

8-2013

Perceived Creative Partnership: A Consequence of Music's Social Use

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PERCEIVED CREATIVE PARTNERSHIP: A CONSEQUENCE OF MUSIC'S SOCIAL USE

A Dissertation

by

PAUL GENNARO BARRETTA

Submitted to the Graduate School of the
University of Texas – Pan American
In partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

August 2013

Major Subject: Business Administration with an emphasis in Marketing

PERCEIVED CREATIVE PARTNERSHIP: A CONSEQUENCE OF MUSIC'S SOCIAL USE

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by
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ABSTRACT

Barretta, Paul G., Perceived Creative Partnership: A Consequence of Music's Social Use.

Doctor of Philosophy (Ph.D.), August, 2013, 182 pp., 9 tables, 4 figures, references, 215 titles, 1 appendix.

As contemporary consumers interact with one another and the market in a more symbolic manner, the ways music and other products are used are changing. Scholarly research has investigated the use of music in a social manner, mostly in terms of self-identity, and practitioners have explored the sharing of music, particularly with regard to the use of technology. The present research takes a closer look at the social use of music and proposes a consequence that is termed Perceived Creative Partnership; people use music in a social manner in order to achieve a state of being where they feel as if they are part of the music scene.

A mixed methods research design is employed, including both qualitative and quantitative research methodologies. Triangulation is achieved by combining multiple qualitative methods; the data is interpreted to identify constructs and develop scales for measuring those constructs and to test the relationships among them. Perceived Creative Partnership is proposed as a second order construct and tested as a consequence of the social use of music. Results support 10 of 12 hypotheses, finding evidence of the proposed second order constructs and some of the hypothesized relationships among them.

This study of how people use music as a social tool to reach a state where they feel they have become more of a creative partner than a passive listener is consistent with extant research

into more participative consumption, explores social use as a prominent use for music, and begins to explain music sharing in greater depth than simply a consequence of enabling technology. Theoretical and practical implications indicate a greater understanding of contemporary consumers and a direction for music and other products of the cultural industries.

DEDICATION

For Linda,

You're the meaning in my life.

You're the inspiration.

You bring feeling to my life.

You're the inspiration.

(You're the Inspiration written by Peter Cetera and David Foster)

For Grandpa Leo, I hope I've lived up to your name.

ACKNOWLEDGMENTS

First and foremost, I would like to thank the love of my life, my wife Linda. The words love and support fall short of expressing how much you've meant to me over the past four years, not to mention the past three decades. Thank you for everything. Written words cannot adequately express how much you mean to me; fortunately, you know how I feel in my heart.

I would also like to thank my parents, Herb and Genevieve Barretta, who have taught and encouraged me for a lifetime that anything is possible with hard work, integrity, and perseverance. You've helped make the past four years possible; for this and so much more, I will always be grateful.

I also recognize the memory of those who have made me who am I today. My grandmothers Margaret Salerno and Teresa Barretta, who helped get me off to a good start in life; my grandfathers Gennaro "Leo" Longo and Ralph Barretta, who I never had the pleasure of knowing, but know they are a part of me; and Anthony Oliveri, who will always be my grandfather and Lillian Szescila, who I was lucky enough to have as a third grandmother.

Academically, I would not be where I am without my advisor, Dr. A. Fuat Firat. If I become one tenth the scholar that Dr. Firat is I will have far exceeded my own hopes. Thank you, Dr. Firat for helping me to expand my mind and my worldview. I also thank my other committee members, Dr. Ralph Carlson, Dr. Mohammadali Zolfagharian, and Dr. Michael S. Minor who together with Dr. Firat provided guidance through challenge and encouragement.

Finally, I acknowledge all who have contributed to my learning throughout the Ph.D. Program at The University of Texas – Pan American, both faculty and fellow students. I am grateful for the friendships and relationships I have begun. Thanks to the Dean’s Office for providing much needed financial assistance for transcription of qualitative data. Last and certainly not least, I would like to acknowledge the tremendous efforts of Gloria Quintanilla and Norma Romero of the Interlibrary Loan Department who have managed to find any and every resource I requested, some of which may have been impossible to find for many people.

