

SOCIAL SHAPING OF TWITTER

**A comparative analysis of Twitter use by
Dutch and American book publishers**

by

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Master Media and Journalism

February 2010

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PREFACE

My first encounter with Twitter was during my internship at a Digital Marketing Agency in New York City, in the summer of 2009. There I was responsible for keeping several Twitter channels updated for numerous book publishers, which can be considered as business-to-consumer tweeting. Being an active participant in the Twitter environment, I was surprised by how many people were frequently using Twitter and were willing to communicate with other users, even if it were businesses. As I was sending out tweets for clients and responded to tweets from other users, I was having a conversation with customers within the social media environment. This is where my enthusiasm for Twitter started: I believe in Twitter, and I am glad that I had the chance to be part of both Dutch and American Twitter communities.

I am deeply grateful for the support and encouragement of my supervisor during this thesis project, Professor Jansz. It was great to find another Twitter believer and I am thankful for the inspiring and ongoing discussions we could have about Twitter and my thesis. Also, I would like to thank my family, especially my fantastic parents, and friends for listening to me whenever I wanted to ventilate my Twitter fanaticism and convince them of the potential of Twitter or when I just needed a break from it. Also, I would like to thank everyone at the Dutch (and one American) publishing companies who took the time to answer my questions and for sharing their perspectives and thoughts on Twitter with me. Without the help and support of everyone mentioned above, this thesis would have never been the way it is.

Annefloor F. Samsom

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GLOSSARY

@-reply	the @-sign indicates that the tweet is aimed at or referred to a specific other user of Twitter, replying and referring to one other's account
Blogosphere	made up of all blogs and their interconnections, implying that blogs exist together as a collection of connected communities or as a social network in which everyday authors can publish their opinions
Buzz	the interaction of consumers and users of a product or service serve to amplify the original marketing, term used in word-of-mouth branding
Followers	users on Twitter that subscribe to receive others status updates or posts, no two-sided relationship: the other follower does not have to follow back
Hashtag/#	a community-driven convention for adding additional context and metadata to your tweets, comparable to tags but then they are used within the messages
ReTweet/RT	the functionality of retweeting is taking items from others' accounts and pushing it into own network with an @-sign and sometimes a personal comment

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Tweet	updates or posts describing users' current states within limit of 140 characters
Twitter	microblogging service that enables users to post messages with a limitation of 140 characters and social network to keep up with other users, whether there is a personal connection or not
Twitterers/tweeps	people using Twitter, having an account on Twitter
URL	Uniform Resource Locator, a tag that is clickable and specifies where an identified resource on the Internet is available

SOCIAL SHAPING OF TWITTER

A comparative analysis of Twitter use by Dutch and American book publishers

Abstract

In this thesis the use of Twitter by American and Dutch book publishers is analyzed. A total of 617 tweets posted by sixteen American and Dutch book publishers were subjected to a content analysis to find differences and similarities in the use of the service. After that, interviews were held with eight Dutch book publishers to explain the differences and similarities in the use of Twitter. The theory of social shaping of technologies was used to explain the differences in use in the two distinctive local contexts.

American book publishers appeared to make a more diverse use of Twitter by combining participating and producing roles. The use of Twitter by Dutch publishers can mainly be considered as an act of producing. The different shaping of the use of Twitter in both contexts can be ascribed to the level of domestication of the technology in both societies.

Keywords: Microblogging, Twitter, Participative web, Social shaping of technologies, Domestication

CHAPTER I**Introduction**

In the last few years social media sites and networks such as Facebook, MySpace and Twitter grew dramatically and became part of the daily media use of millions of Internet users worldwide. Twitter is a microblogging website and has features of a social network (Böhringer, 2009). Twitter is about publishing short messages, with a 140 character limitation, to other users within the personal network or outside this network through several devices. On Twitter, users share information, such as links, status messages, pictures and videos. The user follows a certain number of people and receives real time updates of their status constantly. The user can also be followed by others, due to the open platform character of the service these include people who are in no way related to the user.

In 2006 Twitter was built by three technology entrepreneurs, Biz Stone, Evan Williams and Jack Dorsey. Twitter's real coming-out was in March 2007. Shortly after that Twitter separated from Obvious Corp. and became a company on its own, Twitter, Inc. (Fitton et al. 2009). In June 2009, Sysomos Research Inc. published a report about worldwide Twitter use. By then, there were 11.5 million Twitter accounts worldwide, of which 72% were created during the first months of 2009 (Sysomos, 2009). Of these 11.5 million worldwide users ranked in June 2009, 62.14% were users based in the United States of America. The Netherlands, with a 1.28% share of the worldwide Twitter population was positioned on the 7th place of Twitter users. In absolute numbers, according to Sysomos (2009) 147,200 users of Twitter are Dutch and 7,146,100 Twitter users are based in the United States of America.

Twitter is used by three different groups of users, for different purposes. The first group is the individual users. These individuals might use Twitter to connect, to record, to share or to stay in touch with friends or groups who they share interests with (Fitton et al., 2009). Secondly, non-profit organizations are also active users of Twitter. Big parties, such as news organizations and political organizations, and

smaller non-profit organizations, such as local churches or libraries, use Twitter to keep fans and interested parties informed and engaged. Also, Twitter turns out to be a successful tool for community efforts, for fundraisers and charity organizations. The third group of Twitter users is businesses. More and more companies establish their presence on Twitter to network with customers, to answer their questions, to pull in feedback from customers and for advertising and other marketing purposes (Fitton et al., 2009). According to Briefing (In: Busack, 2009: 8) that is one of the most effective vehicles to keep a brand or a business in front of consumers, because consumers might help create the business' message and pass it along. But it's not all about conversation: Twitter offers an open platform on which everyone can "tweet" content; a tweet is a post on Twitter. As for book publishers, which are at the core of this thesis, the main content they deal with is text, this is where Twitter could be useful as a publishing outlet (Busack, 2009); to pitch (news) stories or publish content. But also, Twitter could be a useful tool to connect with readers, authors and other publishers.

On Twitter, both American and Dutch book publishers have accounts. Based on the numbers of users, it seems that the use of the service in both countries is not similar, or at least the adoption of the service is in another phase. What does this mean for the use of Twitter by book publishers in both countries? Are there similarities in purposes and needs that lead to the use of Twitter? And how is the use of Twitter differently shaped in both countries? What can one learn from another in this context? In order to give answers to these questions, the central emphasis in this thesis will be on the use of Twitter by book publishers in both the Netherlands and the United States of America. Based on the numbers of users of Twitter, the starting point in the comparison of Twitter use by American and Dutch publishers is that Twitter use in the Netherlands is in an early period. The questions that are posed in this thesis focus on the comparison of Twitter use by Dutch and American book publishers, taking the Dutch publisher's Twitter use both as starting and end point. This use will be compared to the way American book publishers use Twitter. The research in this thesis is guided to the following research question:

How is the Dutch publishers' use of Twitter different from the use of American book publishers and how can this difference be explained?

The three sub questions that are designed to answer the central research questions are:

- *What are differences and similarities in the ways Dutch and American book publishers use Twitter?*
- *How can the differences and similarities between American and Dutch book publishers in using Twitter be explained based on how Dutch book publishers describe their (non)-Twitter use?*
- *To what extent does the local practice of Twitter in the Netherlands and the United States of America explain the difference in Twitter use by book publishers?*

Ever since its launch in 2007, Twitter has been a popular topic of research and discussion. There's been a lot of attention paid to Twitter in the blogosphere and the press, many commercial publications and how-to-guides regarding Twitter have been published. In the last 2-3 years several articles concerning Twitter have been published, from a descriptive point of view (Barnes & Borhinger, 2009; Huberman et al., 2009; Erickson, 2008; Krishnamurthy et al, 2008; Java et al., 2008; Giustini & Wright, 2009; Böhringer, 2009; Fitton et al., 2009; Stevens, 2008) to more specific point of views, for instance the possibilities that Twitter offers for scientific writing and as a learning tool (Ebner & Maurer, 2008; Ebner & Schieffer, 2008; Grosscheck & Holotescu, 2009; Skiba, 2008; Ullrich et al. 2008). Other research has been done on why people use Twitter and how they give meaning to this new way of communication (Java et al. 2007). Also, some literature is focusing on the changing business and marketing environment that social media, such as social networks, might indicate (Jansen et al, 2008; Weber, 2009; Palmer & Koenig-Lewis, 2009; Varadarajan & Yadav, 2002; Busack, 2009). Still, there is a shortage of scientific research on uses and gratifications of Twitter, especially in the business industries. Also, little literature is published on how a service like Twitter is used within different places and times and how local context might or might not influence services likes Twitter. In this thesis, aforementioned research will be supplemented with a comparative approach of Twitter use by commercial parties, book publishers, in different countries, the Netherlands and the United States of America. Further more, it is my goal to give an extensive overview and model of needs and motivations of book publishers that lead to Twitter use. Also, I will describe the ways in which the use is shaped and illustrate that with examples derived from the current Twitter conversations both in the Netherlands and the United States of America.

The social relevance of this thesis lies in the comparison of Twitter use in these two distinctive countries in which the significance of Twitter use for book publishers might be equal. What could one learn from the other? And how might Twitter use in the Netherlands, where general Twitter use is less developed, develop in the coming years if we compare it to the current Twitter use in The United States? Also, this thesis might be considered and used as an advice for book publishers who did not mingle in the Twitter conversation up till now.

In this thesis, two research methods will be used: first, a content analysis of the tweets posted by eight American and eight Dutch book publishers during a two-week period was done. Then, expert interviews with eight Dutch book publishers, of which four are active on Twitter and four are not, were conducted and analyzed. Before both research methods were applied, based on existing theory, a model was designed to describe the ways in which Twitter can be used by book publishers. This framework is used to give direction to both content analysis and qualitative analysis. Also, in the first chapter, Twitter is described in the context of the participative web, as being a web service built on user created content. In this same chapter, in the tradition of the uses and gratifications theory, needs and expectations of use of Twitter as a media are described and analyzed. In order to explain differences and similarities of the use of Twitter in distinct countries, the social shaping of technologies theory is used.

The content analysis of over 600 tweets is performed first. In the content analysis, the tweets are analyzed on construction, content and on form. The content analysis is used to give an overview of the different and various ways in which Twitter can be used and how this use is based on certain strategies and goals initiated by the publisher. Then, interviews with Dutch publishers are analyzed to learn more about publishers' needs, intentions for and expectations of using Twitter and motivations to not use the service. In this part, an exclusive focus will be on the Dutch publishers. The results of both analyses will be published in chapter IV and V sub conclusions will be given. In the final conclusion, findings from both analyses will be connected with the theoretical framework designed in chapter II, describing the use of Dutch publishers of Twitter and how this is both similar and different to the use of the service by American book publishers.

CHAPTER II**Conceptualizing and locating Twitter**

In this chapter, I will give an overview of the relevant literature and theoretical concepts that help to understand Twitter as a service within the participative web environment and the use of the service within different local context. Also, theory and insights on user intentions and motivations that might clarify the use of Twitter by publishers will be discussed. Since Twitter is a relatively new phenomenon, scientific literature on this subject is limited. This results in little literature from scientific sources and more literature from commercial sources. Both kinds of literature will be used and criticized in this chapter.

The participative web, user created content and microblogging

Twitter is a microblogging service that has the structure of a social network. Twitter is part of the social web, which is also termed as web 2.0. Web 2.0, according to Tim O'Reilly (2007), is the interactive Internet or interactive web in which community building, feedback and dialogue between and among sites and users are the main focuses. The main characteristics of web 2.0 are interactivity and participation, in which traditional roles of producer and consumer seem to disappear and/or overlap. Slot and Frissen (2007) add that the user role classification in web 2.0 is reconceptualized in consuming, create, share, facilitate and communicate. According to Slot (2007) users in the web 2.0 era have moved to the heart of the value chain. This means, users are not only consumers, they are producers as well. What they produce is called user created content (Wunsch-Vincent & Victory, 2007), sometimes termed as user generated content that is the core of user generated media (Shao, 2008). Miller (2005) terms web 2.0 as participative (Miller, 2005). As participation is one of the main drivers of Twitter, and user created content is the core of information published on Twitter, I will term web 2.0, or the social web, as the participative web. According to Wunsch-Vincent and Victory (2007) the participative web is based on intelligent web services and enables users to collaborate and contribute developing, commenting and distributing digital content and applications.

In the participative web, participation is crucial. This participation can be reflected in several ways: from creating and sharing to communicating with others.

Participative web and participatory culture

The participative web (OECD, 2006) or web 2.0 refers to the active participation of Internet users in creating content, customising the Internet and developing applications for a broad variety of fields. It describes a more extensive use of the Internet's capabilities to expand creativity and communication (Wunsch-Vincent & Vickery, 2007). Participation, as Miller (2005) states, is a pervasive aspect of user's online lives, as reviews of books are shared, comments are posted and users publish their own content. The participative web applications facilitate participation but participation can also be seen as the feeder of the participative web (Miller, 2005). More specific, the output of the participation can be folded back into the application and make it available to all users (Miller, 2005). The term participative web not only highlights the web technologies and applications which enable user participation, but also refers to the participatory culture (Jenkins, 2009). According to Jenkins (2009), this participatory culture has low barriers to artistic expression, strong support for creating and sharing creations with others, some type of informal mentorship. In this culture, members believe that their contributions matter; they feel a social connection with one another (Jenkins, 2009).

Weber (2007) claims that the social or participative web is the 'online place where people with a common interest can gather to share thoughts, comments and opinions'. This indicates the idea of a community. Communities as well as collaborative projects are the result of the participative web (Wunsch-Vincent & Vickery, 2009).

User created content

Participative web builds on user created content. A key theme in this is that the audience, the consumer, is not a passive receiver of information but rather an active co-creator (McMillan, 2006). According to Wunsch-Vincent and Vickery (2007), user created content has three main characteristics: (1) the content is published in some context, (2) a certain amount of creative effort has to be put into creating the work and (3) it has to be created outside professional routines and practices. The last characteristic might raise some questions in this context, since many organizations and companies are active on Twitter. Still, the explanation of this characteristic also

includes motivation for publishing user created content described as: connecting with peers, achieving fame, notoriety or prestige and expressing oneself (Wunsch-Vincent and Vickery, 2007). This motivation can be considered (partly) as also counting for organizations and companies on Twitter. Also, the fact that the audience, or consumers, become active co- (sometimes even sole) creators of content does not mean that the role of professional content creators has been eliminated (McMillan, 2006). Rather, the relationship between professional and user content creators is changing and roles and boundaries are being redefined.

Although their influence on the world at large is still unclear, user generated content sites are fundamentally changing the world of entertainment, communication, and information, particularly thanks to their self-sustaining nature and ever-growing audience size (Shao, 2008). The growth of user created content is driven by technology, social and economical factors as well as institutional and legal drivers (Wunsch-Vincent and Vickery, 2007). This leads to a greater availability and diffusion of user generated content, as the amount of devices that can be used to publish and share user created content increases. Text, photo's and images, music and audio, video and film are all types of user created content (Wunsch-Vincent and Vickery, 2007). This content is published on and through different platforms, which include: blogs (including mobile- and microblogs), text-based collaboration formats, social bookmarking sites, podcasts, social networking sites and virtual worlds (Wunsch-Vincent and Vickery, 2007). Twitter is a combination of a microblogging site and social network site. Besides that, Twitter enables to link to other platforms that contain all types of user generated content, such as weblogs, photo sites and social networks (e.g. Facebook).

Microblogging- and social networks

Microblogging is a concept that comes from weblogging, better known as blogging. According to Coleman (2004) weblogs can be considered as an example of recombination, in merging the graphic and hyper linking features with web pages with older collaborative, computer-mediated communication forms such as e-mail and bulletin boards (Jankowski, 2006). Microblogging is based on the same principle as blogging, but has some essential characteristics that make it a unique type of blogging. First of all, the posts on microblogging sites are short, on the order of 100-200 characters (Goldstein, 2009). The power of these short posts is the update speed; some microbloggers post updates, links or simple notifications every minute

or more (McFedries, 2007). Microblogging comes from the need to publish faster, to upload a picture of something that comes across or a link that the user wants to share as soon as possible (Ebner & Maurer, 2008). Users of microblogging sites create profiles. These microblog profiles, just as 'traditional' blogs are open to others. The profiles function within a social network in which members can subscribe to other member's postings by adding them to their personal social network (Böhringer, 2009). Besides that, people outside the social network and with whom one normally does not come in contact can be followed on microblogging sites (Giustini & Wright, 2009). According to Passant et al. (2008) microblogging fills the gap between instant messaging and blogging, since members are able to update their 'status' and what they are currently doing anytime and anywhere. This is also due to the fact that messages on microblogging sites can be posted with different interfaces and devices. This includes mobile blogging; which is made possible through the integration of phone network and the Internet (Wunsch-Vincent & Vickery, 2007). This accelerates the post speed and also strengthens the idea of microblogging sites as social networks, as users are able to stay constantly updated and connected to what their social relations within their online social network are doing (Busack, 2009). After posting, the messages are displayed on the user's profile page and instantly delivered to other users who have subscribed to receive the updates (Stevens, 2008).

User intentions, uses and gratifications and motivations

Users in the participative web

In the participative web, where user created content is at the core, users play a key role. In the usage of participative web services, such as Twitter, sharing, finding, saving, connecting and communicating seem to be very important aspects (Slot & Frissen, 2007). Böhringer (2009) explains that the exponential increase of microblogging sites as Twitter can be granted to the fact that Twitter puts human participation at the centre. Sharing, commenting, creating own feeds and interacting with information are the main participative characteristics of Twitter. Additionally, the wish to contribute is a reason for users to participate in user created content services. Even though, user created content by definition is for the most part a non-commercial phenomenon (Wunsch-Vincent and Victory, 2007), the use of Twitter is not per se non-commercial. The vast majority of user-created content is made without the expectation of profit or remuneration, but that leaves room for exceptions. As Fitton et al. (2009) state, Twitter is used by individuals, organizations

and companies. Those three kinds of users use the service in different ways and for different purposes. In analyzing the use of microblogging sites such as Twitter, attention should be paid to both user intentions and gratifications and community structure (Java et al, 2007). It should be taken into account that both publishers, the business users in this context, and consumers can be considered as users. Therefore, the Twitter user is both the publisher as the consumer he tries to reach. Even though both kinds of users might have different intentions for using Twitter; these intentions might overlap.

Individuals' use of social networks and microblogging sites

Research on user intention of (micro) blogging services, resulted in several assumptions about why people use and publish information on these platforms. According to Nardi et al. (2004) the major motivations for bloggers to express themselves online are: documenting one's life, providing commentary and opinions, expressing deeply felt emotions, articulating ideas through writing and forming and maintaining community forums. Users create content to get feedback and comments and to connect with others. Moreover, mutual awareness in social networks is an important aspect of why people take part in online communities. This corresponds with Palmer and Koenig-Lewis' (2009) findings that belonging and contributing to social network sites is one of the most important motivations for users to be member of online social networks. Within Twitter, users show a high degree of correlation and reciprocity which indicates that there are close connections among users (Java et al. 2007).

Stankovic et al. (2009) did an analysis of status messages on social network sites and microblogging services such as Twitter. They found that users publish their status messages to share thoughts, feelings of the moment, to announce one's presence in the online world and to broadcast information (Stankovic et al. 2009).

Uses and gratifications theory

User created content is based on the wish to share and communicate with friends and interest sharers. Conversation, sharing information and reporting news are three intentions that come up in many analyses and can be considered as the main user intentions when using Twitter (Java et al. 2007).

In the uses and gratifications theory, motivations for media use are put at the centre. Audiences have certain needs and motivations for media use. The motivation to use

any mass medium is affected by how much an individual relies on it and how well it satisfies the need that the individual tries to fulfil by using media (Ruggiero, 2000). Expectancy is an important aspect in this context. In using a certain mass medium, the individual (or user) has expectancy and the gratification of the use will depend on the expectancy value when the individual uses the medium (Ruggiero, 2000). The user will experience more gratification of media use when the actual usage matches expectations. Hence, the focus within the uses and gratifications theory lies on the wishes and expectations of the individual user of –in this case– Twitter. In her study on uses and gratifications of user created content, Shao (2008) found that two usability aspects of user created content, “easy to use” and “let users control,” enable people to consume, participate, and/or produce in a highly efficient and controllable way so that people can derive greater gratification from participative web use. Furthermore, Shao (2008) found three different purposes of participating in user created content environments, which are: (1) to fulfil needs of entertainment and information, (2) to interact with content and other users and (3) for self-actualization and self-expression (Shao, 2008). The gratification of participating in these environments or networks of individuals is partly based on users’ desire to be in control, which is important when analyzing the (changing) relationship between customers and businesses in the participative web.

In order to understand these gratifications and expectations of individual users, business users of Twitter, such as publishers, should listen and respond to individuals’ conversation on Twitter (Weber, 2009). Business users of Twitter are not so much driven by wishes and expectations, more commercial motives play a role when determining business’ use of Twitter. Establishing a presence on Twitter is one of the core motivations for businesses to use Twitter (Fitton et al., 2009). Presence thus is an important motive to use Twitter, which is also based on the idea of ‘not wanting to miss out’. But there are more reasons for businesses to start participating on microblogging sites and social network sites like Twitter.

Business’ uses and gratifications: community and interactivity

Böhringer (2009) claims that interaction is one of the strong characteristics of microblogging sites like Twitter. As Webster (2007) puts it, in the social web environment businesses should talk *with* their customers in stead of talking *at* them. Interaction, as Ha and James (1998) state, can be seen as a reciprocal, two-way communication between communicator (business) and the audience (customer)

(McMillan, 2006). Participative web services like Twitter offer companies the opportunity to use information from the customer, rather than information about the customer (McMillan, 2006). As individual users give feedback, often without being aware of doing so, business' users have the possibility to monitor this feedback, sentiments and thoughts that are published and vented by individual users. It becomes a two way process when business' users respond to the feedback and a conversation between businesses and their customers arises.

McMillan (2006) proposes three different ways of looking at interactivity in new media, of which user-to-user interactivity is one. User-to-user interactivity focuses on the way users interact with each other, in this case how businesses and individuals interact with each other. Lievrouw and Finn (1990) point out that not so much communication technologies, but communication behaviours drive the evolution of meanings in communication systems (in: McMillan, 2006). The way that user-to-user interactivity in the context of business-to-customer occurs on Twitter depends on the behaviour of both individual and business users. This behaviour is influenced by expectations from both sides. Individuals tend to expect social and natural rules when interacting with one-another through new media, as Reeves and Nass (1996) describe (in: McMillan, 2006). On the other hand, from a commercial point of view, businesses have other expectations, especially when compared to traditional marketing intentions in which the seller and the buyer had more defined roles. Palmer and Koenig-Lewis (2009) describe interaction between customer and producer (or businesses) in social network contexts. According to them, participating in communities provides users with a highly rewarding experience (Palmer & Koenig-Lewis, 2009). But, interacting with social networks might cause dilemmas for businesses (Palmer & Koenig-Lewis, 2009). As they want the message of their product, service or brand come out in the right way, they might feel they need to control the social network or community. But, users' gratification of participating in communities and social networks depends on the feeling of "being in control" and a sense of ownership (Palmer & Koenig-Lewis, 2009; Shao, 2008). Businesses should position themselves next to the customers in a community of which both parties are taking part (Palmer & Koenig-Lewis, 2009).

Businesses' uses and gratifications depend on how certain marketing and promotional purposes can be translated into use of a service, in this case Twitter. If individuals' use is based on the ideas of consuming, participating and producing (Shao, 2008), then businesses' use might be considered as less aimed on consuming.

