Department for Business Administration

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BACHELOR THESIS

Appreciating music in the streaming era

Bachelor in Music Business

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Abstract

The music industry is still subjected to the value gap that arose from services like Napster. At the time of writing, the issue is being addressed as a legislative one by the industry, and a rather sore one at that. There are however streaming services that employed a freemium strategy upon debut, and are still working on converting their free users to subscribers who pay. Facing the challenge outlined above, the idea of offering music as an experience as opposed to a product, has been adopted by many. An idea that stems from Pine & Gilmore's work. (1988). We define this as the listening experience.

The literature concerning how to tap into this, and the consumption of music in everyday life, is rich. Various sources examine music as a functionality, in other words a means to for instance regulate a mood, complement a setting, or to distance oneself from tedious tasks. Seeing this phenomenon in the context of the behavior possibly induced by accessibility, it's easy to neglect those who still engage in active listening. Nonetheless how to present these people with relevant offerings.

In this thesis, we seek to *"further an understanding of active listening in the context of general consumption."*

In doing so, we have collected questionnaires from 3629 respondents from 19 different counties in Norway. Based on the literature, we have articulated three hypotheses, that seeks to examine the relationship between active listening and three different variables; «Escapist experience», «Cognitive-Object» and «Parasocial interaction». Based on the data, we have found support for all three hypotheses.

Keywords: music cognition, parasocial interaction, escapist experience, active listening, listening experience.

1. Introduction

With streaming having become a prominent method for consuming music, the way we consume music has arguably changed accordingly. Having instant access to what can be described as the entire world's music library makes for an increase in consumption and a reduction in perceived risk to the consumer as it evaluates its alternatives. Arguably, Music has become a product category where post-purchase regret is next to non-existent for those who have adopted streaming. As a result, do we perceive the value and common use of music differently? a very logical indication would arguably be the time we spend actively listening to music, as opposed to music as means to regulate a mood, or compliment a setting, as examined by Sloboda, O'Neill, & Ivaldi, (2001). Additionally, (North, Hargreaves, & O'Neill, 2000) concluded that "*...music is important to adolescents, and that this is because it allows them to (a) portray an `image' to the outside world and (b) satisfy their emotional needs. (p.255).*

On a different note, the 2016 IFPI report addresses what is known as the "value gap". A term that refers to how today's revenue that stem from consumption of recorded music is unfairly divided amongst the entitled parties. (IFPI, 2016). The industry is still subjected to the value gap that arose from disruptive technology like Napster. When the service was released in 1999, an entire generation suddenly regarded all music as free. Convincing the consumers that is was theft proved to be difficult, and the world became witness to a series of poorly handled legal disputes between the industry and its consumers.

It is not within this thesis' scope to take a stand on to which degree the freemium strategy is at fault for the value gap. However, the free subscription yields far less economically than the paid subscription. (IFPI, 2016). Although sources like IFPI outline this challenge as a legislative issue, converting free users to paying customers is undeniably a part of it. Debunking the safe harbor argument has little value, if the common experience amongst consumers dictate an unwillingness to embrace the new payment models that will likely arise from proper music licensing schemes being enforced upon the services in question. As IFPI outline in their report, an estimated 2 billion USD stemmed from an estimated 68 million users of paid subscription models in the year of 2015. The revenue generated from an estimated 900 million users of ad-supported models generated an estimated 63 million USD. (p. 22).

As a means to incentivize adoption, streaming services like Spotify offered an ad-supported subscription model (hereby referred to as the freemium model) upon debut. The strategy being that if one can make the consumer dependent of the technology, but restrict functionality - it is possible to make consumers pay for music again. As a means to incentivize conversion, the freemium users were subjected to frequent interruptions in the form of advertisement, amongst other disadvantages, as explained by (Wagner, Benlian, & Hess, 2014, P. 259). In the same article, Wagner et al. Argues that restricting functionality is not a viable solution to making free users pay for a music service. Rather, one should offer the full service and thereafter restrict free access all together. Furthermore, Reime, (2011) argues that a high conversion rate hardly matters, if the value proposition for the free version isn't strong enough. (p. 32). This undoubtedly applied to services like Spotify in its early days, as having a large enough user base has arguably served as an argument for obtaining and maintaining catalogues.

1.1 The listening experience and active listening

The concept of offering music as an experience, rather than a product has in other words become rather important. In 1988, Pine & Gilmore published the article "welcome to the experience economy", where they outlined the model for what makes up an experience. The motivation for its creation being the perceived importance of regarding experiences as distinct economic offerings.

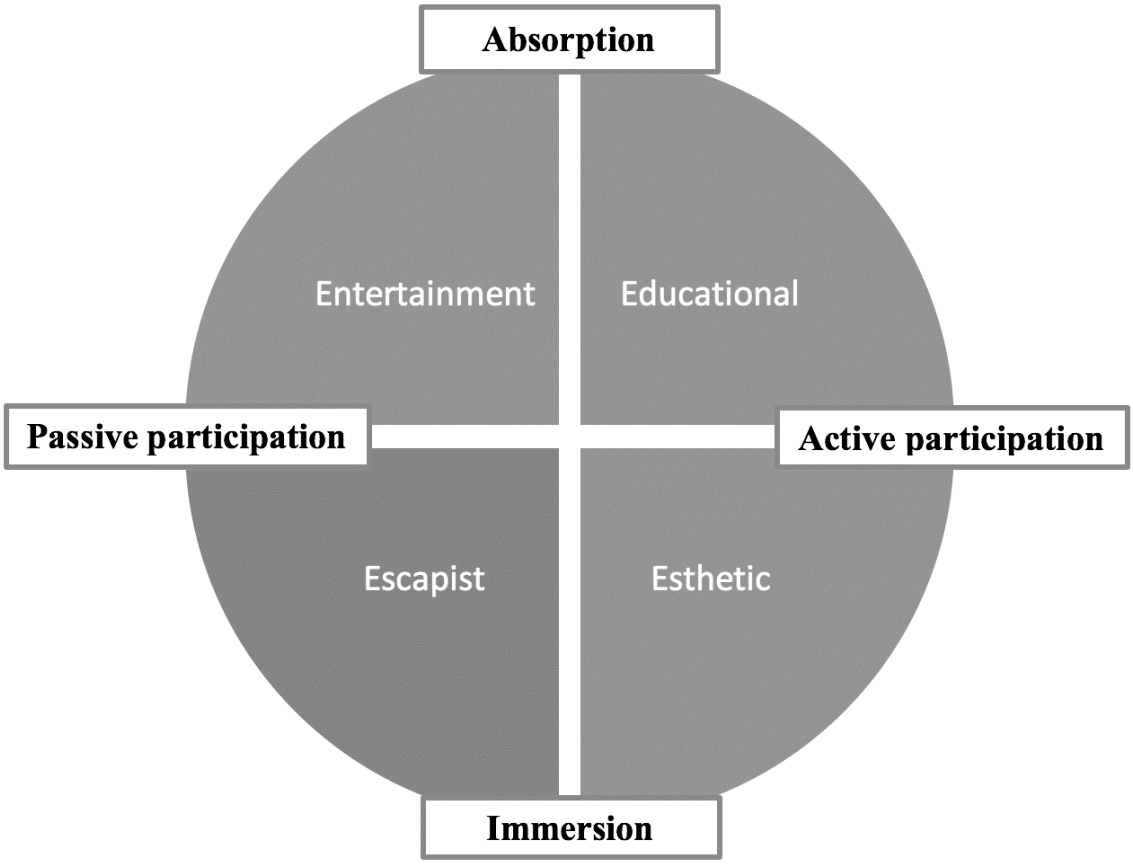

Figure 1: Pine & Gilmore's four realms of an experience, recreated. – From "welcome to the experience economy" (Pine & Gilmore, 1988).

This model has become somewhat acknowledged as a rather important one, given all the literature that has spawned in its wake. The online space is in no way exempted from the concept, as illustrated by Wei-Lun Chang, Yuan, & Hsu, (2010). Taking into consideration the streaming services' interface, as well as how they front and market the products they distribute, It is no stretch to argue that actors like Spotify has embraced the concept, as described by Morris & Powers, (2015). Based on the literature, we understand the term "listening experience" as something that derives from Pine & Gilmore's work, and refers to the idea of offering a song, or a collection of songs as experiences, rather than as products.

This all relates back to the chapter's initial paragraph in the following manner: Do services like Spotify offer experiences aimed to towards those who are likely to actively listen, and if so - why does the literature neglect active listening in terms of general consumption? one explanation could be that those who engage in such use, are simply too few to justify comprehensive research. Below, we have included some excerpts from some of Spotify's relevant playlist offerings, along with the amount of followers. Note that the general amount

of active Spotify users, (regardless of subscription model) amounted to over 100 million as of June 2016.

“Jazz - Classical Crossing”

“Jazz musicians perform classical composer’s works. Find out why Bach was great inspiration to many jazz masters, and enjoy imaginative renditions of Chopin, Dvořák, Tchaikovsky, Stravinsky and more.” Created by Spotify (Spotify, n.d.)

118,379 followers.

“Life’s Short; Play Fast”

“*A collection of outstanding guitarists demonstrate their virtuosic skills.” Created by Spotify (Spotify, n.d.)*

29,575 followers.

“Fusion Fest”

“Electrified Jazz, complex beats, virtuoso playing… get your fusion on!” Created by Spotify (Spotify, n.d.)

44,058 followers.

Given all of the above: The motivation for this thesis is built on identifying what efforts can be made to better understand the listening experience for those who engage in active listening. It is arguably naive to think that the findings will provide a solution to the challenges previously addressed in this thesis. Rather, we strive for this to be an addition to the literature. That being said, our sample consists of 3629 respondents, where 3519 self-reportedly engages in active listening at a 4,93 mean, in the context of a Likert-type scale ranged from 1 - 7. One could argue that furthering an understanding of active listening in this context, can serve as valuable insight when curating and designing musical offerings for instance within a streaming service.