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CHAPTER I

INTRODUCTION

Although marketing scholars have explored some social uses of music, primarily regarding issues related to social identity (for example, Hesmondhalgh 2008; Larsen et al. 2010; Miklas and Arnold 1999; Nuttall 2008a; Nuttall 2008b; Nuttall 2009), the topic could use better definition and in-depth analysis. Improving what we know about how people consume music at this point in time will inform both theory and practice by understanding what drives contemporary consumers and also by informing industry about what appeals to their customer base. In our contemporary society that is particularly culture-driven (Arnould and Thompson 2005), carefully examining the social use of music as a focal point, as opposed to a one dimensional approach simply investigating identity construction through music, or as background to other behaviors, which is the perspective taken by recent literature in music psychology (Chamorro-Premuzic and Furnham 2007; Chamorro-Premuzic et al. 2009), is likely to provide theoretical insights regarding contemporary.

The symbolic use of music enables consumers to use music as a tool of social interaction. Given the evidence that social uses of music are becoming more prominent, this research intends to answer the question: *How does the increased prominence of social use of music, based on music's symbolic nature, affect contemporary consumers' desire to become creative partners in the music scene?* Social use is defined as the degree to which music is

utilized in order to interact with others in society. Society is used here in the most general sense of the word, acknowledging that people interact with various segments of society at different points in time, often within the course of a short period of time such as one day. The “music scene” is used as a subjective term, and is perceived differently by different people based on their individual experiences and desires.

The rationale for the present research includes two parts, one theoretical and one practical, each described in this section. The theoretical rationale is that consumer research will be enriched by a better, more in-depth understanding of how people consume music in our current society. The pragmatic rationale is that understanding contemporary consumers will inform the music industry about its customer base in an effort to help address what continues to be a difficult business environment.

Theoretical Rationale

The investigations into music consumption that scholars so far have undertaken are arguably superficial. Although it is important to recognize that music consumption is tied to social identity, this is only one facet of a much deeper phenomenon when the symbolic nature of contemporary consumer culture is taken into account. The purpose of this research is to first better understand the social use of music, and then investigate how it affects the way consumers consume music. Of particular interest is the influence that social use of music has not only on how and why people share music with one another, but more importantly, on a desire consumers have to take part in the music they consume as they share it with others. The term Perceived Creative Partnership is introduced to define this phenomenon, and is discussed in greater detail in Chapter III. The focus is not music piracy, which has been the subject of much research (for example, Bach 2004; Bender and Wang 2009; Bernstein 2003; Bonner and O'Higgins 2010;

Chiou et al. 2005; d'Astous et al. 2005; Gopal et al. 2004; Jyh-Shen et al. 2005; Limayem et al. 2004; Sinha et al. 2010; Sinha and Mandel 2008; Upshaw and Babin 2010; Woolley 2010), but the more symbolic nature of music use, and the emerging trend of consumers embedding themselves into the music they consume, symbolically partnering with the original producers (artists).

Bourdieu presents the power of symbols as “that invisible power which can be exercised only with the complicity of those who do not want to know that they are subject to it or even that they themselves exercise it” (Bourdieu 1991: pg. 164), and highlights the subjectivity of interpretation of symbols by pointing out that different factions of people become involved in a struggle “aimed at imposing the definition of the social world that is best suited to their interests” (Bourdieu 1991: pg. 167). In other words, symbols are representations of some concept, idea, etc., used by individuals. In the case of music, the present research investigates how and why individuals use symbolic representation to express to, perceive, communicate with, and interact with others.

Music as a form of symbolically representing cultural identity shows up in Bourdieu’s *Algerians* when he highlights the popularity of “songs which exalt the revolutionary struggle” (Bourdieu 1962: pg. 189) after colonization by the French. Although, as Bourdieu points out, the Algerians benefited in some ways, such as advances in educational opportunities, it came at the high price of war and the loss of indigenous cultural values. The popularity of these songs represented “the atrocity of the war, the heroism of the combatants and of hope for peace” (Bourdieu 1962: pg. 189) through lyrics that symbolically represent their struggles and in some cases their pre-occupation culture.