Even though businesses' and consumers' roles are overlapping and sometimes confusing in the participative web environment, businesses are more likely to have a professional driven use than individuals. The emphasis of businesses' use, according to Busack (2009), is on participating, networking, producing and monitoring. As Twitter continued growing and maturing, more awareness among the professional sphere was created by many articles on weblogs and websites about how Twitter could be a useful tool for businesses to reach and communicate with potential customers. Many how-to guides were published, but less research has been done on how to translate businesses' expectations and motives in actual usage. Also, different industries may have different expectations and motivations for use. Therefore, the definition of business is confined to the book publishing industries; here, book publishing companies. Following uses and gratification theory, it is analyzed how book publishers' motives and expectations can be fulfilled by using Twitter. It will be questioned which factors of Twitter make it appealing to publishing companies. For this purpose, I developed an integrative model based on two different sources, in which these factors are summarized. First, the model was based on the '8 ways to use Twitter for business and organizations' as proposed by Busack (2009). Also, the three ways in which the use of individuals can be described as proposed by Shao (2008), participating, consuming and producing, will be integrated in this model.

Six ways to use Twitter for publishers

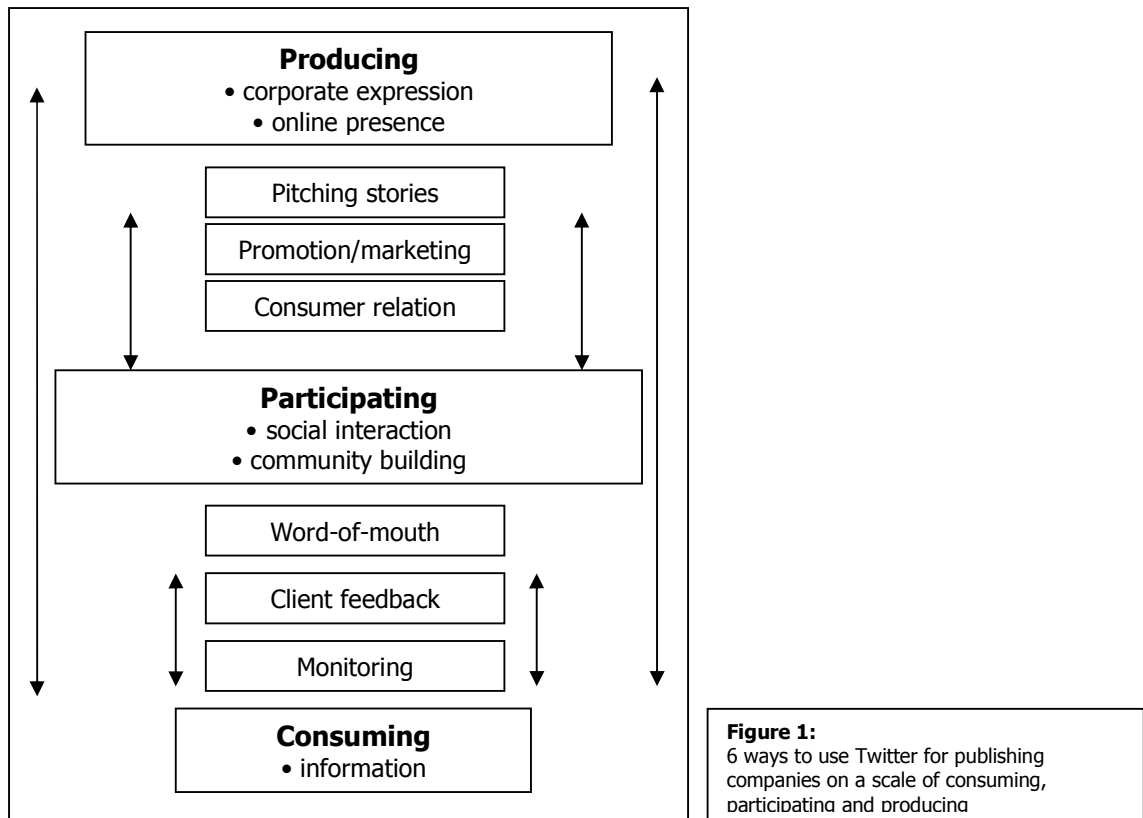


Figure 1 shows that there are three main activities that drive use of Twitter and other participative web services. These activities are interdependent, which means that they are related to each other and can not be seen separated from each other even though analytically they are (Shao, 2008). In figure 1, producing is at the top of the model, followed by participating and consuming. This initiates the direction of the process of Twitter-use for publishers. Twitter, and likewise services, always relies on producing; without content produced/created the service would be empty or not even existing (Shao, 2008). For the book publishers, as with individual users, producing is primarily an act of self-expression which is aimed at constructing and presenting a corporate identity (Shao, 2008).

Participating use is driven by social interaction and community building. This is at the centre of the book publishers' uses and gratifications model. Interactivity and community building can be seen as acts of participation in the participative web that can be considered as fruitful for the publishers. By placing participation activities at the centre of the model, it becomes clear that the relationship between businesses and customers, book publishers and readers, has changed. The ways that book publishers approach their clients and consumers changes in the participative web

(Palmer & Koenig-Lewis, 2009). Participation in online communities and conversations is a relatively new activity for businesses such as book publishers and therefore can cause friction with more 'traditional' approaches to customers and other relations (Palmer & Koenig-Lewis, 2009). In terms of consuming, book publishers, such as all businesses, take in a more passive role when consuming information produced by customers and other businesses. This consuming is not based on fulfilling entertainment and amusement needs, contrary to individual usage. The consuming activity enables book publishers to monitor consumers' sentiments and thoughts about products and services that they offer. Consuming user created content can function as a way of getting client feedback for businesses, from where consumer relations can emerge or be maintained (Busack, 2009). This is an example of the interdependency of consuming, participating and producing. As book publishers can listen to and monitor what others are saying about their books, authors and other products (consuming), they can respond to sentiments and comments expressed by these others (participating) and from there express their own content (producing), either in reply to the other or self directed (Busack, 2009). In order to create a framework for uses and gratifications for book publishers, six ways to use Twitter, derived from the 8 ways of business' use proposed by Busack (2009), are described in the model and measured with the three main drivers of Twitter use. These six ways are: pitching, promotion/marketing, maintaining consumer relations, word-of-mouth branding, client feedback and monitoring. The six ways to use Twitter are divided between the three main user activities, on a scale that indicates to what extent the way of use is producing, participating or consuming. For instance, monitoring is the most consuming way of usage for book publishers, as they monitor what their customers are saying and claiming about their products, mostly books and authors.

Promotion/marketing, as a way of use is positioned in the model between producing and participating use. The presence online and publisher's self-expression within the participative web can be considered as a way of promotion. On the other hand, participating in a way of social interaction and community building is an important way of getting presence online and therefore creating marketing and promotional opportunities.

Client feedback, positioned between consuming and participating, can be two-folded. It includes both monitoring what customers are saying about publishers' products, but it is also giving feedback to their questions, claims and comments. Here the

participating activity, and to a certain extent interactivity, appear to play a central role, as publishers use Twitter to consume feedback and interact with customers to react on their feedback.

An even more participatory activity is using Twitter for word-of-mouth branding; the process of conveying information from person to person about a certain brand, product or service (Jansen et al., 2009). This is part of reputation management, and therefore the use of Twitter by businesses, publishers included, can be shaped towards using it as a competitive intelligence source (Jansen et al., 2009). But the intrinsic characteristics of Twitter make it a more participating activity. Functionalities within Twitter also enable publishers to actually publish and use the word-of-mouth branding occurring in the community for their own marketing and promotional purposes. Therefore, using Twitter for word-of-mouth-branding is positioned closer to participating activities than to consuming activities.

The six ways to use Twitter for publishers presented in figure 1 are ways to fulfil publishers' purposes and needs. These six ways are largely focused around self- and product promotion and marketing but by dividing the ways in the three main drivers for use; it becomes clear that this promotion and marketing can not be done without taking other positions and playing different roles in the participative web environment. Publishers' gratification of Twitter use, partly similar to individuals' gratification, is based on to what degree the services enable the six ways usability of the service to enable the needs and purposes behind each activity and way of usage (Shao, 2008). Publishers' gratification of Twitter is based on to what degree the service offers functionalities and possibilities to fulfil their promotional and marketing needs, while also fulfilling participatory and consuming roles.

Social shaping of technologies and domestication of new technologies

After explaining how and why individuals and book publishers use user created content services in general, and Twitter specifically, in this section the focus will be on how this use is shaped in different local contexts. First, theory on *social shaping of technologies* will be introduced and analyzed in order to explain the differences and similarities in use of Twitter in different localities. Then the concept of domestication will be described and explained, to focus more on influences of local context on the use of Twitter.

Social shaping of technologies

According to the theory of social shaping of technologies, users are an important aspect of the development and diffusion of new technologies. To determine whether and how a technology develops and diffuses across society, the generic potential of new technologies to a certain extent have to match with current and emerging user requirements (Williams, 1997). User needs are thus important to determine how and why a certain new technology gets adopted and how this is used in the end; new media technologies like Twitter shape and are shaped by their social, economic and cultural contexts (Lievrouw & Livingstone, 2006). This shaping is recombinant, which means that new media systems are products of hybridization of existing technologies and innovations in interconnected technical and institutional networks (Lievrouw & Livingstone, 2006). If Twitter is the new technology, then weblogs can be seen as the existing technology that together with social, economical and technological drivers has led to the technology of microblogging (Wunsch-Vincent & Vickery, 2007). Not only existing technologies influence the development of new technologies, Lievrouw and Livingstone (2006) state that new media technologies and the way their use is shaped, are to a great extent the result of human actions and decisions. In stating this, Lievrouw and Livingstone (2006) introduce the theory of social shaping of information and communication technologies (ICT's); also known as social shaping of technologies. Within this tradition, which is an opposite concept to technological determinism, Boczkowski's (2004) central point is that within the mutual shaping process, technological development and social practices are co-determining (Lievrouw, 2006). Instead of stating that technological innovation or development in itself is superior in the society-technology relationship, social shaping of technologies is emphasizing the influence of society on the shaping of technology (Lievrouw, 2006). This assumption is based on the idea that technological determinism is a scarce description of technological development and innovation within society (Lievrouw, 2006). In social shaping of technologies the assumption is that technology does not impact society in an one way process based on linear causality, but that there is a mutual process that shapes technological innovation within society. Social shaping of technologies takes a particular philosophical view of the nature of knowledge and its manifestations in society, stating that knowledge and its products are social phenomena (Lievrouw, 2006). In other words, science and technology that can be considered as products of society are social phenomena and require social shaping to come to existence.

Similarly, Williams et al. (2005) state that social shaping of technologies studies show that technology does not develop according to an inner technological logic but as a social product. Technology is patterned by the conditions of its creation and use in society. In this shaping certain choices are made, which include unconscious choices, choices users are not aware of. This is the sphere of appropriation. According to Mackay and Gillespie (1992), users may bring to bear on technologies intentions that were not foreseen when the technology was designed, or might be different than the intended design of technology. The choices made in this appropriation context result in different uses of technologies and have different implications for society and different social groups (Williams et al., 2005). Linking new technologies to the market of potential users poses challenges, Williams et al. (2005) claim, since the markets are turbulent and changing fast. In the case of Twitter, microblogging proceeded blogging in a fast pace. While in some societies the so-called blogosphere was not even established, Twitter appeared on the horizon and was used and incorporated in the media use within different local contexts. This indicates that social aspects play a role in the adoption and appropriation of new technologies, which depends on consumption of new technologies and overall media use. As Mackay and Gillespie (1992) say, consumption of (new) technologies and overall media use depends on the individual's consumption; this depends on time and space, locality, town or country. Consumption, they say, is an active process in which all the social categories are being constantly refined (Mackay & Gillespie, 1992). The meaning of new technologies is not exclusively inherent to the technology itself, but is related to the symbolism of the object to the cultural context and world-views within the technology is located (Mackay & Gillespie, 1992). Similarly, Lievrouw (2006) states that consumption and daily use of technology are at the core of technological innovations and developments and the way technologies are adopted in society.

Domestication: shaping of a technology in everyday life

The way in which new technologies are shaped and are given meaning to, depends on more than just the intrinsic characteristics of the technology. Among others, the local is becoming more important in studies about new media and technologies (Lievrouw, 2004). In the process of adoption and infusion of a new technology within society, localization and domestication play important roles. The concept of domestication focuses on the appropriation of new media technologies, of which

Twitter is an example (Williams et al., 2005). The domestication approach considers both the practical and the symbolic aspects of the adoption and use of technologies within society. Domestication is based upon the idea of appropriating technologies within the boundaries of the setting of the home (Williams et al., 2005), in which practical and cultural factors are equally important in understanding how the new technology becomes a part of daily life. Domestication can be considered as theorizing the cultural appropriation of technologies. It states innovation as a social and cultural process in which characteristics of use are inserted (Silverstone & Haddon, 1998). Based on what a technology can and should be used for, users define their own relationship to certain new technologies (Silverstone & Haddon, 1998). The way this relationship is formed can be found in what Silverstone and Haddon (1998) term as the domestic milieu itself. Household, local interaction and patterns of everyday life are all part of this domestic milieu. Looking at domestication within different national contexts, the formation or shaping of a new technology should be analyzed on characteristics inherent to the technology, what it could and should be used for and how users appropriate the new technology into their daily life based on domestic characteristics. So, analyzing the domestication of Twitter in different local contexts is based on determining how meaning is given to a certain technology within that certain local context (Williams et al., 2005). This process involves the creative ways in which final users of new technologies incorporate them within local practices, purposes and culture (Williams et al., 2005). In this thesis, the domestication of Twitter focuses on how publishers in both the Netherlands and the United States of America incorporate Twitter in everyday use. Even more, looking at the domestication of Twitter in different national contexts might result in finding how Twitter is incorporated in the organizational structure of the publishing companies.

The central question in this thesis is: *How is the Dutch publishers' use of Twitter different from the way American publishers use the services and how can this difference be explained?* Different researches, methods and approaches were discussed to design a framework to answer this question. It is now clear that Twitter, as a participative web service that is highly depending on user created content, has different motivations and expectations for its use. Participation and interaction are drivers to create and share content with others on platforms like Twitter. Uses and gratifications theory based on user generated media was used to propose a model to depict the uses and gratifications of Twitter use for businesses, and here: publishers.

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Participating, consuming and producing appeared to be important drivers for use, but the axis and consistency of these three activities is different for book publishers than for individual users. Furthermore, the theory of social shaping of technologies was used to give views on social and cultural influences on adoption of Twitter within society. Insights on social shaping of technologies were extended with the concept of domestication, which describes technological innovation as a process in which both characteristics inherent to the new technology and domestic milieu, the local context and in this sense national context, play important roles.

CHAPTER III**General Methodology**

This project employs usage of multiple research methods to analyze and describe the Twitter use of publishers in the United States of America and the Netherlands. For the purpose of this thesis, both quantitative and qualitative analyses will be applied. Both methods will approach the subject of analysis differently, but serve the same goal: to highlight the publisher's use of Twitter and the differences between this use in the Netherlands and the United States. For the quantitative research, the focus will be on both American and Dutch publishers' posts. The posts, called tweets, of eight Dutch and eight American book publishers on Twitter will be subjected to a content analysis. The qualitative method is used to learn more about Dutch publisher's intentions of and motivations for using the service. By interviewing both Dutch publishers who are active on Twitter, and Dutch publishers who are not, more insights in the status of Twitter use in the Dutch publishing industry will become clear. The interviews are used to get a clearer view of how the Twitter use is or is not integrated within the organizational policy of the different Dutch publishing companies.

The combination of two methods is called the mixed method data analysis. In a mixed method design both quantitative and qualitative data are used and involve integration of those data in one or more stages of the study as a whole (Tashakkori & Teddlie, 2003). The strength of this method is that both methods can be complementary; (Tashakkori & Teddlie, 2003) which means the second method can start after conducting results from the first method. In the context of this thesis, research is done in two steps. First, a content analysis of the tweets of eight American and eight Dutch publishers will be performed. The second step consists of a qualitative analysis that is based on the intention of and motivations for Twitter use by Dutch book publishers. Findings from the content analysis were used as input for the qualitative analysis.

According to Severin and Tankard (2001) ideally the content analysis is coupled with additional information about channels, contexts or other conditions. This additional

information will be provided by several secondary sources. The factual information reported in this thesis is the result of data coming from the following sources sources:

- Alex Cheng and Mark Evans from Sysomos Inc. published 'In-Depth Look Inside the Twitter World' in June 2009. This report gives insights on worldwide Twitter use, numbers about the growth of Twitter in 2009 and how people are using Twitter.
- Trendrr.com is an online social media tracking service, which gives the opportunity to track Twitter accounts for a certain amount of time, focusing on number of followers, number of following and number of posts per day.

The information and numbers obtained from these secondary sources will be used for general descriptions of the service and as basis for the (quantitative) differences in Twitter use between the Netherlands and the United States.

In short, first the information from secondary sources was collected and analyzed. Then, the tweets of eight Dutch and eight American publishers were subjected to a content analysis to obtain insights about how Twitter is used by publishers and how this use differs in both countries. Thereafter, interviews with eight Dutch publishers, of which four use Twitter and four do not use the service, were done. The findings of the qualitative research were used to describe how Twitter is or is not adapted in the Dutch publishing industry and how the use contrasts with how the service is used in the United States.

Research units – Overview of Dutch and American publishers used for the analyses

For this thesis, twelve Dutch and eight American publishers were analyzed. The content analysis focuses on the following publishers:

American Publisher	Twitter channel	Dutch Publisher	Twitter channel
Milkweed Books	Milkweed_Books	Uitgeverij Lemmens	Lemmensonline
Touchestone Fireside	TFBooks	Uitgeverij Karaat	UitgeverKaraat
Norton Fiction	Norton_fiction	Uitgeverij PAMAC	Uitgeverijpamac
Little, Brown and Co	Littlebrown	Uitgeverij Nieuw Amsterdam	NWADAM
Random House	Randomhouse	Arbeiderspers	Arbeiderspers
Sterling Publishers	Sterlingbooks	A.W. Bruna Uitgevers	Awbruna
Unbridled Books	Unbridledbooks	Uitgeverij Prometheus/Bert Bakker	Prometheusbb
Algonquin Books	Algonquinbooks	248 Media Uitgeverij	248media

For the qualitative analysis besides the four Dutch publishers also represented in the quantitative research, four other Dutch publishers were added to the selection.

These publishers are not active nor publish on Twitter. The publishers represented in the qualitative analysis are:

Twitter active	Not Twitter active
A.W. Bruna Uitgeveres	Uitgeverij Contact
Uitgeverij Karaat	Uitgeverij Mouria
Uitgeverij Nieuw Amsterdam	Uitgeverij Poema Pocket
Uitgeverij Prometheus	Uitgeverij Querido

Quantitative method – content analysis

Content analysis is a research method that focuses on the systematic and quantitative analysis of communications content (Hansen et al. 1998). Content analysis as method has a long history in research and has a strong reputation in communications and social science.

Content analysis is used to describe content of communication in an objective, systematic and quantitative way (Berelson, 1952). By identifying and counting occurrence of certain aspects, characteristics or dimensions in media texts, certain conclusions about media texts and their messages can be stated. Severin and

Tankard (2001) add to this that content analysis is used to examine the communication content that has been produced at times and places of the investigators own choosing.

However, as Holsti (1969) noted, the most important outcome of content analysis is the frequency in which certain symbols or themes appear in the media text. A crucial step in the content analysis process is the categories that are defined for classifying message content (Severin & Tankard, 2001). In the content analysis, the categories are defined as follows:

- (1) general information of the tweet: e.g. origin, publisher's name, frequency of updates
- (2) presence of certain signs and symbols that refer to Twitter's functionalities: @sign that indicates the tweet is aimed at another Twitter user
- (3) presence of certain aspects that the tweet features: e.g. author name, store information or @reply to other publisher's channel
- (4) the information given by the tweet: e.g. publisher's information, or general (news) information
- (5) the source of the URL (if) given in the tweet: the source the URL refers to
- (6) promotional label: does the tweet contain information that makes it promotional?

The categories are designed to link (in) directly to the ways of Twitter use mentioned in the model in Chapter II. To quote them quickly, these six ways are: (1) pitching/publishing; (2) promotion/marketing; (3) consumer relation; (4) word-of-mouth branding; (5) client feedback and (6) monitoring. The second category of the content analysis, the presence of certain signs in the tweet, can be linked to consumer relation, word-of-mouth branding and client feedback. Also, the fourth category, the information given by the tweet, can indicate a certain way of using Twitter by book publishers. The sixth category, the promotional labeling, is linked to using Twitter for promotion or marketing, but this can also include word-of-mouth branding.

For this part, 16 Twitter accounts linked to book publishers are analyzed. Eight Dutch and eight American based book publishers' accounts were followed during a two week period, from October 1st 2009 through October 15th 2009. The selection of the Dutch and American publishers was made in different ways. To start with, the 'Find people' tool within Twitter was used to do a search on 'publisher' and 'books'. A few

American based publishers came up from that search. After that a selection of 224 book publishers account that was listed on a blog was used to select the American based book publishers for the analysis (<http://www.highspotinc.com/blog/2008/12/a-directory-of-book-trade-people-on-twitter/#pub-co>, 2009). In this selection, the genre of the books published by the book publisher played an important role. Since in this thesis the focus is on book publishers that publish fiction books, only those publishers presented as (partly) fiction book publishers are selected. The selection of the Dutch book publishers is done differently. Again, the 'Find people' tool within Twitter was used to search for 'boek' (Dutch for 'book') and 'uitgever' (Dutch for 'publisher'). A selection was made of the more than 20 search results. User activity did not play a role in the selection, since user activity will be one of the concepts that will be analyzed. Condition, though, is that the publisher updated the Twitter channel at least once during the two-week period, to execute idle accounts.

Obviously, the tweets used for the content analysis were gathered during the period that I worked on this thesis. Nonetheless, the fact that the Frankfurter Buchmesse took place during these two weeks has affected the exact time span for the content analysis. For the (European) publishing industry the Frankfurter Buchmesse is an important event; as many book publishers go to the fair, it was expected that tweets from book publishers might increase during this period.

Ultimately, following the 16 book publishers during a two-week period resulted in a total of 617 tweets. After collecting the data, the content was coded according to a coding schedule designed to classify the tweets on the defined six categories, using 27 variables (see appendix). These 27 variables are distributed along the 6 categories, labeled A-F. The scores that resulted from this classifying practice were processed and analyzed by using the statistics program SPSS. After importing the data, several tests were executed. Descriptive tests were used to find differences and similarities between American and Dutch tweets. These tests focus on the frequency of posting, number of characters and use of signs and symbols. Also, comparing tests were carried out to find occurrence of certain themes, such as mentioning author name or book title. The results of these tests were linked to the six ways publishers use Twitter. Ultimately, the results from the tests were used to find an answer to the sub question: *What are the differences and similarities in the use of Twitter between Dutch and American publishers, based on the tweets they post?*

Qualitative analysis – expert interviews

In the second stage of the research, the qualitative analysis was used to get additional and more specific insights on the subject of analysis: the Twitter use. The qualitative analysis consisted of expert interviews with eight Dutch book publishers. Qualitative research's purpose is to analyze, interpret and exemplify experiences and conducts of those involved with the subject of analysis ('t Hart, 2005). After describing the use of Twitter by Dutch and American publishers based on their tweets, the focus was narrowed on Dutch publishers. In this section, four Dutch book publishers active on Twitter, who were also subjected to the content analysis, were interviewed to get more insights on their intentions and expectations of using Twitter. Besides that, four Dutch book publishers that are not active on Twitter were interviewed to collect perspectives on motivations for not using Twitter. As the Twitter population in the Netherlands is smaller than it is in America (based on the fact that 62.14% of world wide Twitter users are American, and 1.28% are Dutch users), perspectives from book publishers that are not using Twitter were analyzed to explain the status of Twitter in the Dutch publishing industry.

The selection of the publishers that were interviewed was based on willingness to cooperate. First, the persons who were responsible for posting tweets on Twitter had to be located and contacted. All eight Dutch book publishers (selected for the content analysis) were approached via e-mail. Six of them replied to the request and after sending the topic list four of them responded. The first plan was to do face-to-face interviews, but the publishers preferred to do interviews by chat via Internet (MSN Messenger Service and Skype) or email. This resulted in two interviews by chat, one via e-mail and one face-to-face interview. Then, four Dutch publishers that were not active on Twitter were selected. After searching on Google for 'uitgeverij' (Dutch for 'publisher') eight publishers were contacted for interviews, of which four responded. All of these do use social media, such as Facebook but are not active Twitter users; they never posted a tweet even if they do have an account on Twitter. These interviews were all done by e-mail. In the end, eight interviews were collected, of which five via email, two via chat and one face-to-face. Since the situations in which the interviews were done were different, the interviews were semi-structured, but based on a topic list.

