dejar de participar en cualquier momento sin penalización o pérdida de beneficios.

Riesgos

No anticipamos ningún riesgo para usted si participa.

Beneficios

El conocimiento obtenido de este estudio puede ayudar a los activistas a tener un mejor entendimiento de como las personas utilizan la música en su vida cotidiana. No hay beneficios directos para usted.

Confidencialidad

La información en los registros del estudio se mantendrá confidencial. Esto significa que haremos todo lo posible para asegurarnos de que solo las personas relacionadas con la investigación puedan ver sus datos. Los datos se almacenarán de forma segura en servidores y computadoras protegidos por contraseña. Solo la investigadora y su asesor tendrán acceso a los datos. Los resultados se presentarán juntos y los datos demográficos solo se utilizarán para describir el grupo de personas que proporcionaron información. Ninguna de sus respuestas individuales se presentará sola. Los resultados del estudio se compartirán solo con fines académicos y se podrán presentar en conferencias o en artículos de revistas. En raras ocasiones, es posible que surjan problemas de seguridad o cumplimiento y que los representantes autorizados del Instituto de Tecnología de Rochester, incluidos los miembros de la Oficina de Investigación de Sujetos Humanos (HSRO) o la Junta de Revisión Institucional (IRB), o los funcionarios federales tengan acceso a los registros de investigación que identificarte por tu nombre.

Uso futuro de la información

Sus datos, incluso si se elimina la información de identificación, no se utilizarán ni distribuirán para su uso en futuros estudios de investigación.

Compensación

Los participantes no recibirán compensación.

¿Qué pasa si tiene preguntas sobre este estudio?
Si tiene preguntas en cualquier momento sobre el estudio o los procedimientos, puede comunicarse con el investigador principal, Frank Lantigua, en frl1818@rit.edu. Si tiene otras preguntas, póngase en contacto con la Oficina de Investigación de Sujetos Humanos en hmfsrs@rit.edu.

- ○ Sí, estoy de acuerdo (1)
- ○ No, no estoy de acuerdo (2)

Page Break

Seleccione su tipo de música favorita/s (Seleccione todas las opciones que considere)

- ☐ Reggaeton (1)
- ☐ Urbano (Dembow) (2)
- ☐ Bachata (3)
- ☐ Salsa (4)
- ☐ Mambo (5)
- ☐ Merengue (6)
- ☐ Balada (7)
- ☐ Música electrónica (8)
- ☐ Música clásica (9)
- ☐ Rock latino (11)
- ☐ Popular (12)
- ☐ Otro: (10) _____

¿Por qué disfrutas este tipo música?

_____

_____

_____

_____

_____

¿Cuál es tu músico o banda de música favorita?

_____

_____

_____

_____

_____

¿Por qué disfrutas su música?

_____

_____

_____

_____

_____

¿Tocas o has tocado algún instrumento?

- ○ No, no toco y nunca he tocado ningun instrumento (1)
- ○ Si, he tocado (2)
- ○ Si, y sigo tocando (3)

¿Es la música un fenómeno social importante?

- ○ No (1)
- ○ Tal vez (2)
- ○ Sí (3)

¿Qué significa la "música" para ti?

_____

_____

_____

Page Break

Por favor seleccione la opción que mejor represente la frecuencia con la que escucha música en los siguientes lugares:

	Todos los días (1)	Más de una vez por semana (2)	Una vez por semana (3)	Una vez al mes (4)	Menos de una vez al mes (5)
En el trabajo (1)	○	○	○	○	○
En la casa (2)	○	○	○	○	○
En el carro (3)	○	○	○	○	○
En lugares sociales (discoteca, bar, etc.) (4)	○	○	○	○	○
Otro: (5)	○	○	○	○	○

¿Cuándo escuchas musica? Seleccionar todas las respuestas posibles

- ☐ Mañanas (1)
- ☐ Después del medio día (2)
- ☐ Durante las noches (4)

¿Por qué escuchas música?

_____

Antes de utilizar servicios de streaming, ¿Qué utilizabas para escuchar música?

- ☐ Estaciones de radio (1)
- ☐ CDs (2)
- ☐ MP3 o MP4 (3)
- ☐ Otro (4) _____

Por favor seleccione la opción que mejor representa la frecuencia con la que escucha música:

	Nunca (6)	Algunas veces (7)	Alrededor de la mitad del tiempo (8)	La mayor parte del tiempo (9)	Siempre (10)
Estaciones de radio (1)	○	○	○	○	○
CD's (2)	○	○	○	○	○
Servicios de streaming (Spotify, Pandora, Apple Music…) (3)	○	○	○	○	○
MP3 / MP4 (4)	○	○	○	○	○
Otro: (5)	○	○	○	○	○

¿Cuál es tu aplicación de servicios de transmisión de música favorita?