1.2 The purpose of this thesis.

The contributors to this thesis are both students at University Inland, Norway. Additionally, the thesis has been shaped and affected by our participation in the [1]MINS-project, which has somewhat preconditioned its scope and research approach. This is furtherly outlined in the respective chapter

With regards to the circumstances that preconditioned this thesis, combined with the challenges facing the industry and our motivation outlined above - this thesis revolves around active listening. The logic being that if one can furtherly understand active listening, one might further an understanding of how to deliver more impressionable experiences.

With that in mind, we have articulated the following research question:

"*This thesis seeks to further an understanding of active listening in the context of general consumption*."

Due to the literature available, the following variables being researched in regards to active listening are the following: *Cognitive-object, Parasocial interaction* and *escapist experience.*

[1] http://www.mins.se/

2. Theory

2.1 Active Listening

"You cannot truly listen to anyone and do anything else at the same time." (M.Scott Peck, 1978, p.125). This quote can be rephrased to fit the act of active music listening, as music is perceived basically in the same way as any other sonic information. The way it's perceived is of course by hearing, a skill acquired by humans after just five months in the womb. (Doğan, 2008). This skill is greatly used by a term called passive listening, in Donald Clark's article he defines passive listening as an action which is a little more than hearing. The way people usually hear when the motivation to listen is little, for example when watching television, listening to music or just to be polite in a conversation. It's because our mind can easily think about other things while we listening to something or someone, a great example is that our mind is capable to receive information faster than we are able to speak. (Clark, D.R., 1997).

"Hearing and listening are not the same thing". (Clark, D.R). Active listening is a way of listening; Donald Clark describes it as listening with a purpose. Such purpose as receiving information or directions, understanding others, solving problems, sharing interests, understanding other people's feelings or to show support. "Active listening is a cognitive process involving an array of intellectual behaviors." (Canpolat, M., Canpolat, S., Kuzu, & Yildirim, 2015, p. 168). In educational environments, active listening is the ideal way to learn more effectively. It affects the quality of learning in the way of productivity and long-term learning. A study showed that successful students used cognitive strategies as: paying attention, taking notes, making associations, questioning and using known affective strategies as: showing up on time, having interest and motivation to learn. These are all necessary to succeed in a classroom, but one last thing made the big difference; the reason for why students wanted to learn. Students who only focused on obtaining information to succeed on exams didn't learn naturally and got bored after a while. The study came in a conclusion that active listening is most effective while individuals learns in a natural way and have a sincere interest in the lesson. (Canpolat, M., Canpolat, S., Kuzu & Yildirim, 2015).

In this study we will focus on three key elements that may have an influence in how active listening occurs and in what degree. That's why we have picked out factors which is based on sub-conscious experiences, imaginative relationships and cognitive activities. These will all be based on data collected from the MINS-questionnaire, relevant research and literature.

2.2 Escapist Experience

Merriam-Wester online dictionary defines "Escapism" as "habitual diversion of the mind to purely imaginative activity or entertainment as an escape from reality or routine". (Escapist, n.d.). Oh, Fiore & Jeoung (2007) had to consider three types and measurement of escapism to define the experience. This was part of a qualitative study where they focused on tourist experience and based the theory on Pine and Gilmore's (1999) model, *the four realms of experience*, (entertainment, education, esthetics and escapism). The first reason was to flee from and avoid daily routines, the second was driven by escaping to a different location and the third was to experience and escape in a specific activity. (Oh, Fiore & Jeoung)

One of the earliest inventions of modern headphones was by Nathaniel Baldwin, and it purpose was to deliver private sound to the listener. (Thompson, D., 2012). Since 2001, the iPod have been sold 390 million times. (Costello, 2015). The acquirer of the iPod, the iPhone, was sold 1 billion times in 2016 (Apple, 2017), and 78,29 million first quarter of 2017 (Statista, 2017). All these units have been sold with included earphones/earbuds. Just by looking at the sales of iPods and iPhones, we can conclude that there are, or have been, at least one billion four hundred sixty-eight million two hundred and ninety thousand earphones in the world, that's a lot of sonic privacy. There is still a ton of other devices that serve the same purpose, but Apple had been the leading company for personal sound.

All these devices can be observed in public, people with small speakers inside or outside of their ears. On transportation, in the streets, in stores, everywhere an escape is more pleasing than the living environment around. "I wouldn't stop someone wearing those white wires to ask for directions. It's like they're putting up a big closed sign," says telegraph columnist Bryony Gordon in an BBC article (Castella, 2011). Music therapist, Clements-Cortes thinks that there is therapeutic benefits if music is chosen and used consciously, but that people also use it as an tool for social anxiety as any other methods for an social escape. (Hawkins, 2014). There is difficult to tell if an escapist experience is produced by active listening or a wanted

state to escape reality. It's possible to think of connections in the three different types of escapism by Oh, Fiore & Jeoung's definitions, and the third one, "experience and escape in a specific activity", may be the one most relevant to our topic active listening.

2.3 Cognitive-Object

Music and cognitive science are linked in many ways, but Pearce, M. and Rohrmeier, M. reviews three factors in the article Music Cognition and the Cognitive Sciences (2012), that makes music an important topic for cognitive scientific research. The first factor is "music is a universal human trait fulfilling crucial roles in everyday life." (Pearce, M. & Rohrmeier, M. 2012). The second is that music has an important role in the evolution of human ontogenetic development. The third is that appreciating and producing music at the same time draw in numerous complex perceptual, cognitive and passionate procedures. These three factors can also be relevant for our assignment and fits some of the questions in the MINS-questioner

In the article Personality and music: Can traits explain how people use music in everyday life? Tomas Chamorro-Premuzic & Adrian Furnham (2007) did a study on the relationship between personalities and the uses of music, focusing on why and how music is being used in everyday life. They had three main hypotheses;

(H1): Three major usages of music; emotional, cognitive and background.

(H2): If H1 is supported, Neuroticism will positively correlate with emotional usage, extraversion will positively correlate with the use of background music and openness and TIE, (Typical Intellectual Engagement), will positively correlate with cognitive usage of music.

(H3): If H1 is supported, there will be a positively correlation between IQ and TIE and cognitive use of music.

341 students from Britain and America participated in this study, in an age range of 17 to 41. They first completed The Wonderlic Personell Test (WPT) (Wonderlic, 1992), a timed test for measuring general intelligence. After the WPT, they had to hand in no time limited self-reported inventories (the Big Five personality traits, TIE, and Uses of Music Inventory) (Costa & McCae, 1992; Goff & Ackerman, 1992; Chamorro-Premuzic & Furnham, 2007). The 15 items Music Inventory questionnaire was designed after a preliminary qualitative pilot study.

The final questionnaire got five items each for associations with the three usages of music (emotional, cognitive and background). The details of the structure can be seen in the table below (Table. 1).

	M(emot)	M(cog)	M(back)
1. Listening to music really affects my mood	**.81**		
2. I am not very nostalgic when I listen to old songs I used to listen to (R)	**.74**		
3. Whenever I want to feel happy I listen to a happy song	**.64**		
4. When I listen to sad songs I feel very emotional	**.57**		
5. Almost every memory I have is associated with a particular song	**.56**		
6. I often enjoy analysing complex musical compositions		**.74**	
7. I seldom like a song unless I admire the technique of the musicians		**.66**	
8. I don't enjoy listening to pop music because it's very primitive		**.66**	
9. Rather than relaxing, when I listen to music I like to concentrate on it		**.63**	
10. Listening to music is an intellectual experience for me	−.38	**.60**	
11. I enjoy listening to music while I work			**.77**
12. Music is very distracting so whenever I study I need to have silence (R)			**.64**
13. If I don't listen to music while I'm doing something, I often get bored	−.44		**.56**
14. I enjoy listening to music in social events			**.49**
15. I often feel very lonely if I don't listen to music			**.47**
Eigenvalues	3.30	1.86	1.59
Scale reliability (Cronbach's α)	.78	.85	.76

Note. $N = 264$. Loadings $< .30$ suppressed. M(emot)= emotional use of music (e.g. emotional regulation), M(cog)= rational/cognitive use of music (intellectual appreciation), M(back)= background use of music (e.g. background, parties), (R) = reversed item.

Table 1 Structure matrix and item loadings for the uses of music inventory. from Chamorro-Premuzic & Furnham, 2007, Personality and music: Can traits explain how people use music in everyday life?, p. 179. Copyright 2007 The British Psychological Society.

The overall result and correlations between all the factors can be seen in the table below (Table. 2)

	M(emot)	M(cog)	M(back)	Like	Recog
1. IQ	−.05	.30**	−.06	.16*	.10
2. TIE	.15	.51**	.09	.16*	.37**
3. Neuroticism	.30**	.00	.03	−.09	−.10
4. Extraversion	−.16*	−.10	.05	.08	.06
5. Openness	−.11	.32**	.01	.16	.12
6. Agreeableness	−.09	−.01	.00	.01	.03
7. Conscientiousness	−.22**	.04	−.15	−.01	.04

Note. $N = 341$. M(emot)= emotional use of music (e.g. emotional regulation), M(cog)= rational/cognitive use of music (intellectual appreciation), M(back)= background use of music (e.g. background, parties). Like = styles/artists/genres participants liked, Recog = styles/artists/genres participants reported to recognize. IQ = Wonderlic Personnel Test (Wonderlic, 1992), TIE = typical intellectual engagement (Goff & Ackerman).
*$p < .05$; **$p < .01$.

Table 2 Individual difference correlates of the uses of music inventory from Chamorro-Premuzic & Furnham, 2007, Personality and music: Can traits explain how people use music in everyday life?, p. 179. Copyright 2007 The British Psychological Society.