For the interviews, two separate topic lists were designed. The topic list meant for the publishers that are active on Twitter focuses on four topics:

- (1) Publisher's presence on Twitter and the organization of Twitter-use
- (2) Publisher's user intention, motivation and expectation of use
- (3) Twitter as promotional tool
- (4) Publisher's future plans for Twitter-use

As the interviews with the non-Twitter using book publishers did not have Twitter as leading subject, the focus, and therefore the topics on the question list were different. Partly, the definition of Twitter was replaced by the definition of social media, as appeared that all of the Dutch publishers interviewed in some way used social media. The topics for these interviews were:

- (1) Publisher's current status and organization of social media use
- (2) Absence of Twitter in social media use
- (3) Using social media as promotional/marketing tool
- (4) Publisher's future plans and intentions in social media use (and role Twitter)

The interviews, of which one was done face-to-face, two were conducted via chat and five via email, were allocated to the topic lists. The next step was to link the topics to the six ways to use Twitter for book publishers-model, which is based on the uses and gratifications theory. This was done by coding citations and paraphrases from the interviews and first linking them to the three main drivers for using and creating user created content, as stated by Shao (2008). The citations were labeled and ascribed to the activities of producing, participating and consuming. Then the labeled citations were analyzed on way of use, based on the six ways of using Twitter for book publishers. As four of the interviewees were working for Dutch book publishers that do not use Twitter, this step caused some problems as the use of social media did not always suit the use of Twitter as specific service. These problems were (partly) solved by ascribing the citations that were based on future plans of social media use to the six ways of Twitter use. The model of six ways to use Twitter for publishers is based on uses and gratifications, so intentions and (future) expectations of Twitter use that the non-Twitter users expressed in the interviews could be compared with the six ways as denoted in the model. By linking the citations to the ways in which Twitter (can) be used, conclusions about user intentions could be drawn and from there explanations for the use and the non-use of Twitter by Dutch book publishers could be given. And hence result in answering the sub question: *How can the differences and similarities between American and Dutch book publishers in using Twitter be explained based on how Dutch book*

publishers describe their (non)-Twitter use?

Thus, in this thesis the first step is analyzing second source information, the assumptions and predictions that come from this analysis will be taken into account to go to the next step, the content analysis of American and Dutch publishers' tweets. In this content analysis, the tweets will be studied to determine what purposes are served by the Twitter use and how this differs per local context. This serves as the basis to determine how Twitter is and can be used, in both local contexts. In the next step, the qualitative analysis, the focus will narrow on Dutch book publishers, both those who are active and those who are not active on Twitter. The interviews will be applied in order to find out what the publishers' intentions and motivations for the use of Twitter are and which purposes the use serves. Also, the future expectations and plans for Twitter use will be analyzed, as perspectives from non-Twitter using book publishers will be cited and studied. At last, the results from both the content analysis and the qualitative analysis will result in a description of how the use of book publishers is shaped in the Netherlands, how this differs from the use of Twitter by American publishers and how these difference and similarities can be explained.

CHAPTER IV**Content analysis**

For the content analysis, 16 publishers' Twitter accounts were followed during a two-week period, October 1st, 2009 – October 15th, 2009. Every tweet posted by one of these 16 accounts in this period was added to the data collection which resulted in a total collection of 617 tweets (N=617). The 617 tweets were subjected to a coding schedule that consists of 27 variables used to code the content of the tweets. The 27 variables were organized into 6 categories, A-F. These categories were designed to understand how the tweets were constructed, what kind of purpose they fulfilled and to understand whom the tweets were aimed at. Two datasets were designed, the first consists of the 617 single tweets coded by the 27 variables, the second dataset consists of the 16 publishers and is based on the same variables, but per publisher instead of per tweet (N=16). SPSS was used to test the data collection on several topics; frequency of posting, consumer relation and client feedback and general message of the tweets. These topics are based on the six ways businesses can use Twitter, and will be used to answer the question: *What are differences and similarities in the ways Dutch and American book publishers use Twitter?*

First, some general differences in number of followers and posts between American and Dutch book publishers' accounts will be addressed. Then, the ways of use of Twitter for client feedback, consumer relations and word-of-mouth branding will be analyzed and compared. Also, the use of Twitter as publishing channels or to pitch news stories will be analyzed. Not all of the six ways to use Twitter for book publishers will be addressed in the content analysis, as it is not possible to abstract these from the information given by the data. The use of Twitter for promotion and marketing will be highlighted in this chapter, but, together with using Twitter for monitoring will be given more attention to in the qualitative analysis.

Differences in numbers of users and posts on Twitter
Frequency of posting

Following 16 publishers' accounts on Twitter during a two-week period resulted in an unevenly distributed population. The 8 American based book publishers posted 532 tweets during this period, 86.2% of the total amount of tweets, while the 8 Dutch book publishers posted 85 tweets, which is 13.8% of the total. In order to understand where this difference is based on, in figure 4.1 the frequency of posting per account is shown. In this figure, the first 8 publishers are the American publishers the latter 8 are the Dutch publishers, both ranked from most to least posts.

Figure 4.1 Frequency of posting in two-week period per publisher's account (both US & NL, N=617)

Publisher	Frequency	Percent
Unbridled Books (US)	217	35.2
Random House (US)	111	18.0
Little, Brown & Co (US)	85	13.8
Touchestone Fireside (US)	40	6.5
Sterling Publishing (US)	37	6.0
Norton Fiction (US)	20	3.2
Milkweed Books (US)	19	3.1
Algonquin Books (US)	3	0.5
AW Bruna (NL)	31	5.0
Nieuw Amsterdam (NL)	18	3.1
Uitgeverij Karaat (NL)	12	1.9
248 Media (NL)	11	1.8
Prometheus BB (NL)	8	1.3
Arbeiderspers (NL)	2	0.3
Uitgeverij Lemmens (NL)	1	0.2
Uitgeverij Pamac (NL)	1	0.2
Total	617	100.0

Figure 4.1 shows a difference in posting frequency; the Dutch publishers posted between 1 and 31 tweets in the two week period, while the American publishers posted 3 to 217 tweets during this period. For instance, American publisher

Unbridled Books has a 35.2% share of all the 617 tweets, while both Dutch publishers Lemmens Online and Uitgeverij Pamac have a 0.2% share of the total data collection. But also, Dutch publisher A.W. Bruna has a 5.0% share of the total tweets posted while American publisher Algonquin has a .5% share. The frequency of posting is dissimilar for both countries. This is also shown in figure 4.2 which gives an overview of the difference in posting frequency between the Netherlands and the United States.

Figure 4.2 Means of number of postings per origin (for US, N=8; for NL, N=8)

Origin	Mean	N	Std. Deviation
US	66,50	8	70,707
NL	10,50	8	10,268
Total	38,50	16	56,732

Figure 4.2 shows that the mean of postings per origin is dissimilar. In the US, publishers posted around 66 tweets during the two-week period, while Dutch publishers posted around 10 messages. To check whether this difference is based on chance, an independent T-test was conducted. Following an even number of publishers in both countries, should lead to an even distributed data collection, so the zero hypothesis for the T-test is that both means are not different. According the Sysomos Research (2009), which stated that 62% of the Twitter population is based in the United States, it can be assumed that Twitter activity is higher in the United States of America. Therefore, the alternative hypothesis in the one-sided test in this sense is that the mean of posting frequency of American publishers is higher than that of Dutch publishers. The T-test gives a significance of 0.061 which can be divided by 2 by two, since a one-sided test is conducted. This results in a significance of 0.0305. The zero hypothesis should be rejected and stated can be that American publishers' posting frequency is significantly higher than that of Dutch publishers.

Number of followers

The 16 accounts have a total number of followers of 55,696. The number of followers can change from day to day, as other users decide to follow or unfollow the publisher's account. Figure 4.3 shows the numbers of followers per publisher's account, pinned down at a specific date (01/04/2010).

Figure 4.3 Number of followers per publisher's account (both US & NL, N=617)

Publisher	# followers
Unbridled Books (US)	3392
Random House (US)	11101
Little, Brown & Co (US)	12658
Touchstone Fireside (US)	1307
Sterling Publishing (US)	17430
Norton Fiction (US)	3198
Milkweed Books (US)	1303
Algonquin Books (US)	3369
AW Bruna (NL)	759
Nieuw Amsterdam (NL)	173
Uitgeverij Karaat (NL)	70
248 Media (NL)	501
Prometheus BB (NL)	174
Arbeiderspers (NL)	150
Uitgeverij Lemmens (NL)	35
Uitgeverij Pamac (NL)	76
Total	55696

Source: www.trendrr.com, 01/04/2010

The numbers in figure 4.3 are based on data obtained by online tracking service Trendrr.com (Trendrr.com, 2010). Of the 16 publishers, Sterling Publishing has the most followers on Twitter (17,430) while Dutch publisher Uitgeverij Lemmens has the least (35 followers). All Dutch publishers have fewer followers than American publishers, which can be explained by the fact that the Dutch Twitter population is smaller than the American Twitter population (Sysomos, 2009). The differences in number of followers per origin, the United States and the Netherlands, are shown in figure 4.4.

Figure 4.4 Means of number of followers per origin (for US, N=8; for NL, N=8)

	Origin	N	Mean	Std. Deviation	Std. Error Mean
Mean #followers	US	8	6719,75	6123,851	2165,108
	NL	8	242,25	254,167	89,862

Figure 4.4 shows that the mean of number of followers per origin is dissimilar, as Dutch publishers on Twitter have an average number of followers of 242, while the American book publishers have a mean of 6720 followers. To find out whether this difference is significant, an independent T-test was executed. As the amount of Twitter accounts in the United States is way higher than in the Netherlands, 62.14% in the United States versus 1.28% in the Netherlands (Sysomos, 2009), the assumed alternative hypothesis is that the number of followers of American publishers is higher. Unequal variances are assumed, but since the alternative hypothesis is that numbers of followers of American book publishers is higher, the test is one-sided. For assuming unequal variances, the significance is 0.020 and will be divided by two, as the alternative hypothesis is two-sided. The difference in number of followers between the United States and the Netherlands is significant. American publishers on Twitter have a significantly higher amount of followers than Dutch publishers do.

Number of characters

Within all the Twitter applications, postings are limited up to 140 characters. This means that every message, even when it includes an URL (an uniform resource locator, referring to another website), has a maximum of characters and symbols. Since URL's usually consist of a large amount of characters, websites as *tinyurl.com* and *twurl.cc* can be used to shorten the URL, also certain websites have their own abbreviation, for instance *youtu.be* (YouTube).

Figure 4.5 Means of number of characters per tweet per origin (for US, N=8; for NL, N=8)

	Origin	N	Mean	Std. Deviation	Std. Error Mean
Mean #characters	US	8	107,4275	13,73705	4,85678
	NL	8	98,2300	12,47000	4,40881
	Total	16	102,8288	13,53471	

In figure 4.5, an overview is given of the means of characters per tweet per origin. The mean of the number of characters for the United States is around 107 characters; while for the Netherlands this mean is well 98 characters. In order to find out whether this difference is significant, the means will be compared applying a T-test. Since both parties, the Dutch and American publishers, have to deal with the same limitations of the service, equal variances are assumed. Even though the means are different, the T-Test resulted in a significance larger than 0.05 so the difference, still notable, is not significant.

The general differences between American and Dutch book publishers on Twitter that have been found so far are frequency of posting, number of followers on Twitter and means of characters per tweet. The first two show significant differences between the American and Dutch book publishers on Twitter, as American book publishers have more followers on Twitter and their frequency of posting is higher. These two differences, combined with the fact that 62.14% of the 11.5 million Twitter users worldwide are based in the United States of America (Sysomos, May 2009), an assumption can be made and proved: the use of Twitter is more widely spread and established in the United States of America based on the number of Americans active on Twitter and activity on the service.

In the next section, more attention will be paid to how Dutch and American book publishers use Twitter for different purposes and how this use is translated into their tweets.

Using Twitter for client feedback, consumer relations and word-of-mouth branding

Among the six ways of using Twitter for publishers, using Twitter for consumer relations and client feedback are positioned the closest to participating in the model. The participatory usage of Twitter is based on social interaction and community building. Within Twitter there are different functionalities that enable interactivity and communication. The most appealing functionalities within Twitter to communicate or interact with others, are @-replies and Direct Messages (which are directly and strictly published to the person the message is aimed at).

The @-reply

The use of the @-reply is more transparent, as everyone within the network can see the message and therewith the business user is open and transparent about what and with whom he communicates:

[@jennsbookshelf](#) feeling any better this morning?9:25 AM Oct 2nd from web [in reply to jennsbookshelf](#)

This message is published by Touchestone Fireworks Books, and is used as a reply to user jennsbookshelf. The @-sign typed before the name of the user, indicates that the message is aimed at a specific user. This message points to a certain communication and interactivity, and can be seen as part of a conversation between

the publisher and user jennsbookshelf. This is an example of publisher's use of Twitter to maintain consumer relations, by being interested in the consumer, asking the user a personal and direct question.

In the following example, the @-reply can be considered as client feedback, as American publisher Unbridled Books replies to user LexxClarke. The message is aimed, by the @-sign, at this customer who probably asked a question about distribution of Unbridled Books' books in the UK.

[@LexxClarke](#) Available? Most likely, but we don't have UK distro for every title. [#litchat5:04 PM Oct 2nd](#) from [TweetChat in reply to LexxClarke](#)

The publisher replies by telling the user that it is not sure whether the book user LexxClarke was asking for is available in the UK. The hashtag (#) indicates that this message is meant to be an ongoing part of a Twitter chat conversation. All users participating in the LitChat, chatting by using tweets, add the #litchat to their tweets so other users are aware the tweet is part of the chat conversation.

Another way of client feedback or consumer relation, is the application of 'thanks for following'-messages. These are sent out to new followers to express that the publisher is aware of the new follower and appreciates that. Generally, those tweets are accompanied by the hashtag (#)FF, which stands for Follow Friday, initiated by Twitter to label Friday as a good day to follow others. An example:

[@ScribnerBooks](#) Thanks for [#FF.10:02 AM Oct 9th](#) from [CoTweet in reply to ScribnerBooks](#)

Here, publisher Random House thanks user ScribnerBooks for following their account. This is a message aimed at ScribnerBooks but also at the larger community to show that the account has another follower.

Also the @-sign can function as a reference, then the messages refers to another Twitter user. Usually when saying something about someone else on Twitter, a @-reference is included to show to whom the message is aimed at.

In order to find out more about the use of @-replies, both origins were tested on the use of @-replies, results were compared, as is shown in figure 4.4.

Figure 4.6 Tweets including @-sign, percentage within origin (for US, N=532; for NL, N=85)

Origin			@		Total
			no	yes	
US	Count		154	378	532
		% within Origin	28,9%	71,1%	100,0%
	Netherlands	Count	50	35	85
		% within Origin	58,8%	41,2%	100,0%
Total	Count	204	413	617	
	% within Origin	33,1%	66,9%	100,0%	

In figure 4.6 is depicted how many of the tweets include a @-sign, per origin. Of the Dutch tweets, 41.2% included a @-sign, while 71.1% of the American tweets were a reply to another user, indicated by the @-sign. It is assumable that American publishers make more use of the @-function, as the frequency of posting and the numbers of followers of American publishers is higher which means American publishers post more tweets and have more followers to send @-replies to. Since 0 cells (0%) had an expected count of less than 5, the Chi-Square test was conducted, to test whether this difference between Dutch and American publishers is significant. With a significance of 0.00 (see appendix), the hypothesis that there is no link between the use of a @-sign and origin of the tweet can be rejected. The difference in use of @-signs by American and Dutch book publishers is significant. Nevertheless, in order to determine whether @-replies can be considered as a way of maintaining consumer relations or giving client feedback, it is important to analyze the source the @-sign refers to. To define the @-tweets, a distinction is made between those messages that are aimed at people who are professionally connected to the publisher, for instance book-related accounts:

@connected_book authors Chrisakis & Fowler tell @huffingtonpost which Facebook connections are most important. <http://ow.ly/saze> 12:35 PM Oct 1st from HootSuite

In this example, *Connected* is a book published by Little, Brown & Company, one of the American publishers. This is a publisher-related @-message since the user (connected_book) aimed at is professionally related to the publisher. Another example of publisher related @-messages:

@JanPaulSchutten We didn't expect differently! [3:35 PM Oct 11th](#) from web

This tweet (translated from Dutch) is a publisher related @-message, user JanPaulSchulten is an author affiliated to the Dutch publisher Nieuw Amsterdam.

The distinction between publisher-related and non-publisher related users is made by the coder. The coder follows the link attached to the @-sign which leads to the Twitter account of the user that is mentioned in the reference. Usually, users fill in a 'bio' on their account, in which the user shortly describes itself. If the user names the publisher their affiliated to in their bio, the @-reference is considered as publisher-related.

Figure 4.7 Division of messages including @-sign in publisher and non-publisher related aims, per origin (N=413)

			Non-pub @		Total
			no	yes	
Origin	US	Count	137	241	378
		% within Origin	36,2%	63,8%	100,0%
	Netherlands	Count	26	9	35
		% within Origin	74,3%	25,7%	100,0%
Total		Count	163	250	413
		% within Origin	39,5%	60,5%	100,0%

In figure 4.7 the division of non-publisher and publisher-related aimed @-replies is shown per origin. N=413 in this table, as only the messages including a @-sign were selected for this test. The figure shows that of the 378 tweets including a @-sign published by American based publishers, 241 tweets, 63.8%, were aimed at a user that was not related to the publisher. For the Dutch publishers, this percentage is 25.7%. To determine whether this difference is significant, the Chi-Square test was conducted and found a significance of 0.00. The zero hypothesis should thus be rejected, and the difference found between percentages of @-replies aimed at users not related to the publisher can be stated as significant. American publishers communicate and interact more with consumers they are not related to, than Dutch publishers do.

The ReTweet-function

The ReTweet-function is also a way of showing interactivity with other Twitter users by taking message items from other users and push them into the own network including a @-reference, which indicates the source, sometimes accompanied by a personal comment (Böhringer, 2009). By ReTweeting, according to Busack (2009), the user is giving credit to the person who originally posted the content or link. This is a form of participating in the online conversation on Twitter as it is based on social interaction (with other users) and community building; by ReTweeting the publisher can bind users to him. An example of a retweet:

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RT @[krisriggle](#): Purchased and started reading @[MashaHamilton](#)'s 31 HOURS today. It's already excellent![11:59 AM Oct 8th](#) from [HootSuite](#)

In this example the original message of user krisriggle is retweeted by American publisher Unbridled Books. The user published the original message: *Purchased and started reading @MashaHamilton's 31 HOURS today, it's already excellent.* The @MashaHamilton refers to one of Unbridled Books affiliated authors. Unbridled Books retweeted the message and published it on her account so Unbridled's followers could read the message, which is a positive message about one of Unbridled's books and authors. In this sense, the ReTweet can be an example of word-of-mouth-branding, as the recommendation, or the positive feedback to a book comes from another customer, not the business itself (Jansen et al., 2009).

Figure 4.8 Tweets that make use of RT@-function percentage within origin (for US, N=532; for NL, N=85)

			RT @		Total
			no	yes	
Origin	US	Count	358	174	532
		% within Origin	67,3%	32,7%	100,0%
	Netherlands	Count	62	23	85
		% within Origin	72,9%	27,1%	100,0%
Total		Count	420	197	617
		% within Origin	68,1%	31,9%	100,0%

In figure 4.8 the use of RT-function was compared in both the Netherlands and the United States of America. As shown in figure 4.5, 32.7% of the American publishers' tweets make use of the RT-function. For the Dutch publishers' tweets, this is 27.1%. These percentages are less different than the comparison of the use of @-replies, made in figure 4.6. In order to determine whether the difference is significant, another Chi-Square test was conducted (again, 0 cells had an expected count of less than 5). This time, the chance of exceeding is more than 0.5, so the hypothesis that there is no link between the use of the RT-function and origin can not be rejected. The difference in the usage of the RT@-function between Dutch and American publishers is not significant, but still notable.

The RT@-function as well as the use of @-replies can be considered as participative uses of Twitter, as the publisher participates in conversations that emerge on Twitter and makes use of citations and messages from other Twitter users within the community. In terms of the six ways to use Twitter for book publishers, the RT@ and

@-functions can be used for client feedback, consumer relations and word-of-mouth branding. As the tables in this section show, American publishers are more likely to use these functions.

Using Twitter as promotional/marketing tool

One of the categories in the coding schedule is the promotional label. This label was added to give an indication whether the tweet could be considered as promotional or not. Shortly, labeling a tweet as 'promotional' depends on the answer to the question: after reading the tweet, could the consumer plan to buy a certain book (from a certain author) from the regarding publisher? Originally, the labeling was determined on mentioning author name and book title in the tweet. As the labeling appeared to be depending on the coder's interpretation, in testing, the promotional label was ignored, and the focus moved to mentioning author name and book title. Also giving store information was considered as making a tweet more promotional.

Mentioning author name or book title

As for publishers the main product they sell are books, giving information about books published and authors affiliated and writing for the publisher can be considered as a way of promoting and marketing. Within the coding schedule, several variables are about mentioning author, book or store titles and names. In the C-section of the coding schedule, the coder had to indicate whether the author name, book title and/or store information were given in the tweet. Within all the tweets, 617 in total, author names were given 281 times, while book titles were cited in 247 tweets. Tweets giving store information, those stores where the books that are released by the publisher can be bought or ordered, were posted by 7 book publishers of which one Dutch (A.W. Bruna). In total 31 tweets gave store information. In figure 4.9 an overview is given of the tweets that contained author names divided by origin (the Netherlands and the United States of America). The percentages show how large the share of author tweets was within the total amount of tweets posted per origin. Relative numbers are used as the total population of tweets between US and NL is large.

Figure 4.9 Tweets containing author names per origin (US, N=532; NL, N=85)

			Origin		Total
			US	Netherlands	
Author name	no	Count	286	50	336
		% within Origin	53,8%	58,8%	54,5%
	yes	Count	246	35	281
		% within Origin	46,2%	41,2%	45,5%
Total		Count	532	85	617
		% within Origin	100,0%	100,0%	100,0%

Figure 4.9 shows that the amount of tweets containing an author name for Dutch book publishers and American book publishers is more or less the same; 46.2% of the American tweets holds author names, while 41.2% of the Dutch tweets do. For all publishers, a little less than 50% of the tweets contained author names. Significance of this difference was tested with a Chi-Square test and resulted in significance more than 0.05, which means the difference is not statistically relevant.

Figure 4.10 Tweets containing book titles per origin (US, N=532; NL, N=85)

			Origin		Total
			US	Netherlands	
Book title	no	Count	315	55	370
		% within Origin	59,2%	64,7%	60,0%
	yes	Count	217	30	247
		% within Origin	40,8%	35,3%	40,0%
Total		Count	532	85	617
		% within Origin	100,0%	100,0%	100,0%

In figure 4.10, the same difference between American and Dutch publishers is seen as in figure 4.9. Again, American publishers cite book titles more often in their tweets than Dutch publishers do, but this difference is small. Again, significance was tested with a Chi-Square test. As the significance is more than 0.05, this difference is not statistically relevant.

Figure 4.11 Tweets giving store information per origin (US, N=532; NL, N=85)

			Origin		Total
			US	Netherlands	
Store info	no	Count	506	80	586
		% within Origin	95,1%	94,1%	95,0%
	yes	Count	26	5	31
		% within Origin	4,9%	5,9%	5,0%
Total		Count	532	85	617
		% within Origin	100,0%	100,0%	100,0%

Figure 4.11 shows again a more or less similarity between American and Dutch publishers in giving store information in tweets; 4.9% of the tweets from the American publishers cite a book store or give store information. 5.9% of the Dutch

publishers' tweets give store information. In this case, Dutch book publishers give more store information than the American publishers. This difference, such as with the citing book titles and author names, is not relevant as the significance appears to be more than 0.05 when doing a Chi-Square test.

