

ARTIST-FAN ENGAGEMENT MODEL:  
IMPLICATIONS FOR MUSIC CONSUMPTION  
AND THE MUSIC INDUSTRY

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## ABSTRACT

The Artist-Fan Engagement Model was developed to help explain the various factors present within the music artist-fan relationship. Its premise is based on the simple consumptive action of listening to an artist's music. The model contains two key constructs, the first being the individual's "Response To Artist," which is explained using an expanded construct of parasocial interaction theory (e.g., Identification, Affinity, Similarity, and Imitation). A second "Response To Music" variable is comprised of four different music responses (e.g., Emotional, Sensorial, Imaginal, and Analytical) key in hedonic consumption. The influence of these two variables on "Engagement" was assessed. This was followed by an examination of how "Engagement" influences "Recorded Music Access" (e.g., broadcast, unpaid downloads, free streaming) and "Recorded Music Ownership" (e.g., paid subscription, paid downloads, and physical products).

The study's hypotheses and research questions were tested using an anonymous online survey. A total of 1,576 participants accessed the survey, with 940 respondents evaluating 806 individual song titles by 568 music artists. Structural Equation Modeling was the methodology used to analyze the collected survey data, which is in keeping with previous music oriented consumer behavior studies.

Empirical support was not found for the Artist-Fan Engagement Model. However, within the sample data, strong positive correlations were found among the "Response To Artist" factors, which was consistent with previous studies. Strong correlations were also found between the "Response To Music" and the various listening responses. Both "Response To Artist" and

“Response To Music” variables were positively related to “Engagement.” This variable in turn had strong positive correlations to “Recorded Music Access” and “Recorded Music Ownership.” Finally, the various relationships among the consumption outcomes related to “Recorded Music Access” and “Recorded Music Ownership” were evaluated.

The dissertation concludes with a discussion of the implication of these various findings to music marketing activities, as well as the study’s limitations and future research considerations. The scholarly contribution of this dissertation blends together a theoretical understanding of parasocial interaction theory and hedonic music consumption in an applied fashion working within the structural framework of the music industry.

## DEDICATION

This dissertation is dedicated to my family, especially my husband, Robert L. Stewart. His support of this academic achievement, even when the going got tough in terms of family sacrifices made, must be recognized. I also want to acknowledge the memory of my father William J. Martin, and my in-laws, Bobbye P. and Benton L. Stewart, all of whom were always so supportive in my educational efforts. Their guidance and love was important to me, and helped me to become the person that I am today. Thanks to my mother, Virginia, stepfather, Lawrence Weishart, and sister Molly Cummings in their continued cheerleader efforts throughout all of my life endeavors.

Most importantly however, I want to dedicate this dissertation to our families' collective future in grandchildren, Ella R. Stewart, Braeden R. Bubis, Benton L. Stewart, III., and those yet to arrive. My pledge to you three (as well as your future siblings and cousins) is to pay forward all that I've been given by helping you to become the people that you are meant to be. G'ma loves you!

## LIST OF ABBREVIATIONS AND SYMBOLS

<i>a</i>	Cronbach's index of internal consistency
<i>df</i>	Degrees of freedom: number of values free to vary after certain restrictions have been placed on the data
<i>M</i>	Mean: the sum of a set of measurements divided by the number of measurements in the set
<i>p</i>	Probability associated with the occurrence under the null hypothesis of a value as extreme as or more extreme than the observed value
$R^2$	R squared: measure of effect size
<i>SD</i>	Standard deviation: a measure of variation from the mean
<i>r</i>	Pearson product-moment correlation
$\chi^2$	Chi-squared
>	Greater than
<	Less than
=	Equal to

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## CHAPTER 1

### INTRODUCTION

Commercial music industry practices have been significantly impacted by the use of computer-mediated communication technologies with the advent of the Internet. As a result, the recorded music industry has experienced seismic changes in its business model over the past two decades with the transition from traditional physical formats towards digitalized music products. This structural change is significant, as the music industry “may be considered the most fundamental of all the entertainment businesses” due to the fact music is integrated across all cultures and societal levels (Vogel, 2011, p. 244). Numerous researchers have examined the effects that these new digital technologies have had on: (a) music production, also referred to as “music making” in the literature; (b) music distribution, or the technological platforms (i.e., intermediaries) that artists and companies use to transfer music products to end users; and (c) music consumption, in terms of how these new technologies are reshaping listening and purchasing practices for the end users, both individually and collectively (Jones, 2000).

The creative community, as well as music industry executives, is still dealing with, experimenting with, and reacting to the effects of these technological changes. The stakes are high, given the fact that the creative content industries with their inherent intellectual property interests is “America’s single greatest asset” as referred to by U.S. President Barack Obama (Bainwol, 2011). The U.S. music industry has long been recognized as an originator of new music trends with an active music consumer base. In terms of dollar value, it is estimated U.S

music consumers absorb approximately 30% of all recorded music produced worldwide (Vogel, 2011).

Concurrently, the use of computer-mediated communication technologies continues to increase exponentially across the music industry through the use of: (a) social network sites (i.e., SNS) such as Facebook; (b) micro blogging sites, including Twitter; and (c) artist domain websites where potential and current fans can find out more information about a particular artist of interest. It certainly seems true, as show host LL Cool J stated during the television broadcast of the 55<sup>th</sup> Grammy Awards, “music is communication” (Ehrlich, 2013). The current reality, however, is that these digital technologies present tremendous opportunities as well as challenges in terms of helping music artists and record labels better cultivate audiences across a fragmented marketplace.

This dissertation takes the following questions into consideration: (a) how does an individual’s response to a recorded song performed by a music artist influence audience engagement (i.e., interaction); (b) what types of music communication and distribution platforms encourage engagement between a music artist and their fan base; (c) how does engagement between an artist and their fans serve to drive recorded music consumption, whether through access or ownership means; and finally, (d) does an artist’s engagement with their fan base ultimately increase their music revenue streams through use of these digital technologies?

Historically, both the music and electronic media industries have been intimately involved in the music creation and distribution process, which has allowed artists to expose their work to an audience (Lull, 1987). “Artist-Fan Engagement” seems to be the buzz phrase of choice circulating within music business circles these days, given the transitioning industry paradigm (Borden, 2009). A quick Internet search highlights: (a) music conference panels

devoted to discussion of how to optimize the relationship between artist and fan (e.g., South By Southwest); (b) Internet sites promoting artist patronage funding models where fans provide financial support to the artist through pledges (e.g., Kickstarter, Pledge Music, etc.); and (c) *Billboard*, the music industry trade magazine, implementation of its “Uncharted” artist rankings. This chart ranks emerging artists who are “building an audience by sharing their music through social media and other online resources, and finding the fans who will help push their careers to the next level” (Nagy, 2011). Even as the industry refashions itself to better meet new market demands, insiders note “the music business has changed dramatically over the past 15 years but the fundamentals stay the same: the artist that can connect with his audience can successfully thrive” (Robertson, 2011). These transformative industry changes have influenced the shift in how music is now marketed to interested consumers (Davis, Delaney, & Kettler, 2011). As Tom Silverman, founder of both the Tommy Boy record label and the New Music Seminar states, “nobody knows where the music business is going, but I know one thing: it’s going to be about fan-artist relationships and how you monetize that” (Halperin, 2011).

### **The Artist-Fan Engagement Model**

The Artist-Fan Engagement Model (e.g., Figure 1.1) is being developed by the author in an effort to help answer the four questions that this dissertation considers. Its premise is based on the simple consumptive action of listening to an artist’s music. This model should help to explain the various factors present within the music artist-fan relationship, as well as to predict how music engagement between these two parties can be used to help drive various revenue streams within the transitioning music industry paradigm. The scholarly contribution of this dissertation blends together a theoretical understanding of parasocial interaction theory and hedonic music consumption in an applied fashion working within the structural framework of the

music industry. It is also one of the first studies to apply parasocial interaction theory to the relationship between a music artist and their fan base.

The motivation behind this model’s development came from the quest to better understand the music consumer in the changing marketplace. Part of this self-imposed “mission” stemmed from a decade-plus of experience working in the music industry as a marketing executive beginning in the late 1980s. During this time period, the compact disc (i.e., CD) physical music format reigned supreme, with its corresponding high profit margins (Goodman, 2010). A second motivation came from the observation that the younger audiences (e.g., college undergraduates, teenagers) consume music media much differently than the youth of generations past.

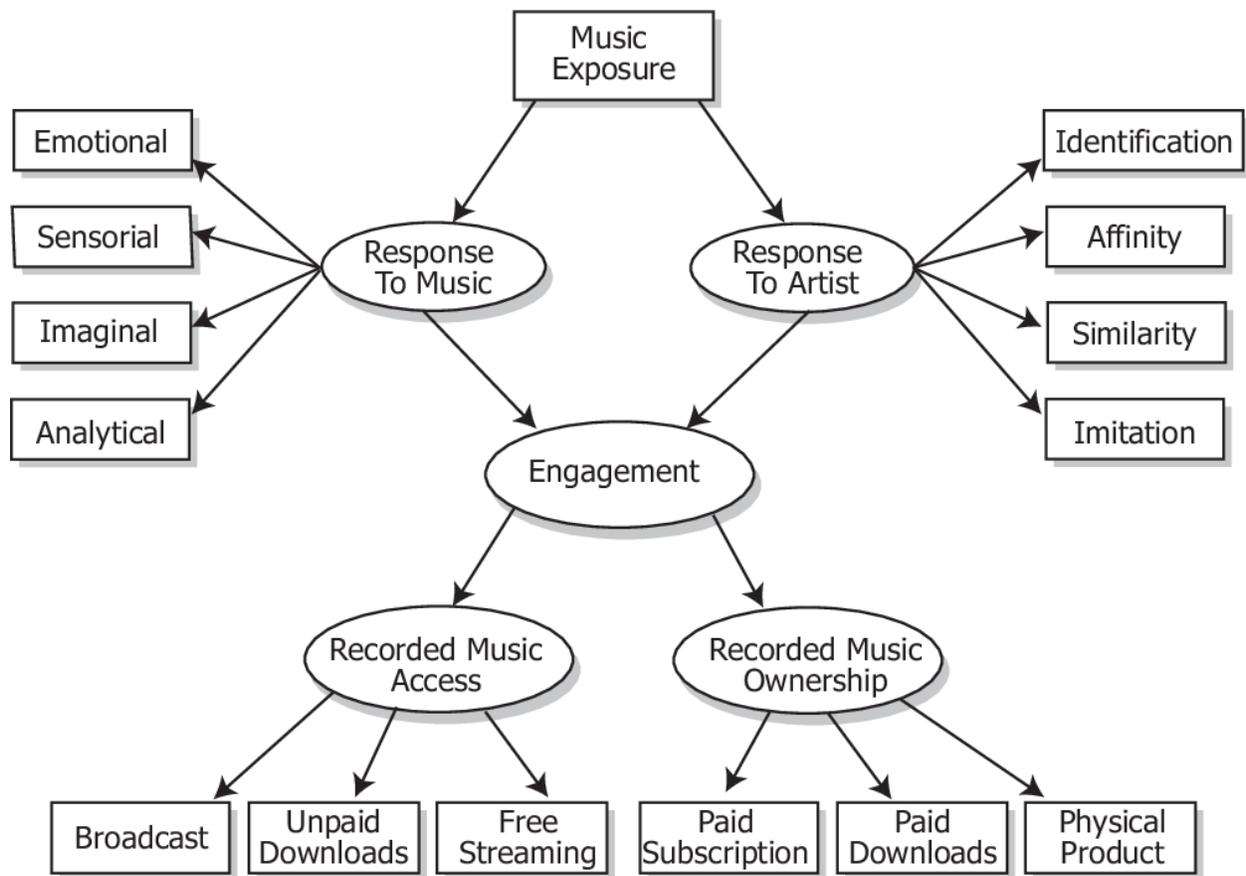


Figure 1.1. Original Artist-Fan Engagement Model. As conceptualized by Stewart (2013).

Previously, a sense of mystery seemingly existed between the music artist and their audience. The chance for individuals to routinely interact with music artists whom they liked or admired was remote, even if they belonged to the artist's fan club. In contrast, today's music listener now has unprecedented access to their favorite music artists through the utilization of various digital technologies. If a music artist is not engaging with their audience in some fashion using the Internet's social graph, they are missing a key opportunity to interactively build their fan base through communication efforts.

### **A Working Application of Artist-Fan Engagement**

Perhaps the best way to begin understanding these various concepts, and thinking through the model as well some of the questions previously posted is by examining a portion of the website of the music duo Elenowen (e.g., [www.elenowen.com](http://www.elenowen.com)) in Figure 1.2. This band, as well as many others, is already utilizing numerous methods in an attempt to stay connected with (i.e., engaged) with their fan base and other interested parties. The following example demonstrates how these various components are tied together across their website properties to this end.

At the center of Elenowen's website page, a photographic image is presented of the duo, with their name displayed predominately underneath. In the upper section of the website page, a music player is situated at the top right where all the website visitor has to do is click "play" to be able to access (i.e. listen to) the artist's song offerings (e.g., "Blood And Bones," "The Storm"). Under the artist's name, the website visitor can engage with the duo by linking through (i.e., from left to right) to their touring schedule, online store, and various social media properties. The visitor can begin by examining the duo's upcoming tour schedule, which is also posted on their Facebook page. Their merchandise page highlighting online shopping

opportunities is housed on their record label's website. The online store features both physical music products (e.g., an extended play and compact disc album), as well as artist related merchandise (e.g., t-shirt). A “bundled” product alternative is also available, comprised of an extended play CD and a t-shirt.

Next, the website visitor can visit Elenowen's Facebook or Twitter social media sites.

This particular act offers engagement opportunities for their fan base and other interested parties



Figure 1.2. Elenowen Artist Domain Website. Elenowen's 2012 website home page is being used as a practical example to describe a working application of Stewart's (2013) theoretical “Artist-Fan Engagement Model.” Adapted from Elenowen. (2012). Official website. Retrieved from <http://www.elenowen.com>. Copyright 2012 by Elenowen. Reprinted with permission.

through regular postings and updates on these sites. Moving forward, the website visitor can link through to the duo's iTunes website which offers a biography outlining their initial success through the television singing show *The Voice*, as well as music previews prior to providing the user an option to buy and download their music. There is also a link through to the duo's official YouTube channel, where they post their music videos, special performances, and other visual content. Interested viewers can subscribe to this channel in order to get band updates whenever content is posted. The duo also maintains a Myspace website, which features band information, music, photos, videos, and connections with other fans. Finally, Elenowen's homepage links through to the Eventful website. This digital music website "empowers fans to influence content and the location of entertainment and live events" (Eventful, 2010). The site's Demand it! feature allows an artist's booking agent to determine where concert interest is strong, which can be helpful in arranging tour routing.

The bottom half of the duo's website also provides additional information around the act. Their Twitter postings are posted on the right side of the home page, which provides real-time content updates generated by the duo as well as their fan base. The middle portion of the page provides a link through to the duo's Vimeo website, which highlights a video entitled "40k in 40 Days" Kickstarter campaign. The musicians provide a biographical sketch in their search for \$40,000 in fan funding around their forthcoming album that they plan to release independently without record label involvement. The bottom right of the page highlights the duo's Instagram site in which they share their photos with their fan base and other interested parties. The bottom of the page provides opportunities for any interested parties to email Elenowen directly, or contact their management company for business purposes. It should be noted that this is just one example of an artist website, and that other artist websites may be more elaborate or simple, depending on various situational factors surrounding the act.

## **Dissertation Goals**

In reviewing the scholarly literature, no studies have been found that utilize any schemas resembling the Artist-Fan Engagement Model. The purpose of this dissertation is to provide empirical support for this theoretical model. Anecdotally, the model seems to work based on readings in the industry literature, analysis of new music business distribution models, press reports, and informal conversations with music artists who directly engage (i.e., and receive financial support from) their fan base. This dissertation has also been written in an effort to help provide both music industry professionals and scholars with a stronger integrated understanding of the complex relationship dynamics among music, marketing, and consumption (O'Reilly, Larsen, & Kubacki, 2010).

Following this introduction, Chapter 2 begins with an examination of the larger music ecosystem (i.e., the cultural, entertainment, and leisure industries). A discussion surrounding the nature of music ensues, examining music as an aesthetic, economic, information, and symbolic good. In an effort to provide context around standard music industry practices, an overview of intellectual property, copyright law, and other key music public policy issues is provided, followed by an extensive explanation of the various music industry revenue streams. The relationship among the artist, their fan base, and the digital technologies is also explored. The dissertation then takes a theoretical turn, highlighting key academic studies central to parasocial interaction theory (i.e., PSI) and the hedonic music consumer behavior models that informed the Artist-Fan Engagement Model. An explanation of the model follows, along with an in-depth discussion of each of its variables. The study's hypotheses and research questions are also listed within this section as well.

Chapter 3 provides a detailed discussion of the survey methodology and analytic techniques used to empirically test the Artist-Fan Engagement Model, followed by a detailed examination of the survey sample. Chapter 4 highlights the results garnered by the survey respondents, and examines if the data “fits” the model through the use of structural equation modeling. Chapter 5 discusses the various hypotheses and research questions posed within the content of the research findings. Music-marketing techniques that are integrative with the model’s variables, and that ultimately support the creative works of a music artist are also explored within the context of the study’s findings. The study’s limitations and future research opportunities conclude this dissertation. The Artist-Fan Engagement Model also aims to update previous works on parasocial interaction theory (i.e., PSI) (Horton & Wohl, 1956; Rubin, Perse, & Powell, 1985; Rubin & Perse, 1987; Auter & Davis, 1991; Auter, 1992; Auter & Palmgreen, 2000; Shen, 2009; Shen & Zhou, 2011) and hedonic music consumption (Lacher, 1989; Lacher & Mizerski, 1994; Ouellet, 2007).

## CHAPTER 2

### LITERATURE REVIEW

#### **The Cultural Industries**

The purpose of this first section of the literature review is to provide both a contextual and reference overview of the cultural, entertainment, and leisure industries. While these topics are not necessarily critical in terms of the operationalization of the Artist-Fan Engagement Model, it is important to understand how it conceptually fits within the larger cultural industries ecosystem.

The cultural industries are defined as “those concerned with the production, reproduction, and dissemination of symbolic materials and services of all types” (Scott, 2006, p. 18). Molteni and Ordanini (2003) consider these industries to be organizational systems that reconcile the demand for cultural goods, or, the “flow” between art producers and consumers within the marketplace. The United Kingdom Department for Culture, Media, and Sports (DCMS) used a Creative Industries Mapping Document to conceptualize its arts and heritage industries in 1998. This list included industries such as advertising, architecture, art and antiques markets, computer and video games, crafts, design, designer fashion, film and video, music, publishing, software, television and radio (Towse, 2010).

The larger cultural industry includes both “high” cultural art as well as “low” mass popular culture art products. The cultural elite is considered to enjoy certain “high art” products, which includes ballet, chamber music, classical literature, legitimate theater, opera, symphony,

and the fine plastic arts (Levy, Czepiel, & Rook, 1980/1999). Conversely, “low art” (i.e., popular culture) products are market-based (Cusic, 2001). Levy, Czepiel, and Rook (1980/1999) referenced these “low art” products within the sensational context of the live performance experience, whether a sporting or entertainment event such as a rock concert or musical. Interestingly, scholars have differing views as to what actually constitutes popular culture products. As Hoppenstand (2003) points out, “popular culture can, and should be anything: television, automobiles, movies, fast food, tattoos, best-selling novels, buildings, music, holidays — the list is potentially endless” (p. 3). He went on to discuss how some scholars equate these products with mass culture, since they are manufactured and distributed to a large audience. Others have suggested popular culture products to be interrelated with a political or social ideology, or social class (i.e., whether working or middle class culture). Still others consider the nature of popular culture products to be entirely economic, since these products are designed and sold for consumption in the aggregate. As Hoppenstand (2003) concluded, “these concepts hold true for much of what we think of as popular culture, but they are, even collectively, not the entire answer to the question ‘What is popular culture?’” (p. 3).

Adorno and Horkheimer were the first sociologists to write about the cultural industries in their 1947 book “The Dialectic of Enlightenment.” They considered cultural industry products to be “tailored for consumption by masses, and which to a great extent determine the nature of that consumption, are manufactured more or less according to plan” (Adorno & Rabinbach, 1975, p. 12). The spheres of high art and low art were viewed as forced together, noting “the seriousness of high art is destroyed in speculation about its efficacy; the seriousness of the lower perishes with the civilizational [sic] constraints imposed on the rebellious resistance inherent within it” (Adorno & Rabinbach, 1975, p. 12). Both the economic and sociological approaches

to the arts have tended to conceive fine art as a commodity no different than that of popular culture products. However, the fine arts tend to have clearer aesthetic standards with less emphasis on maximum profit incentives as the organizational end goal as compared to popular cultural products (Hirsch, 2000).

### **Leisure and Entertainment**

As an industry, mass popular culture is more specifically tied to the concepts of leisure and recreation through the use of media entertainment. Leisure can be traced back to the earliest civilizations, in which its use was linked to ceremonies and rituals (Zillmann, 2000). The great philosopher Aristotle characterized leisure as implying both time availability and the absence of not needing to be occupied (De Grazia, 1962; Vogel, 2011). He suggested leisure be used to engage in activities desirable for their own sake. Given Aristotle's elite societal status, this most likely meant to "practice or enjoy noble music and noble poetry in the company of noble friends" (Zillmann, 2000, p. 8). Leisure did not become an entitlement for all social classes until the rise of the prosperous Roman Empire from the first to the fourth centuries A.D. The Romans modified Greek leisure time activities, extending them to include mass community appeal. The Circus Maximus, built during the rule of Julius Caesar, accommodated 250,000 spectators, and played host to bands, circuses, pageants, and gladiators (Zillmann, 2000). Moving forward in time, Thorstein Veblen, the eminent economist, sociologist, and author of the classic 1899 publication *Theory of the Leisure Class*, associated leisure activities as symbolic with the idle rich. He used the phrase "conspicuous consumption" to describe how the elite social class spent their money, time, and effort uselessly in order to inflate their ego (Veblen, 1899/1934). A more contemporary definition of leisure is associated with an individual's "free time." This concept corresponds to the notion of recreation, defined as the "refreshment of strength or spirit after

toil” (Vogel, 2011, p. 4). Interestingly, Vogel categorized “listening to recorded music” as a leisure activity. In 2009, the average individual was estimated to spend 153 hours annually listening to recorded music. This figure was up 125% from 1970 levels, when individuals spent an estimated 68 hours annually engaged in this particular activity (Vogel, 2011, p. 10).

### **Entertainment as an Industry**

Entertainment is considered to be “anything that stimulates, encourages, or otherwise generates a condition of pleasurable diversion” (Vogel, 2011, p. xix). Vorderer (2011) discussed how some consider “feeling entertained” (p. 60) to provide a general sense of amusement or feeling good. Entertainment is actually more complex in its gratifications as it specifically addresses the direct, psychological, and emotional effects the given media selection provides to the individual (Vogel, 2011). When an individual becomes involved with a given entertainment selection, they often use it to elaborate upon existing thoughts and beliefs, whether pleasure or sadness, fun or melancholy, “emotional kicks” or deeper thinking (Oliver & Bartsch, 2010; Vorderer, 2011, p. 60). An assortment of entertainment choices can be selected from various art, leisure, and recreation activities across the “high” and “low” cultural industries.

Entertainment has become a trillion dollar per year industry internationally, with the sector projected to grow in value from \$1.6 trillion in 2012 to \$2.2 trillion in 2017. The sector’s estimated compound annual growth rate during this five year time period is 5.6%, driven mainly by adoption of broadband and other connected devices (PricewaterhouseCoopers, 2013). The U.S. Department of Commerce, through the Bureau of Economic Analysis (BEA), tracks the economic impact of the entertainment industries in relation to the U.S. economy using the North American Classification System (NAICS). Popular mass-produced cultural goods, products, and services are classified within the Information as well as the Arts, Entertainment, and Recreation

sectors of the economy (Cusic & Faulk, 2009). The BEA categorizes these entities as being within the Information economic sector if the organization: (a) produces and distributes information and cultural products; (b) provides the means to transmit and/or distribute the products as well as data or communications; and (c) processes data (U.S. Census Bureau, 2011). Thus, the media industries (e.g., books, movies, music, newspapers, radio, television and cable, etc.) are classified within the Information sector since entertainment content goods can be delivered as produced and distributed commodities to consumers. In addition, five characteristics distinguish the media industries from other types of businesses, specifically: (a) the perishable nature of media product commodities; (b) highly creative employees; (c) the organizational structure of these business types; (d) media's societal role in terms of driving awareness and influence; and (e) the blurring of the lines separating traditional from interactive media (Lavine & Wackmann, 1988; Albarran, 2006). Interestingly, the BEA recently implemented changes within its gross domestic product (i.e., GDP) calculations to recognize monetary investments in the fixed investment category of "entertainment, literary and artistic originals." The recalculated amount of economic contributions of the domestic creative industries to the U.S. GDP is estimated to be \$74 billion in current dollars (Sherman, 2013).

### **Music As Good**

The dissertation now moves from a discussion of the larger cultural industries ecosystem towards the music industry. This section provides a short overview of how music is viewed as a product, whether as an aesthetic, economic, information, or symbolic good.

#### **Aesthetic Good**

Aesthetics references the field of the fine arts, in the sense that individuals can feel emotion, interest, and pleasure at either the presence or absence of beauty (Levy & Czepiel,

1974/1999). Charters (2006) defined aesthetics as “the experience of objects which provide the consumer with an element of beauty, or which are emotionally and/or spiritually moving. The experience has both experiential and symbolic dimensions” (p. 239). Discussions of aesthetics can be traced back to the ancient Chinese and Greek philosophers (Huron, 2009). Aesthetics has traditionally resided within philosophy discipline, with the German philosopher Immanuel Kant recognized as the most influential writer on this subject. Kant’s two main points were: (a) aesthetic pleasure (e.g., art) is not considered to be another type of disguised pleasure. Thus, it cannot be sublimated to other pleasures such as food, sex, warmth, companionship, etc.; and (b) aesthetic emotions serve no practical purpose. These emotions are “disinterested,” in the sense there are no underlying utilitarian (i.e., functional) or ulterior motives around the experience (Huron, 2009, p. 151). The music critic Dr. Eduard Hanslick extended Kant’s ideas with his publication of “Vom Musikalisch-Schönen” (i.e., translated as “On The Beautiful in Music”) on music aesthetics in 1854. He considered the listener to imaginatively interpret music sensations, with these judgments possibly leading to aesthetic feelings. His viewpoint has influenced the work of numerous important music philosophers (Huron, 2009).

Levy and Czepiel (1974/1999) developed a marketing continuum sequence by which a product’s aesthetic character can be analyzed in one of the first papers written on the aesthetic nature of products (e.g., Figure 2.1). In their estimation, music as a product offering (i.e., “Marketing the Arts”) fits within the classification of Marketing in Aesthetics on the Aesthetic Marketing Scale.

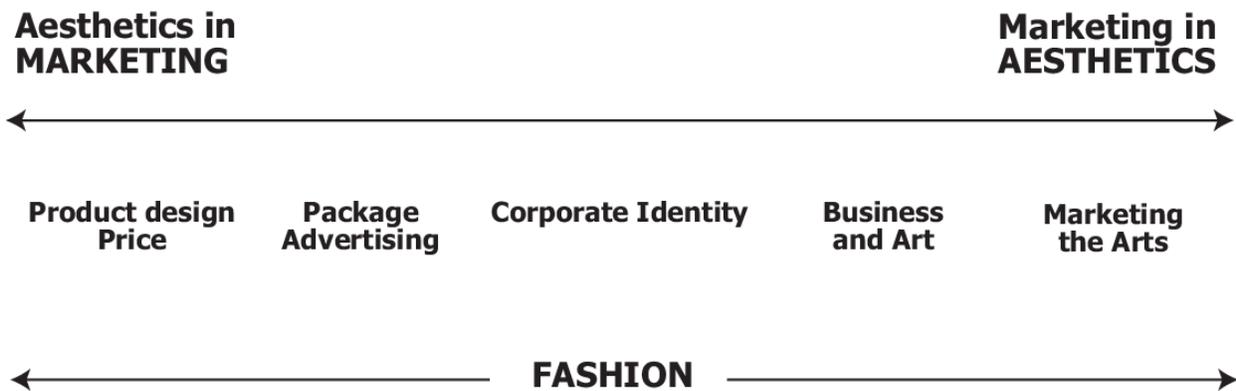


Figure 2.1. Aesthetic Marketing Scale. Redrawn from "Marketing and Aesthetics" by S.J. Levy and J. A. Czepiel, 1974. In D. W. Rook (Ed.), *Brands, consumers, symbols, and research: Sidney J. Levy on marketing* (p. 87). Copyright 1999.

Holbrook’s (1982) definition of consumer esthetics went a bit further, focusing on the “cognitive, affective, and behavioral responses of customers to products appreciated primarily for their own sake, as objects-in-themselves” (p. 114). Consumers tend to have high levels of ego involvement with these types of products. Holbrook listed various aesthetic products that fit within this classification (e.g., movies, phonograph recordings, paintings, and novels, etc.), and characterized them as having a wide range of product offerings in the retail marketplace. Consumers generally are able to provide meaningful evaluations of these artistic offerings (Holbrook, 1982).

Charters (2006) developed a continuum sequence similar to Levy and Czepiel’s (1974/1990), which highlighted the range of aesthetic goods across the consumer goods spectrum (e.g., Figure 2.2). As a consumer good, Charter considered music to fit within the product classification of “almost entirely aesthetic.”



Figure 2.2. Aesthetics Across the Consumer Goods Spectrum. Redrawn from “Aesthetic products and aesthetic consumption: A review,” by S. Charters, 2006, *Consumption, Markets and Culture*, 9(3), 235-255, p. 241. Copyright 2006.

Interestingly, the consumer research field focusing on the consumption of aesthetic products seemingly equates “aesthetic” with “hedonic,” using both terms almost interchangeably throughout the literature. While closely related, these responses are not considered identical as the aesthetic response references the consumer’s appreciation of beauty, which potentially involves affective, cognitive, and even sensory dimensions (Wagner, 1999; Charters, 2006). Hedonic consumption tends to be “essentially about pleasure,” although pleasure is considered to be only one aspect of the overall aesthetic experience (Charters, 2006, p. 240). Interestingly, Charters pointed out that an aesthetic appreciation almost always leads to a hedonic response. Meyer (1956) defined hedonism as “the confusion of the aesthetic experience with the sensuously pleasing” (p. 5), and noted it as one of the three interrelated errors (e.g., hedonism, atomism and universalism) within the psychology of music. Meyer (1956) cited Suzanne Langer’s work in noting many of the early psychologists (e.g., Helmholtz, Wundt, Stumpf, etc.) “based their inquiries on the assumption that music was a form of *pleasurable sensation*. . . This gave rise to an aesthetic based on liking and disliking, a hunt for a sensationist definition of beauty” (p. 5). Langer, in her original writings on this subject in 1942, had pointed out that this

“conception of art as the satisfaction of taste; this type of art theory... is ‘aesthetic’ in the most literal sense” (Langer, 1976, p. 211).

However defined, hedonic products (e.g., the performing arts, plastic arts, and popular culture products) often serve in dual-capacity roles. Aesthetic products can function both as a stand-alone utilitarian, as well as a symbolic product in terms of what its image represents to the individual. Consumers receive tangible benefits through their emotional involvement to the product (Hirschman & Holbrook, 1982).

### **Economic Good**

Music is a recognized cultural good that has a strong economic value. The U.S. trade lobbying association, the Recording Industry Association of America (i.e., RIAA) collects data directly from the record companies in order to measure the unit shipments and the associated dollar values of music they supply to the marketplace (Friedlander, 2011). The U.S. music industry generated its highest total dollar value of \$14,584.5 billion in 1999, a figure based on manufacturer’s shipments at suggested list prices (RIAA, 2009). More recently, the 2012 overall recorded music sales revenues were \$7.06 billion, a decline of 0.9% from the \$7.13 billion generated in 2011 (RIAA, 2013).

The 2012 sales numbers reported by the media research company Nielsen Soundscan suggest that as a whole, the music industry numbers have somewhat stabilized over the past two years, although album sales continue to be in decline (Christman, 2013). Total music purchases (i.e., albums, singles, music videos, digital tracks) totaled over 1.66 billion units, an increase of 3.1% from 2011. The combined sales of albums and track-equivalent albums (i.e., also referred to as TEA, wherein 10 song tracks equal an album) totaled 450 million units. These 2012 numbers were slightly down (i.e., 1.8%) from the 458 million units sold in 2011. Sales of digital

music tracks continued to serve as a market driver, with an increase of 5.1% from 1.27 billion units in 2011 to 1.336 billion units in 2012, which represented a total sales growth of over 70 million singles. Overall, digital tracks and TEA albums accounted for almost 60% (e.g., 55.9%) of sales in the U.S. marketplace (Nielsen, 2013). Digital download store sales finally surpassed those of the mass merchandisers with 111.7 million units, as opposed to the 93.1 million units sold in such stores as Walmart and Target (Christman, 2013).

Music industry executive Tom Silverman believes the U.S. music business to have hit its bottom in February 2010. In his analysis of the 2011 industry numbers, he noted music sales were rebounding following a ten-year decline. He referred to these events as “the 1<sup>st</sup> anniversary of the resurrection of the music business” (Silverman, 2012). Silverman pointed out the majority of 1.27 billion single digital tracks sold in 2011 were at a price point of \$1.29 each, in spite of digital piracy and the introduction of music streaming access models that same year. This indicated inelasticity of demand for the digital single format, since the majority of music sales were generated from catalog product as opposed to current popular hits.

However, two significant concerns still exist within the music industry. The first is that digital single and album sales have not collectively replaced the economic value of the declining physical compact disc album format in terms of generated dollar revenue. This is troublesome considering physical sales account for the majority of music industry revenue (IFPI, 2013), and replacement of these lost dollars presents a huge challenge to the music industry. The compact disc album (i.e., CD) was music’s predominant recorded physical format during the 1990s, generally selling at a retail list price anywhere from \$13.98 to \$18.98. After the record label deducted costs for production, marketing costs, and artist royalties, the margins on successful albums, especially a hit album, could be quite lucrative. New file-sharing technologies began to

emerge during the second half of the 1990s, which, combined with consumer access to inexpensive computers, expanded Internet access, and the development of MP3 technology, was game-changing. The music market changed relatively quickly from an album to a singles format orientation, especially when Apple opened its online iTunes store in 2003. For every 99 cent single download sold Apple took a 22 cent cut, which left 77 cents to be divided among the record labels, music publishers, songwriters, and recording artists. This scenario represents a comparatively limited margin structure since it takes approximately fifteen single downloads to equal the margin from one compact disc (Goodman, 2010). Nielsen Soundscan reported actual physical CD album sales declined 13.5% in 2012 to 193 million units from 224 million units, a loss of 31 million units from the previous year. Concurrently, digital album sales increased 14.1% to 117.7 million from 103 million units in 2011, a gain of 14 million in unit sales (Nielsen, 2013). Taken together, this calculates to a net loss of 17 million in album sales that are not being replaced in the music marketplace. In Silverman's (2013) analysis of the 2012 Nielsen Soundscan numbers, he noted that sales revenue could not support a sustainable music business in the long term, saying "one thing becomes clear; music sales revenues will be down or flat for the foreseeable future" (Silverman, 2013). He suggested that the only way to support a "vibrant sustainable music business over the long term" is by focusing on non-sales music revenue, which currently represents almost 25% of all music industry revenues (Silverman, 2013). With this goal in mind, Silverman called upon the music industry to refocus its efforts upon developing a new paradigm for music revenue creation. He finished his op-ed article by describing some strategies as to how the music business can grow into a \$100 billion industry over the next decade.

A second concern continues to be digital piracy. When digital piracy occurs, none of the copyright holders within the larger music ecosystem receive any revenue from the income stream associated with the song. The International Federation of the Recording Industry (i.e., IFPI), the music industry's global trade association, reports that one in four Internet users (e.g., 28%) regularly access unlicensed global sites that contain copyrighted music (IFPI, 2012a). The European consultancy Frontier Economics reported, "U.S. Internet users annually consume between \$7 and \$20 billion worth of digitally pirated recorded music" (RIAA, 2011a). The RIAA did not begin to start tracking the unit shipments and dollar value of legitimate single or album downloads on an aggregate macro-level until 2004. This is noteworthy, given the digital piracy had accounted for such a large percentage of the industry's economic loss by the early 2000s. Early research prepared for the record industry estimated that 16% of all U.S. music sales, or \$985 million, would be lost to online piracy by 2002 (Foege, 2000; Rothenbuhler & McCourt, 2004). Additionally, while media attention has tended to focus on digital piracy, physical music piracy still exists. Traditionally, the markets most affected have been in Asia and Eastern Europe, although the Americas and Europe have been impacted as well. It was estimated that 40% of all music recordings sold globally in 2003 were pirated products, and of these, over two-thirds were on compact discs (e.g., 45 million units) (Hutchison, Macy, & Allen, 2006). The IPFI (2010) estimated that annual global recorded music sales dropped approximately 30 percent overall between 2004 and 2009 as a result of piracy factors.

Still, in spite of these various challenges, the music industry has become a "multi-platform, multi-channel business characterized by a diverse range of licensed services" (IFPI, 2011, p. 5). The music industry is no longer characterized as a standard "one size fits all" model. New business models are continually being developed to help serve anticipated customer

expectations and needs using digital, mobile, and traditional platforms. Friedlander (2013) noted that the industry's digital growth was being driven by the free streaming access models, in which "users can choose to listen from large libraries of music rather than purchasing individual songs or albums" (p. 1). These services generated over \$1 billion dollars in revenue in 2012, which accounted for 15% of all industry revenues (Friedlander, 2013). There are now multiple ways for artists and labels to effectively capture and engage the consumer through both music access and ownership options.

### **Information Good**

Legal expert and information age theorist Yochai Benkler noted two key economic transformations to have taken place across the advanced economies as a result of the new digital technologies. The first was the structural shift from a manufacturing based to an information centered economy (e.g., financial services, accounting, software, science), cultural production (e.g., films, music), and symbol manipulation (e.g., Nike, and the branding of its culturally significant Swoosh). Second, this new communication environment is built upon the Internet, characterized as "cheap processors with high computation capabilities, interconnected in a pervasive network" (Benkler, 2006, p. 3). The cultural industries (e.g., movies, broadcast, music) were built around a traditional physical production and distribution model that Benkler (2006) referred to as the "industrial information economy" (p. 32).

Information is considered to be a "non-rival good" by economists, which means that the actual information has to only be created once (e.g., scientific facts, books, etc.). Cultural products have traditionally had high initial capital investment costs during the production phase. These high upfront costs were necessary in order to capture sounds and images prior to being fixed in a physical storage format. Exclusive rights through intellectual property protect their

creators and manufacturers, which allows these parties to benefit financially from their inventions and creative works (Levine, 2011). Once the initial creative product was developed, it then became very inexpensive to make additional copies. In the traditional physical model, these products are distributed or transmitted to mass audiences on a low cost per-unit basis. Thus, the manufacturer generated much revenue when a creative product, such as a song, became a popular hit. The manufacturer was able to utilize the protection of copyright in this high margin and revenue model, after recouping of the initial product investment costs.

The economics surrounding digital content are a bit different. When the given cultural information is created and turned into a final product, it technically has a marginal cost of zero. Product consumption by an individual doesn't affect its availability for others to consume the same information good. Economists also refer to these goods as "public goods," which means the market will not produce them if they are priced to sell at their true marginal cost (Benkler, 2006).

As the recorded music industry continues to transition from physically based towards digitally based products, music industry contracts now include royalty language to document how music artists are to be paid for the electronic transmission of digitally delivered music goods (Passman, 2012). The industry is obviously quite concerned about digital piracy issues as they center on these information goods. As Plácido Domingo, IFPI chairman (i.e., and world-renowned opera singer), stated in his commentary on this topic:

Thanks to the amazing technology of the Internet, the audience for recorded music is fast-expanding across the world...however, it is fundamental that artists and creators, and the producers that invest in them should be rewarded for their work in the digital environment just as in the physical world. (IFPI, 2012a, p. 3)

## **Symbolic Good**

Music's universality has allowed it to be considered as one of the most widely enjoyed forms of human communication (Chaffee, 1985). Lull (1985) observed that publicly performed or recorded music "speaks directly to society as a cultural form" (p. 3). Music is considered "symbolic communication" with an ordered system of meaning existing within two different frameworks: (a) the first being the individual's beliefs, symbols, and values in terms of how they define their world; and (b) secondly, the social structure, or the interaction of social classes, groups, and subcultures (Lewis, 1987). Eminent ethnomusicologist Bruno Nettl stated that "music functions as the symbolic expression of the main values, patterns, or themes of a culture" (Nettl, 1983, p. 15; Clayton, 2009). Music has also been recognized as "an expression of cultural meanings that cannot be communicated effectively by other means" (Chaffee, 1985, p. 415).

Zillmann and Gan (1997) discussed the importance that music has in the life of adolescents, which includes social, individual, and situational factors. They noted "massive consumption of particular forms of popular music...can foster and strengthen socially and societally relevant beliefs and dispositions of adolescents" (Zillmann & Gan, 1997, p. 161). These subcultural groupings often serve as a badge of identity, as "a means of showing others (and ourselves) to what cultural groups, or groups, we belong or aspire to belong" (Lewis, 1992, p. 134). Other terms that researchers have used to describe this phenomenon include "badge of preference," "subcultures," "taste cultures," and "youth culture." When individuals identify with one another through a preferred music genre, it allows them to self-distinguish from other groups by: (a) achieving emotional gratification from belonging to a self-perceived elite group; and (b) the group's definition that its members are different and distinct from other peer groups (Zillmann & Gan, 1997). Young people often tend to set themselves apart through these

subcultures from society through the use of music, clothing, hairstyle, and slang, as well as other social aspects (Chaffee, 1985). Attendance at music festivals and concert events allow participants “listen to, and enjoy, the same music that is listened to by other people that we like or with whom we identify” (Lewis, 1992, p. 136). These musical preferences and tastes often have a direct effect on music consumption, as evidenced through the music individuals listen to on the radio, the concerts they attend, and the recorded music that they purchase (Lewis, 1987).

In summary, this section is meant to provide an overview of how music, and music products, tend to be viewed within the framework of the larger cultural ecosystem. This next section focuses on the business practices of the music industry, in order to provide context around how monies generated from the audience ultimately impact the artist financially.

### **Business Practices of the Music Industry**

This section moves forward with a more specific focus on the structural foundations of the music industry. The artist’s livelihood is affected by the industry’s business practices, which has a direct impact on the ultimate revenue that a music artist can derive from the commercial exploitation of their work. A Nielsen Music report (2011) characterized the transitioning music market as “the element of complexity: how to deal from a marketing and revenue standpoint, with a fragmentation of usage and hyper-segmentation of consumers” (p. 20).

### **Copyright Law**

The music industry is based upon copyright law, or simply stated, the individual ownership rights of those who create, produce, or invest in any type of creative works such as art, film, literature, music, etc. (IFPI, 2012b). Copyright helps to protect the production, distribution, and consumption of entertainment and music products (Hull, Hutchinson, & Strasser, 2011). Copyright (i.e., the content industries) is one of the U.S. largest exports,

accounts for over six percent of the nation's gross domestic product, and employing nearly five million workers (Hull et al., 2011). The Office of the U.S. Intellectual Property Enforcement Coordinator is under the umbrella of the Executive Office of the President. Victoria Espinel was the inaugural Coordinator appointed to serve in this newly created position soon after President Obama took office in 2009. This office has taken strides to help strengthen the effectiveness of U.S. intellectual property enforcement efforts, including "reforms to promote the value of music and curtail digital theft of creative content" (RIAA, 2011b).

The origin of copyright law came from England, where the Statute of Anne, widely recognized as the first copyright law, was passed by Parliament in 1710. When the U.S. founders set up the Constitution, they continued to provide for copyright protection of original works created in a fixed form. These rights now include six types of protected exclusive copyright, including: (a) reproduction of copies of the work; (b) derivative works, or creation of new works based (i.e., derived) from a prior work; (c) distribution of copies of the work to the public, whether through sale, rental, lease, lending, or other ownership transfer; (d) public performance of the work; (e) public display of the work; and (f) public performance of sound recordings through digital audio transmission (Hull et al., 2011; Passman, 2012).

Copyright law has been subject to change over the years (e.g., Copyright Law of 1790; Act of 1831; Act of 1909) although the last major legal overhaul was made with the Act of 1976. Significant revisions have been made in the decades since, including: (a) The Digital Performance Right in Sound Recordings Act of 1995, which authorized copyright owners to be paid for the digital transmission of their recordings; (b) The No Electronic Theft Act of 1997, which punished companies that infringed on sound recording copyrights even if they did not make a monetary profit or commercial gain (e.g., Napster); (c) The Digital Millennium

Copyright Act of 1998, which implemented the 1996 World Intellectual Property Organization (i.e., WIPO) treaties for the protections of copyrights, performances, and phonorecords. This act also addressed copyright issues around digital creative works (e.g., digital music transmissions, music downloads, webcasting, etc.); and (d) The Sonny Bono Copyright Term Extension Act of 1998, which added 20 years to the term of a given copyright. Corporate-owned materials (i.e., also referred to as a Work Made for Hire) are now protected for a 95-year period, and for individual authors, the life of the author plus an additional seventy years (Wacholtz, Volman, Hicks, & Fowler, 2011). Additionally, the U.S. had become a signatory of the Bern Convention for the Protection of Literary and Creative Works in 1989. This primary copyright agreement ensures “international copyright protection for American citizens’ creative works in the 184-plus member countries” as well as the creative rights of international members in the U.S. (Wacholtz et al., 2011, p. 68).

**Fair use.** Fair use is a concept used to grant exceptions to the exclusive rights of copyright holders. Section 107 of the Copyright Act allows for the free use of copyrighted works in academic scholarship, criticism or commentary, news reporting, research, and teaching (U.S. Copyright Office, 2012). There are four specific determining factors used in order to determine if the standard of fair use is met. These include: (a) the purpose and character of the use, whether of a commercial nature or for nonprofit educational purposes; (b) the nature of the copyrighted work, whether factual or creative, published or unpublished; (c) the amount and substantiality of the portion used in comparison to the entire copyrighted work; and (d) the effect of the use in terms of society benefits, as well as the economic harm to the copyright owner (Hull et al., 2011).

## Music Revenue Streams

The entire music revenue stream potentially begins when a song is written. To paraphrase, “a song isn’t an ‘asset’ until it makes money. Otherwise it’s art.” (P. McMakin, personal communication, September 23, 2011). Two basic copyrights (i.e., musical compositions and song recordings) exist within a recorded piece of music (Hull et al., 2011). Music compositions are also referred to as “songs” and include the lyrics within the recording as written by the songwriter. It is not necessarily a given that the songwriter is a performing music artist, or that a performing artist is a songwriter. Some artists are famous for their own song creations and interpretations (e.g., country/pop singer/songwriter Dolly Parton) that may be “covered” (i.e., sung) by other recording artists. However, there are numerous famous songwriters and songwriting teams (e.g., pop songwriter Diane Warren, songwriters Jerry Leiber and Mike Stoller, etc.) who have composed songs for recording artists, as many music performers don’t necessarily write their own song material. The second copyright is the sound recording, or the actual translation of the song composition into an audio format. These “master rights” tend to be owned by the entity (e.g., artist, music company, record label, etc.) that actually paid for the sound music recording (Hull et al., 2011). As a side note, it has never been a given that the artist has to use the services of outside parties to record and distribute their music. Artist can “shop” their own material, which provides them the whole music revenue dollar as opposed to a percentage royalty payment if they are signed to a publishing or music company contract. Promotional support can serve as a key incentive in an artist and/or songwriter signing any kind of music-related contract, as many young artists don’t necessarily have the marketing resources of the large publishing houses or record labels. However, given some of the technological advantages now available to recording artists to reach their audience

through new distribution and funding models, independent artists, especially established acts (e.g., Radiohead), prefer to self-distribute their creative works.

Many music business books generally explain the industry's structure using the three revenue streams model, which includes: (a) the songwriter/music publishing revenue stream; (b) the recorded music revenue stream; and (c) the live entertainment revenue stream (Hull et al., 201; Wacholtz et al., 2011) (e.g., Figures 2.3, 2.4, 2.5). Music artists support their livelihood through these multiple revenue streams, although different variables factor into how much potential revenue an artist can actually generate. As a result, artist incomes vary across a large compensation range. A music artist's income potential can be determined by answers to questions such as: (a) does the artist write his or her own song material; (b) how often does the artist perform; (c) do they tour regularly; (d) if so, how many tour dates are they playing per year; (e) does the artist have an active audience fan base; (f) how frequently (i.e., if at all) are their songs played on radio or television; (g) have the appropriate music rights been cleared so the artist's music can be accessed digitally through an online music service; (h) where is the artist in terms of their overall career lifecycle (i.e., at the beginning or the end of their performance life); (i) does the artist have a strong iconic legacy (e.g., Aretha Franklin, Tony Bennett, etc.); or (j) are they recognized as a "one-hit wonder" (e.g., Vanilla Ice, Right Said Fred, etc.); (k) what music genre does the artist perform within (i.e., rock, pop, rap, Americana, jazz, etc.), and finally, (l) does the artist self-distribute their work, or are they involved with outside parties (e.g., music publishers, record labels, etc.) in terms of their contractual arrangements. All of the above factors are important, but as Word Entertainment CEO Rod Riley stated in an interview regarding his record label's recording artists, "how do we build a

career? It's not just based on record sales. It is really based on how they are connected with fans" (Price, 2011, p. 13).