Previously in this assignment, active listening was associated with intelligence and cognitive techniques by other studies and statements. It seems that cognitive usage of music continues to show positively correlations with intelligence and active listening. The question "Rather than relaxing, when I listen to music I like to concentrate on it." (Chamorro-Premuzic & Furnham, 2007) is interesting in association with active listening since active listening was shown to be most efficient when it occurred naturally and by interest (Canpolat, M., Canpolat, S., Kuzu & Yildirim, 2015). Music is mostly heard on freely and unforced, active listening is not a required task and cognitive usage of music can therefore thought to be associated with a natural and sincere way to actively listen. Cognitive-Object can be significantly relevant for our topic, active listening.

2.4 Parasocial interaction

Horton and Wohl (1956) describes the term parasocial interaction as a "simulacrum of conversational give and take", "one-sided, nondialectical, controlled by the performer, and not susceptible of mutual development" and purpose that mass media, (TV, radio and movies), gives an "illusion of face-to-face relationship with the performer." (Horton & Wohl, 1956, p.215). The phenome occurs when the one-sided media consumer creates illusionary relationship with a media performer, Horton & Wohl chose to call this performer a “personae”. The persona is presented such as they appear to be the center of the scene and being directly

observed by the audience through a one-way transmission. The personae can achieve imaginative relationships with a crowd of strangers by inviting them to observe their personality, give the audience a feeling of being personally addressed, and claim an intimacy which is in a way penetrated by illusion.

More recent studies and experiments show that these personae's usage of body-language and facial expressions affects the degree of experienced parasocial interaction. In details the experiments focused on bodily addressing and eye-gazing. Based on the PSI (Parasocial Interaction)-Scale (Rubin, Perse & Powell, 1985; Rubin & Perse, 1987) made the improved EPSI (Experienced Parasocial Interaction)-Scale (Cummins & Ciu, 2014; Harmann & Goldhoorn, 2011). Hartmann & Goldhoorn (2011), since the PSI-Scale didn't have many items that tapped into the audience's illusory experience and feelings around parasocial interaction that occurred in the moment. These scales are mostly aimed for parasocial interaction through media with moving pictures, sound, visual human interaction and body language. (L.Dibble, Hartmann & F.Rosaen, 2016). For notation and clarity, parasocial interaction is not the same as the term "parasocial relationship". Parasocial interaction is referred to the exposure and the interaction which happens in the moment. Horton and Wohl use the term parasocial relationship for a repeated consume of the "personae" over a period of time. (Horton & Wohl, 1956).

Therefore, studies and results found with these methods can be thought of being irrelevant since our focus is non-visual, but we want to know how parasocial interaction can affect active listening, and not necessary how parasocial interaction can occur by active listening. A "non-visual" and different kind of study done by Gayle S. Stever & Kevin Lawson (2013) analyzed how online communication, in this case Twitter, can affect and create parasocial interaction. There were samples from celebrities in many different categories and occupations, where they also used Twitter in varieties. The only similarity was that they all used Twitter to communicate with the public or fans. Some of the conclusions was that parasocial interaction could enhance the enjoyment of parasocial interaction and after an interview with Josh Groban & Richard Bacon, got proof that at least Groban thinks Twitter is a tool for building good communications with his fan base (Stever & Lawson, 2013).

One theory may be that there could be positive correlations between parasocial interaction and active listening, since parasocial interaction affects and causes parasocial relationships, which

can make and enhance listener's attention to their artist musicality and listen with cognitive purposes.

2.5 Model and hypotheses

Based on the literature, we have outlined a theoretical model with the intention of visually communicating what relationships this thesis seeks to examine. The MINS-project has somewhat affected our model. Further explanation is provided in chapter 3.

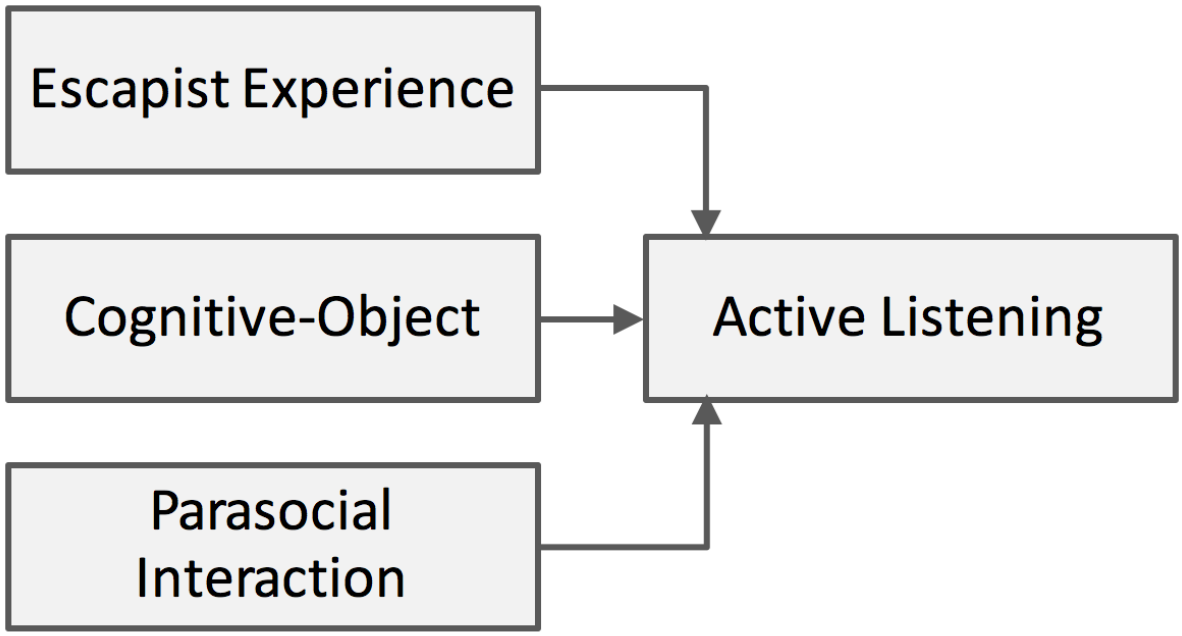

Figure 2: The model for our thesis

The Hypotheses pertaining to the model has been articulated as follows:

H1: Parasocial interaction is directly and positively related to active listening.

H2: Escapist experience is directly and positively related to active listening.

H3: Cognitive-object is directly and positively related to active listening.

3. Research approach

MINS ("Music Innovation Network Inner Scandinavia") is an interreg[2] project and a cooperation between Inland Norway University of Applied Sciences and Karlstad University. It's purpose is to develop and educate the industry through research, amongst other things. The project had already outlined a deductive approach, as well as a mono methodical survey strategy. Furthermore, the study is cross-sectional as it is based on a single dataset.

An illustration of how we have funneled our efforts would like this:

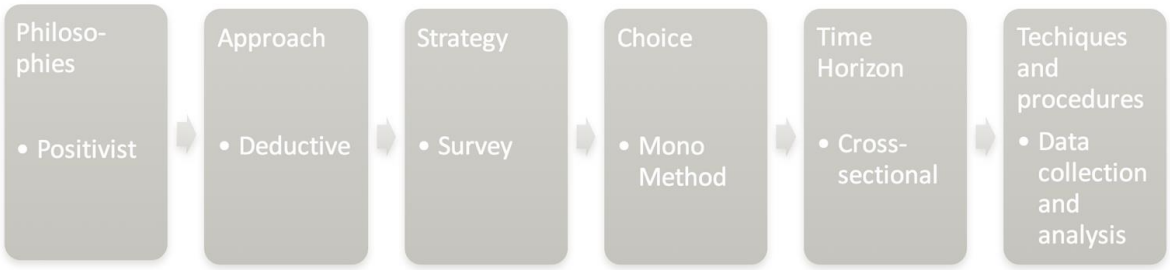

Figure 3: based on "the research onion" from "Research methods for business students" by Saunders, Lewis, & Thornhill, 2007, p.102.)

The philosophical prerequisite that defines our approach, can be defined as the positivist worldview, according to Saunders et al. (2007). Given the purpose of the MINS-project and the motivation for this thesis, the results needs to be applicable. This imposes that what is being researched has to be observable and measurable social phenomena.

Furthermore, having a deductive approach has been deemed necessary in order to infer a causal relationship. The approach also lends itself to collecting quantitative data. A design furtherly justified in the respective sub-chapter. Finally, the approach needs to facilitate results that are generally applicable, about which Saunders et al. says the following: "*In order to be able to generalise statistically about regularities in human social behaviour it is necessary to select samples of sufficient numerical size.*". (2007, p.118).

The variables that make up the concrete hypotheses for this particular thesis have been chosen on the basis of relevant literature and theory. The variables have in other words been chosen

[2] https://interreg.no/prosjektbank/7131-2/

based on how the literature defines them, as we sought to pick the ones that were the most likely to pertain to active listening, by our assessment.

3.1 Research Design

For this thesis, we aim to provide causal research, meaning that we seek to examine the cause and effect for active listening in a particular context. Given the ambitions, one could argue that the cross-sectional time horizon is insufficient, in the sense that providing longitudinal data makes for better foundation when examining causal relationships. There is also the issue of whether the mono-methodical survey strategy truly serves the research question, given that the independent variables have been operationalized on the basis of literature written by, and for social scientist. limitations such as these are furtherly discussed in their respective chapter.

The quantitative design is something that has been predetermined by the MINS-project and can be explained by its scope, desired result and the deductive approach. Each participant was presented with a quota of 120 respondents that had to be met. This way, the participants could collectively collect a sample large enough for the dataset to be representative, but still meet their quota, given the timeframe.

By operationalizing the chosen variables in such a way that the data lends itself to statistical comparison, one is able to analyze the data in terms of correlation, examining a measurable degree of the prerequisites for cause and effect. Enclosed below is a table displaying the way the independent variables were operationalized, along with the theoretical source of each variable.