In figures 4.9, 4.10 and 4.11 no significant differences could be found in relative numbers. The figures describe some similarities between American and Dutch book publishers. Dutch and American book publishers seem to have more or less the same pattern in giving book titles, author names and store information. When relating promotional labeling with giving author, book or store information, it seems that American and Dutch book publishers have the same behavior in promotional tweeting. Still, in figure 4.12 the comparison of the label 'promotional' between both origins is made and has a similar result as the previous tables. Both the Dutch and the American book publishers' tweets can be considered for around 60% as promotional. Again the Chi-Square test shows that the difference is not significant.

Figure 4.12 Labelling tweets as 'promotional' per origin (US, N=532; NL, N=85)

			Origin		Total
			US	Netherlands	
Promotional	no	Count	208	37	245
		% within Origin	39,1%	43,5%	39,7%
	yes	Count	324	48	372
		% within Origin	60,9%	56,5%	60,3%
Total		Count	532	85	617
		% within Origin	100,0%	100,0%	100,0%

Tweet features

In the D-section of the coding schedule, the tweet feature is determined. In this case, the tweet is not analyzed on mentioning specific aspects, but on what is the most appealing theme of the tweet. Several options are given, of which one is 'specific author, book and/or store information'. When selecting only those tweets that feature 'specific author, book and/or store information' and comparing 'promotional' per 'origin', results are as follows:

Figure 4.13 Promotional labelling of tweets featuring store, book or author information per origin (US, N=211; NL, N=30)

			Origin		Total
			US	Netherlands	
Promotional	no	Count	7	6	13
		% within Origin	3,3%	20,0%	5,4%
	yes	Count	204	24	228
		% within Origin	96,7%	80,0%	94,6%
Total		Count	211	30	241
		% within Origin	100,0%	100,0%	100,0%

Figure 4.13 shows that within 96.7% of the American tweets featuring store, book or author information can be considered as promotional. 80% of the Dutch tweets featuring this information have a promotional label. The American tweets featuring the specific information are almost always promotional, while this is not the same for the Dutch tweets. This difference has a Chi-Square of less than 0.05 which means the difference in relating mentioning store, book or author information to promotional labelling per origin is relevant.

Both American and Dutch publishers give information about their authors and books in their tweets. American publishers tweet slightly more author names and book titles, while Dutch publishers give more store information in their tweets. These differences are small and not statistically relevant. When comparing amount of tweets labelled promotional, the same small difference is found between American and Dutch publishers; the American publishers posted a little more promotional tweets than the Dutch publishers. Usage of Twitter as a way of promotion/marketing seems to be similar for Dutch and American publishers. The tweets that feature store, book or author information (241 of in total 617 tweets) are mainly labelled as 'promotional'. When looking at what the tweets feature, it appears that of the American tweets that feature specific book, author or store information, almost all can be considered as promotional, while this is not the case for the Dutch tweets.

Using Twitter for pitching stories

Twitter, as microblogging service is a publishing tool (Böhringer, 2009). Every tweet that is posted on Twitter is an act of publishing. One of the ways for publishers to use Twitter is for pitching stories and headlines combined with URL's. URL's are Uniform Resources Labels that refer to another information source, in this case other websites. URL's in tweets can lead other Twitter users to other websites and sources. Pitching stories is a producing act. Twitter as service gives the possibility to do this in

several ways. First the analysis will focus on tweet features, then the appearance of URL's in tweets and where the URL's refer to will be addressed.

Tweet features

In order to find out in which ways publishers pitch stories and news on their Twitter accounts, the tweet feature in the D-section of the coding schedule is used. The tweet feature is depending on what the most appealing theme or message of the tweet is. The tweet can be part of a conversation, which can be recognized by the @-sign, or can be expressing thanks to new followers. In figure 4.14 an overview is given of the tweet features, every tweet was accounted to one tweet feature. The act of pitching stories on Twitter can be retrieved in a couple of tweet features mentioned in figure 4.14. Whenever tweets gives news or actuate information, most likely combined with a (shortened) URL, it is considered as the act of pitching a story. From the features listed in figure 4.14 these are; general publisher's information, industry information, other media information (for instance about other industries within the media), general news or award information.

Figure 4.14 Tweet feat per origin (US, N=532; NL, N=85)

			Origin		Total
			US	Netherlands	
Tweet feat	part of conversation	Count	102	14	116
		% within Origin	19,2%	16,5%	18,8%
	general pub's info	Count	29	6	35
		% within Origin	5,5%	7,1%	5,7%
	industry info	Count	46	6	52
		% within Origin	8,6%	7,1%	8,4%
	other media info	Count	33	7	40
		% within Origin	6,2%	8,2%	6,5%
	general news	Count	8	0	8
		% within Origin	1,5%	,0%	1,3%
	@competition	Count	11	0	11
		% within Origin	2,1%	,0%	1,8%
	author/book/store info	Count	211	30	241
		% within Origin	39,7%	35,3%	39,1%
	url only	Count	1	0	1
		% within Origin	,2%	,0%	,2%
	award/bestseller info	Count	7	9	16
		% within Origin	1,3%	10,6%	2,6%
	only @	Count	3	0	3
		% within Origin	,6%	,0%	,5%
thank follow	Count	5	0	5	
	% within Origin	,9%	,0%	,8%	

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	#info	Count	6	0	6
		% within Origin	1,1%	,0%	1,0%
	RT reader	Count	70	13	83
		% within Origin	13,2%	15,3%	13,5%
Total		Count	532	85	617
		% within Origin	100,0%	100,0%	100,0%

Figure 4.14 shows the difference in tweet features between Dutch and American publishers. The features that are accounted to the act of pitching a story are mostly used by both American and Dutch publishers. American and Dutch publishers pitch around the same amount of stories using Twitter. These stories are about the publisher itself, the publishing industry or other media industries. Dutch publishers did not pitch any general news stories, while American publishers did this in eight tweets. Since those eight tweets are 1.5% of the total amount of tweets, this is not considered as an important difference. Still, as figure 4.14 shows, Dutch publishers pitch more stories about awards and bestsellers, 10.6% of the tweets features information about awards and or bestsellers while 1.3% of the American publishers' tweets do. Statistical significance could not be established because more than 20% of the expected frequencies were less than 5, due to the diversity in possibilities in tweet features and the small amount of Dutch tweets.

URL references

With the limitation of 140 characters, pitching a story can be problematic. Often, this is solved by publishing a headline and using a (shortened) URL to link to another website. 329 of the 617 tweets hold an URL, this is 53.3%. 61.2% of the Dutch tweets include an URL, while 51.2% of the American tweets hold an URL. The URL can lead to the publisher's own website, other publishers' websites, blogs about books and the publishing industry or a picture on another website. When a tweet contains a URL, the tweet can function as a portal before visiting other websites.

Figure 4.15 URL reference per origin (US, N=277; NL, N=52)

			Origin		Total
			US	Netherlands	
URL refers	None	Count	13	1	14
		% within Origin	4,7%	1,9%	4,3%
	pub's website	Count	44	19	63
		% within Origin	15,9%	36,5%	19,1%
	extern review	Count	37	1	38
		% within Origin	13,4%	1,9%	11,6%
extern excerpt	Count	15	4	19	
	% within Origin	5,4%	7,7%	5,8%	

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FB page	Count	13	1	14
	% within Origin	4,7%	1,9%	4,3%
press release	Count	13	6	19
	% within Origin	4,7%	11,5%	5,8%
video site	Count	23	4	27
	% within Origin	8,3%	7,7%	8,2%
non-pub news	Count	17	1	18
	% within Origin	6,1%	1,9%	5,5%
picture	Count	5	10	15
	% within Origin	1,8%	19,2%	4,6%
athours site	Count	11	0	11
	% within Origin	4,0%	,0%	3,3%
bookstore	Count	17	3	20
	% within Origin	6,1%	5,8%	6,1%
book blog	Count	69	2	71
	% within Origin	24,9%	3,8%	21,6%
Total	Count	277	52	329
	% within Origin	100,0%	100,0%	100,0%

Figure 4.15 shows some difference in where URL's are referring to between American and Dutch publishers' tweets. American publishers tend to link, more than the Dutch publishers, to external reviews, authors' own websites and book blogs. Dutch publishers refer more to pictures, usually on websites designed for Twitter-use such as *twitpic.com* or *tweetphoto.com*, press releases and publisher's own website. Again a Chi-Square test showed that statistical significance could not be established because more than 20% of the expected frequencies were less than 5.

Both American and Dutch publishers pitch stories on Twitter, often using an URL. Most pitched stories are about the publisher itself, the publishing industry or other media industries. Dutch publishers tweet more about award winners and bestsellers, while American publishers seem to tweet general news stories and Dutch publishers do not. Overall, the ways in which publishers from both origins pitch stories and headlines is done in a similar way.

This is not the case with the use of URL's to link to the stories that are pitched in the tweets. The Dutch book publishers make more use of URL's which refers to other sites than the URL's included in the American publisher's tweets do. American publisher's use URL's in their tweets to link to weblogs about books, external reviews and authors' websites. In contrast, Dutch publishers link to the publishers' own websites and pictures.

Conclusion

The content analysis was conducted to determine which ways of use of Twitter could be derived from the messages the publishers posted. Some of the ways that American and Dutch publishers use Twitter were illustrated with examples and several analyses were done on the use of certain symbols, signs and functionalities. Also, the tweets were tested on promotional degree, theme and references. Five of the six ways that book publishers use Twitter were addressed: Twitter use as client feedback, word-of-mouth branding, consumer relation, pitching stories and promotional use of Twitter.

The first step in the content analysis was to describe some differences in Twitter population and use of Twitter between the Netherlands and the United States of America. The total data collection used in this content analysis consisted of 617 tweets, of which were 532 posted by American publishers. Not only the frequency of posting of American book publishers on Twitter is higher, so is the number of followers. This might be explained by the fact that the Twitter community in the United States of America is larger than the Dutch Twitter population. Looking at the ways both American and Dutch publishers giving substance to their Twitter use, both similarities and differences were found. Derived from the tweets, it seems American publishers use Twitter more for client feedback and word-of-mouth branding. This assumption is based on the fact that American publishers make more use of the functionalities of @-replies and ReTweets. By using @-replies, American publishers are using Twitter in a higher degree for consumer relations than Dutch publishers do. Making use of @-replies and the function of retweeting results in conversations with other users (consumers) and community building. In this sense, American publishers seem to have a more participating use than the Dutch publishers do.

Using Twitter for promotion or marketing ends, it appeared to be harder to find differences. The promotional labeling was mainly based on mentioning authors, book titles and giving store information. Both American and Dutch publishers gave author names and book titles in a great part of the tweet, which resulted in more or less the same share of promotional tweets.

Both American and Dutch publishers use Twitter for pitching stories and giving headlines accompanied by URL's that link to other websites. Publishers' information, as well as industry news and other media industry news are pitched in both American and Dutch publishers' tweets. Differences are found in some themes:

Dutch publishers tweet more about award winners and bestsellers, while American publishers hardly do. American publishers pitch general news stories, none of the Dutch publishers' tweet was a pitch of general news. Differences were also found in the use of URL's, Dutch publishers make more use of URL's and refer to other sources than American publishers do in their tweets. American publishers refer to book blogs, external reviews and author's websites, while the URL's in the Dutch publishers' tweets often refer to the publishers' own websites and pictures.

Based on the tweets, it seems that American book publishers use Twitter to a higher extent for participating activities, such as client feedback, consumer relation and word-of-mouth branding. Dutch publishers' use is more linked to producing activities. In the content analysis, attention is paid to five of the six ways for publishers to use Twitter as set in the model in the first chapter. Since monitoring, as a way of using Twitter could not be derived from the content of the tweets, in the next chapter this way of will be addressed. Also, more insights will be given about using Twitter in a promotional way.

CHAPTER V**Qualitative analysis**

In the previous chapter findings of the content analysis resulted in the statement that American book publishers use Twitter in a more participating way than Dutch publishers do. On their turn, according to the analysis of the tweets, Dutch publishers' use of Twitter is more concentrated on publishing and pitching stories, often combined with URL's.

In this section interviews with four Dutch publishers who are active on Twitter, and four who are not, will be analyzed. After describing the use of Twitter by Dutch and American publishers based on the content of their tweets, in this analysis the focus is narrowed to Dutch book publishers. In order to get a complete view on the status of Twitter in the Dutch book publishing industry, also non-users of Twitter under Dutch publishers were asked for their perspectives on the service. Building upon results found in the content analysis, differences and similarities in use of Twitter between Dutch and American publishers will be interpreted and explained. As not all of the eight publishers selected for the interviews have a Twitter account, attention will be paid to motivations for not-using Twitter. The division between users and non-users of Twitter in this qualitative analysis is four-four, which means four of the Dutch book publishers interviewed have an active Twitter account and four of them do not have an account or only created one and updated once or twice but went idle after that. Since both users and non-users of Twitter were interviewed, different topic lists were employed. The interviews with the users of Twitter focus on the organization of the use, publishers' intentions and motivations and the use of Twitter for promotional purposes. The focus of the interviews with non-users is on the publisher's use of social media and the motivations for not integrating Twitter (yet) in activities that focus on social media.

The first step in the qualitative analysis will be describing and explaining the differences and similarities in Twitter use as found in the content analysis. Based on what the publishers said in the interviews, it will be analyzed how the use of Dutch book publishers of Twitter is shaped and what the underlying motivations and

expectations of these ways of use are. By selecting and analyzing citations from the eight interviews, first the following question will be answered: *How can the differences and similarities between American and Dutch book publishers in using Twitter be explained based on how Dutch book publishers describe their (non)-Twitter use?*

Then, on a different plane, the interpretative focus will be more deeply immersed on the role of local practice of Twitter in the Netherlands. Publishers' perspectives on status quo of Twitter in the Netherlands and expectations and sentiments about Twitter and the ways it should be used according to the publishers will be addressed. Then, the following question will be answered:

To what extent does the local practice of Twitter in the Netherlands and the United States of America explain the difference in Twitter use by book publishers?

The interviews were conducted in Dutch, and specific citations were translated by the author of this thesis. The interviewees are all working at a publishing company, most of them working in the marketing, public relations and/or sales departments. Some of the interviewees are editor (in chief) or owner of the publishing company. As not all interviewees interviewed agreed to be named in the thesis, the interviewees will only be referred to by the name of the publishing company they are working for.

Establishing presence on Twitter

When asking the publishers why they created an account on Twitter, their answers vary. Establishing online presence seems a recurring theme, but also the newness of social media in general, and Twitter in specific is a topic often referred to:

Why Twitter? (...) because it is most wanted at this moment

Uitgeverij Karaat

To me, using Twitter seemed new and fun

Uitgeverij Prometheus/Bert Bakker

We decided to do Facebook and Twitter because of the great popularity of these channels

Uitgeverij Contact

I think presence on itself is yet important

Mouria Uitgeverij

SOCIAL SHAPING OF TWITTER

Also, generating publicity online seems a reason for publishers to decide to use Twitter, especially for publishers that do not have a well known name, which is the case with start-up Uitgeverij Karaat:

(...) we wanted to generate publicity, as our name is not known in the Netherlands yet

Uitgeverij Karaat

But also for those publishers that have a certain reputation within the industry, having a Twitter account is connected with visibility:

(...), but also awareness of the name of the publisher and authors is important

Uitgeverij Contact

(...) according to me that [the main purpose of Twitter] is building your reputation. And finding people that are willing to follow you

Uitgeverij Nieuw Amsterdam

(...) posting messages is spreading the name of a book, an author or the publisher. That is the goal of the use

Uitgeverij Augustus

The main goal of using social media is to be visible on the Internet, for potential clients

Uitgeverij Contact

I saw a potential in using Twitter (...) to come in contact with readers and for brand awareness

AW Bruna Uitgevers

Also, creating an account on Twitter arose from personal experience with Twitter and awareness of others using the services, for instance affiliated authors:

We saw some of our authors were on Twitter (...) so I started testing it

Uitgeverij Nieuw Amsterdam

(...) because I was already tweeting for the publisher, using my personal account

AW Bruna Uitgevers

Different employees of the publisher have Twitter accounts (...) the publisher doesn't have an own account yet

Uitgeverij Augustus

Gaining online visibility is one of the drivers for publishers to open an account on Twitter. As Fitton et al. (2009) state, one of the core motives for businesses to use Twitter is establishing a presence online. With this need to establish online presence, certain expectations of the use of Twitter and gratifications from this use are associated.

Publishers' intentions, motivations and expectations

Both the publishers using Twitter and non-users were asked about their main goal for using social media in general and Twitter in specific. Results are described in the following paragraphs.

Communicating with others and client feedback

Some of the publishers emphasized on the communicating potential of Twitter, to be in contact with book sellers and readers:

(...) to come in contact with book sellers, to lower the barrier

AW Bruna Uitgevers

Direct contact with the client causes direct sales

Uitgeverij Karaat

[Main goal is] to get in touch with our buyers

AW Bruna Uitgevers

While other publishers say that they are trying to avoid direct and open contact with others via Twitter:

(...) I consider us [as publisher] more as an information provider and not really openly communicating with people

Uitgeverij Prometheus/Bert Bakker

Real communicating with others (...) you have to be careful with that, pay attention to what you're saying

Uitgeverij Nieuw Amsterdam

But, as many of the publishers believe their Twitter use is in an initial phase, they are planning to use Twitter more as communicating tool in the future:

(...) now there is little direct contact, that will come in the next phase. (...) Hopefully with interested, customers, people who are enthusiast about the books. Or authors

Uitgeverij Karaat

(...) talking to others, I think that is what we will have to do

Uitgeverij Nieuw Amsterdam

We don't use it [social media] for client feedback yet (...) on our website, people can give feedback

Mouria Uitgeverij

In the future, we want to deploy it [Twitter] for client feedback

Uitgeverij Contact

SOCIAL SHAPING OF TWITTER

People have to get used to the fact that Twitter is part of the publisher's activities. Client feedback is something the editor handles, that is the right person for that, but that will take some time

Uitgeverij Nieuw Amsterdam

As the last quotes show, a potential is seen in Twitter as client feedback tool. Client feedback is a two-folded activity; it is both monitoring what clients are saying about the publishers' products on Twitter and subsequently to that react on it by (directly) communicating with other Twitter users (Busack, 2009). The monitoring part is something publishers do not mention in the interviews and when questioned they say they do not actively monitor feedback and only react when the feedback is aimed directly at them:

Well, sometimes I use the search function for things, but not specific (...) I just read what the people who I follow, post

Uitgeverij Nieuw Amsterdam

We hardly receive any [feedback]. Of course I can see how often links get clicked, but the readers are not sending me reactions

Uitgeverij Prometheus/Bert Bakker

When one gives feedback, they always get an answer

AW Bruna Uitgevers

Feedback can be good, discussions about your books, but could also work against you if someone thinks a book is not good

Uitgeverij Karaat

We would have to search for client feedback, and that takes time. We don't have that time

Uitgeverij Augustus

As the last quotes show the expectation is that Twitter can be used for monitoring and getting client feedback by openly communicating with clients via Twitter. Still, the publishers express unease about how to do that. Also time constraints holds them back from doing this actively.

Building a community

Many publishers indicate that they use Twitter to build a community around them and use Twitter to serve this community. This community is referred to as consisting of strongly interested groups (of people) and ambassadors:

(...) Collecting a community around the publisher (...) that's both image and a certain group of, what I call Nieuw Amsterdam's ambassadors

Uitgeverij Nieuw Amsterdam

SOCIAL SHAPING OF TWITTER

*(...) Reaching a group of actively interested that form a strong group of literature- and Querido lovers.
They are the ambassadors for our books (we hope).*

Uitgeverij Querido

*We have a community that is growing, both on the levels of specific books and of the publisher's as a
whole*

Uitgeverij Nieuw Amsterdam

Followers only count if they are truly interested in you [the publisher]

AW Bruna Uitgevers

That is why we use it [Twitter], (...) to get sympathy, and to convert this sympathy to selling books

Uitgeverij Karaat

*Those activities [on Twitter] are always intended to generate a growing group of people that wants to
follow us*

Uitgeverij Nieuw Amsterdam

**These ideas about an engaged community and ambassadorship seem to come from
a certain assumption how to use (and not use) Twitter:**

*In my opinion, with social media, people are very aware of it when your message is commercial; people
don't like that (...)*

Uitgeverij Nieuw Amsterdam

*I wouldn't want to ask every time who read a book and what they thought about it, Twitter is not made
for that*

Uitgeverij Augustus

*Twitter is about personality and passion (...) little recommending, only when it's genuine (...) shooting
spam [at your followers] does not work*

AW Bruna Uitgevers

*Eventually, it [Twitter] is intended as a sort of social network, or professional network to exchange
information, not to receive commercial messages*

Uitgeverij Nieuw Amsterdam

According to these quotations, the publishers consider Twitter as a social network in which caution is required to prevent 'spamming' and thereby losing their (role in the) community. This community fulfils a certain role for the publishers, which will be explained in the next paragraph.

SOCIAL SHAPING OF TWITTER

Creating a buzz and word of mouth branding

The importance of the community also emerges when the interviewees talk about how they think Twitter works for their business:

We hope we can create a buzz around books and events

Uitgeverij Karaat

It [promoting a book via Twitter] depends on whether it is able to promote, whether a buzz can be created

AW Bruna Uitgevers

Creating a buzz is a recurrent theme and also something the publishers believe in. With creating a buzz the publishers point at marketing a book via communities by word-of-mouth branding. Publisher Nieuw Amsterdam explains that:

Books are a type of product that causes a lot of chatter; the best way to market books is via communities, all the time you hear: "there is a new book published by Nieuw Amsterdam" or a new title, people stick to the publisher and that is something we want to take credit from

Uitgeverij Nieuw Amsterdam

Also, other (non)-users emphasize on the growing possibilities and importance of word-of-mouth-branding:

The best promotion for a book is word-of-mouth. Social media are more and more suitable for that, I think

Mouria Uitgeverij

You can compare us to a book seller that recommends a book to a customer he more or less knows: that client will take on his recommendation

Uitgeverij Karaat

The main purpose of using social media is creating word-of-mouth

Mouria Uitgeverij

The chatter about books within communities, which emerges on Twitter, can be seen as word-of-mouth branding. As Jansen et al. (2009) state, this word-of-mouth branding occurring in the community can be used by businesses for their own promotional and marketing purposes. As one of the publishers points out in the quotation published above; within communities on Twitter, publishers can also be the source of the word-of-mouth branding. Others express their concerns and doubts about this role:

If you're going to tweet with people within that community, that holds a certain sensibility. How do you cope with that?

Uitgeverij Nieuw Amsterdam

SOCIAL SHAPING OF TWITTER

Twitter is about personality and passion (...), as little recommending as necessary, only when it is genuine

AW Bruna uitgevers

Pitching stories and publishing content

One characteristic of Twitter is the limitation of 140 characters per tweet. This has certain effects on uses and gratifications:

I consider Twitter as a service for publishing short, personal messages, that does not really suit a publishing company

Uitgeverij Querido

For this publisher, the limitation of the amount of content that can be published via Twitter accounts as a limitation and even a reason for not-using the service. But, other publishers tell that the core of their use of Twitter is publishing content and pitching stories, regardless the limitation:

Actually, I only tweet links and/or videos of our books and authors, a brief sentence, with a link and that's it

Uitgeverij Prometheus/Bert Bakker

On Twitter we will post quotes from books that we recently published

Uitgeverij Contact

Mainly news messages and possibly an agenda with our activities (...) once that can be done automatically, we will create an [Twitter] account

Uitgeverij Augustus

We will refer to new blogposts on Twitter, whenever we have news on our website, or whenever we are allowed to publish news (...) spread news about our writers

Uitgeverij Karaat

I mainly tweet messages containing news about our authors and books. An author that will be on DWDD [television show] (...) award winning books or authors, when a positive review is published

Uitgeverij Prometheus/Bert Bakker

To generate leads to the website, that is absolutely one of the purposes (...) besides the whole social happening, it purely about generating leads

Uitgeverij Nieuw Amsterdam

In the future, the information will be linked and placed (...) to our Twitter page

Uitgeverij Augustus

SOCIAL SHAPING OF TWITTER

The quotes above show that Twitter is used by the book publishers as a publishing channel; to quote from books they publish and to pitch news stories. Also, they publish short headlines or tweets to inform about content on their website, usually followed by a link (URL) to generate leads to their own or other websites and blogs.