In popular music, this symbolism is also found in contemporary consumption of cultural identity, for example that of social and political awareness of black youth in hip-hop music (Harder 2011; Lang 2000). The connection between the symbolic representation of music and social use is well presented by the writings of Langer (1942) who recognizes that symbolism goes much deeper than the interpretation or intentions of the symbol's creator, in the case of music, either the musician or songwriter. She points out that music is a symbol not for an artist's feelings about or *interpretation* of something; instead, it is a symbol of that something. For instance, music is a symbol for an emotion rather than the artist's interpretation of that emotion. The reason this is an important distinction is that music as a symbol can be subject to individual interpretation by consumers. It is the emotion, or idea, etc. that is being uniquely interpreted and used by individuals in a social setting, not the artists' message or interpretation (Langer 1953). Therefore, each individual can use music as a symbol of some deeper concept such as a thought, idea, or emotion as representation in a social interaction, such as an expression of self-identity, perception of another's identity, a form of communication, or interpersonal interaction.

This is where the proposed gap in consumer behavior research exists. Although researchers such as Nuttall (2008b; 2009) and Larsen et al. (2009; 2010) examine music as a symbolic interpretation of one's private self through their public self, identity construction is only one of the ways that individuals interact with society. The driving focus of the present research is that what should be of great concern are the actions and behaviors associated with the symbolic use of music when individuals interact with one another, either individually or en masse, and the state of being of individuals who embed themselves, becoming part of the "music scene." That is, the state of being that consumers desire to achieve by using the symbolic value of music as a social tool.

Throughout this research, music is treated as a symbolic representation of culture and sub-culture, as well as the ideas and concepts around which those cultures and sub-cultures are formed. The view of symbolic representation of culture that is adopted is consistent with that of other authors who have anchored their research efforts with the use of music as symbolic representation. For example, Eckstaedt (2010) explored the Klezmer genre of music as a symbol of Jewish identity in post-war Germany. Lyrics themselves can also be used to represent symbolic meaning of cultural significance, for example McLeod (1999) examined the use of symbolic references to perceptions of authenticity in lyrics to represent the hip-hop sub-culture, and Miller (2000) highlighted the use of Abakuá lyrics and references in Cuban popular music as symbols for African heritage. Musical artists can also be seen as symbols with which certain segments of music consumers can identify, such as categories of “artist type” within genders according to Donze (2011). An excellent example of music as a cultural symbol, consistent with the vantage point taken throughout this research, is presented by Matusitz (2010) who conducts a semiotic analysis of the song *Nothing to My Name* which was an anthem of rebellious youth at the time of the Tiananmen Square tragedy which “symbolized the psychological struggle of the majority of his fellow citizens who had been raised with an ideal of socialism behind which widespread government corruption and favoritism were concealed” (pg. 173). These are examples where music is seen as a cultural symbol, consistent with the writings of Langer (1953; 1942) that were discussed earlier in this chapter.

Treating music from a symbolic point of view focuses the attention of this research on symbolic value, as opposed to economic value. The economic value is in no way dismissed; it is taken into consideration often when discussing the role of the music industry. However, the current research is focused on the consumers’ motivations, which is a different vantage point

than a great deal of existing research which has often taken the perspective of an economic value of music. This has placed great emphasis on the topic of music sharing from a utilitarian perspective taking the approach that consumers share music files or unauthorized compact discs to avoid the cost of purchasing music (Bach 2004; Curien and Moreau 2009; Goel et al. 2010); the emphasis of sharing is on the increasingly simple reproduction of the media that carries music (Price 2011). Sharing music is treated in this research more consistently with the symbolic value of music.

In addition to the symbolic use of music to express and perceive identities, of concern is the act of communicating music as a symbol of an idea, message, thought, or emotion; and enhancing or initiating an interpersonal relationship. These types of behaviors are consistent with what Carù and Cova (2006) describe as consumers stamping their own identity on the content as a form of immersion. The present research proposes that the state of being that consumers seek to achieve through these behaviors, perceived creative partnership, is a consequence of music's social use that occurs in degrees of magnitude.