### **The Songwriter/Music Publishing Revenue Stream**

Once a song has been written, the songwriter can try to interest a music publisher in their composition rights, provided they are not already signed to an exclusive music publishing contract. A music publisher has two main business responsibilities, the first being: (a) to acquire songs by signing the rights to the a songwriter's catalog; and second, (b) to license the use of the musical composition rights in order to generate publishing royalties for both the songwriter and the music publisher (Hull et al., 2011). When analyzing music publishing income streams, there are two halves of every dollar to consider. Half of the dollar belongs exclusively to the songwriter, and the other 50% to the music publisher. Should the songwriter be signed to a publishing deal, there are numerous types of contractual deals that can be negotiated. Many young songwriters often begin their career as a staff writer for a music publisher. They sign a deal in which they sign their writer's share over to the publisher while they work on a "draw." This means they earn they earn a salary (i.e., an advance payment) while they compose songs. The music publisher usually works with independent or staff "song pluggers" who attempt to find placement for the song on a project. In a perfect world, the music publisher would be able to generate a top recording hit with the song the staff songwriter has written. The staff songwriter does not earn any song royalties from their writers share until their salary advance has been paid back to the publisher. Once their salary advance has been paid back, they then begin to receive their writer's share split from the music publisher. The music publisher is able to immediately generate song income since they hold 100% of the publisher's share as well as the song's copyright (Wacholtz et al., 2011). A second type of contractual arrangement between a

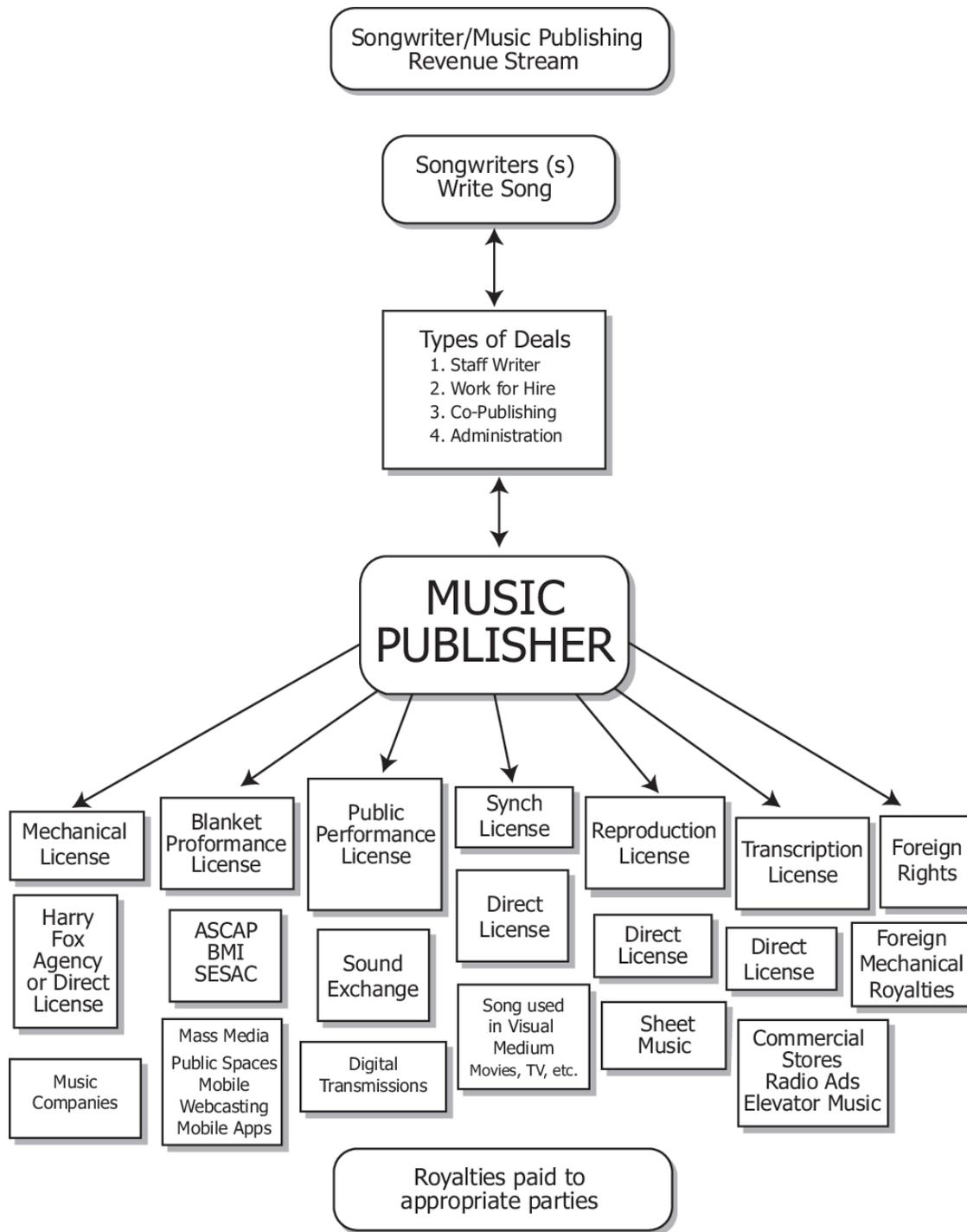


Figure 2.3. Songwriter/Music Publishing Revenue Stream. This figure graphically depicts the various types of licenses which the music publisher distributes and in turn, receives royalty payment flows. Adapted from *Off the Record; Everything You Really Need to Know About the Music Business* (4th ed., p. 35) by L. E. Wacholtz, 2013. Reprinted with permission.

music publisher and a songwriter is referred to as a “work for hire.” In this type of arrangement, the songwriter is paid a one-time flat fee for writing a song that is placed in an advertisement or other commissioned project. The songwriter turns over all rights (i.e., writer, publishing, copyrights) to the music publisher, who receives all future royalty flows. A third option is a co-publishing arrangement. In this case, a songwriter generally has had some level of individual success due to previous songs they have written. The songwriter effectively serves as one of the publishers, maintaining 100% of their writer’s share, while splitting the publisher’s share and copyright with another (i.e., usually larger) co-publisher in this arrangement. This scenario effectively provides the songwriter with 75% of the song’s generated royalties (Wacholtz et al., 2011). Finally, an administration deal is one in which the writer owns both the copyright to both portions of the song composition (i.e., writer and publisher). However, the songwriter may prefer that a publishing administration company exploit and manage their song copyrights. The songwriter will pay the company a given percentage (i.e., generally 50%, although this percentage can vary) on generated song income from their publisher’s share in return for these services (Wacholtz et al., 2011).

Operationally, numerous licenses are needed to make “the business of music” work efficiently. Figure 2.3 highlights the various publishing license rights along with the associated revenue streams needed for the system to work effectively. As noted previously, the licensing process begins when the songwriter assigns their music composition rights to a music publisher or representative, although they have the option to manage this process individually as well. The end intent of the song placement (i.e., movies, records, radio play, restaurant use, etc.), determines the type of license granted, and the corresponding revenue received in return (i.e., mechanicals, performance, direct, etc.).

**Mechanicals.** The music company (i.e., record company) must acquire the rights to the musical composition, once the copyright is “fixed in a tangible medium of expression” (Hull et al., 2011, p. 76). When the musical composition and the sound recording copyright are fixed

together, a “phonorecord” is created. A phonorecord is defined as “the material object, be it compact disc, vinyl disc, or other device....including digital deliveries of ‘copies’” (Hull et al., 2011, p. 79). If the song has not been previously recorded, then the music publisher must grant the record company a compulsory mechanical license under certain conditions. More likely, a direct license will be negotiated with the music publisher in order for the music company to be able to reproduce the phonorecord (Passman, 2012). After these first right uses have been granted, then any artist can record the song, without having to get special permission from the music publisher (Wacholtz et al., 2011). When the label sells the recorded music product, they then pay the music publisher using the mechanical license. The mechanical license is paid at a statutory rate as determined by the Copyright Royalty Board. Mechanical rates are currently set at .091 cents for songs under five minutes or \$1.75 per minute of playing time or a fraction for downloads, CDs and other physical formats (Christman, 2012a; Passman, 2012). There are also separate rates (i.e., both flat fees and formulaic) for digital content including ringtones, free interactive streaming models, and subscription and subscription services (Christman, 2012a). The Harry Fox Agency (i.e., HFA) issues mechanical licenses for the majority of music publishers, although some publishing companies handle these licenses directly. HFA is a collection and licensing agency run by the National Music Publishers Association, and serves as a clearinghouse for mechanical licenses (Hull et al., 2011). This organization monitors the record companies to make sure they are paying the correct amounts based on product (i.e., single and album) sales and collects on behalf of the affiliated music publishers, charging them an 8.5% fee on gross monies collected (Passman, 2012).

**Performing Rights Organizations.** There are four performing rights organizations (i.e., PROs), three of which deal solely with issues related to songwriters (e.g., ASCAP, BMI,

SESAC) in the United States. The business function of these organizations is to negotiate and collect public performance royalties (i.e., collection of licensing fees from radio, television, cable TV stations and public spaces) for the use of music on behalf of their affiliated music publishing companies and associated songwriters (Wacholtz et al., 2011). The performing right society effectively issues a blanket license that covers all of the compositions that their organization represents. These yearly fees paid to the PROs from these outside companies can range along a continuum from a few hundred to millions of dollars, depending upon its use of the music (Passman, 2012). Much revenue can be generated depending upon the level of success that a song experiences (e.g., pop radio) during the life of its copyright. Hit songs can generate millions of dollars in songwriter and publisher payments. The three PROs differ from one another in terms of their history and philosophies, as well as the performance rates paid to their associated writers and publishers (Brabec & Brabec, 2008).

***SoundExchange.*** Soundexchange’s mission as the fourth non-profit performing rights organization is a bit different than the other three performing right organizations. First, SoundExchange monitors the public performance of songs through digital means. This right was provided for in the Digital Performance Right in Sound Recordings Act of 1995, as well as the Digital Millennium Copyright Act of 1998. As Hull, Hutchinson, and Strasser (2011) noted, this “new public performance right in sound recordings applies *only* to digital transmissions” (i.e., digital cable and satellite television services, non-interactive webcasters including Pandora, and satellite radio services) (p. 102). In contrast to the other three PROs, SoundExchange collects digital performance rights on behalf of featured and non-featured (i.e., backing artists) recording artists as well as the sound recording copyright owners. This is the only performance right broadly collected on behalf of recording music artists. Traditional terrestrial (i.e., over-the-

airwaves) radio does not collectively pay performance right fees to recording artists and master rights holders. The U.S. is one of five countries in the world that does not recognize these rights with China, Iran, Rwanda and North Korea being the others (Grammy.org, 2013). There have been unsuccessful discussions in past years towards a mandated public performance right for artists with the National Association of Broadcasters. Clear Channel, the largest owner of U.S. radio stations, recently signed an individual contract with the Big Machine Label Group and its associated artists (e.g., Taylor Swift, Tim McGraw, Reba McEntire, etc.), to pay a percentage of music advertising revenue for broadcasts heard both digitally and terrestrially to the label. The label then splits these payments with their artists (Christman, 2012b).

Generally, if a terrestrial radio station simulcasts their signal or uses the Internet or satellite, then the radio station does have to pay digital performance fees (SoundExchange, 2011). SoundExchange recently announced it had distributed its highest quarterly payment to date, \$149 million, in digital royalties to recording artists and record labels during the second quarter of 2013. The organization has now paid out more than \$1.5 billion in total to artists and labels. (SoundExchange, 2013). It should also be noted that interactive digital services (e.g., Spotify) are not subject to public performance rights through SoundExchange. Instead, these companies must negotiate licenses directly with the record labels in order to legally use music on their websites.

**Direct licenses.** The remaining revenue streams available to music publishers are through the use of direct licenses. A synchronization (i.e., synch) license is granted when song rights are licensed for use in a commercial, movie, television show, or video game. This gives the program the right to use the compositional rights (i.e., lyrics) in a song in a visual medium format. These royalties represent the third most important source of music publishing revenues

(Hull et al., 2011). A master license (i.e., the sound rights) is usually negotiated separately, but concurrently, with the synchronization license. This license is directly negotiated with the sound master owner, whether the artist, record label or music company. Whether a synchronization or master license, numerous factors are taken into consideration (e.g., song length, featured song or background music, how song is to be used, etc.) in order to determine the approximate compensation. Monies can range along a continuum from a low fee (e.g., \$100) to over \$500,000, depending on placement within the given medium (Hull et al., 2011). Synch licenses have proven to be a good revenue source for music artists who hold the rights to their own creations.

Another type of direct license is the exclusive “reproduction” license used for printed sheet music and song folio rights (i.e., music collections). The music publisher usually holds these rights for three to five years. They normally receive a 10% to 12.5% share of the marketed retail price on folio collections (e.g., \$2.50 on a \$24.95 folio) and receive a 20% royalty share of single-song lyrics (e.g., 99 cents on a \$4.95 sheet music product) (Passman, 2012). One area of strong market growth for the reproduction license is in the area of digital print rights. These digital deals tend to be nonexclusive so that the music publishers can license the song lyric to multiple websites. Many of these websites are monetized by advertising revenues, and the music publisher normally splits these monies with the website. Additionally, some digital companies now sell downloadable sheet music (e.g., \$4.95 per song), of which the music publisher receives a 50% royalty (Passman, 2012).

A transcription license is a combination of a mechanical (i.e., reproduction) and blanket (i.e., performance) license. Many commercial establishments license the music they use in order to set the mood within their place of business. Some of the factors taken into consideration when

negotiating the licenses are the number of retail stores, size, and consumer traffic (Wacholtz et al., 2011). DMX, one of the industry leaders in this in-house broadcast sector, bills itself as “an international leader in creating engaging experiences...to personify and enhance brands to create lasting connections that encourage customer loyalty” (DMX, 2013).

Finally, music publishers collect foreign mechanical royalties on behalf of the songwriter. Most foreign countries require one mechanical license for all of the songs on a given album. A government owned agency collects the song mechanicals, which are then directed to the music publisher’s foreign counterpart. The foreign publishers split the proceeds with the U.S. publisher, making payments directly or through the Harry Fox Agency (Wacholtz et al., 2011).

**Semiotic democracy.** Harvard Law professor Lawrence Lessig considers copyright law to regulate culture in America, and suggests that these laws be changed. He suggests two cultures now exist: (a) “Read/Only” (i.e., RO) culture, which focuses on the consumer’s passive consumption of professional cultural product; and (b) “Read/Write” (i.e., RW), the culture that allows individuals to engage through amateur creativity in re-creating the culture around them. The Internet essentially synthesizes these two cultures, building a hybrid economy that adds value and builds upon both these sharing and commercial economies (Lessig, 2008).

Digital technology is often used to create new music products through the use of sampling techniques (i.e., using small snippets of songs), song remixes, and mashups (i.e., the blending of two songs). This creative process is called “semiotic democracy” (Fisher, 2004, p. 30). In effect, these processes allow for the traditional lines between the entertainment producers and consumers to become blurred. Legally, these consumers are infringing on the creator’s copyrights in order to create their own content. Meanwhile, copyright holders are trying to ensure they continue to receive revenues for their original creations in spite of these violations.

For example, Girl Talk (i.e, Greg Gillis) is a very popular electronica artist who used 373 samples to create his recent mashup album *All Day*, which he distributes as a free album download. Licensing fees were not paid to the original copyright holders for the use of the song samples, which suggests Gillis is liable for copyright infringement (Berkman Center, 2011). Another example of this type of copyright infringement occurred when DJ/producer Danger Mouse mixed music from rapper Jay-Z's *Black* album with music from the Beatles *White* album to create the popular mashup *Grey* album. The Beatles' record label, EMI Music, which held the master rights holder to their catalog, quickly began involved due to the album's popularity. The record label prevented the *Grey* album from being legally distributed in any format since the master rights had not been approved (Berkman Center, 2011).

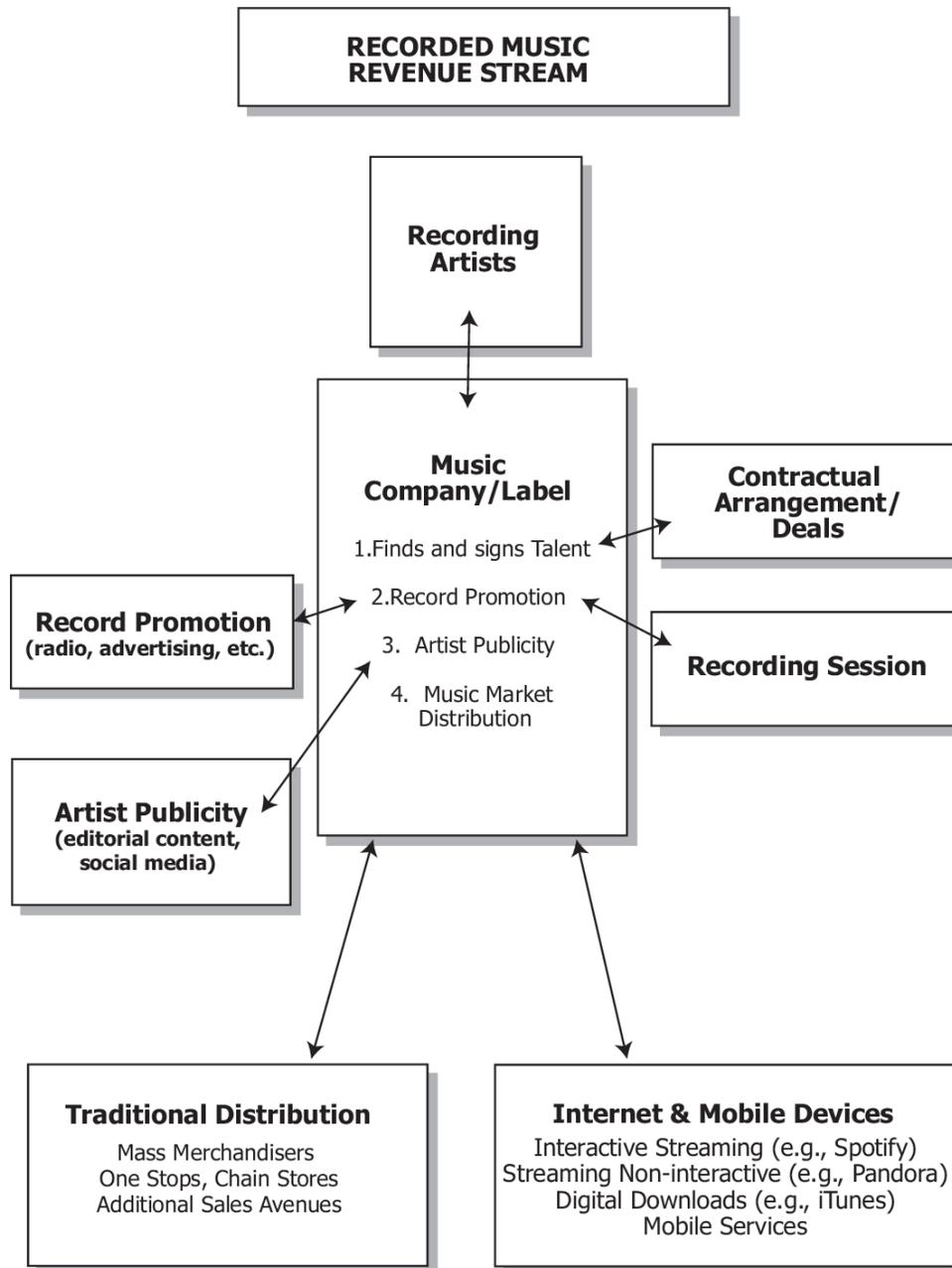
Both Fisher (2004) and Lessig (2008) have discussed possible solutions around this issue in regards to current copyright laws. One proposed solution that has come out of the larger conversation is that a compulsory license for sampling musical works should be put in place. It has been suggested that a license of this type would allow artists to sample and remix past works, while allowing for the original music artists to be compensated (Berkman Center, 2011). Interestingly, "semiotic democracy" creations of these types are prevalent within various fan communities as well. Fiske (1992) discussed how fandom is built around various cultural forms (e.g., pop music, romance novels, comics, popular stars). These audiences tend to produce meaning around these cultural products, often turning their own creativity into its own shadow cultural economy through some form of textual production (i.e., fan music, fan writing, etc.).

### **The Recorded Music Revenue Stream**

Three multinational organizations control approximately 87% of the U.S. recorded music marketplace in an oligopolistic structure (Christman, 2013). These multinational business

conglomerates have traditionally been vertically integrated from manufacturing to operations to market distribution. They have a strong control of the music market through: (a) creation of artist content, and (b) digital and physical distribution of both independent and major label music product to the retail marketplace.

These three companies are: (a) the Universal Music Group (i.e., UMG), a division of the Paris, France conglomerate Vivendi SA. UMG is the world's largest music content company, with its business comprised of three divisions, including recorded music, music publishing, and merchandising (Vivendi, 2012). In November 2011, Vivendi and UMG announced plans to acquire EMI Music for \$1.9 billion dollars (Vivendi, 2011). This historic English label was formerly recognized as the fourth major, and commanded a 9.2% U.S. market share in 2011 (Christman, 2013, p. 24). Both the European Union (i.e., EU) and the U.S. Federal Trade Commission approved the Universal-EMI Music merger. However, the EU regulators required Universal Music to divest itself of many of EMI's treasured recorded music assets in order to abide with antitrust laws. This included a number of iconic labels that generated 66% of EMI's revenue in the European market (Mock & Smith, 2012); (b) Sony Music Entertainment, a global recorded music company based in New York City, is one of eight principal businesses owned by the Sony Corporation of America. Its parent company, the Sony Corporation, based in Tokyo, Japan, is a leading manufacturer in communications, electronics, entertainment, and information technology arenas (Sony Corporation, 2013); and (c) the Warner Music Group (i.e., WMG) is a privately held music company headquartered in New York. WMG had been previously been part of the Time Warner conglomerate prior to being bought in 2003 by a private investment team (Goodman, 2010). The investment team took the company public in 2005 (Goodman, 2010), and was traded on the New York Stock Exchange prior to its May 2011 purchase by



*Figure 2.4. Recorded Music Revenue Stream. This figure depicts the relationship between recording artists and the interactions that they have within a given music organization. Adapted from Off the Record; Everything You Really Need to Know About the Music Business (4th ed., p. 36) by L. E. Wacholtz, 2013. Reprinted with permission.*

American industrialist Lenny Blavatnik's Access Industries in a \$3.3 billion transaction (Warner Music Group, 2011a). Warner's core businesses are in the arenas of recorded music and music publishing. Interestingly, the company's growing artist services in its recorded music business division "offers artist management, merchandising, touring, fan clubs, VIP ticketing, sponsorships and brand endorsements...that facilitate the sale of music-based content directly to consumers" (Warner Music Group, 2011b).

**Music distribution models.** As recording artist David Byrne (2007) explained in a seminal article several years ago, the traditional responsibilities of a record company were to fund recording sessions, manufacture, distribute and market product, advance monies for expenses (e.g., videos, hair, makeup), provide career and recording guidance to the artist, and handle accounting issues. However, as previously discussed, the economics of the business have changed with the advent of digital music. Where an artist may have needed the financial support of a record label to fund their recordings in the past, recording costs have significantly declined in recent years. Additionally, music manufacturing and distribution costs have declined as well (Byrne, 2007). As a result, music artists now have additional options other than the traditional record deal in order to get their music exposed to an audience. In general however, there are six main music distribution models with differing levels of artist control. The traditional exclusive recording deal serves as the baseline by which the other distribution possibilities are explained.

When a music artist signs a traditional exclusive recording deal, "the record company bankrolls the recording and handles the manufacturing, distribution, press and promotion" around a given artist and album (Byrne, 2007). Additionally, the label also owns the exclusive rights to the recording. Attorneys represent both parties involved (i.e., the artist and the label). These negotiated recorded music agreements tend to be quite extensive with deal points that

pertain uniquely to the artist. The record label usually provides the artist with a recording advance prior to going into the studio. The record label tracks the costs associated with the album's distribution, manufacture, and promotional expenses throughout the recording process. The artist receives a royalty percentage anywhere from 10% to 20% on the wholesale price of music retail sales after all of the associated costs have been accounted for (e.g., packaging, breakage, etc.). Current industry royalty rates range from 13% to 16% for new artists, 15% to 17% for midlevel artists, and to 18% to 20% or more for superstar acts following the recording advance repayment (Passman, 2012). In most cases, if the artist's album is a hit and the record company has not been paid back for monies advanced (i.e. recouped) on previously released albums, any royalties from the earlier albums will be cross-collateralized from sales of the current hit album until all outstanding expenses are repaid (Passman, 2012).

In contrast, the 360-Equity deal goes beyond the traditional deal, with the artist essentially being treated as a brand. The record company taps into all levels of artist-associated revenue beyond recorded music sales, which can include concert tours, artist merchandise, publishing revenue, corporate sponsorships, etc. One widely acclaimed deal that followed this distribution structure is the agreement between top concert promoter Live Nation and the iconic pop artist Madonna. She was paid a reported \$120 million advance in return for the rights to monies from all of her recorded music and concert revenue streams (Byrne, 2007). However, these types of deals are not strictly set in place for superstar artists, as the majority of the major record label deals now being signed by new artists are 360-Equity deals. While there has been extensive industry debate as to whether record labels should be entitled to these additional artist revenue streams, one advantage of such an arrangement is that the record label has a bit more at stake participation-wise in terms of artist development and promotion. These additional monies

can serve as a motivating factor for the label as the potential monetary benefits can be quite substantial, especially should the artist “break-through” to the larger mass audience. These deal types tend to vary from company to company. Because they are still relatively new, there is no industry custom in terms of deal practices, although most companies receive within the range of 15% to 30% of an artist’s net earnings from non-record sources (Passman, 2012).

A licensing deal is similarly structured to the exclusive recording deal. The main difference between the two is that in a licensing deal scenario, the artist maintains both the song copyrights and master recording ownership. Byrne (2007) explained “the right to exploit that property is granted to the label for a limited period of time...after that, the rights to license to TV shows, commercials, and the like revert to the artist.” Ownership of these recorded assets can be quite lucrative to an artist in terms of licensing considerations over time. An example of an artist who currently has this type of arrangement in place is The Zac Brown Band (i.e., ZBB) (Thompson, 2012). Brown heads up his own Atlanta-based label, Southern Ground Records, which represents several different artists in addition to his band (Southern Ground, n.d.). Southern Ground Records has licensed three ZBB albums, including their 2012 release *Uncaged* to the major label Atlantic Recording Corporation for U.S. distribution through the Warner Music Group and WEA International for the rest of the world (Zac Brown Band, 2012).

A fourth distribution deal type is profit sharing, in which an artist partners with another entity to share profits associated with a given single or album. Byrne detailed how he entered into this type of agreement with his 2003 album *Lead Us Not Into Temptation* with the independent record label Thrill Jockey. The album’s recording costs were covered by a movie soundtrack budget, and Byrne received a small advance while retaining his master rights to the album. In return, he split the profits with the record label since they handled certain promotional

responsibilities. While Byrne may not have sold as many albums as he would have within a traditional exclusive deal structure with a major record label, he garnered a larger percentage share of the total units sold (Byrne, 2007).

In a manufacturing and distribution deal (i.e., also referred to as a pressing and distribution deal or P&D), Byrne (2007) had described the artist as handling all of the promotion and marketing expenses surrounding the project. The distribution label would only be responsible for the manufacture and distribution of the album to the marketplace. The artist assumes the majority of the risk associated with the music release, but would also gain a greater profit share when compared to a traditional deal structure. Passman (2012) described this deal type by saying, “if you are truly a record company in your own right, then this is the deal for you. It gives you the most autonomy and control of your life, as well as the highest profit margin” (p. 204). The artist and/or label would actually sell the records to the distribution entity at a wholesale price. The distribution company then charges a record distribution fee in the 20% to 25% range for both physical and digital music product. A variety of record labels distribute their independent labels through larger companies (Passman, 2012).

Finally, while music artists have always been able to sell their recorded product directly to the consumer sans a record deal, the business environment now has more established business models in place that allow the artist to directly engage with the consumer. This model is often referred to as the self-distribution, or DIY (i.e., do it yourself). The recording artist handles all album production elements, whether directly handling the production, publicity, and marketing or outsourcing these responsibilities to other individuals or entities (Byrne, 2007). Companies such as BandCamp, CD Baby, and TopSpin Media provide the artist-to-fan digital and physical distribution platforms to help the DIY recording artist reach their audience base. Product (e.g.,

concert tickets, recorded music and other artist-related items) can be sold digitally and/or fulfilled physically through an artist's Internet website or a music performance event.

Heralded stories of recording artists that have taken the DIY route include the legendary alternative band Radiohead. The band offered consumers the chance to name their own price for their 2007 album *In Rainbows*. By all accounts, this experiment suggested a successful outing for the band. Approximately 40% of the band's million website visitors paid to download the album. 17% of visitors paid between a penny and \$4 for the album, and 12% paid between \$8 and \$12 for the album. The average amount paid for the digital album was \$2.26, as compared to a \$12 to \$15 retail price of a CD (Sandoval, 2007). The band reportedly netted \$3 million through these direct digital album sales to their fan base. Additionally, since Radiohead owned the band's masters, they licensed the rights to the physical album to various independent record labels worldwide (Byrne & York, 2007).

**Studio personnel.** The record producer plays a key role in the artist's album creation process, and has been described as having "the ability to intelligently and creatively combine artists, talented background singers, studio musicians, and audio engineers to create potential hit recordings" (Wacholtz et al., 2011, p. 27). The artist is technically responsible for hiring the record producer since they have a direct contractual relationship with one another, although outside parties (i.e., artist managers, record labels, etc.) can influence this process. Generally, producers are generally paid a flat production fee or an "all-in" percentage of 3% to 4%, which is taken directly from a recording artist's record royalty base (Passman, 2012). What this means is if a recording artist is paid a 12% royalty rate and their record producer has a 4% negotiated royalty rate, then the artist would actually receive eight percentage points on their album sales.

In some cases with top record producers, they often receive an advance per side or album along with a negotiated royalty rate on albums sold (Hull, et al., 2011).

Other individuals involved in the recording process include various audio recording engineers, whose collective job is to operate the studio equipment that captures the technical quality of the artist's creative recording (Hull et al., 2011). Studio musicians and background vocalists also figure into the album recording process. Collectively, these individuals can help the recording artist to realize their vision of the song, through their contributions in providing both the underlying music tracks and harmonies in the recording process (Wacholtz et al., 2011).

### **The Live Entertainment Revenue Stream**

**The artist management team.** In many ways, the artist management team is the key ingredient in the entire mix, bringing “representation, administrative supervision, and surrogate control to an artist's complex image and long term career” (Wacholtz et al., 2011, p. 31). The manager's main job responsibility is to make deals on behalf of the artist, although they often manage an array of other personal artist responsibilities as well. There is no “one size fits all” typical artist manager arrangement. Some artists have managers who work as a sole proprietor, managing a small array of similar acts in a given music genre, while other managers are associated with larger management firms that manage a diverse array of music artists. The manager basically serves as a “general clearinghouse” in the sense that they deal with all parties associated with the artist (e.g., record label, publishing, talent agent, etc.), although they do not book performance engagements. Most managers are typically paid 15 to 20 percent commission on the artist's gross income. As an example, if an artist earns \$1,000,000 in gross earnings prior to expenses, the manager would receive \$150,000 as their 15% percentage. Most management agreements tend to be set in place for one to two year terms, with the right to exercise options on

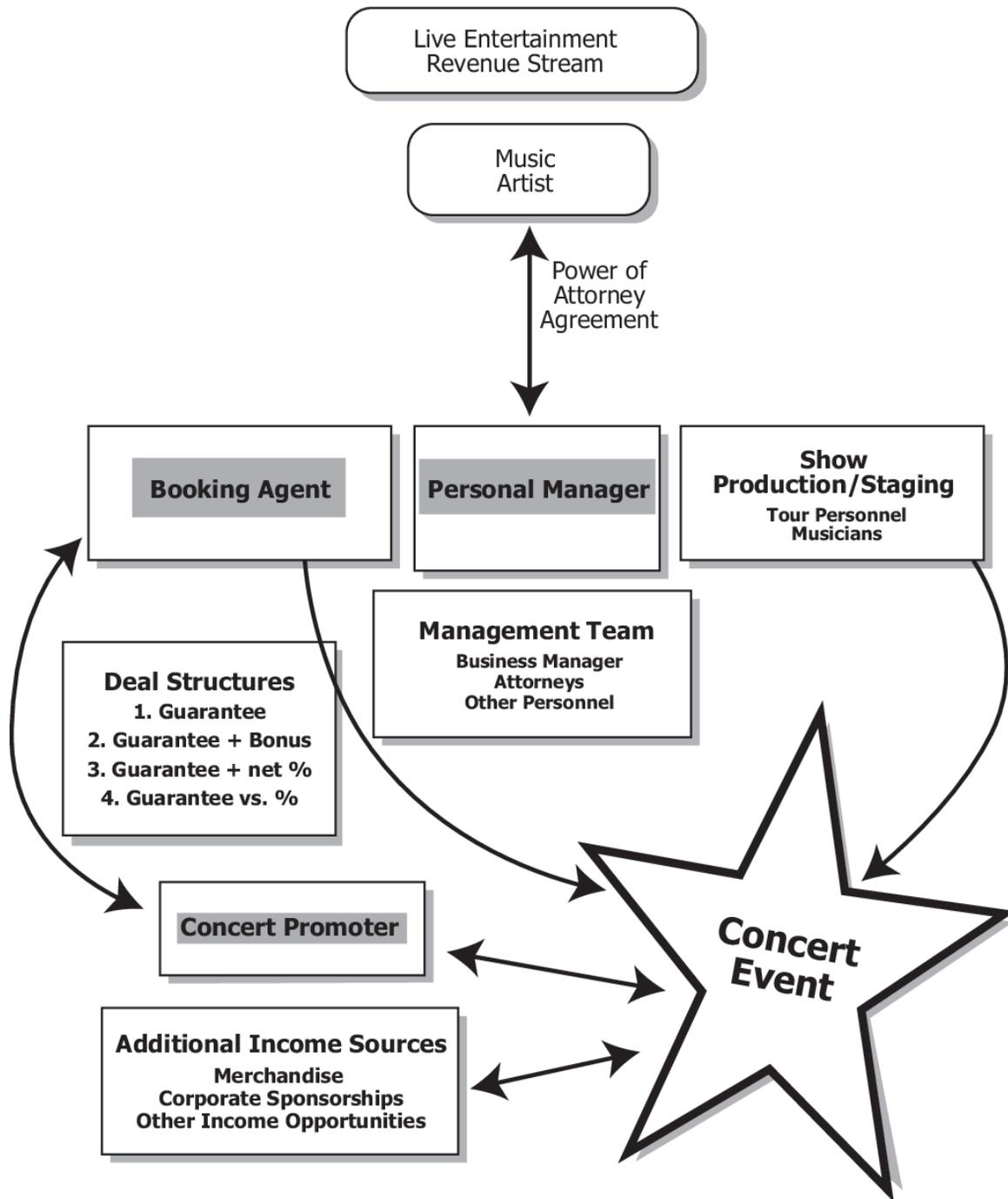


Figure 2.5. Live Entertainment Revenue Stream. This figure details the various relationships that the music artist has to a manager, booking agent, and show personnel. It also details how the various parties interact to ensure that a concert event takes place. Adapted from *Off the Record; Everything You Really Need to Know About the Music Business* (4th ed., p. 37) by L. E. Wacholtz, 2013. Reprinted with permission.

a yearly basis (Hull et al., 2011). The importance of a good fit between the music artist and their personal manager cannot be underestimated. Passman (2012) notes “a good personal manager can expand your career to its maximum potential, and a bad one can rocket you into oblivion” (p. 28). Sometimes the relationship between an artist and their manager comes to an end, in spite of the success that the duo creates together. Contractual provisions (i.e., sunset clauses) are often provided for the manager to receive a dwindling percentage of the artist’s income for a given time period (i.e., usually 3 to 5 years), pursuant to the negotiated deals that they put in place while working with the artist (Passman, 2012).

Many artists also choose to affiliate with a business manager. Business managers handle all aspects of the artist’s finances and are usually paid a 3% to 5% gross percentage based on their income. However, some business managers work under a flat monthly fee or retainer structure (i.e., advance paid up front) depending on their arrangement with the artist. Music artists must be very careful when deciding with whom to partner with in this very important financial team position. Interestingly, some states do not require any credentials for an individual who serves in this capacity on an artist’s management team (Passman, 2012).

Music attorneys also play a key role on the artist’s management team. Artists often hire their own attorneys to handle negotiations and represent their interests on various matters with numerous business entities. Most attorneys are generally paid through use of a retainer, in which a price per hour is billed (i.e., from \$150 to \$500 + an hour) and deducted as the attorney works on the artist’s behalf (Passman, 2012).

**Performance and touring.** The live performance component of the artist revenue stream can be quite lucrative as well as a very effective way for the artist to build a supportive fan base. Many recording artists are able to exploit their fame and talent through performance

income, corporate sponsorships, and merchandise sales (Wacholtz et al., 2011). Artist touring has increased in recent years as other music revenue streams have declined. Live performance spaces range from the small local venues in which local and touring artists can find exposure for their music through to big stadium tours for internationally recognized artists. *Pollstar*, the trade industry magazine for the concert industry, estimated that the 2008 ticket sale revenues for the major concerts in North America were \$4.2 billion. The top 20 tours accounted for almost a quarter of total ticket sale revenues, and only five of the top 100 tours were non-musical acts. Ticket prices have also increased substantially over the past decade, with many of the top touring acts now averaging over one hundred dollars per ticket (e.g., Madonna, Celine Dion, The Eagles) (Hull et al., 2011).

A booking agent (i.e., also referred to as a talent agent) is responsible for securing a music artist's performance dates with concert promoters. Many artists often handle these booking responsibilities individually if they do not have a relationship with an established booking agent. If possible, a music artist should be touring on a regular basis, especially during their early years, in order to build a dedicated fan base. Hull et al., (2011) noted that there are currently over 670 talent agencies in business, with the top players in the music touring market being the Creative Artists Agency, William Morris/Endeavor, and the Paradigm Talent Agency. These big agencies generally represent between 500 to 700 acts each across a variety of entertainment fields. The booking agency is usually paid a standard gross commission percentage of 10% from the artist's live appearances, although these percentages can range anywhere from 5% to 20%. The exclusive relationship between the artist and the talent agency is contractually set in place for a term lasting between two and seven years, although non-exclusive deals can also be negotiated. The contract duration is dependent on such factors as

booking type (e.g., film, literary, music, television, theatre) and agency reach, whether local, regional or national (Hull et al., 2011).

Concert promoters carry the show risks as well the rewards when presenting a music artist's show. The promoter is responsible for reserving the concert venues, booking the act with the artist's agent, hiring staff, and managing the expenses associated with presenting the show. The promoter's goal is to sell as many seats as possible in order to generate revenue around the artist's live performance event. The largest concert promoters in the U.S. include Live Nation, AEG Live, and 3C Presents (Hull et al., 2011). Many individual and smaller concert promoters also present music acts at live venues, fairs, colleges, and corporate events or as part of a larger entertainment series.

A music artist is generally paid through one of four deal structures for a live event performance. The first deal structure is a guarantee arrangement, in which an artist is paid an agreed set amount for their performance (e.g., \$1,000 for a one-night performance). It is to the artist's benefit to help promote the show directly to their fan base because the number of concert attendees has a direct effect on the amount of money they take home at the end of the performance through both ticket and merchandise sales. The other three deal structures are scenarios in which the artist actually participates in the show's risk, being paid in one of several ways: (a) a guaranteed fee plus a negotiated bonus scenario determined by number of total seats sold; (b) a guarantee plus a net percentage, in which the artist and concert promoter share in the net profits (i.e., gross revenues less expenses) above the artist's guaranteed percentage; and (c) the guarantee versus percentage deal (e.g., guaranteed fee versus 85% net). In this scenario, the artist accepts the risk of the show beforehand, but should the event be successful (i.e., sellout)

they share in the lion's share of the profits, following deduction of the show expenses (Wacholtz et al., 2011).

When the event details are finalized between the talent agency and the concert promoter, most contracts include a contract rider that details specific items such as equipment, food and hotel requirements. The concert promoter usually pays the booking agency a 50% deposit that is held in escrow until the artist completes the show. Once the show is completed, a money settlement takes place onsite following the event between the concert promoter and an artist representative, in which the remaining monies due to the artist are paid. The booking agent then releases the promoter's deposit fee from escrow, taking their negotiated commission percentage of gross revenue prior to releasing the remaining funds to the artist or their representative. The artist is responsible for paying the various members of their touring staff (e.g., road manager, touring band, crew members, bus driver, etc.) and travel costs, unless a contract was negotiated in which the concert promoter helped to provide some of these upfront costs.

**Artist merchandise.** Music artists often sell music product as well as related merchandise, which can include concert tickets and artist-themed merchandise such as concert t-shirts, mugs, fan club memberships, show posters, etc. Merchandise is an integral part of an artist's ancillary revenue stream, with products being sold at concerts, online, and through retail stores. An artist or band has the potential to create as many product-merchandising opportunities as needed to satisfy their fan base. Additionally, merchandise can help brand the artist through imagery that can effectively serve in an advertisement capacity (King, 2009). Artists can choose whether to manage their image rights directly, or to license them to third parties who manage the merchandising process for a percentage of total sales (i.e., usually 30%) (King, 2009). Again, many factors enter into merchandising decisions, including size of the band, recording career

status, and how the image licensing rights are managed. Brandon Bush, member of the rock band Train, summed his thoughts around this issue, stating “if your fans believe in you as a band and you have good merchandise, then you’re selling to people who love you, and you’re selling them something that they’re excited about” (King, 2009, p. 23).

**Corporate sponsorships.** Corporate sponsorships can also serve as a music revenue stream. In it, a corporate entity helps provide funding to the music artist through a strategic alliance with their organization. Endorsements occur when a celebrity is paid a fee or in-kind product consideration to appear in advertisements, which implies that they actually use the product (Sayre, 2008). Many recording artists receive sponsorships through their endorsement of music equipment (e.g., Gibson Guitar or D’Addario Strings) or consumer products (e.g., Red Bull, Bud Light, etc.). Brand affinity assumes an artist’s association with a given product will help to sell these branded consumer products to the larger public.

Many top music artists tend to be involved in these types of partnership arrangements with consumer branded product companies in order to offset their touring costs. In return, the artist works with the company in some fashion, perhaps providing concert tickets to the sponsor, holding artist “meet and greets” while on tour with individuals from the organization, or playing corporate events. One example of such an affiliation is country act Zac Brown Band’s partnership with the Tennessee whiskey distiller Jack Daniels, which has served as a sponsor of several of the band’s recent tours. Master Distiller Jeff Arnett noted, “there is a natural affinity between Jack Daniel’s friends and Zac Brown Band fans...they are folks who embrace authentic values, love great music and the spirit of friendship” (Zac Brown Band, 2011). One famous example of a band that partnered with a corporate organization was the rock group U2 and Apple. In 2004, Apple introduced the iPod® U2 Special Edition as part of a partnership in

conjunction with the band, its record label Universal Music, and Apple around the release of the band's album *How To Dismantle An Atomic Bomb*. Promotional considerations included the release of U2's new single "Vertigo" exclusively through the iTunes music store, as well as an Apple commercial television advertisement with the band performing their single. The band also scored an industry first with the iTunes release of U2 "Digital Box Set" which contained tracks of all of the band's previous releases as well as rare, unreleased titles. The band's lead singer Bono was quoted in a press release saying:

We want our audience to have a more intimate online relationship with the band, and Apple can help us do that...with iPod and iTunes, Apple has created a crossroads of art, commerce and technology which feels good for both musicians and fans. (Apple, 2004)

**Artist Revenue Streams study.** The Future of Music Coalition, a public policy organization, conducted the recent Artist Revenue Streams project. The purpose of this multi-method study was to analyze how U.S.-based musicians and composers currently generate their livelihood income. The organization also examined how artists' earning capacity has changed over the past five years. The research design involved three methodology components, including an online-survey of over 5,000 U.S.-based musicians, approximately 80 individual artist interviews, and a detailed review of ten musicians' financial data (Thomson, 2012a).

The study's authors have released several presentations on the data gathered thus far. The majority (51%) of the survey respondents were either classical (35%) or Jazz (16%) U.S. based musicians. The mean age of the survey respondent was 45 years old, with 40% of the respondents spending more than 36 hours a week involved in music activities, whether composing, performing, recording, session work, or teaching. The study population was highly

educated, with 80% of the sample holding a college degree, and 35% of this group having obtained graduate degrees. 42% of the respondents derived 100% of their personal income from these work activities, with their average estimated music income reported as \$34,455, although their average personal gross income was \$55,561 (Thomson, 2012b). Additionally, 42 different artist revenue streams were detailed that are “governed by the same contours of federal copyright law –there are significant differences in how various roles and genres work” (Thomson, 2012a). The study results concluded with a discussion of how the former challenges of distributing a musician’s work to their audience was now “essentially solved” through the use of numerous digital commerce platforms. Audience building and fan communication were also considered to be easier than it had been in the past since there are now a variety of tools musicians can use to help promote their work. What this means is that the real concern now becomes the business of music. As Kristen Thomson, Co-Director of the Artist Revenue Stream Project stated at a music industry conference in 2012:

now we need to get into the trenches and deal with the back office stuff:

The fundraising. The data management. The accurate tracking of disparate music uses. The accounting. Because in this world with an ever diffusion of music, these tiny streams will be important. (Thomson, 2012a)

In summary, this section provided a short overview of copyright law and business practices surrounding the three music revenue streams. It is very important to understand the impact that fan activity has in terms of creating monetization streams as well as revenue opportunities for the artist. No matter how the monies are calculated, whether in whole dollars or fragments thereof, music consumption has a direct relationship to an artist’s generated income. One end goal of this dissertation is to help other individuals to better understand the

direct relationship between the various artist-fan engagement tools and how the impact of these relationships can help drive the resulting revenue streams through consumption outcomes.

### **Artists, Fan Base, and Digital Technologies**

Several key milestones precipitated the transformative changes within the music industry. The first was the development of the MPEG Audio Layer 3 digital compression file (i.e., MP3). This process began with Professor Dieter Seitzer of the University of Erlangen in Germany working on the challenging problem of how to transmit high-quality speech across phone lines in the early 1970s. Seitzer switched his research interests to coding of music signals in the late 1970s with the development of the Integrated Services Digital Network (i.e., ISDN) and fiber optic telecommunication cables. The ISDN lines allowed analog audio signals to be converted into digital binary code (e.g., 0, 1). His revised research emphasis resulted in the development of the first digital signal compressor capable of audio compression in 1979 (Fraunhofer Institute, n.d.). This eventually led Seitzer to a 1987 collaboration with Germany's Fraunhofer Institute, where the MP3 file was developed in 1991. The MP3 file's codec, often referred to as a compression/decompression algorithm, was a monumental technological development in that it allowed sound files to be shrunk to one-tenth of their normal size (i.e., 40-megabytes) without a resulting loss in audio quality. This was an important consideration, since an uncompressed sound file requires approximately 10 megabytes of storage space per minute of audio. As Blackburn (2005) noted, "a typical song requires only 4 megabytes or so when stored as an MP3 file, but 40 megabytes when uncompressed" (p. 5). This development had big implications for the music industry since a MP3 file allowed audio information to be played back on either a computer or MP3 portable electronic device. Concurrently, the Italy-based Motion Picture Experts Group (i.e., MPEG) branch of the Geneva-based International Organization for

Standardization was established as a working group in 1988 and charged with developing international standards for compressed digital audio and video. The organization approved the MP3 file as the industry standard in 1992 (Fraunhofer Institute, n.d.). Still, this particular digital technology didn't effectively take root until modem and computer clock speeds began to increase in the late 1990s (Garofalo, 1999).

To this point, the Internet had developed from its initial applications in the U.S. defense industry during the 1960's. The Internet began to rapidly grow in 1984 with the introduction of Domain Name Servers (i.e., DNS), which helped to more easily identify a given computer's unique address. This feature allowed computers to be tracked through the use of domain names, as opposed to a numbered Internet Protocol (i.e., IP) address. This new system also used language, rather than numbers, to identify host servers, which was instrumental in the expansion of the Internet within the commercial space (InterNIC, 2002; Davis et al., 2011).

In 1990, physicist Tim Berners-Lee further revolutionized the Internet with two key developments: (a) the invention of the World Wide Web (i.e., www), in which commercial hosts could maintain both a community and defined Internet web address; and (b) HyperText Transfer Protocol (i.e., HTML), also referred to as http, that allowed for the construction of animations, images, and sounds within documents as well as text and memos (Davis et al., 2011; W3C, 2012). Berners-Lee's original conception of the web "was that it should be a collaborative space where you can communicate through sharing information" (Nelson, n.d.). These technological developments meant "connected" computer users could convert documents into various file types that could also be exchanged and viewable to others with an Internet connection.

The next major development that had a transformative effect on the music industry was the advent of Napster, the Internet-based peer-to-peer music service. This website was launched

online in August 1999. Shawn Fanning, a student at Northeastern University, had created a software program in May 1999 that indexed MP3 files on computers that ran the application (Blackburn, 2005; Levine, 2011). The Napster search engine allowed its users to link to one another (i.e., peer-to-peer) through use of a centralized database library. As a result, music files could be freely exchanged among users, with no remuneration to the music creators, which constituted copyright infringement. By August 2000, Napster was recognized as the fastest growing software application in history with 6.7 million users (Rothenbuhler & McCourt, 2004). At its peak, Napster was estimated to have a worldwide unique user base of over 20 million accounts, with more than 500,000 users routinely connected at any given point in time (“Napster,” 2000; Blackburn, 2005). The RIAA filed suit against Napster in December 1999 charging that the service was impacting compact disc music product sales. The RIAA ultimately won its case in U.S. Federal Court, and Napster was shut down in 2001. German media conglomerate Bertelsmann, parent company of BMG Records, one of the “The Big 5” major labels at the time, soon revived Napster as a legitimate music service in an attempt to develop a secure file sharing system to “preserve the Napster experience” (Rothenbuhler & McCourt, 2004, p. 242). The service went on to have several corporate owners in ensuing years. In 2011, Napster’s assets were acquired and merged into Rhapsody, the online music streaming service, in an effort to boost its user base (Pepitone, 2011).

While the RIAA won the legal case with Napster’s closure, the music industry seemingly lost the larger philosophical battle. Numerous other companies, both illegal peer-to-peer as well as legal music services, soon stepped up to take Napster’s position within the music space. As a result, the industry has begun to recognize new monetized artist revenue streams over the past decade with the emergence of “free” ad-supported music content offered through online video

platforms (e.g., YouTube) and streaming-based services (e.g., Spotify, Pandora, etc.).

Interestingly, more recorded music has been consumed since 2000 than any prior time in history through “file-sharing, transcoding (the art of turning an audio or video stream into a savable file) and online music” (Kusek & Leonhard, 2005, p. 20).

### **Online Communities**

McKinsey and Company consultants Arthur Armstrong and John Hagel were among the first to write about the importance of online communities in the business sector in 1996. They suggested online commercial business success would “be contingent on providing virtual communities that meet multiple social and economic needs” (Ballantine & Martin, 2005, p. 197). Kozinets (1999) built upon Armstrong & Hagel’s (1996) work, noting the rapid growth of electronic tribes structured around consumer interests. Godin (2008a) has described a tribe as “a group of people connected to one another, connected to a leader, and connected to an idea” (p. 1). He elaborated “a group needs only two things to be a tribe: a shared interest and a way to communicate” (Godin, 2008a, p. 2). Indeed, there were several ways for consumers to interact online within communities during the time of Web 1.0 during the late 1990s. Three methods often used for discussion of consumption oriented activities included: (a) boards or newsgroups based around specific products, activities, or interests; (b) web-based message boards (e.g., independent web pages) in which consumers could exchange ideas through a web-based interface; and (c) email lists, such as listsevs, which centered on common interest topics. Individuals also interacted online in multi-user dungeons and chat rooms, but these centered more on relational than market related activities (Kozinets, 1999; Ballantine & Martin, 2005). Kozinets (1999) noted “once a consumer connects and interacts with others online, it is likely that they will become a recurrent member of one or more of these gatherings, and increasingly

turn to them as a source of information and social interaction” (p. 253). Two interrelated factors tend to be specific to an individual’s lasting identification as a group member: (a) the more closely related the consumption activity is to the individual’s self-image, the more likely they are to value membership in a given community; and (b) the intensity of the social relationships that the individual has with other virtual community members (Kozinets, 1999). As the following section attests, many of these lessons have seemingly been applied directly to online activities occurring within the music community.