- ○ No utilizo ninguna aplicación (1)
- ○ Pandora (2)
- ○ Apple Music (3)
- ○ Spotify (4)
- ○ Tydal (5)

- ○ Google Play (6)
- ○ Amazon music (7)
- ○ Otro: (8) _____

¿Usted paga por estos servicios?

- ○ ¿Si, cuánto? (1) _____
- ○ No (2)

¿Por qué utiliza los servicios de streaming o música digital?

_____

_____

_____

_____

Por favor seleccione la opción que represente mejor su percepción:	Definitivamente no (1)	En Desacuerdo (6)	Probablemente no (2)	De acuerdo (3)	Probablemente si (4)
Los servicios de transmisión digital hacen que las estaciones de radio se vuelvan obsoletas. (1)	○	○	○	○	○
Los servicios de transmisión digital afectan las estaciones radiales pero no lo hacen obsoleto (2)	○	○	○	○	○
La transmisión digital nunca hará que las estaciones de radio se vuelvan obsoletas (3)	○	○	○	○	○
Los discos de vinyl volverían a emerger (4)	○	○	○	○	○
Los discos de vinyl se convertirán en la fuente de música número uno en el mercado (7)	○	○	○	○	○
Los reproductores de MP3 reaparecerían (5)	○	○	○	○	○
Los reproductores MP3 se convertirán en la fuente de música número uno en el mercado (8)	○	○	○	○	○

Por favor califique la siguiente información en una escala del 1 al 5, donde 5 está "muy de acuerdo" y 1 está "totalmente en desacuerdo"

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Escucho música en streaming por su disponibilidad (1)	○	○	○	○	○
Escucho música en streaming porque es conveniente (2)	○	○	○	○	○
Escucho música en streaming porque es una fuente fácil de usar (3)	○	○	○	○	○
Escucho música en streaming porque me da interacción social (4)	○	○	○	○	○
Escucho música en streaming debido a su costo (5)	○	○	○	○	○
Otro: (6)	○	○	○	○	○

Escucho música para (Indique si está de acuerdo o en desacuerdo con los siguientes usos):

	Muy en desacuerdo (23)	Algo en desacuerdo (24)	Ni de acuerdo ni en desacuerdo (25)	Parcialmente de acuerdo (26)	Totalmente de acuerdo (27)
Relajación (1)	○	○	○	○	○
Placer (2)	○	○	○	○	○
Para recordar (3)	○	○	○	○	○
Diversión (4)	○	○	○	○	○
Interacción social (5)	○	○	○	○	○
Entrenamiento / energía (6)	○	○	○	○	○
Manejo emocional (7)	○	○	○	○	○
Concentración (8)	○	○	○	○	○
Distracción (9)	○	○	○	○	○
Terapia (10)	○	○	○	○	○

Page Break

¿Cuál es su género?

- ○ Masculino (1)
- ○ Femenino (2)
- ○ Otro; Me identifico como: (3) _____

¿Cuál es tu edad?

- ○ 18-24 años de edad (1)
- ○ 25-34 años de edad (2)
- ○ 35-44 años de edad (3)
- ○ 45-54 años (4)
- ○ 55 o mayor (5)

¿Cuál es tu estado civil?

- ○ Soltero/a (1)
- ○ Casado/a (2)
- ○ Viudo/a (3)
- ○ Divorciado/a (4)
- ○ Separado/a (5)

¿Cuál es el rango de ingresos de su familia?

- ○ Menos de RD$ 15,000.00 (1)
- ○ RD$ 15,000.00 a RD$ 29,999 (2)
- ○ RD$ 30,000.00 a RD$ 44,999 (3)
- ○ RD$ 45,000.00 a RD$ 59,999 (4)
- ○ RD$ 60,000.00 a RD$ 74,999 (5)
- ○ Más de RD$ 75,000.00 (6)

¿Cuál es su situación laboral actual?

- ○ Empleado/a de tiempo completo (1)
- ○ Empleado/a de medio tiempo (2)
- ○ Desempleado/a y actualmente buscando trabajo. (3)
- ○ Estudiante (4)
- ○ Retirado/a (5)
- ○ Ama de casa (6)
- ○ Trabajadores por cuenta propia (7)
- ○ Incapaz de trabajar (8)

¿Hay algún comentario que quisiera añadir acerca del consumo de la música?