This topic is important to investigate at this moment in time because in our socially networked society individuals have greater opportunity to use music in a social manner. Social use of music includes both in-person and computer enabled interactions, however, technology has indeed provided individuals the wherewithal to significantly increase their use of music in a social manner. Although technology is viewed as an enabling factor, and not a cause of the social use of music, it has yielded consumers greater opportunity for "subverting the market rather than being seduced by it" (Firat and Venkatesh 1995: pg. 251). Increasingly common are behaviors consistent with a post-structuralist philosophy in contrast to the orientations of the

music industry, the organization of which reflects a structuralist philosophy, as will be presented in Chapter III.

The importance of this increased access and opportunity is that the social use of music is moving from the background, as often seen by music psychologists, to the forefront of consumer conduct. The accompanying behaviors seem to be immersive, and often outside the realm of how the music industry is accustomed to interacting with their customers. This phenomenon was noted by Cheng et al. (2010), who explored global technology as a threat to government protection of national culture, and Thelwall and Sud (2012) who used YouTube comments as a benchmarking tool for what are essentially electronic word-of-mouth messages about music.

Venkatraman (2010) explores the phenomenon of businesses using social networking websites as marketing tools, and observes “there are very few formal studies published in the traditional academic media - most existing articles have been published as reports from consulting firm(s), trade publications, and online reports” (Venkatraman 2010: Pg. 1). Music consumers use social networking sites to convey messages in what Kozinets et al. (2010) describe as “The Network Coproduction Model” of Word-Of-Mouth. The practices of consumers co-producing messages, and marketing organizations using these platforms for seeding (Kozinets et al. 2010) and gathering (Venkatraman 2010) information indicate the importance of understanding what drives these behaviors by music consumers. The present research is written from the perspective that behaviors associated with music’s social use are undertaken by people desiring a state of being termed perceived creative partnership.

Perceptions of creative partnership occur in varying degrees of strength. Posting a music video in a public virtual space along with commentary about why the person posting it believes it is important is an example of how consumers seek creative partnership, at a lower degree than

creating music based videos and posting them on YouTube. Kozinets et al. (2010) and Venkatraman (2010) illustrate that technology has enabled consumers to behave in ways that are just beginning to get attention from an academic perspective. Music related behaviors that are enabled by technology have their roots in and are driven by how people use music to interact with society. While practitioners struggle with how these behaviors may fit into their traditional structure, this research project takes a scholarly look into the possibility that these behaviors are components of the social use of music as well as the definition, measurement, and analysis of the resulting construct, *Perceived Creative Partnership*.

Practical Rationale

There is also a pragmatic rationale for the present research. The music industry has suffered significant financial decline over at least the past decade (Dembinskas et al. 2009; Goldie 2007), and has had little success from efforts to tackle the issue. The present research addresses the industry's difficult climate from the perspective of understanding the behavior of music consumers, and the forces that drive those behaviors. There is a popular school of thought that attributes the industry's troubles to technology (Bach 2004; Blyth 2008; Cabral 2010; Dannenberg 2006). This perspective is questioned in the present research in that it may be misguided, and that technology may be an enabler rather than a cause. The overarching focus is on what drives behavior, not the tools used by consumers to engage in the behavior. Understanding the social use of music will offer a roadmap to the music industry that will help them navigate the landscape upon which their customer base operates. Burkart and McCourt (2006: pg. 9) point out, regarding the music industry, that “[i]n the bread-and-butter customer

base to which it might have sought to appeal, it saw not potential consumers but potential criminals.”

Burkart and McCourt (2006) also advance the notion that the music industry’s reaction to current consumer behaviors, such as sharing digital music, has been to commoditize as many points of access to music as possible, and the result was that consumers have become stifled. While the perspective of the present research is in agreement with their view that industry has made efforts to commoditize various forms of music, it disagrees with their assessment that consumers have been stifled. This is a central basis for why the present research is important. Evidence is sought to test the perspective that instead of becoming stifled, consumers have flourished, and have become more creative. This creativity is driven by music’s social use, and exploring it might reveal an important piece of the puzzle for the music industry to address what drives their customers’ desires. While the music industry has focused its attention on the economics of piracy, it was distracted from focusing on its consumers’ desires. The present research investigates perceived creative partnership as the driving force behind how contemporary consumers consume music.