Using Twitter for promotional purposes

When asking about the use of Twitter in a promotional, marketing way, opinions are divided. Some of the publishers are afraid of denoting their activities on Twitter as 'promotional' or marketing-related, others say that everything they do on Twitter can be considered as marketing:

Depends on what you consider as marketing, this [using Twitter] is marketing too

Uitgeverij Nieuw Amsterdam

Everything we do [with social media] has to serve selling the books

Uitgeverij Karaat

Promoting is always the underlying purpose [of using social media]; it comes in a different package

Uitgeverij Querido

Social media are an easy and very cheap solution to generate public relations

Uitgeverij Augustus

Posting positive reviews, nice performances of our authors on television etc. That all is marketing, off course

Uitgeverij Prometheus/Bert Bakker

Other publishers take in a more critical standpoint towards Twitter as marketing tool:

We only promote a small share of all the books we publish; we don't want to spam our followers

AW Bruna Uitgevers

The traditional, sending out and selling of products, stunting with prices, blatant promoting of books I don't really see that happen [on Twitter]

Uitgeverij Nieuw Amsterdam

[Everything we tweet] is publisher and content related. I don't consider that as promotion

Uitgeverij Nieuw Amsterdam

It appears, the publishers interviewed do not agree about what is considered as promotion or marketing and what is not. Some say that every activity on Twitter is marketing-related while others highlight the 'social network' – idea of Twitter that holds them back from 'spamming' promotional messages at their followers.

Future plans and intentions of Twitter use

When asking the publishers about their intentions with and motivations for the future use of Twitter, different answers are given. It appears that the largest part of the publishers is still deciding on how to shape the use of Twitter and how to integrate that within marketing and promotional activities. They explain that their Twitter use is still in an initial phase:

Twitter offers many possibilities, we will exploit them all.

Uitgeverij Karaat

Broader use of Twitter, more people contributing [to the Twitter account], more information, more in-depth-information (...) and of course, more followers

Uitgeverij Nieuw Amsterdam

We don't use Twitter yet.(...) It [Twitter] is not so much used by readers, in my opinion

Mouria Uitgeverij

Sometimes the interviewees indicate that the organization of Twitter within the publishing company in general and marketing and sales department in specific is not consolidated yet:

(...) but we have to arrange that [the tweeted content] within the company

Uitgeverij Prometheus/Bert Bakker

It [Twitter use] should be improved. But since it will be used by more people [within the publisher] it needs moderation

AW Bruna Uitgevers

That is something we stumble upon: people [within the publisher] have to get used to the fact that Twitter is really going to be part of it (...) that has to grow

Uitgeverij Nieuw Amsterdam

Also, publishers talk about lack of time and personnel as explanation for the (initial) status quo of Twitter use:

At this moment it [use of Twitter] doesn't add value, because it is hardly used. Hopefully, this will change in the future

Uitgeverij Contact

Because of time constraints we haven't been able yet to get everything out of the network we have built

Uitgeverij Querido

More people should get access to the account, so it [tweeting] can be done more varied

Uitgeverij Nieuw Amsterdam

SOCIAL SHAPING OF TWITTER

It costs a lot of time to keep an [Twitter] account updated, we don't have time for that (...) Also, someone should be responsible for that, and that takes time as well.

Uitgeverij Augustus

These quotations display that both users and non-users among Dutch publishers are still in a decisional phase about whether and how to integrate Twitter into the general and marketing activities. They express that frequency of posting should increase, more people within the publishing companies should participate in the use of Twitter and more communication with others via Twitter should take place. Publishers that do not make active use of Twitter assign non-use to time and personnel constraints and their own ideas about Twitter:

Since I heard Twitter is used by politicians, publishers etc. and not so much the readers, my faith in Twitter lowered

Mouria Uitgeverij

Twitter (...) does not suit our publishing company

Uitgeverij Querido

Also, publishers that do make use of Twitter say that use of Twitter in the Netherlands is still in an initial, even early-adopter phase. They name their selves early adopters, and describe their Twitter use as something advanced compared to non-users:

(...) I think so; it is getting more and more naturalized at this point. Up till now there were only early adopters [in the Netherlands, on Twitter] now the rest is following.

AW Bruna Uitgevers

If they [other publishers] wait for another six months [with using Twitter] it could be they miss the boat

Uitgeverij Karaat

If the general use of social media continues to increase, then ours will too

Uitgeverij Augustus

Participating/producing/consuming activities of Dutch publishers

The far most expressed motivation for being on Twitter, or considering using Twitter, is gaining presence and therefore visibility online. This presence alone can be considered as a way of promotion, as the publishers decide to have a certain corporate expression and therefore promote themselves. The publishers express participatory desires to be in contact with sellers and buyers and be out there in the participative web. As Miller (2005) states, the participation of users in web services like Twitter is a pervasive aspect of user's online lives. In the same sense, publishers

want to be omnipresent; they want to be found by their readers and other clients. Publishers express their awareness of the importance of feeling a certain social connection with one another in what Jenkins (2009) terms the participatory culture. But, as Miller (2005) states, participative web services like Twitter not only facilitate participation, they are also the feeder of the participative web. In order to get insights on how participation on Twitter is translated in certain ways of use, the findings of the content analysis are compared with quotations from the interviews with the book publishers.

The participating activity

A recurrent theme in the intentions cited for using Twitter, is 'creating a buzz'. The interviewees explain that they wish to collect a community around the publisher that has the ability to create a buzz. According to Webster (2007) this community aspect is important in the participative web. He also claims that in order to play a role in that community, businesses should talk with customers and not at them (Webster, 2007). This is something that causes doubts and uncertainties, as Dutch publishers express that their role in the community is not so much to be part of the community but rather to create content that can create a buzz, around a book or author. Asking publishers whether they want to be part of the community, they show anxiety and insecurity of how to do that. This meets the ideas of friction that emerges when traditional content publishers, such as book publishers, have to take on new roles (Palmer-Koenig & Lewis, 2009). The publishers express their knowledge of the successful potential of word-of-mouth branding within communities. Some of them even explain that they know they can be the source for that (Jansen et al., 2009) but most Dutch publishers reject the idea of being part of the word-of-mouth branding. This rejection is largely based on concerns to lose the engaged community 'surrounding' the publisher.

The same goes for using Twitter to maintain consumer relations, for instance for client feedback. This client feedback potential is based on interaction, which is one of the strong characteristics of Twitter according to Böhringer (2009). Both users and non-users of Twitter among Dutch book publishers express their awareness of Twitter's potential for consumer relations, especially when they talk about their future plans in using Twitter. Still, when describing their current use of Twitter, the publishers point out that they try to avoid openly communicating with others.

The findings of the content analysis showed that American publishers use Twitter on a higher degree for participation activities than Dutch publishers do. Based on the qualitative analysis this statement can be more or less confirmed, as Dutch book publishers express doubts, uncertainties and avoidance of ways of using Twitter that are participating activities; consumer relation, client feedback and worth-of-mouth branding.

The producing activity

Establishing online presence is a first step in the process that can be seen as a producing activity. Also, pitching stories and promotion and/or marketing are ways of using Twitter that are considered as a producing activity.

All four Dutch publisher users express they use Twitter to publish content and pitch stories, sometimes to lead to their own website, sometimes to inform about authors and books that are published. The most described usage of Twitter is to pitch stories. Pitching stories can be considered as a producing activity; creating and publishing content to express oneself (Wunsch-Vincent & Vickery, 2007). The desire to produce and publish is one of the main motivations, if not the most important, for the publishers interviewed to use Twitter. Also, non-users describe the desire of self-expression, but also their doubt whether Twitter is the best service to use to gratify these needs.

The content that gets published and pitched on the publishers Twitter accounts differs, some say they (plan to) post quotes from their authors, while others use Twitter as a portal to generate leads to their own websites. URL's are also used to link to other user created content, for instance pictures or (publisher owned) blogs. All these forms of pitching (short) stories or headlines followed by a link can be considered as acts of self-expression which is aimed at constructing and presenting a corporate identity (Shao, 2008).

Using Twitter for promotion and/or marketing is also considered as a producing activity. When asking the publishers to what extent promotion of books is a part of the use of Twitter, the answers are varied. Some of the publishers say that everything they do on Twitter serves the goal of promoting books while others reject the idea of promoting books.

This variance in determining what marketing/promotion is reflects what was reported earlier about the promotional labeling in the content analysis. It shows that Dutch

book publishers are not sure what is marketing and what is not, what they do share is the wish not to be too commercial and promotional in what they tweet. In comparing the other producing use of Twitter, pitching stories, again agreement is found with the content analysis. The Dutch publishers tell they use Twitter to pitch stories, headlines and publish stories; this preference is also found in the content analysis.

The consuming activity

Consuming activities of Dutch publishers can hardly be found in the interviews. As was the case with the content analysis, monitoring is a way of use that is hard to measure and determine. But as consuming is a relatively new role for publishers in their relation to customers (Palmer & Koenig-Lewis, 2009), this is not surprising. None of the book publishers indicates that they use Twitter to actively monitor their customers' sentiments and thoughts about books or authors. The publishers do express their awareness that Twitter can be used for client feedback and to maintain consumer relations (Busack, 2009) but that this can emerge from actively monitoring customers created content on Twitter, is something they do not seem to be aware and even scared of. Still, the publishers utter their plans of going deeper into using Twitter for client feedback in the future, when not only the early adopters will be on Twitter but the rest of the Netherlands will be too, as one of the publishers predicts.

Local practice in the Netherlands – Domestication of Twitter

Several publishers mentioned the status of Twitter in the Netherlands as a reason for their limited and one-sided use of the service. Some of them say Twitter, and other social media services, are still in an initial phase in the Netherlands. One of the publishers says that if the general use of Twitter continues to increase, the publisher will customize their use of Twitter. The development of Twitter is thus depending on how the generic potential of the service matches with current and emerging user requirements (Williams, 1997). Not only are the publishers' customers considered as users, the publishers are also users of Twitter. Both individual users and business users, here publishers, are determining how to incorporate Twitter in daily media use; this depends on the appropriation of the service itself (Williams et al., 2005). This is what is described as the concept of domestication; how meaning and appropriation is given to Twitter within a local context. As all the publishers claim that Twitter is still in a developing phase, one could say that the new technology is in a process of

social shaping, as Twitter is not just a technology but is (becoming) a social product (Williams et al., 2005). By emphasizing the local context of Twitter, social, economic and cultural factors seem to play roles in the shaping of the use of the service (Lievrouw & Livingstone, 2006). This counts for both users and non-users of Twitter; whereas non-users are still determining whether and if so how Twitter can be used to gratify their needs and expectations, the publishers who are currently using Twitter declare they are still searching for an appropriate way to incorporate Twitter in their activities.

When asking the publishers about their future plans in using the service, they say that they are planning to use Twitter in broader and more diverse ways as they will exploit the possibilities of the service. They seem to be aware of the meaning and the possibilities of Twitter inherent to the technology itself, but the doubts and fears in using Twitter they express, are related to the symbolism of Twitter to the cultural context in which Twitter as technology is located (Mackay & Gillespie, 1992). These doubts, fears and general assumptions of how Twitter is and should be used, are at the core of how Twitter will develop and will be adopted in (Dutch) society (Lievrouw, 2006).

Conclusion

The qualitative analysis was conducted to serve two goals, first Dutch publishers were asked about their intentions with and motivations for (non)usage of Twitter to explain the differences and similarities found in the use of Twitter by Dutch and American publishers. Furthermore, and complementary to this, the findings of the qualitative analysis were used to determine the role of local practice in explaining the differences and similarities in the use of Twitter in two different local contexts.

In accordance with the content analysis, Dutch publishers tend to use Twitter in a more producing way than American publishers do. As Dutch publishers express their awareness of Twitter's potential to create a buzz and as a client feedback tool, they seem to postpone these usabilities to a further phase. Dutch publishers, both users and non-users of Twitter, express their fears and doubts about participating in communities with their customers, giving feedback and communicating open and direct with them. They take in a rather passive role in monitoring customers' sentiments and thoughts about their products, and seem to be more actively

involved in producing and pitching author- and book related news stories, combined with URL's linking to their own websites. In the sense of using Twitter for promotional purposes, the Dutch publishers show disagreement about which ways of using Twitter are promotion or marketing related, and to what extent they think this is an appropriate way of using Twitter.

The Dutch publishers explain their limited and one-sided use of Twitter as being a result of the fact that their Twitter use is still in an initial phase. As they state, not many publishers are active on Twitter, which leaves few examples of how to use Twitter in an appropriate or profitable way. The local context seems to influence the (local) practice of Twitter in the Dutch publishing industry. In other words, for many publishers the use of Twitter is not yet part of the daily media use and therefore in an early stage of domestication. They articulate their awareness of Twitter's potential inherent to the technology itself, but on the same hand talk about the limitations of the Dutch context, not only dependent on the early stage of adoption of Twitter in the Netherlands but also on cultural and social factors inherent to that local context.

CHAPTER VI**Conclusion**

Twitter can be considered as a product of society as it is a social phenomenon and requires social shaping to come to existence. As a technology, Twitter is patterned by the conditions of its creation and use in society. New media technologies like Twitter shape and are shaped by their social, economic and cultural contexts. This social shaping is a mutual process in which both technological development and social practices play a role. In order to get insights in this mutual shaping process, in this thesis a comparative analysis of the use of Twitter by book publishers in two distinct local contexts, the Netherlands and the United States of America, was done. In the domestication approach, the cultural appropriation of new technologies within local contexts is analyzed. In domestication, both symbolic and practical aspects play a role. To find out how Twitter is shaped in and by two distinct local contexts, the use of Twitter by eight Dutch and eight American book publishers was analyzed. Their use of the service, derived from the tweets they posted, was being analyzed using a model describing and explaining six ways to use Twitter. These six ways were related to three main usage patterns of Twitter; producing, participating and consuming. In this analysis several differences and similarities were found. In the next step of the analysis, eight Dutch book publishers who were both users and non-users of Twitter were questioned about their motivations and intentions for (not) using the service. This qualitative analysis was intended to get more insights in and explain the differences and similarities found in the Twitter use of Dutch and American book publishers. Also, these insights were used to determine how the social shaping of Twitter took place in both local contexts and how the local practice could explain the differences and similarities in use. In this final chapter, the results found in the content analysis and qualitative analysis will be presented and eventually result in answering the central research question this thesis is guided to: *How is the Dutch publishers' use of Twitter different from the use of American book publishers and how can this difference be explained?*

Twitter, as other participative web services, has been growing and expanding ever since its launch in 2006. In the past few years the Twitter community largely consisted of Americans; until a couple of months ago over 60% of the Twitter population was American (Sysomos, 2009). In comparison, 1.28% of the worldwide Twitter population is Dutch. As the number of Twitter users is growing, but the share of Americans is declining (Sysomos, 2010) Twitter communities in other countries than the United States of America are growing faster. Comparing two countries which find themselves in different stages of the innovation and development of Twitter, requires insights on how the technology is used, how people think about the technology and whether and how the technology is incorporated in daily use.

American publishers participate, while Dutch publishers produce

According to the model proposed in this thesis, six ways in which book publishers can use Twitter are (1) to pitch stories; (2) for promotion/marketing; (3) to maintain consumer relations; (4) for word-of-mouth branding; (5) for client feedback and (6) for monitoring. These six ways can be related to three main interdependent activities of using Twitter: producing, participating and consuming. The content analysis was used to describe how both American and Dutch publishers use Twitter and which differences and similarities can be found.

A first important finding is that in the same two-week period, the eight American book publishers tweeted five times as much as the eight Dutch publishers did. This resulted in a data collection of 532 American tweets and 85 Dutch tweets. Besides the higher frequency of posting, the American publishers also had and significantly higher amount of followers of their accounts on Twitter.

Both Dutch and American book publishers use Twitter as a publishing channel; to pitch stories, tweet headlines, using URL's to generate leads to their own or other websites. The themes that the book publishers tweet about is different, Americans seem to tweet more general news stories than Dutch publishers, who in a higher degree tweet news about award winning authors and bestselling books. Also, the URL's, used to refer to another resource on the Internet, are linking to different sources. American publishers link to author's own websites and book blogs while Dutch predominantly refer to their own websites or pictures.

More or less the same share of promotional tweets is posted by both American and Dutch publishers. Using Twitter in a promotional way is based on mentioning author,

book title and/or giving store information in the tweet. American and Dutch publishers both mentioned author name and/or book title in a great part of the tweets. Using Twitter for pitching stories and promotional and/or marketing purposes can both be described as a producing way of using Twitter. As Dutch alike American publishers make use of Twitter in a producing way, the Dutch publishers seem to stick more to their originally producing role of information provider. This is not the case with the American publishers.

American publishers seem to have a more participative way of using Twitter than the Dutch publishers have. This is based on the fact that the American publishers make more extensive use of @-replies and the ReTweet function which points at communicating with others via Twitter. Dutch publishers are less likely to ReTweet other users' messages and to use @-signs in their tweets to aim their message at a certain other user. This difference leads to the assumption that American publishers use Twitter to a higher degree for consumer relations, client feedback and word-of-mouth branding than the Dutch publishers do. As these three ways are participative ways of using Twitter, it seems that American book publishers' use is both producing and participating.

Besides differences in frequency of posting and size of Twitter community, it seems that the use of American book publishers is based on production and participation, whereas the use of Dutch book publishers is mostly producing bound.

Dutch publishers see participation as a next step

Interviews with eight Dutch publishers were conducted to find explanations for the differences and similarities in use of Twitter by Dutch and American book publishers. The interviews gave insights in the way how Twitter use by Dutch publishers is shaped and what underlying motivations for and expectations of this (non)use are. The most important motivation for Dutch publishers to get a Twitter account is related to the producing way of using the participative web: by creating a Twitter account, they express themselves and gain presence online, which adds to their corporate identity. The fact that Dutch publishers do not use Twitter so much in a participative way but choose for a more traditional productive role, by mostly publishing and pitching stories, does not mean that the Dutch publishers do not intent to play a participative role in the Twitter community. Both publishers who are using Twitter and publishers who are no users of the service (yet) highlight in their interviews the potential for building a community on Twitter. As they expect, this

community can function to create a buzz and so Twitter can be used for word-of-mouth branding. The Dutch publishers show awareness of Twitter's potentials to serve different purposes, but they voice uncertainty and doubts of doing this. They seem to postpone taking part in the community; they see themselves rather as an information provider than an information consumer. Dutch publishers hardly use Twitter for consuming purposes; they do not actively seek for client feedback and are unknown with using Twitter for monitoring clients' sentiments and comments. They do not use Twitter as a client feedback tool, which may also derive from the fear of being in open and direct contact with clients. As promoting the books and the authors is one of the main activities on Twitter according to some publishers, others think that being too promotional and commercial might work counterproductive on book readers and sellers. The Dutch publishers seem to scan what is appropriate in the Twitter community and what is not; they vent many different perceptions on how Twitter should be used in a proper way, without losing the (traditional) community and ambassadors linked to the publisher.

The Dutch book publishers admit that their use of Twitter is (still) one-sided and limited, but they expect that in the (near) future the use of Twitter will be more diverse and incorporated within the publisher's activities.

Indicators of the initial phase of Twitter in the Dutch publishing industry

By indicating that Twitter is still in an initial phase in the Netherlands, the Dutch publishers explain differences in use of Twitter compared to the way American publishers use Twitter. The domestication of Twitter is different in both local contexts; this is based on practical and symbolic aspects. The fact that the Twitter community in the Netherlands is relatively smaller than in the United States is a practical issue that influences the limited use of Twitter in a participative way. In order to build a community, users are needed. And something similar goes for communicating with others via Twitter. As the American publishers have significantly more followers, it might be easier for them to use Twitter in a participative way, to maintain consumer relations and react to client feedback as there are simply more consumers to communicate with. In this same sense, the use of linking via URL's can be explained: American publishers link mainly to book blogs and author's websites as the United States of America has an extensive blogosphere. This does not count for the Netherlands, where the establishing of a blogosphere is still in development.

Result of the smaller Twitter community in the Netherlands is also that not many Dutch publishers are using Twitter. The publishers that are active on Twitter say that they consider themselves early adopters, stating their Twitter use is something advanced but difficult as they have few examples in the industry how to use Twitter for different purposes. A couple of Dutch publishers, some non-users included, expressed that the Twitter use within the publishing company was limited due to time and personnel constraints. This is another practical issue for the early stage of domestication of Twitter in the Dutch publishing industry. The lack of time and personnel influences and sometimes excludes Twitter use. Still, publishers say they are planning to solve these practical problems in the (near) future.

As practical issues might delay or impede the domestication of Twitter in the Dutch publishing industry, also symbolic aspects of the cultural context play a role in the appropriation and adoption of Twitter in the Dutch publishing industry. These are aspects that are inherent to the local culture, sometimes interdependent with practical issues.

Twitter is not part of the daily use of a great part of the Dutch publishers interviewed. Many publishers who created an account have a low frequency of updating compared to that of American publishers. As this might be due to practical issues, the lack of time and personnel, it does say something about the appropriation of Twitter by Dutch publishers in their in daily media use. Most of the Dutch publishers are not used to post messages on Twitter as part of their daily routine.

Another explanation for the early stage of domestication of Twitter in the Dutch publishing industry is caused by expectations and sentiments about Twitter as a social practice. Dutch publishers express doubts and uncertainty about how to use Twitter. As many publishers just got started, or still have to get started using Twitter, they are still in a phase of determination how to shape the use of the technology. Dutch publishers indicate that their user intention is mainly promotional. At the same time they express doubts about to what extent using Twitter as a promotional tool is appropriate, without being blatant and too commercial. Views on directly and openly communicating with others via Twitter can also be accounted to the Dutch cultural context. The largest part of the Dutch publishers express that they do not want to be harassment to their customers by 'spamming' them with direct and personal messages, while they also prevent to use Twitter as a pure promotional tool. This

modest and careful attitude influences the way in which Twitter use in the Dutch publishing industry, also in a next phase is shaped.

Social shaping of Twitter, Dutch' one sided use versus American's diversity

American book publishers seem to use Twitter in diverse manners, combining participative and producing roles and alternate pure promotional messages and @-replies aimed at readers or other users. In a certain way, Twitter use is part of their daily media use and they seem to have self-assurance of how to use the service in successful and appropriate ways. Even though not all the American publishers analyzed in this thesis are as active and diverse in their use of Twitter, the largest part positions itself within a community, communicating with others and using Twitter both as a pitching channel and to maintain consumer relations. The use of Twitter in the American publishing industry is a reflection of the local context it is situated in. There is a large Twitter community in the United States of America of people that, assumingly, know how to use the service and incorporated the service in their daily life.

In the Dutch publishing industry, Twitter use seems to be in an initial phase. Not many publishers make use of Twitter (yet) and those that use the service on a regular basis consider themselves as early adopters and being ahead of other (traditional) book publishers. This does not mean that Dutch publishers are unaware of how to use the service extensively. The current use of Twitter by Dutch publishers is mainly producing. Being present is the most recurrent motivation for having a Twitter account. Once they have an account, the use mainly focuses on posting short headlines, mostly news about authors and books affiliated to the publisher, accompanied by URL's leading to their own website. Still, the publishers express knowledge of Twitter's potential inherent to the technology itself. How the use of these functionalities within the technology will be shaped, is something that can be questioned.

The differences and similarities of the use of Twitter by Dutch and American publishers are a result of different processes of social shaping of Twitter within the local contexts. The adoption and appropriation of Twitter in the United States of America is in a further phase than that of Twitter in the Netherlands, which results in a larger Twitter community and a more diverse use of the technology itself. The domestication of Twitter in the Dutch publishing industry is in an initial phase,

uncertainties and determinations are bound to this sphere of appropriation. Therefore, how the social shaping of Twitter in the Dutch context will develop is something that will become clear in the oncoming time.