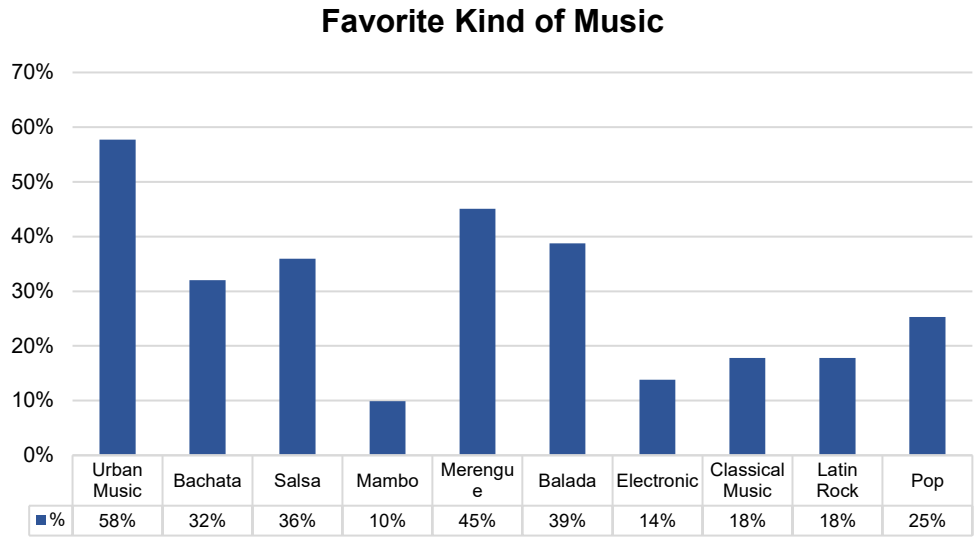
_____

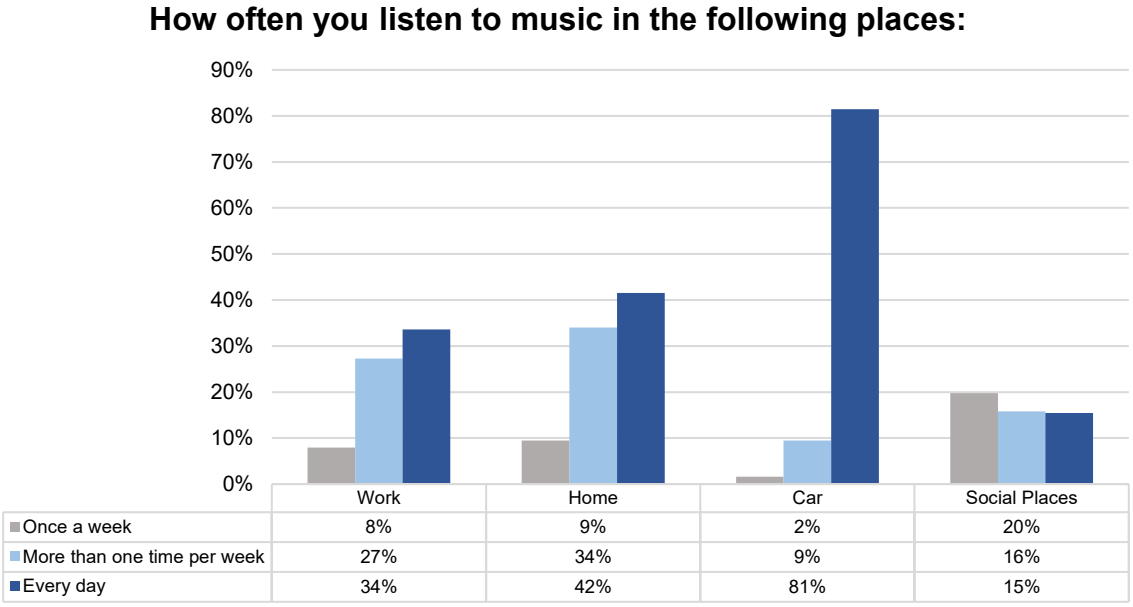
_____

_____

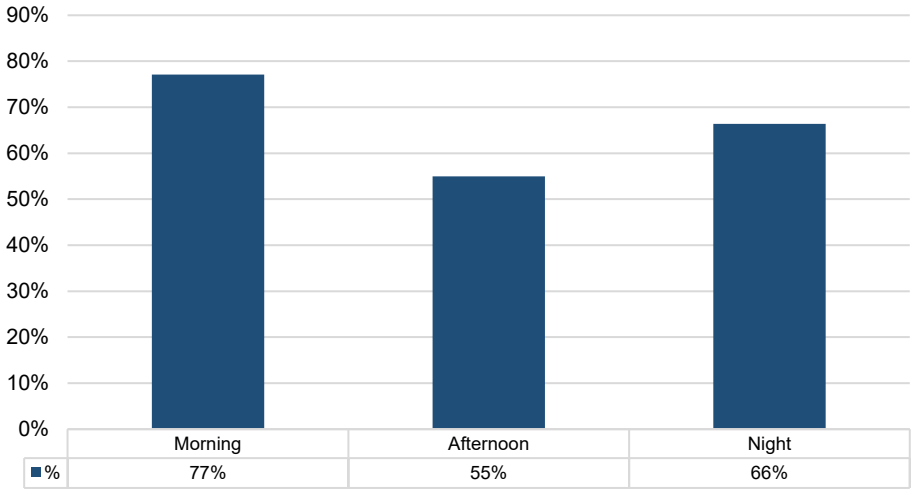
_____

Appendix C: Charts



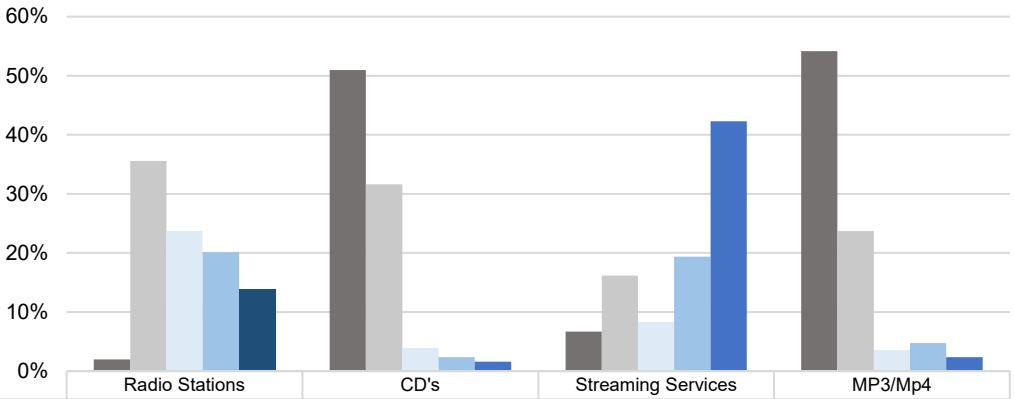


When do you listen to music?

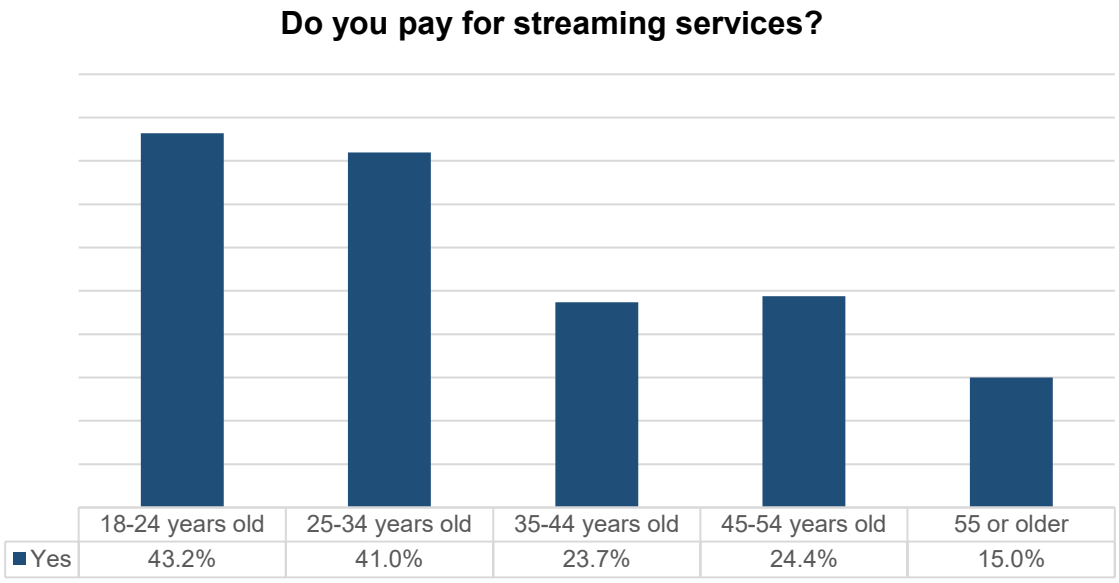


	Morning	Afternoon	Night
%	77%	55%	66%

How often you listen to music in the following places:



	Radio Stations	CD's	Streaming Services	MP3/Mp4
Never	2%	51%	7%	54%
Sometimes	36%	32%	16%	24%
About half the time	24%	4%	8%	4%
Most of the time	20%	2%	19%	5%
Always	14%	2%	42%	2%


Do you pay for streaming services?
18-24 years old
25-34 years old
35-44 years old
45-54 years old
55 or older
Yes
43.2%
41.0%
23.7%
24.4%
15.0%