A critical analysis of how marketing scholars have investigated what falls into this social use is presented in the next chapter as literature review. In Chapter III, theoretical and conceptual foundations are presented to develop an in-depth understanding of how the social use of music and perceived creative partnership are positioned in relation to our knowledge of music consumption and the music industry. Qualitative and Quantitative methodology is presented in Chapter IV, followed by findings and analysis in Chapter V and discussion, contribution of research, implications, and avenues for future research in Chapter VI.

CHAPTER II

LITERATURE REVIEW

Experiential and Immersive Consumption

Music, due to the nature of consumers' emotional involvement, falls into the category of experiential products (Lacher 1989; Pucely et al. 1988; Sanchez-Franco and Rondán-Cataluña 2010), ranging from recorded music consumed through a physical format (Lacher and Mizerski 1994; North and Oishi 2006) to online music services (Sanchez-Franco and Rondán-Cataluña 2010) and events such as music festivals (Leenders 2010; Pegg and Patterson 2010), concerts (Minor et al. 2004), and Broadway shows (Reddy et al. 1998). Attention to the hedonic aspects of consumption by exploring the experiential perspective gained traction in academic research when Holbrook and Hirschman (1982) wrote about the subjective side of how consumers behave in everyday activities. This attention led to greater exploration of the experiential nature of consumption (for example, Arnould and Price 1993; Fornerino et al. 2008; Healy et al. 2007; Kubacki 2008; Leaver and Schmidt 2010; Sands et al. 2009; Schembri 2009; Wikström 2008).

Pine and Gilmore (1998) declared a transition from a utilitarian to an experiential economy, where the marketing of created experiences, such as *Discovery Zone* and *Niketown*, represents a strategic approach to satisfying the contemporary consumer by inviting individuals to become engaged in a thematic encounter. Addis and Holbrook (2001) suggested what is needed is a greater theoretical understanding, emphasizing focus on the subjective nature of

experiential consumption as a step in the right direction. This view progressed toward greater theoretical inquiry into consumer immersion, and therefore a more in-depth understanding of experiential consumption. Existing research has explored a number of measurement scales for immersion of in-person (Fornerino et al. 2008; Ulusoy 2011) and virtual (Ortqvist and Liljedahl 2010) consumption, bringing attention to the practice of creating opportunities for immersion, and the role of technology.

Creating opportunities for immersion at a retail level enables producers of an experience to encourage participation using a combination of activities that encourage customer co-consumption. As illustrated by Kozinets et al. (2004), visitors to ESPN Zone are given enough freedom to contribute to the experience, their efforts immediately commercialized because they are created within the parameters of a loosely controlled, co-consumed retail experience. Baron and Harris (2008) examined the combined efforts of a consumer led campaign to save a traditional movie cinema in the U.K and found co-consumption was a means to promoting value co-creation. As the social use of music moves from background to foreground, greater instances of, and opportunities for, co-consumption emerge. Therefore, greater understanding of music's social use will lead to opportunities for developing consumer co-creation of value.

Exploring ways to develop immersion, Carù and Cova (2006) call attention to the importance of minimizing distance between the consumer and the experience, constructing a situation to which consumers can commit themselves. Addis and Sala (2007) suggest that instead of eliminating distance, retailers can construct an experience based on expected clientele. An atmosphere of diminished distance should be created for consumers seeking autonomy, but one of controlled distance for consumers who would respond positively to expert guidance. Therefore, from the vantage point of marketing organizations, attempts can be made to manage

opportunities for immersion. From the vantage point of music consumers, individuals are increasingly taking it upon themselves to minimize the distance between music and themselves. Technology is enabling them to do this, but the symbolic nature of the music and its social use are the driving forces.

Carù and Cova (2006) emphasized the role of emotion described by Denzin (1984) as the root of what makes experiential consumption so appealing. In their analysis, Carù and Cova (2006) confine their attention to only the superficial connection between emotion and the appeal of this type of consumption. A closer look at Denzin's (1984) framework reveals that he posits the relationship between emotion and immersive experience is further advanced through shared emotion. "Emotional intersubjectivity is an interactional process that joins two or more persons into a common, or shared, emotional field of experience" (Denzin 1984, pg. 130). It is upon this shared emotional aspect that the trajectory of experiential consumption and immersion is rooted, and of importance to the social use of music. The current research explores this trajectory to examine the emerging desire of consumers to embed themselves in music as a way of sharing an emotional bond with others.