CHAPTER VII**Discussion and further research**

Twitter is a relatively new phenomenon and even though much media attention has been given to the service, little has been published about the service in scientific literature. While attention in previous research has been given to describe Twitter and its functionalities and the changing role of businesses in the participative web, hitherto no research has been done on the social and cultural implications of the use of Twitter by business users. As some research has been done on the expectations and motivations for use of the participative web, none of these studies include business users and none of them has a specific focus on Twitter. This study is meant to contribute to the scientific literature paying attention to Twitter as a participative web service, providing a model which can be used to describe and analyze the use of the service by businesses, in this thesis book publishers. Besides the emphasis on book publishers and therefore business users of Twitter, this thesis also pays attention to the influences of local contexts on the use of Twitter. By comparing the use of Twitter by book publishers in both the United States of America and the Netherlands, this thesis gives insights in how the use of Twitter is shaped in two distinct localities.

The six ways of using Twitter for publishers-model

The six ways of using Twitter for publishers-model, as proposed in this thesis, proved to be a useful starting point for analyzing the use of Twitter by book publishers. It appeared to be useful to ascribe research findings of both the content and the qualitative analysis to the uses described in the model, from which it was possible to portray similarities and differences in the use of Twitter between American and Dutch book publishers. This model came to existence by integrating existing frameworks describing the use of user generated media in general and the business use of Twitter in specific. By categorizing the findings of both the content and the qualitative analysis and linking them to the three main activities of Twitter use, it was attempted to present a 'big picture' of the use of Twitter by American and Dutch

book publishers. However, categorizing the use of book publishers in the six ways as proposed in the model raised some questions. Both the use of Twitter to monitor and for promotion appeared to be difficult to relate to findings in the content and the qualitative analysis. This was partly caused by the fact that the American publishers were not subjected to the qualitative analysis.

Selection of publishers and absence of American publishers in qualitative analysis

It should be noted that the selection of the publishers that are used for both analyses in this thesis is a snapshot and is time related. It might be the case that some of the publishers analyzed in this thesis changed their use of Twitter during the process of writing of this thesis. This might mean that some of the publishers selected for this thesis do not meet the criteria that were designed at the beginning of this writing process anymore.

Furthermore, during the writing of this thesis it appeared that the response of American publishers for the qualitative analysis was very low; this is why the focus of the qualitative analysis shifted to the Dutch publishers. As this resulted in a clearer and more extensive view of the use of Twitter in the Dutch publishing industry, the perspectives and views of American publishers were left out in this part. Therefore, conclusions about the use of American publishers of Twitter were drawn on their use of Twitter based on findings of the content analysis. These conclusions were not complemented with intentions and motivations for use as was conducted via interviews with Dutch publishers. Even though the content analysis consisted for the largest part of tweets posted by American publishers, the absence of American publishers' views and perspectives on the use of Twitter in the qualitative analysis can be considered as a limitation of this study.

However, the absence of the American publishers in the qualitative analysis left space for a sharper focus on the Dutch publishing industry. Dutch publishers that did not use Twitter (yet) were also interviewed to give a broader overview of perspectives on Twitter as a service and the position that Twitter has in the context of the Dutch publishing industry, and possibly Dutch society in general.

Pinpointing the use of Twitter to monitor and for promotion

The absence of the American publishers in this study exposed some aspects that should be taken into account when using the model as proposed in this thesis to describe the use of Twitter. It appeared to be difficult to pinpoint how the use of

Twitter to monitor was shaped. Especially since monitoring, a consuming activity, could not directly be abstracted from the analysis of the tweets, the monitoring use of Twitter by American publishers was difficult to measure. Still, as the content analysis showed, American publishers proved to use Twitter in a participating way, by aiming tweets at other users and retweeting tweets from others, the assumption can be made that American publishers used Twitter to consume information from others as well. The substantial share of tweets that could be considered as forms of client feedback and maintaining consumer relations can also be explained as monitoring use of Twitter, as these (re)tweets were a result of monitoring other's tweets. In the interviews with the Dutch publishers it became clear that they did not use Twitter so much as a monitoring tool, this agreed with the findings from the content analysis. To analyze the monitoring use of Twitter by book publishers, the findings from the quantitative analysis appeared to be more rewarding than the findings of the content analysis.

One other use denoted in the model proposed in this thesis, using Twitter for promotion, appeared to be a point of discussion in both the content and the qualitative analysis. In the content analysis, the use of the promotional label was problematic as the labelling appeared to be coder-dependent. The promotional labelling proved to be debatable in the qualitative analysis as well. Dutch publishers did not seem to agree about the meaning of 'promotion' in the case of using Twitter. As this made it difficult to pinpoint promotional use of Twitter by Dutch publishers, it also appeared to contribute to the shaping of Twitter in the Dutch local context. As publishers could not agree to what extent Twitter could and mostly should be used for promotional purposes, certain indications of the social shaping of Twitter in the Dutch context were given and therefore included in the conclusions about this social shaping in distinct localities.

To conclude and suggestions for further research

The study of the social shaping of Twitter intended to give an overview of the ways in which Twitter is and can be used by book publishers and give a better understanding of the process of integrating Twitter in different context. This thesis has contributed to scientific theory about Twitter, proposing a theoretical framework to analyze and describe the use of Twitter and the motivations and expectations that are tied to this use. Also, the use of the service by book publishers in two distinct local contexts has been analyzed to describe to what extent social and cultural

aspects influence the use of a service like Twitter in certain industries and how different levels of domestication influence the way in which a service like Twitter is used within a specific context. This thesis was meant to put Twitter both on the scientific and social map and give certain insights in how Twitter is used now and will be used in the future.

Lastly, this study should be considered as a starting point for further research on Twitter. As Twitter not only the use of the service develops, but also the service itself keeps innovating, it is useful to keep track of the development of the technology itself and the characteristics of inherent to the service. And, in the tradition of this study, it will be useful to analyze developments of the use of Twitter in the publishing industry, emphasizing on the deployment of Twitter in publishing industries in other countries and other publishing niches. In a broader sense, both social shaping of Twitter and the ways in which Twitter is used in other industries and by other user groups should be analyzed. In order to examine the applicability of the model presented in this thesis, ongoing research should be employed to see if the model can also be used to analyze the use of Twitter by other user groups and in other industries. Also, it will be interesting to employ the social shaping of technologies-theory in further research to determine how social and cultural aspects influence to what extent Twitter is adopted and appropriated in different societies.

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I. APPENDIX CODING SCHEDULE – CONTENT ANALYSIS

Coding schedule for content analysis
Twitter Messages of Dutch and American Book Publishers

A)

TWEETNR (A1)

--	--	--	--	--	--

SOURCE (A2)

- 01. TFBooks
- 02. Milkweed_Books
- 03. Norton_Fiction
- 04. LittleBrown
- 05. Randomhouse
- 06. Sterling Books
- 07. Unbridled Books
- 08. Algonquin_Books

- 09. AWBruna
- 10. Promotheusbb
- 11. Lemmens_Online
- 12. Uitgeverijkaraat
- 13. NWAmsterdam
- 14. Arbeiderspers
- 15. 248Media
- 16. Uitgeverijpamac

--	--

US OR NL (A3)

--	--

DATE-MONTH-YEAR (A4)

--	--	--	--	--	--

B) 00 = no, 01 = yes

NUMBER OF CHARACTERS (B1)

--	--	--

@ (B2)

--	--

RT @ (B3)

--	--

URL (B4)

--	--

(B5)

--	--

C) 00 = no, 01 = yes

1. The tweet features author name (C1)

--	--

2. The tweet features book title (C2)

--	--

3. The tweet features store information (C3)

--	--

4. The tweet features event information (C4)

--	--

5. The tweet features competition or giveaway (C5)

--	--

6. The tweet features publisher related @-replies (C6)

SOCIAL SHAPING OF TWITTER

--	--

7. The tweet features non-publisher related @-replies (C7)

--	--

8. The tweet features an URL only (C8)

--	--

9. The tweet features non-related information or link (C9)

--	--

10. The tweet features a # promoted by the publisher (C10)

--	--

11. The tweet features a # not promoted by the publisher (C11)

--	--

12. The tweet features a publisher's request to RT (C12)

--	--

13. The tweet features quote(s) from one of the publisher's books (C13)

--	--

14. The tweet features quote(s) from others, famous people (C14)

--	--

15. The tweet features general industry information

--	--

D) The tweet features (choose 01 – 06) (D1)

00. part of a conversation that's not clear without reading conv. history

01. general publisher's information

--	--

02. industry information

03. other media information

04. general news (not industry related)

05: @message to other user

06: specific author and/or book information

07: URL info

08: bestseller and award info

09: only @message

10: thanks for follow message

11: #info

12: RT reader/other user

E) URL refers to (choose 00 – 08) (E1)

00. none

01. publisher's website

02. external review

03. external excerpt

04. publisher's facebook pagina

05. news story / press release

06. videosite

07. non industry-related news

08. picture via twitpic or similar

09. author's own website

10. book store's website

11. weblog about books

--	--

F) Promotional (choose 00-01) (F1)

00. no

01. yes

II. APPENDIX SIGNIFICANCE TESTS – CONTENT ANALYSIS

Appendix Figure 4.2 Independent T-test: Comparing means per origin of frequency of posting

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Upper	Lower
Freq	Equal variances assumed	9,434	,008	2,217	14	,044	56,000	25,261	1,821	110,179
	Equal variances not assumed			2,217	7,295	,061	56,000	25,261	-3,246	115,246

Appendix Figure 4.4 Independent T-test: Comparing means per origin of number of following

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Upper	Lower
#followers	Equal variances assumed	34,567	,000	2,989	14	,010	6477,500	2166,972	1829,807	11125,193
	Equal variances not assumed			2,989	7,024	,020	6477,500	2166,972	1356,989	11598,011

Appendix 4.5 Independent T-test: Comparing means per origin of number of characters

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Upper	Lower
Charact Mean	Equal variances assumed	,022	,883	1,402	14	,183	9,19750	6,55941	4,87105	23,26605
	Equal variances not assumed			1,402	13,871	,183	9,19750	6,55941	4,88334	23,27834

Appendix Figure 4.6 Chi-Square Test: Use of @-signs in tweets per origin

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	29,559(b)	1	,000		
Continuity Correction(a)	28,224	1	,000		
Likelihood Ratio	27,766	1	,000		
Fisher's Exact Test				,000	,000
Linear-by-Linear Association	29,511	1	,000		
N of Valid Cases	617				

a Computed only for a 2x2 table

b 0 cells (,0%) have expected count less than 5. The minimum expected count is 28,10.

Appendix Figure 4.7 Chi-Square Test: @-signs referring to publisher/non-publishers

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	19,405(b)	1	,000		
Continuity Correction(a)	17,845	1	,000		
Likelihood Ratio	19,138	1	,000		
Fisher's Exact Test				,000	,000
Linear-by-Linear Association	19,358	1	,000		
N of Valid Cases	413				

a Computed only for a 2x2 table

b 0 cells (,0%) have expected count less than 5. The minimum expected count is 13,81.

Appendix Figure 4.8 Chi-Square Test: Use of RT@-function within origin

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,076(b)	1	,300		
Continuity Correction(a)	,832	1	,362		
Likelihood Ratio	1,103	1	,294		
Fisher's Exact Test				,319	,181
Linear-by-Linear Association	1,074	1	,300		
N of Valid Cases	617				

a Computed only for a 2x2 table

b 0 cells (,0%) have expected count less than 5. The minimum expected count is 27,14.

Appendix Figure 4.9 Chi-Square Test: Mentioning author name in tweets per origin

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,758(b)	1	,384		
Continuity Correction(a)	,567	1	,451		
Likelihood Ratio	,762	1	,383		
Fisher's Exact Test				,413	,226
Linear-by-Linear Association	,757	1	,384		
N of Valid Cases	617				

a Computed only for a 2x2 table

b 0 cells (,0%) have expected count less than 5. The minimum expected count is 38,71.

Appendix Figure 4.10: Chi-Square Test: Mentioning book title in tweets per origin

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,922(b)	1	,337		
Continuity Correction(a)	,707	1	,400		
Likelihood Ratio	,934	1	,334		
Fisher's Exact Test				,404	,201
Linear-by-Linear Association	,920	1	,337		
N of Valid Cases	617				

a Computed only for a 2x2 table

b 0 cells (,0%) have expected count less than 5. The minimum expected count is 34,03.

Appendix Figure 4.11: Chi-Square Test: Giving store information in tweets per origin

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,152(b)	1	,697		
Continuity Correction(a)	,015	1	,902		
Likelihood Ratio	,146	1	,703		
Fisher's Exact Test				,601	,428
Linear-by-Linear Association	,152	1	,697		
N of Valid Cases	617				

a Computed only for a 2x2 table

b 1 cells (25,0%) have expected count less than 5. The minimum expected count is 4,27.

Appendix Figure 4.12: Chi-Square Test: Promotional labelling per origin

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,601(b)	1	,438		
Continuity Correction(a)	,430	1	,512		
Likelihood Ratio	,596	1	,440		
Fisher's Exact Test				,474	,255
Linear-by-Linear Association	,600	1	,438		
N of Valid Cases	617				

a Computed only for a 2x2 table

b 0 cells (,0%) have expected count less than 5. The minimum expected count is 33,75.

Appendix Figure 4.13: Chi-Square Tests: Promotional labelling of tweets featuring store, book or author information per origin

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	14,324(b)	1	,000		
Continuity Correction(a)	11,241	1	,001		
Likelihood Ratio	9,729	1	,002		
Fisher's Exact Test				,002	,002
Linear-by-Linear Association	14,265	1	,000		
N of Valid Cases	241				

a Computed only for a 2x2 table

b 1 cells (25,0%) have expected count less than 5. The minimum expected count is 1,62.

Appendix Figure 4.14: Chi-Square Test: Tweet feature per origin

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	31,643(a)	12	,002
Likelihood Ratio	27,787	12	,006
Linear-by-Linear Association	,570	1	,450
N of Valid Cases	617		

a 11 cells (42,3%) have expected count less than 5. The minimum expected count is ,14.

Appendix Figure 4.15: Chi-Square Test: URL reference per origin

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	61,909(a)	11	,000
Likelihood Ratio	58,518	11	,000
Linear-by-Linear Association	5,246	1	,022
N of Valid Cases	329		

a 9 cells (37,5%) have expected count less than 5. The minimum expected count is 1,74.

III. APPENDIX – TOPIC LISTS/QUESTIONNAIRE QUALITATIVE ANALYSIS

Topic List Interview with Publishers active on Twitter.com

Personal information:

1. Date:
2. Place:
3. Occupation interviewee:
4. Publisher's Twitter account:

Topic (1): Publisher's presentation on Twitter and organization of Twitter-use

Since how long has the professional channel been up on Twitter?

What was the decision made to create a professional Twitter channel?

Since how long have you been responsible for the account?

Has there ever been any one else responsible for the account?

Are you the only one who tweets on the account?

To what extent do your tweets get evaluated?

Would you regard the tweeting as part of your job-description?

Why are you responsible for the account?

How often do you tweet?

Do you have and use a personal Twitter account?

To what extent do you combine your personal and professional accounts?

On which other blogs/social media sites has the publisher professional channels, profiles?

Are you also responsible for those channels?

What kind of publisher-led rules are there about the tweeting?

Topic (2): Publisher's user intention, motivation and expectation of use

What kind of messages do you post on Twitter?

What kind of information do you broadcast via Twitter?

If you retweet, who do you retweet?

What is the purpose in your retweeting?

With whom do you communicate via Twitter?

To what extent do you share personal ideas, thoughts on Twitter?

What is the main purpose, in your opinion, of the tweeting?

Topic (3): Twitter as promotional tool

To what extent is Twitter used as client feedback tool?

How do you think this works?

To what extent is Twitter used as press release channel?

How is this combined with other press release channels?

To what extent is Twitter used to announce events?

To what extent is Twitter used for sweepstakes and competitions?

How do you communicate with the participants in the competitions/sweepstakes?

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To what extent is Twitter used to promote and market the products?

Topic (4): Publishers future plans for Twitter-use

To what extent will the use of Twitter increase in the upcoming years?

How will the use of Twitter change in the upcoming years?

Are you planning to use Twitter for different purposes?

In the future, will you use Twitter (more) for client feedback?

Will you communicate directly with other Twitter users?

In the future, will the way you use Twitter for promoting the books, change?

Topic List Interview with Publishers not-active on Twitter.com

Personal information:

Date:

Place:

Occupation interviewee:

Publisher's Twitter account:

Topic (1): Publisher's current status and organization of social media use

Do you use social media channels, such as Facebook, Twitter and blogs?

Why did you decide to use or not use social media?

Which social media channels do you think are the most appealing to your company?

Who is responsible for updating the channels?

What is the main purpose in using social media?

What kind of messages are published on social media channels?

Topic (2): Absence of Twitter in social media use

What is the main reason for not using Twitter?

What do you think of the use of Twitter in the publishing industry?

Topic (3): Using social media as promotion/marketing tool

What is the value of social media for marketing/publicity activities?

To what extent do you use social media to promote your products?

Topic (4): Publisher's future plans and intentions in social media use

Will the publisher's use of social media increase in the future?

Why is that/ is that not the case?

Are you planning to use social media channels for customer service and client feedback?

Will Twitter become part of the publisher's activities in the (near) future?

Why is that/ is that not the case?

**IV. APPENDIX – INTERVIEWS WITH USERS & NON-USERS FOR
QUALITATIVE ANALYSIS**

Interviews with Twitter using publishers:

(1) Interview Uitgeverij Karaat via MSN/chat

Date: November 13th, 2009

Occupation: Publisher/Owner

Publisher's Twitter Account: UitgeverijKaraat

Publisher:

hoi annefloor, ik ben zover, laat maar weten wanneer je wilt beginnen

Annefloor:

ik ben zover

zou graag beginnen met eerst wat algemene vragen, namelijk je leeftijd, je beroep en je relatie tot uitgeverij karaat

Publisher:

prima.

30 jaar, ik ben redacteur/eigenaar van Manuscriptbeoordeling.nl en uitgever/eigenaar van Uitgeverij Karaat

als beroep kun je gewoon redacteur invullen

Annefloor:

Sins wanneer is Uitgeverij Karaat actief op Twitter en waarom is besloten te gaan tweeten en door wie?

Publisher:

Je zult al wel gemerkt hebben dat wij nog in de opstartfase zitten. de eerste boeken zijn er bijna. We werken nog hard aan het geheel

maar al voordat die boeken er zijn wilden we publiciteit genereren via internet

en de klant direct benaderen - dus niet via de boekhandel, want dat levert een onafhankelijke uitgever, met zoveel concurrentie van grote uitgevers, weinig op

Vandaar dat het Twitter al een maand of drie voor het eerste boek er was/is/zal zijn in het leven is geroepen

Door mij, in overleg met de rest van de redactie

Annefloor:

Ik snap het. Is dat ook je uiteindelijke doel? Om Twitter in te zetten om de klant direct te benaderen?

Publisher:

Nou, om heel kort en heel simpel uit te leggen, we willen een gedeelte van de verkoop zelf doen (uiteraard ook via de boekhandel, die zullen we niet vergeten), want op die manier omzeil je het boekhandelspercentage wat zij verdienen. En dat kan tussen de 30 en de 50% van de verkoopprijs liggen. Vooral voor een onafhankelijke uitgever, die niet met tienduizenden boeken tegelijk verkoopt, is dat een aanzienlijk bedrag

En direct contact met klant, levert redelijke directe verkoop op

Je kunt het zien als een boekhandelaar die een boek aanprijst aan een klant die hij min of meer kent: die klant zal iets van hem aannemen

Annefloor:

Dus Twitter als verkoopkanaal?

Publisher:

Dat willen wij ook proberen te bereiken, min of meer persoonlijk contact - voor zover dat mogelijk is op internet - met andere twitteraars, en af en toe een mooi boek aanprijzen, nieuws over de schrijvers verspreiden etc

Annefloor:

Waarom Twitter dan?

Publisher:

We hebben als een van de weinige uitgevers ook een blog die we zelf bijhouden. Twitter sluit daar handig opaan, omdat je klanten kunt leiden naar je blog - of naar je eigen website uiteraard

Waarom precies Twitter? Mmm, wellicht omdat dit op dit moment het meest gewild is

We zullen van alles proberen, en dus ook Twitter

Annefloor:

Ben je van plan andere social media channels te gaan proberen, of doe je dat al (naast het eigen blog?)

Publisher:

We hebben verschillende accounts genomen. Hyves (maar daar gebeurt nog niets op), Facebook moeten we nog opstarten, Blogspot inderdaad, Twitter, en we hopen iets met een YouTube-kanaal te gaan doen

Annefloor:

Ben jij ook diegene die op die kanalen 'in control' is?

Publisher:

Maar het worden allemaal afgeleiden van het product dat we verkopen, dus het moet allemaal in dienst staan van het verkopen van de boeken

Ik houd het overzicht, maar er zijn drie personen die meeschrijven, meedenken, mee vormgeven

Annefloor:

ok. Dan iets meer over de intentie van het Twittergebruik.

Wat voor berichten post je op Twitter? Heb je daar een bepaalde tactiek/strategie in?

Publisher:

Kijk, we willen als startende uitgeverij goodwill krijgen. Daarvoor zijn dit soort kanalen ook aangewend: om de bezoeker bekend te maken met het starten van een uitgeverij, sympathie te winnen, en vervolgens gewoon zorgen dat die sympathie (die we echt wel zullen proberen te behouden) om te zetten in een verkoop

nee, echte strategie is er niet

Bij een nieuw blogpost zullen we daar naar verwijzen in Twitter, bij leuk nieuws op onze website, bij een gebeurtenis bij ons die openbaar gemaakt mag worden

Annefloor:

Met wie communiceer je (via @replies of direct messages) via Twitter?

Publisher:

Er is nog weinig direct contact, maar dat zal wel komen
dus weinig @ en weinig direct mess.

Annefloor:

Met wie zou dat dan zijn?

Publisher:

hopelijk met geïnteresseerden/klanten/mensen die enthousiast zijn over de boeken

Of met auteurs

Annefloor:

En in hoeverre deel je persoonlijke meningen of gedachten met je volgers, of ben je dan plan te delen?

Publisher:

heel persoonlijk zal het niet worden, lijkt me, wellicht mijn/onze persoonlijke mening over literaire gebeurtenissen. Maar niet over relaties, kinderen, persoonlijke leven. Dat zal wel niet

Annefloor:

Hoe genereer je volgers op dit moment?

Publisher:

Nog heel weinig, ze komen vanzelf aanwaaien. Maar spoedig zullen we ons daar eens over buigen.

Wellicht met een paar acties zodra de boeken er zijn. Iedere 25e volger een boek - zoiets. Of iedere 40e

Dat moeten we nog uitwerken hoeveel dat dat oplevert

Of we verloten boeken onder de followers

Annefloor:

Ben je verder van plan om competities, weggefacties etc via Twitter organiseren?

Publisher:

Er zijn heel veel mogelijkheden, en die zullen we allemaal proberen uit te buiten. Ik denk dat we een van de weinige uitgevers zullen zijn die echt gericht Twitter zal inzetten.

Bij veel uitgevers is het Twitter namelijk in handen van de publiciteitsafdeling - en zij zullen enkel wat nieuwsberichtjes plaatsen. Niet echt een complementair gedeelte op wat ze al hebben (want het is dan dubbelop).

Wij zullen als redactie ook de publiciteit maken en kunnen dus direct zien wat er mogelijk is

En Twitter kan iets leuks zijn als je een origineel bericht een leuke buzz wil geven, zodat het heel wat nieuwe volgers oplevert

Dat zullen we allemaal zien over een paar weken, of het aanslaat zodra we ook de verkoop kunnen meten

Annefloor:

Precies!

Wanneer is dat ongeveer, verwacht je?

Publisher:

De teksten liggen nu bij de drukker, en die gaf aan iets meer tijd nodig te hebben. Dus hopelijk dat we

1 december écht aan't verkopen zijn

Annefloor:

Spannend zeg!