### **Artist-Fan Communication and Digital Technologies**

Popular artists and musicians “are loved, even worshipped, not only for their abilities to write songs and perform them publicly, but for their ability to ‘speak’ to their audiences” (Lull, 1987, p. 11). The traditional mass media model has evolved from a top-down, one to many relationships through broadcast media (e.g., radio, television) to a model supplemented by peer-to-peer and many-to-many relationships using the World Wide Web (Russell, Ito, Richmond, & Tuters, 2008). These digital technologies have impacted the traditional communication methods used within the commercial recording industry. In fact, many music artists and other celebrities are now using computer-mediated communication and social network sites (i.e., SNS) in an effort to connect more fully with their audience.

Social network sites are defined as “web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others” (boyd & Ellison, 2007, p. 211). Pavlik (2008) considered the audience to have transitioned as well, moving from being passive television viewers and radio listeners as “receiver of mediated messages” (p. 56) to becoming active consumers of media content as users

and producers. Music artists who have established an Internet presence find using computer-mediated technologies:

not only allow an artist the ability to communicate with her/his fans in a higher fidelity *one-way communication mode*, but allow feedback in a *two-way communication mode*, or facilitate fan-to-fan communication about them in a third or *three-way communication mode* as well. (Davis et al., 2011, p. 107)

Music artists including Amanda Palmer, Kristin Hersh, Kat Parsons, and Jill Sobule have already begun to involve their fans as collaborators to great effect (Panay, 2011). The natures of these relationships include: (a) an artist's extensive interaction with their fan base through direct communication platforms such as Twitter and Facebook. Music artists can learn how to build artist-fan engagement strategies using social media techniques (Hyatt & Hall, 2011); (b) building an artist website community in which fans can directly interact with one another using such tools as chat rooms and forums; and (c) direct artist collaboration with fans on issues involving music selections, performances, and funding (Benkler, 2011). In 2012, independent music artist Amanda Palmer raised over \$1 million through the Kickstarter crowdfunding website to support her new art book, studio album, and associated music tour. More than 24,800 individuals served as "backers" for Palmer's project at various pledge points ranging from \$1 to \$10,000 (Cheredar, 2012). Alternative music artist Imogene Heap engaged her fans by inviting them to participate in the creation of her album *Heapsong1* through the upload of audio samples, lyric suggestions, photos, and videos. Other artists, including Trent Reznor of Nine Inch Nails, have allowed their fans to remix their artistic creations, including songs and music videos. These engagement techniques often trigger "reciprocity dynamics" in which the fan voluntarily pays for artist-related products. Benkler (2011) considered these various artist and fan collaborations to have

transformed the moral conversation around music from a digital piracy “stealing” mentality towards one of shared mutual respect and participation between both parties.

Artist-fan engagement activities can also help create multiple revenue streams for the music artist through: (a) live performance, in which the artist creates an unique experience for audience members; (b) sponsorship and marketing, in which brands and companies effectively serve as arts patrons, providing in-kind and/or monetary support in return for affiliation with the music artist; and (c) fan-generated and merchandise revenue in which fans help support the artist through crowd-sourcing websites as well as merchandise related purchases (e.g., album credits, unique artist-fan experiences, concert tickets, etc.) (Panay, 2011). Chiou, Huang, and Lee (2005) found that “purchasing and using the merchandise produced by or named after the celebrity can enhance the identity of a fan toward the celebrity” in their study of music piracy antecedents (p. 163). Meanwhile, traditional recorded music industry revenue streams still remain in place, which includes licensing and performing rights monies generated through the use of music in advertisements, films, products, television and video games (Panay, 2011).

### **Artist-Fan Engagement Platforms**

It was recently reported that social network services (e.g., Twitter, Facebook, YouTube) have overtaken press, radio, and television as the primary methods of music promotion (Clayton, 2012). Several different publicity and promotional platforms beyond traditional press techniques often used to help build audience “engagement” are highlighted in the following sections, although it should be noted that this list is not exhaustive. As Cohen (2001) noted, “identification increases involvement with messages, which, in turn, increases the elaboration of messages (Petty & Cacioppo, 1984) and their potential persuasive effects” (p. 260).

## **Facebook**

Facebook is the world's #1 social utility site, with more than 1.15 billion monthly active users, 80% of who are located outside of the United States (Alexa, n.d.; Facebook, 2013). This translates to one out of every seven people on the planet (Pham, 2013). In 2011, the average Facebook user was reported to have 130 friends, and was connected to 80 community pages, groups, and events (Facebook, 2011). Facebook has been characterized as a “social’ graph that represents relationships between its 700 million users and the things they care about: movies, books, videos, events and music” (Peoples, 2011c, p. 14). Facebook’s social connectivity allows individuals to receive friend’s music recommendations, browse others’ playlists and cloud-based music collections. Hip-hop musician Eminem is currently recognized as the celebrity who enjoys the largest overall Facebook audience with more than 75.9 million users indicating they “like” him on his fan page (Fan Page List, 2012). While Spotify is seemingly the music streaming service most closely integrated with Facebook, the social media giant has also entered into relationships with numerous other services (e.g., Deezer, Earbits, iHeartRadio, Mixcloud, MOG, Rdio, Rhapsody, Songza, SoundCloud, Turntable.fm) (Peoples, 2011c). This entertainment portal has struggled in past years, with a declining stock price, a slowing growth trajectory, and a questioned ability to monetize its mobile users (Peoples, 2012c). However, the company seems to be making a resurgence, with its \$1 billion purchase of the photo-sharing and social networking site Instagram in April 2012. Company management has spent time over the past year strategically determining a foundation for Facebook within the social interaction of the music space. One of the company’s goals as stated by Ime Archibong, Facebook’s Manager of Strategic Partnerships, is “We’ll dive in and try to solve the issue of music discovery. We’re

now leaning into the idea that we can be a destination for social music activity and discovery” (Pham, 2013, p. 9).

## **Music Apps**

One tool in particular, the music app, has seen much growth over the past few years. This market has been driven by consumer demand for smartphones and computer tablets (i.e., iPad, etc.). “App” is short for the term “application” and refers to a special type of software program used on smartphones, tablets, and mobile devices (e.g., Android, BlackBerry, iPhone, iPad). Apps can also be used for online web applications as well. This allows businesses to be able to use software without having to actually install it on their computer server or local computers (Campbell, 2011).

Recent dialogue in the industry trades has centered on new music apps. Both the iTunes and Android stores (i.e., among others) already offer a variety of free and paid music applications for mobile and web browsers. Additionally, the major record labels have begun to enter the app market as well. In 2012, Warner Brothers Records entered into a partnership with the Israeli-based Internet company Conduit to create the Music App Machine. Rap artist Waka Flocka Flame was label’s first artist to utilize this new application as part of the overall strategic marketing efforts for his second album *Triple L Life: Fans, Friends & Family*. The app allows his fan base, the Brick Squad Monopoly, to stay engaged with Waka Flocka through multiple platforms, allowing for: (a) the preview and streaming of tracks from his previous releases as well as purchase of his new album; (b) connection with the artist through his Facebook, Instagram, and Twitter properties. Fans can also receive news updates and marketing messages from Waka Flocka as well as checking his concert calendar; (c) sharing of artist concert photos

with others through use of the app's LiveAlbum feature; and (d) listening to Waka Flocka's most famous ad-lib expressions.

Conduit has described their music apps as "the central connection point, developed in recognition of the new consumer reality in which the app interface is the portal through which music is discovered and consumed...a new era of fan-to-artist connectivity" (Conduit, 2012). Other music artists, including pop music superstar Lady Gaga, are also beginning to experiment with these types of music applications. *Billboard* Senior Editorial Analyst Glenn Peoples has described the artist-branded app as "a premium product that delivers the kind of immersive experience an album did decades earlier" (Peoples, 2012e). A Nielsen Music (2011) study found 20% of respondents "downloaded or used mobile apps on my mobile phone" (p. 4). This suggests this artist-fan engagement platform provides potential for strong trajectory growth as well as recurring artist revenue streams (Aria Systems, 2012).

### **Promotional and Publicity Vehicles**

Publicity is part of the traditional music industry promotional structure in which an organization representative (i.e., publicist) attempts to generate mass media exposure around an artist (Hull et al., 2011). This includes unpaid story placements (i.e., editorial) across various mediums, including traditional media (e.g., newspapers, radio, television) as well as Internet and mobile platforms. Television appearances and performances by music artists have often proved to be extremely fruitful promotional avenues. The artist's visual imagery, combined with their chance to "connect" with the viewer watching their performance has skyrocketed the careers of various musical acts. *Billboard* releases an annual "Maximum Exposure" list that ranks the top 75 most effective music promotional and sales placements. 2012's top promotional opportunities included artist performance slots on the NFL Superbowl halftime show and The

Grammy Awards, with viewership of 11.3 million and 41.1 million respectively. These opportunities were followed by an artist title placement on Apple's iTunes home page, which boasts an active worldwide audience of 435 million (Hampp, 2012). This placement features music material featured at the discretion of the iTunes editorial staff as opposed to being a paid promotional placement (Wingfield & Smith, 2007).

**Music blogs.** Music blogs (i.e., web logs) have become very important tools in helping drive publicity as part of an artist's promotional campaign. Blog types are multi-faceted, in that some of these websites are maintained by businesses and provide commentary around a given topic (i.e., music reviews). Other blogs are more individually based in the form of a personal journal, and can include commentary, ideas, and thoughts around various topics. These individual blogs often serve as a vehicle for music artists to become more personally engaged with their fan base, since these blogs are frequently updated through new posts (i.e., entries). Contents other than text are often incorporated into the blog as well, including audio, graphics, photos, and videos (Safko, 2010).

Some of the more influential music blogs include Brooklyn Vegan, Pitchfork, Stereogum, and The Hype Machine, although there are numerous blogs that cater to any given music genre or preference. As Sonya Kolowrat, publicist for the independent Beggars Group label commented, "if the blogs like a band, they will make it the talk of the town...the blog support fuels the fire for other coverage" (King, 2009, p. 149). Researchers at NYU's Stern Business School tracked user generated data from across music blogs and social networking sites in an attempt to predict music industry sales for 108 albums. The volume of blog posts around an album was found to positively correlate with future sales. Specifically, Dhar and Chang (2007) noted: (a) if an album released by a major label has more than 40 blog posts, then "it is likely to

have very high sales” (p. 24); and (b) “if blog chatter is extremely high – above 240 posts – it is possible for an album to overcome the disadvantage of being released by an independent label” (p. 24). Interestingly, the researchers also found that traditional placements were still relevant, with “albums released by major labels and albums with a number of reviews from mainstream sources like *Rolling Stone* also tended to have higher future sales” (Dhar & Chang, 2007, p. 2).

**Music videos.** Music videos first came to the attention of the cable television viewing audience with the launch of MTV, the first music video channel on August 1, 1981 (Hull et al., 2011). Music videos help add a visual dimension to the lyrics of an artist’s song. The purpose of the music video was to: (a) provide programming for the video channels; (b) help promote the artist’s records; and (c) serve as a potential stand-alone product, in addition to generating sales for an artist’s single and albums (Hutchinson et al., 2006). Music video exposure was instrumental in helping promote the careers of many popular music superstars, including Madonna and Michael Jackson (Hull et al., 2011).

Although music videos have traditionally been primarily considered an artist promotional tool, they can often generate much publicity around a music artist, especially if controversial visual imagery is used (e.g., Madonna, Lady Gaga, etc.). Music videos have experienced a revival in recent years, especially with the ascension of Google’s YouTube video platform as the third most visited web portal in the world (Alexa, n.d.). The IFPI stated in its *Digital Music Report 2012* that consumers are increasingly watching music videos worldwide. In fact, a recent poll indicated that “the most popular method of consumption...is the ‘watch’ habit: 57% of online respondents watched music videos on computers in the three months prior to questioning” (Nielsen Music, 2011, p. 5). The same study showed that slightly over 20% of the respondents watched music videos on their mobile phone. The “watch” access habit can help drive music

consumption as many music artists often provide links from their YouTube site to digital commerce websites (e.g., Amazon MP3, Google Play, iTunes, etc.). In addition, viewers can interact with other individuals by providing feedback regarding the artist's video (e.g., comments, like or dislike). The video can also be added to the individual's favorite playlists, which allows them to share it with others. Finally, these video platforms often allow the user to directly access the music artist's artist domain website, as well as other artist related social media websites through a URL link (e.g., Facebook, Twitter).

**Artist domain websites.** While it is important for music artists to connect with their fans through social media websites (e.g., Facebook, Twitter, etc.), they should also register and maintain their own artist or band name domain website. As Hyatt (2012) explains, an artist should create a website in order to accomplish three basic goals: (a) explain who they are as an artist; (2) help the artist engage and capture fans; and (c) create a revenue stream for the artist. All three of these goals can be accomplished without having to invest a huge monetary amount in the process. King (2009) suggested the most effective websites have been found to include following components in their design: (a) usability, or a website which is functional in terms of being easy to navigate. Additionally, the band's logo and other branding tools should be consistent in use across the website; (b) content, or creating opportunities for individuals and fans to come back to the website. Linkages to and from other social media sites can be helpful to this end; (c) media, in terms of posting articles about the band, and especially the artist's musical tracks; and (d) interactivity, in the sense of community building. As King (2009) points out "folks now want to be able to contribute to the conversation and interact with the content, just not read the content" (p. 93). An example of Elenowen's artist domain website was previously highlighted in Figure 1.2.

## **Search Engines**

Music artists need to create an effective Search Engine Optimization (SEO) strategy that allows interested parties to easily find their various websites. Basically, the individual seeking more information about a particular artist will type in a phrase on their Internet search engine of choice (e.g., Google, Yahoo!, MSN, etc.). These sites use an algorithm (i.e., a mathematical formula) to help determine how well the page actually matches against the user's phrase (Safko, 2010). The goal of SEO is to have the given artist websites appear high on the search engine's returned search phrase results list (King, 2009). The IFPI (2012a) noted "search engines are a major channel for consumers to access music," (p. 9) although many top result returns are often linked to illegal music sites. In 2012, Google announced that it would start using valid copyright removal notices in order to rank its search engine results. The search engine tweaked its algorithm so that websites with high numbers of the copyright removal notices (i.e., pirate sites) would be bumped down in rankings. This allows for legitimate providers of digital content (e.g., music, movies, etc.) to rise to the top of the search rankings ("Google," 2012). However, the IFPI (2013) has pointed out that while this plan is "a welcome step in principle, but unfortunately has not seen any impact" (p. 29).

## **Twitter**

The popular Twitter website launched in October 2006. This service utilizes microblogging, a form of blogging that allows the user to write brief text updates of 140 characters or less. These posted updates can be seen by friends and other interested parties (i.e., followers) across a variety of platforms (e.g. Internet, mobile, etc.) (Java, Song, Finin, & Tseng, 2007). In March 2012, a Twitter spokesman confirmed that the service had more than 140 million active users with over 1 billion Tweets occurring every three days (Bercovici, 2012). A

more recent source confirmed that the site has 200 million users sending an average of two tweets a day (Garside, 2013). Java, Song, Finin, and Tseng (2007) found Twitter user interactions can generally be classified into one of four main categories: (a) daily chatter about an individual's general routine; (b) conversations with other Twitter users; (c) sharing information, which includes the use of a shortened Uniformed Resource Locator (i.e., URL) that utilizes TinyURLs to locate a resource on the web, whether a file or document (Web Developers Notes, 2013); and (d) reporting news, as many users tend to comments on current events. Additionally, Twitter users tend to be classified into one of three categories as an: (a) information source, as these users tend to post frequent Tweet updates; (b) friends, whether the user is personally familiar with the individual or not; and (c) information seeker, in which the individual regularly follows other users, but doesn't necessarily serve as an information source themselves (Java, et al., 2007).

Pop artist Justin Bieber is currently the most followed celebrity on Twitter, with approximately 44.6 million followers on the site. The four other most popular Twitter users referenced in connection with this microblogging platform include musicians Katy Perry with 42.8 million followers; Lady Gaga, with 40.1 million followers; U.S. President Barack Obama with 36.6 million followers and Taylor Swift with 34.1 million followers (TwitterCounter, 2013). Twitter is also being actively used as a communication interface within live event settings. Former *American Idol* star Kelly Clarkson took fan requests for cover songs using the Twitter platform during her 2012 co-headlining tour with the pop/rock band The Fray (Paulson, 2012). The company recently filed confidential papers for an initial public offering. It is believed that Twitter will come to market in late 2013, and initial predictions indicate the company is valued between \$10 million and \$15 million dollars (Garside, 2013).

## **Wiki**

One of the easiest ways to find out information about a given music artist is to type their name into a web browser. Many times the search engine results will return a wiki containing biographical information on the artist. A wiki is defined as a “browser-based web platform that lets volunteers contribute information based on their expertise and knowledge” (Safko, 2010). Individuals can add their input to the collective knowledge surrounding a given topic, which can then be utilized by others. Wikipedia is the most widely read wiki site, billing itself as “the free encyclopedia that anyone can edit” (Wikipedia, n.d.). The site currently contains more than 30 million items written in 287 languages, of which over 4.3 million articles are written in English. A recent Pew Internet poll reported that 53% of U.S. Internet users look for information on the site (Zickuhr & Rainie, 2011). Anecdotally, Wikipedia is often one of the first sites many individuals use to find out additional information about a given music artist.

## **YouTube**

YouTube bills itself as a forum where people can discover, watch, and share original videos. It “provides a forum for people to connect, inform, and inspire others across the globe and acts as a distribution platform for original content creators and advertisers” (YouTube, 2013a). Over 1 billion unique users visit the website each month, with 100 hours of video uploaded to the site per minute. The company states “over 6 billion hours of video are watched each month on YouTube...that’s almost an hour for every person on earth” (YouTube, 2013b). YouTube was founded in 2005, and acquired by Google as a subsidiary company in October 2006 for \$1.65 billion. The YouTube partner program was launched in December 2007 (YouTube, 2012a). Program participants utilize the program to share “original, quality content” videos, whether simply to share videos with friends, or to build a larger viewing audience. The

video content is monetized through the use of advertising revenues (YouTube, 2012b). The partnership program has expanded to include commercial content, with channels dedicated to movies, sports, and music, among other entertainment formats (“YouTube,” 2011).

Vevo is a premium music and entertainment video platform. It was launched as a joint venture of the Universal Music Group, Sony Music Entertainment, and investor Abu Dhabi Media in December 2009. While this music syndication hub has a stand-alone component through its URL link (e.g., [www.vevo.com](http://www.vevo.com)), and is available across multiple portals, YouTube drives the majority of Vevo’s traffic since it serves as the website’s underlying video platform (Bruno & Peoples, 2010). At the time of the channel’s announced launch, music executive Doug Morris, then Chairman & Chief Executive Officer of the Universal Music Group, noted “Vevo will expand the premium video marketplace, generate new revenue streams for content creators, and provide brand advertisers an unprecedented opportunity to get in front of a highly engaged audience” (Vevo, 2009).

### **Artist Fan Clubs**

Another facet of engagement comes in the form of the artist’s fan club. As Jones (2000) has noted, “the dispersion of music, audiences, markets and fans has important consequences for the music industry and the study of popular music. Music has always had a social element to it that binds inclusion and exclusion simultaneously” (p. 227). As previously noted, many recording artists already have their own official “domain name” websites, which serve as their “online calling card” in terms of helping drive music publicity and promotion (King, 2009, p. 92). Online fan clubs differ in that the fan often pays a membership fee that entitles them to engage in artist-related opportunities that may not be available to the more casually involved individual (Garrity, 2002). The purpose of an artist’s fan club is twofold. Membership helps to

create a sense of identity and belonging for the fan through activity in which their “desire for contact with the artist is channeled” (Theberge, 2005, p. 485). The fan club also functions as a direct marketing channel in it serves to promote the music artist’s tours and commercial releases to its membership.

Some examples follow which detail how the activities occurring within a music artist’s fan club can help drive their revenue streams. The Dave Matthews Band online fan club is called The Warehouse. In 2002, it was reported The Warehouse had more than 80,000 members, with annual subscriptions creating more than \$2 million in revenue for the band. This fan club also served as “the” ticket outlet for fans to receive the best seats at the DMB concerts (Garrity, 2002). The Zac Brown Band (i.e., ZBB) is another popular band with a strong online fan club. Members can join the Zamily fan club for a cost of \$35 per year, which allows exclusive access to pre-sale opportunities for shows and band events, including special access to purchase tickets for ZBB’s “Eat and Meet” events. Other exclusivity opportunities (e.g., videos, photos, blogs, message board, contests) are included in the membership fee, as well as a yearly membership pin (Zac Brown Band, n.d.). Zamily’s most committed members regularly use the special fan forums to discuss the band, their tour, and their recorded music products. Most of these members claimed “[super]hero” status once they posted over 500 messages in the band’s forum, although some members have generated as many as 5,000 and 6,000 messages. These “hero” fan club members are seemingly in frequent contact with one another through multiple means, including text, phone, and private messages. Some of the “hero” members have rhetorically pondered in the forums as to whether the band members actually read their postings. Zamily members often expressed their disappointment in the forums when they were not able to secure tickets for attendance at the band’s “Eat and Greet” pre-concert events (Stewart, 2011).

Interestingly enough, a recent news article that touched on ZBB's "Eat and Greet" events ventured into the darker side of artist-fan engagement:

Some musicians have called it a "Meet and Creep." It's the part before (or after) a show when freaked-out fans meet the artists in person who they've known mostly through ear buds and TV screens. After the hugs, photos, autographs and crying, it's just awkward for everyone. But Zac Brown and his people know how to keep everyone cool. Add food. (Justus, 2012, p. 1D)

### **Data Management**

Market information is one of the primary sources artists and music organizations can use to gain a better overall understanding of an artist's fan base, allowing them to compare their performance in relation to actions taken by competitors, consumers and suppliers. The commercial music industry has traditionally utilized Nielsen's BDS radio airplay charts and Sounscan U.S. music sales charts, printed weekly in *Billboard* magazine, as an important measurement tool in helping decipher trends occurring within the larger music market. *Billboard* has been in the magazine business since 1894, when it first began general reporting on live, popular entertainment. In 1913, the magazine started including performance charts that ranked popular songs, although these did not become a regular magazine feature until the late 1950s (Anand & Peterson, 2000). The *Hot 100* singles chart debuted in 1958, with the magazine detailing the component weights ascribed in rankings by factors including radio airplay, jukebox plays and recorded sales. In 1991, the magazine's chart methodology dramatically changed from its original phone sampling methods of contacting record stores to using Nielsen Soundscan's real time point-of-sale cash register figures at participating retail organizations. After the revised data methodology was implemented, three new sales patterns emerged: (a) several music genres

were quite strong in terms of their relative market strength. Country music in particular made an impressive gain in terms of market impact; (b) a greater number of albums were reaching the number-one position on the sales chart more swiftly using Soundscan tracking; and (c) specific types of records, especially those coming from independent labels, were seemingly at a sales disadvantage. As Anand and Peterson (2000) pointed out, this updated market information had an effect on the commercial music industry since: (a) real time sales data was helpful in the correlation of chart movement with artist events, (b) larger companies could afford “the efficiency of commercial exploitation” (p. 281), and (c) music executives could paradoxically utilize the new technology to identify and reallocate market niches, which in effect, created market fragmentation. Interestingly enough, *Billboard* has updated their chart methodology twice within the past year to better reflect music consumption choices (“Hot 100,” 2013). In October 2012, the Hot Country Songs, Hot R&B/Hip-Hop songs, and the Hot Latin Songs charts were updated from being exclusively radio airplay charts to include digital download sales and on-demand audio streaming data into their ranking formulas (Pietroluongo, 2012). A more recent change was made to the “Billboard Hot 100” single chart (i.e., as well as the other formula based Hot 100 charts) to include streams from a music artist’s official YouTube videos into the *Billboard* single rankings. These updates allowed *Billboard* to better match the methodologies used to calculate artist standings so that they are in line with the Top 200 album sales chart (Pietroluongo, 2012). *Billboard* Editorial Director Bill Werde stated “The Billboard charts are the ultimate measure of success in music, and they constantly evolve to reflect these new music experiences (Conner, 2013).

Data mining has recently begun to make quite an impact in the commercial music industry as well. The major music companies are now shifting from their traditional role as

music wholesalers into the arenas of live music and merchandise sales through the use of 360-Equity deals. In order for these companies “to succeed in those markets, they will need to become experts in fan behaviour, understanding not just how and why people buy music, but how they weave it into their lives. In that data will be crucial” (“Music and Technology,” 2011). All big three multinationals have brought in data management executives from outside the music industry to help them better understand this aggregate information in relationship to their customer’s needs. As Douglas Merrill, the former head of EMI Music Group’s Digital Business President, explained:

The value of data comes in the use of it...figuring out what to do it with it creates huge amounts of value...once you create that value, there are lots of ways to help the artists, help the consumers and in general help the ecosystem.

But all the leverage is in what you do with the data. (Bruno, 2009, p. 25)

While *Billboard*’s market metrics still continue to be utilized within the music industry, a number of market analysis companies have risen to the forefront, given the changing industry paradigm. The media management company BigChampagne, now owned by Live Nation Entertainment, was one of the first within this market space, using its BC Dash software platform to track digital music downloads. As their literature states, “BC Dash is a software platform for integrating, analyzing, and reporting information about the consumption of popular entertainment media. This includes sales, broadcast, streaming, social and live events” (BigChampagne, 2013). Live Nation utilizes Big Champagne’s Ultimate Chart platform to delve deeply into the data surrounding its merchandising, social media, sponsorship, and ticketing activities. The Ultimate Chart measures the “buzz” that an artist has within those various

elements, which Live Nation then uses in marketing towards its different audiences (Branch, 2011).

More recent data management entrants have emerged within the U.S. marketplace as well. Companies such as BuzzDeck, Next Big Sound, MusicHype, and the U.K. company, Musicmetric, utilize many of these same music social media metrics which are often integrated with sales data (Peoples, 2012d). Artist-To-Fan companies such as Bandcamp and Topspin allow the music artist to engage with their fans by uploading their music while simultaneously tracking the fan activity around their postings. This allows the artist the opportunity to view various metrics, including how many plays their tracks have received, and what kind of play has occurred, whether a complete, partial, or a skipped play-through. The number of downloads an artist receives, whether through distribution of free or paid product can also be tracked. The “buzz” that the artist is receiving in the social media world is also actionable. Artists can examine the metrics to determine what websites their fans are using to talk about, as potentially share, their music with others (Bandcamp, 2012).

The ability to track artist-related metrics, while very exciting, can also be quite overwhelming for an artist and their team members to analyze in depth. One of the challenges the music industry now faces is how to standardize these measurement practices. As the DigitalMusic.Org Metrics Group Initiatives workgroup commented, “metrics measurement companies all get their data in different ways and different formats, in addition to analyzing it in their own special ways” (DigitalMusic.Org, 2011). This organization’s goal is to create common definitions for such questions as “what is a play,” “what is a Facebook ‘like’” or “what does a Twitter ‘follow’” really mean. A secondary goal is to create best practices in terms of establishing common data collection practices.

## Summary Personified

The initial sections of this dissertation have focused on building a foundational understanding of the cultural landscape surrounding the music industry. The industry itself is quite complex in terms of its business practices. It is important to understand how the three music revenue streams drive the business, and how these revenues ultimately flow to the music artist. Now, the dissertation's focus becomes more contemplative of the increased role that the audience engagement plays within music's transitional paradigm. Perhaps the opportunities that abound can be best exemplified through the cultural and economic impact of the young Canadian music artist Justin Bieber. His rise to fame includes many elements important to artist-fan engagement strategies.

The public first became aware of Bieber in 2007 through his posting of homemade videos on the then fledging YouTube service. His song renditions of previous hits by music artists Alicia Keys, Lil' Bow Wow, Ne-Yo, Usher, and Steve Wonder generated more than 10 million views through word-of-mouth efforts. This widespread exposure brought him to the attention of talent manager Scooter Braun, who soon signed Bieber to a record deal with the R&B music artist Usher (Justin Bieber Music, 2012). In the year following the 2009 release of his pop debut album *My World* on the Universal Music label Island/Def Jam Records, Bieber became "one of the most Googled people on the planet with more than one billion YouTube views, 6.3 million Twitter followers, and 16.5 million friends on Facebook" (Robinson, 2011, p. 100). This widespread exposure translated into: (a) sales of over nine million albums of his debut album worldwide; (b) a best-selling book *First Step 2 Forever: My Story*; (c) winning various music industry awards; and (d) a 3-D concert movie *Never Say Never*, which grossed \$73 million in the U.S. (imdb, 2011). Financially, the impact of Bieber's popular success was enormous, and it

was estimated that his earnings in his first year of stardom exceeded \$100 million (Robinson, 2011). In an interview talking about his third album release *Believe*, Bieber summed up the elements key to his career success:

My whole career launched from the Internet, so without it, I feel like I wouldn't even be here. I owe a lot of my success to social media, to Twitter, to YouTube and Facebook. It is also a great way to interact with fans. (Rogers, 2012, p. 21)

In summary, with a multitude of music distribution platforms now available in the digital space, the music industry paradigm shift involves moving from a mass media consumption broadcast media model towards more individualized and personalized music experiences for its users (Panay, 2011). The digital and mobile technologies now being used by artists and record labels to engage their electronic audience are quite different than the industry's traditional mass marketing methods. Music artists and organizations must learn how to effectively utilize these new marketing and promotion functions within the marketplace. As can be seen from the Justin Bieber example, the financial impact can be quite lucrative when the artist fully connects with their audience. It is anticipated the various elements contained within the Artist-Fan Engagement Model, specifically the "Response To Artist" and "Response To Music" variables can help to play a revitalized role in driving engagement within this new music marketplace. The dissertation now moves from an industry perspective to a theoretical discussion of the Artist-Fan Engagement Model.

### **Prelude to the Artist-Fan Engagement Model**

It is probably best at this point to provide a quick glimpse of how the Artist-Fan Engagement Model came to be developed. As previously noted, the author spent many years working in the music industry as a marketing executive. During her tenure she worked on

several hundred marketing campaigns, including some artists now recognized as major music stars. One of the biggest challenges when working with an artist is trying to determine how to fashion their image in ways that connect with their audience (Stewart, 2013). In some ways, it may have been more challenging in the past because an artist was generally broken region by region throughout the U.S. without the benefit of interactive media, although there were occasions when an artist broke worldwide all at once, as was the situation with country music star LeAnn Rimes. In today's world, while it is still viable and necessary for a recording artist to build their career through touring and other media opportunities, the Internet's social graph allows an artist to jumpstart their career, ala Justin Bieber's documented quick rise to fame.

One of the best experiences of returning to school as an older student was the opportunity to become "soaked" in various communication and marketing theories with the benefit of a strong understanding of the working world. As the author's professors can attest, the author became captivated with hedonic consumption theory, and studied its numerous facets throughout her curriculum studies. Towards the end of her formal coursework, she delved deeply into parasocial interaction theory, with its emphasis on mediated imagined relationships. She began to explore how the relationship between a music recording artist and their fan base currently looks, both from a practical industry as well as an academic standpoint. It seemed natural to synthesize hedonic consumption with parasocial interaction theory in order to conceptually explain how they intersect in engagement, which ultimately has an effect on the music industry money streams. The integration of these two theories resulted in the Artist-Fan Engagement Model, with its intellectual concepts presented in the next section of this dissertation.

## **A Theoretical Introduction to the Artist-Fan Engagement Model**

As leading music manager Terry McBride has said, “fans attach emotional luggage to songs. The monetization of that emotion is the value of music” (Borden, 2009). The Artist-Fan Engagement Model (e.g., Figure 1.1), with its integration of Parasocial Interaction Theory (i.e., PSI) and Hedonic Music Consumption as its theoretical underpinnings, will help explain both the emotional and monetization elements that constitute McBride’s equation. The model contains two key constructs, the first being the individual’s “Response To Artist.” This variable is explained using an expanded construct of Parasocial Interaction Theory, which contains the sub-dimensions of Identification, Affinity, Similarity, and Imitation as explicated in the Shen studies (Shen, 2009; Shen and Zhou, 2011). Parasocial Interaction has been defined as occurring when an individual responds to “a media figure as though he/she/it were a real person” (Giles, 2003, p. 188). As Chiou et al., (2005) pointed out “evidence suggests celebrity idolization has become ubiquitous in recent decades” (p. 161). They also cited Giles (2000) consideration of the prevalence of celebrity idolization in modern society as “direct products of mass media and communications” (Chiou et al., 2005, pp. 161-162). Not surprisingly, sports figures and pop singers often tend to be revered by children and adolescents (McCutcheon, Lange, & Houran, 2002). A consumer’s emotional response to an artist has also been found to influence music consumption decisions (Chiou et al., 2005; Ouellet, 2007).

A second “Response To Music” construct was placed within the Artist-Fan Engagement Model to reflect various individual listening responses. This variable is comprised of four different music responses, including Emotional, Sensorial, Imaginal, and Analytical factors. Interestingly, Gatewood (1927) an early music researcher, noted in her writings that it was often difficult to work with music in an experimental format. She found many exceptions involving

music response could be explained “on the basis of certain phases of an artist’s personality, which are not reflected in the music itself” (Gatewood, 1927, p. 81). Ouellet’s (2007) study results suggested “the different types of responses towards artists on one hand and towards music on the other occur essentially together within the mind of the consumer” (p. 113). However, before delving into a detailed explanation of the complex ideas surrounding the theoretical Artist-Fan Engagement Model, the dissertation provides a short overview highlighting key studies from the two theories (e.g., PSI and Hedonic Music Consumption) that informed it.

### **Parasocial Interaction Theory**

The origins of PSI are considered to have come from the concept of pseudo-gemeinschaft, defined as “a false friendship between an audience individual and a media character” (Sood & Rogers, 2000, p. 387). Sociologist Robert K. Merton, in conjunction with his colleagues Marjorie Fiske and Alberta Curtis, developed this concept from their studies of popular singer Kate Smith and her World War II fundraising efforts for U.S. War Bonds. Smith’s sincerity and dedication were perceived as persuasion strategies to encourage the listening audience to buy War Bonds during an 18-hour CBS radio broadcast that took place on September 21, 1943. She was an effective fundraiser, generating \$39 million in pledges for the war effort (Sood & Rogers, 2000).

Sood and Rogers (2000) considered Merton’s concept of pseudo-gemeinschaft to have influenced Horton and Wohl (1956) in their development of parasocial interaction theory over fifty years ago. It is important to thoroughly understand the original conceptualization of parasocial interaction as defined by Horton and his colleagues (Horton & Wohl, 1956; Horton & Strauss, 1957) since these seminal works drive the theory. The term “Para-social Interaction” first appeared in an article that was published in *Psychiatry* magazine in 1956. The researchers

defined PSI as an illusionary “face-to-face relationship between spectator and performer” (Horton & Wohl, 1956, p. 215). Within the realm of the mass mediums of radio and television, the performer was envisioned as an “actor,” whether a leading figure in the world of affairs, fictional characters (i.e., including puppets), or theatrical stars, appearing within the context of their real-life celebrity role. Horton and Wohl were especially interested in a “new type of performer,” whom they referenced as “personae” and recognized as a personality, whether an announcer, interviewer, or quizmaster. These personae were considered to “claim and achieve an intimacy with what are literally crowds of strangers” (Horton & Wohl, 1956, p. 216). The audience members who receive and share in the personality’s message are often influenced by, as well as satisfied within, this illusionary relationship. In a sense, the two become “friends,” due to the viewer’s continuing face-to-face relationship with the persona that is achieved through the interaction of mediated appearances. The audience member is considered to “know” the personae in the same interpersonal way they recognize their friends, through direct observation of the persona, as well as the interpretation of their gestures, voice, conversation and conduct across a variety of situations (Horton & Wohl, 1956).

Interestingly, the parasocial interaction relationship between the personae and their audience has technical-related aspects that contribute both to its intimacy as well as its predictability. The personae is “standardized according to the ‘formula’ for his character and performance which he and his managers have worked out and embodied in an appropriate ‘production format’” (Horton & Wohl, 1956, p. 217). The camera’s “eyes” allow audience members to participate in this illusionary experience, highlighting chief values of social interaction including sociability, affability, friendship, and close contact. Thus, the personality creates “a plausible imitation of intimacy” on which the relationship pivots (Horton & Wohl,

1956, p. 218). The researchers considered the meaningfulness of the relationship between the viewer and the personae to have come from the accumulation of these shared past experiences. In a subsequent paper using a television audience-participation show as its setting, Horton and Strauss (1957) contrasted PSI against: (a) personal interaction, also considered social intercourse, referencing “the immediate, face-to-face, and reciprocal mode of ordinary conversation” (p. 579); and (b) vicarious interaction, considered the audience response to a theatrical drama. The audience spectator follows the interaction of others throughout the drama’s action, vicariously assuming the roles of the various actors, yet is not addressed or recognized as a participant. PSI contains elements of both interaction modes, but is favored in mediated settings in which the crowd is so large that the speaker cannot individually address each audience member. Still, the audience member can adjust their response accordingly in this seemingly private interaction with the personae. However, in parasocial interaction, as with vicarious interaction, participants “stand to each other as performer to audience” (Horton & Strauss, 1957, p. 580).

Other key studies that influenced the conceptual development of this dissertation included Auter’s work (Auter & Davis, 1991; Auter, 1992) on “breaking the fourth wall,” considered the traditional barrier between the audience and performer. Televised characters are basically intact within the three-walled environment common to live theatre and film, with “the fourth wall being the transparent one through which the audience voyeuristically looks” (Auter & Davis, 1991, p. 165). Given some of the engagement platforms that audience members now use to interact directly with music artists and other celebrities, it does seem PSI could be expanded outside of its original mediated conceptualizations to incorporate the various interactive communication mediums now commonly used across societies and cultures. Auter’s studies were among the first to test how manipulation of television program content might affect

the audience's ability or desire to interact with the program characters. "Interest involvement" was also operationalized as a concept, which "keys in on the person's cognitive and behavioral reactions to a stimulus" (Auter & Davis, 1991, p. 166). The study's findings showed that there seemed to be an overall liking for the practice of characters breaking the fourth wall.

Participation was also found to be "a primary determiner of interest-involvement . . . that interactive relationship redefines the normally passive relationship with a given show and makes the viewers a part of the action" (Auter & Davis, 1991, p. 170). Auter (1992) demonstrated in his subsequent work how parasocial interaction could be increased by altering both the structural components of the message as well as the persona's relationship to the viewer. PSI scores were found to be higher among study participants in the direct interaction conditions when the actor stepped out of character to break the fourth wall in order to address the audience. Auter interpreted these results to mean: "the parasocial interaction process appears, as Horton and Wohl (1956) have suggested, to be affected as much by message attributes as by audience members predisposition to interact with television characters" (Auter, 1992, p. 180).

Another study of interest was Grant, Guthrie, and Ball-Rokeach's (1991) investigation of PSI, using as its backdrop the new interactive genre of cable television shopping. The researchers were trying to determine how this particular shopping experience potentially changed the individual's relationship with the television medium itself. PSI was investigated within the context of the viewer developing relationships with the cable television shopping genre as well as the host personality of the shopping program. The study results showed that the individuals who had a strong dependency relationship with the cable television shopping genre also tended to develop PSI relationships with the host personality of the program. Interestingly, the researchers found no support for the causal relationship between PSI and buying behavior,

although exposure to the program genre showed “parasocial interaction manifesting itself as increased time spent viewing in turn leading to a greater number of purchases” (Grant, Guthrie, & Ball-Rokeach, 1991, p. 790). Conceptually, the results found in the Grant et al., (1991) study can seemingly be generalized as conceptually similar to Hyatt’s (2012) “music marketing funnel,” in which an artist offers their website visitor a free MP3 or music video in exchange for their email address. As this individual becomes more engaged with the artist through interactive communication and repeat website visits, they begin to descend down a marketing funnel. As Hyatt (2012) explains, “the more loyal, engaged, and interested your fan becomes, the more money he will be willing to spend” (p. 143).

### **Theoretical Challenges**

One of the biggest challenges in using PSI as the theoretical basis for this dissertation were the blurred lines found to exist in the scholarly literature between the related constructs of PSI, identification, affinity, similarity, and imitation. Cohen (2001) also discussed these same issues in his theoretical work on the identification construct. He created a chart (e.g., Table 2.1) that highlighted the differences between identification and similar concepts. Horton and Wohl (1956) had seemingly addressed the conceptual differences between PSI and identification in their examination of the role between the audience and persona. In their view, when PSI occurs, the viewer maintains their own identity, as their “‘answering role’ is, to a degree, voluntary and independent. The spectator retains control over the content of his participation rather than surrendering control through identification with others” (Horton & Wohl, 1956, p. 219). The researchers suggested this independence is relative however, since “the very act of entering into any interaction with another involves some adaptation to the other’s perspectives, if communication is to be achieved as well” (Horton & Wohl, 1956, p. 219). Still,

confusion comes from the fact, as Hartmann and Goldhoorn (2010) have noted, that “Horton and colleagues did not conceptualize the experiential facets of parasocial experiences in any detail” (p. 4).

Perhaps some of the murkiness surrounding these various definitions was a direct result of early PSI studies on the relationships between media users and media characters (Auter & Palmgreen, 2000). Nordlund (1978) had noted in his study on media interaction that Rosengren and his research team had operationalized “parasocial interaction and solitary identification as distinct variables which, when combined, result in what they term capture” (p. 151). Giles (2002) defined “capture” as occurring when a viewer both identifies and interacts with a media figure. Adding to the confusion, more recent studies have applied the original conceptualization

Table 2.1

*Identification and Similar Concepts*

<b>Comparing Identification With Similar Concepts</b>				
	<b>Identification</b>	<b>Parasocial Interaction</b>	<b>Liking, Similarity Affinity</b>	<b>Imitation</b>
Nature of process	Emotional and cognitive, alters state of awareness	Interactional, (para)social	Attitude	Behavior
Basis	Understanding and empathy	Attraction	Perceptions of character and self	Modeling
Positioning of viewer	As character	As self	As self	As learner (self as other)
Associated phenomena	Absorption in text, emotional release	Attachment to character and text, keeping company	Fandom, realism	Learning, reinforcement
Theoretical roots	Psychoanalysis, film studies, social psychology	Psychology, interpersonal communication	Social psychology	Experimental psychology, social learning theory

*Note.* Table redrawn from “Defining identification: A theoretical look at the identification of audiences with media characters,” by J. Cohen, 2001, *Mass Communication & Society*, 4(3), p. 253. Copyright 2001.

of PSI to entertainment programming, while adding additional components to the construct including “interaction, identification, and long-term identification with television characters” (Rubin et al., 1985, p. 156). Auter and Palmgreen (2000) noted a number of theorists had proposed numerous factors were involved within the parasocial relationship, including identification with and interest in a persona (i.e., media figure), as well as a feeling of group interaction. These researchers created the Audience-Persona Interaction (i.e. API) multidimensional measure to better match the sub-dimensions (i.e., identification, interest, affinity) suggested as key to the desire to interact with personae in the early PSI studies. Moyer-Gusé’s (2008) study on entertainment-education focused on how prosocial messages were embedded in popular entertainment content. She linked the constructs of identification, liking, PSI, similarity, and wishful identification together under the larger heading of “involvement with characters” (Moyer-Gusé, 2008, p. 409) to in order to describe how viewers interacted with characters (i.e., media figures). In assessing how to move parasocial interaction theory forward as a model, Giles (2002) made the following recommendations after reviewing the various theoretical issues involved: (a) the nature of the media user-media figure relationship (i.e., viewer-character) needed to be more clearly defined among the constructs of PSI, identification, wishful identification, and affinity; and (b) user-figure interactions can vary depending on the type of media figure involved.

The goal of Shen’s work (Shen, 2009; Shen & Zhou, 2011) was to improve PSI’s theoretical cohesion in communication research, since the researchers had also found concepts similar to parasocial interaction (e.g., social interaction, identification, wishful identification, similarity, liking, imagination, and imitation) used interchangeably throughout the literature. One of their stated research goals was to develop a better conceptualization of parasocial

interaction as well as strengthening the ties between its connotative and denotative meanings. A survey methodology was used to investigate the shared properties between parasocial interaction and its related concepts of identification, similarity, affinity, and imitation. The questionnaire measured the relationship between television viewing and television characters, and PSI was found to have “high positive associations with identification ( $r=.74$ ), affinity/liking ( $r=.74$ ), similarity ( $r=.51$ ), and imitation ( $r=.51$ )” (Shen & Zhou, 2011, p. 19). As a result, these researchers advocated for a more complete and comprehensive connotative PSI model that utilizes affective, cognitive, and behavioral dimensions. Several other researchers have also suggested PSI models incorporate these types of differentiations as well (Sood & Rogers, 2000; Giles, 2002; Cohen & Perse, 2003; Klimmt, Hartmann, & Schramm, 2006).

An expanded parasocial construct was utilized within this dissertation as the “Response To Artist” variable (Shen, 2009; Shen & Zhou, 2011). The individual “Response To Artist” construct as conceptualized within the Artist-Fan Engagement Model was expected to reflect these related PSI associations (e.g., Identification, Affinity, Similarity, and Imitation) between a music artist and their audience. Given the propensity of the many new music industry platforms (i.e., digital and mobile) by which the fan can now engage directly with the artist, it does seem that PSI should naturally extend into the digital medium as suggested by Davisson and Booth (2007). As Auter and Davis (1991) noted, “when the message producers make the extra effort to acknowledge their audiences’ existence, audience members are ready to take part” (p. 170).

### **Music Consumption Models**

Consumer research as a field of study within the marketing discipline is still relatively young. In-depth research into consumer buyer behavior models first began in the late 1950s (Kollat, Engel, & Blackwell, 1970). Consumer research has traditionally utilized a “black box”

information-processing model to analyze the purchases of goods and services by end consumers for personal consumption. Marketing inputs include such key stimuli as product, place, price, and promotion as well as economic, technological, political and cultural factors. Consumer characteristics then come into consideration, which include: (a) psychological (e.g., motivation, perception, beliefs and attitudes); (b) individual (e.g., personal influences, lifestyle identification); (c) social (e.g., family, social groups, societal roles and status); and (d) cultural (e.g., social class, subcultures) differentiations. All of these factors combine to influence the consumer's response in the final decision making process of whether to purchase the product (Kotler & Armstrong, 1999). Conventional consumer research has historically analyzed the consumption activities of product categories such as package goods and major consumer durables (Pucely, Mizerski, & Perrewe, 1988).

Hedonic consumption was first introduced as a striking alternative to the traditional consumer behavior model in a seminal article written by Columbia University Business School professors Elizabeth Hirschman and Morris Holbrook in 1982. Hedonic consumption focuses on subjectively oriented products that generate emotion and arousal. Hedonic products tend to be “driven by the experience the product provides rather than the utilitarian benefit offered by its bundle of attributes” (Moe & Fader, 2001, p. 376). This product class includes the arts, music, and cultural events (e.g., rock concerts, fashion shows and movies). Hedonic consumption expands upon the traditional definition of consumer behavior through its inclusion of the senses, fantasy, and emotional aspects of products. These experientially (i.e., phenomenological) oriented consumption products often involve “fun, amusement, fantasy, arousal, sensory stimulation and enjoyment” (Pucely et al., 1988, p. 37). Hedonic products are considered subjective symbols that invoke emotive feelings as opposed to utilitarian oriented objects.

Hedonic consumption also utilizes ethnic background, social class, and gender to help determine different consumer emotions and fantasies around a product (Hirschman & Holbrook, 1982).

The systematic and empirical study of hedonic consumption first began in the late 1970s. Its theoretical origins came from numerous fields in behavioral sciences, including sociology, philosophy, psycholinguistics and psychology. Significant contributions came from two fields of previous academic research, the first being the motivation research of the 1950s, “which focused on the emotional aspects of products and fantasies that the products could arouse and/or fulfill” (Hirschman & Holbrook, 1982, p. 93). A major shortcoming of this early research was the fact many of these clinical studies lacked rigor and validity. Hedonic consumption also owes a big debt to product symbolism research, with “its thematically related but more conceptually robust body of literature” (Hirschman & Holbrook, 1982, p. 93).

Three insightful articles from the field of product symbolism were key antecedents in the development of hedonic consumption theory. “Symbols for Sale” originated from marketing scholar Sidney J. Levy’s 1958 speech at the American Marketing Summer Educator’s Conference in Chicago (Rook & Levy, 1999). Levy observed “consumers buy products and brands not only for so-called functional reasons but for the various ‘symbolic meanings’ that their consumption provides” (Levy, 1959/1999, p. 198). He further expanded upon these thoughts by pointing out that:

As specialists in the study of communications, language formation, and semantics make various distinctions between various levels of meaning... an object, action, word, picture, or complex behavior is understood to mean not only itself but also some other ideas or feelings. (Levy, 1959/1999, p. 205-206)

Levy concluded his work by discussing the psychological attributes, personal attributes, and social strivings that the use of modern goods often represents.

In Levy's essay "Symbolism and Life Style," he expanded upon his earlier writings by urging marketers to consider "the sum of an individual's consumption of symbolic goods and services as a 'lifestyle'" (Levy, 1963/1999, p. 199). He was interested in the development of a taxonomy that would allow marketers to think more systematically about how to fulfill the needs of their individual consumers. If products represent symbols that fit within the individual's overall lifestyle, then the marketer's goal should be to determine how to best reach their consumer more meaningfully through various relationships and settings.

Finally, Grubb and Grathwohl's (1967) theoretical work laid the foundations for a consumer behavior model based upon self-concept, symbolism and market behavior. Their main focus was upon the psychological factors involved in an individual consumer's purchase behaviors, specifically self-concept. The self is "what one is aware of, one's attitudes, feelings, perceptions and evaluations of himself as an object" (Grubb & Grathwohl, 1967, p. 24). A secondary consideration was the importance of symbols as a communication device as understood between the individual and others. In effect, the researchers' proposed six-point qualitative consumer behavior model directly linked self-concept psychological constructs to the emotive underpinnings of hedonic consumption. This theoretical model allowed for self-concept and symbolism to be integrated into the consumer behavior process as used in marketing segmentation practices.