The relationship between music and emotion has been a common focus of academic research, for example in how individuals perceive emotions in music (Eerola and Vuoskoski 2011; Mohn et al. 2010; Vines et al. 2011) and use music to regulate emotions (Saarikallio 2011). Conceptually, the combination of Denzin's emotional intersubjectivity and the importance of emotion in music sets the stage for investigating how experiential consumption and immersion are connected to the social use of music because emotion is a common thread. A similar connection was found in movie viewing by Fornerino et al. (2008) who found immersion

was linked to emotion as well as social interaction when investigating theatrical movie consumers.

The relationship between technology and immersion has been researched primarily in terms of the behavior of consumers engaged in a virtual or electronic environment. For example, examining consumers of video games, Ortqvist and Liljedahl (2010) found that immersion and experience are distinct but related phenomena, which is consistent with findings by Sands et al. (2009) regarding in-person experiences. From a shopping perspective, attention paid to virtual tools that better enable consumers to immerse themselves in the experience, such as perceived authenticity of three-dimensional product representation, enhances the virtual experience of consumers, according to Algharabat and Dennis (2010).

Further evidence that experience and immersion are related but distinct, in both the physical and virtual worlds, was reported by Jeandrain (2001) when she found consumers were more influenced by their individual shopping style, experiential versus utilitarian, than by level of immersion. Experiential consumers reacted positively to virtual shopping experiences that were immersive, while utilitarian shoppers preferred more information-based shopping sites, as confirmed by Wang et al. (2011). Therefore, while technology enables consumers to become immersed in virtual consumption, it does not alter the distinction between experiential consumption and immersion.

Ulusoy (2011) observes that technology plays an important role in in-person consumption when used to create a more immersive experience by enabling marketers to appeal to the multi-sensory, sensation-seeking nature of individuals that is at the root of experiential consumption (Holbrook and Hirschman 1982). Although live performance is one of the most common experiential forms of music consumption (Kubacki 2008), greater access to advancing

technology enables contemporary consumers to more effectively embed themselves in consumption by stamping a piece of music with their own identity (Carù and Cova 2006) through adding something of their “self” to existing content, and then sharing it with others, either individually or en masse.

Piracy and Sharing

Most literature concerned with digital music piracy falls into one of two categories. The first examines the impact of illegal downloads on the music industry, concentrating on the economics of piracy. The second involves what drives people to participate in illegally downloading and sharing digital music without paying for the content.

From a macroeconomic view, a number of researchers have used secondary data to find evidence that piracy has damaged sales of recorded music (for example, Bender and Wang 2009; Michel 2006). Music industry analysis performed by Bernstein Research (Bernstein 2003) dug a bit deeper, looking not only at national and consumer statistics, including Internet penetration rates, but also distribution and pricing strategies of music producers, distributors, and retailers. They indicated that the launch of Apple’s iTunes in April of the same year represented a step toward rebuilding for the music industry. This forward-thinking implication was a bit premature, and did not take into account the potential speed with which online music sharing would progress. The music industry view seemed to continue on a course of thinking that piracy would eventually experience a decline in activity (Bruno 2005; Butler 2006).

In contrast to this point of view, Smith (2004) suggested that widespread user acceptance of the engine that powers file sharing and expectations of copyright reform indicated illegal file-sharing would increase. The role of copyright law is not quite as simple as Smith (2004) seems

to imply. Because the Internet provides global access, but intellectual property is regulated and enforced by individual country, numerous national governments have taken individual actions in attempts to provide legal protection for music content owners (Dannenberg 2006; Paine 2009). These efforts have been a means by which record labels and owners of music rights have used legal action in an attempt to curb piracy (Chen 2007). In addition to describing a multitude of lawsuits, Chen (2007) presents additional efforts to deter piracy at the user level, including digital fingerprinting so rights holders can trace illegally shared content back to the original purchaser, and digital rights management (DRM) which limits access to digital music using encryption so that only the purchaser can listen to an album or song.