Operationalization of the independent variables	**Theoretical background**
Parasiocial interaction 7a The artists I listen to make me comfortable, as if I am with friends. 7b I look forward to listen to my favorite artists every day. 7c When my favorite artist performs a song, it seems like he or she understands my mood.	**Parasocial interaction scale** (Rubin & Pearse, 1987)

7d I miss being able to listen to my favorite artist whenever i for some reason am unable to	
Cognitive-object 5h I find great joy in analyzing the complexity of the songs i listen to. 5i I rarely enjoy a song without admiring technical proficiency of the artist or band. 5j Listening to music is an intellectual experience to me.	**Cognitive-Object** (Chamorro & Furnham, 2007)
Escapist experience *Whenever I listen to my music on my preferred channel/ format, I….* 3e …find myself in another time or place 3f ...take on a different role 3g ...dive into my own world 3h ...completely escape from reality	**Escapist experience** (Oh, Fiore, & Jeoung, 2007) (Pine & Gilmore, 1998)

Table 3: Operationalization of the independent variables

Academic practitioners belonging to Inland University, Norway have conducted the operationalization. The questionnaire amounts to 27 questions, occasionally narrowed down to sub-questions, depending on whether the question accounted for demographical context, a dependent or an independent variable. For the questions pertaining to the independent variables, the responder was asked to rate to which degree they agreed with each statement that accounts for the relevant variable on a Likert-scale basis ranging from 1-7, where the least valued option states “I disagree completely” and the most valued option states “I completely agree”.

The dependent variables differed somewhat, as the Likert scale’s 7 levels were on occasion deemed insufficient. The dependent variable relevant to our research question however, stuck to the Likert-scale format. It was operationalized as follows:

15. How would you describe your method of listening to music, ranged from very passive to very active? (Check 1 box) 0 ☐ Don’t know 1 ☐ Very passive 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ Very active

Table 4: Operationalization of the dependent variable

3.2 Data

3.2.1 Selection

The data was collected by the 34 students participating in the project. The respondents were randomly selected, and was asked to fill out the questionnaire on a voluntary and anonymous basis. The respondent's age span from 10 - 88 years. The questionnaires were issued on paper in order to ensure credible data, as opposed to issuing digital ones.

3.2.2 Data collection

The participants involved in the particular data collection relevant for this thesis, are students enrolled in either a music production, or music management bachelor programme at Inland University, Norway. The participating students were issued assigned counties based on where they planned to spend their Christmas holiday, and given a timeframe amounting to somewhere around a month. The answered questionnaires were then entered into a database via the survey platform “questback”.

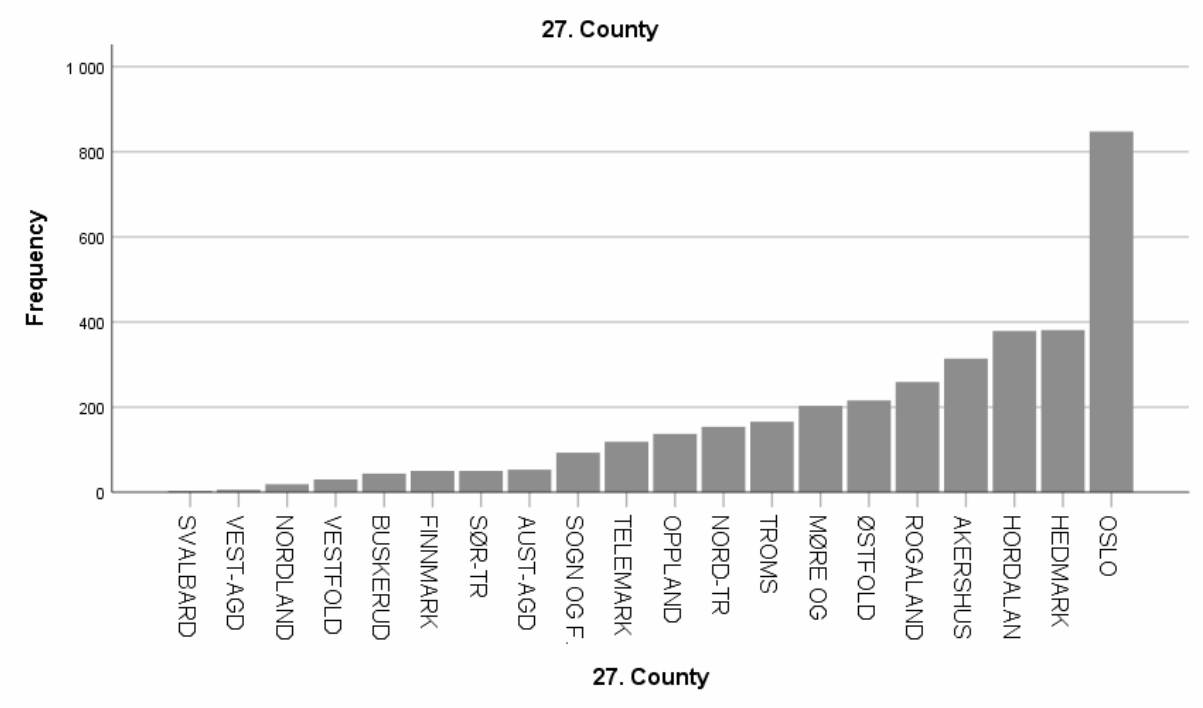

Figure 4: Respondents county distribution

The project aimed to collect 4080 questionnaires, and the sample in its entirety makes up 3629 responders from 19 different counties, as illustrated below.

The project intended for each student to meet their quota, and collect questionnaires mainly from their assigned county. The respondents were simply asked for their postal code. There is therefore little evidence to suggest that the respondents were actually based in the relevant geographical area of data collection.

It was also intended for the participants to collect from a wide age span of respondents, In order to get as a representative dataset as overall possible. The results have somewhat deviated from the original plan, as Illustrated below.

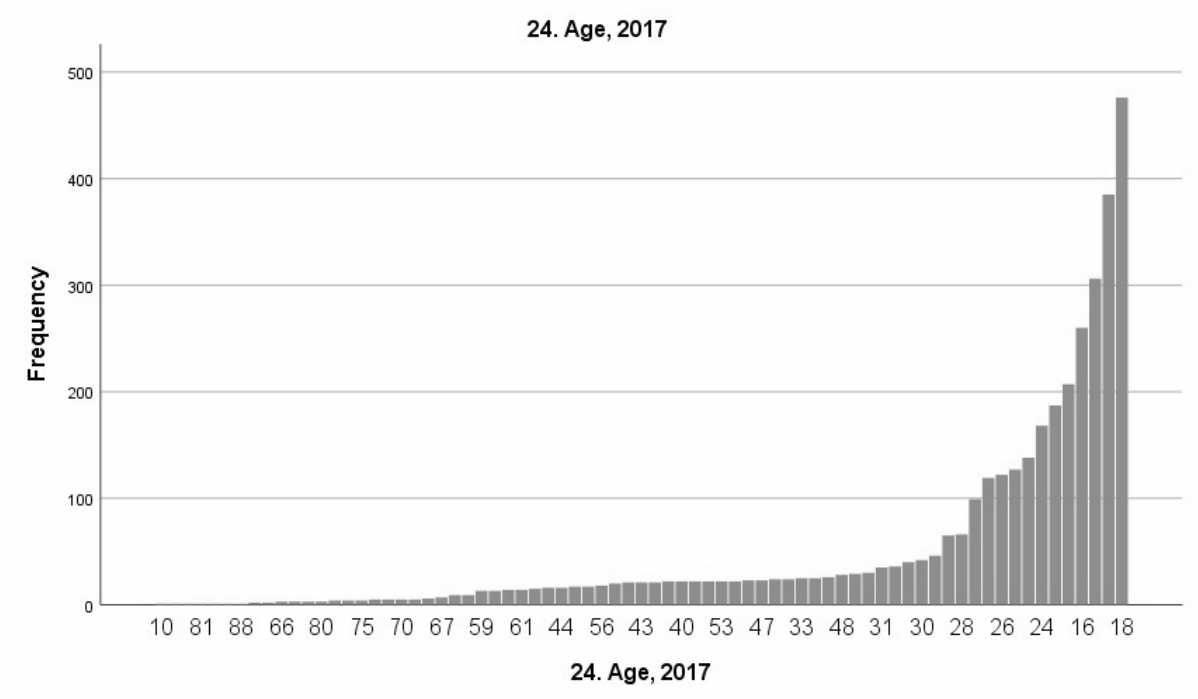

Figure 5: Respondents age distribution

The deviation can be explained by the questionnaire's theme, and length. When asked to fill out a form estimated to take somewhere around 15 minutes, the average respondent might not be as inclined to provide a viable answer if they can't identify with it's contents. Given that the questionnaire had a lot of questions regarding streaming, it's reasonable to think that the underrepresented age groups submitted incomplete questionnaires, and were therefore excluded from the dataset. The uneven age span is arguably reflected by educational level amongst the respondents.