### **Music Purchase and Hedonic Consumption**

North and Hargreaves (1997) have suggested "record buying is perhaps the ultimate behavioural measure of musical preference, involving the purchaser's time, effort, and money"

(p. 282). Yet, the lack of empirically oriented studies on the subject of music consumption is surprising, given music's cultural and economic impact. Lacher and Mizerski (1994) remarked "very few empirical studies have investigated music purchase intention" (p. 367). In the same manner, "record buying has been largely neglected by social scientists, and there are no identifiable programmes of research" (North & Hargreaves, 1997, p. 280).

Lacher and Mizerski (1994) listed four studies as investigating music purchase intentions (Holbrook, 1982; Kellaris & Kent, 1991; Kellaris & Rice, 1993; Mizerski, Pucely, Perrew, & Baldwin, 1988). Holbrook (1982) worked directly with a small jazz label to develop multi-dimensionally scaled correlation methods that measured relationship patterns between artist preference and consumer characteristics. His goal was to determine segmentation methods that could be used to develop marketing strategies for various types of aesthetic products. Kellaris and Kent (1991) examined music effects to measure tempo and modality on listeners' purchase responses. The study's conclusions suggested consumer and retail marketers could use music that was appealing in terms of tempo and tone as associative influences in behavioral intent towards product purchase. Kellaris and Rice (1993) focused on how tempo, loudness, and gender affected the listener's response to music, with conclusions on how music could be utilized as a persuasive influence in product advertising as well as within a retail store environment. Mizerski, Pucely, Perrew, and Baldwin's (1988) study explored the relationship between music involvement measures and past music purchase behaviors.

### **The Hedonic Music Consumption Model**

Lacher (1989) first began to explore music as a hedonic consumption product in the late 1980s. She laid the groundwork for her future research by suggesting a paradigm for studying

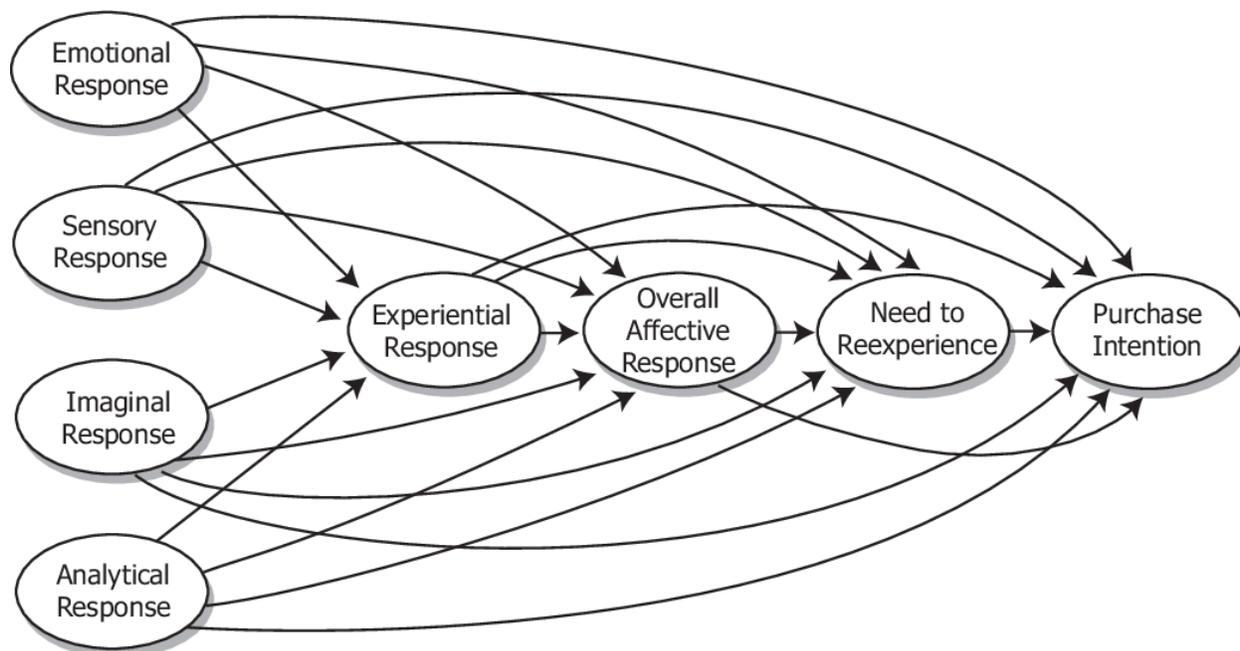


Figure 2.6. Hedonic Music Consumption Model. Redrawn from “An exploratory study of the response and relationships involved in the evaluation of, and in the intention to purchase new rock music,” by K.T. Lacher and R. Mizerski, 1994, *NA - Journal of Consumer Research Volume 21*, p. 370. Copyright 1994.

music as a product, based on diverse research in the areas of music education and psychology (Lacher, 1989). Figure 2.6 is a representation of the hedonic music consumption and purchase intention consumption that she and her research associate, Richard Mizerski, developed in an effort to predict rock music purchases. The model begins with the identification of four listening response inputs as follows: (a) the emotional response individuals often experience when listening to music; (b) the sensory response, which often invokes a raw physical response to the music; (c) the imaginal response, consisting of “images, memories or situations that music evokes” (Ouellet, 2007, p. 109); and (d) the analytical response or pre-conceived expectations about the music itself through learned behavior. Each of these listening responses are explained

in-depth within the overall discussion of the Artist-Fan Engagement Model “Response To Music” variables.

Purchase intention was the ultimate outcome in Lacher and Mizerski’s (1994) hedonic music consumption model. Three other measures were built into the model as consideration factors prior to music purchase. The first of these factors included the listener’s experiential response to the music, which was explained as the listener becoming voluntarily absorbed in the music experience (Ouellet, 2007). A second consideration factor was the listener’s overall affective behavior toward the music, which was found to be strongly correlated to purchase intent (Ouellet, 2007). Affect differs from emotion in that it includes emotions, moods, feelings, and drives (Batra & Ray, 1986). Previously identified cognition and imagery responses were also encompassed within this response factor (Ouellet, 2007). The third factor revolved around the listener’s “Need to Reexperience” the music. Lacher and Mizerski (1994) considered this response to be the key factor in music purchase considerations. In a best case scenario, the listener is motivated enough to purchase the product in order to control the type of music played, as well as where, when, and with whom the music is experienced in future settings. The Artist-Fan Engagement Model builds upon selected elements of Lacher and Mizerski’s (1994) study.

### **Significant-Paths-Only Hedonic Music Consumption Model**

The original intentions of Lacher and Mizerski’s (1994) study were to determine: (a) the relationships among the eight constructs; and (b) to determine a music consumption model that lead to a purchase intention outcome. Following empirical testing, they found some of the relationships between the constructs to be indirect, yet were still able to make some general conclusions about why people buy music. The researchers reported, “the sensorial, emotional,

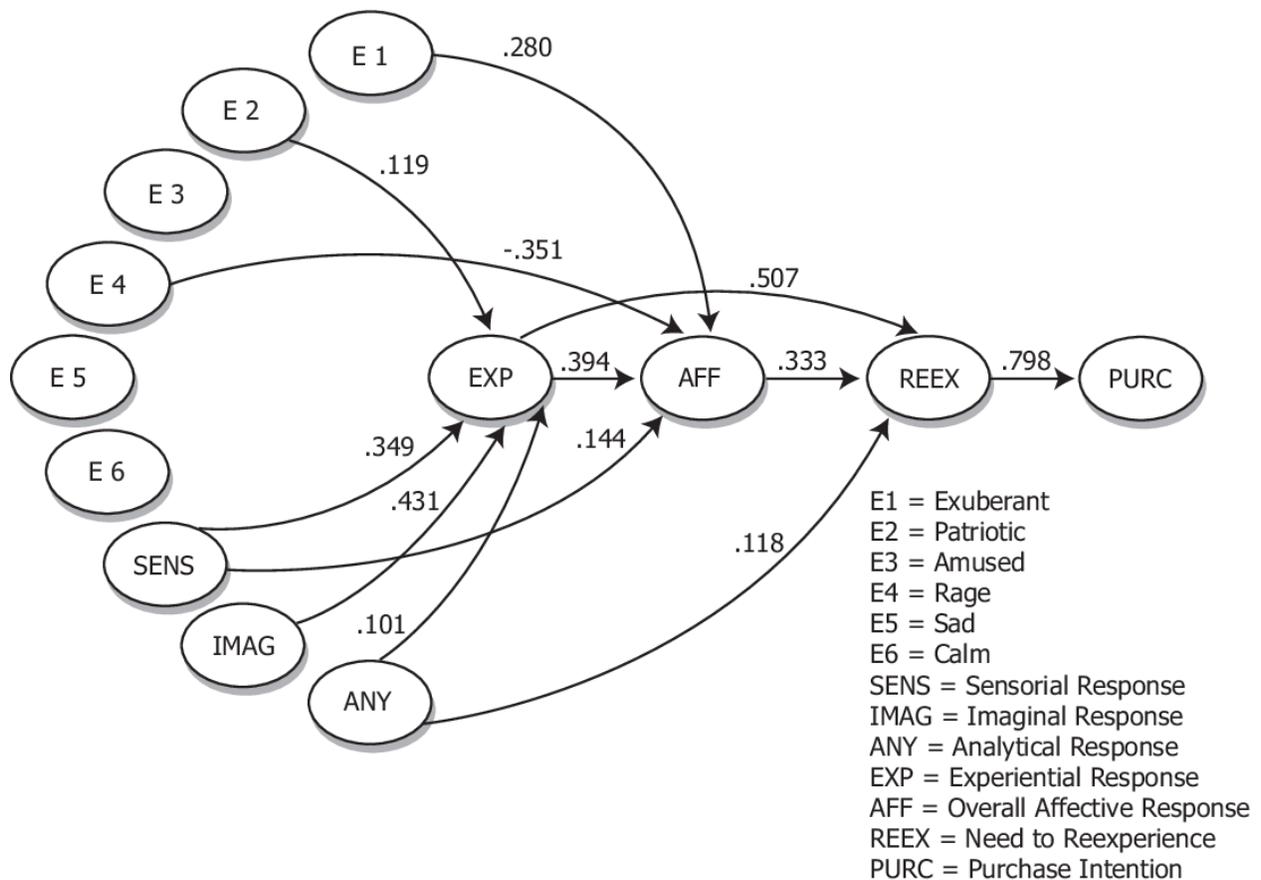


Figure 2.7. Significant-Paths-Only Hedonic Music Consumption Model. Redrawn from “An exploratory study of the response and relationships involved in the evaluation of, and in the intention to purchase new rock music,” by K.T. Lacher and R. Mizerski, 1994, *NA - Journal of Consumer Research Volume 21*, p. 377. Copyright 1994.

imaginal, and analytical responses all had direct effects on the affective and experiential [sic] responses, which in turn influenced purchase intention” (Lacher & Mizerski, 1994, p. 366).

These results supported the use of the hedonic consumption paradigm for understanding music consumption (Lacher & Mizerski, 1994).

Figure 2.7 details the revised Significant-Paths-Only Hedonic Music Consumption Model based on Lacher and Mizerski’s (1994) empirical findings. The emotional response input of this model was revised to incorporate six emotional dimensions of music (i.e., E<sub>1</sub>=exuberant,

E<sub>2</sub>=patriotic, E<sub>3</sub>=amused, E<sub>4</sub>=rage, E<sub>5</sub>=sad, E<sub>6</sub>=calm). Additionally, the respondent's "Need to Reexperience" was reported as the strongest indicator of music purchase intention.

### **Music Purchase versus Illegal Download Music Consumption Model**

Ouellet's (2007) update of Lacher and Mizerski's (1994) work better reflected the current realities of the transitioning music industry (e.g., Figure 2.8). He was interested in determining how consumer responses to both the music artist and the music could influence the consumer's decision to acquire the music, whether through legal purchase or illegal download (i.e., music piracy). In his "Response to Music" variable, Ouellet retained three listener response inputs from Lacher and Mizerski's hedonic consumption model (i.e., emotional, imaginal, analytical), while adding in their experiential purchase construct. Ouellet also incorporated four additional factors into his music response construct, specifically: (a) aesthetic, or music characteristics, such as appreciation; (b) artistic, in which consumers perceive a deep artistic commitment from the writer or composer in contrast to commercialized pop music; (c) moral, which concerns content either mentioned in the lyrics or evoked by a song's melody; and (d) sociability, which relates to the "typical social character of listening to a song", either by oneself, or with others (Ouellet, 2007, p. 111).

Ouellet also added a separate variable labeled "Response to Artist" to his model. He hypothesized that certain emotional responses towards the artist could influence the decision to purchase, rather than illegally download a song. This variable contained such factors as to how an artist's: (a) confidence (i.e., fame and reputation), influences consumption decisions; (b) sex-appeal, or how consumer interest is influenced by physically appealing artists; (c) amiability, "a certain connection established between the artist and the consumers" (Ouellet, 2007, p. 111); (d) success factors, in how terms of how an artist is perceived. If they are thought to be

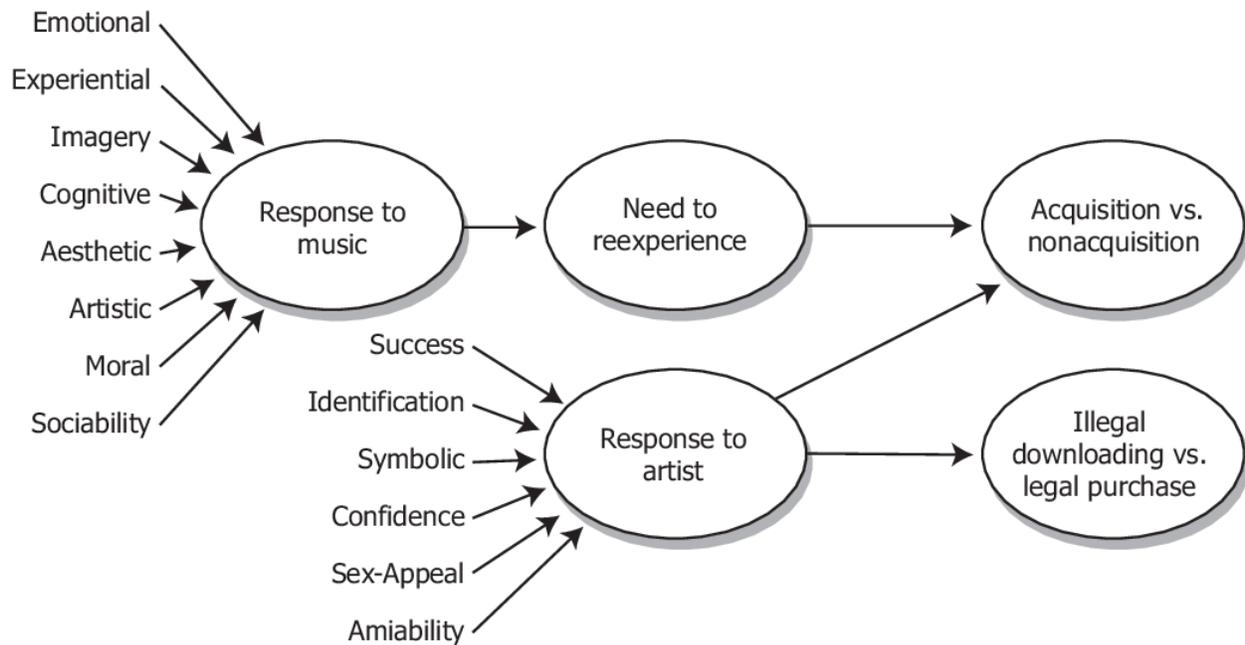


Figure 2.8. Music Purchase vs. Illegal Download Music Consumption Model. Redrawn from “The Purchase Versus Illegal Download of Music by Consumers: The Influence of Consumer Response towards the Artist and Music,” by J. F. Ouellet, *Canadian Journal of Administrative Sciences*, 24(2), p. 112. Copyright 2007.

extraordinarily successful, this perception might increase a consumer’s propensity to illegally download music; (e) identification, considered how an individual relates to an artist, in that it could lead to a greater intention to music purchase; and (f) symbolic, in the sense of whether the artist has an “aura” of iconic status.

In analyzing Ouellet’s model, the “Response to Music” variable leads to the “Need to Reexperience” music factor, similar to Lacher and Mizerski’s (1994) model. This path forwards to either an acquisition or non-acquisition (e.g., music consumption or purchase) outcome. Concurrently, the “Response to Artist” variable has two paths, one leading to the acquisition versus non-acquisition product variable, with a second path leading directly to an illegal music downloading versus legal purchase outcome. Ouellet’s (2007) main conclusion was “there is an

empirical link between individuals' responses to a musical artist (but not to the music itself) and their decision to acquire that music legally (by purchasing it) versus illegally (by downloading it)" (p. 117).

Ouellet's suggested four additional musical inputs (e.g., aesthetic, artistic, moral, and sociability constructs) have not been included as part of the "Response To Music" variable within the Artist-Fan Engagement Model. Interestingly, Ouellet did not explain why he chose not to include Lacher and Mizerski's (1994) sensorial music response in his "Response to Music" variable. One of the key contributions from Ouellet's (2007) work to the current study is his suggestion that the "Response to Music" and "Response to Artist" variables are "two distinct objects" (p. 110) in music consumption decisions. Both of these variables were retained in the Artist-Fan Engagement Model. However, moving forward, it might be beneficial to build a table that captures the commonalities and differences between the various music consumption models just reviewed.

### **The Artist-Fan Engagement Model**

The multiple theoretical elements framed within the Artist-Fan Engagement Model (e.g., Figure 1.1) may seem complex at first glance (e.g., "Music Exposure," "Response To Artist," "Response To Music," "Engagement," "Recorded Music Access" and "Recorded Music Ownership"). This dissertation tries to capture as much variance around these factors as possible. As previously noted, Shen's (Shen, 2009; Shen & Zhou, 2011) explication of the expanded parasocial interaction construct with its related concepts is used to explain the sub-dimensions of the "Response To Artist" variable. Similarly, the listening response constructs discussed in Lacher and Mizerski's (1994) study are used to capture the intricacies of the "Response To Music" variable. Additionally, Moyer-Gusé's (2008) definition of "involvement

with characters” was generalized from a television context to include the Internet and mobile platforms that help capture the interaction between a music artist and their fan base. There are numerous ways in which an audience member (i.e., fan) can engage with music artists and their text, whether through the listening or reading of their song and its lyrics, watching a music video, visiting the artist’s various websites, etc.

Putting theory aside, the beauty is that anecdotally the Artist-Fan Engagement Model is already in use, every single day, in countries all over the world. More importantly, the new generation of music consumers has indicated that they want to be able to actively interact with their favorite music and artists (Borden, 2009). One of the keys to success involving the relationship between artists and their fan base within the changing music industry paradigm, as has been pointed out by publicist Ariel Hyatt, is “consumers want more personal interactions and artists should engage fans before trying to sell to them” (Cusic, 2012). The dissertation now turns to a thorough explanation of the Artist-Fan Engagement Model.

### **Music Exposure**

Music is usually consumed through some type of media platform prior to purchase (Lacher, 1989). This antecedent component is included within the Artist-Fan Engagement Model, and referenced as the “Music Exposure” variable. This includes music received through multiple audio and visual formats, including the traditional consumption formats of radio and television. Music is also delivered to the consumer through the Internet via free music downloads, illegally downloaded music product, and free music access streams, etc. Recorded music product can also be purchased as part of a paid subscription-streaming model, digital download, or as a physical artifact (e.g., compact discs and vinyl records). Interestingly, these antecedents can vary in form, serving in a concurrent capacity as a consumption outcome.

## **Artist-Fan Engagement Model “Response To Artist” Construct**

**Parasocial Interaction.** Horton and Wohl’s (1956) original conception of parasocial interaction theory was envisioned within the mass-mediated domains of radio, film, and television. Sood and Rogers (2000) defined PSI as “a perceived relationship of friendship or intimacy by an audience member with a remote media persona” (p. 388). PSI also involves “the sense of a close personal relationship with a character” (Hoffner, 1996, p. 392). Hoffner and Cantor (1991) studied this phenomenon within the realms of television and film, specifically focusing on how viewers form impressions of media characters, and their response to the characters’ experiences. Levy (1979) found parasocial relationships were based on the affective tie that many audience members created with the personae (i.e., newscasters). The respondents believed that their relationship with the newscasters was genuine and reciprocated. Cohen (2001) pointed out that when PSI occurs, the viewer retains their self-identity while interacting with the media character.

The scholarly literature references parasocial relationships as being traditionally focused on the interaction between television users and the actors and/or characters they view onscreen (Horton & Wohl, 1956; Davisson & Booth, 2007). Horton and Wohl (1956) described the actor as being engaged with others, “but often he faces the spectator, uses the mode of direct address, talks as if he were conversing personally and privately” (p. 215). PSI within this traditional definition allows for no effective reciprocity between the parties, and is considered “one-sided, nondialectical, controlled by the performer, and not susceptible of mutual development” (Horton & Wohl, 1956, p. 215). Furthermore, if the relationship between the audience member and the performer is deemed unsatisfactory, either party can easily withdraw from it.

Ballantine and Martin (2005) found parasocial interaction theory had not been applied to study consumers who participate in online communities. Interestingly, Hoerner (1999) had actually used PSI to measure affinity across four commercial websites. Two companies used fictional media characters as “host personalities,” while the other sites were information based. Hoerner categorized the website hosts as “personae” using Horton and Wohl’s (1956) definition of the term. Hoerner’s study results showed PSI did not appear to be dependent upon the website’s host personality, but this could have been due to the nature of the consumer products represented (e.g., Italian sauces, home appliances, etc.) as evaluated by a college-aged sample.

The current reality is that celebrities, including musicians, film stars, and other public figures, are already breaking through the “fourth wall” in communicating directly with their audience. As previously discussed, these “personas” are connecting with their fan base through the use of various Internet platforms, including individual artist and social media websites (e.g., Facebook, Instagram, Twitter, Tumblr, etc). Many audience members feel an affinity towards these public figures, and are already identifying, interacting, imitating, and acting similarly to them in their everyday lives. Sood and Rogers’ (2000) findings support the intimacy of the PSI relationship, as “audience members with a high degree of parasocial interaction often seek personal contact with a media character” (p. 388). Boon and Lomore (2001) reported that over 90% of their screening survey respondents indicated “they had been attracted to a celebrity idol at some point in their lives” (p. 439). The majority of favorite celebrity idols (i.e., whether past or present figures) referenced in their main study were male, split occupationally between movie stars and musicians. Their main study results showed the greater the strength of attraction towards the celebrity, the more the respondent reported as having invested in the celebrity relationship. Media personality Conan O’Brien referred to this phenomenon in a recent

interview as the “‘symbiotic relationship’ he’s fostering with his audience. ‘It’s not just driving people on social media networks to your television show... you want to get people on the TV getting emotionally involved in what you’re doing on Facebook or Twitter’” (Ingraham, 2012).

These results are consistent with findings from other academic studies. Researchers found stronger parasocial relationships developed when a favorite television character directly engaged their viewing audience (Auter, 1992). Thorson and Rodgers (2006) studied how a political candidate’s email blog affected attitudes toward the political candidate, the candidate’s website and intention to vote. They found “the formation of parasocial relationships is influenced by perceptions of interactivity” (Thorson & Rodgers, 2006, p. 40). Davisson and Booth (2007) pointed out “speaking to the audience directly encourages the viewer to respond and engage an active relationship” (p. 35). These researchers also considered the interaction individuals have with media personas when looking at their computer screens to mirror the parasocial attachments that television viewers feel towards television characters. Thus, keeping in line with more recent PSI studies, a contemporary conceptualization of parasocial interaction is utilized for the purpose of this dissertation, specifically the “interpersonal involvement of the media user with what he or she consumes” (Rubin et al., 1985; Hoerner, 1999; Thorson & Rodgers, 2006, p. 37). As a side note, this dissertation effectively moves the Shen (2009) and Shen and Zhou (2011) expanded conceptualization of PSI forward, which includes the dimensions of parasocial interaction, identification, affinity, similarity, and imitation. These variables were found to be strongly correlated, which essentially creates a “‘Parasocial’ Response To Artist” construct. However, for the ease of discussion, this construct will be referred to as the “Response To Artist” construct going forward.

**Identification.** Identification is a commonly misunderstood construct, with numerous definitions generated by a variety of theorists. Its antecedents come from the psychological field, arising from psychoanalytic theory (Giles, 2002). To an extent, some of the conceptual confusion surrounding identification might be considered a result of how some studies (Rubin et al., 1985; Rubin & Perse, 1987; Rubin & McHugh, 1987) operationalized PSI, defining it “as a kind of long-term identification or parasocial relationship with a media performer” (Hartmann & Goldhoorn, 2010, p. 2).

Cohen (1999, 2001, 2006; Cohen & Perse, 2003) conceptualized identification in terms of how television viewers relate to media characters. In examining the roots of identification, he noted Freud had conceptualized the construct in 1940 as “a nonconscious imaginative process that results from psychological pressures due to the Oedipal complex” (Cohen, 2001, p. 247). Other theorists, including Theodor Adorno, Else Frenkel-Brunswik, Daniel Levinson, and Nevitt Sanford also weighed in on this topic, suggesting that a child’s incomplete identification with their parents could lead to the development of authoritarian personality traits (Cohen, 2001). Basil (1996) reviewed both Burke’s and Kelman’s identification theories in his study of this construct as a mediator of celebrity effects. Burke (1950) focused on the dramatic identification that occurs when an audience member establishes a bond through connection with a character based upon the perceived values and reality perceptions they share (Basil, 1996). Kelman (1958) highlighted the three processes of social influence as a process of persuasion (e.g., compliance, identification, and internalization). He later theorized on the differences between “classical identification,” and “reciprocal identification.” Kelman suggested classical identification occurred from an individual’s attempt to be like, or even to actually be, another person. Alternatively, when reciprocal identification takes place, the individual does not take the identity

of another, but instead empathetically reacts “in terms of the other person’s expectations, feelings, or needs” (Kelman, 1961, p. 64).

Interestingly, Cohen (2001) found that while identification with media characters had been widely discussed in media research, it had not been conceptualized or tested in empirical studies. He defined identification as “a mechanism through which audience members experience reception and interpretation of the text from the inside, as if the events were happening to them” (Cohen, 2001, p. 245). Maccoby and Wilson (1957) had considered identification to occur when a viewer shares a character’s perspective and vicariously participated in their experiences through absorption in the dramatic production. Cohen listed four concepts which he believed best captured the various relationships between viewers and characters: (a) para-social interaction, or the viewer’s “role relationship” which provides a feeling of intimacy with a television persona; (b) identification, or “the desire of a viewer to merge with a character ....to share the perspective of a character” (Cohen, 1999, p. 329); (c) wishful identification, or character imitation; and (d) affinity, or the liking of a character (Cohen, 1999). As previously noted, he created a chart (e.g., Table 2.1), which he believed to better highlight the differences among the concepts.

Additionally, Cohen conceptualized a 10-item measurement scale in which identification with media characters was operationally defined along four dimensions, namely: (a) empathy, or the feelings an individual shares with the character; (b) cognitive, in that an individual understands the character’s perspective and their behavioral motivations; (c) motivational, meaning the degree to which the audience member internalizes and shares the character’s goals; and (d) absorption, or the degree to which an individual is absorbed (i.e., loss of self-awareness) in their exposure to the text (Cohen, 2001). Shen and Zhou (2011) concluded identification

“entails media users’ temporary merging with the media figures; para-social interaction involves media users’ response without losing their identities” (p. 59).

H1: Identification is positively related to the “Response To Artist” variable

**Affinity.** Affinity is defined within this dissertation as occurring when an individual displays “a liking for a media figure, without identifying with, or forming a parasocial relationship” (Giles, 2002, p. 290). Affinity is attitudinal in that it describes viewers’ perceptions in terms of their evaluation of media characters (Cohen, 2001). It has been defined in various ways across the PSI literature, including “an attitude developed from past experience with a medium or its content” (Rubin et al., 1985, p. 174), or “a strong liking for a media program” (Sood & Rodgers, 2000, p. 390). Alternately, liking has also been referenced as “affinity” and “social attraction” in the literature (Moyer-Gusé, 2008).

In a study of viewer-character relationships it was noted “parasocial interaction, the sense of ‘friendship’ with a character, is most strongly linked to liking the character” (Cohen & Perse, 2003, p. 22). This finding supports Cohen’s (1999) assessment of affinity as feeling close to a character. This affective quality, which is linked to PSI, has often been referred to relationally as “intimacy at a distance” (Levy, 1979; Alperstein, 1991) in the literature. Alperstein (1991) pointed out that Horton and Wohl (1956) considered this type of intimacy a form of social interaction. Numerous researchers (Nordlund, 1978; Levy, 1979; Rubin et al., 1985) have indicated that television viewers develop a “sense of social relationship with their favorite television personalities such as newscasters or soap opera characters” (Grant et al., 1991, p. 778).

In Caughey’s essay on artificial social relations, he noted that an American’s “real social world” consists of the two to three hundred people with whom they actually interact, but that the:

“artificial social world” includes all those beings that are known to the individual via television, radio, movies, magazines, and newspapers. Within this group are numerous actors, musicians, authors, politicians, columnists, announcers, disc jockeys, talk-show hosts, and other “celebrities” as well as all the characters in all the novels, biographies, plays, movies, TV shows, and comic strips that are “familiar” to him. (Caughey, 1978, p. 71)

He went on to discuss at length how “artificial social interaction is analogous to actual social interaction” (Caughey, 1978, p. 75). Rubin and Rubin (1985) followed this line of thinking in considering interpersonal communication as part of the mass communication process, specifically in terms of how it relates to: (a) context, or the environment in which the media is used; and (b) content, specifically “depiction of relationships in the media, or present and subsequent use of media messages in personal interaction” (p. 49). Rubin & McHugh (1987) built upon these PSI studies by using interpersonal communication theories, specifically Berger & Calabrese’s (1975) uncertainty reduction theory as the underlying premise of their work. Interpersonal attraction, defined as a “positive or negative attitude toward another person” (Berscheid & Walster, 1978, p. 1) was noted as being one of the most basic responses to other people (Hoffner & Cantor, 1991). Rubin and McHugh’s (1987) model focused on two key points: (a) liking occurs as a result of the amount of increased communication between the parties; and (b) when applied to mediated communications, the amount of communication (i.e., exposure) leads to the increased liking or attraction to a media character. Their study results also showed significant support for the relationship between attraction (e.g., social, physical, and task) and parasocial interaction. Conway and Rubin (1991) in their examination of psychological variables in media use, suggested “the more attracted one is to the persona, the

more likely a viewer will seek to watch the persona” (p. 449). Characters tended to be liked more if the viewer favorably perceived their personal attributes and behaviors (Hoffman & Cantor, 1991).

Finally, the liking and affinity of a media character is likely to increase fandom (Cohen, 2001). The audience is expected to reward successful performers with loyalty from their fan base. This includes, among other measures, not only buying the products that the media figure recommends, but keeping his sponsor informed of “the esteem in which he is held” (Horton & Wohl, 1956, p. 219). Davisson & Booth (2007) built upon these points, suggesting: (a) the fan may want to participate in commerce based around the show; and (b) “the activities and commercialism based around the show can cause the fan to become attached to the character” (p. 35).

H2: Affinity is positively related to the “Response To Artist” variable

**Similarity.** Perceived similarity, also referred to as “homophily” in the literature, is a sub-dimension within the “Response To Artist” construct. Within the context of the viewer-character relationship, these synonyms refer “to the degree to which an individual perceives that he or she is similar to a character” (Moyer-Gusé, 2008, p. 410). Moyer-Gusé went on to discuss how these perceptions generate a judgment (i.e., cognitive assessment) of the viewer’s commonalities with a given character. Similar demographic characteristics can include age, ethnicity, gender, and social status. Other perceived similarities surrounding a viewer’s impression of a character may include shared behavioral tendencies, experiences, life situations, or personality attributes (Hoffner & Cantor, 1991). Ouellet (2007) noted the nationality of the music artist prompted positive emotions among survey participants as part of the “Response to

Artist” factor in his music consumption study. Interestingly, he considered and referred to, this particular reaction as “identification.”

Rogers and Bhowmik (1970) in their study of communication sources and receivers, stated “homophily and effective communication breed each other; they have an interdependent relationship” (p. 529). Homophily between two people is considered “a basic principle” that leads to interpersonal attraction (i.e., liking) (Turner, 1993, p. 444). Turner utilized the interpersonal communication literature as well as previous PSI studies (Rubin et al., 1985) to determine how various dimensions of television viewing, PSI, homophily, and self-esteem (i.e., which plays a role in how an individual interacts with others) affected PSI with different television performers (e.g. favorite newscaster, daytime soap opera character, television performer). Attitude homophily was found to be a better predictor of a parasocial relationship than either appearance or background homophily across the three performer groups. McCroskey, Richmond, and Daly (1975) developed a measure of perceived homophily which has been in continual use across PSI studies for over thirty years. Their scale assesses this factor across the dimensions of attitude, personal background, value (i.e., morality), and physical appearance.

Similarity is often considered a predictor of parasocial interaction (Shen and Zhou, 2011). In fact, PSI is “grounded in the interpersonal notions of attraction, perceived similarity or homophily, and empathy” (Rubin & Rubin, 2001, p. 326). Rubin and Step (2000) reported “similarity is an often studied antecedent of attraction” (p. 638). Similarity has often been associated with identification as well as imitation (Maccoby & Wilson, 1957; Cohen, 2001, Cohen & Perse, 2003). Hoffner & Buchanan (2005) discussed how a viewer’s perceived similarity with a media character worked within the mediated environment. Similarity served as a positive predictor of wishful identification through the respondent’s “desire to become more

like a character in other ways – for example, by emulating the character’s attitudes, appearance, behavior, or other characteristics” (Hoffner & Buchanan, 2005, p. 328). Study respondents were found to have higher levels of wishful identification with characters they perceived as sharing their attitudes, as well as gender.

H3: Similarity is positively related to the “Response To Artist” variable

**Imitation.** Hoffner and Buchanan (2005) defined a viewer’s identification with a character to occur when an individual loses their identity by: (a) assuming the role of a selected character within the program or text; and (b) then vicariously participating in the character’s experiences. They noted “many scholars have recognized that the process of identification can extend beyond the viewing situation” (Hoffner & Buchanan, 2005, p. 327). Hoffner (1996) considered this type of long-term attachment “wishful identification” employing Feilitzen and Linne’s (1975) definition, “the desire to be like or behave in ways similar to the character” (p. 390). Maccoby and Wilson (1957) discussed how viewers “learn” from a character’s actions in movies and television dramas. Viewers often incorporate actions from the character’s screen portrayal into their personal behavior (e.g., criminal behavior).

Emulation is another term often used to describe wishful identification, whether in a general (i.e., role model) or specific (i.e., behavioral) context (Giles, 2002). Imitation is considered both external and behavioral (Cohen, 2001). Thus, imitation is defined as “a behavioral concept rooted in learning theory that describes the acquisition of new behaviors based on the observation of a model” (Cohen, 2001, p. 254). Imitation has been found as key to the relationship viewers form with media characters (Cohen & Perse, 2003). Fraser and Brown cited the eminent psychologist Albert Bandura’s social learning theory (1977) in their understanding of how individuals learn the process of adopting behavior by modeling others.

Social learning theory “emphasizes the prominent roles played by vicarious, symbolic, and self-regulatory processes’ that occur in socially mediated experiences” (Fraser & Brown, 2002, p. 186). Bandura considered modeling to go beyond behavioral imitation to incorporate the changing of one’s attitudes, values, aspirations, as well as other characteristics to match the role model (Hoffner & Buchanan, 2005). However, one shortcoming of social learning theory is that it does not take viewer-character (e.g., media consumer and media personae) relationships into consideration (Fraser & Brown, 2002).

The mass media abounds with examples of celebrities who are at the forefront of popular culture. Englis, Solomon, and Olofsson (1993) cited Rice (1981) in describing how the actions of popular culture heroes have strong effects on adolescents in terms of their clothing, food preference, hairstyles, music, verbal expressions, as well as their basic social values. Researchers have differentiated between the types of celebrity idolization that often occur in adolescents: (a) worship, in which an idol is intensely admired and revered; and (b) role modeling, which involves imitation of an idolized figure, in that the individual wants to be like them, which can incorporate many different types of social behaviors (Raviv, Bar-Tal, Raviv, Ben-Horin, 1996). Englis’ et al.’s (1993) study actually defined the three components needed for modeling to occur, specifically, “an attractive character who is similar to the viewer, clearly defined behaviors, and meaningful consequences” (p. 22). Fraser and Brown’s (2002) study focused on artist impersonation, or “emulating the appearance and communication behavior of another individual to inform, persuade, or entertain an audience” (p. 191). Situational examples of these behavior types include celebrities that individuals emulate (e.g., Elvis impersonators) or young girls who dress like young pop and rock stars at concerts (e.g., Taylor Swift). However, these social behaviors are not always necessarily negative. Boon and Lomore (2001) suggested

“as mentor and role model, celebrity idols may inspire efforts at self-transformation that affect, in many profound and meaningful ways, many different areas of admirer’s lives” (p. 435).

H4: Imitation is positively related to the “Response To Artist” variable

### **Artist-Fan Engagement Model “Response To Music” Construct**

Lacher and Mizerski (1994) had referenced four music listener inputs (e.g., emotional, sensorial, imaginal, analytical) that were retained within the Artist-Fan Engagement Model. This model is based upon previous studies on hedonic consumption (Hirschman & Holbrook, 1982; Lacher, 1989; Lacher & Mizerski, 1994; Ouellet, 2007). Hedonic consumption is defined as “those facets of consumer behavior that relate to the multi-sensory, fantasy and emotive experience with products” (Hirschman & Holbrook, 1982, p. 92). Multisensory experiences include sounds, scents, taste, touch (i.e., tactile impressions) and visual images.

**Emotional response.** As Gatewood (1927) stated, “human emotions are not simple discrete experiences, but instead are a vast network of experiences, many subordinate feelings appearing as accompaniments to the emotion of which the person is most aware” (p. 97). It is an accepted truism that music has the ability to evoke emotional responses in listeners. Meyer (1956) noted philosophers and critics have been discussing this issue since the time of Plato. Quite simply, music is recognized as “the language of the emotions” (Farnsworth, 1969, p. 78), and is capable of arousing strong and significant emotions within individuals (Sloboda, 1985). Hesmondhalgh (2011) considers music, more than any other cultural form, to be linked “with the emotional dimensions of our selves” (p. 107). The emotional response has also been recognized as one of the primary factors in music appreciation as well as a potential factor in the purchasing process (Lacher & Mizerski, 1994; Ouellet, 2007).

However, there are several challenges to be aware of when discussing the emotional nature of music. First, much discourse in the literature concerns the ambiguity of music's subjective character versus its objective character. Farnsworth (1969) delineated between the two, referencing the subjective as being specific to the individual, while the objective includes the emotional character of the music itself. Juslin (2009) distinguished between the emotion inherent within the music (i.e., perception), and feeling an emotion in response to the music (i.e., induction) to the music. He pointed out that: (a) the underlying mechanisms may differ depending on the process involved; and (b) the emotions induced by music could be different than the emotions perceived in the music. This dissertation focuses on how an individual's emotional response to music (i.e., induction) represents the feelings they experience when listening to music (e.g., joy, rage, sadness, love) (Gatewood, 1927; Yingling, 1962; Hargreaves, 1982; Lacher & Mizerski, 1994).

The second challenge is how to properly differentiate emotion from affect in terms of response since these terms tend to be used interchangeably (Lacher & Mizerski, 1994). Emotions are characterized by reactionary episodes that are intense for a short duration of time and can be attributed to a specific cause (Zillmann, 2003). Emotions tend to be brief, although they usually involve intense responses to an event or a change in one's environment (Juslin, 2009). Emotion also refers to "attention-getting, relatively short-run states of arousal that are tied to specific cues or stimuli" (Lacher & Mizerski, 1994, p. 369). Strong links have been found between music and emotions in adolescents. The emotions adolescents tend to associate most frequently with music are excitement, happiness, and love. Females tend to use music more often than males for emotional reasons (Wells & Hakanen, 1991). The affective domain captures the various interactions between basic emotions, emotional patterns, moods and motivational

drives (Batra & Ray, 1986). Interestingly, Gatewood (1927) used the term “emotion” quite broadly and loosely to describe the affective experience.

Lacher and Mizerski (1994) used Asmus’ (1985) 9-AD (i.e., Nine Affective Dimensions scale) measure in their research since music responses tend to be multi-dimensional. Asmus had developed a measurement device “for the assessment of affect which employed terms descriptive of the feelingful, emotional state developed within a listener” upon their exposure to music (Asmus, 1985, p. 19). His goal was to: (a) develop adjectives that captured the range of possible affective responses to music; (b) determine the underlying dimensions of the affective adjectives; (c) identify the terms that best represented the given dimensions; (d) assess the dimensions’ stability across musical styles and subject groups; and (e) estimate the reliability of these dimensions in subscales measuring musical affect (Asmus, 1985). He began with an initial list of 296 music adjectives, which was reduced down to 105 terms using theory from previous studies. From this list, twenty-six music experts then selected the 99 adjective terms they felt best reflected emotional responses to music. Using classical music excerpts as stimuli, 2,057 junior high, high school, and college students were asked to identify the emotions that the music produced within them from an adjective list as they listened to three music pieces. Asmus identified nine factor headings (e.g., *Evil, Longing, Sensual, Depression, Potency, Sedative, Humour, Activity, and Pastoral*) that represented these different emotional responses to music as displayed in Table 2.2.

Lacher and Mizerski (1994) ran their own tests using factor analysis to validate these affect measures. However, the nine emotional factors as identified in Asmus’ study did not reflect the same factor groupings for rock music as it had for the classical music selections. The

Table 2.2

*Nine Affective Dimensions Used to Measure Response to Music*

**Terms that Best Represent the Nine Factors Commonly  
Occurring Across All Groups.**

<b>Evil</b> anger rage cruelty hate frustrated	<b>Sensual</b> love tender beautiful romantic	<b>Potency</b> victorious heroic stately patriotic majestic	<b>Humour</b> comical humorous amused playful cheerful	<b>Pastoral</b> peaceful calm relaxed gentle pleasant
<b>Longing</b> yearning longing lonely	<b>Depression</b> depressed dreary blue sad gloomy	<b>Sedative</b> contemplative reflective serene tranquil sedative	<b>Activity</b> determined vibrant vigorous exuberant	

*Note.* Table redrawn from “The Development of a Multidimensional Instrument for the Measurement of Affective Responses to Music,” by E. P. Asmus, 1985, *Psychology of Music*, 13(1), p. 24. Copyright 1985.

researchers found six factors that best captured the affective dimensions of rock music, specifically, *Exuberance, Patriotic, Amused, Rage, Sad, and Calm.*

Ouellet (2007) did not specifically test the respondent’s emotional response to music, but instead “evaluated the role of an individual’s responses to music and its artist on his or her need to reexperience the song in question” (p. 114). He did find support for how an individual responds to the music (i.e., which included the emotional factor) to be significant in terms of whether the individual decided to ultimately acquire the music.

H5: The emotional response is positively related to the “Response To Music” variable **Sensorial response.** The sensorial response is simply the “raw sensory material” of music (Ortmann, 1927; Yingling, 1962, p. 109). Hodges (2009) noted “when we listen to music

our bodies naturally respond with largely involuntary gestures, such as head nodding and foot tapping” (p. 126). Yingling (1962) began his investigation of music appreciation by breaking listener responses into two broad categories including: (a) extra-musical (e.g., sensory, imaginative, conceptual); and (b) musical response (e.g., elemental, qualitative, form). He started the study with a working definition of the sensory reaction as a pure motor response. After preliminary research, Yingling found the emotional (i.e., feeling) reaction had been omitted from his initial music classifications. As a result, he added the sensory response as a fourth musical classification, and redefined it as:

responses which evidence tension of posture, actual or incipient motion of the body or parts of it, or an awareness of a need for the listener to approach or withdraw from the source of the music or source of tension connoted in the music. (Yingling, 1962, p. 110)

Yingling had based his work on Ortmann’s (1927) study, in which music responses were categorized into auditory and non-auditory classifications. Auditory responses were divided into three types (e.g., sensorial, perceptual, imaginal). The sensorial response included auditory stimulus characteristics of pitch, intensity, duration, and quality. Ortmann (1927) considered the sensorial music response primitive and “essentially physiological. Accordingly we should expect to find it in animals, in young children, and to a less degree, perhaps, in unsophisticated adults” (p. 43). He suggested the sensorial response could be minimized with musical training, with “sensorial pleasantness predominating markedly in popular music” (Ortmann, 1927, p. 50). Interestingly, Gatewood (1927) had also noted a relationship between rhythm and physical effect in her music studies from the same time period. She suggested the “physical, in terms of movement, felt to be either in the observer himself or in the music” to be one of the four sources

of music enjoyment (Gatewood, 1927, p. 104). However, the challenge in using her definition is that the music cannot be localized as being from one main source.

More contemporary music consumption studies (Lacher, 1989; Lacher & Mizerski, 1994) have included the sensory music response variable, but deferred to Yingling's interpretation of this factor. Hodges (2009) simply categorized bodily responses to music as being either physiologically or physically based. Interestingly, there has been a resurgence of articles in the academic and popular press discussing physiological reactions to music. A recent article in *The Wall Street Journal* dissected why British singer-songwriter Adele's hit ballad "Someone Like You" was so popular. The article discussed how researchers had found a certain musical device, an appoggiatura, to cause strong emotions in listeners. This is a "type of ornamental note that clashes with the melody just long enough to create a dissonant sound" (Douceff, 2012). Adele's ballad uses these types of ornamental notes within its song structure. British psychologist John Sloboda (1991) had identified appoggiaturas within song passages as setting off physical reactions to music, including shivers and tingles. These thrills were controlled by the mechanisms that initiate or sustain emotion, and he believed them to "directly reflect felt emotion rather than judged musical mood" (Sloboda, 1991, p. 111). Sloboda measured the nature and intensity of this felt emotion, using a questionnaire sent to 83 British adults. The respondents were asked to consider a list of physical responses to music, and then to rate the frequency with which they had felt these emotions within the previous five-year period. These physical experiences were then tied as closely as possible to the musical event for which there was an associated response. The most common music responses listed by respondents were "shivers down the spine, laughter, lump in the throat and tears" (Sloboda, 1991, p. 112).

Guhn, Hamm, and Zentner (2007) confirmed these findings in their study on musical chill responses. A musical chill is defined as “a sudden, arousing reaction that is accompanied by goose bumps, shivers, or tingles in the spine” (Guhn, Hamm, & Zentner, 2007, p. 473). Musical chills are considered an emotional response with physiological manifestations. These musical chill responses were tested using skin conductance response (SCR) and heart rate changes in an experiment involving classical music excerpts. The experimental results showed that the passages that measured the highest number of chills also elicited the greatest physiological reactions. These passages were found to have the following specific music characteristics: (a) the chill passages occurred in slow pieces, characterized by the contrast and alternation between a solo instrument and the orchestra; (b) the music piece included a sudden or gradual increase in volume accompanied by an expansion in frequency range, either in a high or low register; and (c) all of the passages created listener ambiguity which were characterized by harmonically and melodically peculiar progressions (Guhn et al., 2007).

H6: The sensorial response is positively related to the “Response To Music” variable

**Imaginal response.** The third factor is the imaginal response, which researchers have defined as involving “images, memories or situations that music evokes” (Myers & Valentine, 1914; Lacher & Mizerski, 1994; Ouellet, 2007, p. 109). Myers and Valentine (1914) referred to this response as “the associative aspect” in their early work on the individual mental differences in attitudes towards music. The “associative” means a given sound tends to suggest various ideas, either with or without accompanying concrete or visual imagery. The researchers considered the associative response to occur more frequently among subjects considered less musical. In Myers’ further work on this topic, he stated “in the grossly unmusical, music evokes no associations because it evokes no corresponding emotion” (Myers, 1922/1927, p. 22).

Interestingly, he also concluded that musical associations were not evoked in the highly trained musician either, since this emotion tends to be inhibited by their critical and objective attitude towards music. Ortmann (1927) considered this response psychologically based, and labeled it as the “imaginal.” This individual response is “based upon the presence of an auditory subjective stimulus” (Ortmann, 1927, p. 66). The listener brings their auditory and non-auditory associations to the given music excerpt, responding to such factors as tonality, chordal resolutions, and melody in harmony in their imagery interpretation of the musical selection. Gatewood (1927) labeled this music response as both “associational” and “imaginal.” As she explained, “much of the music which we hear we have heard before, and because of this fact have associated with it a host of memories with pleasant or unpleasant coloring” (Gatewood, 1927, p. 79). In her experimental study of music enjoyment, three listeners recorded their judgments of 589 musical selections, which were categorized across twenty-seven musical characteristics. Two of her included categories were: (a) memory, in which the selection “aroused definite memory images” with a place in the listener’s personal history; and (b) imagination, or, the extent to which the music “aroused images unrelated to the personal history of the listener; flights of fancy” (Gatewood, 1927, p. 84).

Yingling (1962) summarized the listening patterns cited in the various early music studies in his music appreciation study. His definition of the imaginative response (which he later referred to as “associative”) was the “translation of tonal stimulus into objective terms – pictures, story, impersonation or the like; suggestion” (Yingling, 1962, p. 109). British psychologist David Hargreaves (1982) detailed five categorical music responses, one of which was “associative.” He also considered these responses to be evoked by an individual’s extra-musical association with the music, and provided examples to demonstrate his point, including “birds

singing,” “the sea,” and “a log cabin in Canada.” Lacher also listed the imaginal (i.e., associative) category as one of the four general music response types in her two hedonic music consumption studies (Lacher, 1989; Lacher & Mizerski, 1994). She also included a table that captured the four listener music responses across the early studies in her 1989 work on music as a hedonic product.

More recent studies have also focused on factors that induce the imaginal response. Hirschman and Holbrook (1982) referred to the differences between “historical imagery” and “fantasy imagery” in their work on hedonic consumption. Fantasy imagery often plays out projectively with the audience member often pulling from real life events while watching a movie, play, or performance. The individual effectively imagines portraying a given role, which takes place along a continuum ranging from historic recollections through to complete fantasy projection (Hirschman & Holbrook, 1982). Historic imagery refers to an individual’s recall of an event that occurred in their past. As the researchers pointed out, past memories, such as a romance, could be evoked through the scent of perfume (Hirschman & Holbrook, 1982). Baumgartner (1992) also focused on how music can trigger an individual’s autobiographical episodes. He cited Dowling and Harwood’s (1986) work in order to distinguish between music’s iconic representation (i.e., the patterns within the music itself), and the indexical representation of music, which pairs a musical event with an extramusical object. A transfer occurs in which the emotion associated with the extramusical situation becomes associated with the musical event. His study results showed individuals have “a significant bias towards remembering happy events” (Baumgartner, 1992, p. 618). MacInnis and Park (1991) referred to music’s indexicality in their study of the use of music in advertising. They investigated how the use of music within an advertisement aroused positive “emotion-laden memories” (MacInnis and Park, 1991, p. 162).