It did not take long for the music industry to abandon technological attempts at deterrence, removing DRM software from music files (Pikas et al. 2011). This strategy is consistent with research by Sinha et al. (2010) whose findings indicated that removing DRM would likely increase demand for paid digital music and willingness to pay, and may possibly convert some music pirates into paying customers. Although the analysis of DRM strategy was primarily from the point of view of record label profitability, it also considered the motivations of digital music consumers. Sinha and Mandel (2008) investigated what drives consumers to pirate music, and what strategies might be effective for discouraging piracy and encouraging paid downloads; they found that risks of piracy were effective deterrents for some consumers but encouraged others, and that positive incentives such as enhanced functionality of paid download sites reduced the desire to pirate. Both of these articles, while focused on profit, also illustrate another perspective of music piracy – what drives consumers to engage in illegal sharing of music.

Vaccaro and Cohn (2007) conducted qualitative research to examine the personal values of music consumers, discovering consistency among individuals from nine countries; what drives consumers evidently does not vary widely from one country to the next. The authors also suggest that marketing of legal, paid on-line sites is most effective when it is aimed at meeting consumer values related to a sense of Internet community, efficiency of technology, freedom of choice, aesthetics, and ethics. At issue with these findings, however, is whether or not marketers of paid sites can differentiate themselves from the practice of illegally sharing music among peers from the perspective of these values. A sense of Internet community has been associated with dimensions such as developing social interactions (Bagozzi and Dholakia 2002), shared interests and pursuits (Fournier and Lee 2009), and empowerment (Cova and Pace 2006). These all can appeal to communities of digital music sites whether or not there is an element of monetary exchange, and the shared enjoyment of virtual communities (Koh and Young-Gul 2003-4) appeals to the aesthetic values of file sharers. The present research explores if concepts such as social interaction, shared interests, and empowerment are better explained through the social use of music's symbolic value, not the exchange-based use of its economic value.

A quantitative approach to consumer motivation was taken by Gopal et al. (2004) to develop a behavioral model of digital music piracy. Their logic was that developing an understanding of piracy behavior would indicate how music producers could curb the behavior, and by extension encourage paid digital music sales. Investigating their own suggestion that educating the public about the consequences of piracy could curb the practice, when comparing groups of participants who were informed about consequences with participants who were not informed, they found no evidence of behavioral difference. The authors ultimately suggest that record labels can appeal to music fans' sense of altruism toward artists, conveying that legal

music sales are a means of supporting an artist (Gopal et al. 2004). However, this logic assumes that consumers will associate purchasing music from a record label with benefiting the artist, as if the two are almost interchangeable. The issue with this assumption is that it ignores the possibility that consumers perceive the record industry, not the artist, as the exchange partner. In addition, it overlooks the possibility that sharing music among members of one's social network is fueled more by social drivers than economic drivers, which is consistent with the perspective of this research.

A study similar to that of Gopal et al. (2004) by d'Astous et al. (2005) focused on what drives piracy behavior by examining the influence of anti-piracy arguments such as negative consequences and the unethical nature of pirating. They concluded that piracy behavior was driven by attitudes toward the practice and perception of others, consistent with Ajzen's theory of planned behavior (c.f. d'Astous et al. 2005), and that arguments against piracy had no significant effect on the behavioral attitudes of participants. Finding that reasons for piracy lie more in the consumers' perception of the judgment and practices of others indicates that the interaction between an individual sharing or illegally obtaining music and society deserves greater attention; an approach other than focusing on the piracy perspective would be beneficial, supporting the importance of this research.

In both Gopal et al. (2004) and d'Astous et al. (2005), the researchers' focus on the behavior of piracy, and not on music use and consumption, overlooked consumer desires. This in turn led both studies to conclude with suggestions that the music industry focus on messages related to hopeful altruism, in the form of developing a relationship between artist and fan (Gopal et al. 2004), and communicating to consumers that paying for music benefits the industry and therefore the artists (d'Astous et al. 2005). In both cases, the focus is on how to address and

minimize what leads people to share files, but not on how and why people consume the music they are sharing.