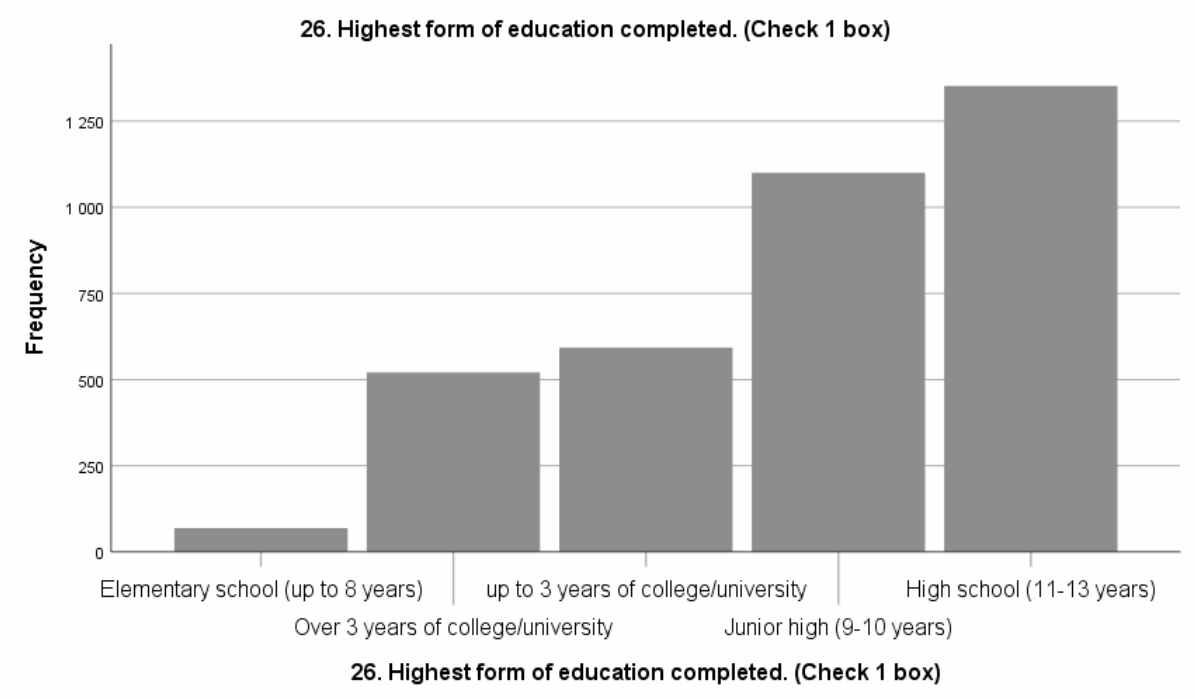

Figure 6: Respondents education level

We've also included an overview of gender among the respondents.

Figure 7: Respondents gender distribution

As our thesis has no use for the entire dataset, but rather just parts of it, we have included a summary of the relevant data. Some of the questions in the questionnaire presents the respondent with the option to answer “I don’t know”. To us, this is unviable data. The submissions containing such answers have therefore been removed from the database, leaving us with a lesser, but more relevant set of data. The amount of viable submissions per variable, as well as the amount of submissions providing viable answers to all the relevant variables has been summarized below. As indicated by “valid N”, the data set consists of 2567 viable answers.

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
3.efgh "Escapist experience"	3332	1,00	7,00	4,3601	1,55962
5.hij "Cognitive-Object"	3099	1,00	7,00	3,9654	1,68344
7.abcd "Parasocial interaction"	3072	1,00	7,00	4,2030	1,49476
15. How would you describe your method of listening to music, ranged from very passive to very active? (Check 1 box).	3519	1	7	4,93	1,568
Valid N (listwise)	2567				

Table 5: Descriptive Statistics

3.3 Method of analysis

In order to measure the degree of association between the variables, we conducted a correlation analysis. The correlation analysis expresses the correlations through three different metrics: “Pearson correlation”, “significance (2-tailed)” and “N”. From what the table reads, we can see that every variable is positively related to each other to a strong degree, as expressed by the correlation coefficient (Pearson R). furthermore, as expressed by the two stars (**) following the coefficient - it is unlikely to be coincidental. The statistical significance amounts to 1% or less amongst all the variables.

Having proved a noteworthy correlation between the variables, We sought to further examine the strength of the relationship between the dependent and independent variables. Conducting a multiple linear regression analysis allows us to predict the dependant’s value based on the independent variable's’ value. The degree of prediction for our dependant variable amounts to 31,9%, as expressed by the r square in the “model summary”. Knowing that multiple linear regression does not necessarily infer causality, we still chose to use this technique, given the scope of the thesis.

Additionally, the regression has been accompanied by the ANOVA-test, which is short for “one-way analysis of variance”. (Saunders. et. al. 2007), It analyses the variance within the regression analysis, meaning it assesses whether the differences between and within groups of data are statistically significant, as expressed by the F-ratio (401,780). It has been deemed necessary in order to argue the suitability of our regression model. Further down, the reader will find tables detailing the regression analysis’ summary, the regression’s coefficients, as well as a variance analysis (ANOVA).

3.4 The study's reliability and validity

Given that the different independent variables being tested are regarded as latent, as well as their operationalization, we have chosen to make use of Cronbach's Alpha, as a means to measure the consistency of responses. It could be argued that since the data is reported, as opposed to observed, the respondent is left to answer rather compound questions, without necessarily having the prerequisite knowledge to do so.

The Cronbach's alpha score amounts to 0,759, which we would deem as acceptable. This indicates that the results can be somewhat reproduced by a different group of respondents, or within a different timeframe, to a reasonable extent.

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,759	,761	3

Table 6: Reliability Statistics

We've also chosen to include the Item-Total Statistics here, in order to argue correct scoring. The Corrected Item-Total Correlation indicates that each item strongly correlates with the scale. According to Pallant, (2007), values less than .3 indicate that the items are measuring something different from the scale. By that standard, we interpret the scoring as acceptable.

The same table also indicates the reliability of each item, as represented by the "Cronbach's Alpha if Item Deleted" column. These values represent what the Alpha score would amount to, should one remove an item from the test. Additional output regarding Cronbach's Alpha has been enclosed as an attachment for further inspection.

Item-Total Statistics					
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
3.efgh "Escapist experience"	8,2745	7,799	,556	,323	,714
5.hij "Cognitive-Object"	8,6503	7,076	,571	,342	,701
7.abcd "Parasocial interaction"	8,4166	7,543	,647	,418	,616

Table 7: Item-Total Statistics

4. Data analysis

The data has been processed and exported by the statistical software package known as "SPSS". Complete outputs have been enclosed as attachments.

4.1 Correlation Analysis

We have conducted a Pearson's correlations analysis for the constant «Active Listening» and the three variables «Escapist experience», «Cognitive-Object» and «Parasocial interaction» in the same matrix below. The number in front of the variable is the item number from the MINS-questioner and the letters are the items sub-questions. Each variable is a composition of questions connected to their topic. The correlation-matrix is generated in SPSS:

Correlations

		Degree of Active Listening	3.efgh "Escapist experience"	5.hij "Cognitive-Object"	7.abcd "Parasocial interaction"
Degree of Active Listening	Pearson Correlation	1	,417**	,481**	,475**
	Sig. (2-tailed)		,000	,000	,000
	N	3519	3242	3029	2997
3.efgh "Escapist experience"	Pearson Correlation	,417**	1	,445**	,531**
	Sig. (2-tailed)	,000		,000	,000
	N	3242	3332	2912	2878
5.hij "Cognitive-Object"	Pearson Correlation	,481**	,445**	1	,557**
	Sig. (2-tailed)	,000	,000		,000
	N	3029	2912	3099	2757
7.abcd "Parasocial interaction"	Pearson Correlation	,475**	,531**	,557**	1
	Sig. (2-tailed)	,000	,000	,000	
	N	2997	2878	2757	3072

**. Correlation is significant at the 0.01 level (2-tailed).

Table 8: Pearson Correlations

We can observe that every correlation (Pearson Correlation) or (r), is positive and has the significance (p) value of 0,01 > p ³ 0,000. Given that every correlation has the same p value, the table below will rank the correlations by highest to lowest r value.

#1	«Cognitive-Object»	& «Parasocial interaction»	r = 0,557
#2	«Escapist experience»	& «Parasocial interaction»	r = 0,531
#3	«Active Listening»	& «Cognitive-Object»	r = 0,481
#4	«Active Listening»	& «Parasocial interaction»	r = 0,475
#5	«Escapist experience»	& «Cognitive-Object»	r = 0,445
#6	«Active Listening»	& «Escapist experience»	r = 0,417

Table 9: Correlations ranked by r value

The strongest correlation is between «Cognitive-Object» and «Parasocial interaction», with the highest correlation value of r = 0,557. Correlation #2 and #4 is also affected by «Parasocial interaction», this gives parasocial interaction the greatest overall correlation between all the variables. Continuing down the list we can observe that the numbers don't decrease by much, the average value is 0,484. The weakest correlation is between «Active Listening» and «Escapist experience» with the value of r = 0,417, which still is high.

4.2 Multiple regression analysis

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,566[a]	,320	,319	1,278

a. Predictors: (Constant), 7.abcd "Parasocial interaction", 3.efgh "Escapist experience", 5.hij "Cognitive-Object"

Table 10: Multiple Regression - Model Summary

Running a multiple regression analysis gives us a correlation of 0,556 between all the predictors and the dependent variable «Active Listening».

The adjusted R Square of 0,319 tells us that 31,9% of the variance that the dependent variable is explained by the independent variables. The R Square value of 0,320 is just 0,001 in difference, this very small change is ideal for evaluating the model's variability.

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1969,838	3	656,613	401,780	,000[b]
	Residual	4188,606	2563	1,634		
	Total	6158,444	2566			

a. Dependent Variable: Degree of Active Listening

b. Predictors: (Constant), 7.abcd "Parasocial interaction", 3.efgh "Escapist experience", 5.hij "Cognitive-Object"

Table 11: Multiple Regression - ANOVA

In the ANOVA analysis we are mainly interested in the significance-value to evaluate if our multiple regression models can be used for predictions. In this case the analysis gives us a significance of $p<0.05$ and we can conclude with that the independent variables can most likely predict the dependent variable.

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2,133	,088		24,358	,000
	3.efgh "Escapist experience"	,169	,020	,168	8,516	,000
	5.hij "Cognitive-Object"	,248	,019	,269	13,373	,000
	7.abcd "Parasocial interaction"	,257	,022	,246	11,524	,000

a. Dependent Variable: Degree of Active Listening

Table 12: Multiple Regression - Coefficients

This tells us about the relationships between the dependent- and our independent variables for the coefficients. All of the t-values have a p-value less than 0,05, the t-value is high and ranges from 8,516 - 13,373, they are therefore all significance for the multiple model.

The unstandardized beta coefficients are all positive and tells us that for one unit increased in the independent variables, the model predicts that the degree of active listening will increase while holding all independent variables fixed.

We can look at this as a linear graph where the dependent variable «Active Listening» is vertical (y), and the independent variables is horizontal (x). The independent variable with most impact for the growth is «Parasocial interaction», it has the B-value of 0,257. Followed close by «Cognitive-Object», B = 0,248, and lastly «Escapist experience» with B = 0,169. «Escapist experience» has the least impact of the growth and has a B-value significantly lower than the other two, but it still affects our dependent variable greatly.