Juslin (2009) used the term “episodic memory,” (p. 137) to describe what occurs when the music listener hears a musical piece that for nostalgic reasons reminds them of past life events.

H7: The imaginal response is positively related to the “Response To Music” variable

**Analytical response.** Various music studies suggest that the elements that make up music (i.e., mode, tempo, pitch, rhythm, harmony, volume) are capable of producing both main and interactive effects on the affective, behavioral, and cognitive responses of consumers (Bruner, 1990). Active participation in the music process, whether by a composer, listener, or performer, is considered to engage mental processing capabilities (Hantz, 1984). Interestingly, Hantz argued “music (or musical thinking) offers a more direct access to mental process than, say speech, since the manipulation of perception and recall is so central to it” (Hantz, 1984, p. 246). Lacher and Mizerski (1994) noted in their empirical study that Hargreaves (1982) had identified three separate areas of music cognition, which they delineated as elements of music’s analytic response. This referenced study was actually a summary of Hargreaves’ earlier work with his colleagues in the Aesthetics Research Group at Leicester University, which included Andrew Colman. Hargreaves and Colman (1981) had summarized early works in experimental aesthetics, including Bulloch (1921), whose study they cited as a theoretical basis for their work. They noted that Bulloch had identified the differences between: (a) synthetic apprehension, in which an “object” is evaluated as a whole; and (b) analytic apprehension, in which the “object” component parts are separately perceived. Hargreaves and Colman (1981) operationalized these constructs in a preliminary study with junior high participants in order to produce five different types of music response using a content analysis methodology. Three of the music responses generated (e.g., categorical, objective-analytic, objective-global) were found to tie directly into the cognitive aspects of music response. The researchers suggested the use of categories to help

identify music styles (e.g., pop, folk, classical) through use of stylistic labels. They also differentiated between the objective-analytic and objective-global music responses, both of which evaluated intrinsic music qualities. Objective-analytic refers “to specific ‘technical’ elements such as instrumentation or tempo, e.g. ‘played by strings’, ‘fast’, ‘syncopated.’” (Hargreaves & Colman, 1981, p. 16). Alternatively, objective-global refers to the “qualities of the music as a whole...(e.g. ‘American’, ‘religious’, ‘twentieth century’)” (Hargreaves & Colman, 1981, p. 17).

Other researchers have referenced music’s analytic component in their scholarly works as well. Gatewood (1927) referred to this construct as “the ideational” since listeners often become concerned with a musical piece’s logical structure (e.g., selection, progressions, structure, etc.). Ortmann (1927) labeled music’s analytic factor as “the perceptual response” with its concern of the auditory in relation to music’s objective stimuli (e.g., progression, sequence, motive, phrase etc.). This cognitive response to an auditory stimulus is generated through individual perception as well as attention (i.e., whether active or voluntary) within the physical environment. Ortmann (1927) thought the cognitive response largely absent from those individuals considered “untalented,” since he considered active attention to be part of the “response and attitude of the musically trained” (p. 59). Yingling (1962) used the term “intellectual” to classify the analytical music response, preferring its common usage as “pertaining to or engaging the intellect” (p. 109). He believed the “intellectual” response to music to increase with study participants who had higher levels of music instruction.

Bruner (1990) compiled a table listing all relevant marketing research involving music, tracing studies back to the early 1930s. It has been difficult for researchers to create a definitive

taxonomy of the musical elements since so many different components are involved. However, empirical evidence for certain cognitive music characteristics was found, including time- (e.g., phrasing, rhythm, tempo), pitch- (e.g., harmonies, melody, mode), and texture-related (e.g., instrumentation, timbre, volume) expressions as shown in Table 2.3.

Table 2.3

*Musical Characteristics Producing Emotional Expressions*

Musical Element	Emotional Expression								
	Serious	Sad	Sentimental	Serene	Humorous	Happy	Exciting	Majestic	Frightening
Mode	Major	Minor	Minor	Major	Major	Major	Major	Major	Minor
Tempo	Slow	Slow	Slow	Slow	Fast	Fast	Fast	Medium	Slow
Pitch	Low	Low	Medium	Medium	High	High	Medium	Medium	Low
Rhythm	Firm	Firm	Flowing	Flowing	Flowing	Flowing	Uneven	Firm	Uneven
Harmony	Consonant	Dissonant	Consonant	Consonant	Consonant	Consonant	Dissonant	Dissonant	Dissonant
Volume	Medium	Soft	Soft	Soft	Medium	Medium	Loud	Loud	Varied

\* Bruner developed primarily from Hevner (1937), Kinnear (1959), and Vinovich (1975) with additional information from Gundlach (1935), Scherer and Oshinsky (1977), Watson (1942), and Wedlin (1972).

*Note.* Table adapted and redrawn from “Music, Mood, and Marketing,” by G. C. Bruner II, 1990, *Journal of Marketing*, 54(4), p. 100. Copyright 1990.

As Bruner notes, many musicians believe these characteristics ascribe emotional expression to various music components. These marketing studies were conducted over numerous field and experimental settings (e.g., retail, restaurants, student samples), with the majority using time, pitch, and texture as independent variables. The dependent variables included affect (i.e., both mood and emotion), music appeal, shopping behaviors, and recall, as well as other outcomes.

H8: The analytical response is positively related to the “Response To Music” variable

**“Engagement” Variable within the Artist-Fan Engagement Model**

As a product, music is often freely consumed through publicity and promotional means across a variety of media platforms (e.g., radio, television, Internet) prior to purchase. As Lacher (1989) noted, “it is important to understand and predict the elements of a hedonic product that

will impel the consumer to purchase the product” (p. 372). Both Lacher and Mizerski (1994) and Ouellet (2007) had included the “Need to Reexperience” factor within their larger music consumption models. The “Need to Reexperience” factor simply meant: (a) the individual wants to be able to listen to the music more than once; and (b) that they have the need to control the music type as well as the time selection in which it is played (Lacher, 1989; Ouellet, 2007). As a result, at the time of Lacher and Mizerski’s 1994 study, this meant the “Need to Reexperience” factor was a key component of music purchase due to the underlying structural foundation of the music marketplace. These researchers did find through empirical testing that the individual’s desire to “reexperience the song” had the strongest association to music purchase intent (Lacher and Mizerski, 1994). Ouellet’s (2007) interpretation of this construct in regards to music purchase intent was similar. However, his research interest focused on whether the individual wanted to legally purchase the music or download the music illegally through the use of peer-to-peer technology (e.g., KaZaA, BitTorrent) given the changing realities of the music marketplace.

In reviewing the limited scholarly works on music consumption, it was interesting to note that few studies referenced the “Need to Reexperience” construct. This led to a decision to delve deeper within the scholarly literature to determine if another term might better describe how an individual audience member interacts with a music selection by an artist. Scott and Craig-Lees (2010) in their work on product placement, listed the multiple terms used to describe the interaction between an audience member and a given entertainment piece (e.g., connectedness, engagement, engrossment, flow, immersion, involvement, transportation). Numerous researchers have spent years examining both the differences, as well as the similarities, between these terms.

One of the first considerations to this end was to determine whether the term “involvement” better described this factor. Lacher and Mizerski (1994) had actually included “involvement” within the original conceptualization of their hedonic music consumption model, albeit labeled as the “experiential” response. Lacher (1989) had expounded upon music’s ability to create an experiential response. Ouellet (2007) also incorporated the “experiential response” into his music consumption model as a component of the “Response to Music” variable. Lacher and Mizerski (1994) had based the “experiential” construct in their model on what Swanson (1978) referred to as “the absorbing experience” (p. 891). The use of this phrase simply means an individual is participating within the given experience, being moved inherently from inside their being by a purpose not their own.

As a construct, “involvement” has been conceptualized numerous ways within the social psychology and consumer marketing literatures (Pucely et al., 1988). Involvement has also been found to be important from a marketing perspective in terms of “activating consumer motivation and a fundamental basis for understanding consumer/seller relationships” (O’Cass, 2000, p. 551). It has been suggested that involvement within the aesthetic product categories (e.g., arts, music, theatre) tend to differ from products within more traditional consumer product categories (e.g., instant coffee, laundry detergent, color televisions) (Hirschman and Holbrook, 1982). In their study of music involvement and consumer purchasing behavior, Mizerski et al., (1988) noted “involvement in a purchase situation refers to a relationship that exists between an object (e.g., music, art) and the purchaser” (p. 80). They went on to note other factors related to involvement, which included purchase frequency as well as individual-specific attributes inherent to the product. Empirical tests have shown the consumer’s level of involvement “has an impact on purchasing effort, cognitive and evaluative complexity, attitude-behavior relationships, effects of

information on attitude formation, process of advertising evaluation, and recall” (Pucely et al., 1988, p. 37).

However, in the end, the term “Engagement” was chosen to describe this variable, since it better reflected the relationship between the audience members and the selected content (i.e., music) within the current media environment. Scott and Craig-Lees (2010) differentiated between “Engagement,” which they defined as “occupy the attention or efforts of a person or persons” (p. 43), and “Involvement,” “which means to engage, employ, preoccupy absorb” (p. 43). They decided to use the term “Engagement” in their study since it denoted “the affective and cognitive response afforded an entertainment piece, because this term reflects the essence of involvement” (Scott & Craig-Lees, 2010, p. 43). Thus “Engagement” is considered a more global term than “involvement” since it incorporates both passive (e.g., films, plays, novels) as well as active (e.g., video games) entertainment formats and platforms. Interestingly enough, music is often included as a key additive component within all of these entertainment formats. A secondary consideration as pointed out by Scott and Craig-Lees (2010) was that the use of the term “Engagement” is widely accepted within the realm of marketing communication theory and practice. The following hypotheses center around the “Engagement” variable:

H9: The “Response To Artist” variable is positively related to the “Engagement” variable

H10: The “Response To Music” variable is positively related to the “Engagement” variable

### **Artist-Fan Engagement Model Consumption Outcome Variables**

It is interesting to consider how engagement between an artist and their fan base can drive music access and ownership. The Artist-Fan Engagement Model has six recorded music consumption outcomes that better reflect the new market realities of the music industry. As

Jones (2000) noted, “the commercial processes of the music industry require it to create audiences and markets, a process itself one of distribution” (p. 221). Recorded music product purchase generally resulted in the past when individuals wanted to be able to better control their listening experience around their music selection choice (Lacher, 1989; Lacher & Mizerski, 1994; Ouellet, 2007). Given the transformative changes within the technology sector, audiences now have greater control over the media content that they choose to consume (Scott & Craig-Lees, 2010). Consumers also have numerous consumption avenues by which to access or purchase product, whether in a streaming, digital, or physical format. Music companies believe both music access and ownership models have enormous potential as the technology infrastructure to support market growth falls into place (IFPI, 2012a).

Six general categories of music consumption outcomes are proposed within the Artist-Fan Engagement Model. Recorded music products can be classified within one of the following categories: broadcast, unpaid downloads, free streaming, subscription models, paid downloads, and physical products. A quick overview of each category is highlighted in the following sections.

### **Recorded Music Access**

Access is a term used within the music industry to describe the outcomes from the various publicity and promotional avenues that help drive marketing exposure around an artist and their music through the various media platforms. For the purposes of this dissertation, the defining factor concerning music product access is that no direct monetary exchange takes place between the end consumer and the artist. This contributes to the sense that listening to music is considered “free,” even though the artist may be compensated for their work through public performance and other music revenue streams. Interestingly, free music consumption can

eventually lead to purchase of recorded music or to other artist-related artifacts (e.g., concert tickets, artist merchandise, branded consumer products, etc.). Derek Webb, a Nashville-based singer/songwriter and founder of the NoiseTrade music service, is a case in point. In 2006, he gave away one of his albums for free online. In return, he asked for the individual's personal information (i.e., name, email address, zip code) and asked them to invite their friends to download his music as well. In three months, Webb had distributed over 80,000 music albums, and collected valuable personal information from these users. As a result, "Derek has since seen many sold out shows and increased merchandise and album sales, including a curious spike in sales of the very album that was given for free" (NoiseTrade, 2013).

"Non-acquisition" of recorded music product occurs when an individual is exposed to a particular artist through the use of a music source (e.g., radio, television, Internet, etc.) but has no need to further engage with the artist or their music. The most likely outcome is the individual will not knowingly make a choice to engage in listening to the given music selection again. However, there is a strong chance that an individual may hear a music selection more than once, and it may eventually resonate with them in some fashion. This could be due to: (a) familiarity techniques employed within the song. New music usage patterns based on market analytics have shown fifteen elements can potentially be utilized within a given song (Frank, 2009); (b) a trusted friend may have played the music for them, which helps to build "word of mouth" around an artist; or (c) they've either read or watched an interesting story about a music artist. As the music listener becomes more familiar with the music selection, they may reconsider any previous decisions they consciously made regarding the artist and their music. Should this occur, there are several paths available to the listener should they have further interest in music consumption, whether through recorded music access or ownership.

## **Broadcast Models**

Record labels and radio stations share a symbiotic relationship. The record labels provide recorded product that radio uses in its entertainment programming, while the record label uses radio to expose its product to its audience (Hutchinson et al., 2006). Terrestrial radio (e.g., local radio airplay) has traditionally been the main source for “breaking” new artists. As recently as 2008, a study by Jupiter/Ipsos reported that 65% of music consumers considered radio to be their main source of music discovery (Hull et al., 2011). A recent Arbitron report noted that AM/FM radio continues as a powerful presence in the lives of Americans, reaching over 92% of individuals over the age of 12, with an estimated weekly overall listening audience of 243 million (Arbitron, 2013; Edison Research, 2013). Record labels have traditionally employed significant staff to properly manage this promotion function. It is very expensive to promote songs in the popular mass audience radio formats (e.g., Adult Contemporary, Pop Contemporary Hit Radio, Country).

The U.S. radio industry merged and consolidated following the passing of the Telecommunications Act of 1996. This act allowed for the relaxation of media ownership limits in the local market, and unlimited ownership at the national level (Albarran, 2004). In fact, Clear Channel Communications, the largest radio network in the U.S., operates more than 840 terrestrial radio stations as well as other media products (e.g., digital radio, satellite radio, etc.) that reach over 243 million monthly listeners (Clear Channel, 2013a). Terrestrial radio is supported financially through revenue generated by local advertising or through patronage models (e.g., public radio pledges).

Television has been a very important media vehicle in allowing music artists to reach a mass audience since its inception over 50 years ago. There are two types of television

programming: (a) network programming, which is based on an ad-supported “free” model; and (b) cable television, which generates revenue from paid subscription income (Hull et al., 2011). Many music artists promote their upcoming music releases and tours through network press appearances and performances on top network television shows. As Hull et al., (2011) points out, even though the market share of the four major U.S. broadcasters (e.g., ABC, CBS, NBC, Fox) is eroding, these networks are still most influential in television programming in terms of providing viewership and household penetration numbers. As recently as three years ago, more than 99% of all U.S. households received traditional television signals. Recent numbers indicate that this percentage is slightly below 96% as consumers begin to receive services through streaming networks (e.g., Netflix) (Bauder, 2012).

Television properties are also becoming accessible through numerous platforms (e.g., Internet, mobile, tablets, etc.). A white paper co-authored by *Billboard* magazine and the NARM music trade association reported that television was important in targeting the “mainstream consumer, women and brick-and-mortar shopper” (Peoples, 2012a, p. 15). Television shows and TV music channels were found to be the second strongest influence in music discovery for 49% of consumers. The next generation of “connected” (i.e., “smart”) televisions coming to market will allow the consumer to be able to identify music and other content. As a result, these new television platforms will be able to incorporate music discovery and consumption more readily into the actual viewer experience. This will help to improve both audience engagement as well as the monetization streams (Peoples, 2012a; NARM, 2012).

RQ1: How much of “Recorded Music Access” is explained by broadcast content

## **Unpaid Music Downloads**

The second set of recorded music access consumption outcomes focuses on unpaid music downloads. These downloads could occur either as digital piracy through illegal music downloads, or alternatively, through the distribution of free music downloads directly from music artists or their representatives.

Ouellet (2007) noted “illegal downloads and the legal purchase of music allow the consumer to achieve the same purpose, which is to listen to a piece of music when he or she so wishes” (p. 109). A positive note in this regard is the percentage of the U.S. Internet population who used a peer-to-peer file sharing service to illegally download music declined from a high of 16% during the fourth quarter of 2007 to 9% during the same period in 2010. The RIAA had used the courts to help shut down LimeWire, a popular unauthorized music sharing website in late 2010. Its closure was considered to have powerful effect on the number of people who were downloading and swapping music files illegally (NPD Group, 2011).

Alternately, some artists choose to provide free music downloads to their fan base as a way of publicizing their new single or album release, in an attempt to drive “word of mouth” marketing. As previously noted, NoiseTrade is a site that allows recording artists to distribute their music for free while receiving in exchange the fan’s email addresses and postal codes (NoiseTrade, 2013). This uncompensated exchange provides music artists with direct data on the fans who download their music product. As a result, artists can route their touring schedules more effectively using their audience’s zip code information. A 2004 Pew Internet & American Life Project survey focused on how musicians and songwriters utilized the Internet, while collecting their views on music copyright and file sharing as well. Even at that time, the researchers found that 83% of the survey respondents provided free previews and samples of

their music online. Of these respondents, 30% reported that free music downloads helped to increase attendance at their concerts; 21% stated that the free downloads helped them to sell CDs and other merchandise; and 19% reported increased playing time for their music (Rainie & Madden, 2004).

RQ2: How much of “Recorded Music Access” is explained by unpaid music downloads

H11: The “Engagement” variable is positively related to freely accessed recorded music

### **Free Streaming**

The music industry is beginning to experience tremendous growth through innovative online streaming music and access models (Friedlander, 2011). Music streaming allows users to be able to listen to a track or album either via Internet or mobile platforms. Certain streaming services employ a “freemium” business model in which they offer a first level “free” consumer access tier supported by advertising revenue. Services include: (a) interactive streaming, which includes services such as Spotify and Rhapsody; (b) non-interactive streaming through such online radio services such as Pandora and Clear Channel’s iHeartRadio; and (c) satellite programming models (e.g., SiriusXM). Other free access streaming services are also available in the marketplace (e.g., Grooveshark, Rdio, etc.). Several companies offer their users free listening on mobile platforms, although most charge an extra fee for this service. These free access streaming websites trigger different revenue payment streams to the copyright holder depending on the streaming type. However, it should be noted that not all of these companies have cleared the necessary licensing rights to legally use music on their websites.

**Interactive streaming models.** On-demand steaming services allowing users to listen to music without owning the content have actually been available in the marketplace since late 2001. The marketplace has recently experienced explosive market growth due to two factors: (a)

Spotify's 2011 entry into the U.S. marketplace; and (b) social media giant Facebook's movement into the music space as an entertainment portal. Former Napster CEO Chris Gorog suggested Apple CEO Steve Jobs was responsible for the slow development of this market sector. Shortly after Napster's rebirth as a legitimate subscription-based model, Gorog recalled "Apple put out a press release comparing iTunes' great success versus Napster 2.0's still developing opening numbers. Jobs followed this up by stating in media interviews that 'nobody wants to rent music.'" (Bruno & Bylin, 2011, p. 6).

The Spotify music streaming service was introduced to the U.S. market in July 2011. Its founders Daniel Ek and Martin Lorentzon originally debuted this service in the Swedish market in 2008. The company claims more than 24 million registered users and over 6 million paying subscribers in 28 countries, the majority of which are based in Europe. The company has cleared the music rights to all of the major record label catalogs, which allows its users to be able to actively access over 20 million songs (Spotify, 2013a). The company partnered with several consumer brands (e.g., Cola-Cola, Chevrolet, Motorola Mobility, Reebok, Sonos, and *The Daily*) upon its U.S. launch to introduce its free and paid subscription-tier services (Peoples, 2011a). Spotify shortly joined forces (i.e., along with other music services) with Facebook in an effort to access the portal's then 800 million global users (Peoples, 2011b).

Jumping forward two years, the service is now firmly established in the U.S., and recently announced that it has paid out almost a half billion in payments to rights holders, with \$250 million in payments since March 2012 (Weber, 2012). This is an interesting statistic in light of the controversy that the service has been experiencing in regards to its artist compensation practices. There has been much discussion of this issue in the popular and trade press. Spotify recently released a statement regarding this topic, saying in part, "We want to

help artists connect with their fans, find new audiences, grow their fan base and making a living from the music we all love” (Cruz, 2013).

**Non-interactive online radio.** Numerous online radio webcasters entered into the market with the advent of the Internet, which created alternative radio options available to generate exposure for an artist’s music. The current online radio audience is estimated at 86 million listeners weekly. This number includes terrestrial radio stations with associated online access, as well as other audio content available only on the Internet (Edison Research, 2013, p. 13). Clear Channel, recognized as largest U.S. terrestrial radio company, introduced its online digital platform, iHeartRadio in 2012. The company recently released a press statement announcing the news that the digital radio service has surpassed 30 million registered users since its inception (Clear Channel, 2013b).

Pandora is a non-interactive online music streaming service acknowledged as the market leader in the Internet radio sector (Peoples, 2012b). Interestingly, the company recently announced that it now has over 200 million registered users in the U.S. (Pandora, 2013c) Pandora’s webcasting service began as an offshoot of the Music Genome Project in 2000. Music analysts listened to individual tracks in an attempt to collect hundreds of details (i.e., melody, harmony, instrumentation, rhythm vocals, lyrics, etc.) around the song (Pandora, 2013a). Users can create their own listening experiences and radio stations by typing in an artist name or song title to find songs with music similarities. If they like the music and prefer to purchase it, they can link through to the Amazon or iTunes commerce websites. In August 2013, Pandora’s audience metrics showed the service had an active listener base of 72.1 million listeners, who accounted for a total of 1.35 billion listening hours. The company estimated its U.S. radio listening audience share at 7.46% (Pandora, 2013d). The Pandora service is free to the end user

and monetized through advertising revenues, although a commercial-free paid subscription option is available as well.

RQ3: How much of “Recorded Music Access” is explained by free streaming access services (e.g., Pandora, Spotify, etc.)

### **Recorded Music Product Ownership**

Recorded music ownership is defined as when a consumer directly purchases recorded music content, or pays an annual fee to be able to stream their music without interruption. The IFPI (2011) reported, “ownership still has value when artists build sufficient audience appeal” (p. 8). The music purchase path has three possible consumption outcomes: (a) paid subscription models available through various streaming and satellite services; (b) paid (i.e., legal) music downloads; and (c) physical recorded music products (e.g., vinyl, cassettes, compact discs).

### **Subscription Models**

Many of the key points related to Subscription Model outcomes (e.g., Spotify, Pandora) were discussed within the previous section on “Free Streaming.” One of the business goals of the free access model is to migrate the listening consumer from “free” access to a “paid-for” subscription model status. Subscription models offer users premium tiered services and connectivity at a given monthly rate. These services offer consumers listening opportunities with all external advertising removed from the content as well as higher audio quality. For example, Pandora One’s subscription service is available at an annual cost of \$36 or a monthly fee of \$3.99 (Pandora, 2013b). The service is reported to have a paid subscriber base of 2.5 million users (Heneghan, 2013).

Spotify offers its consumers two different subscription options. The first package is an unlimited subscription music listening option at \$4.99 per month, which allows the user to listen to uninterrupted music on their desktop and laptop. The second is the premium package for

\$9.99 a month, which allows the consumer to listen to music on all of their electronic devices, plus they can download music and listen offline as well (Spotify, 2013b).

Rhapsody was an early player in the interactive on-demand music service streaming market. Rhapsody began in 1999 as Listen.com in an effort to consolidate legally obtainable music on the Internet. The company launched as an “all you-can-eat subscription service” in 2001 with 30,000 tracks (Rhapsody, 2010). The company now has more than one million subscriber members, and has expanded its music catalog to offer more than 16 million tracks legally to the consumer through more than 70 electronic devices (e.g., desktop, device, or mobile integration, etc.) Rhapsody also offers its subscription users to download all of the music they want to a mobile device. Monthly subscriptions are available to the consumer at \$9.99 per month (Rhapsody, 2013).

SiriusXM satellite radio is also available as a subscription service option within the marketplace. The consumer pays an annual fee that provides access to commercial-free music through delivery of a satellite radio signal to the Internet, tablets, automobile radios with a tuner, and smartphones, etc. SiriusXM’s three most popular subscription plans range in cost from \$159.39 to \$199.99 annually prior to any add-on services which the consumer can use to customize the service to their preferences (SiriusXM, 2013). Industry sources reported that SiriusXM had 24.4 million subscribers as of the first quarter of 2013 (Heneghan, 2013).

RQ4: How much of “Recorded Music Ownership” is explained by paid subscription services (e.g., Pandora, Spotify, Rhapsody, Sirius/XM, etc.)

### **Music Downloads**

The purchase of digital music tracks and albums can be made through iTunes and other digital music retailers (e.g., Amazon MP3, PayPlay). Single downloads account for the majority of the digital revenue stream. The Apple iTunes store continues to be the dominant retailer of

music downloads in terms of meeting this market need, accounting for 75% of sales in the global digital space with over 600 million users worldwide (Heneghan, 2013). Apple became the top U.S. music retailer in April 2008, surpassing Wal-Mart, the mass merchant retailer. At the time, the company announced it had over 50 million customers, had sold over four billion songs, and featured the world's largest music catalog of over six million songs (Apple, 2008). In a 2011 report, The NPD Group estimated that "51 million U.S. consumers use iTunes and about 38.3 million purchase music with it" (Peoples & Bylin, 2011, p. 22).

Legal digital music download options did not begin to gain widespread consumer acceptance until Apple opened its iTunes store in 2003. Apple CEO Steve Jobs had worked with the Time Warner executives for six months to frame the music rights and digital rights management issues (i.e., encryption technology) within the context of the end consumer experience. The two companies entered into collaboration in October 2002, with the other major labels soon following Warner's lead in signing on with the technology company. Apple iTunes was introduced as a full-service online music store in spring 2003 with digital tracks available at a cost of .99 cents per song download. Within a month, Apple had sold more than a million digital downloads ("Steve Jobs," 2011).

Interestingly enough however, iTunes debuted their new Apple iTunes Radio service on September 18, 2013. Market trends indicate that the digital download market peaked in 2011 (Peoples, 2013c). Given the explosive success of the free streaming access models, this new service allows Apple to enter the Internet radio to serve as a competitor to the popular Pandora service. The major labels and music publishers will share in the service's ad revenue, so they have a stake in iTunes Radio success (Peoples, 2013b).

## **Physical Product**

Physical music product (e.g., compact discs, vinyl) currently represent 41% of all shipments within the U.S. music marketplace, according to the RIAA (RIAA, 2013). This is a relatively quick market transition when one considers that the only available path to the music market twenty years ago was through the physical distribution channels controlled by the major record labels. Even though overall shelf space for music product has declined and the number of retailers diminished due to store closings (e.g. Tower Records, Virgin Records, etc.), the basics remain the same in terms of physical music distribution. Recorded music product reaches music retailers through one of three channels: (a) one-stops, which allow music wholesalers to stock music from a variety of labels and distributors. These companies often supply product to the smaller independent retailers (e.g., Mom & Pops, alternative music stores); (b) rack jobbers, which are companies (e.g., Anderson Merchandisers) that supply music product to the “big box” mass merchants (e.g., Wal-Mart, Target), as well as to other retail accounts (department stores, discount chains, etc.); and (c) chain stores (e.g., Barnes & Noble, Hastings) as well as electronic superstores (e.g., Best Buy) who purchase product directly from the record distribution company. With physical sales declining, many of these traditional music sellers are diversifying their mix of music products by focusing on related categories. Numerous record labels are also directing their efforts in this area towards the “‘superfan,’ a dedicated follower of a band or genre who is more likely to buy a physical copy of an album” (Plambeck, 2010).

RQ5: How much of “Recorded Music Ownership” is explained by legal digital downloads and physical product

H12: The “Engagement” variable is positively related to recorded music ownership

H13a: The stronger the response the individual has to a music artist, the more likely they will decide to purchase the artist’s recorded music product

H13b: The weaker the response the individual has to a music artist, the more likely they will decide to freely access the artist's music product

H14a: The stronger the response the individual has to a given song, the more likely they will decide to purchase the recorded music product

H14b: The weaker the response the individual has to a given song, the more likely they will decide to freely access the recorded music product

A summary of all the hypotheses and research questions are summarized in Table 2.4.

In conclusion, the music business was one of the first content industries on the front line during a seismic technology shift. The real key central to this current market dilemma is how to facilitate audience engagement effectively across all levels of an artist's career given the industry's paradigm change. This reality is being borne out in weekly music marketing meetings worldwide, as organizations struggle to reach the artist's consumers in a hyper-fragmented marketplace (Nielsen Music, 2011). It has not been easy to "fix" outstanding problems in an immediate fashion, due to challenging public policy structural issues as well as the business practices of the music industry. The Artist-Fan Engagement Model is presented in an attempt to help explain factors which could help to surmount some of these challenges from an individual marketing perspective. It is also hoped that this work will help to inspire other academics and music industry professionals in their continuing efforts to help move the music industry forward.

Table 2.4

*Summary of Hypotheses and Research Questions*

<b>Hypotheses</b>	Reference
<b>"Response To Artist" Construct</b>	
Identification is positively related to the "Response To Artist" variable	H1
Affinity is positively related to the "Response To Artist" variable	H2
Similarity is positively related to the "Response To Artist" variable	H3
Imitation is positively related to the "Response To Artist" variable	H4
<b>"Response To Music" Construct</b>	
The emotional response is positively related to the "Response To Music" variable	H5
The sensorial response is positively related to the "Response To Music" variable	H6
The imaginal response is positively related to the "Response To Music" variable	H7
The analytical response is positively related to the "Response To Music" variable	H8
<b>"Engagement" Construct</b>	
The "Response To Artist" variable is positively related to the "Engagement" variable	H9
The "Response To Music" variable is positively related to the "Engagement" variable	H10
<b>"Recorded Music Access" Variable</b>	
The "Engagement" variable is positively related to freely accessed recorded music	H11
<b>"Recorded Music Ownership" Variable</b>	
The "Engagement" variable is positively related to recorded music ownership	H12
<b>General Questions</b>	
The stronger the response the individual has to a music artist, the more likely they will decide to purchase the artist's recorded music product	H13a
The weaker the response the individual has to a music artist, the more likely they will decide to freely access the artist's music product	H13b
The stronger the response the individual has to a given song, the more likely they will decide to purchase the recorded music product	H14a
The weaker the response the individual has to a given song, the more likely they will decide to freely access the recorded music product	H14b
<b>Research Questions</b>	
<b>"Recorded Music Access" Variable</b>	
How much of "Recorded Music Access" is explained by broadcast content	RQ1
How much of "Recorded Music Access" is explained by unpaid music downloads	RQ2
How much of "Recorded Music Access" is explained by free streaming access services (e.g., Pandora, Spotify, etc.)	RQ3
<b>"Recorded Music Ownership" Variable</b>	
How much of "Recorded Music Ownership" is explained by paid subscription services (e.g., Pandora, Spotify, Rhapsody, Sirius/XM, etc.)	RQ4
How much of "Recorded Music Ownership" is explained by legal digital downloads and physical product	RQ5

## CHAPTER 3

### METHODOLOGY

This study was undertaken in an attempt to better understand how the variables within the Artist-Fan Engagement Model influence recorded music consumption. The integrated factors within the “Response To Artist” and “Response To Music” variables were tested using an anonymous online survey. Additionally, the influence of these two variables on the key predictor “Engagement” variable was assessed. The relationships between the “Engagement” variable and the various recorded music consumption outcomes (e.g., “Recorded Music Access” and “Recorded Music Ownership”) were measured as well. While there might potentially be antecedents and feedback loops among the variables in the model, those relationships were not tested in this study.

#### **Research Participants**

A total of 1, 576 survey participants accessed the online anonymous survey. These participants were recruited using two separate email correspondence lists supplied by a middle-sized teaching university located in the Mid-South region of the United States. The first study invitation was sent out via the college’s monthly email newsletter to its 975 entertainment industry partners on February 20, 2013. The majorities of these respondents are employed or have been employed in the music or entertainment industries at some given point in time. The second study invitation was emailed to the college’s student population approximately a week later on February 26, 2013. This second bi-monthly email newsletter correspondence was

directed towards approximately 2,000 undergraduate students and recent alumni majoring in entertainment related curriculum. The average undergraduate student at this institution was estimated to be between ages of 18 to 22, which is the traditional age of undergraduate college attendees.

The online survey link invitation was featured on various college properties, including a “News and Opportunities” newsletter, as well as the college’s Facebook and Twitter accounts. One of the interesting events that occurred during the data collection process was that one of the study respondents managed a LinkedIn Group with a membership of over 100,000 music and entertainment professionals. He asked if he could post the survey link on his LinkedIn community group. Once the survey link was posted on Tuesday, March 25, the number of responses from music industry professionals went up dramatically. The survey link was deactivated on Tuesday, April 2, 2013.

### **Demographic Rationale**

**College students.** Much attention centers on how music drives youth culture in the scholarly literature. It does seem appropriate to survey, given music’s influence on youth, the college-aged population regarding their responses related to music artists and their music outputs. More importantly, how do these influences translate to consumption outcomes, given the changing nature of the music industry? In Lacher and Mizerski’s (1994) study, they cited a *Billboard* magazine article which noted “most recorded music is bought by people between the ages of 10 and 25” (p. 371). A 2011 Midem music industry conference presentation identified the primary online global music consumer as a male between the ages of 20 to 24. The researchers stated “this consumer will do more of everything than the average regarding legal downloading of music tracks, streaming of music and music videos, and downloading

of mobile music apps” (Nielsen Music, 2011, p. 4). Audio music streaming services were found to be most popular among the 21 to 24 year old age group, with the associated revenues generated by ad-funded and subscription models. As Goodman (2010) noted, “the all-important younger music fans rapidly lose the habit of owning recordings; they see music as both ubiquitous, and free” (p. 7). Thus, it was expected that younger study participants would rather access recorded music product than own it. However, given the fact that many of the younger study respondents were working towards a career in the music industry, recorded music ownership was expected to be higher than it would be for students in other university settings.

**Music industry executives.** It is a bit more difficult to provide a definitive profile of a “typical” music industry professional. The music business in its entirety is widespread, incorporating professionals with varying backgrounds, although anecdotally, it is often referred to as a “young person’s business.” There are numerous industry member organizations that music professionals can belong to, depending on the music genre that one works in (e.g., country, pop, rock, etc.), as well as job type (i.e., concert promotion, recorded music, radio, etc.). Many of the personnel in leadership positions, especially those at the major record labels are male, and have been in power for several decades. In terms of anticipated income level, individuals receive compensation across a continuum from free (e.g., individuals working to “break into” the industry), to millions of dollars (e.g., individuals in high level positions, whether as an executive or a performing artist). One constant, however, is that *Billboard* magazine is read by music executives each week, with a reported 2012 print circulation of 17,000 subscribers and an audience of 48,000 across all mediums (i.e., television, social media, website, etc.) (AdSprouts, 2013). The magazine bills itself as “the authority on all things music-is the only music publication that reaches a highly influential audience that sets pop culture trends”

(Billboard, 2013b). The magazine's 2013 media kit defined its recently redesigned magazine and website as being read "with keen focus every week by the business leaders and power players who are driving the music business-and the culture-forward" (Billboard, 2013a) listing the following facts regarding its readership:

College Graduates	68%
Post-Graduate Degree	25%
Senior/Upper Management Title	49%
Average Household Income	\$212K+
Average Net Worth	\$1MM+. (Billboard, 2013a)

It was assumed that many of the music industry professionals receiving the college's email newsletter fit within some of these readership demographics. It was also expected these industry professionals would, as a result of their age and chosen profession, tend towards recorded music ownership of paid subscriptions, digital downloads and physical product.

### **Survey**

An anonymous survey (e.g., Appendix A) was prepared for online distribution using Qualtrics Online Survey Software. This company is well known within the academic and professional research industry. It was founded in the 1990s, and the site collected data for over one billion surveys in 2012 alone (Qualtrics, 2012b, Qualtrics, 2013a). The survey was created using validated measures from previous studies in order to measure the various constructs within the Artist-Fan Engagement Model. The study participants completed a self-report survey approximately 75 questions long. Most survey participants took approximately 15 to 20 minutes to complete this anonymous online questionnaire in a physical environment of their choosing.

The survey utilized nonprobability sampling techniques since it was not distributed to participants who were chosen by chance (e.g., probability sample) (Dunn, 2009; Luther, 2011). A convenience sample is defined as being “comprised of people who are available, willing, and interested in taking part in research” (Dunn, 2009, p. 156). One of the biggest limitations in using a convenience sample is its generalizability (Dunn, 2009). Additionally, the survey (e.g., Appendix A) also used snowball sampling, with interested participants informally forwarding the anonymous survey link to their friends and colleagues, or posting the link on a social media site of their choice. One key factor of note when using nonprobability methods is that answers represented within the survey are reflective of the sampled participants, which often reveal very important findings (Luther, 2011).

**Design.** During the course of designing the survey, it was important to take the issues of question sequence and context effects into consideration (Dunn, 2009). The survey’s question order (e.g., Appendix A) was arranged so that the respondent first listed the name of a song of their choice. They then answered questions regarding their listening responses to their song selection as part of the “Response To Music” variable (e.g., Questions 1-16). It was not necessarily assumed that the participant would automatically list the name of a song that they liked. There was a strong chance that the participant might choose a song that they disliked, perhaps one that reflected popular culture at a given moment in time (e.g., Psy’s worldwide hit “Gangnam Style”).

The next twenty questions focused upon the “Response To Artist” variable (e.g., Questions 17-37). Participants were asked to list the name of the artist who performed the song they listed in the first question of the survey. Since the song name was listed first, the participant was essentially forced to evaluate an artist whom they may or may not have had a preference

towards. The survey design was laid out in this manner, as there was a concern that question order could become a confounding issue. Undue bias could have been created if the survey's questions been ordered so that the participant first listed the name of an artist whose music they preferred, prior to listing the name of a song by that same artist. Other survey sections focused on other variables of interest, including "Engagement," (i.e., Questions 38-40), "Purchase Intent" (i.e., Q41-Q43) and "Consumption Type/Purchase Habits" (i.e., Questions 44-62). The survey concluded with questions related to participant demographics (i.e., Questions 63-75). The particular survey question order (e.g., song listed first, followed by the name of the artist who sang the song) had been expected to generate much variability across the participant responses.

Context effects (i.e., carry-over) effects are another important issue to consider when preparing a survey. Situations can be created in which a participant's reaction to a given question can alter their responses to the questions that follow. Thus, the participant may provide inconsistent responses that do not necessarily reflect how they typically think, feel, or behave regarding a topic (Dunn, 2009). However, this particular effect was not considered to be a factor in the current survey design.

A final design consideration was whether to proceed with the distribution of an anonymous or confidential survey. Dunn (2009) points out "there may be decided advantages to allowing questionnaire or survey respondents to remain anonymous." (p. 179). The main issue involved whether the survey participants would truly share their feelings, thoughts, and behaviors if they believed their privacy was not being maintained. An anonymous survey does not allow any personal information to be tracked, unless this information is requested within the survey. Qualtrics surveys are anonymous by default if they are distributed using the anonymous link, embedded survey or pop-ups (Qualtrics, 2012a). A confidential survey involves the use of

an identifying mark of some kind (e.g., student identification number, etc.). As a result, participants are likely to be less candid with their information in answering the given questions within the survey (Dunn, 2009). Thus, an anonymous survey was used to collect the data pertaining to the Artist-Fan Engagement Model.

## **Measurement**

In reviewing the scholarly literature, Milliman (1982) pointed out “the existing literature is more directly concerned with the effects of music on attitudes rather than behavior” (p. 86). He noted the majority of studies he found measured attitudes, beliefs, or intentions, which do not necessarily correlate with behavior. However, other music researchers have suggested “behavioral intent toward music may predict purchases of musical products” (Kellaris & Rice, 1993, p. 17). While the main focus of the Artist-Fan Engagement Model (e.g., Figure 1.1) centered on how the “Response to Artist” and “Response To Music” variables influenced “Engagement,” the lower half of the model focused more directly on music consumption outcomes. This study sought to determine what key factors within each of the response variables helped predict whether a given individual ultimately decided to pursue free access or purchase ownership of recorded music products.

**“Response To Artist” variable.** The “Response To Artist” variable represented the expanded Parasocial Interaction construct with its four sub-dimension components (e.g., Identification, Affinity, Similarity, Imitation). The measures were developed along the lines suggested in the Shen (Shen, 2009; Shen & Zhou, 2011) studies, since they found significant correlations among PSI and each of the four sub-dimensions. The study participants answered questions that related back to the various constructs under investigation using a 7-point Likert scale.

***Parasocial Interaction.*** The “Response To Artist” variable actually captured the survey answers pertaining to the parasocial survey measures. Parasocial interaction referred “to the sense of an intimate social relationship with a media character or personality” (Horton & Wohl, 1956; Hoffner, 1996, p. 391). The PSI measurement scales were developed through numerous research streams (Rosengren & Windahl, 1972; Rosengren, Windahl, Hakansson, & Johnsson-Smaragdi, 1976; Nordlund, 1978; Levy, 1979; Rubin et al., 1985; Rubin & Perse, 1987; Auter & Palmgreen, 2000). The two most commonly used PSI measurement scales have been in place for almost thirty years. Rubin et al., (1985) developed a long form 20-item PSI measurement scale in an effort to create “a useful and reliable empirical scale of parasocial interaction” (p. 166). The researchers originally identified 29 question items using early writings, research, and previous PSI measurement scales as theoretical guides. Nine questions considered nonsalient and redundant were eliminated. The Cronbach alpha for the resulting 20-item PSI measurement scale in the Rubin et al. (1985) study was .93. In a subsequent uses and gratifications study that focused on media personalities as having an affective interpersonal involvement with their audience, Rubin and Perse (1987) trimmed the 20-item PSI measurement (Rubin et al., 1985) to create the 10-item Revised Parasocial Interaction scale. The response opinions were measured on a five-point Likert scale, from strongly disagree to strongly agree, similar to the earlier long-form PSI questionnaire. The Cronbach alpha associated with the shortened PSI scale was .88, slightly less than the original long-form PSI scale (Rubin & Perse, 1987).

Shen measured the PSI construct in both her studies (Shen, 2009; Shen & Zhou, 2011). Fourteen questions were listed as part of her five-point survey instrument, seven of which could be traced directly back to the 10-item and 20-item PSI scales (Rubin et al., 1985; Rubin & Perse, 1987). Shen used the wording “favorite media character” to replace the phrases “my favorite

newscaster” (Rubin et al., 1985) and “soap opera character” (Rubin & Perse, 1987) from the earlier PSI studies. The Cronbach alpha of the PSI scale used in her studies indicated an acceptable reliability of .81. The current study adapted four of Shen’s questions (Shen, 2009; Shen & Zhou, 2011) using the phrase “this music artist” in place of “favorite media character.”

The four questions used to measure the PSI construct were:

- This music artist makes me feel comfortable, as if I am with a friend
- If this music artist appeared on a TV program, I would watch that program
- I see this music artist as a natural, down-to-earth person
- I would like to meet this music artist in person

**Identification.** As previously referenced, identification occurs when an individual recognizes a salient characteristic in a figure (i.e., a shared perspective) similar to themselves (Giles, 2002). The viewer “requires extreme absorption in the text and involves an intense emotional experience” (Cohen, 2001, p. 253). Cohen (2001) had found no measurement scale existed which specifically measured audience identification with media characters. He created a 10-item multidimensional scale that distinguished among the dimensions of empathy, cognition, motivation, and absorption based on previous empirical studies. This conceptualized scale focused on an individual’s ability to identify with a character whom appeared in a specific television show, although the measurement scale could also be adapted for use with film or books. While Cohen did not use this measurement as part of an actual study, Shen adapted his scale in order to measure the identification construct in both her studies (Shen, 2009; Shen & Zhou, 2011). Instead of referring to “program X” and “character X,” as proposed by Cohen (2001), she referenced “my favorite TV program” and “my favorite character” instead. The identification scale used in both Shen studies had a Cronbach alpha of .88.

The current survey questions have been slightly changed to include the phrases “this music artist” which replaced “my favorite character;” “listening to the song,” which replaced “viewing my favorite TV program,” and “at key moments in the song” which replaced the phrase “at key moments in my favorite TV program.” The use of the phrase “listening to their song” can be interpreted in various ways, including: (a) the individual listens to and/or watches the music audio or video uploaded to the music artist’s domain website or various social media sites (e.g., Facebook, Twitter, YouTube etc.); or (b) an individual might listen to or read the music lyrics as part of the text, whether associated with a given music video, lyric sheet, or audio file. The four questions used to measure the identification construct were:

- I think I have a good understanding of this music artist
- I tend to understand the reasons why this music artist does what he or she does
- While listening to the song, I could feel the emotions the music artist described
- At key moments in the song, I felt I knew exactly what this music artist was going through

*Affinity.* Affinity is defined as “liking,” or “feeling close to another” (Cohen, 2001).

The current survey included four questions Shen had utilized as part of her affinity measurement scale in previous studies (Shen, 2009; Shen & Zhou, 2011). The first two questions, “I would like to have a friendly chat with him (her)” and “I find him (her) very attractive physically” originally came from McCroskey and McCain’s Interpersonal Attraction (1974) measure. These researchers had found interpersonal attraction to be a multi-dimensional construct based on three dimensions: (a) social/liking; (b) task/respect; and (c) physical/appearance. A third question, “I’d enjoy interacting with CHARS and my friends at same time,” came from Auter and Palmgreen’s (2000) multidimensional Audience-Persona Interaction (API) Scale. This scale was created in order to measure different dimensions of PSI, including: (a) Identification with

Favorite Character; (b) Interest in Favorite Character; (c) Group Identification/Interaction (i.e., feeling part of a TV family); and (d) Favorite Character Problem Solving Abilities (Auter & Palmgreen, 2000). This particular question measured most highly on the “Group Identification/Interaction” sub-dimension. The final affinity question, “When something bad happens to my favourite celebrity I feel like it happened to me” comes from the Celebrity Worship Scale (i.e., CWS) (McCutcheon et al., 2002). These researchers noted only four scales were devoted to celebrity worship (Rubin et. al, 1985; Rubin & McHugh, 1987; Stever, 1991; Wann, 1995). Their goal was to develop a scale that could measure both pathological (i.e., obsessive) and non-pathological worship behaviors that applied equally to acting, music, sports and other celebrities (McCutcheon et al., 2000). Shen had adapted four questions from the CWS scale for use in her affinity measure, which had a Cronbach alpha of .77 (Shen, 2009; Shen & Zhou, 2011). The four affinity questions used in the current study were adapted from the Shen studies using the phrase “this music artist” rather than “favorite character.” The affinity construct was measured using the following questions:

- I would like to have a friendly chat with this music artist
- I find this music artist very attractive physically
- I’d enjoy interacting with this music artist and my friends at the same time
- When something bad happens to this music artist, I feel like it happened to me

***Similarity.*** The similarity measurement was constructed using questions that originated from the API scale (Auter & Palmgreen, 2000). Shen had created a 10-question similarity measure, with seven items coming directly from the API scale. Three of the questions, “FAV reminds me of myself,” “I have the same qualities as FAV,” and “I have the same problems as FAV,” registered most highly on the “Identification with Favorite Character” API sub-

dimension. The fourth question, “I usually agreed with FAV,” factored most highly on the “Favorite Character Problem Solving Abilities” sub-dimension. The Cronbach alpha reliability of both these API scale sub-dimensions were .87 (e.g., Identification), and .85 (e.g., Problem Solving), respectively. Shen slightly amended these four questions using the phrase “my favorite character” as a replacement for “FAV” in her measure (Shen, 2009; Shen & Zhou, 2011). The Cronbach alpha of the similarity measurement used in both Shen studies was .87. The four questions related to similarity in the current study adapted the use of Shen’s phrase from “favorite character” to “this music artist.” The third question’s wording was also changed in terms of its tense, from “agreed” to “agree”:

- This music artist reminds me of myself
- This music artist and I have some similar qualities
- I usually agree with this music artist
- I have some problem that is similar to that of this music artist

***Imitation.*** The imitation measurement scale was constructed as outlined in both Shen studies (Shen, 2009; Shen & Zhou, 2011). Shen had created a 9-item measurement scale by combining questions from two scales, the Connectedness Scale (Russell, Norman, & Heckler, 2004), and the API scale (Auter & Palmgreen, 2000). Russell, Norman, and Heckler’s (2004) study focused on how connectedness characterized “the intensity of relationship(s) that viewers develop with television programs and their characters” (p. 151). For the purposes of this dissertation, it is argued that the conceptual structure underlying connectedness can be generalized from television to the digital medium of the Internet. The “communication connection” between a music artist and their fan base is quite important within the transitioning

music industry, especially given the interactive tools and platforms now available within the digital sphere.

The current study adapted four questions from Shen's imitation measurement. Two of Shen's questions were slightly revised from the Connectedness Scale (Russell et al., 2004), "I imitate the gestures and facial expressions from the characters in my favorite program," and "I find myself saying phrases from my favorite program when I interact with other people." Both questions measured the inclination for individuals to imitate television characters. Additionally, Shen adapted two questions directly from the API scale, "I wish I could handle problems as well as my favorite character," and "I would like to be more like my favorite character." These questions were most closely linked to the "Favorite Character Problem Solving Abilities" sub-dimension of the API scale. The imitation measurement scale used in both Shen studies (Shen, 2009; Shen & Zhou, 2011) had a Cronbach alpha of .87. The phrase "this music artist" in the current study replaced the phrase "my favorite character" used in Shen's Imitation measure. The four questions used to measure "Imitation" were as follows:

- I wish I could handle problems as well as this music artist
- I would like to be more like this music artist
- I imitate the gestures and facial expressions of this music artist
- I find myself saying phrases from this music artist when I interact with other people

**"Response To Music" variable.** The scales used to measure the "Response To Music" variable were previously utilized in other researchers' work, most specifically Lacher and Mizerski's (1994) study on hedonic music consumption, as well as Ouellet's (2007) work on music purchase versus illegal music downloading. Various measures were used to assess four

different music responses (e.g., Emotional, Sensorial, Imaginal, Analytical) to the song that the respondent listed in the first question of the survey.