Publisher:

Voordat ik een boek in mijn handen heb durf ik nog geen buzz te genereren, of nog niet alle klanten het hoofd op hol te brengen.

ja spannend!

We zijn drie jonge redacteurs en wilden dit eens proberen. volgens mij zullen hoe meer jongere werknemers bij uitgevers in dienst komen ook meer andere uitgevers volgen met twitter

Annefloor:

Ok dan zou ik nog graag willen weten in hoeverre je Twitter inzet/van plan bent in te zetten voor specifieke doeleinden. Allereerst voor feedback van gebruikers/klanten

Publisher:

nou, dat is een goeie vraag. feedback kan heel goed zijn, discussies over boeken, maar zou tegen je kunnen werken als iemand een boek heel slecht vindt

Annefloor:

(Om even terug te komen op wat je zei over jongere werknemers bij uitgeves, denk je dat Twitter iets is voor jongere uitgevers en niet voor de meer traditionele uitgevr?)

Publisher:

maar bad publicity is nog altijd beter dan no publicity. Dus we hopen dat sowieso mensen op welk kanaal dan ook ons probeert te benaderen met meningen over de uitgeverij dan wel over de titels

Annefloor:

dat ben ik met je eens.

Publisher:

inderdaad. Meulenhoff, Querido, De bezige bij ... ik zag ze nog niet twitteren

Annefloor:

ik ook niet!

Publisher:

Dat zal wel komen, maar daar hebben ze nieuwe impulsen voor nodig

Annefloor:"

Ok. Naast feedback van klanten, Twitter als kanaal om persberichten te lanceren?

Publisher:

nee

Annefloor:

Overigens, sorry voor de typefouten ik zit achter een heel eigenzinnig toetsenbord

Publisher:

enkel een link naar de blog of naar het persbericht op de website

Annefloor:

Waarom niet?

Publisher:

persberichten via twitter lijkt me helemaal niets. Alleen als het gepaard gaat met een officieel bericht via mail of aankondiging elders

Het vluchtige karakter van twitter maakt officiële berichten hun waarde verliezen denk ik

Maar je zou wel persberichten kunnen aankondigen. zo van: er is iets gaande bij uitgeverij karaat, brekend nieuws, over een uur komen we met een persbericht

Annefloor:

Ok. Twitter gebruiken om evenementen/boeksigneersessies etc aan te kondigen?

Publisher:

En een uur later de link naar je officiële gedeelte waar het persbericht staat dat wel

Annefloor:

Denk je dat je daar Twitter voor zult gebruiken?

SOCIAL SHAPING OF TWITTER

Publisher:

voor die evenementen? ja, lijkt me wel

Annefloor:

Als je je voornaamste doel van het Twitter gebruik zou moeten definiëren, wat is dat dan?

Publisher:

We hopen dat het zal zorgen voor een buzz rond boeken of evenementen, maar zo niet, dan is het een aanvulling op nieuwe aankondigingen of nieuwe berichten op de website of blog

Annefloor:

Ok.. Denk je dat Uitgeverij Karaat een voorsprong heeft ten opzichte van andere uitgeverijen die je noemde die nog niet zo in Twitter zitten

Publisher:

nou, we moeten eerst maar eens met de boeken komen...

nee, zo klein als we zijn lijkt me dat niet

als De Bezige Bij morgen besluit op Twitter actief te worden, dan zullen ze binnen een week meer volgers hebben dan wij

Maar wie weet, als ze nog een halfjaar wachten, dan zou het kunnen zijn dat ze het een en ander mislopen

Annefloor:

Heb je het gevoel dat het gebruik van Twitter noodzakelijk is voor jullie?

Ja? Waarom die periode van een half jaar?

Publisher:

Om bekendheid te genereren is het voor ons een noodzakelijk gedeelte op dit moment ja

Het was een voorbeeld. Over een halfjaar zitten wellicht alle uitgevers daar en als iemand 50 uitgevers volgt, zal een bericht nog weinig opvallen

Nu zijn het misschien tien echt actieve uitgevers

Annefloor:

Ja. Ongeveer 10. Denk je dat het Twittergebruik in Nederland zal toenemen?

Publisher:

Zal wel, maar ik heb me nooit zo bezig gehouden met dit soort media, tot nu, dus ik durf er weinig over te voorspellen

(2) Interview AW Bruna Uitgevers, via Skype/chat

Date: November 17th, 2009

Occupation: Acquiring editor

Publisher's Twitter Account: AWBruna

Annefloor Samsom: eerste vraag: je leeftijd en je taakomschrijving binnen bruna

Publisher: Ik ben 30 en Acquirerend redacteur non-fictie bij A.W. Bruna

Annefloor Samsom: sinds wanneer is het bruna channel op twitter en wie heeft besloten dit te doen?

Annefloor Samsom: ok, dank!

Publisher: even zoeken hoor, ik kan dat ergens terugvinden

december 2008

en ik heb het kanaal gestart

evenals @Signatuur (Uitgeverij Signatuur) en @OrlandoUitgever

Annefloor Samsom: waarom heb je besloten de twitter kanalen te starten?

Publisher: omdat ik zelf al twitterde, sinds juli 2008, en het potentieel ervan inzag voor het bedrijf zelf
twitter ik veel voor Bruna onder mijn eigen naam, maar echte Bruna-dingen retweet ik via @awbruna

Annefloor Samsom: wat is dat potentieel volgens jou?

Publisher: daarbij kunnen (marketing)collega's ook op dat account twitteren in contact kunnen komen met je lezers, vergroting naamsbekendheid (al is dat niet echt nodig)

Annefloor Samsom: je bent dus niet de enige die voor aw bruna tweet?

Publisher: acties doen (in direct contact met je lezers) niet de enige, wel de meest frequente twitteraar

Annefloor Samsom: heeft iemand een soort zeggenschap over wat er getweet wordt?

Publisher: niet officieel, dat gaat in overleg. We hebben een niet al te groot bedrijf, dus de lijnen zijn kort. We hebben algemene regels wat we wel en niet in het openbaar zeggen, daarbij weet ik wat slim en effectief is om te doen met twitter

Annefloor Samsom: ok. is aw bruna nog op andere social media kanalen actief?

Publisher: we hebben een aantal Hyves', een YouTube-kanaal, een ISSUU-profiel en een Shelfari-account

Annefloor Samsom: ben jij hier ook actief mee bezig?

Publisher: met de Hyves niet, YouTube wel (nu minder dan voorheen), ISSUU redelijk (overgedragen aan Marketing) en Shelfari niet (ook overgedragen)

Publisher: ik start dingen op en bij succes draag ik ze over aan Marketing (die ze eigenlijk zou moeten doen)

Annefloor Samsom: waarom zijn ISSUU en Shelfari overgedragen aan marketing maar het twitterkanaal niet?

Publisher: twitterkanaal is een gedeelde inspanning, die andere dingen hou ik me liever minder mee bezig (is allemaal naast mijn eigenlijke werk)

Annefloor Samsom: dat snap ik. wat voor soort berichten tweet je? heb je daar een soort lijn in?

Publisher: geen strikte. twitter gaat om persoonlijkheid en passie dus weinig RSS-feeds doorgeven, weinig aanprijzen, tenzij het oprecht is. Een fout die vaak gemaakt wordt (om het volledig geautomatiseerd te houden) werkt niet.

Annefloor Samsom: ben ik met je eens. retweet je daarom, om oprechte aanprijzingen te kunnen posten?

Publisher: hoe bedoel je?

Annefloor Samsom: je retweet van je eigen kanaal en ook anderen, doe je dat ten gunste van de oprechtheid van je twitterkanaal

Publisher: ja, maar bovenal omdat ik denk dat dat voor de mensen die het @awbruna-kanaal volgen interessant is als je alleen met strategie bezig bent wordt het te gemaakt, dat werkt niet.

Annefloor Samsom: wat is dan het voornaamste doel voor het gebruik van twitter voor aw bruna?

Publisher: in contact treden met onze boekenkopers. de drempel verlagen

Annefloor Samsom: hoe wordt die drempel verlaagd?

Publisher: door in contact te treden met onze kopers. tot niet zo lang geleden was dat niet mogelijk, tenzij je opbelde of mailde, maar dat doet men niet zo snel. nu is het heel makkelijk om een vraag te stellen aan een uitgever(ij), het geeft een uitgeverij een gezicht. vroeger had je alleen de boekhandel, de uitgeverij was een bedrijf dat de boeken maakte, maar daar kon je niet mee in contact treden

Annefloor Samsom: deel je ook persoonlijke ideeën en interesses op het bruna kanaal?

Publisher: hoe bedoel je?

Annefloor Samsom: of je tweets post die gebaseerd zijn op jouw mening of je interesse

Publisher: nee dat doe ik meer op mijn eigen account

Annefloor Samsom: hoe genereer je volgers?

Publisher: (lachend) hehe, niet die moet je krijgen omdat je interessante dingen schrijft en wat interessant is verschilt per persoon

Annefloor Samsom: is het je doel om zoveel mogelijk volgers te krijgen?

Publisher: nope veel volgers betekent alleen maar wat als ze allemaal geïnteresseerd zijn in je anders is het net als oude media, schieten met hagel/spam wordt niet gelezen heeft geen zin

Annefloor Samsom: ok dan zou ik graag nog weten in welke mate twitter wordt ingezet voor de volgende doeleinden: allereerst, feedback van de klant

Publisher: als men feedback levert krijgen ze altijd antwoord

Annefloor Samsom: in hoeverre wordt twitter ingezet om persberichten te publiceren?

Publisher: niet

Annefloor Samsom: waarom niet?

Publisher: goede vraag!

Annefloor Samsom: volgende vraag: in hoeverre wordt twitter ingezet om evenementen (gerelateerd aan de uitgever) aan te kondigen?

Publisher: dat doen we inderdaad wel

Annefloor Samsom: werkt dat?

Publisher: het zorgt voor een grotere bekendheid bij het publiek maar die dingen zijn wel moeilijk te meten (de conversie)

Annefloor Samsom: gebruik je ook twitter om competities en weggeefacties te communiceren?

Publisher: ja

Annefloor Samsom: communiceer je ook met de winnaars/deelnemers via twitter?

Publisher: nee, de afhandeling doen we via e-mail. Met deelnemers communiceren is niet echt nodig, maar als ze vragen hebben krijgen ze antwoord

Annefloor Samsom: in hoeverre gebruik je twitter om de boeken/uitgaven van aw bruna te promoten?

Publisher: soms. We geven +/- 150 boeken per jaar uit, een klein deel promoten we via twitter, anders wordt het spam

Annefloor Samsom: waarop baseer je de keuze om een boek wel/niet via twitter te

Publisher: of het promotable is (kan er een buzz gecreëerd worden), vind de doelgroep (die nu op twitter zit) het interessant, kan een boek extra publiciteit gebruiken (die het anders niet zou krijgen)

Annefloor Samsom: hoe is je overall gevoel over het promoten van boeken via twitter?

Publisher: dat het alleen werkt als je oprecht met passie erover verteld en kunt enthousiasmeren (en dat kan alleen als je de doelgroep weet te benaderen)

Annefloor Samsom: je voornaamste doel: het in contact treden met boekenkopers, resulteert dat uiteindelijk ook in een hogere afzet van aw bruna's boeken, denk je?

Publisher: dat denk ik wel. Uiteindelijk. Maar is niet/slecht meetbaar. heb je de ontwikkelingen rondom Handboek Communities gevolgd? <http://www.publishr.nl/2009/11/de-bewezen-kracht-van-social-media/>. lees dat artikel maar, dat geeft de kracht van social media (vooral twitter) weer

Annefloor Samsom: ok, dank voor de tip!

Publisher: wat het ZOU kunnen, werkt waarschijnlijk niet elke keer en bij elk boek/auteur zo

Annefloor Samsom: ga je in dezelfde lijn door met de aw bruna twitter-account?

Publisher: nee, dat moet nog een slag krijgen. meer zoals mijn eigen account is

Annefloor Samsom: persoonlijker?

Publisher: ja. maar omdat het met meer mensen gaat, is dat wat lastiger. ze moeten nog een beetje opgevoed worden ;)

Annefloor Samsom: en daar ben jij voor, haha!

Publisher: guess so!

Annefloor Samsom: denk je dat twitter in NL nog zal groeien?

Publisher: denk het wel, begint nu pas een beetje in te burgeren. Tot voor kort waren het alleen early adopters, nu komt de meute

Annefloor Samsom: zal dat ook gevolgen hebben voor de aw bruna account?

Publisher: wat voor gevolgen? ik denk dat er wel potentie inzit, en als er meer mensen op twitter komen, kunnen we er meer mee. maar dat is als-dan

(3) Interview Uitgeverij Prometheus/Bert Bakker (the Netherlands) via e-mail

Date: November 17th, 2009

Occupation: Marketing/Sales employee

Publisher's Twitter Account: Prometheusbb

Beroep/taakomschrijving binnen uitgeverij: Ik werk op de afdeling verkoop (ofwel marketing/sales) Ik ben samen met mijn collega's verantwoordelijk voor het (heel sec gezegd) verkopen van boeken.

Aan de boekhandel uiteraard, maar ook aan allerlei andere kanalen.

Wij bedenken campagnes voor de boeken (posters, boekenleggers, grootste abri campagnes, vooruitboekjes maken, kijken of we met tijdschriften/kranten abonnee werf met een boek van ons kunnen doen, of een kortingsbon of winactie). Eigenlijk alles wat je maar kunt bedenken om een boek aan de man te brengen dat doen wij.

Sinds wanneer is prometheus op twitter? Prometheus zit sinds 7 april 2009 op twitter.

Wie heeft de beslissing gemaakt op een twitter-account aan te maken?

Dat was ik. Ik ben in januari hier begonnen bij Prometheus en een van mijn taken was de website van Prometheus bij te houden, toen ik daar een beetje inzat bedacht ik me dat het wel leuk en nieuw zou zijn als wij als uitgeverij aan het tweeten zouden slaan!

sinds wanneer ben jij verantwoordelijk voor de account? Sinds september. Van april tot september heeft een stagiaire de twitter bij gehouden.

Ben je de enige die de account update? Eigenlijk wel, heel soms kan ik aan iemand vragen of ze iets er op willen zetten, maar dat is dan meer als ik er niet ben. Eigenlijk doe ik het nu altijd zelf.

Wordt je tweetgedrag (je updates) gecontroleerd of geevalueerd? Nee, eigenlijk niet. Ik vraag

soms wel aan mijn manager of iets leuk/nuttig is om te tweeten, maar daar wordt verder niet naar gekeken.

Waarom ben jij verantwoordelijk voor de account? Omdat ik degene was die het bedacht heeft. Omdat ik ook verantwoordelijk ben voor de website. Ik denk dat ik ook het beste weet hoe je er mee om moet gaan, buiten de staigaire die we eerst hadden om dan. Ik heb het dus bedacht, maar zij deed het meeste, toen zij weg ging heb ik het weer overgenomen.

Heb je ook een persoonlijke account en combineer je beide accounts (RT, zelfde tweets op beide accounts?) Ik heb zelf geen twitter account nee. Dus ik combineer ze ook niet. Onze nieuwe staigaire heeft er wel eentje en die RT vaak onze berichten.

Is prometheus ook actief op andere social media kanalen, zoals Facebook of delicious? en ben jij ook verantwoordelijk voor deze accounts? We zijn bezig met een facebookpagina, die zal hopelijk deze week min of meer klaar zijn. Wellicht gaan we ook op LinkedIn, maar dat is nu nog even niet. Op dit moment ben ik nog niet verantwoordelijk voor de facebook account, maar wellicht dat dat in de toekomst wel mijn kant op gaat. Nu zit het nog bij de afdeling publiciteit.

Je gaf aan dat de facebook pagina onder publiciteit valt en twitter dus onder marketing, is hier een gegronde reden voor? Nee, niet echt. Het is iets waar we zelf op de uitgeverij nog een beetje kijken hoe dat het beste werkt, en waar alles onder zal gaan vallen. Maar door die twitterfeeds ben je in principe straks in een keer klaar, dus zullen er ook automatisch updates op facebook komen. Daar zal dan ook niet veel werk in zitten. De verdeling is in eerste instantie gemaakt omdat Publiciteit over het algemeen het eerst op de hoogte is van nieuwtjes, die spreken tv optredens af e.d. vandaar dat het bij hen ligt, twitter ligt bij mij omdat ik me daar als enige in verdiept heb en dat het snelste kan doen. Facebook, omdat misschien in de toekomst wel boekpresentaties openbaar zullen worden (zeker niet allen, maar sommige) en dat bij publiciteit ligt omdat zij die boekpresentaties organiseren en dus op facebook mensen kunnen uitnodigen.

Maar een gegronde reden eigenlijk niet, het is voor ons dus ook nog iets wat uit te zoeken valt.

Zijn er bepaalde regels/richtlijnen betreffende de berichten die worden getweet? Nee, er zijn geen vastgestelde regels of iets. Maar ik tweet eigenlijk alleen maar stukjes met links en/of filmpjes van onze boeken en auteurs, dus een kort bondig zinnetje met een link en that's it. Persoonlijke dingen zullen wij niet via twitter verspreiden.

Wat voor berichten tweet je? Voornamelijk nieuwsberichten die met onze auteurs en boeken te maken hebben. Een auteur die bij DWDD te zien is (en later ook, hij was er: kijk hier het filmpje) een prijs die een boek of auteur heeft gewonnen, als er ergens een goede recensie te vinden is etc.

Wat voor soort informatie verspreid je via twitter? Zie hierboven.

Indien je retweet (RT), wie RT je dan? en waarom RT je? Ik RT niet zoveel eigenlijk. Toevallig wel van de zomer, toen Paul de Leeuw vol lof was over een boek van ons, heb ik die berichtjes wel getweet. Dus als iemand iets positiefs zegt over een boek van ons, dan zal het wel RT, maar dit gebeurt niet heel erg veel.

Gebruik je twitter om direct te communiceren met anderen? zoja, met wie? Nee, dit doen we niet. We zetten de info online voor lezers en boekhandels etc. en om een wat meer aandacht voor een boek te generen, maar in principe niet om te communiceren. Al is dit ook wel een keer gebeurd. Er is nog al veel te doen over een literaire pornoman die we onlangs hebben uitgegeven hier.

Toen heb ik wel getwitterd wie allemaal in de ban was van het boek. Daar zijn wel een paar RT's en antwoorden op gekomen.

In welke mate deel je persoonlijke ideeën en gedachten op twitter? Niet. Geen dingen als persoon A. van de uitgeverij is jarig en trakteert taart, of onze kopieermachine is kapot. Nee, allemaal niet. Puur zakelijk en alleen maar dingen over boeken en auteurs.

Hoe genereer je volgers/followers op twitter? Daar doe ik niet actief mijn best voor. Ik zie elke dag wel een paar mailtjes van nieuwe followers. Heel erg leuk, die vinden ons vanzelf denk ik. Al zag ik wel dat we ook in een paar lists staan (voornamelijk van boekhandels) dus mensen zullen ons daar ook wel vinden.

Wat is het voornaamste doel voor promotie van het twitter gebruik? Zoals ik al zei, dit is vooral voor nieuwsberichten en leuke weetjes omtrent ons fonds te verspreiden.

Dan nog een aantal korte vraagjes over de mate waarin twitter wordt gebruikt voor deze doeleinden:

- **om feedback van de klant te krijgen.** Niet tot nauwelijks eigenlijk. Ik kan natuurlijk wel zien hoe vaak er op links wordt geklikt, maar ik krijg verder geen reacties van klanten op boeken.
- **om persberichten te publiceren.** Dit wel. We werken nu ook met twitterfeed, zodat de nieuwtjes die op onze website komen een keer per uur worden upgeload naar onze twitter. Dit zijn meer nieuwsberichten dan persberichten, maar dat hebben we dus wel.
- **om uitgevergerelateerde evenementen aan te kondigen.** Ja, in principe ook. Ligt natuurlijk aan het evenement en of het wel publiekelijk is. (boekpresentaties bijv. zet ik er niet op, want die zijn op de uitgeverij en privé, dan is het niet de bedoeling dat iedereen dat weet en misschien langs wil komen.) Maar als auteurs lezingen geven in boekhandels, dan zal ik het wel twitteren. Of als er iets anders publiekelijks is.
- **voor houden van en informeren over competities, weggeefacties en wedstrijden.** Is zeker de bedoeling dat dat in de toekomst zal komen. Vooralsnog hebben we nog niet zulke winacties gehad dat het te twitteren viel, maar dat is iets waar we zelf met de website ook nog aan werken.
- **om producten te promoten en te marketen?** Ja, in zekere zin natuurlijk wel. Door alle positieve recensies te plaatsen, leuke optredens van auteurs op tv etc. Dat is ook marketing natuurlijk!

Hoe zie je het twitter gebruik in de toekomst? zal het gelijk blijven of ben je van plan (naast de winacties e.d.) twitter voor andere doeleinden te gaan gebruiken? denk aan communicatie met auteurs, of recensenten, of om verkoopinformatie van uitgegeven boeken te geven? Ik weet niet hoe ik het in de toekomst zie. In principe hebben we wel auteurs die ons followen, maar ik zie eigenlijk niet voor me dat we openbaar gaan communiceren met auteurs. Zoals ik al zei, ik zie ons meer als informatie verstrekker en niet echt openbaar communiceren met mensen.

Verkoopinformatie misschien zeker wel. Als er een nieuw boek in de winkel ligt dan is dat wel een idee om dat te gaan twitteren, maar dat moeten we hier ook nog even intern bekijken. :)

(4) Interview Uitgeverij Nieuw Amsterdam face-to-face

Date: November 25th 2009

Place: Uitgeverij Nieuw Amsterdam

Occupation: Internet Marketing employee (Publisher) and intern (intern)

Publisher's Twitter Account: NWAdam

Allereerst, de stagiair houdt het kanaal bij en de marketingmedewerker is dus betrokken

Publisher: Ik doe de internetmarketing voor Nieuw Amsterdam

Ok en jij bent de stagiaire, en jij bent verantwoordelijk voor de Twitter

Publisher: Nou ik ben verantwoordelijk en she die doet het Twitteren, als er iets mis gaat is het mijn verantwoordelijkheid

Hebben jullie daar duidelijke communicatie over, hoe dat te doen?

Publisher: Nou wat we eigenlijk gedaan hebben we hebben van te voren een paar regels afgesproken over wat er wel en niet op komt, en dan vooral, er zijn vaak bepaalde dingen onder embargo, dingen die gevoelig liggen ofzo, dat die er niet opkomen zeg maar. Maar Nicole zoekt, binnen de veilige marges, zelf uit wat er op komt

Wanneer zijn jullie begonnen met Twitter?

Intern: Nog geen drie maanden, eigenlijk twee maanden ofzo

En ben jij op dat idee gekomen of is dat binnen de afdeling ontstaan?

Publisher: Eigenlijk allebei een beetje. Wij wilden ons meer met social media gaan bezighouden, we hebben al sinds 2006 een Hyves-account gehad waar we niet zoveel mee deden en we zagen wel dat er een heel aantal auteurs al actief op Twitter zitten dus ik ben als eerste van de zomer een beetje zelf gaan testen en Nicole die wilde het al graag doen en die moest ook iets dergelijks als stageopdracht doen.

Intern: Ik doe een multimediale opleiding dus dat past er heel goed bij

Toen is er uiteindelijk dus besloten een Twitteraccount te nemen, was er een soort van idee wat je daarmee wilde?

Publisher: Wij zijn eigenlijk als uitgeverij al heel actief bezig om te proberen een community om ons heen te verzamelen en dat doen we op verschillende manieren. Onder andere door bijzondere dingen aan te bieden aan die wat dichter betrokken zijn bij de uitgeverij. Onder andere er worden manuscripten vooruit gelezen en recensies worden opgenomen voor de camera. Ik produceer zelf in de Stadsschouwburg hier Nieuw Amsterdam Live hier elke maand. Die activiteiten op Twitter en Facebook zijn altijd bedoeld om een uitdijende groep mensen te krijgen die ons willen volgen, Twitter is daar natuurlijk een heel mooi medium voor. Maar ook dus om agenda-items te behandelen, als er een nieuw boek is, als er een nieuwe film is, we doen en maken ook filmpjes, is leuk als je mensen daarop kan attenderen.