The result for the regression analysis:

$$F(3,2563) = 401,780$$
$$p < 0,05$$
$$R^2 = 0,320$$

4.3 Hypothesis testing and results

Hypothesis		Unstandardized Coefficients (B)	Significance (p)	Support
H1	**Escapist experience**	0,173	0,000	yes
H2	**Cognitive-object**	0,257	0,000	yes
H3	**Parasocial interaction**	0,241	0,000	yes

Table 13: Hypothesis testing and results

H1: Escapist experience directly and positively related to the degree of active listening.

The relation is positive and significant by less than 1% chance of coincidentally results,

(B=0,173, $p < 0,05$). The results indicate that escapist experience has a direct and positive relation to the degree of active listening.

H2: Cognitive-Object directly and positively related to the degree of active listening.

The relation is positive and significant by less than 1% chance of coincidentally results,

(B=0,257, $p < 0,05$). The results indicate that cognitive-object has a direct and positive relation to the degree of active listening.

H3: Parasocial interaction directly and positively related to the degree of active listening.

The relation is positive and significant by less than 1% chance of coincidentally results,

(B=0,241, $p < 0,05$). The results indicate that parasocial interaction has a direct and positive relation to the degree of active listening.

5. Discussion

Having funneled our interests into three concrete hypotheses, we argue that all three of them are supported, as described in chapter above. In this chapter we discuss what we have uncovered as a result of our efforts, and seek to examine why our findings look the way the do, their implications as well the overall weaknesses in our research design and data collection.

Out of the three hypotheses, cognitive-object seem to have the strongest relation to active listening, amounting to B=0,257. This tells us that the degree of active listening is related to cognitive usage. This is arguably one of the more logical relations, looking at the theory chapter. Having a clear understanding of whether cognitive use can be incentivized by for instance a streaming service, could help understand the implications of this particular find. However, based on our sample alone, one could argue that the majority of the sample engage in cognitive use on some level. The descriptive statistics table in chapter 3.2 puts the mean for answers regarding cognitive use at 3,9654, with 3099 valid answers having been provided. Furthermore, question 3a - 3d in the questionnaire addresses the educational experience in relation to the respondent's preferred channel, or format. In retrospect, it would prove interesting to further examine the relationship between the latter and cognitive use. Again, a qualitative design in a longitudinal study might be in order to examine this adequately.

An arguably more interesting find, is the relation between the escapist experience and active listening. One would think that when the respondent flees from reality, the main motive and purpose is to divert one's attention from less desired circumstances. To think that this translates into active listening, isn't necessarily logical at first glance. One reason for such a relation could be that active listening is interpreted by the respondent as the level of immersion, and that the escapist experience is regarded by the respondent as a bi-effect, more so than a desired state. Another explanation could be that in order to "trigger" an escapist experience on demand, the respondent engages in active listening from time to time, and that knowing the song's structure, message, etcetera is a prerequisite for being able to do so. To properly assess whether any of these explanations holds true, one would need further in-depth interviews, or observations recorded by the researcher him/herself.

The least sonically connected variable in this thesis is parasocial interaction, which theory suggests is mostly caused by visual elements. In our questionnaire there are still questions directed towards audible topics, but is mostly "post-interaction" related, and gives little cause

for the creation of the interaction. Previous research and experiments was often linked to TV and the viewer's observation of a “tv-person's” body-language and facial expressions. In addition to the visual; the sound, voice and music must consequently have played a part since the media was consumed through channels that also broadcasted sound. We didn’t find any concrete research on how the sonic elements alone played a role in creating a parasocial interaction, but it’s logical to think that the voice of a specific “personae” greatly influences the effect. In this research we found a phenomena called parasocial relationship, that is a “bi-product” of parasocial interaction. This phenomenon is arguably more relevant in the light of our interests. The relationship can be caused by previous interaction through other media than recorded music, and caused audiences to listen to the “personae”s music. It could also be a reason for the listener to engage in active listening, one thinkable reason could be if the interest is to “know” their “personae” better, and therefore study the artist’s techniques, use of music theory, lyrics, mixing etc. This theory is not possible for us to assess with the data collected and would need further, qualitative and interviewed based research. In hindsight, parasocial relationship could be a better and more relevant variable to investigate regarding active listening and music consumption. Parasocial interaction is an activity that happens in the moment and is heavily dependent on visual influences, while parasocial relationship is the long-term-bi-product that causes audiences to explore other aspects of the “personae”, that could be an artists music.

5.1 Limitations

Given the sample’s geographical limitation, it’s hard to say whether our findings are applicable on a global scale. For context, 1,5 million Norwegians paid for a streaming service in 2015. (Buflaten, 2016). It is plausible that the Norwegian population has already gone through an acculturation-process in terms of digital solutions, which large portions of the world still have to experience. There is also the issue with the skewed age representation, as young people tend to adopt new technology earlier than the elderly. Additionally, the ones collecting the actual questionnaires themselves most likely belong to musical scenes and has a higher chance for reaching out to friends, family and others with equal interests, this might have resulted in strongly opinionated answers. For future reference, the submissions themselves could be kept anonymous. The selection of respondents however, ought to go through a more thorough selection process, in order to ensure a truly representative data set.

It is also worth mentioning that since the questionnaire is an operationalization of compound academic constructs, or latent variables, it is ambitious to think that the average responder actually knows what each sub-question actually seeks to answer, nonetheless how they relate to the overall question. As far as our dependent variable goes, one would need to take a stand on whether to interpret active listening as compositional analysis, a heightened attention level or just a term for high frequent use of music. Even if there is consensus amongst the responders regarding how to interpret the questions, it doesn't necessarily mean that the operationalization facilitates the right interpretation. In summary: Quantitative data is only worth as much as the context in which they have been collected, dictate. If complemented with qualitative design however, the data would arguably serve the research question in a more satisfying manner. This could be regarded as a subject for further research. That being said - the various means of testing the different variables have been subjected to, would suggest that the results are unlikely to coincidental, and the quantitative design has allowed us to collect a large amount of data in a rather short time.

Finally, one should address the limitations of linear regression, as it only determines the strength of a relationship, and doesn’t necessarily explain causality. It is also very sensitive to outliers, and in general makes a number of assumptions about the data, according to Pallant (2007). It was however deemed sufficient for our thesis, given its scope.

6. Conclusion

In closing, our regression analysis tells us that our independent variables accounts for 31.9% of the dependent variable's variance. However, given more research, one might be able to establish stronger grounds for claiming causality, as well as how to apply the eventual finds.

In general, our expectations could be described as met, with the exception of how the escapist experience relates to active listening. Originally, the authors of this thesis faced uncertainty when evaluating this particular part, as literature doesn't necessarily suggest that it relates to active listening and cognition. From a pragmatic point of view however, it is reasonable to think that active listening is a bi-product of engaging in escapism.

On the premise that our findings should be considered viable, the implications of our findings depends largely on the thoughts outlined in chapter 1.2 regarding active listening and the amount of people inclined to do so. These people should be tended to nonetheless, and in the age of streaming, there are certainly ways to sift them out. When segmenting customers based on behavioral patterns within the service - frequent rewinds, pauses, preferred genre, etcetera, could be one indication of such activity.

This is interesting knowledge for the industry in general, as the theory suggests active listening indicates an interest. As opposed to trawling through the internet in search for likeminded bands, in an effort to uncover music fans appreciating for instance, virtuosity, one could simply segment, or purchase information from a streaming service regarding behavioral patterns. We would argue the findings are particularly important, considering the topic of conversion briefly addressed in chapter 1.1. One could argue that those who engage in active listening would be less inclined to convert to a paid version of whatever service they are testing, if the conversion strategy itself interferes with the very core of their use.

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8. Attachtments

8.1 Attachment 1, Descriptive statistics

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DESCRIPTIVES VARIABLES=Q3.efgh Q5.hij Q7.abcd Q15
  /STATISTICS=MEAN STDDEV MIN MAX.
```

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
3.efgh "Escapist experience"	3332	1,00	7,00	4,3601	1,55962
5.hij "Cognitive-Object"	3099	1,00	7,00	3,9654	1,68344
7.abcd "Parasocial interaction"	3072	1,00	7,00	4,2030	1,49476
15. How would you describe your method of listening to music, ranged from very passive to very active? (Check 1 box): Y	3519	1	7	4,93	1,568
Valid N (listwise)	2567				

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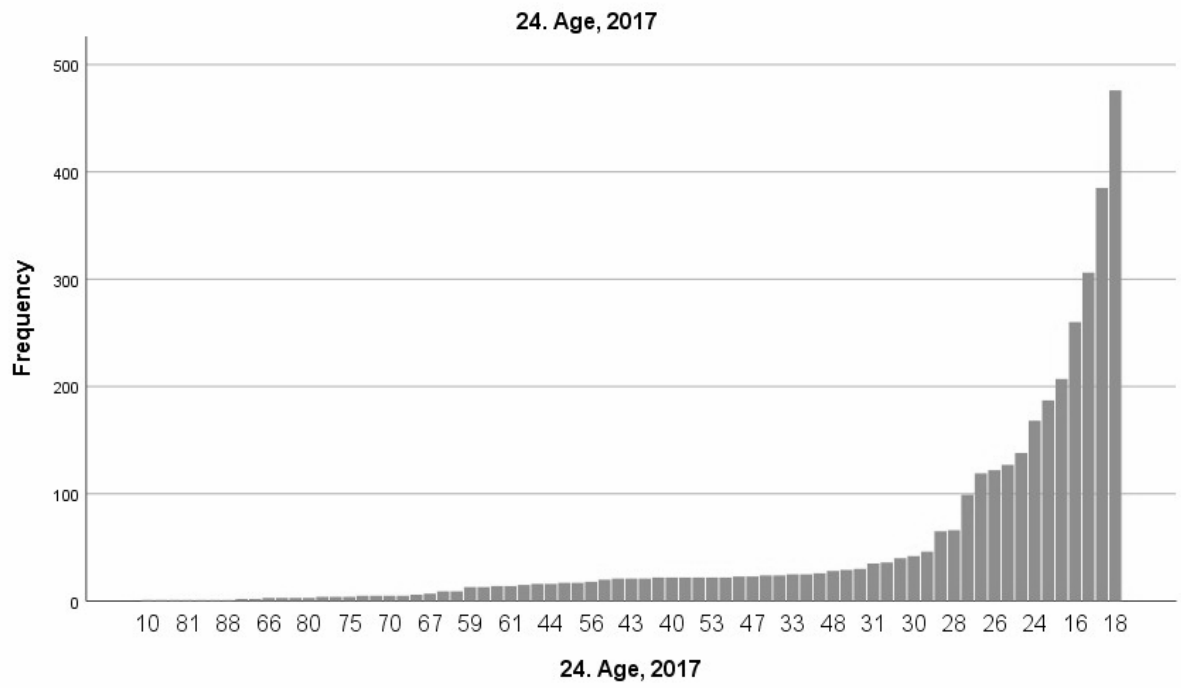
  /BARCHART FREQ
  /FORMAT=AFREQ
  /ORDER=ANALYSIS.
```