***Emotional response.*** Ouellet (2007) defined an emotional response to music as concerning “the similarity between how an individual judges emotions evoked by a song and how he judges his own emotional profile” (p. 110). The scale used in the study was structured along the guidelines suggested by Asmus (1985) and replicated by Lacher and Mizerski (1994). Asmus had created an empirical measurement scale to measure affect, and identified nine affective responses using classical music stimuli (e.g., *Evil, Sensual, Potency, Humour, Pastoral, Longing, Depression, Sedative, Activity*). These responses represented groupings of four to five different terms from a final list of 41 affective adjectives (e.g., Table 2.2). Lacher and Mizerski (1994) built upon Asmus’ affective scale to measure the emotional dimensions related to rock music. They tested six slow and fast tempo rock songs in an experimental setting before settling on two (i.e., one in each tempo) for use for their main experiment. Subjects evaluated both songs using Asmus’ 41-term affective adjective list. Lacher and Mizerski (1994) measured each of these emotional dimensions on a six-point semantic differential scale that were anchored by “strongly agree” and “strongly disagree” (p. 377). They found six factors (e.g., *Exuberance, Patriotic, Amused, Rage, Sad, and Calm*) best captured the affective dimensions of rock music.

This study utilized a similar method to measure the six affective dimension factor headings (e.g., *Exuberance, Patriotic, Amused, Rage, Sad, and Calm*) generated from Lacher and Mizerski’s (1994) study. The antonym of each of the affective dimensions was used to create bipolar responses on a 7-point semantic differential measurement scale. Interestingly, the *Calm* and *Rage* factor headings served as mirror antonyms for one another, so only five affective dimensions were actually measured in the current survey. The emotional construct was assessed

by the respondent's answer to "Describe how the music in this song makes you feel" to the song they had referenced in the first question along a continuum as follows:

- Depressed     1.....2.....3.....4.....5.....6.....7     Exuberant
- Disaffected   1.....2.....3.....4.....5.....6.....7     Patriotic
- Annoyed       1.....2.....3.....4.....5.....6.....7     Amused
- Calm           1.....2.....3.....4.....5.....6.....7     Rage
- Sad             1.....2.....3.....4.....5.....6.....7     Happy

**Sensorial response.** Yingling (1962) defined the sensorial music response as "an awareness of a need for the listener to approach or withdraw from the source of the music or the source of tension in the music" (p. 110). Lacher and Mizerski (1994) used two questions adapted from Yingling's original measurement scale in their study to test this music response, "I was moving some part of my body (head, foot, hand) in rhythm with the music," and "I wanted to dance to the music." Both questions speak to the "motor" aspect of the sensorial response. Yingling (1962) had found the physical sensing of music important in terms of how it was perceived by the listener. The sensory response was also noted as an important factor in terms of music consumption (Lacher & Mizerski, 1994).

As previously referenced, Ortmann (1927) had determined the sensory response as physiological. Two questions were added to the sensorial measurement scale that specifically addressed the physiological nature of this music response. One of the additional questions came from Yingling's (1962) study, "Does this music quicken you organically in any way (breathing, pulse, nervous tension)?" (Yingling, 1962, p. 120). The question was revised in the current study as "This song naturally stimulates me (e.g., breathing, pulse, nervous tension)" in order for the respondent to more easily understand it. A fourth question, "this song sends shivers down my

spine” was adapted from Sloboda’s (1991) study. Sloboda had noted the frequency of physical responses individuals had in listening to music in his study. This included such sensations as shivers down the spine, laughter, lump in the throat, tears, goose pimples, racing heart, yawning, pit of stomach sensations, sexual arousal, trembling, flushing/blushing, and sweating. All four questions were slightly adapted from the previous measures to include the use of the phrase “this song” in the current survey questions. This updated measurement scale is in keeping with Ortmann’s (1927) theoretical considerations as well as more contemporary researchers (Sloboda, 1991; Guhn et al., 2007; Hodges, 2009). The revised questions used in the current study were as follows:

- I was moving some part of my body (head, foot, hand) in rhythm with this song
- I wanted to dance to this song
- This song naturally stimulates me (e.g., breathing, pulse, nervous tension)
- This song sends shivers down my spine

***Imaginal response.*** As previously discussed, the imaginal music response evokes images, memories, and situations for the listener (Myers & Valentine, 1914; Lacher & Mizerski, 1994; Ouellet, 2007). Lacher and Mizerski (1994) found the imaginal music response to be a significant factor in the forming of affective judgments concerning rock music. These two researchers originally measured this construct by adapting three statements from the Yingling (1962) and Hargraves (1982) studies, specifically, “The song created a picture in my mind,” “The song made me remember something,” and “The song prompted images in my mind.”

Transportation theory is also seemingly related to the imaginal construct in that it focuses on involvement with the narrative text (Murphy, Frank, Morgan, & Patnoe-Woodley, 2011). Green and Brock (2000) had originally conceptualized “transportation into a narrative world as a

distinct mental process, an integrative melding of attention, imagery, and feelings” (p. 701).

Several questions on the transportation measurement scale seemed to operationalize the imaginal music response more effectively due to an emphasis on vividness and imagery than the measures that Lacher and Mizerski (1994) originally used. In the current study, four questions were used to measure the imaginal construct. Two questions were selected from Yingling’s (1962) survey specifically, “Does this music make you visualize an event in your life,” and “Does this music take you beyond the realities of life.” Two additional questions came from Green and Brock’s (2000) Transportation Scale. Their transportation measure included eleven general items and four imagery items that focused on a true story entitled “Murder at the Mall.” The two questions selected were taken from the general item panel, “While I was reading the narrative, I could easily picture the events in it taking place,” and “I could picture myself in the scene of events described in the narrative” (Green & Brock, 2000, p. 704). As the researchers pointed out, “narrative worlds are broadly defined with respect to modality; the term ‘reader’ may be construed to include listeners, viewers, or any recipient of narrative information” (Green & Brock, 2000, p. 702). Given this definition suggests a music listening response worked within the transportation paradigm, the survey questions were adapted to reflect this modality. Additionally, the phrase “this song” was also used as to serve as a reference point for the participant. The four questions that measured the imaginal sub-dimension of the “Response To Artist” construct were:

- This song makes me visualize an event in my life
- This song takes me beyond the realities of life into the future
- While listening to this song I could easily picture the events in it taking place
- I could picture myself in the scene of events described in this song

**Analytical response.** Lacher and Mizerski (1994) incorporated the same two-item analytic measurement scale that Pucely et al., (1988) had used in their empirical study on music purchase and consumption. Interestingly, the researchers had stated in their explanation of this measure that “Pucely et al. (1987) [*sic*] devised a two-item measure of the analytical response, which was taken from the work of Hirschman (1984)” (Lacher & Mizerski, 1994, p. 378). The questions used were “I wanted to see how the song developed,” and “I analyzed the way the song was put together and why it came out the way it did-whether it seemed right and made sense.”

As a way of providing a background of these particular measures, Pucely et al.’s (1988) research team actually utilized nine measurement scales in their experimental study. Five of the scales directly referenced music involvement (e.g., enduring music involvement, music behavioral involvement, experiential involvement). The experiential involvement measure included both sensory involvement and analytic involvement. Analytical involvement was defined as “the degree to which a song stimulates cognitive activity within the listener” (Pucely et al., 1988, p. 38). The experiential involvement scale built upon Swanson’s (1978) work on absorbing experiences as well as Hirschman’s (1984) study on experience seeking. Hirschman had developed consumer profiles based on four different types of experience seeking (e.g., cognition, sensation, novelty, experience), and had referred to Hilgard’s (1979) research on cognition in developing her study measures. Hilgard “had developed and validated a measure of the extent to which an individual seeks to discern cause-and-effect relationships across a variety of experiences” (Hirschman, 1984, p. 120). The subjects in Hirschman’s (1984) study responded to 14 different consumption experiences to indicate how these cause-and-effect relationships applied within their own lives. Two of the scenarios that Hirschman listed to this end included “attending a musical performance or concert,” and “when playing or singing music” (Hirschman,

1984, p. 121). Both Pucely et al. (1988) and Lacher and Mizerski (1994) used the same basic questions to measure cognition seeking as Hirschman (1984) had outlined.

The questions used in the current study have been slightly adapted from these previous measures. The second question was rephrased to allow for the participants' additional consideration of such factors as the music's style, technical aspects (e.g., tempo, dynamics), and intrinsic qualities (Hargreaves & Colman, 1981). The two questions are as follows:

- I wanted to see how this song developed
- I analyzed how this song was created, and why it sounds the way it does

**“Engagement” variable.** The “Engagement” variable has been defined as a “multi-dimensional, holistic measure that describes a person’s emotional and cognitive engagement with entertainment content” (Scott & Craig-Lees, 2010, p. 53). This global definition incorporates both passive and active entertainment formats and platforms. Scott and Craig-Lees (2010) had noted they had used Mehrabian and Russell’s (1974) pleasure, arousal, and dominance scale (i.e., PAD) to measure “Engagement” in their study. Interestingly, one of their study conclusions was that the PAD scale they had used “may not be specific enough to capture the complex nature of audience engagement” (Scott & Craig-Lees, 2010, p. 53). They suggested that there was a need for a better measure of engagement, especially considering how individuals interact with multiple types of media.

The scholarly literature was first searched to determine if an appropriate “Engagement” measurement scale existed for the purposes of this study. After failing to find a measure match that seemed appropriate, the decision was made to recast the “Need to Reexperience” scale in Lacher and Mizerski’s (1994) hedonic music consumption model study as an “Engagement” measure. As previously discussed, an individual’s “Need to Reexperience” the music occurs

when the listener wants to control the type of music they are listening to, as well as when they want to listen to it (Lacher, 1989; Lacher & Mizerski, 1994). The “Need to Reexperience” construct was found to be most strongly related to music purchase intention (Lacher & Mizerski, 1994).

Lacher and Mizerski (1994) had noted in their study that the three questions they used to measure the “Need to Reexperience” construct “were devised according to Lacher (1989)” (p. 377). Interestingly, while Lacher’s (1989) theoretically based study included topics as hedonic consumption, music listening, and music responses, she made no specific mention of this construct. Nonetheless, Lacher and Mizerski (1994) cited her previous work in creating the “Need to Reexperience” measure, using the statements “I would enjoy listening to this song again,” “I would like to play this song for my friends,” and “I want to be able to listen to this song whenever I feel like it.” (Lacher & Mizerski, 1994, p. 377). These three questions were adapted in the current study to measure the “Engagement” variable with the phrase “this artist’s song.”

These measure updates more specifically address the listener’s ability to answer questions regarding their engagement to a music artist whose work they are aware of from a cognitive standpoint, and quite possibly on emotional level. The three questions for the “Engagement” measure included:

- I would enjoy listening to this artist’s song again within my own environment
- I would like to play this artist’s song for my friends in person or put it on my posted playlist on a social media site
- I want to be able to listen to this artist’s song at my leisure

**Consumption outcome variables.** Product consumption involves, at its most personal subjective level, the stimulation of our thoughts and/or senses (Hirschman, 1984). For the purpose of this study, purchase intent was one way of noting consumption in that the individual was willing to consider providing economic value in exchange for product ownership. Mizerski et al. (1988) found “involvement, attention, like, and affect were significantly associated with purchase intent” (p. 92). Lacher and Mizerski (1994) used Yi’s (1990) purchase intent scale to measure this construct. Yi had used this scale in an investigation of the cognitive and affective priming effects for print advertisements. Yi’s question read as “Please circle the number that best describes whether you would purchase this song the next time you went shopping for music.” Three 7-point scales anchored by the adjectives of “unlikely-likely,” “impossible-possible,” and “improbable-probable” were used to help evaluate the respondent’s answer to this question (Yi, 1990). The Cronbach alpha for Yi’s purchase intent scale was .89, which indicated high reliability. The actual title of the scale from which this purchase intention measure was taken is “Attitude Towards The Ad (General).” This scale is one of the most widely used measures in scholarly marketing research, and uses various bi-polar adjectives to measure a subject’s evaluation of an advertisement (Bruner, 2009). While it is difficult to specify the scale’s origins, it is believed to trace back to the semantic differential scales developed in 1957 by Osgood, Suci, and Tennenbaum. The “Attitude Towards The Ad” scale relies heavily on the researcher’s judgment to determine what adjective pairs are appropriate for a given research situation (Bruner, 2009). Yi’s (1990) question was slightly restated in order to better fit within the context of the current study. The participant is asked whether they would purchase new music product similar to previous works released by the music artist whose song they listed in the first question:

- If this artist were to release new music that is similar to the song you evaluated in the first section of this survey, please indicate if you would purchase it

The participant then assessed this statement using a 7-point semantic differential measurement in which their three responses ranged along a continuum between two bipolar adjectives.

Unlikely 1.....2.....3.....4.....5.....6.....7 Likely  
 Impossible 1.....2.....3.....4.....5.....6.....7 Possible  
 Improbable 1.....2.....3.....4.....5.....6.....7 Probable

***Additional consumption oriented questions.*** As previously noted, one of the main focuses of this dissertation is on how the “Response To Artist,” and “Response To Music” constructs influence the “Engagement” variable. However, it is also important to determine how “Engagement” influences music consumption outcomes. Additional questions referencing various recorded music product access and ownership scenarios were added to the study following the purchase intent measures. These questions allowed for a more focused analysis of recorded music consumption types as well as the engagement platforms that the participants utilize in their lives (e.g., Appendix A). The second half of the survey sought additional information from the respondent regarding their music listening habits and preferences. Questions included what types of platforms, whether traditional or interactive, that the participant used to consume music, as well as how much music they listened to in a given week. Additional questions included the participant’s estimated annual monetary outlay on recorded music as well as the product format medium of their most recent recorded music purchase (e.g., downloads, CDs, vinyl, etc.). The survey concluded with demographic questions in order to collect aggregate data on the participants who freely elected to complete this anonymous study.

## **Procedure**

**Data collection.** The participants accessed the anonymous survey through Qualtrics' "uber-secure" cloud (Qualtrics, 2012a). Once the surveys were collected, the data was downloaded and stored on an individual computer maintained by the researcher. The survey information collected was kept confidential. Names and other identifying information were not stored with the data since the survey was anonymous, and could not be traced back to the participant. The respondent's progress was measured through "cookies," which gave them the ability to start the survey, leave it, and return to it, provided they were using the same platform browser. The Qualtrics anonymous survey link was advantageous in that numerous participants could use it, whether it was passed along to other participants or posted on social media websites (Qualtrics, 2012a).

**Pretest.** While the various construct measures were validated through previous studies, one concern was that the measurement scales had never been specifically applied to music artists. A pilot test was used to identify problems that could be found within the survey instrument. A pretest must be conducted in a manner similar to the actual survey in order to determine if respondents understand the measures correctly (Luther, 2011). The survey instrument pretests were conducted over the course of a week using several sections of students in upper level business undergraduate courses at a large Southeastern university in February 2013. This institution was located several hours away from the university where the main study participants were recruited. 128 students completed the pilot study, which translated to an 84% course participation rate. These students were approximately the same age as the college undergraduate group recruited for the main survey. They also matched the demographics of the primary online global music consumer (Nielsen Music, 2011).

The conditions in which the pilot study was conducted were similar to the main study in that the participants accessed the instrument through the Qualtrics online survey link in a physical environment of their choice. These participants evaluated the survey questions as previously outlined. Following the pilot survey's deactivation, the survey data was reviewed to determine the participants understood the questions correctly. Two revisions were made, with both survey questions located in the music consumption section. The first change was to add the Contemporary Christian Music genre as a selection to Question 59 which asked "How many hours a week do you spend listening to the following music genres." This addition came about as several pilot test participants listed this specific music genre in the "Other" text box. Question 60 was also revised, which focused upon the various technological devices that participants use to listen to music. After reviewing the answers generated from the pilot study, it was determined the answers did not allow for enough delineation among the presented choices. The answer selections were revised to better reflect the various mediums by which music is consumed (e.g., radio, computer, mobile phones, MP3 players, compact disc, vinyl, etc.).

The students who participated in the pilot study provided an identification number in the final question in order to receive class extra credit. The use of this identifying number meant the survey was confidential rather than anonymous. However, the researcher had no access to match the student identification numbers to the actual survey data, so the respondents were essentially anonymous to the researcher. This section was removed from the survey prior to recruiting participants for the main study.

## **Analysis**

Structural Equation Modeling (i.e., SEM) uses a confirmatory approach to analyzing a structural theory around a given phenomenon (Byrne, 2010). Interestingly, structural equation

modeling is considered the dominant methodology used in academic marketing (Hofacker, 2012). The Analysis of Moment Structures (i.e., AMOS) software, Version 21, was the quantitative methodology used to analyze the survey data. Theoretical models “hypothesize how sets of variables define constructs and how these constructs are related to one another” (Schumacker & Lomax, 2010, p. 2). SEM uses both multiple regression and factor analytic techniques in order to evaluate “the importance of each of the independent variables in the model and to test the overall fit of the model to your data” (Pallant, 2007, p. 103). The causal processes in a given SEM model are represented as a series of regression equations. These structural equations are then modeled pictorially using path diagrams to enable a clearer conceptualization of the theory under study (Byrne, 2010). If the sample data does not support the model, either the original model needs to be modified, or alternatively, other theoretical models developed and tested (Schumacker & Lomax, 2010). The theoretical justification used to support the analyses determines the strength and conviction through which the researcher can assume causation (Hair, Anderson, Tatham, & Black, 1998).

**Model specification.** SEM utilizes two types of variables, latent variables and observed variables. Latent variables (i.e., constructs or factors) are not directly observed or measured. They are inferred from a set of observed variables measured through methods such as tests and surveys (Schumacker & Lomax, 2010). These unobserved variables are represented pictorially as an ellipse in the diagrammed theoretical SEM model (e.g., Figure 1.1). Observed (i.e., indicator, measured) variables used to define latent constructs are diagrammed as rectangles in the theoretical model (Byrne, 2010; Schumacker & Lomax, 2010). Both latent and observed variables can be classified as being exogenous or endogenous. Exogenous (i.e., independent, source) variables are not caused or predicted by any other model variables. Conversely,

endogenous (i.e., dependent) variables are influenced either directly or indirectly by the exogenous variables within the defined model (Byrne, 2010).

A final consideration is to define the given theoretical model as recursive or nonrecursive. The general distinction is that a recursive model has unidirectional influences with no reciprocal relationships. Conversely, a nonrecursive model contains feedback loops, which indicate reciprocal or bidirectional relationships between variables (Schumacker & Lomax, 2010). The Artist-Fan Engagement Model under theoretical consideration is a recursive model.

**General SEM model.** The general SEM model is actually composed of two submodels, the first of which is the measurement model, which defines the “relations between the observed and unobserved variables” (Byrne, 2010, p. 12). Confirmatory factor analysis allows for statistical testing and confirmation of the constructs concerning the covariance structure that underlie the set of variables the researchers have theoretically identified (Holbert & Stephenson, 2002; Byrne, 2010). The current study used a composite score (i.e., a summated scale) approach to total the indicator values that measured the dimensionalities of the given construct (e.g., “Response To Artist,” “Response To Music,” “Engagement,” “Recorded Music Access,” and “Recorded Music Ownership”) under study. The scores are used to determine if the observed indicators actually constitute the underlying latent variables (Byrne, 2010). Baumgartner and Homburg (1996) recommended that each of the latent variables be assessed “with a minimum of three to four indicators each” (p. 144).

There are certain advantages to using a summated scale approach. The first is that this scale allows the individual variables to be scored as one composite measure. This scale better represents the concept’s multiple dimensions as part of a singular measure, allowing the researcher the opportunity to maintain parsimony. It also helps the researcher to better assess

reliability, or the “degree of consistency between multiple measurements of a variable” (Hair, et al., 1998, p. 117). Cronbach’s alpha is a common measure used to assess the internal consistency of the various scales, and was utilized in the current study. The general agreed lower limit for this measurement is .70 (Hair, et al., 1998).

Once reliability has been determined, the researcher can better assess scale validity. Validity is defined as “the extent to which a scale or set of measures accurately represents the concept of interest” (Hair, et al., 1998, p. 118). A final important issue that the summated scale addresses is that of measurement error. Error is determined by the degree to which the observed values do not accurately measure the true value of the construct under measure. Since multiple indicators, rather than a single response, are used to represent the construct using a summated scale, measurement error is reduced with an aggregate “typical” response (Hair, et al., 1998).

The structural model constitutes the second part of the general SEM model, which clarifies the relationships among the unobserved variables. This process is also referred to as model specification in which the researcher determines “every relationship and parameter in the model that is of interest” (Schumacker & Lomax, 2010, p. 55).

**Model identification.** SEM focuses on patterns of relationships across respondents as opposed to individual observations (Hair, et al., 1998). After the initial research problems and theoretical model have been introduced, the researcher determines if the sample data (i.e., the sample covariance matrix) uniquely matches the theoretical model implied by the population (i.e., population covariance matrix) (Byrne, 2010; Schumacker & Lomax, 2010). Sometimes there may not be enough constraints (i.e., parameters) within the presented model to determine if there is a unique solution. The researcher’s goal is to obtain the best fit of the data while maximizing the degrees of freedom available within the model. Degrees of freedom are assessed

by “the number of nonredundant correlations or covariances in the input matrix minus the number of estimated coefficients” (Hair et. al, 1998, p. 579).

Once the parameters have been determined, the model identification process begins. There are three levels of model identification, including: (a) unidentified, in which one or more parameters are not uniquely identified. There is not enough information available in the sample matrix, and therefore is not solvable (Hair, et al., 1998; Schumacker & Lomax, 2010); (b) just-identified, which perfectly fits the data with zero degrees of freedom. However, the model has no generalizability (Hair, et al., 1998; Schumacker & Lomax, 2010); and (c) over-identified, or a model in which there are more multiple model equations than unknown parameters (Hair, et al., 1998; Holbert & Stephenson, 2002). As Hair, et al., noted, “an overidentified model is the goal for all structural equation models” (p. 608). All identification issues must be solved prior to model estimation (Boomsma, 2000).

**Model estimation and testing.** The current study utilizes the most common estimation technique, the maximum likelihood (i.e., MLE) procedure. MLE is used to test large samples, and assumes both multivariate normality and normally distributed errors (Holbert & Stephenson, 2002). The minimum SEM sample size needed to ensure appropriate use of MLE is between 100 to 150 samples, with the “critical value” determined to be 200 samples. If the sample size used increases to 400 to 500 participants, then this method tends to be too sensitive, with “all goodness of fit measures indicate poor fit” (Hair, et al., 1998, p. 605).

Goodness-of-fit measures the discrepancy between the sample and implied population correlations. The Chi-Square test is one of the most widely used measures to evaluate model fit. Most SEM estimator software programs provide this metric as a basis of comparison for sample size (Hair, et al., 1998). This estimation technique allows for various model hypotheses to be

tested, with the end goal of a Chi-Square statistic higher than a .05 criterion, which allows for model acceptance (IBM Training, 2011, p. 5-2). One key point of note is that the Chi-Square test almost always leads to the rejection of the model when larger samples are used due to inflated statistical values (IBM Training, 2011, p. 6-1). Given this negative, additional goodness-of-fit measures should be taken into consideration when determining model adequacy. Some of the more popularly used options to this end include: (a) RMSEA, or the root mean squared error of approximation. The generated value is measured in terms of the population, and needs to be at a value ranging from .05 to .08 ensure an acceptable fit (Hair, et al., 1998; IBM Training, 2011); (b) GFI, otherwise known as the “goodness of fit index,” measures the difference between the sample and implied covariances. A zero value indicates a poor fit, and a maximum value of 1 suggests a perfect fit between the two models. The GFI criterion should always be greater than .90 (Hair, et al., 1998; IBM Training, 2011); and (c) PGFI, also referred to as the parsimonious fit index. This criterion includes both a parsimony and goodness-of-fit measure within a combined index. PGFI is acceptable with a value of .50 or higher. This measure is often used in conjunction with GFI to determine if the two models fit correctly (Hair, et al., 1998; IBM Training, 2011).

**Model modification.** Once the SEM estimates have been determined, the researcher evaluates how the theoretical model fits the given data. If the data doesn’t fit the model correctly, the researcher modifies (i.e., removes) any restrictions that may be impeding the fit between the implied and sample covariance matrices (IBM Training, 2011). However, these results “have to be evaluated within the theoretical nomological framework that gave rise to the model under study” (Boomsma, 2000, p. 474). Model modification is accomplished through the use of a specification search that helps to guide the removal of restrictions. Any model

modifications must be based upon theory, rather than driven by data. As Boomsma (2000) strongly emphasized, “purely data-driven decisions to model modifications are indefensible: The addition or a deletion of a relation or association should have to make substantive sense, and parameters should ideally have clear interpretations” (p. 475). Thus, the researcher must be able to defend any changes to their model following modifications that they have taken in order to justify a better model fit (IBM Training, 2011). The use of SEM in the current study is in keeping with previous music oriented consumer behavior studies (MacInnis & Park, 1991; Lacher & Mizerski, 1994).

## **Survey Outcomes**

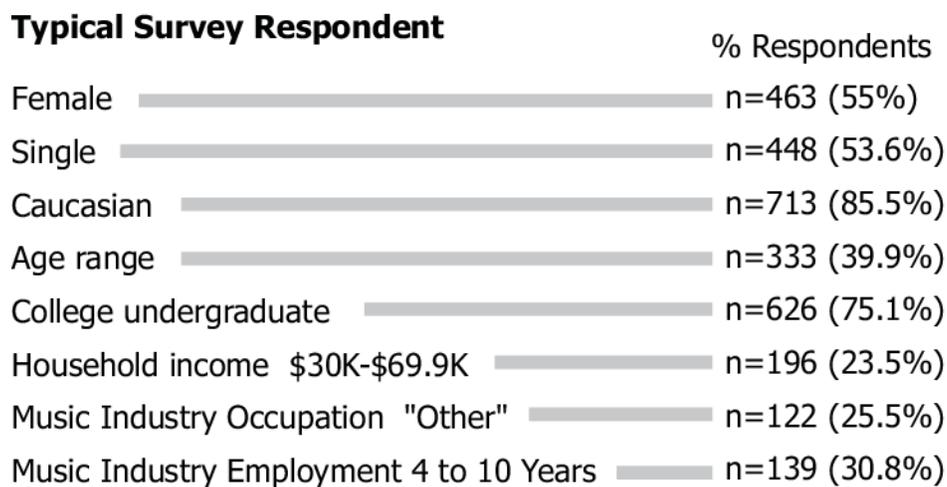
### **Data Review**

After reviewing the 1,576 survey responses, numerous questionnaires were deemed incomplete. 636 questionnaires were listwise deleted from the final sample due to the fact that the survey contained: (a) no inputted information, which resulted in a completely blank information line; (b) no song title listed, whether the title was either listed as unknown, or just left blank; and/or (c) no corresponding music artist information was listed in conjunction with the song. In some cases, a song title had been listed, with some responses entered related to the “Response To Music” questions, but no artist name was associated with the entry. It was most important for the purposes of this study to have both an artist and a valid song title tied to the actual survey response. This left a total of 940 surveys available for analysis, 836 of which were fully (i.e, with all 75 questions) completed. The other 104 surveys contained some level of incomplete survey answers and/or demographic responses. Interestingly, the participants tended to answer questions to certain points of the survey. They seemed to stop responding at the end of sections that focused on certain constructs. This included the “Response To Music” section that

concluded with the listing of both the artist name and song title, at Question 17. Common stopping points in the “Response To Artist” section were at the conclusion of the following responses: “Parasocial,” at Question 21; “Identification,” at Question 25; “Affinity,” at Question 29; and “Similarity,” at Question 33. A final common stopping point for a number of respondents was at Question 43, which concluded the “Purchase Intent” section. The survey was designed so that questions relating to a given variable (e.g., “Identification”) were laid out in separate sections, with a page break at the section’s end. The survey was very long, with a total of 75 questions, which made it easy for respondents who tired of it to “drop out” at the conclusion of certain sections due to fatigue issues. As noted in the Web Study Participant Information Sheet, the respondent was free to stop the survey at any time since participation was a voluntary process.

### Sample Demographics

Figure 3.1 highlights a profile of this survey’s “typical” respondent. This profile captures such factors as gender, relationship status, race, age range, educational status, household income,



*Figure 3.1.* Typical Survey Respondent. Figure 3.1 presents a snapshot of the “typical” respondent to the “Artist-Fan Engagement Model” survey from the larger sample.

music business occupation category and length of employment. The demographic data captured showed the sample respondents who identified themselves skewed female (n= 463, 55.4% of 834 respondents), and Caucasian (n = 713, 85.5% of 830 respondents), which was also indicative of the larger sample. The typical respondent was single, as approximately one-half of the 836 sample respondents reported this relationship status (n = 448, or 53.6%) with 29.2% in a married relationship (n = 244). The respondents were most likely to be between the ages of 26 and 49 (n = 333, 39.9%), and had some level of undergraduate college education (n = 626, 75.1%). The typical respondent couldn't be categorized as working within one main occupational group within the music industry, as most self-reported themselves as being in the "Other" category (n = 122, 25.5%). This respondent reported their employment within the industry between 4 and 10 years (n = 139, 30.8%). The most commonly reported household income was between \$30,000 and \$ 69,999 (n=196, 23.5%). The following sections detail more analytics as to the general trends found within the larger sample.

**Age.** The respondents were evenly distributed from under 16 to over 70 years in age. This question was recoded and the respondents were broken down into three main age groups: Ages Under 16 to Age 25 which captured the bulk of the student respondents; Ages 26 to 49 which represented the working music industry participants, and those 50 and over, which represented many respondents who had previously worked (or were still working) in the music industry. The survey respondent breakdown between college students and younger music industry professionals were pretty evenly split. The college aged participants generally tended to be between the ages of 19 and 25. Table 3.1 highlights these general findings.

Table 3.1

*Age Groups*

Age Group N = 940	n=	Sample %	Respondent %
Under 16 - 25	320	34.0	38.4
26 - 49	333	35.4	39.9
50 +	181	19.3	21.7
Missing	106	11.3	
Totals	940	100	100

**Employment.** Over half the 835 respondents (n=483, 57.8%) indicated that they had been employed in the music industry at some point in their career. Of the 427 respondents who replied to the following survey question, 262 individuals (or 61.4%) indicated they were still working in the music industry. There were twenty different categories from which respondents who had reported previous or current music business experience could indicate what main occupational position best described their employment status. As shown in Table 3.2, 478 respondents indicated employment in various positions across the music industry. The occupation category most commonly reported following survey question that asked if they were currently employed in the music industry. Of was “Other,” representing 25.5%, or (n=122) of this particular respondent group. The numbers generated in the “Other” category were a bit higher than expected, since so many different types of music industry occupations were listed. However, listed every occupational category received some level of response. The second most commonly reported occupation was “recording artist” (n=36, 7.5%), and the third, “record label personnel” (n=32, 6.7%) of the respondents who answered this question.

Table 3.2

*Music Industry Occupational Categories*

Occupational Category N = 940	n=	Sample %	Respondent %
Artist Manager	26	2.8	5.4
Booking Agent	7	0.7	1.5
Business Manager	11	1.2	2.3
Music Business Attorney	14	1.5	2.9
Concert Promoter	29	3.1	6.1
Music Publisher	18	1.9	3.8
Music Producer	17	1.8	3.6
Publicist	13	1.4	2.7
Radio Promotion	14	1.5	2.9
Record Label Personnel	32	3.4	6.7
Recording Artist	36	3.8	7.5
Session Musician	11	1.2	2.3
Social Media Specialist	13	1.4	2.7
Sound Engineer	22	2.3	4.6
Tour Personnel	17	1.8	3.6
Touring Musician	26	2.8	5.4
Consultant	19	2.0	4.0
Unemployed	6	0.6	1.3
Paid Internship	25	2.7	5.2
Other	122	13	25.5
Missing	462	50.9	
Totals	940	100	100

***Length of industry employment.*** Respondents who had indicated that they had previously been music industry professionals or were still continuing in their music business career were asked how many years they were employed in the business. Table 3.3 captured the responses of the 451 participants who answered this question. The greater numbers of respondents seem to either have been employed in the music industry for just a short time period, or were still in the early years of their working career. Approximately 21% of these respondents have employed for more than twenty years in the industry. 18 respondents reported they had been employed in the industry for over 40 years.

Table 3.3

*Years Employed in the Music Industry*

Years Employed N = 940	n=	Sample %	Respondent %
3 Years and Less	135	14.4	29.9
4 to 10 Years	139	14.8	30.8
11 to 20 Years	84	8.9	18.6
21+ Years	93	9.9	20.6
Missing	489	52	
Totals	940	100	100

**Educational level.** 833 respondents indicated their educational level achieved. As shown in Table 3.4, the greatest percentages of respondents (e.g., 75.1%) were either college graduates or had some level of college education. 298 respondents indicated that they were currently college students, with approximately 75% of this group reporting they were students at the institution where the main study was conducted. Interestingly, 163 respondents (19.5%) had

listed some level of post-undergraduate education, with a master's degree (n=136, 16.3% of respondents) being the highest educational level most frequently attained.

Table 3.4

*Educational Level Achieved*

Education Level N = 940	n=	Sample %	Respondent %
High School Graduate or less	45	4.8	5.4
College Graduate or less	626	66.6	75.1
Graduate Work or Degree	163	17.3	19.5
Missing	106	11.3	
Totals	940	100	100

**Household income.** Finally, in terms of household income, 390 respondents (i.e., 47%) indicated that their household income was under \$70,000 annually. This makes sense considering that there was a strong student population within the overall sample population. With students however, it was difficult to determine if they were reporting their own income, or their parents' household income. Almost 23% of the respondents answering this question (n=191) reported earning an income range of over \$100,000 annually. 39 respondents earned over \$250,000 annually. These numbers are representative with the music executive demographics that *Billboard* magazine reported as being their average affluent reader. 19% of the respondents preferred to not answer this survey question.

Table 3.5

*Household Income*

Household Income N = 940	n=	Sample %	Respondent %
\$0 - \$29,999	194	20.6	23.3
\$30,000 - \$69,999	196	20.9	23.5
\$70,000 - \$99,999	93	9.9	11.2
\$100,000 - \$249,999	152	16.2	18.2
\$250,000 +	39	4.1	4.7
Prefer Not To Answer	159	16.9	19.1
Missing	107	11.4	
Totals	940	100	100

**Song Titles**

The survey began with the respondents being asked to list the name of a song. 940 survey respondents listed 806 individual song titles. Of these song titles, the three songs listed most frequently (i.e., seven times each) were “Hey Jude” by The Beatles, “Suit & Tie” by Justin Timberlake featuring Jay-Z, and “Thrift Shop” by Macklemore & Ryan Lewis featuring Wanz. Other findings were as follows: two songs, “Mirrors” by Justin Timberlake and “Stairway To Heaven” by Led Zeppelin were listed six times each; four songs, “Call Me Maybe” by Carly Rae Jepsen, “Help!” by The Beatles, “Locked Out Of Heaven” by Bruno Mars, and “Merry Go ‘Round” by Kacey Musgraves were listed four times each. Additionally, 16 song titles were listed three times each, and 54 songs were listed twice. Six song titles shared the same name but

featured different compositional lyrics. Two song compositions, “Like A Rolling Stone,” and “Scarborough Fair,” were each recorded by two separate musical acts.

### **Response To Music Index**

A total of fifteen different survey measures were used to assess the participant’s music responses to the song title they listed, specifically, their emotional, sensorial, imaginal, and analytical reactions. Together, these four music responses were combined to create a composite score for the “Response To Music” variable. This process began by determining the internal consistency of each of the survey measures using the Cronbach’s alpha coefficient. Each of the survey items associated with each particular music response was checked to determine scale reliability. The Response To Music Index sums all of these composite scores in Table 3.6.

**Emotional response.** Survey questions 2 – 6 specifically dealt with the respondent’s emotional response to the song they listed across five measures. Upon running the initial reliability check, the Cronbach alpha was unacceptably low at .49. Normally, a negative question or statement should be reverse coded prior to running this reliability test. However, in reviewing the data, it was discovered that one of the measures “Describe how the music in this song makes you feel – calm:rage” needed to be reverse coded since it displayed a negative value in the Inter-Item Correlation Matrix, which meant that it had been incorrectly written. As Pallant (2007) states, “all values should be positive .... the presence of negative values could indicate some of the items have not been correctly reverse scored” (p. 98). Upon review, the other four survey items had listed the negative emotion first, followed by the positive emotion. The “calm:rage” measure was reverse coded to fix this issue so that item ran in the same direction as the other four questions. After running the Cronbach alpha test again, the scale reliability score was still low at .57. This indicated that perhaps the respondents answered all of the questions

simply assuming that all five questions were worded in a similar manner, so a decision was made to discard this particular question from the analysis. Once this survey measure was removed, the Cronbach Alpha test was run a third time, with the remaining four items reflecting a .66 internal reliability. In a best-case scenario, the Cronbach alpha score should be above .7 (Pallant, 2007). However, since this score was relatively close to the target percentage, it was deemed acceptable for analysis.

**Sensorial response.** The respondent's sensorial response to music was measured in survey questions 7 - 10. Again, the Cronbach alpha reliability test was run to determine the internal consistency of the four measures, with an initial index score of .63. In examining the Inter-Item Correlation Index, Question 10 showed a low correlation of .118 and .059 to two of the three other measures (e.g., "move," "dance"). This question had been specifically added to the survey in order to test Ortmann's (1927) statement that the sensorial response was "essentially physiological" (p. 43). Although Hodges (2009) stated a bodily response to music can be physiologically or physically based, it was believed that the particular survey question as written was misunderstood. It may have been difficult for a respondent to define what exactly what "This song sends shivers down my spine" actually meant. Thus, Question 10 was removed as part of this particular listening response, based upon this finding. When the reliability test was run a second time using the remaining three indicators, the Cronbach's alpha coefficient was .70, which was an acceptable level.

**Imaginal response.** Survey questions 11 - 14 were based on Yingling's (1962) work in music appreciation as well as Green and Brock's (2000) Transportation Scale. The Cronbach alpha reliability test indicated an acceptability level of .76 for the "Imaginal" variable.

**Analytical response.** Survey questions 15 and 16 made up the analytical scale measure, which was based on previous work by numerous researchers (Swanson, 1978; Hargreaves & Colman, 1981; Hirschman, 1984, Pucely et al., 1988; Lacher & Mizerski, 1994). Considering the fact that this construct was made up of only two survey items, the Cronbach alpha was acceptable at .65.

**“Response To Music” variable.** The thirteen scale measures representing each of the scale variables (e.g., Emotional, Sensorial, Imaginal, Analytical) were combined together to create a “Response To Music” variable. A Cronbach’s alpha test was run, and the internal reliability of the “Response To Music” index was poor at .53. The indices for the various measures is displayed in Table 3.6.

Table 3.6

*Response To Music Index*

Music Response	Range	Index Mean	SD	Item Mean	<i>alpha</i>
Emotional (N=4)	1 - 7	20.41	3.81	5.10	0.66
Sensorial (N=3)	1 - 7	16.34	3.79	5.45	0.70
Imaginal (N=4)	1 - 7	21.37	4.74	5.34	0.76
Analytical (N=2)	1 - 7	10.80	2.78	5.40	0.65
Response To Music (N=4)	1 - 7	21.35	3.08	5.34	0.53

**Music Artists**

As previously reported, the survey respondents listed a total of 806 songs prior to assessing their various listening responses (e.g., emotional, sensorial, imaginal, analytical) to the music. Beginning with survey question 17, the next section of the questionnaire focused in on

how the participants responded parasocially to the music artist who performed the song they had originally listed in Question 1. A total of 568 musical acts (both individual artists as well as bands) were listed in response to Question 17. Of these acts, the iconic band The Beatles were listed most frequently, with twenty-five different song titles in the survey, some of which were listed multiple times: “Hey Jude” (7), “Let It Be” (3), “Yesterday” (3), “I Want To Hold Your Hand” (3), “Help” (4), and “In My Life” (2). Three of the band members, George Harrison, John Lennon, and Paul McCartney, were also individually listed as singing lead vocals on five Beatles’ songs. This strong response speaks to this band’s continued legacy, even though The Beatles broke up as a group in 1970.

Two artists, country singer/songwriter Taylor Swift, and popular musician John Mayer, had ten and nine song titles respectively listed in response to Question 17. Other artists had multiple listings as well: artists with seven songs (n=4); six songs (n=4); five songs (n=5); four songs (n=12); three songs (n=27); and two songs (n=50). There were also ten instances in which certain artists were listed multiple times, although they were performing in different grouping configurations, whether as a solo artist, a duo pairing, or in a band.

Music genres were determined for each of the song and artist listings, using the same response categories highlighted in Question 59 (e.g., popular, rock, heavy metal, country, rap, alternative, electronica, Contemporary Christian, Classical, and Other). Music genre was determined by: (a) visiting the [allmusic.com](http://allmusic.com) website, and typing in the musical act’s name with the corresponding song title. AllMusic bills itself as “a comprehensive and in-depth resource for finding out more about the albums, band, musicians and songs you love” (AllMusic, 2013). In most cases, the song title and artist name was categorized into a combined “Pop/Rock” category as opposed to a more specific genre classification; (b) whenever this situation occurred, a Google

search was executed in order to find the artist’s website. The website was referenced in order to determine how artist’s music was described, whether as pop or rock content. The music genre was then coded accordingly given this new information. Table 3.7 provides a breakdown of these various music genres. Popular Music was the most frequently listed genre (n=280), followed by Rock Music (n=191), and Other (n=180).

Table 3.7

*Music Genre Distribution*

Music Genre N = 940	n=	Sample %
Popular Music	280	29.8
Rock Music	191	20.3
Heavy Metal Music	27	2.9
Country Music	125	13.3
Rap Music	33	3.5
Alternative Music	62	6.6
Electronica	28	3.0
Contemporary Christian	10	1.1
Classical	4	0.4
Other	180	19.1
Totals	940	100

## **Response To Artist Index**

The variables being measured in the survey (e.g., “Identification,” “Affinity,” “Similarity,” “Imitation”) constituted the larger “Response To Artist” construct. Cronbach alpha coefficient tests were conducted to assess the internal consistency of each of the survey’s “Response To Artist” measures. Questions 18 – 21 measured the respondents’ “Parasocial” response to the artist who performed the song that they had listed in the first survey question. This response was actually integrated into the “Response To Artist” variable, as opposed to being measured as part of the expanded Parasocial Interaction construct with its four sub-dimension components. All four survey measures indicated an acceptable level of internal consistency for the “Parasocial” response, with a Cronbach alpha of .78.

**Identification.** Survey questions 22 - 25 collectively served as a measure of the “Identification” construct. The Cronbach alpha reliability test indicated an acceptability level of .79. This high reliability level indicates these four measures were a good inference of the identification construct.

**Affinity.** The affinity response between a music artist and the survey respondent was measured in Questions 26 - 29. An internal reliability test of all four measures was conducted, with a resulting Cronbach alpha of .67. Although this score is slightly under the target percentage of .7, it was close enough to be deemed acceptable for analysis.

**Similarity.** Survey questions 30 - 33 measured the items that made up the “Similarity” variable. The Cronbach alpha was the highest of the “Response To Artist” sub-dimensions, with a good reliability level of .83. The survey question “This music artist and I have some similar qualities” had relatively high correlations (e.g., > .50) with the other three survey items, which most likely accounted for this variable’s strong internal reliability.

**Imitation.** The Cronbach alpha test was conducted on survey questions 34 - 37 to determine the internal reliability of the “Imitation” construct. The internal consistency of these four measures was acceptable at .76.

**“Response To Artist” variable.** Twenty scale measures were combined together which represented the “Response To Artist” variable. This expanded “Parasocial” construct was made up of the “Identification,” “Affinity,” “Similarity,” and “Imitation” sub-dimensions. An internal reliability test was run of the “Response To Artist” variable, with a resulting Cronbach’s alpha deemed good at .85. The Response To Artist” measure indices are displayed in Table 3.8.

Table 3.8

*Response To Artist Index*

Response To Artist	Range	Index Mean	SD	Item Mean	alpha
Parasocial (N=4)	1 - 7	24.17	3.91	6.04	0.78
Identification (N=4)	1 - 7	23.53	3.77	5.88	0.79
Affinity (N=4)	1 - 7	19.87	4.47	4.97	0.67
Similarity (N=4)	1 - 7	18.10	4.95	4.53	0.83
Imitation (N=4)	1 - 7	14.25	5.04	3.57	0.76
Response To Artist (N=5)	1 - 7	25.05	4.36	5.01	0.85

**Engagement**

The “Engagement” construct was previously defined as a holistic measure that best describes an individual’s emotional and cognitive engagement with entertainment content (Scott & Craig-Lees, 2010). Survey questions 38, 39, and 40 were designed to measure this construct. The index mean and standard deviation for the three previously validated questions were

( $M=18.91$ ,  $SD = 2.543$ ), with an item mean of 6.302. A Cronbach’s alpha reliability test was run, with a resulting acceptable level of .77. These details are displayed in Table 3.10.

**Purchase Intent**

Possibly three of the most telling questions in the survey involved the issue of Purchase Intent in regards to recorded music product. Questions 41 - 43 centered on the question of “If this artist were to release new music that is similar to the song you evaluated in the first section of this survey, please indicate if you would purchase it” with respective answers of “unlikely/likely,” “impossible/possible,” and “improbable/probable.” The Cronbach’s alpha test was high at .90, which indicated very good reliability of these measures. Interestingly, 552 respondents of 836 (i.e., 66%) indicated they would most likely purchase similar music material if it were to be released by the artist whose song they initially listed in Question 1. These music purchase intention distributions are shown in Table 3.9.

Table 3.9

*Recorded Music Purchase Intention*

Purchase Intent	Scale	Item Mean	SD	Mode
Unlikely:Likely (n = 881)	1 - 7	6.40	1.25	630 Strongly Agree (7)
Impossible:Possible (n = 842)	1 - 7	6.35	1.34	591 Strongly Agree (7)
Improbable:Probable (n = 843)	1 - 7	6.27	1.41	580 Strongly Agree (7)

**Consumption Outcomes**

Various consumption outcomes were referenced in the survey questions 44 -56. The survey respondents were asked to gauge their propensity to engage in thirteen different

consumption scenarios pertaining to the music artist and song title they had listed in the survey. Survey questions 44, 45, and 46 specifically dealt with traditional (e.g., radio, television) and digital media (e.g., YouTube) broadcast options. The Cronbach's alpha reliability related to these consumption scenarios was acceptable at ( $\alpha = .76$ ), which is detailed in Table 3.10.

Survey questions 47 – 51, if they were to be given a moniker, might best be labeled as “engagement consumption.” These consumption questions focused on how the survey respondent might best engage in accessing information about the artist listed and their music (e.g., magazines, newspapers, online music blog, wiki, artist website, artist social media page, artist tweets, search engine). A Cronbach alpha test was conducted, and the reliability test for this scale was ( $\alpha = .82$ ). Based on the strong internal consistency of this measure, a decision was made to combine the original “Engagement” ( $N = 3$ ) scale with the “Engagement Consumption” ( $N=5$ ) scale to create a new variable entitled “Engagement 2” ( $N = 8$ ). It was believed that this new scale might provide a more accurate definition of “Engagement” going forward. This revamped construct seems a closer fit to “Engagement” as defined within this dissertation, since it combines both active and passive entertainment formats and platforms. The combined scale reliability of the original construct with “engagement consumption” was good with an internal consistency of .84. However, for the purposes of the dissertation, a decision was made to test the model using the engagement variable that consisted of three survey items that had been previously validated in both the Lacher and Mizerski (1994) and Ouellet (2007) studies. This index is displayed in Table 3.10.

**Recorded Music Access.** Questions 53 and 54 evaluated the two sides of streaming, one related to the free accessibility of music, and the second, paid music subscription. A Cronbach's alpha test was run in order to test the internal consistency of these two measures, with a resulting

unacceptable value of .37. Obviously, the survey questions were measuring seemingly different items measures. A second test measuring the overall internal reliability of the “Recorded Music Access” construct was executed using different measures. This index was consisted of the three previously mentioned Broadcast variables, as well as Question 52, which evaluated the illegal download of music (i.e., “Unpaid Downloads”), and Question 53 (i.e., “Free Streaming”). Again, the outcome of the Cronbach’s alpha test was poor, ( $\alpha = .52$ ), and the index was not used in testing the model. The correlations showed a negative relationship between radio consumption and the illegal download of music. It seemed likely the way that the survey question was worded might have contributed to these low results displayed in Table 3.10. In hindsight, the survey questionnaire should have included three or more measures that assessed how respondents evaluated free music download giveaways (e.g. music artists, companies). If so, perhaps the Cronbach alpha would have achieved a higher acceptable level.

**Recorded Music Ownership.** A “Recorded Music Ownership” variable was created in order to determine the internal reliability of Questions 54, 55, and 56 which related to “paid subscription models,” “digital downloads,” and “physical products” respectively. A Cronbach’s alpha test was run, but was unacceptable with ( $\alpha = .45$ ). While it is true that all three measures constitute ownership, each survey item focused on different technological formats. Additional questions might be constructed in future tests that are better indicators of both “Recorded Music Access” and “Recorded Music Ownership.” Additional survey items would create a more complete multi-dimensional index of these constructs in the future. The index results of the “Recorded Music Ownership” variable are highlighted in Table 3.10.

Table 3.10

*Engagement, Purchase Intent, and Consumption Index*

Constructs	Range	Index Mean	SD	Item Mean	<i>alpha</i>
Engagement (N=3)	1 - 7	18.91	2.54	6.30	0.77
Engagement 2 (N= 8)	1 - 7	45.89	7.66	5.74	0.84
Purchase Intent (N=3)	1 - 7	19.05	3.57	6.35	0.90
<b>Consumption</b>					
Broadcast (N=3)	1 - 7	19.04	2.45	6.35	0.76
Engage Consumption (N = 5)	1 - 7	26.96	5.98	5.39	0.82
Recorded Music Access (N=5)	1 - 7	27.06	4.02	5.41	0.52
Recorded Music Ownership (N=3)	1 - 7	15.56	3.66	5.18	0.45

**Additional Descriptives**

**Music listening.** Survey questions 57 and 58 focused in on the questions of “how many hours do you spend listening to the artist that you listed above in a given week” and “on average, how much music do you listen to in a given week.” Approximately 82% of the responding sample (n= 675) listened to the music artist that they listed in the survey five hours or less per week. Interestingly, in terms of overall weekly music listening, the largest number of respondents (n=172, or 20.8%) indicated that they listened to music an average of 16 to 30 hours per week. However, a sizable number (n=135, or 16.4%) of respondents listened to more than 45 hours of music weekly. These findings are documented in Tables 3.11 and 3.12.