En als er een filmpje is of je verwijst dan naar zoiets, waar verwijst je dan naar?

Intern: De website van Nieuw Amsterdam

Verwijs je ook naar andere sites?

Intern: Nou, soms naar de site van een auteur

Publisher: Het is toch een manier om leads te genereren naar de site, dat is absoluut een van de doelen. We hebben een webshop op onze eigen website, we proberen zoveel mogelijk mensen daarheen te krijgen. Naast het hele sociale gebeuren is het ook puur leads genereren. En voor Facebook is dat precies hetzelfde. `

Dus je hebt Facebook, Hyves en Twitter

Publisher: Nee, we hebben Hyves afgeschaft

Waarom?

Publisher: Omdat daar heel weinig activiteit was, de respons was heel laag en we het gevoel hadden

dat de doelgroep zeg maar verhuisd is van Hyves naar Facebook. Onze doelgroep is over het algemeen wat ouder want die moeten toch het geld hebben om een boek te kopen en dit zit vaak boven de studentenleeftijd en het zijn ook vaak mensen die heel veel tijd hebben, dus vaak mensen die parttime werken. Maar goed, die dertigers zal ik maar zeggen, die bereiken we hier dus wel mooi mee, dat is een groep die je anders wat moeilijker kan bereiken.

En hoe gaat het met volgers, hoe genereer je die?

Intern: Gewoon andere mensen volgen en het is eigenlijk wel een beetje vanzelf gekomen

Publisher: Boekengroepjes enzo volgen, er zijn allemaal van die clubs en onze eigen auteurs die je gaat volgen en dat gaat dan ook wederzijds

Werk je daar ook aan met Facebook, dat je dingen aan elkaar koppelt? Verwijs je van je Facebook naar je Twitteraccount en andersom?

Intern: Van Twitter naar Facebook wel, van hee we hebben ook Facebook kijk daar ook eens naar. Maar er komt over het algemeen wel hetzelfde op te staan

Heb je een bepaalde hoeveelheid updates die je per dag doet?

Intern: Nee, minimaal 1 is het eigenlijk, gewoon alles wat er binnenkomt en wat er nieuw is.

En ReTweet je ook?

Intern: Ja, zoveel mogelijk

En alleen goede en positieve berichten over je boeken of ook de wat minder goede?

Intern: Nee, dan zet ik het er niet op. Alleen positief

Publisher: We verwijderen overigens nooit negatieve berichten, op onze website hebben we ook de mogelijkheid om te reageren op een boek of op de site, net zoals Bol.com dat heeft, we verwijderen niets negatiefs. Tenzij er echt gescholden wordt.

Communiceer je ook, voor je gevoel, met mensen via Twitter?

Intern: Niet zo heel veel, eigenlijk.

Is daar een bepaalde reden voor?

Intern: Weet ik niet, ja soms vraagt iemand wel eens iets over iets dat je gepost hebt, maar niet zo heel erg veel.

Publisher: Nou ja op zich is dat natuurlijk juist als op een gegeven moment als er meer mensen gaan volgen, vooral met onze eigen auteurs, maar dat vergt wel meer moderatie, daar ga je snel de fout in. Het is nu vooral in de beginperiode kijken hoe het aanslaat. Maar dat echte praten met anderen, daar zal je wel een beetje naar toe moeten. Maar dat moet voorzichtiger, dan moet je echt gaan opletten met wat je zegt.

Want hoeveel volgers heb je nu ongeveer? Heb je daar een idee van?

Intern: Zo 110

Is het je doel, om heel veel volgers te krijgen?

Intern: Ja, eigenlijk wel.

In welke mate gebruiken jullie Twitter voor feedback van je lezers? Dat je af en toe ook binnen Twitter zoekt naar hoe mensen over bepaalde boeken schrijven? Of doe je dat niet?

Intern: Nee, ja ik zoek wel soms dingen maar eigenlijk niet zo heel specifiek.

Voer je zoekopdrachten uit op Twitter of niet?

Intern: Ik kijk gewoon op de lijst van de mensen die ik volg, wat die schrijven.

Publisher: Dus niet naar boektitels. Ik denk dat dat alleen interessant is voor boeken die op dat moment heel erg in het nieuws zijn en waar een soort controversie over is. Nu kan ik me dat voorstellen bij 'De

Vastgoedfraude', een boek dat heel goed verkoopt maar wel een controversieel onderwerp heeft. Dat kan wel interessant zijn. Maar daar zit je ook weer gauw, je moet dan hele verstandige dingen zeggen. En dat is iets waar we tegen aanlopen, je komt in een soort transitiefase voor bedrijven dat mensen gewoon moeten omschakelen dat Twitter er gewoon echt bij gaat horen. Met feedback neemt de redacteur dat vaak op zich, hij is daar de aangewezen persoon voor en dat duurt gewoon even.

En hoe was dat in die aanloopfase, waren er mensen echt op tegen dat er een Twitteraccount werd aangemaakt?

Publisher: Nee, niet op tegen. Maar zoals alles wat met digitalisering te maken heeft, mensen begrepen er het nut niet van. En dat is in het laatste jaar met al die aspecten, van het e-book tot aan het hebben van een webshop op de site als nu. Vooral als dat veel kosten met zich meebrengt, leidt dat in eerste instantie tot weerstand, maar ook een beetje onbegrip, men denkt dat het speeltjes zijn en vragen zich af wat wij ermee moeten. En nu, zie je dat ook dit langzaam, dit kan je wel echt gebruiken en sommige auteurs doen dat ook, zoals Nico Dijkhoorn, die heeft nu 10.000 volgers. Dan snappen mensen ineens wat voor volume je daarmee kan hebben. Maar het moet wel groeien. Je moet eerst altijd iets laten zien, zonder dat we daar heel veel profijt van hebben of heel gedurfd allemaal dingen mee doen. En dan, uiteindelijk moeten veel meer mensen toegang krijgen tot onze account.

Denk je dat dat beter is als het gedecentraliseerd is? Dat mensen er zelf op kunnen schrijven?

Publisher: Je zou daar een iemand de coördinatie voor moeten laten houden, een redacteur weet wel wat hij wel en niet kan schrijven.

Intern: Je moet iedereen er een beetje inbrengen. Want ik weet ook niet zo goed wat er wel en niet op kan.

Publisher: Heel diepgravend kan je niet worden, dat hebben we nu ook afgesproken.

Intern: Ja, het is nu echt 'hee bekijk dit filmpje', 'hee we hebben dit boek'

En echt, persberichten vanuit de uitgeverij, worden die op Twitter gepubliceerd?

Publisher: Nee

Dat wordt gewoon via de officiële website gedaan?

Publisher: We werken met een bepaald systeem voor die mailings en persberichten, dat gaat allemaal geautomatiseerd. Het heeft er ook heel erg mee te maken dat die wetten nogal streng zijn geworden, je moet oppassen dat je mensen niet gaat spammen. Nou kan je met Twitter zeggen die mensen volgen je, maar een persbericht is ook een persbericht en is vaak formeel en ook niet Twitterbaar. Het is te lang, en dat zijn vaak besloten bijeenkomsten. We gebruiken Twitter wel echt als een consumentenkanaal, zo zie ik het ook wel echt.

Dus het is gericht op de consument

Publisher: Ja

En denken jullie na over het houden van weggeefacties en competities, nu of in de toekomst dan?

Publisher: Ja, moet je eerlijk zeggen dat ik daar een beetje over twijfel. Mijn idee is dat voor al die sociale media mensen heel snel doorzien dat je met een hele commerciële boodschap komt en mensen daar ook niet zo'n zin in hebben, want het is uiteindelijk als een soort vriendennetwerk, of professioneel netwerk bedoeld om gewoon informatie uit te wisselen en niet zozeer om reclame te krijgen. Ik ben daar een beetje huiverig voor. Alleen als het iets ludieks is, en van uit de uitgeverij kunnen we wel veel met ludieke dingen, maar niet de klassieke kortingen of dat soort prijsvragen enzo, dan moet je echt

met iets grappigs komen. Het kan wel helpen, vooral met Nederlanders. Ik vind dat een lastige overweging, zo in het begin, ik wil mensen ook niet wegjagen.

En je denkt dat je mensen wegjaagt met weggeefacties en kortingen?

Publisher: Ik denk dat je mensen wegjaagt als je het te commercieel inkleedt.

Tweet je over uitgevergerelateerde evenementen?

Intern: Ja

Dus dan ga je wel weer een beetje reclame maken voor...

Publisher: Ja, maar ik vind zolang het contentgerelateerd is, wat uiteindelijk kan je naar die evenementen, die gaan altijd over een boek of een auteur, het is echt gerelateerd aan de uitgeverij en wat we doen. Ik vind dat geen reclame. Ik denk dat het ook nog wel gewaardeerd wordt. Alles binnen de interessante content daar kan je mee stunten.

Het moet niet te commercieel worden.

Publisher: Het moet niet te commercieel worden. Niet te commercieel klinken.

Dus echt marketing van je producten....

Publisher: Hangt er vanaf wat je onder marketing verstaat, ik vind dit ook marketing. Het klassieke, het klare uitzenden en verkopen van producten, dat zie ik minder.

Dus met marketing bedoel ik het letterlijk promoten, aanprijzen en ook verkopen van je boeken

Publisher: Ja, en dus echt met prijzen stunten, nu kan dat niet echt met boeken want die hebben een vaste prijs, maar ja, je zou met hele schreeuwerige dingen kunnen komen met 'koop nu'

Denk je dat de rol, of het imago van de uitgever daar ook een rol in speelt.

Publisher: Nou, ik ben er op uit een imago op te bouwen dat sympathiek is, wij binden mensen juist aan ons door dat we gewoon mooie en goede producten maken en leuke schrijvers hebben verzameld. En mensen komen echt voor de content bij ons. En ik vind het schreeuwerige daar niet zo bij passen, dat doen we verder ook op geen enkele manier. Ik kan me voorstellen dat als je andere producten hebt, dat dat heel anders ligt.

Wat is voor een uitgever, het nut van Twitter?

Intern: Volgens mij die naamsbekendheid, toch wel. En mensen krijgen die je willen volgen.

Publisher: Ik denk ook community om je heen verzamelen en leads naar je website krijgen. En een stapje verder is het voor ons ook die webshop opzetten.

Community is dus...

Publisher: Community is dus imago en een groep vaste, ik noem het altijd maar ambassadeurs van Nieuw Amsterdam. Boeken zijn heel erg producten waarover verder gebabbeld wordt, want dat is de beste manier om boeken te vermarkten is gebleken, en je hoort heel vaak er is een nieuw boek uit van Nieuw Amsterdam of een nieuwe titel, mensen blijven bij de uitgeverij en dat is iets waar we gebruik van willen maken.

Maar als je het hebt over die mond-tot-mond reclame, dat is toch ook een bepaalde functie die via Twitter kan ...

Publisher: Ja, dat is dus ook die community die zeg maar uitdijt. Op titelniveau en op uitgeverijniveau.

En wat is de rol van Nieuw Amsterdam als uitgever daarin? Want jullie retweeten niet alles wat gezegd wordt of zo.

Publisher: Nou daar zou je natuurlijk wel naartoe willen, maar dat is een capaciteitsding. Daar zit een gevoeligheid in, als je mee gaat tweeten in die community, hoe ga je daarmee om?

Hoe ziet deze Twitteraccount er over een jaar uit?

Publisher: Ik hoop breder gebruiken, doordat veel meer mensen daaraan bijdragen, meer informatie, meer diepgravender informatie, meer inside informatie, dat soort dingen. En natuurlijk veel meer volgers!

Interviews with non-using publishers Contact, Querido, Poema-Pocket & Mouria

(5) Interview Uitgeverij Contact, via e-mail

Date: December 22nd, 2009

Occupation: Marketing employee

Maakt Uitgeverij Contact gebruik van social media kanalen zoals Facebook, Twitter en blogs en zoja waarom is besloten dit te doen?

In de afgelopen twee maanden heeft Contact een Facebook pagina en een Twitteraccount aangemaakt. Hiertoe hebben wij besloten wegens de grote populariteit van deze kanalen. Blogs hebben wij echter niet.

Wie is er verantwoordelijk voor het update van deze kanalen en hoe frequent gebeurt dit?

De marketingmedewerker is verantwoordelijk voor de update van deze kanalen. Er zit nog geen stroomlijn in, dwz dat het updaten niet frequent gebeurt, slechts als daartoe een concrete aanleiding voor is (bijv. een auteurslezing of een publicatiedatum van een boek).

Wat is het voornaamste doel van het gebruik van social media?

Het voornaamste doel is om zichtbaar te zijn op internet voor potentiële klanten.

Wat voegt het gebruik van social media toe aan uw marketing/publiciteit-activiteiten?

Op dit moment maakt social media nog maar een klein deel uit van onze marketing/publiciteit-activiteiten en voegt het als zodanig weinig toe aan onze andere, reguliere plannen.

Zal het gebruik van Uitgeverij Contact van social media in de toekomst toenemen, waarom wel/niet?

Ja, in de toekomst zal de marketing zich steeds meer verplaatsen naar online media.

Wat voor berichten worden er gepost via de social media kanalen?

Op Facebook plaatsen wij informatie over lezingen en activiteiten van onze auteurs, op Twitter twitteren wij zinnen uit net verschenen titels.

Worden social media kanalen ingezet voor client feedback, waarom wel/niet?

Nee, maar dit willen we in de toekomst wel in gaan zetten.

In hoeverre staat het promoten/marketen van de producten (boeken) centraal bij het gebruik van social media?

De boeken staan centraal, maar ook onze naamsbekendheid en de bekendheid van de auteurs zijn belangrijk.

Wat is de toegevoegde waarde van social media voor Uitgever Contact?

Op dit moment heeft het nog geen toegevoegde waarde omdat we het zo weinig gebruiken. In de toekomst zal dit hopelijk veranderen.

(6) Interview Uitgeverij Querido, via e-mail

Date: December 21st, 2009

Occupation: PR & marketing employee

Maakt Uitgeverij Querido gebruik van social media kanalen zoals Facebook, Twitter en blogs en waarom is besloten dit wel/niet te doen?

We maken gebruik van Facebook, om een netwerk op te bouwen van zeer actief geïnteresseerde mensen in literatuur en boeken van Querido in het bijzonder.

Wie is er verantwoordelijk voor het update van deze kanalen en hoe frequent gebeurt dit?

Ik ben verantwoordelijk voor de update (marketing & publiciteit Querido). Ik probeer ongeveer 3 à 4 keer per week een nieuw bericht te posten.

Wat is het voornaamste doel van het gebruik van social media?

Een groep actief geïnteresseerden bereiken die echt een kerngroep vormen van literatuur/Querido-liefhebbers. Zij zijn de ambassadeurs voor onze boeken. (Hopen we)

Wat zou het toevoegen/voegt het toe om gebruik van social media te maken wat betreft marketing/publiciteit van de Uitgeverij?

Een extra kanaal om onze boeken en nieuws over onze boeken onder de aandacht te brengen, naar een groep die actief heeft gekozen om informatie van/over de uitgeverij te ontvangen.

Zal het gebruik van Uitgeverij Querido van social media in de toekomst toenemen, waarom wel/niet?

Ik denk dat het gebruik van social media zeker zal toenemen. Lezers worden steeds minder gevoelig voor 'ongevraagde' reclame en willen zelf iets ontdekken. Dit gevoel is veel sterker bij social media.

Wat voor berichten worden er gepost via de social media kanalen?

Op dit moment vooral verkorte versies van berichten die ook op de website van Querido worden geplaatst.

Worden social media kanalen ingezet voor client feedback, waarom wel/niet?

Op dit moment nog niet, maar hier wel plannen voor. Gebrek aan tijd is eigenlijk de voornaamste reden dat we nog niet alles halen uit de mogelijkheden van het netwerk dat we hebben opgebouwd op bijvoorbeeld facebook.

In hoeverre staat het promoten/marketen van de producten (boeken) centraal bij het gebruik van social media?

Dit is eigenlijk altijd de onderliggende reden, alleen wordt het niet zo verpakt. Nieuws over een bepaalde auteur zou kunnen bijdragen aan de belangstelling en dus de vraag/verkoop naar die auteur en zijn of haar boeken.

Wat is de toegevoegde waarde van social media voor Uitgeverij Querido?

Op dit moment alleen nog een extra kanaal, maar in de toekomst verwacht ik dat we meerdere mogelijkheden zullen toepassen.

Is er een gegronde reden dat uitgeverij Querido niet op Twitter zit?

Ik zie Twitter meer dan Facebook als een kanaal waar je meer korte en meer persoonlijk getinte berichtjes op zet, en dat vind ik niet zo goed passen bij een uitgeverij. Ik zou het bijvoorbeeld wel zelf kunnen doen, zodat mensen echt kunnen volgen wat iemand doet die de marketing en publiciteit doet bij Querido, maar dat zie ik persoonlijk weer niet zo zitten.

(7) Interview Uitgeverij Poema-Pocket, via e-mail

Date: January 11th, 2010

Occupation: Marketing/sales employee

Maakt Uitgeverij Poema-Pocket gebruik van social media kanalen zoals Facebook, Twitter en blogs en waarom is besloten dit wel/niet te doen? Op dit moment maakt Augustus als uitgeverij nog geen gebruik van deze kanalen. Verschillende medewerkers van de uitgeverij (uitgever Tilly Hermans, prmedewerkers Rianne Blaakmeer en ik zelf) maken via hun bestaande profielen wel gebruik van Facebook en Twitter. Een blog hebben we niet. Het is de bedoeling om in de zeer nabije toekomst wel gebruik te maken van Twitter en Facebook via een profiel/pagina van de uitgeverij.

Wat is uw algemene gevoel over het gebruik van Twitter in de uitgeefsector? Via Twitter kunnen we onze volgers op de hoogte houden van de boeken die hier verschijnen en de recensies die daar over geschreven worden. Let wel, omdat we onze persoonlijke profielen gebruiken op dit moment is werk niet het enige waar we over Twitteren. Afgelopen december hebben we voor de Schrijfbibliotheek een Twitterwedstrijd uitgeschreven, met ongeveer 80 inzendingen als resultaat. Er zijn dus vele mensen die onze wedstrijd hebben gezien en de naamsbekendheid van de Schrijfbibliotheek is daardoor vergroot. Op dit moment is onze webredacteur bezig alle auteurs die een Twitterpagina/blog hebben, te vermelden op de website. Op deze manier kunnen mensen die onze website bezoeken ook 'dichter' bij de auteur komen.

Wie is er verantwoordelijk voor het updaten van deze kanalen en hoe frequent gebeurt dit?

Twitter wordt steeds meer en beter gebruikt door mensen in de uitgeefsector. Op deze manier houden we elkaar, en al onze andere volgers op de hoogte van de te verschijnen boeken. Daarnaast wordt je

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als volger op de hoogte gehouden van nieuwe ontwikkelingen (digitaal uitgeven, congressen etc.) in het uitgeefvak.

Wat is het voornaamste doel van het gebruik van social media?

Social Media is een handige en zeer goedkope oplossing om pr te genereren. Via andere kanalen dan de 'normale' media kunnen we toch veel mensen bereiken, en nog vrij specifiek ook!

Wat zou het toevoegen/voegt het toe om gebruik van social media te maken wat betreft marketing/publiciteit van Uitgeverij Mouria?

Zie hierboven. Het is goedkoop (gratis als je tijd niet meerekent) en levert ons extra doelgroepen op die misschien tegenwoordig minder gebruik maken van traditionele media.

Zal het gebruik van Uitgeverij Poema-Pocket van social media in de toekomst toenemen, waarom wel/niet?

Als het algemene gebruik van Social Media blijft toenemen, zal dat van ons ook toenemen.

Wat voor berichten worden er gepost via de social media kanalen?

Voornamelijk nieuwsberichten en eventueel de activiteitenagenda.

Worden social media kanalen ingezet voor client feedback, waarom wel/niet?

Ja, maar niet zo veel als ik persoonlijk zou willen. Client Feedback kost veel tijd. Ik wil niet iedere keer vragen wie het boek heeft gelezen en wat ze er van vonden, daar is zeker Twitter niet voor gemaakt. We zouden dus moeten zoeken op verschillende trefwoorden en dat kost veel tijd. Tijd die er vaak niet is. Het is fijn om af en toe berichten terug te horen, maar daadwerkelijk zoeken is helaas niet mogelijk.

In hoeverre staat het promoten/marketen van de producten (boeken) centraal bij het gebruik van social media?

Via Social Media kun je alleen maar promoten. Het achterlaten van berichten is het verspreiden van naamsbekendheid van een boek/auteur/de uitgeverij. Dat is het doel van het gebruik.

Wat is de toegevoegde waarde van social media voor Uitgeverij Poema-Pocket ?

Zie vraag over het voornaamste doel.

(8) Interview Vincent Merjenberg, Uitgeverij Mouria, via e-mail

Date: January 11th, 2010

Occupation: Editor Assistant

Maakt Uitgeverij Mouria gebruik van social media kanalen zoals Facebook, Twitter en blogs en waarom is besloten dit wel/niet te doen? Ja. Hyves en Facebook. Enkele auteurs houden blogs

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bij. De beste reclame voor een boek gaat mond-tot-mond. Social media lenen zich daar steeds beter voor, denk ik.

Wat is uw algemene gevoel over het gebruik van Twitter in de uitgeefsector? Gebruiken wij (nog) niet. Sinds ik hoorde dat er m.n. gebruik van wordt gemaakt door politici, uitgevers etc. en niet zozeer door lezers, is mijn vertrouwen in Twitter wat verlaagd. Dat heeft ook te maken met mijn persoonlijke desinteresse in Twitter denk ik... Om een boek te laten 'zingen', moeten lezers enthousiast worden en het aan elkaar door vertellen, niet uitgevers. Maar zoals ik al zei, dat we nog niet op Twitter staan heeft ook sterk te maken met persoonlijke voorkeuren. Ik ben zelf goed bekend met Facebook, dus was het aanmaken van een Mouria-pagina snel gebeurd. Ik denk ook dat Twitter vooral interessant is als je vaak iets en veel te vertellen hebt. Onze burens, uitgever van Dan Brown, hebben bijvoorbeeld in de aanloop naar de publicatie van Het verloren symbool elke dag een aantal regels op Twitter gepubliceerd. Dat is natuurlijk best leuk. Zelf heb ik nog geen goede reden gehad te Twitteren (Tweeten?).

Wie is er verantwoordelijk voor het updaten van deze kanalen en hoe frequent gebeurt dit? Alle medewerkers (we zijn een kleine uitgeverij). Is geen vaste frequentie. Gebeurt als er nieuws is: prijzen voor onze auteurs, nieuwe boeken e.d. We doen het in ieder geval wel veel te weinig...

Wat is het voornaamste doel van het gebruik van social media?

'Mond-tot-mond' creëren

Wat zou het toevoegen/voegt het toe om gebruik van social media te maken wat betreft marketing/publiciteit van Uitgeverij Mouria?

Idem

Zal het gebruik van Uitgeverij Mouria van social media in de toekomst toenemen, waarom wel/niet?

Ja. Wordt denk ik steeds belangrijker en dus nuttiger.

Wat voor berichten worden er gepost via de social media kanalen?

Prijzen voor onze auteurs, nieuwe boeken e.d.

Worden social media kanalen ingezet voor client feedback, waarom wel/niet?

Nee. Nog niet, in ieder geval. Hiervoor lenen sites als Bol en Bruna zich nog altijd goed, 'lezersbeoordelingen'. Verder hebben we op onze eigen site mogelijkheid tot feedback

In hoeverre staat het promoten/marketen van de producten (boeken) centraal bij het gebruik van social media?

99%

Wat is de toegevoegde waarde van social media voor Uitgeverij Mouria?

Moeilijk te meten, maar ik denk dat alleen de aanwezigheid al goed is. Die mensen die lid zijn van onze

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FB-pagina bijvoorbeeld zijn, vermoed ik, precies die mensen die we willen bereiken. Als we hun enthousiast kunnen maken over onze boeken, zou dat natuurlijk heel mooi zijn!

Rotterdam, February 5th 2010