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  /ORDER=ANALYSIS.
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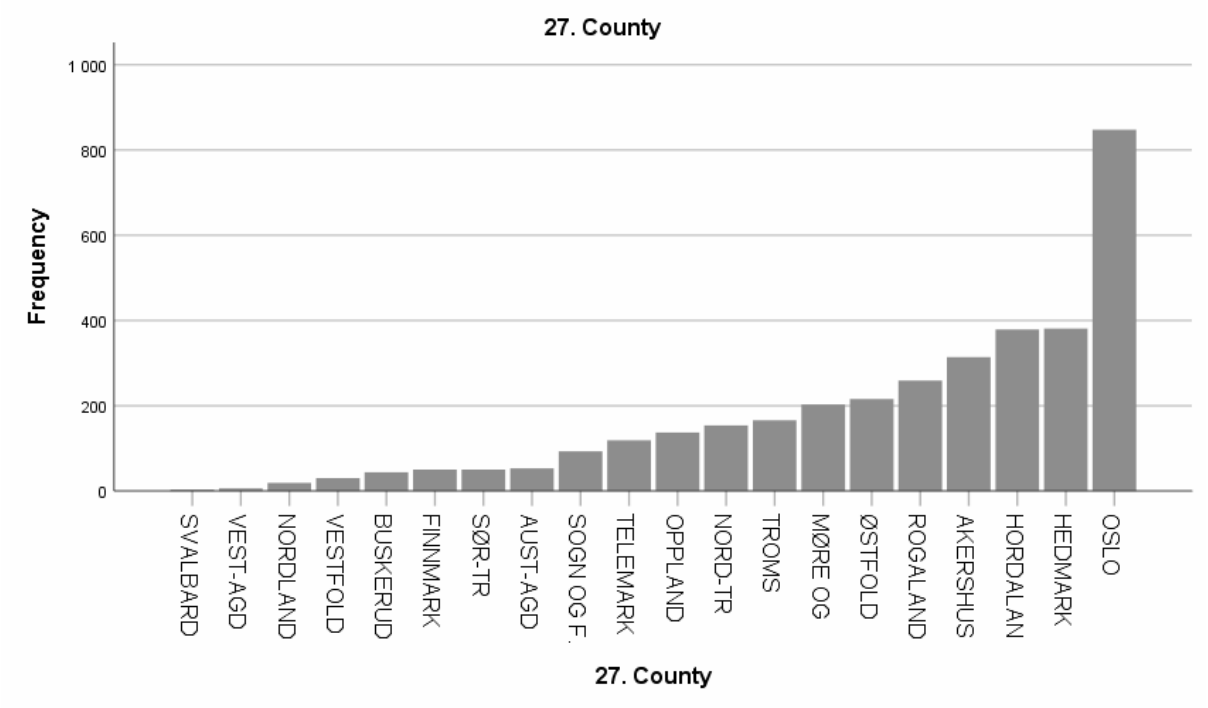


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  /ORDER=ANALYSIS.
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  /FORMAT=AFREQ
  /ORDER=ANALYSIS.
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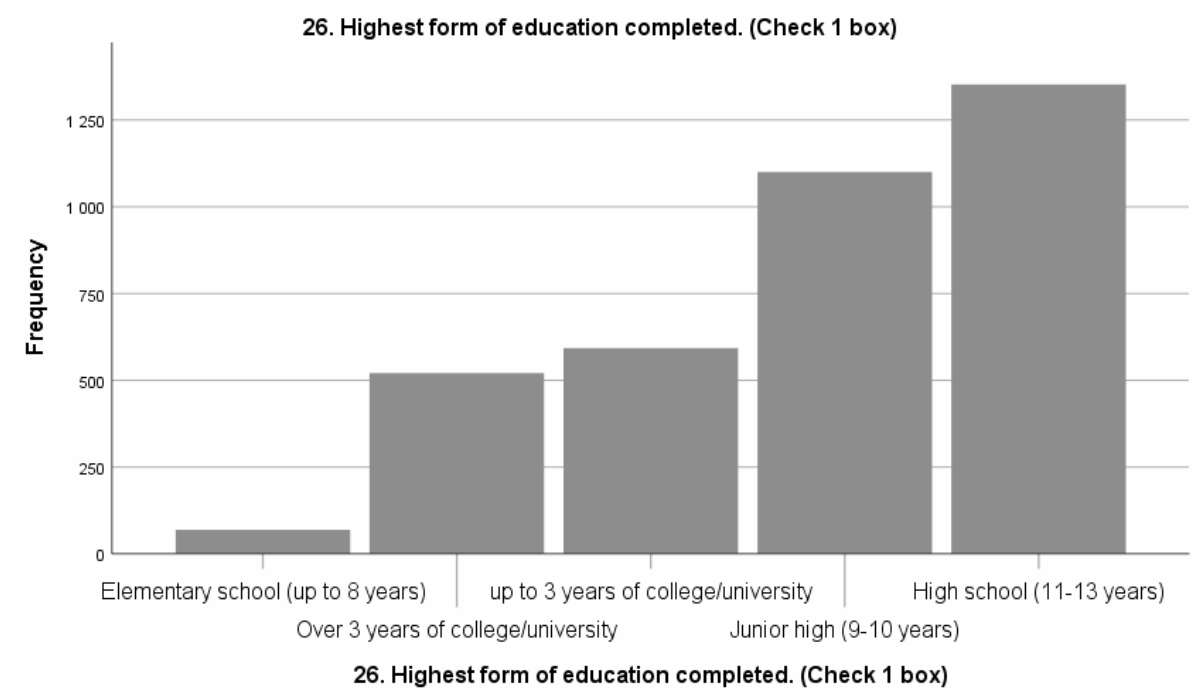

8.2 Attachment 2, Cronbach's Alpha - SPSS Output

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RELIABILITY
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  /SCALE('ALL VARIABLES') ALL
  /MODEL=ALPHA
  /STATISTICS=DESCRIPTIVE SCALE CORR
  /SUMMARY=TOTAL.
```

Case Processing Summary

		N	%
Cases	Valid	2618	72,0
	Excluded[a]	1017	28,0
	Total	3635	100,0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,759	,761	3

Item Statistics

	Mean	Std. Deviation	N
3.efgh "Escapist experience"	4,3962	1,54869	2618
5.hij "Cognitive-Object"	4,0204	1,67952	2618
7.abcd "Parasocial interaction"	4,2541	1,48190	2618

Inter-Item Correlation Matrix

	3.efgh "Escapist experience"	5.hij "Cognitive-Object"	7.abcd "Parasocial interaction"
3.efgh "Escapist experience"	1,000	,447	,541
5.hij "Cognitive-Object"	,447	1,000	,559
7.abcd "Parasocial interaction"	,541	,559	1,000

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation
3.efgh "Escapist experience"	8,2745	7,799	,556	,323
5.hij "Cognitive-Object"	8,6503	7,076	,571	,342
7.abcd "Parasocial interaction"	8,4166	7,543	,647	,418

Item-Total Statistics	
	Cronbach's Alpha if Item Deleted
3.efgh "Escapist experience"	,714
5.hij "Cognitive-Object"	,701
7.abcd "Parasocial interaction"	,616

Scale Statistics			
Mean	Variance	Std. Deviation	N of Items
12,6707	15,004	3,87346	3

8.3 Attachment 3, Correlations Analysis - SPSS Output

```
CORRELATIONS
  /VARIABLES=Q15 Q3.efgh Q5.hij Q7.abcd
  /PRINT=TWOTAIL NOSIG
  /MISSING=PAIRWISE.
```

Correlations

		Degree of Active Listening	3.efgh "Escapist experience"	5.hij "Cognitive-Object"	7.abcd "Parasocial interaction"
Degree of Active Listening	Pearson Correlation	1	,417**	,481**	,475**
	Sig. (2-tailed)		,000	,000	,000
	N	3519	3242	3029	2997
3.efgh "Escapist experience"	Pearson Correlation	,417**	1	,445**	,531**
	Sig. (2-tailed)	,000		,000	,000
	N	3242	3332	2912	2878
5.hij "Cognitive-Object"	Pearson Correlation	,481**	,445**	1	,557**
	Sig. (2-tailed)	,000	,000		,000
	N	3029	2912	3099	2757
7.abcd "Parasocial interaction"	Pearson Correlation	,475**	,531**	,557**	1
	Sig. (2-tailed)	,000	,000	,000	
	N	2997	2878	2757	3072

**. Correlation is significant at the 0.01 level (2-tailed).

8.4 Attachments 4, Multiple regression analysis - SPSS Output