Table 3.11

*Respondent Weekly Hours Listening to Survey Music Artist*

Hrs Listening To Music Artist N = 940	n=	Sample %	Respondent %
None	29	3.1	3.5
Under an hour	331	35.2	40.0
1 - 5 hours	344	36.6	41.6
6 - 10 hours	66	7.0	8.0
11 - 15 hours	31	3.3	3.7
16 - 30 hours	15	1.6	1.8
30 - 45 hours	5	0.5	0.6
45 + hours	6	0.6	0.7
Missing	113	12.0	
Totals	940	100	100

Table 3.12

*Respondent Average Weekly Music Listening Hours*

Hrs Listening To Music Weekly N = 940	n=	Sample %	Respondent %
None	3	0.3	0.4
Under an hour	11	1.2	1.3
1 - 5 hours	89	9.5	10.8
6 - 10 hours	137	14.6	16.6
11 - 15 hours	146	15.5	17.7
16 - 30 hours	172	18.3	20.8
30 - 45 hours	132	14.0	16.0
45 + hours	135	14.4	16.4
Missing	115	12.2	
Totals	940	100	100

Survey question 59 focused on the self-reported music genre (i.e., types of music) that the respondents listened to on a weekly basis. The categories were broken down into nine music genre categories, with a “catch-all” music category of “Other.” Respondents could type in the name of any music genre that was not listed in the original survey question. Of the music genres selections offered, Rock Music was listened to an average of 4.49 hours per week ( $M = 4.49$ ,  $SD = 6.90$ ). The two other music genres most commonly listened to by this sample population, were Alternative Music ( $M = 3.57$ ,  $SD = 6.03$ ) and Country Music ( $M = 3.32$ ,  $SD = 7.94$ ). Interestingly, respondents listened to much music outside the given music genre selections, as

indicated by the “Other” category ( $M = 4.50$ ,  $SD = 10.13$ ). This category slightly edged out “Rock Music” as the most frequently listed music genre. These results are highlighted in Table 3.13.

Table 3.13

*Respondent Average Weekly Hours Listening To Music Genre*

Hrs Listening To Music Genre N = 940	n=	Mean	SD
Popular Music	840	2.78	4.83
Rock Music	840	4.49	6.90
Heavy Metal Music	839	0.99	3.14
Country Music	838	3.32	7.94
Rap Music	838	1.57	4.20
Alternative Music	838	3.57	6.03
Electronica	839	1.51	4.09
Contemporary Christian	839	0.80	2.90
Classical	839	1.16	4.16
Other	839	4.50	10.13

The survey then focused upon technology issues, with Question 60 seeking to determine what type of communication mediums the respondents used to listen to music. A variety of formats were listed in the question, from traditional mediums (e.g., radio, compact discs, vinyl) to newer technologies (e.g., digital radio, satellite radio, Internet, MP3 players, mobile phone, etc.). The most frequently listed music medium was computer streaming, which most likely is Pandora, Spotify and/or other streaming services ( $M = 4.62$ ,  $SD = 8.71$ ). Other popular

technologies included the MP3/iPod player as a streaming device ( $M = 4.37$ ,  $SD = 8.18$ ), and traditional terrestrial radio ( $M = 4.00$ ,  $SD = 7.63$ ). Table 3.14 details the means and standard deviations associated with each of the music communication mediums listed in the survey.

Table 3.14

*Mediums Respondents Use To Listen To Music*

Hrs Listening on Music Medium N = 940	n=	Mean	SD
Radio	836	4.00	7.63
Internet Radio	834	3.26	7.74
Satellite Radio	839	1.21	4.66
Computer Streaming	836	4.62	8.71
Computer Downloads	835	3.15	6.51
MP3/iPod player	833	4.37	8.18
Mobile Streaming	838	1.62	5.25
Mobile Downloads	840	1.10	3.82
CD on Computer	839	0.71	3.08
CD on CD player	840	1.61	4.06
Vinyl	838	0.83	3.34
Other	839	0.56	3.93

**Music purchase.** Survey questions 61 and 62 focused in on the respondent's most recent recorded music product purchase, and their annual recorded music expenditures. A number of recorded music ownership scenarios were presented as possible selections in Question 61. It was interesting to see the strength of both iTunes downloads, with approximately 46% (n=378) of the respondents indicating they use this service. Traditional CD sales were second, with 271 respondents, which means approximately 33% of the sample indicated their most recent purchase was a CD album. The "Other" category contained various responses, most of which detailed the download sites that the respondents used (e.g., Bandcamp, CD Baby, Daytrotter, eMusic (n=5), etc.). Four respondents listed Spotify or another subscription service for their music purchases. In terms of physical product, two respondents listed music DVDs, and there was one listing of "a vinyl album with an actual CD included." These findings are detailed in Table 3.15.

Question 62 asked the respondent to estimate how much they annually spend on music product. Originally, there were 14 different categories, but the question was recoded to a more manageable eight categories. The largest number of respondents (n=195, or 23.4%) estimated that they spend between \$150 and \$500 annually on recorded music purchases. 164 respondents (i.e., 19.7%) estimated that they spent between \$25 and \$65 annually on the purchase of recorded music product. Table 3.16 details the information regarding annual recorded music purchases.

Table 3.15

*Respondent Most Recent Recorded Music Product Purchase*

Last Music Product Purchased N = 940	n=	Sample %	Respondent %
Music Download - iTunes	378	40.2	45.9
Music Download - Amazon MP3	46	4.9	5.5
Music Download - Artist's website	27	2.9	3.3
Music CD	271	28.8	32.9
Vinyl Album	53	5.6	6.4
Vinyl Album with CD download code	23	2.4	2.8
Other	26	2.8	3.2
Missing	116	12.3	
Totals	940	100	100

Table 3.16

*Respondent Annual Purchase of Recorded Music Product*

Annual Recorded Music Purchases N = 940	n=	Sample %	Respondent %
\$0 - didn't spend any money	12	1.3	1.4
\$ .01 - \$9.99	63	6.7	7.6
\$10.00 - \$24.99	94	10.0	11.3
\$25.00 - \$64.99	164	17.4	19.7
\$65.00 - \$99.99	104	11.1	12.5
\$100.00 - \$149.99	146	15.5	17.5
\$150.00 - \$499.99	195	20.7	23.4
Over \$500.00	56	6.0	6.7
Missing	106	11.3	
Totals	940	100	100

## CHAPTER 4

### RESULTS

#### **Structural Equation Modeling**

Structural Equation Modeling was used to determine the validity of the Artist-Fan Engagement Model. Upon the initial examination of the originally proposed model (e.g., Figure 1.1), it was determined that certain theorized components would need to be changed in order to run the analysis of the 940 surveys that met the data evaluation criteria. The following changes were made: (a) music exposure was deleted as a variable. While one of the survey questions tested how many hours the respondent listened to the artist per week, no one question pertained to how the respondents actually encountered and consumed the artist's music; (b) a double-headed arrow was placed in the model in order to determine if there was a correlation between the "Response To Music" and "Response To Artist" variables; (c) both the "Response To Music" and "Response To Artist" variables were initially visualized as indirect concepts that were diagrammed as ellipses based on the previous studies. However, it was soon realized that the various composite sum indexes of the various survey measures created an observed variable. As a result, "Response To Music" and "Response To Artist" are represented as rectangles within the Artist-Fan Engagement Model; (d) the "Engagement" construct had also been originally visualized as a latent variable. However, three survey questions captured observations around this construct, which created a composite measure. As a result, "Engagement" was recast as an observed variable (i.e., or a rectangle); and (e) the "Recorded Music Access" and "Recorded

Music Ownership” latent variables (i.e., ellipses) remained intact, with their various observed consumption indicators (i.e., rectangles) listed underneath. Figure 4.1 captures these model revisions.

**Missing values analysis.** Next, the data file was prepped in order to execute the Artist-Fan Engagement Model. Since SEM must be executed with a full set of values for probability density (Byrne, 2010), a missing values analysis was executed to determine the number of incomplete survey cases and data value points. Missing value analysis was limited to the seventeen observed variables displayed in the model as opposed to determining all of the missing data as incorporated across the raw survey data. With a minimum percentage of missing values set at .01 percent, Table 4.1 displays the number of missing values across the selected data

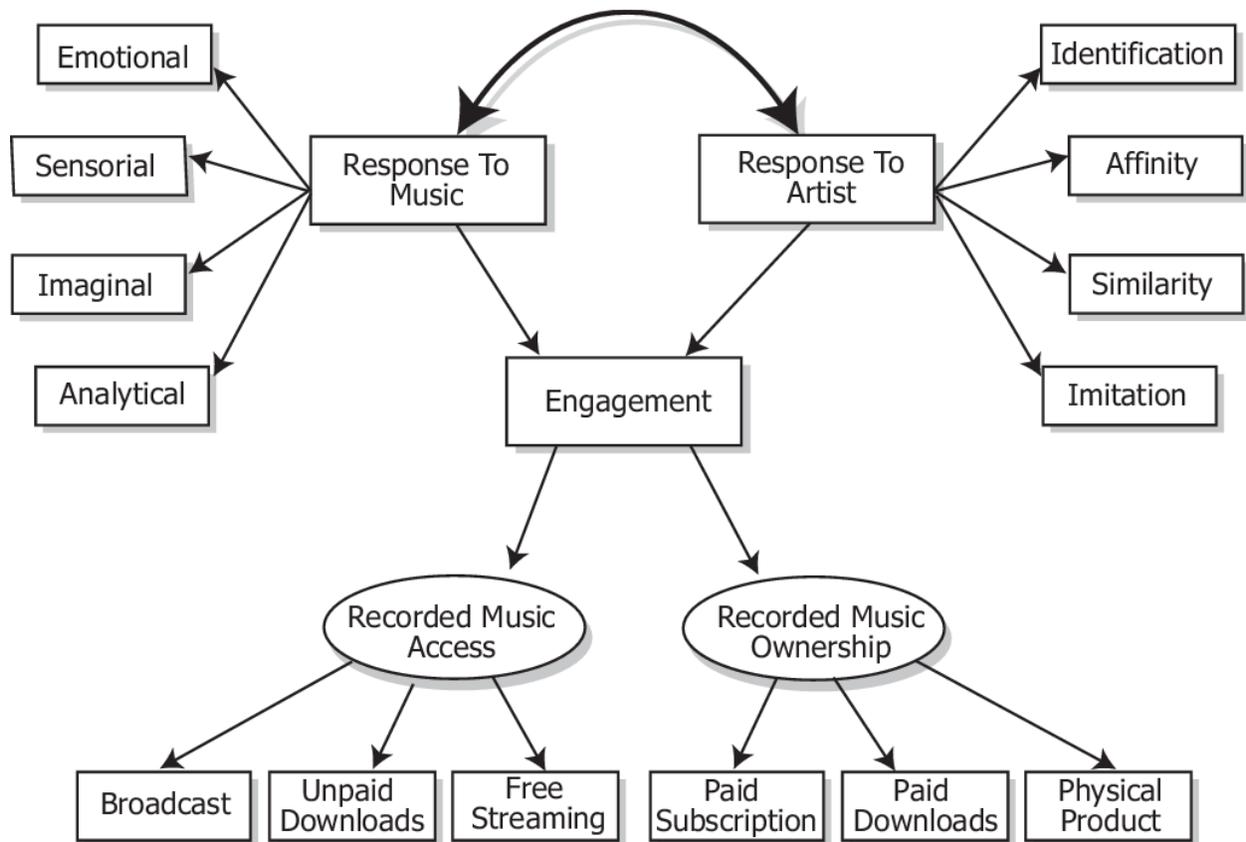


Figure 4.1. Revised Artist-Fan Engagement Model. Note the differences between the original theoretical conceptualization and the empirical “Artist-Fan Engagement Model.”

points. This Missing Values analysis indicated that the data values were 94.57% complete, with 867 missing data points. Of the 940 completed surveys, the program indicated that 755 cases (i.e., 80.32%) were fully complete, with 185 cases (19.66%) missing data. The author had deemed 836 surveys as complete, since not all participants would necessarily answer every single measure in the survey. This was especially true in the demographic section since it listed questions pertaining to both current college enrollment and music industry employment status. Once this missing value analysis was completed, a new SPSS file (i.e., Version 21) was created to approximate the missing data. This approach was taken since Amos does not provide for the use of listwise deletion, pairwise deletion, or data imputation to replace missing values (Arbuckle, 2012). When there are large amounts of missing data values, it is generally recommended that the multiple imputation method be used to estimate replacement values as it is considered superior to single imputation methods (IBM, 2011b). Multiple imputations produce several iterations of the data, which consists of “output for each ‘complete’ dataset, plus pooled output that estimates what the results would have been if the original dataset had no missing values.” (IBM, 2011b, p. 13). This method was used in a first attempt to fit the model. The default model was found to have 170 distinct sample moments, with 51 distant parameters estimated. This model was overidentified, with degrees of freedom reported as 119 ( $df=119$ ). Since the minimum was not achieved for the saturated model, the function of log likelihood was estimated, at 117657.93. The IBM SPSS AMOS program automatically generates this statistic when the software tries - and fails, to fit the saturated model (Arbuckle, 2012). However, it was noted in the information section of the text output that this statistic is not normally listed as part of the test results generated by the IBM SPSS AMOS program.

Table 4.1

*Missing Values Index*

Variables	Missing Values	% Missing Values	Mean	<i>SD</i>
Broadcast (N = 851)	89	9.5%	6.35	0.82
Paid Downloads (N = 854)	86	9.1%	5.60	1.64
Paid Subscription (N = 855)	85	9.0%	4.20	1.95
Free Streaming (N = 856)	84	8.9%	5.43	1.72
Physical Product (N = 857)	83	8.8%	5.74	1.68
Unpaid Downloads (N = 858)	82	8.7%	2.59	1.85
Response To Music (N = 866)	74	7.9%	5.34	0.77
Engagement (N = 883)	57	6.1%	6.30	0.85
Emotional (N = 884)	56	6.0%	5.10	0.95
Imitation (N = 890)	50	5.3%	3.57	1.26
Similarity (N = 909)	31	3.3%	4.53	1.24
Affinity (N = 910)	30	3.2%	4.97	1.12
Identification (N = 919)	21	2.2%	5.88	0.94
Response To Artist (N = 924)	16	1.7%	6.04	0.98
Imaginal (N = 930)	10	1.1%	5.34	1.19
Sensorial (N = 930)	10	1.1%	5.45	1.26
Analytical (N = 937)	3	0.30%	5.40	1.39

A second attempt was then made to fit the hypothesized model to the data. This attempt was undertaken to generate the missing values using an expected value based upon an expectation maximum algorithm (Schumacker & Lomax, 2010). However, there was insufficient computer memory to complete the command. In a third attempt to rectify this situation, the data was transformed using the IBM/SPSS Missing Values plug-in, which allows the user to replace missing values in the data per survey item. The program uses the series mean as an estimation method to replace the missing values. The other four IBM/SPSS methods available to calculate the missing values using this program software include the mean and median of nearby points, as well as linear interpolation and the linear trend at a given point (IBM, 2011a). It is noted that there are some challenges in using series means as a method of missing values: (a) because the arithmetic mean represents the most likely score value for a given variable, its variance will shrink, which reduces the correlation between the variable and other variables in the model. This ultimately results in a bias of the standard error; and (b) if the mean imputation is substantial, then the frequency distribution of the imputed variable could be misleading (Byrne, 2010). Whatever the case, Byrne (2010) cited Arbuckle and Wothke (1999) stating “because structural equation modeling is based on variance and covariance information, ‘means imputation is not a recommended approach.’” (p. 357).

### **General Findings**

One of the stated goals of this dissertation was to provide empirical support for the Artist-Fan Engagement Model. To this end, this is why the series mean was utilized in order to replace the missing values shown in Table 4.1, in spite of the stated concerns listed. The Artist-Fan Engagement Model contains 36 variables, not all of which are pictured in the path diagram as depicted in Figure 4.1. Both the “Response To Music” and “Response To Artist” constructs are

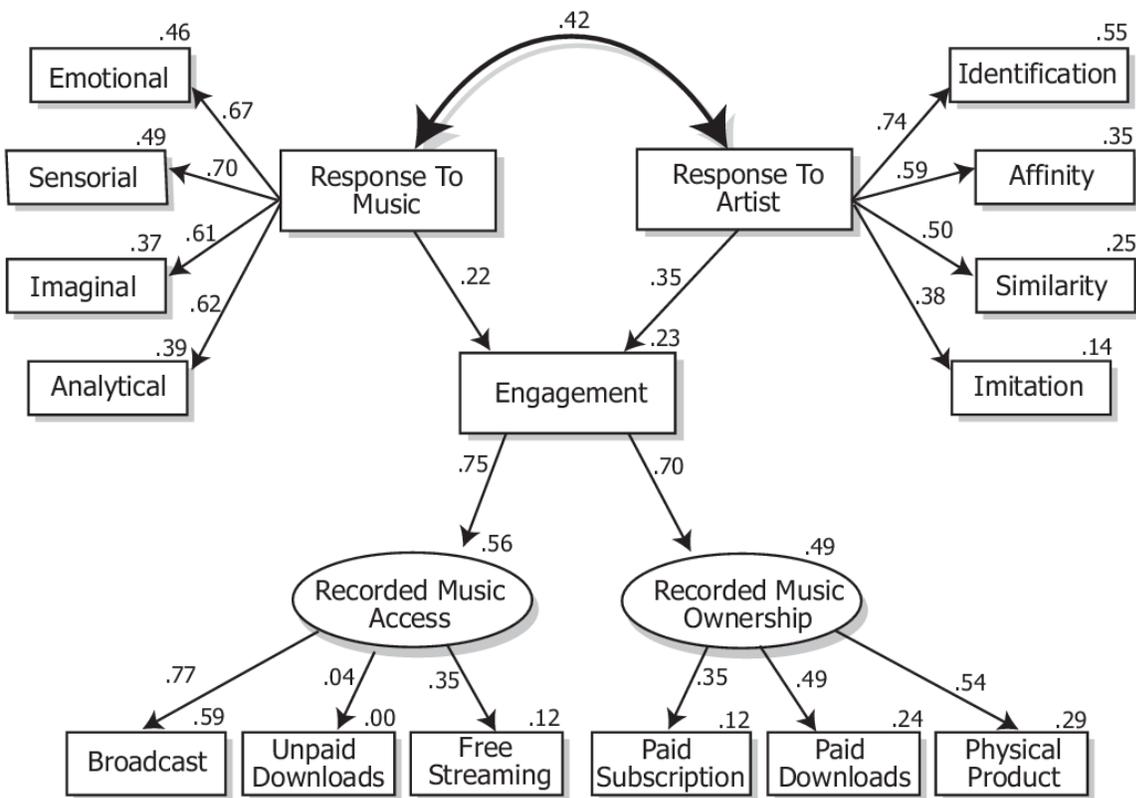
observed exogenous variables. The model also has 15 observed endogenous variables that are made up of components related to “Response To Music,” “Response To Artist,” and “Engagement.” There were also various observed variables tied to the unobserved endogenous latent variables of “Recorded Music Access” and “Recorded Music Ownership.” There were a number of other unobserved exogenous variables in the model. These variables were comprised of various error terms since they are not caused by other variables in the model (IBM Training, 2011). The survey sample size was  $N = 940$ , and the model was recursive.

One of the positives of using this revised dataset with replaced data values was that a Chi-Square value of 2920.31 ( $\chi^2 = 2920.31$ ) was calculated, with  $df = 119$ ,  $p = .000$ , n.s. Unfortunately, the chi-square was rejected since the  $p$  value needs to be .05 or greater in order to accept the null hypothesis (IBM Training, 2011). Other commonly accepted fit measures were unsuccessful including: (a) CMIN/DF, which is the chi-square value divided by degrees of freedom. The value needs to be as close to “1” as possible (IBM Training, 2011, p. 6-2). The SEM analysis generated a tested measure of was 24.450, which clearly indicated lack of fit; (b) RMSEA was reported at .158, well above the acceptable level of .05 to .08 (Hair, et al., 1998; IBM Training, 2011); (c) the model fit summary did not generate either a GFI (i.e., goodness of fit index) or PGFI (i.e., parsimonious fit index) values in the reported test measures.

Interestingly, the model barely fit using Model Parsimony Adjusted Measures. There are three fit measures related to these measures, (a) PRATI, which relates to the number of constraints in the model expressed as a fraction of the number of constraints in the independence model. The value should be  $> .50$ ; (b) PNFI, which is derived from the Normed Fit Index which compares the default model to the saturated model. Again, the value should be  $> .50$ ; and (c) PCFI, which is a modified Comparative Fit Model, which is derived from comparing the hypothesized model

with the independence model. The value should be  $> .50$  (IBM Training, 2011). The numbers generated in the current study were PRATI = .875; PNFI = .503; and PCFI = .510.

Unfortunately, many professional researchers do not take much stock in these numbers. Similar unstandardized and standardized results were consistently generated across the many executed test trials of the default model. Figure 4.2 highlights the results in the Artist-Fan Engagement Model with a short discussion of the study findings reported in the next chapter.



$$\chi^2 [119] = 2920.31; p = .000; n.s.$$

Figure 4.2. Artist-Fan Engagement Model Test Outcomes. Unfortunately, no empirical support was found for the tested model. However, there were numerous correlations found among the tested sample data.

## Hypotheses and Research Questions

Table 2.4 provided a summary of the hypotheses and research questions examined within this dissertation. All of the  $p$  values associated with the sample data analysis were significant at .05, with the exception of Unpaid Downloads. One unexpected relationship surfaced as a result of executing the data outside of the hypotheses and research questions, specifically, the association between the “Response To Music” and “Response To Artist” constructs, with ( $r = .42$ ). This relationship came together as a result from a practical application perspective in terms of actually executing the SEM analysis. It was interesting to determine that there was a documented quantitative relationship between these two factors.

The first group of hypotheses (e.g., Hypotheses H1 – H4) focused on how the various parasocial constructs (e.g., “Identification,” “Affinity,” “Similarity,” Imitation”) were positively related to the “Response To Artist” variable. The “Parasocial” variable wasn’t specifically tested since it was effectively represented within the “Response To Artist” construct. The data indicated that there were strong positive correlations between “Response To Artist” and “Identification” (H1:  $r = .74$ ), “Affinity” (H2:  $r = .59$ ), “Similarity” (H3:  $r = .50$ ), and Imitation (H4:  $r = .38$ ). These findings were consistent with the Shen studies of the expanded parasocial construct (Shen, 2009; Shen & Zhou, 2011). The Squared Multiple Correlations (i.e., explained variance) of each of these four variables in relation to the “Response To Artist” were also strong. The results were as follows, “Identification” ( $R^2 = .55$ ); “Affinity” ( $R^2 = .35$ ); “Similarity” ( $R^2 = .25$ ); and “Imitation” ( $R^2 = .14$ ). All four hypotheses (H1 – H4) were supported.

“Identification” was the strongest factor found within the “Response To Artist” construct. Given the history of how the early parasocial survey measures were so intertwined with “Identification” this was not an unexpected finding. What was interesting however, was

that “Identification” was also found to have moderately strong relationships to the other expanded parasocial factors, especially “Affinity” ( $r = .44$ ) and “Similarity” ( $r = .37$ ). A correlation of ( $r = .30$ ) was found to exist between “Similarity” and “Affinity.” “Imitation” displayed the lowest correlations overall to the other “Response To Artist” factors.

Hypotheses 5 – 8 specifically examined if the “Emotional,” “Sensorial,” “Imaginal,” and “Analytical” variables were positively related to the “Response To Music” construct. The correlations were as follows between “Response To Music” and “Emotional” (H5:  $r = .67$ ); Sensorial (H6:  $r = .70$ ); Imaginal (H7:  $r = .61$ ); and Analytical (H8:  $r = .62$ ). All of these variables had strong associations to the “Response To Music” construct, and in fact, generally had moderately higher overall correlations to one another when compared to the factors associated with to “Response To Artist.” Again, the explained variance of each of these four variables in relation to “Response To Music” was moderately strong, with the results as follows, “Emotional” ( $R^2 = .46$ ); “Sensorial” ( $R^2 = .49$ ); “Imaginal” ( $R^2 = .37$ ); and “Imitation” ( $R^2 = .39$ ). All four hypotheses were supported.

Hypotheses H9 and H10 examined if the “Response To Artist” and “Response To Music” variables were positively related to the “Engagement” variable. In both cases, there were moderately positive relationships between these constructs and “Engagement,” with the “Response To Artist” (H9:  $r = .35$ ), variable being moderately stronger than “Response To Music” (H10:  $r = .22$ ). This was not unexpected since the “Response To Artist” construct contains the component of human interaction between the various parties (i.e., both persona and fan). Interestingly, the Pearson correlations between “Engagement” and “Response To Music” ( $r = .37$ ) and “Response To Artist” ( $r = .44$ ), generated higher associations those the values generated by the SEM analysis. Keeping focused on “Engagement,” the relationship between

the latent variables of “Recorded Music Access” and “Recorded Music Ownership” to this variable was explored in Hypotheses 11 and 12. The results were found to be very strong overall, with the association between “Engagement” and “Recorded Music Access” (H11:  $r = .75$ ); and “Recorded Music Ownership” (H12:  $r = .70$ ). The strong association between “Engagement” and “Recorded Music Access” was not unexpected, given the current market shifting of music consumption preferences. However, the strong relationship between “Recorded Music Ownership” and “Engagement” was unexpected, due to the facts that the industry’s fortunes have declined substantially over the past decade and that individuals seem to be trending more towards free access models than music ownership. The effects of both of these findings will be discussed further in Chapter 5. Both “Recorded Music Access” ( $R^2 = .56$ ), and “Recorded Music Ownership” ( $R^2 = .49$ ) captured of a good portion of the overall variance related to the “Engagement” variable.

**Consumption outcomes.** The five research questions examined the relationships between the latent variables of “Recorded Music Access” and “Recorded Music Ownership” with each of their three respective observed consumption variables. Research questions 1, 2, and 3 examined how “Recorded Music Access” was explained by broadcast content, unpaid music downloads, and free streaming services, respectively. Of the three, broadcast content had the strongest relationship to “Recorded Music Access” with a correlation of ( $r = .77$ ). This variable also explained a good amount of the variance attributable to “Recorded Music Access,” with ( $R^2 = .59$ ). It should be noted that this variable was calculated using the survey’s consumption questions related to radio, television, and YouTube. This finding would not be unexpected given the popularity of the “watch habit” (Nielsen Music, 2011) of YouTube and other video content sites. Other findings were a bit surprising, with a weak relationship noted between “Recorded

Music Access” and “Unpaid Downloads” reflecting a correlation of ( $r = .04$ ), and ( $R^2 = .00$ , n.s.). “Recorded Music Access” was moderately strong to “Free Streaming” with a correlation of ( $r = .35$ ), and ( $R^2 = .12$ ). Each of the individual questions related to “Unpaid Downloads,” and “Free Streaming,” were run as one item, as opposed to a more complete multi-dimensional measure. These findings will be discussed more in depth in Chapter 5.

Research Questions 4, and 5 examined the relationships between “Recorded Music Ownership” and paid streaming, paid downloads, and physical product purchases, respectively. Interestingly, the relationship between “Recorded Music Ownership” and “Paid Subscription” was found to be exactly the same as “Free Streaming,” ( $r = .35$ ), and ( $R^2 = .12$ ). These results were surprising, given that the research prediction was that both outcomes should have been stronger, given the popularity of freely accessed music in the current music marketplace. The correlation between “Recorded Music Ownership” and “Paid Downloads” was relatively strong, ( $r = .49$ ), with an explained variance of ( $R^2 = .24$ ). In evaluating the relationship between “Recorded Music Ownership” and “Physical Product” the correlation was ( $r = .54$ ), and ( $R^2 = .29$ ). It had been expected that “Paid Downloads” would be the highest loading factor of “Recorded Music Ownership” given its popularity and ease of use. The finding related to “Recorded Music Ownership” and “Physical Product” was much higher than expected, as will be explored further in Chapter 5. Interestingly, a correlation was also found to exist between “Paid Downloads” and “Physical Product” ( $r = .26$ ). Again, each of the survey questions related to “Paid Subscription” “Paid Downloads,” and “Physical Product” were run as one-item, as opposed to multi-dimensional measures. The correlations among all of these variables within the Artist-Fan Engagement Model are detailed in Table 4.2.

Finally, hypotheses 13 and hypotheses 14 examined the type of responses that individuals have to a music artist, and to a given song, respectively. It should be noted that the survey questions contained no one direct measure, other than purchase intention, to evaluate these hypotheses. These results were summated in the Recorded Music Purchase Intention Index detailed in Table 3.9. The survey respondents evaluated Questions 41-43 “if this artist were to release new music that is similar to the song you evaluated in the first section of this survey, please indicate if you would purchase it,” based on the song title and the performing artist they listed in the survey. The response patterns were very strong within these self-reported measures, with purchase intent considered: (a) likely ( $n = 630$ ,  $M = 6.40$ ,  $SD = 2.5$ ); (b) possible ( $n = 591$ ,  $M = 6.35$ ,  $SD = 1.34$ ); and (c) probable ( $n = 580$ ,  $M = 6.27$ ,  $SD = 1.41$ ). These findings seem to indicate that the majority of survey respondents had a strong response to both the music artist they listed as well as to the music that the artist creates. However, it should be remembered that Purchase Intent (i.e., cognitive) is different than an actual music purchase (i.e., behavioral) outcome. All of the hypotheses related to the above findings will be discussed in more minute detail in Chapter 5.

Table 4.2

*Artist-Fan Engagement Model Correlations*

Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1. Response To Music	1.00																
2. Response To Artist	0.42	1.00															
3. Engagement	0.37	0.44	1.00														
4. Similarity	0.21	0.50	0.22	1.00													
5. Imitation	0.16	0.38	0.17	0.19	1.00												
6. Affinity	0.25	0.59	0.26	0.30	0.22	1.00											
7. Identification	0.31	0.74	0.33	0.37	0.28	0.44	1.00										
8. Imaginal	0.61	0.26	0.22	0.13	0.10	0.15	0.19	1.00									
9. Physical Product	0.14	0.17	0.38	0.08	0.06	0.10	0.12	0.08	1.00								
10. Analytical	0.62	0.26	0.23	0.13	0.10	0.15	0.19	0.38	0.09	1.00							
11. Sensorial	0.70	0.29	0.25	0.15	0.11	0.17	0.22	0.42	0.10	0.43	1.00						
12. Emotional	0.67	0.28	0.25	0.14	0.11	0.17	0.21	0.41	0.09	0.42	0.47	1.00					
13. Paid Downloads	0.12	0.15	0.34	0.08	0.06	0.09	0.11	0.08	0.26	0.08	0.09	0.08	1.00				
14. Paid Subscription	0.09	0.11	0.24	0.05	0.04	0.06	0.08	0.05	0.19	0.06	0.06	0.06	0.17	1.00			
15. Free Streaming	0.10	0.12	0.26	0.06	0.04	0.07	0.09	0.06	0.10	0.06	0.07	0.06	0.09	0.06	1.00		
16. Unpaid Downloads	0.01	0.01	0.03	0.01	0.01	0.01	0.01	0.01	0.01	0.01	0.01	0.01	0.01	0.01	0.02	1.00	
17. Broadcast	0.21	0.26	0.58	0.13	0.10	0.15	0.19	0.13	0.22	0.13	0.15	0.14	0.20	0.14	0.27	0.03	1.00

## CHAPTER 5

### DISCUSSION

This dissertation began by posing four questions in reference to the Artist-Fan Engagement Model. They are as follows: (a) how an individual's response to a recorded song performed by a music artist influences audience engagement (i.e., interaction); (b) what types of music communication and distribution platforms encourage engagement between a music artist and their fan base; (c) how engagement between an artist and their fans serves to drive recorded music consumption, whether through access or ownership means; and finally, (d) if an artist's engagement with their fan base ultimately increases their music revenue streams through use of these digital technologies. As noted previously, one of the purposes of this dissertation was to provide music industry professionals and scholars with a stronger integrated understanding of the complexities of the music, marketing, and consumption relationship. The current study findings are applied within a marketing framework with thoughts on how to better reach the music consumer for purposes of this final discussion.

#### **Response To Artist**

As previously noted, the SEM results detailed the strong positive correlations that were found among the factors of the expanded “Parasocial’ Response To Artist” construct. “Identification” (H1:  $r = .74$ ;  $R^2 = .55$ ); “Affinity” (H2:  $r = .59$ ,  $R^2 = .35$ ); “Similarity” (H3:  $r = .50$ ,  $R^2 = .25$ ); and “Imitation” (H4:  $r = .38$ ,  $R^2 = .14$ ) were found to be positively related to the “Response To Artist” construct in support of Hypotheses 1 to 4. These findings were in line with

the high positive associations previously found among these variables in the Shen studies (Shen, 2009; Shen & Zhou, 2011).

**Identification.** Cohen (1999) had defined “Identification” as “the desire of a viewer to merge with a character.” “Identification” has been closely aligned to the expanded parasocial construct, based on their shared theoretical history. Nordlund (1978) had actually described how the “capture” construct originated in an early Rosengren study (Rosengren et al., 1976) as an operationalization of PSI and Identification in his study on media interaction. Rubin (Rubin et al., 1985; Rubin & Perse, 1987; Rubin & McHugh, 1987) had also intertwined identification quite literally with parasocial interaction in his seminal studies of the latter construct. In the current study, the correlation and explained variance between “Identification” (H1:  $r = .74$ ;  $R^2 = .55$ ) to the larger “Response To Artist” construct had the highest values of any of the “Response To Artist” or “Response To Music” constructs. This result is most likely due to the fact that there has been so much misinterpretation between the PSI and “Identification” constructs. Interestingly though, as shown in Chapter 4, “Identification” was positively related to the other “Response To Music” construct factors, especially “Affinity” and “Similarity.”

**Affinity.** Affinity has been defined as a simple liking for a media character (Giles, 2002). Interestingly, it has been noted in the literature that affinity has a strong link to parasocial interaction in terms of the viewer liking a character (Cohen & Perse, 2003). This same finding was demonstrated in the current study, as shown in the correlation results ( $r = .59$ ). One of the most fascinating outcomes of the relationship between “Affinity” and PSI is how it has the ability to increase fandom, which in turn can help to drive the revenue stream of the persona (i.e., music artist). Given the transitional state of the music industry, many music artists are relying upon the “Affinity” factor to determine how to motivate their fans to move down the “marketing

funnel” (Hyatt, 2012). This makes sense, given that other researchers have found PSI to be strongly linked to “liking” a given persona (Cohen & Perse, 2003).

**Similarity.** In some ways, it was a bit surprising that “Similarity” was so strongly associated with the “Response To Artist” ( $r = .50$ ) construct. However, the Cronbach alpha (i.e.,  $\alpha = .83$ ) indicated that this variable had the highest internal consistency across the “Response To Artist” measures. This indicates that the survey questions got to the core inference of this particular construct. Recognizing that music is really just a story narrative set to song, perhaps finding the commonalities between the music artist and their listeners isn’t so surprising. In reviewing the survey questions associated with this measure, the majority of the respondents seemingly associated with the music artists they listed on a rather deep and personal level. Interestingly enough, similarity has been found to be linked to identification, attraction (i.e., liking), and imitation in previous studies (Maccoby & Wilson, 1957; Rubin & Step, 2000; Cohen, 2001).

**Imitation.** The “Imitation” variable had the lowest association to “Response To Artist” construct, which is consistent with the results from previous studies (Shen, 2009; Shen & Zhou, 2011). As the literature indicates, there seems to be various different levels of a viewer losing their identity in a given character and vicariously participating in their experiences (Hoffner & Buchanan, 2005). However, while it can be difficult to imagine imitation within a given individual’s lifestyle, examples of emulation of a music artist (e.g., clothing, hairstyles, music, etc.) abound in popular culture (Englis et al., 1993).

### **“Response To Artist” Music Marketing Applications**

As discussed in the Literature Review, many successful music artists have already found enormous success building upon the factors within the “Response To Artist” in terms of their

relationship to their fan base. The following five examples highlight artists who attest to the both the validity – and practicality- of these findings.

**Parasocial.** Country artist Taylor Swift shot to early fame using viral marketing techniques to directly connect with her young female fan base. Jim Weatherson, a former senior member of Swift’s management team, said, “Early on, she felt it was critically important for her to have a one-on-one relationship with all of her fans . . .she just wanted to find a way to reach out and touch people individually” (Dauphin, 2011, pps. 28, 30). As Scott Borchetta, President of Swift’s record label Big Machine Label Group put it, “When you have something great, and you are something great, people want to know who you are. They want to know more about you, and they want to own a piece of you” (Dauphin, 2011, p. 28). Swift’s team was able to build on this relational base to help make Taylor one of the breakout stars of the past decade. The key point here is that Swift’s parasocial relationship with her fans was an instrumental component in helping catapult her to superstardom.

**Identification.** The duo Florida Georgia Line is currently one the hottest acts in the country music genre. Its members, Tyler Hubbard and Brian Kelley, are headed on the fast track towards superstardom. In a recent interview, they discussed a question regarding their fearlessness in writing songs based around risky behaviors (e.g., romantic encounters, substances), issues which country stars wouldn’t have normally touched in the past. In reviewing Tyler’s response, he spoke to “Identification,” in his answer:

We decided that if we’re real people and write from the heart, write from where we’re at, that people are drawn to that. People can listen to this whole album and know who we are as people and where we are right now in our lives. (Waddell, 2013b, p. 27)

**Affinity.** The British band One Direction has experienced enormous worldwide success with their music. The band has been able to build upon this success to include numerous non-music endeavors as part of its overall branding, including its own greeting card product line. The cards boldly address the band's fandom (complete with very compelling photos of the five young men). The inside of one of the cards notes "...you've been there from the start! Thanks for being such a good friend." This greeting card hits directly on themes relatable to affinity, including physical attractiveness (i.e., a theme addressed in the study's survey). The issue of artist-related commerce is also addressed in terms of how fandom drives commerce related to brand affinity.

**Similarity.** Luis Coronel is a 17-year regional Mexican singer who already has a strong social media following on Instagram, Facebook, and Twitter. His debut album *Con la Frente en Alto* (Head Held High) was released in the United States and Mexico on September 3, 2013. Del Records, his U.S. based record company, put together a marketing campaign that targeted bilingual, bicultural, and technology savvy teens. The campaign included social media, radio airplay, television appearances, and touring, along with a strong publicity push.

One of the prominent stories featured as a part of the publicity blitz is that Coronel began his singing career at 15 in his hometown of Tucson, Arizona in order to generate extra money. Luis had made a promise to his father that he would take care of the family, prior to his father's death in an accident in Mexico. Del Records President Angel Del Villar, who also lost his father as a young man, "says Coronel's story is relatable to not only him but also many of his followers." (Águila, 2013, p. 20). The article continued with several other interviewees speaking to how they had encountered a similar loss in their own lives.

**Imitation.** There have been many antidotal stories over the years of fans who emulate their favorite celebrities (e.g., Elvis, Cher, etc.). One of the most recent influential music artists to this end is the popular Lady Gaga, who is renowned for her close relationship with her fans, known collectively as “little monsters” (Van Meter, 2011, p. 517). Her marketing team has been able to utilize the collective power of the “Little Monsters” fan base to help project Lady Gaga both to the top of the records charts and popular culture. In fact, her popularity inspired a recent book, *Monster Loyalty: How Lady Gaga Turns Followers Into Fanatics* (Huba, 2013) which focuses on brand loyalty techniques. Interestingly, during her 2011 five-day tour outing in Taiwan, one city declared a “Lady Gaga Day” which resulted in hundreds of “Little Monsters” fans parading in the streets dressed in costumes and wigs. The picture accompanying the article showed two young girls under the age of five fully dressed as Lady Gaga while holding the *Born This Way* album (“Lady Gaga,” 2011).

The key point is that all of the “Parasocial’ Response To Artist” sub-dimensions of “Identification,” “Affinity,” “Similarity” and “Imitation” construct have been strategically used by marketing teams in the various promotional activities around new music releases, whether front line, mid-line, or catalog product. From an application perspective, this suggests that an artist’s music marketing team should focus on building activities based around the various “Response To Artist” factors. The goal should be to use these marketing efforts to support the relationship between the artist, their fan base, and potential audience. Promotional and sales content should be created that will help draw the potential audience towards engagement with the music artist. Developing narrative content that contains both affective and cognitive elements necessary to directly engaging the music artist and their audience is key.

## **Response To Music**

To quote the slogan of the Nashville Songwriters Association International, “it all begins with a song” (NSAI, 2013). The SEM study results showed the “Emotional” (H5:  $r = .67$ ,  $R^2 = .46$ ); “Sensorial” (H6:  $r = .70$ ,  $R^2 = .49$ ); “Imaginal” (H7:  $r = .61$ ,  $R^2 = .37$ ); and “Analytical” (H8:  $r = .62$ ,  $R^2 = .39$ ) factors to all be positively related to the “Response To Music” construct as theorized in Hypotheses 5-8. It is interesting that all the relational associations between these factors to the “Response To Music” construct are very similar in terms of both their correlation loadings as well as their explained variances. These findings support the work of earlier theorists, although it should be noted that Lacher and Mizerski (1994) found all four of these factors to have significant positive responses upon the “Experiential” response variable as constructed within their hedonic consumption model.

**Emotional response.** As previously discussed, there seems to be blurred lines between the domains of “Emotion” and “Affect.” As Farnsworth (1969) noted, music is the language of the emotions. Still there seems to be a fair amount of interchangeability between “emotion” defined as intense responses to an event (Juslin, 2009) and “affect,” which focuses more upon the interactions among emotions, moods, and motivational drives (Batra & Ray, 1986). The correlations among the “Emotional Response” to the other listening responses was moderately high: Sensorial ( $r = .47$ ); Imaginal ( $r = .41$ ); and Analytical ( $r = .42$ ). It could be argued that the emotion of music contains elements of all these associated factors, both in terms of how music induces effects, and also how the listener perceives the given musical characteristics of the given piece (Juslin, 2009).

**Sensorial response.** The “sensorial” response lends itself more to the physical sensations caused by music. Hodges (2009) had noted it was a response that included “largely

involuntary gestures” (p. 126). Ortmann (1927) considered this response to be physiological, and as well as a primitive response. Interestingly, he associated it to prevail in popular music content. This variable had the highest relational association to “Response To Music” as well as the highest explained variance ( $r = .70$ ,  $R^2 = .49$ ). This was not necessarily an unsurprising finding, given the antidotal power of sometimes just wanting to give into the power of the music, and just dance. It should also be noted that the “Sensorial” factor was also closely associated with the related listening responses of “Emotional” ( $r = .47$ ); “Imaginal” ( $r = .42$ ); and “Analytical” ( $r = .43$ ).

**Imaginal response.** The imaginal response utilizes a definition given it by numerous music researchers, specifically the “images, memories or situations that music evokes” (Myers & Valentine, 1914; Lacher & Mizerski, 1994; Ouellet, 2007, p. 109). Interestingly, the “Imaginal” construct invokes comparison to transportation theory, which is not limited to the narrative of the written text. Transportation theory allows for consideration of the reader across numerous modalities “to include listeners, viewers, or any recipient of narrative information” (Green & Brock, 2000, p. 702). As noted above, both the association between, and explained variance of the “Imaginal” response to the “Response To Music” construct was strong, with ( $r = .61$ ,  $R^2 = .37$ ). As noted above, “Imaginal” had moderately strong associations to both the “Emotional” ( $r = .41$ ) and “Sensorial” ( $r = .42$ ) listening responses. Its association to the “Analytical” factor was at a level similar to the other two factors, ( $r = .38$ ).

**Analytical response.** The analytical response refers to the cognitive stimulation that music can provide for a listener (Pucely et al, 1988). It also includes such factors in reference to the music itself such as style, intrinsic qualities, and technical factors (instrumentation, tempo, etc.) (Hargraves & Colman, 1981). Yingling (1962) considered this construct cognitive since it

requires an intellectual response to music. The association between this listening factor to the “Response To Artist” construct was strong, with ( $r = .62$ ). As previously noted, the relationship between the “Analytical” factor to the other individual “Response To Music” factors were consistent across the board as well.

### **“Response To Music” Music Marketing Applications**

What all of the above information means in terms of practical application is that when the music artist team and their recording team are working in the studio, the music selections they create should build upon the consistent associations found among these various listening responses. The following varied examples speak to the validity of incorporating each of these listening responses into the music recording process.

**Emotional response.** One of the more unusual songs that recently charted on the Billboard’s Top 100 was “Oh Sweet Lorraine,” featuring the vocals of Jacob Colgan and Fred Stobaugh. Stobaugh, 96, wrote the song about his recently deceased wife of 72 years, and entered it into a songwriting contest sponsored by Green Shoe Studio in Peoria, Illinois. The song’s lyrics, sent to the studio in a giant manila envelope, caught the attention of CEO/producer Jacob Colgan (Trust, 2013b). As Colgan tells it, “I started to read the lyrics and was so touched by the song” (Britney, 2013). He went to Stobaugh’s home, and they worked together to turn the words into song. Besides the song, they also created a 9-minute documentary “A Letter From Fred,” which as one blogger described, “transcends the love song genre into an authentic expression of deep, abiding love or, as Stobaugh put it, a ‘dream that won’t stop’” (Conkling, 2013). The song debuted on *Billboard*’s Hot 100 chart at #42, and has sold over 100,000 digital downloads (Trust, 2013b). In addition, “Oh Sweet Lorraine” was recently #1 on the iTunes Top Songs chart, and the video documentary has received over five million views (Green Shoe

Studio, n.d.). Colgan noted that “the song is selling, garnering YouTube clicks and making the rounds of social media is a testament to the fact that ‘music means so much to so many people’” (Trust, 2013a). The studio has built an extensive publicity campaign around the song’s origins, with sales proceeds going to Fred, as he needs new hearing aids as well as a roof on his home (Sagon, 2013).

**Sensorial response.** A recent *Billboard* article focused on the topic of the new dynamic country rock performers ascending to the top of the mainstream country charts. Many of these performers (e.g., Jason Aldean, Eric Church, Florida Georgia Line, etc.) are blurring the traditional lines among country music, rock’n’roll, and urban music (Waddell, 2013a). Their respective representative teams have been able to utilize these musical strengths across various promotional and marketing efforts. Jimmy Harnen, President of Republic Nashville, the record label home of Florida Georgia Line, commented upon the timeliness, honesty, and fun that these new country artists bring to the genre. “I think that that’s what people respond to. Great music does a lot of things: It makes your toe tap, your heart pound, and your mind think, and as long as it touches your soul in one way or another, it’s real” (Waddell, 2013a, p. 24).

**Imaginal response.** Another example of a young artist who seemingly has utilized these concepts into his music creation process is the electronic musician Ernest Greene, aka Washed Out. His recent music release *Paracosm* was conceptualized around the visual and conceptual phantasmagorical works of the writer Lewis Carroll and Outsider artist Henry Darger (Ugwu, 2013). Greene built upon a certain “chill vibe” to help create a foundational space for the “Imaginal” world that he envisioned. As he stated, “I do feel that music has a power to transport you to places or to beautiful moments in your past. I tried to do that a lot on this record” (Ugwu, 2013, p. 33).

**Analytical response.** The approach that legendary country music artist George Strait has always taken has been to “let his songs do the talking” while maintaining an aura of personal mystery (Waddell, 2013c, p. 46). This strategic approach is in stark contrast to the relational approach utilized by other music artists, but it has been very effective for Strait for over thirty years. In a rare interview, Strait spoke to music’s “Analytical” component in determining how he picks the songs he records, with “you can have a really well-written song, but without a great melody, it is probably not going to go too far. On the other hand, a great melody can do a whole lot towards making a lyric better” (Waddell, 2013c, p. 48).

Interestingly, Nielsen Entertainment executive David Bakula recently spoke to how content is becoming even more integral to the marketing process between the artist and fan within the transitioning music industry paradigm. He commented that “artists and retailers and providers are getting together and making really great packages of content with extra songs, live tracks, booklets, behind-the-scenes (video), things that enable fans to become more engaged” (Gunderson, 2013).

### **Relationship of Response Variables**

As previously mentioned, the original conception of the “Artist-Fan Engagement Model” did not propose a relationship between the “Response To Music” and “Response To Artist” variables. However, in the model’s revision for operationalization purposes, a covariance was suggested between these two observed exogenous variables. A strong positive correlation ( $r = .42$ ) was found between the two variables in testing the revised Artist-Fan Engagement Model. This correlation was much stronger than the “marginally significant” relationship found between the “Response to Artist” and “Response to Music” variables ( $r = .11, p = .06$ ), in Ouellet’s (2007) study (p. 114). While this finding was unexpected in terms of the study, anecdotally there

has always seemed to be a connection between the artist, their music, and the audience. This relationship between these two factors has been a key feature in many music marketing campaigns over the years, especially when introducing new music to fans of established musical acts.

## **Engagement**

The current study found support for both the “Response To Artist” ( $r = .35$ ) and “Response To Music” ( $r = .22$ ) as variables that influence audience engagement, albeit it with moderately positive correlations. It wasn’t necessarily surprising that the respondents felt more inclined towards engagement as a result of how they responded to the artist, rather than the music, given the findings of previous empirical works relative to both hedonic consumption and parasocial interaction theory. Interestingly, in the Artist-Fan Engagement Correlations (e.g., Table 4.2), the relationships were found to be higher than the standardized results generated as a result of the SEM analysis. The relationship between “Engagement” and “Response To Music” was ( $r = .37$ ), and the “Response To Artist” construct was ( $r = .44$ ). The strength of both variables to “Engagement” was more along the lines of what the author had expected as a result of the study. Still, the important point here was that a correlational association was found among these variables. This recognized association can help to provide a foundational basis from which to build a recording artist’s career for music marketers.

The second question posed in the first half of this chapter focused on what types of music communication and distribution platforms encourage engagement between a music artist and their fan base. Obviously there are many ways that a fan can now interact directly with an artist, and in different fashions than methods used in the past, due to technological factors. This dissertation included an overview of social media interactive websites including Facebook,

Twitter, and YouTube. Other engagement methods mentioned included music apps, promotional and publicity vehicles, music blogs, music videos, artist domain websites, search engine optimization, wikis, and artist fan clubs. These various passive and active engagement platforms were discussed in detail in the Artist-Fan Engagement Platforms section of the Literature Review.

### **Recorded Music Access**

The viability of numerous consumption platforms as discussed in the Literature Review were actually tested in Survey Questions 44-51 in order to determine the respondent's inclination towards their use. As stated previously within the dissertation, both the music access and ownership models to have great market potential (IFPI, 2012a). In reviewing the findings from these eight survey questions, the observed "Recorded Music Access" variable that received the strongest level of empirical support was "Broadcast." The correlation and explained variance between "Recorded Music Access" and "Broadcast" was ( $r = .77, R^2 = .59$ ). The "Broadcast" variable was created by combining questions related to an individual's consumption of music, whether listening to the radio, watching a television interview or performance by the music artist, and/or watching a music video by the artist on YouTube. This finding is consistent with the industry statistics previously discussed, especially the Nielsen Music poll that indicated the most popular method of music consumption was watching online music videos (Nielsen Music, 2011).

As an application example to this end, one of country music's top groups, Lady Antebellum, has done an especially good job engaging their fan base with their "Webisode Wednesday" series. A videographer almost always travels with the band collecting footage, and prepares short clips that are posted on the band's website each Wednesday. The band series has been running for over five years, with over 260 episodes that their fans can view online. These

episodes not only showcase the individual member's personalities, but other interesting elements of band life as well (e.g., recording studio, backstage). The use of such techniques to offer a short glimpse into a celebrity life's can be illuminating as well as intoxicating to the mass audience (i.e., their fan base).