```
REGRESSION
  /DESCRIPTIVES MEAN STDDEV CORR SIG N
  /MISSING PAIRWISE
  /STATISTICS COEFF OUTS CI(95) R ANOVA COLLIN TOL ZPP
  /CRITERIA=PIN(.05) POUT(.10)
  /NOORIGIN
  /DEPENDENT Q15
  /METHOD=ENTER Q3.efgh Q5.hij Q7.abcd
  /SCATTERPLOT=(*ZRESID ,*ZPRED)
  /RESIDUALS NORMPROB(ZRESID)
  /CASEWISE PLOT(ZRESID) OUTLIERS(3)
  /SAVE MAHAL COOK.
```

Descriptive Statistics

	Mean	Std. Deviation	N
Degree of Active Listening	4,93	1,568	3519
3.efgh "Escapist experience"	4,3601	1,55962	3332
5.hij "Cognitive-Object"	3,9654	1,68344	3099
7.abcd "Parasocial interaction"	4,2030	1,49476	3072

Correlations

		Degree of Active Listening	3.efgh "Escapist experience"	5.hij "Cognitive-Object"	7.abcd "Parasocial interaction"
Pearson Correlation	Degree of Active Listening	1,000	,417	,481	,475
	3.efgh "Escapist experience"	,417	1,000	,445	,531
	5.hij "Cognitive-Object"	,481	,445	1,000	,557
	7.abcd "Parasocial interaction"	,475	,531	,557	1,000
Sig. (1-tailed)	Degree of Active Listening	.	,000	,000	,000
	3.efgh "Escapist experience"	,000	.	,000	,000
	5.hij "Cognitive-Object"	,000	,000	.	,000
	7.abcd "Parasocial interaction"	,000	,000	,000	.
N	Degree of Active Listening	3519	3242	3029	2997
	3.efgh "Escapist experience"	3242	3332	2912	2878
	5.hij "Cognitive-Object"	3029	2912	3099	2757
	7.abcd "Parasocial interaction"	2997	2878	2757	3072

Variables Entered/Removed[a]

Model	Variables Entered	Variables Removed	Method
1	7.abcd "Parasocial interaction", 3.efgh "Escapist experience", 5.hij "Cognitive-Object"[b]	.	Enter

a. Dependent Variable: Degree of Active Listening

b. All requested variables entered.

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,560[a]	,314	,313	1,299

a. Predictors: (Constant), 7.abcd "Parasocial interaction", 3.efgh "Escapist experience", 5.hij "Cognitive-Object"

b. Dependent Variable: Degree of Active Listening

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2124,412	3	708,137	419,357	,000[b]
	Residual	4648,786	2753	1,689		
	Total	6773,198	2756			

a. Dependent Variable: Degree of Active Listening

b. Predictors: (Constant), 7.abcd "Parasocial interaction", 3.efgh "Escapist experience", 5.hij "Cognitive-Object"

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95,0% Confidence Interval for B
		B	Std. Error	Beta			Lower Bound
1	(Constant)	2,146	,085		25,373	,000	1,980
	3.efgh "Escapist experience"	,173	,019	,172	9,018	,000	,135
	5.hij "Cognitive-Object"	,257	,018	,276	14,207	,000	,222
	7.abcd "Parasocial interaction"	,241	,022	,230	11,163	,000	,198

Coefficients[a]

Model		95,0% Confidence Interval for B	Correlations			Collinearity Statistics	
		Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
1	(Constant)	2,312					
	3.efgh "Escapist experience"	,210	,417	,169	,142	,686	1,459
	5.hij "Cognitive-Object"	,293	,481	,261	,224	,659	1,518
	7.abcd "Parasocial interaction"	,283	,475	,208	,176	,589	1,697

a. Dependent Variable: Degree of Active Listening

Collinearity Diagnostics[a]

Model	Dimension	Eigenvalue	Condition Index	Variance Proportions			
				(Constant)	3.efgh "Escapist experience"	5.hij "Cognitive-Object"	7.abcd "Parasocial interaction"
1	1	3,809	1,000	,01	,01	,01	,00
	2	,084	6,746	,25	,11	,77	,00
	3	,058	8,069	,71	,61	,04	,04
	4	,049	8,791	,03	,28	,18	,96

a. Dependent Variable: Degree of Active Listening

Casewise Diagnostics[a]

Case Number	Std. Residual	Degree of Active Listening	Predicted Value	Residual
99	-3,060	1	4,98	-3,976
835	-3,430	1	5,46	-4,457
1250	-3,371	1	5,38	-4,381
1971	-3,854	1	6,01	-5,008
1982	-3,727	1	5,84	-4,844
2195	-3,595	2	6,67	-4,672
2894	-3,132	2	6,07	-4,070
3231	-3,489	1	5,53	-4,534

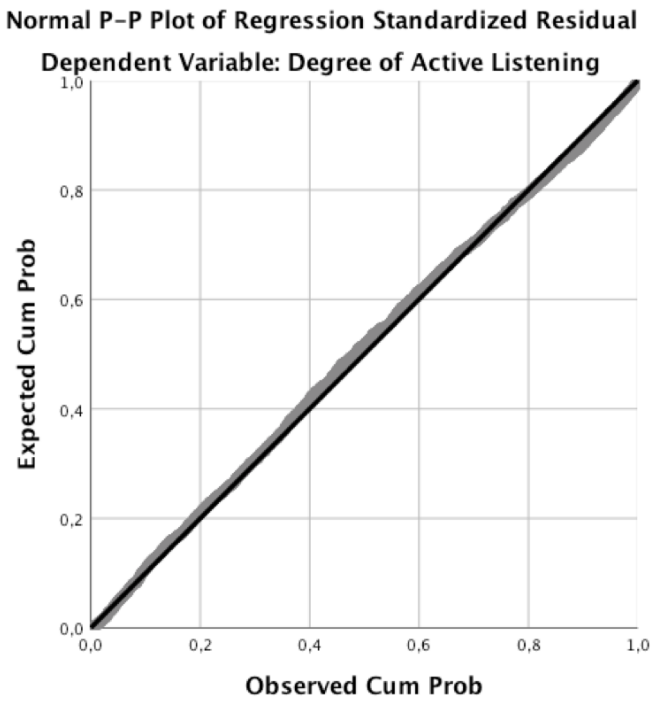
a. Dependent Variable: Degree of Active Listening

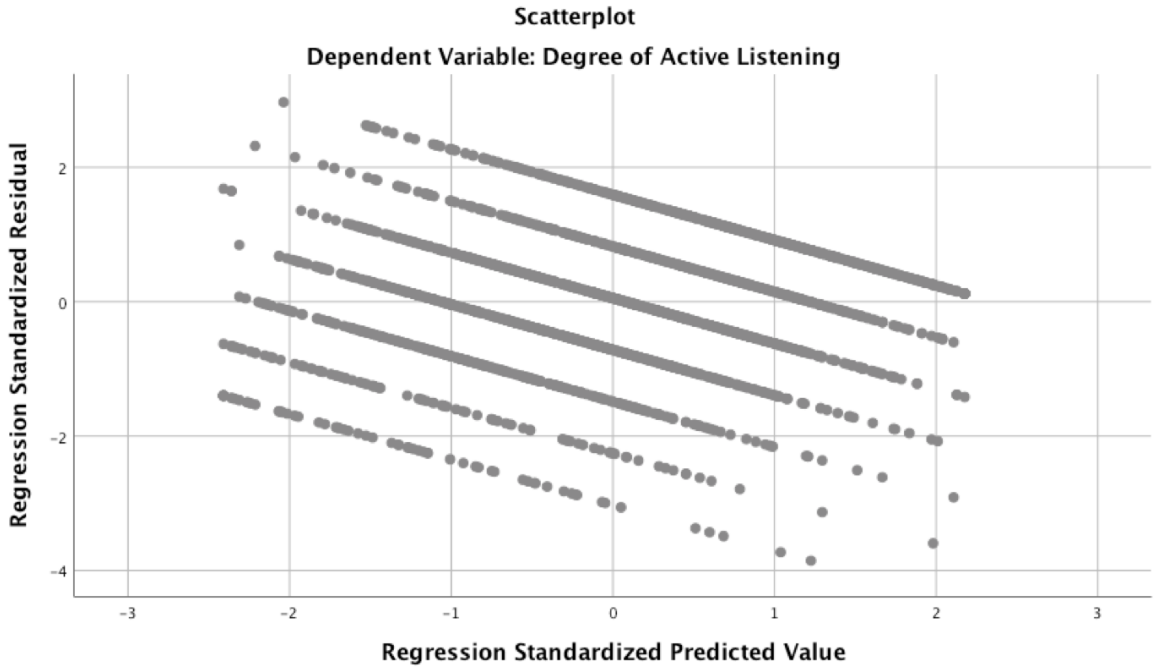
Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2,82	6,84	4,97	,875	2618
Std. Predicted Value	-2,409	2,176	,037	,996	2618
Standard Error of Predicted Value	,025	,105	,047	,014	2618
Adjusted Predicted Value	2,81	6,85	4,97	,875	2567
Residual	-5,008	3,856	-,004	1,278	2567
Std. Residual	-3,854	2,968	-,003	,983	2567
Stud. Residual	-3,856	2,971	-,003	,984	2567
Deleted Residual	-5,013	3,865	-,004	1,280	2567
Stud. Deleted Residual	-3,866	2,975	-,003	,984	2567
Mahal. Distance	,012	16,894	2,950	2,336	2618
Cook's Distance	,000	,009	,000	,001	2567
Centered Leverage Value	,000	,006	,001	,001	2618

a. Dependent Variable: Degree of Active Listening

Charts


Normal P-P Plot of Regression Standardized Residual
Dependent Variable: Degree of Active Listening
Expected Cum Prob
Observed Cum Prob
0,0
0,2
0,4
0,6
0,8
1,0


Scatterplot
Dependent Variable: Degree of Active Listening
Regression Standardized Residual
Regression Standardized Predicted Value
2
0
-2
-4
-3
-2
-1
0
1
2
3