The findings as related to the "Recorded Music Access" construct and the "Unpaid Downloads," variable were a bit surprising. Given the large amount of rhetoric about illegal music downloads and its effect on the general downward trend of music sales, the correlation between "Recorded Music Access" and "Unpaid Downloads" was found to be very weak ( $r = .04$ ), and in fact, was the only insignificant factor found within the sample data. In addition, this variable accounted for none of the variance found within the "Recorded Music Access" construct ( $R^2 = .00$ ). One issue of concern was that only one single-item survey question related to illegal downloading tested the "Unpaid Downloads" variable. No survey questions tested for the respondent's consumption of freely distributed artist downloads, which could have helped to generate a higher correlation between "Recorded Music Access" and "Unpaid Downloads." Other alternative explanations for this finding could include the possibility that many of the survey respondents don't participate in illegal music download activities since they have an active interest in music industry employment. This means the respondent wants to work, is working, or has worked in the industry. It could also be that the respondent didn't care to admit to illegal music downloading when responding to the given question, even though there was no way to track this response to a given individual.

The findings regarding the "Recorded Music Access" construct and "Free Streaming" variable matched up exactly the same as that between "Recorded Music Ownership" construct and "Paid Subscription" with a correlation of ( $r = .35$ ), and an explained variance of ( $R^2 = .12$ )

respectively. This result was surprising in that the correlation between “Recorded Music Access” and “Free Streaming” wasn’t stronger, given that the music industry is actively transitioning from an ownership model towards an access model. It was not surprising that the relationships between “Subscription Models” to “Recorded Music Ownership” weren’t higher, since subscription models are still gaining ground in popularity. Again, both of these consumption questions were tested using a single-item indicator. In hindsight, it likely would have been more effective to add additional survey questions in order to test “Free Streaming” and “Paid Subscription” consumption using a multiple item index. This is an important consideration, especially given the heightened emphasis both of these relatively new business models (i.e., audio streaming) are receiving from across the music industry and the larger public.

### **Recorded Music Ownership**

The strength of the positive correlations between “Recorded Music Ownership” and “Paid Subscription Model” was previously discussed. As Tom Silverman pointed out in his recent *Billboard* op-ed article, subscription revenues present the biggest growth potential for the music industry. He calculated that with “50 million subscribers at \$10/month, the industry nearly doubles with an additional \$6 billion in gross revenue” (Silverman, 2013).

Interestingly, one of the results from this study showed that “Recorded Music Ownership” and “Physical Product” ( $r = .54$ ) had a higher association than did “Recorded Music Ownership” and “Paid Downloads” ( $r = .49$ ). Also, the “Paid Downloads” variable explained 24%, ( $R^2 = .24$ ), and “Physical Product” 29%, ( $R^2 = .29$ ) of the overall variance of the latent variable “Recorded Music Ownership.” This finding was surprising given the market dominance Apple enjoys since it controls roughly 75% of the global paid download marketplace (Heneghan, 2013). It was reported in July 2013 that the iTunes store had its best quarter to date with gross

billings of \$4.3 billion, with revenue estimated at \$2.4 billion (Skates, 2013). While these billings were enhanced by sales of movies, TV shows, and apps, the average iTunes account holder was estimated to only spend \$12 (i.e., the equivalent of 9 single song tracks at \$1.29 each) annually on music products (Peoples, 2013a). Given the younger college age demographic that participated in the study, plus the fact that digital downloads constitute a greater percentage of the music market, the expectation was that this correlation among these two variables would be higher.

There are several reasons why “Physical Product” may have had a higher correlation to the “Recorded Music Ownership” construct than “Paid Downloads” in the current study. One explanation may have been in the way the respondent interpreted the initial survey question, “list the name of a song.” Some survey participants may have anticipated that the survey was testing for certain responses towards a favorite song or favorite music artist, and responded accordingly. Other respondents may have just listed a song of an artist whom they like, but don’t necessarily love (Godin, 2008b). In 2011, it was reported that 81% of the music on an individual’s personal iTunes accounts never gets played (Motal, 2011). This finding would support Godin’s (2008b) contention that people “like” the music they download, but “love” the recorded music that they actually purchase. Perhaps the reason study respondents reported such a strong positive correlation towards physical product ownership is that they are fans of the music artist whose song they listed in the survey. They may be predisposed to buy the music that they love, because they want to have actual ownership of the given music product. As noted, many music marketing efforts now target the “superfan” who buys any and all recorded music product as well as other merchandising items that the artist releases (Plambeck, 2010). To sum it up, as David

Bakula so tidily summarized it, “fans are demanding more, and they’re willing to pay for more to be closer to the artist” (Gunderson, 2013).

### **Music Marketing Application**

In interpreting how to tie all of these results together into an artist’s music marketing plan, it will be important to “test the waters” by experimenting with numerous strategies that support engagement between the potential consumer (i.e., fan) and the artist. Again, when dealing with market fragmentation, it is important to determine where the artist’s fans are housed online, and devising marketing and promotional techniques to help drive both “Recorded Music Access” and “Recorded Music Ownership.” As with any music marketing plan, there is no one “cookie cutter” approach. Some methods may work better than others depending upon the music artist, given that their personal and situational factors should be taken into consideration when putting these marketing plans together.

The fourth question posed involved whether an artist’s engagement with their fan base increased their music revenue streams through use of the various digital technologies. The industry literature remains mixed on this topic, especially in regards to the payment streams related to the various music streaming services. Part of this issue is related to the concern regarding the number of music streams it takes to match the revenues generated by the sale of one music album (MacKay, 2013). Comparatively, it is relatively easy to calculate sales and their respective royalties generated by physical products and music downloads as specified within the artist’s contract.

The current study did not specifically test any measures related to this question. The individual’s aggregate annual product spend on music product was recorded (e.g., Table 3.16). However, these numbers could not be directly linked to the individual artist that the respondent

listed in their survey response. If this survey were to be replicated in the future, it would be advisable to add in a second question that determines how much money the respondent actually spends in relation to the given individual artist listed. This would allow the researcher to use resources such as Nielsen Soundscan to actually track real time consumer music consumption (i.e., purchases) which could serve as an aggregate behavior measure in future studies. This sales metric is already being used (i.e., along with various social media metrics) in order to measure the effectiveness of artist marketing campaigns in the music marketplace today.

### **Final Thoughts**

The Artist-Fan Engagement Model has interesting components that can be practically utilized within the music industry. It does seem that the changing structure of the music industry could lend itself nicely to this blending of parasocial interaction theory with hedonic music consumption for marketing purposes. The biggest contribution that this dissertation makes to current scholarly knowledge is the application of parasocial interaction theory to recording music artists, an application which has received limited interest from the academic community. PSI is usually discussed within the realm of television personalities and shows. Meanwhile, most of the industry literature focuses on music consumption and purchase streams that are so vitally important to sustaining an artist's (i.e., and assorted team members) livelihoods. Still, the leading industry voices of Terry McBride (Borden, 2009) and Tom Silverman (Halperin, 2011) speak to the importance of the Artist-Fan relationship. More specifically, they focus on how a recording artist's evoking the emotional aspect of music can lead to sustained income revenue streams. Much emphasis was placed within this dissertation to understanding how the various factors related to "Response To Artist" and "Response To Music" can ultimately help to drive music revenue streams. As knowledge of this dissertation work has gotten out into the music

community, there seems to be a hunger to understand how these elements can play into an artist's strategic marketing plans- and more importantly, how these factors can be utilized to help the recording artist sustain their art – and their livelihood.

### **Limitations**

There were numerous limitations in this study. First of all, this was a convenience sample that focused upon the responses of music industry executives and undergraduate college students who have a strong interest in working in the music industry. Thus, these results cannot be generalized to the greater public from this highly targeted Caucasian sample population that prefers pop and rock music. However, it would be interesting to see if the results might skew differently if this survey was to be replicated across various gender, age, age and ethnic groups. It would be interesting to execute this study again with different populations, especially of individuals not actively involved in the music industry, in order to determine if the survey's general data patterns trend in the same direction as the current findings, given some of the biases of the current sample.

There are also technical issues related to the questionnaire that should be changed going forward. Any survey questions related to music genre needs to present additional choice options. While it seemed at the onset that ten music genre categories presented enough response choices, this was not the case. 36% of the 940 total respondents (n=339) actually typed in a music genre they listened to on a regular basis, with one of the respondents noting they found the music genre options to be limiting. If this survey were to be replicated, the following fifteen music genres should be added in an effort to more fully capture the survey responses: (a) Acoustic/Americana; (b) Bluegrass; (c) Blues; (d) Broadway Musicals; (e) Classic Rock; (f) Folk; (g) Funk; (h) Gospel; (i) Jam Band; (h) Jazz; (i) Latino; (j) Punk; (k) R&B; (l) Reggae; and (m) Soul. If the

survey were to be run again among music industry professionals, additional occupational categories should be added to the mix as well.

The one big disappointment of this current study was that the baseline model for the SEM did not fit. It had been anticipated that there was a strong possibility that the model might not fit as the sample was large, which often leads to inflated statistical values. Unfortunately, the model did not fit using other test indices either, including RMSEA and GFI, which are often referred to when the model's Chi-Square value is rejected due to the fact that the covariance matrixes (i.e., baseline vs. sample models) are significantly different from one another..

Perhaps one of the main reasons that the baseline model doesn't match the sample data is that the operational definition of "Engagement" doesn't match up with its theoretical definition. This issue really speaks to the validity of this particular model component. The survey was meant to evaluate "Engagement" using the various social media and interactive platforms previously described. Yet, if one closely examines the three survey measures meant to infer "Engagement," the measures actually focus on listening to music within one's own environment, at their leisure. Question 39 did attempt to get to the interactivity of playing the song for one's friends, or sharing it on a playlist posted on an individual's social media sites. In retrospect, perhaps the "Engagement 2" construct displayed in Table 3.10 would have been a better measure, even though some of these survey items need to be vetted. This variable consisted of the original "Engagement" variable as evaluated within this study along with five questions related to "Engagement Consumption." The Cronbach alpha associated with this revamped "Engagement 2" construct was good with an internal consistency of ( $\alpha = .84$ ). This revamped construct seems a closer fit to "Engagement" as defined within this dissertation, with its combination of various entertainment platforms.

However, the single biggest limitation of this study was that it was much too ambitious. The conceptual ideas that formed its framework (e.g., “Response To Music,” “Response To Artist,” “Engagement,” “Consumption,” “Recorded Music Access,” “Recorded Music Ownership”) can easily be broken down into three to six smaller projects for further study. The model in effect, takes on more of an overall “30,000 foot” view, rather than deeply delving into each of the individual components. Also, the way the current survey was designed (i.e., from listing a song which then relates to an artist), represents a bit of an intellectual jump. Consequently, in an attempt to bridge all of these projects, perhaps enough time wasn’t spent exploring each aspect of the model in explicit detail. Hopefully however, other academic and industry professionals will be spurred on to take an active interest in the Artist-Fan Engagement Model, which could lead to further testing of this and other similarly oriented models.

### **Future Research**

As noted in the literature review, there is much ambiguity around the topics of “engagement” and “involvement” in the scholarly literature. As discussed in the previous section, it seems prudent to develop a better measure of “engagement” especially in how it relates to music artists and audience engagement across different types of media platforms. Given the good reliability fit of the “Engagement 2” scale, which was constructed using Lacher and Mizerski’s (1994) revamped “Need To Reexperience” measures along with additional measures related to media consumption formats, seems an obvious area to pursue going forward. “Engagement” as an arena of development would indeed be helpful to researchers across all digital communities.

As discussed in the study’s conclusion, the introduction of parasocial interaction theory to the field of music industry studies has intriguing possibilities. While the author hopes to

continue developing this line of academic research, it is hoped that other interested business professionals and academic researchers will join in these endeavors. The development of PSI within this segment could lead to many fruitful avenues of academic and industry research. However, parasocial interaction theory does seem to be in need of a definition update that better matches the communication realities of the 21<sup>st</sup> century.

Finally, this dissertation has been written in an effort to provide a different perspective from which various individuals can begin to think through the music industry challenges. Given the challenges of the transitioning music industry, many executives have been faced with how to sell hedonic music product in a market that is declining in terms of its traditional structure, yet offers unparalleled growth with new digital access technologies rapidly coming to market. The reality is that since the music business landscape is changing so quickly, there is no single “road map” available to help lead the industry professionals (i.e., much less the consumer) through these computer mediated communication challenges. Hopefully it will help academics to better appreciate the challenges faced by music business professionals working in such a complex, nuanced industry. Conversely, perhaps professionals can apply the research that academics bring to the forefront in a real-time format. Given the high stakes that intellectual music content represents in the U.S. economy, it is worth exploring strategies of how to recast the music industry in light of numerous economic and structural barriers, one artist at a time.

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APPENDIX A

ARTIST-FAN ENGAGEMENT MODEL QUESTIONNAIRE

## Artist-Fan Engagement Survey

### WEB STUDY PARTICIPANT INFORMATION SHEET

Research Study Invitation: Opportunity to participate in a survey about music

Sarita Stewart, Principal Investigator and graduate student at The University of Alabama, as well as concurrently serving as a faculty member in Belmont University's Mike Curb College of Entertainment and Music Business (CEMB), is conducting a study called Artist-Fan Engagement Model. Her main goal is to investigate the relationships individuals have in relation to a music artist and their songs. She also wishes to find out what factors cause individuals to want to buy recorded music. This study is being supervised by Mrs. Stewart's faculty research supervisor, Dr. Shuhua Zhou, Professor & Associate Dean for Graduate Studies in the College of Communication and Information Sciences at The University of Alabama (UA).

The Mike Curb College of Entertainment and Music Business maintains email lists which reach various stakeholders. This survey invitation is being sent out to two different participant groups. The "Curb College Announcements" list directly reaches undergraduate students majoring in entertainment related curriculum. This would include students majoring in curriculums specifically: music business, entertainment industry, audio engineering technology, and songwriting. The "Curb College News" list is sent to Belmont's industry partners, which includes individuals who work in commercial and non-profit entities. Both newsletters center on news related to CEMB related activities.

This research survey invitation is being distributed to approximately 3,040 individuals whose email addresses are included on the "Curb College Announcements" and "Curb College News" lists. Additionally, it is anticipated that some survey participants may elect to forward the survey link to their friends and associates, or post this survey link on a social media site of their choosing. The researcher hopes that a majority of invited participants will decide that they want to be part of this study on music consumption.

Taking part in this study involves completing an anonymous survey web survey that will take about 20 minutes to complete. This survey contains questions about songs and music artists, as well as questions about how you individually consume music. Your decision to participate or not participate in this research study will have no effect on your relations with Belmont University's Mike Curb College of Entertainment and Music Business.

The information in the study records will be kept confidential. Only the investigator and her research team will have data access. Your name or any other identifying information will not be stored with the data. The survey will be stored securely on an encrypted server, and be password protected. The data file itself will be stored on an individual computer accessed only by the principal investigator. Only summarized data will be presented at meetings or in publications.

There are no direct benefits to participants. However, survey participants may find it useful to consider the role that listening to music plays in their life. The study findings should be useful to individuals and companies who are interested in the relationship between an artist and their fans. The second half of the survey contains more descriptive measures involving individual music preference, music listening, consumption, and purchase of recorded music product. Final survey questions were designed to collect aggregate demographic data about the individuals who have elected to freely complete this anonymous study. This includes questions related to age, gender, race, household income, educational level, marital, and occupational status.

There are no foreseen risks to participating in this study. You may skip any questions you do not want to answer. Additionally, you can leave the survey in the midst of completing it, and come back to it as your schedule permits.

If you have questions about this study, please contact Sarita Stewart at 615-460-6517 (telephone) or by email at [smstewart1@crimson.ua.edu](mailto:smstewart1@crimson.ua.edu). Mrs Stewart's direct advisor Dr. Shuhua Zhou can be contacted directly at (205) 348-8653 or by email at [szhou@ua.edu](mailto:szhou@ua.edu).

Taking part in this study is voluntary. It is your free choice. You can refuse to be in it at all. If you start the study, you can stop at any time. There will be no effect on your relations with The University of Alabama.

The University of Alabama Institutional Review Board ("the IRB") is the committee that protects the rights of people in research studies. The IRB may review study records from time to time to be sure that people in research studies are being treated fairly and that the study is being carried out as planned. If you have questions, concerns, or complaints about your rights as a research participant, please contact Ms. Tanta Myles (the University of Alabama Compliance Officer) at (205) 348-8461 or toll-free at 1-877-820-3066. If you have complaints or concerns about this study, file them through the UA IRB outreach website at [http://osp.ua.edu/site/PRCO\\_Welcome.html](http://osp.ua.edu/site/PRCO_Welcome.html). Also, if you participate, you are encouraged to complete the short Survey for Research Participants online at this website. This helps UA improve its protection of human research participants.

**YOUR PARTICIPATION IS COMPLETELY VOLUNTARY.** You are free not to participate or stop participating any time before you submit your answers. If you understand the statements above and freely agree to be in this study, click on the button below to begin the survey. You may elect to print out a copy of this Web Study Participant Information Sheet for your own records by selecting the print command on your platform device.

Q1. List the name of a song.

Q2. Describe how the music in this song makes you feel:

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Depressed:Exuberant (1)	<input type="radio"/>						

Q3.

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Disaffected:Patriotic (1)	<input type="radio"/>						

Q4.

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Annoyed:Amused (1)	<input type="radio"/>						

Q5.

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Calm:Rage (1)	<input type="radio"/>						

Q6.

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Sad:Happy (1)	<input type="radio"/>						

Please reference the name of the song you listed in Question 1 to answer the next three sets of questions using the following scale:

- 1 = Strongly Disagree
- 2 = Disagree
- 3 = Somewhat Disagree
- 4 = Neither Agree or Disagree
- 5 = Somewhat Agree
- 6 = Agree
- 7 = Strongly Agree

Q7.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I was moving some part of my body (head, foot, hand) in rhythm with this song. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I wanted to dance to this song. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q9.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
This song naturally stimulates me (e.g., breathing, pulse, nervous tension). (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q10.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
This song sends shivers down my spine. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q11.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
This song makes me visualize an event in my life. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q12.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
This song takes me beyond the realities of life into the future. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q13.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
While listening to this song I could easily picture the events in it taking place. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q14.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I could picture myself in the scene of events described in this song. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q15.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I wanted to see how this song developed. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q16.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I analyzed how this song was created, and why it sounds the way it does. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q17. Name the music artist who performed the song listed in Question 1.

Please use this artist's name as a reference point in answering the next six sets of questions using the scale below.

- 1 = Strongly Disagree
- 2 = Disagree
- 3 = Somewhat Disagree
- 4 = Neither Agree or Disagree
- 5 = Somewhat Agree
- 6 = Agree
- 7 = Strongly Agree

Q18.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
This music artist makes me feel comfortable, as if I am with a friend. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q19.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
If this music artist appeared on a TV program, I would watch that program. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q20.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I see this music artist as a natural, down-to-earth person. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q21.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I would like to meet this music artist in person. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q22.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I think I have a good understanding of this music artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q23.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I tend to understand the reasons why this music artist does what he or she does. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q24.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
While listening to the song, I could feel the emotions the music artist described. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q25.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
At key moments in the song, I felt I knew exactly what this music artist was going through. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q26.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I would like to have a friendly chat with this music artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q27.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I find this music artist very attractive physically. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q28.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I'd enjoy interacting with this music artist and my friends at the same time. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q29.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
When something bad happens to this music artist, I feel like it happened to me. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q30.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
This music artist reminds me of myself. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q31.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
This music artist and I have some similar qualities. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q32.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I usually agree with this music artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q33.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I have some problem that is similar to that of this music artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q34.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I wish I could handle problems as well as this music artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q35.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I would like to be more like this music artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q36.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I imitate the gestures and facial expressions of this music artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q37.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I find myself saying phrases from this music artist when I interact with other people. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q38.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I would enjoy listening to this artist's song again within my own environment. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q39.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I would like to play this artist's song for my friends in person or put it on my posted playlist on a social media site. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q40.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
I want to be able to listen to this artist's song at my leisure. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q41. If this artist were to release new music that is similar to the song you evaluated in the first section of this survey, please indicate if you would purchase it:

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Unlikely: Likely (1)	<input type="radio"/>						

Q42.

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Impossible: Possible (1)	<input type="radio"/>						

Q43.

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)
Improbable: Probable (1)	<input type="radio"/>						

Please use the following scale to answer the survey questions in this section:

- 1 = Strongly Disagree
- 2 = Disagree
- 3 = Somewhat Disagree
- 4 = Neither Agree or Disagree
- 5 = Somewhat Agree
- 6 = Agree
- 7 = Strongly Agree

Q44. I would want to:

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Listen to this artist's music again on the radio. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q45.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Watch a television interview or performance by this artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q46.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Watch a music video on YouTube by this artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q47.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Read a magazine or newspaper article about this artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q48.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Read an online music blog or wiki about this artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q49.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Post on this artist's website or social media page (e.g., Facebook, etc.). (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q50.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Follow this artist's tweets on Twitter. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q51.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Use an Internet search engine to find out more music and information about this artist. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q52.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Download this artist's music illegally. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q53.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Stream this artist's music for free (e.g., Spotify or Pandora). (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q54.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Pay a subscription fee in order to listen to this artist's music. (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q55.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Purchase this artist's music as a digital download (e.g., iTunes, Amazon MP3, etc.). (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q56.

	Strongly Disagree (1)	Disagree (2)	Somewhat Disagree (3)	Neither Agree nor Disagree (4)	Somewhat Agree (5)	Agree (6)	Strongly Agree (7)
Purchase a physical copy of this artist's music (e.g., vinyl LP, CD, etc.). (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q57. On average, how many hours do you spend listening to the music by the artist that you listed above in a given week?

- None (1)
- Under an hour (2)
- 1-5 hours (3)
- 6-10 hours (4)
- 11-15 hours (5)
- 16-30 hours (6)
- 30-45 hours (7)
- 45+ hours (8)

Q58. On average, how much music do you listen to in a given week?

- None (1)
- Under an hour (2)
- 1-5 hours (3)
- 6-10 hours (4)
- 11-15 hours (5)
- 16-30 hours (6)
- 30-45 hours (7)
- 45 + hours (8)

Q59. How many hours per week do you spend listening to the following music genres?

- \_\_\_\_\_ Popular Music (examples: Lady Gaga, Britney Spears, etc.) (1)
- \_\_\_\_\_ Rock Music (examples: Cage The Elephant, The Black Keys) (2)
- \_\_\_\_\_ Heavy Metal Music (examples: System of A Down, Judas Priest, Megadeath) (3)
- \_\_\_\_\_ Country Music (examples: Blake Shelton, Taylor Swift, Tim McGraw) (4)
- \_\_\_\_\_ Rap Music (examples: Kanye West, Diddy, Nicki Minaj) (5)
- \_\_\_\_\_ Alternative Music (examples: Modest Mouse, Say Anything, Manchester Orchestra) (6)
- \_\_\_\_\_ Electronica (examples: Deadmau5, David Guetta, The Prodigy) (7)
- \_\_\_\_\_ Contemporary Christian Music (examples: TobyMac, Third Day, Casting Crowns) (8)
- \_\_\_\_\_ Classical Music (9)
- \_\_\_\_\_ Other music genre preference (10)

Q60. How many hours a week do you listen to music on:

- \_\_\_\_\_ Radio (1)
- \_\_\_\_\_ Internet Radio (2)
- \_\_\_\_\_ Satellite Radio (3)
- \_\_\_\_\_ Computer - Streaming (4)
- \_\_\_\_\_ Computer - Downloads (5)
- \_\_\_\_\_ MP3/iPod player (6)
- \_\_\_\_\_ Mobile phone - Streaming (7)
- \_\_\_\_\_ Mobile phone - Downloads (8)
- \_\_\_\_\_ Compact disc - Computer (9)
- \_\_\_\_\_ Compact disc - CD player (10)
- \_\_\_\_\_ Vinyl (11)
- \_\_\_\_\_ Other (12)

Q61. What was the last recorded music product you purchased?

- Music download - iTunes (1)
- Music download - Amazon MP3 (2)
- Music download - Artist's website (3)
- Music CD (4)
- Vinyl album (5)
- Vinyl album with a CD download code (6)
- Other (7) \_\_\_\_\_

Q62. How much money do you estimate that you annually spend on recorded music product?

- \$0.00 - didn't spend any money (1)
- Less than \$4.99 (2)
- \$ 5.00-\$ 9.99 (3)
- \$ 10.00-\$15.99 (4)
- \$16.00-\$24.99 (5)
- \$25.00-\$39.99 (6)
- \$40.00-\$64.99 (7)
- \$65.00-\$79.99 (8)
- \$80.00-\$99.99 (9)
- \$100.00-\$124.99 (10)
- \$125.00-\$149.99 (11)
- \$150.00-\$249.99 (12)
- \$250.00-\$499.99 (13)
- Over \$500.00 (14)

Q63. Age (Select One)

- Under 16 (1)
- 16-18 (2)
- 19-21 (3)
- 22-25 (4)
- 26-29 (5)
- 30-35 (6)
- 36-39 (7)
- 40-45 (8)
- 46-49 (9)
- 50-55 (10)
- 56-59 (11)
- 60-65 (12)
- 66-69 (13)
- 70+ (14)

Q64. Gender (Select One)

- Male (1)
- Female (2)

Q65. Race (Select One)

- Asian/Pacific Islander (1)
- African American (2)
- Caucasian (3)
- Native American (4)
- Multiracial (5)
- Other (6) \_\_\_\_\_

Q66. Household Income (Select One)

- \$0- \$29,999 (1)
- \$ 30,000 - \$69,999 (2)
- \$ 70,000 - \$99,999 (3)
- \$100,000 - \$249,999 (4)
- \$250,000 + (5)
- I'd prefer not to answer (6)

Q67. Marital Status (Select One)

- Single (1)
- Living Together/Partnership (2)
- Engaged (3)
- Married (4)
- Divorced (5)
- Separated (6)

Q68. Have you ever been employed in the music industry?

- Yes (1)
- No (2)

If Yes Is Selected, Move to Q. 69

If No Is Selected, Skip to Q. 72

Q69. Are you currently employed in the music industry?

- Yes (1)
- No (2)

Q70. How many years were/have you been employed in the music industry? \_\_\_\_\_

Q71. Occupational Category (Select one main category that bests describe your occupational status)

- Artist Manager (1)
- Booking Agent (2)
- Business Manager (3)
- Concert Promoter (20)
- Music Business Attorney (4)
- Music Producer (6)
- Music Publisher (5)
- Publicist (7)
- Radio Promotion (8)
- Record Label Personnel (9)
- Recording Artist (10)
- Session Musician (11)
- Social Media Specialist (12)
- Sound Engineer (13)
- Tour Personnel (14)
- Touring Musician (15)
- Consultant (16)
- Unemployed (17)
- Paid Internship (18)
- Other (19)

Q72. Educational Level Achieved (Select One)

- Some High School (1)
- High School Graduate (2)
- College Freshman (3)
- College Sophomore (4)
- College Junior (5)
- College Senior (6)
- College Graduate (7)
- Masters Degree (8)
- Ph.D. (9)
- Post-Doctorate (10)

Q73. Are you currently a college student?

- Yes (1)
- No (2)

If Yes Is Selected, Move to Q. 74

If No Is Selected, Skip To End of Survey

Q74. Are you a Belmont College of Entertainment and Music Business student?

- Yes (1)
- No (2)

If No Is Selected, Skip To End of Survey

Q75. Please select your CEMB major:

- Music Business (1)
- Audio Engineering Technology (2)
- Entertainment Industry Studies (3)
- Songwriting (4)

We thank you for your time spent taking this survey.

Your response has been recorded.

APPENDIX B  
ALABAMA IRB LETTER

Office for Research  
Institutional Review Board for the  
Protection of Human Subjects

THE UNIVERSITY OF  
**ALABAMA**  
R E S E A R C H

November 28, 2012

Sarita Stewart  
College of Communication & Information Sciences  
The University of Alabama  
Box 870152

Re: IRB # 12-OR-387: "Artist-Fan Engagement Model"

Dear Ms. Stewart,

The University of Alabama Institutional Review Board has granted approval for your proposed research.

Your application has been given expedited approval according to 45 CFR part 46. You have also been granted a waiver/alteration of informed consent. Approval has been given under expedited review category 7 as outlined below:

*(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.*

Your application will expire on November 27, 2013. If the study continues beyond that date, you must complete the IRB Renewal Application. If you modify the application, please complete the Modification of an Approved Protocol form. Changes in this study cannot be initiated without IRB approval, except when necessary to eliminate apparent immediate hazards to participants. When the study closes, please complete the Request for Study Closure (Investigator) form.

Should you need to submit any further correspondence regarding this application, please include the assigned IRB application number.

Good luck with your research.

Sincerely,  
Carpantato T. Myles, MSM, CIM  
Director & Research Compliance Officer  
Office for Research Compliance  
The University of Alabama



358 Rose Administration Building  
Box 870127  
Tuscaloosa, Alabama 35487-0127  
(205) 348-8461  
FAX (205) 348-7189  
TOLL FREE (877) 820-3066

### WEB STUDY PARTICIPANT INFORMATION SHEET

Research Study Invitation: Opportunity to participate in a survey about music

Sarita Stewart, Principal Investigator and graduate student at The University of Alabama, as well as concurrently serving as a faculty member in Belmont University's Mike Curb College of Entertainment and Music Business (CEMB), is conducting a study called Artist-Fan Engagement Model. Her main goal is to investigate the relationships individuals have with their favorite music artist and favorite music. She also wishes to find out what factors cause individuals to want to buy recorded music. This study is being supervised by Mrs. Stewart's faculty research supervisor, Dr. Shuhua Zhou, Professor & Associate Dean for Graduate Studies in the College of Communication and Information Sciences at The University of Alabama (UA).

The Mike Curb College of Entertainment and Music Business maintain email lists which reach various stakeholders. This survey invitation is being sent out to two different participant groups. The "Curb College Announcements" list directly reaches undergraduate students majoring in entertainment related curriculum. This would include students majoring in curriculums specifically: music business, entertainment industry, audio engineering technology, and songwriting. The "Curb College News" list is sent to Belmont's industry partners, which includes individuals who work in commercial and non-profit entities. Both newsletters center on news related to CEMB related activities.

This research survey invitation is being distributed to approximately 3,040 individuals whose email addresses are included on the "Curb College Announcements" and "Curb College News" lists. Additionally, it is anticipated that some survey participants may elect to forward the survey link to their friends and associates, or post this survey link on a social media site of their choosing. The researcher hopes that a majority of invited participants will decide that they want to be part of this study on music consumption.

Taking part in this study involves completing an anonymous web survey that will take about 30 minutes to complete. This survey contains questions about your favorite music artist and favorite songs. It also asks questions about how you individually consume music. Your decision to participate or not participate in this research study will have no effect on your relations with Belmont University's Mike Curb College of Entertainment and Music Business.

The information in the study records will be kept confidential. Only the investigator and her research team will have data access. Your name or any other identifying information will not be stored with the data. The survey will be stored securely on an encrypted server, and be password protected. The data file itself will be stored on an individual computer accessed only by the principal investigator. Only summarized data will be presented at meetings or in publications.

There are no direct benefits to participants. However, survey participants may find it useful to consider the role that listening to music, especially music by their favorite artist and/or their

favorite songs, plays in their life. The study findings should be useful to individuals and companies who are interested in the relationship between an artist and their fans. The second half of the survey contains questions designed to collect aggregate demographic data about the individuals who have elected to freely complete this anonymous study. This includes questions related to age, gender, race, household income, educational level, marital, and occupational status. Final survey questions include more descriptive measures involving individual music preference, music listening, consumption, and purchase of recorded music product.

There are no foreseen risks to participating in this study. You may skip any questions you do not want to answer. Additionally, you can leave the survey in the midst of completing it, and come back to it as your schedule permits.

If you have questions about this study, please contact Sarita Stewart at 615-460-6517 (telephone) or by email at [smstewart1@crimson.ua.edu](mailto:smstewart1@crimson.ua.edu). Mrs. Stewart's direct advisor Dr. Shuhua Zhou can be contacted directly at (205) 348-8653 or by email at [szhou@ua.edu](mailto:szhou@ua.edu).

Taking part in this study is voluntary. It is your free choice. You can refuse to be in it at all. If you start the study, you can stop at any time. There will be no effect on your relations with the University of Alabama.

The University of Alabama Institutional Review Board ("the IRB") is the committee that protects the rights of people in research studies. The IRB may review study records from time to time to be sure that people in research studies are being treated fairly and that the study is being carried out as planned.

If you have questions, concerns, or complaints about your rights as a research participant, please contact Ms. Tanta Myles (the University Compliance Officer) at (205) 348-8461 or toll-free at 1-877-820-3066. If you have complaints or concerns about this study, file them through the UA IRB outreach website at [http://osp.ua.edu/site/PRCO\\_Welcome.html](http://osp.ua.edu/site/PRCO_Welcome.html). Also, if you participate, you are encouraged to complete the short Survey for Research Participants online at this website. This helps UA improve its protection of human research participants.

**YOUR PARTICIPATION IS COMPLETELY VOLUNTARY.** You are free not to participate or stop participating any time before you submit your answers.

If you understand the statements above and freely agree to be in this study, click on the \_\_\_\_\_ (CONTINUE) button to begin. You may elect to print out a copy of this Web Study Participant Information Sheet for your own records by selecting the print command on your platform device.

---

APPENDIX C  
BELMONT IRB LETTER



1900 Belmont Boulevard  
Nashville, TN 37212-3757

phone: 615-460-6611  
fax: 615-460-6492

January 18, 2013

Sarita Stewart,  
College of Communications  
The University of Alabama  
Box 870152  
Tuscaloosa, AL 35487

Re: Belmont IRB Record Number 90513  
Proposal Title: Artist-Fan Engagement Model  
Agency Granting Primary IRB Approval: University of Alabama  
Primary IRB Record Number: 12-OR-387  
Approval Date: 11/28/2012

Dear Ms. Stewart:

This research proposal was granted IRB approval from the University of Alabama (UAB) on November 28, 20012. The proposal was forwarded to the Belmont University Institutional Review Board because you are a faculty member at Belmont University (BU) and will be seeking participants from Belmont University. The Belmont University Institutional Review Board reviewed the research proposal on January 18, 2013, and granted approval based on prior approval from the UAB Institutional Review Board. Belmont University Institutional Review Board approval is granted from January 18, 2013 and expires on November 27, 2013, the same date of expiration as the UAB IRB approval

Please note the responsibilities of principal investigators listed below:

1. Promptly report changes or unanticipated problems in a research activity.
2. Immediately report by telephone (460-6400) **and** send information by facsimile to (460-5595) any serious or unexpected adverse experiences that happen to human subjects participating in your research.
3. Maintain all documents associated with the project, for a period of at least three years - all signed and witnessed informed consents must be available if requested for review and data protection procedures in evidence
4. File a report with the IRB upon completion of the project or at the end of one year, whichever comes first.

If you have any questions, please call me at 615-460-6719.

Sincerely,

Renee Brown, P.T., Ph.D.  
Chair, Belmont University Institutional Review Board  
Federal Registration Number: IRB00004754  
Federal Assurance Number: FWA00009275, Expires 2/17/2017

APPENDIX D

ELENOWEN PERMISSIONS LETTER

Sarita M. Stewart  
1900 Belmont Blvd  
Nashville, TN 37012  
(615) 460-6517

October 28, 2013

Ms. Jenn Witherell  
Big Enterprises  
1610 17th Ave S  
Nashville, TN 37212

Dear Jenn,

As you know, I am completing a doctoral dissertation at The University of Alabama entitled “Artist-Fan Engagement Model: Implications for Music Consumption and the Music Industry.” I would like your permission to reprint in my dissertation excerpts from the following website:

Description: 2012 Website homepage of the music duo Elenowen. This page is being used as an example to describe a working application of the theoretical “Artist-Fan Engagement Model.” The dissertation goes through the front page to describe various ways in which the website user engages (i.e., interacts) with the music artist. The file in use is in a JPEG format.

In Text Legend:

*Figure 1.2.* Elenowen Artist Domain Website

In Text Caption:

*Figure 1.2.* This music duo’s website provides an example of an interactive artist homepage. It exemplifies a practical application of the theoretical “Artist-Fan Engagement Model.” Adapted from Elenowen. (2012). Official website. Retrieved from <http://www.elenowen.com>. Copyright 2012 by Elenowen. Reprinted with permission.

Reference Page: Elenowen. (2012). Official website. Retrieved from <http://www.elenowen.com>

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by ProQuest through its UMI® Dissertation Publishing business. ProQuest may produce and sell copies of my dissertation on demand and may make my dissertation available for free internet download at my request. These rights will in no way restrict republication of the material in any form by you or others authorized by you. Your signing of this letter will also confirm that Elenowen owns the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below. Thank you for much for your consideration of this request.

Sincerely,

Sarita Stewart

Doctoral Candidate  
College of Communication and Information Sciences  
The University of Alabama

---

Jenn Witherell, Title

Date: October 28, 2013

Figure 1.2. Elenowen Artist Domain Website

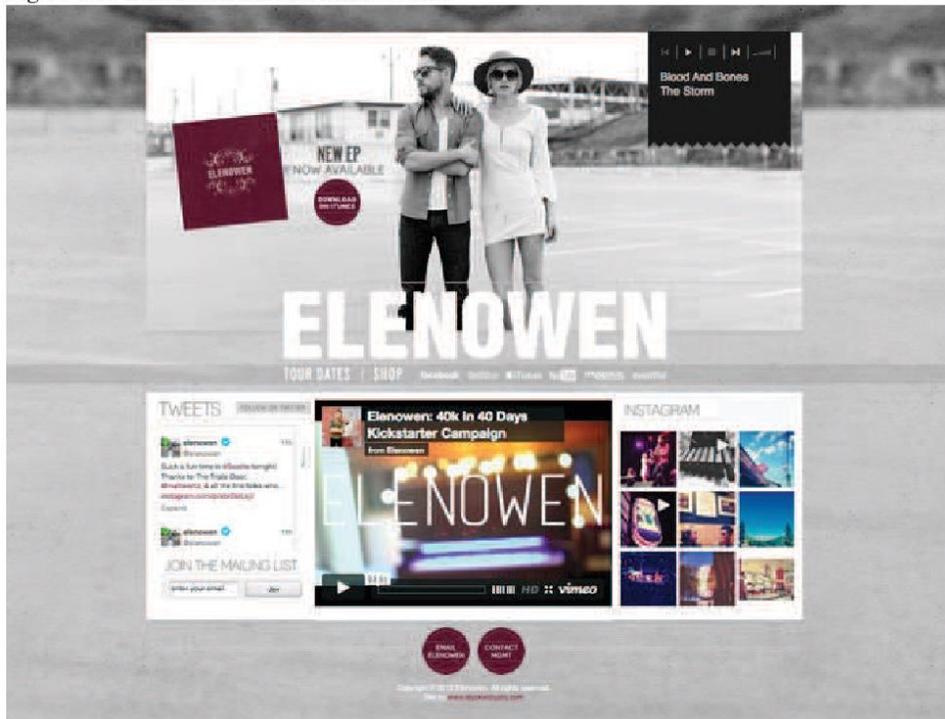


Figure 1.2. This music duo’s website provides an example of an interactive artist homepage. It exemplifies a practical application of the theoretical “Artist-Fan Engagement Model.” Adapted from Elenowen. (2012). Official website. Retrieved from <http://www.elenowen.com>. Copyright 2012 by Elenowen. Reprinted with permission.

APPENDIX E

DR. LARRY WACHOLTZ PERMISSION LETTER

Sarita M. Stewart  
1900 Belmont Blvd  
Nashville, TN 37012  
(615) 460-6517

October 28, 2013

Dr. Larry Wacholtz  
Mike Curb College of Entertainment and Music Business  
1900 Belmont Blvd  
Nashville, TN 37012

Dear Dr. Wacholtz,

As you know, I am completing a doctoral dissertation at The University of Alabama entitled “Artist-Fan Engagement Model: Implications for Music Consumption and the Music Industry.” I would like your permission to reprint in my dissertation the following adaptations from your work:

**Description 1:** Songwriting/Music Publishing Revenue Stream. This figure graphically depicts the various types of licenses which the music publisher distributes and in turn, receives royalty payment flows.

In Text Legend:

*Figure 2.3* The Music Publishing Revenue Stream

In Text Caption:

A description of the various licenses that a songwriter or their associated music publisher utilizes to generate music royalty flows. Adapted from *Off the Record: Everything You Really Need to Know About the Music Business* (4<sup>th</sup> ed., p. 35) by L. E. Wacholtz, 2013. Adapted with permission.

Reference Page: Wacholtz, L. E. (2013). *Off the Record; Everything You Really Need to Know About the Music Business* (4<sup>th</sup> ed.). Nashville, TN: Thumbs Up Publishing.

**Description 2:** Recorded Music Revenue Stream. This figure depicts the relationship between recording artists and the various business interactions that they have both within and outside of a given music organization.

In Text Legend:

*Figure 2.4* The Recorded Music Revenue Stream

In Text Caption: A description of the relationships between recording artists and the various business interactions that they have both within and outside of a given music organization.

Adapted from *Off the Record; Everything You Really Need to Know About the Music Business* (4<sup>th</sup> ed., p. 36) by L. E. Wacholtz, 2013. Adapted with permission.

Reference Page: Wacholtz, L. E. (2013). *Off the Record; Everything You Really Need to Know About the Music Business* (4<sup>th</sup> ed.). Nashville, TN: Thumbs Up Publishing.

Description 3: Live Entertainment Revenue Stream. This figure details the various relationships that the music artist has to a manager, booking agent, and show personnel. It also details how the various parties interact around a concert event.

In Text Legend:

*Figure 2.5.* The Live Entertainment Revenue Stream

In Text Caption: A description of the various relationships that the music artist has to a manager, booking agent, and show personnel. It also details how the various parties interact around a concert event. Adapted from *Off the Record; Everything You Really Need to Know About the Music Business* (4<sup>th</sup> ed., p. 37) by L. E. Wacholtz, 2013. Adapted with permission.

Reference Page: Wacholtz, L. E. (2013). *Off the Record; Everything You Really Need to Know About the Music Business* (4<sup>th</sup> ed.). Nashville, TN: Thumbs Up Publishing.

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by ProQuest through its UMI® Dissertation Publishing business. ProQuest may produce and sell copies of my dissertation on demand and may make my dissertation available for free internet download at my request. These rights will in no way restrict republication of the material in any form by you or others authorized by you. Your signing of this letter will also confirm that Elenowen owns the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below. Thank you for much for your consideration of this request.

Sincerely,

Sarita Stewart

Doctoral Candidate  
College of Communication and Information Sciences  
The University of Alabama

By:

---

Dr. Larry Wacholtz

Date: October 28, 2013

Figure 2.3 The Music Publishing Revenue Stream. Adapted from *Off the Record; Everything You Really Need to Know About the Music Business* (4th ed., p. 35) by L. E. Wacholtz, 2013. Adapted with permission.

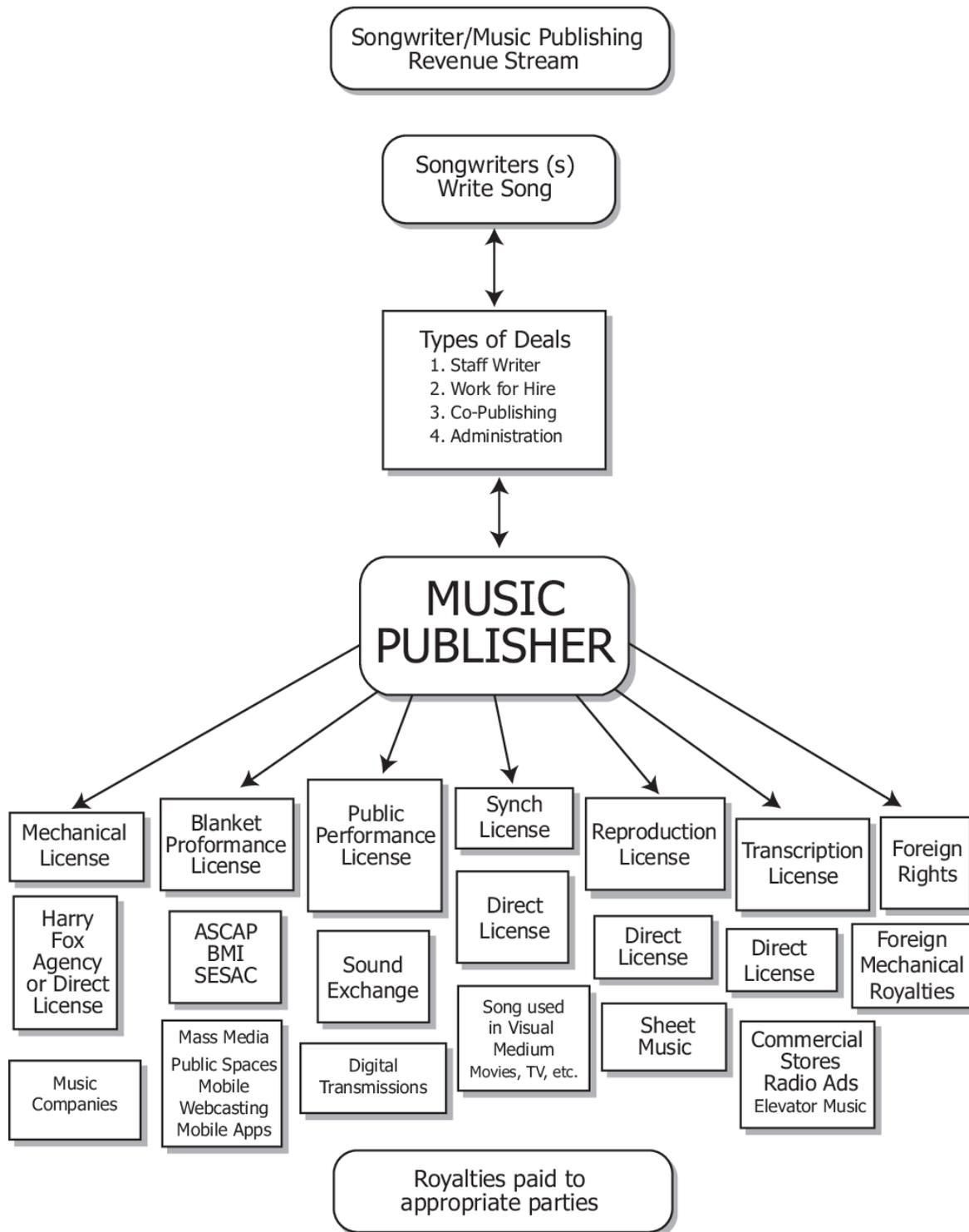


Figure 2.4 The Recorded Music Revenue Stream. Adapted from *Off the Record; Everything You Really Need to Know About the Music Business* (4th ed., p. 36) by L. E. Wacholtz, 2013. Adapted with permission.

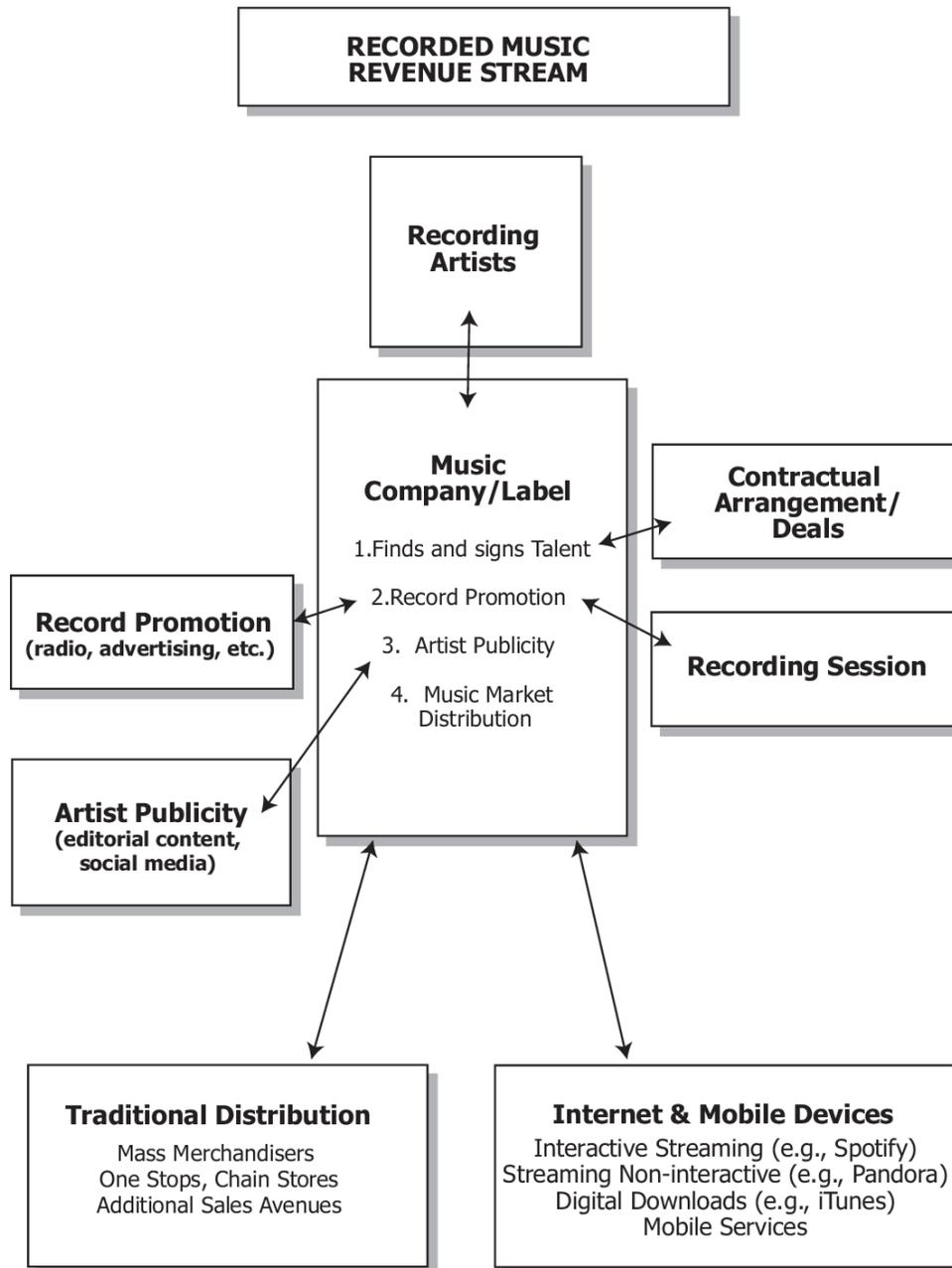


Figure 2.5. The Live Entertainment Revenue Stream. Adapted from *Off the Record; Everything You Really Need to Know About the Music Business* (4th ed., p. 37) by L. E. Wacholtz, 2013. Adapted with permission.