Ouellet (2007) takes an approach driven more by consumption behaviors than piracy behaviors and finds that a strong connection with an artist does not influence the likelihood that a person would acquire music by any means, paid or shared. Still, the author suggests that record labels can develop a perceived relationship between artist and fan to develop a sense of loyalty, and therefore greater likelihood that consumers would be willing to pay for music to benefit the artist. Although the approach is focused more on consumption of music and not the process of piracy, the findings still assume that consumers will associate purchases from a record label or digital retailer with supporting the artist.

Music and Identity Construction

Holland (2011) defines identity with three simultaneous meanings. The first is agency, that part of identity that represents one's views, opinions, and other descriptions of what make up an individual and how they are represented to the world. The second is a consequence of one's experiences. It explains how identities evolve and change based on how one reacts to what is going on in the world around her or him. The third meaning is representation of an individual that reflects the "dialectic of sameness and difference that is a human life" (Holland 2011; pg. 34). In other words, a person's representation of his or her self reflects a consistent pattern of behavior, even when experiencing new activities, choices, or interaction with others.

In terms of music consumption, this three-pronged meaning explains the evolving use of music as a way of continuously constructing one's identity reflected by music preference, and sharing a representation of that identity through immersive, sometimes co-consumed music

experiences. Holland's definition includes one's self representation that evolves through an individual's experiences, and is pervasive throughout one's interaction with society, indicating that identity is a vehicle with which a person can represent his or her evolving self, either to society at large, or with one or more specific individuals.

Ter Bogt et al. (2011) found five dimensions of music use, including (self) identity and social identity, indicating there is a distinction between constructing one's own identity and sharing that identity with others. Kun (2005) describes the evolving process of constructing self-identity using the term audiotopia, which he describes as a virtual space that people use to create a comfortable place in society for themselves through music preferences and internal meanings. Defining this space from an autobiographical perspective, Kun (2005: pg.3) describes it as a "musical 'you are here' that positioned me within the larger social world." This constructed identity becomes a means of self-representation described by Holland (2011) as consisting of three parts. Similarly, MacDonald et al. (2009: pg. 462) point out that "music plays an important role in the negotiation, construction and maintenance of identities."

MacDonald et al. (2009) also state that people use their constructed identities to interact with one another. However, the distinction between the identity one constructs for oneself and the identity one constructs to interact with others is more of a blurred line than a concrete one. Gardikiotis and Baltzis (2011) find that when constructing self-identity, college age consumers placed a high value on rebellious types of music and low value on sentimental types of music. However, when constructing their social identity, through which they would interact with others, sentimental music was valued in identity construction but not rebellious music. This finding is important because it implies that how consumers relate to one another using music in social

interaction may involve a different process of identity construction than when they are considering what is important to themselves, and therefore their private self.

Packer and Ballantyne (2010) observe that attending music festivals contributes to young adults' social and psychological well-being, fueled by music as a common ground in a co-consumed experience. Young adults have been frequently researched subjects in studies of music and identities (Bennett 1999; Lacher and Mizerski 1994; Nuttall 2008a; Nuttall 2008b), however Saarikallio (2011) finds evidence that music contributes to one's constructed identity through adulthood. Furthermore, social milestones such as retirement and other life events are directly related to how individuals construct their identities. Her findings highlight the importance of social interaction on identity construction, for example retirees who join a band as a way of connecting with others through shared music preference and performance.

Related Research Topics

Before proceeding to the conceptual development chapter, it is important to briefly acknowledge other areas where music use is a focal point that could be seen, on the surface, as social. This is necessary to distinguish social use from others that are treated with similar attention. Three primary areas are the use of music as part of ceremony or ritual, music in relation to physical and cognitive phenomena, and music as a form of therapy.

Lawson (2011) interprets the observation by Cook 1995 (c.f. Lawson 2011) that "the harmonizing power of Music is needed to ensure that Ritual does not lead to estrangement" as the place of music in ritual of national ceremony to avoid boredom. Ethnomusicologist Binson-Sumrongthong (2009) details the importance of how ritualistic music in the Northern Thailand region of Lanna educates each generation about important cultural knowledge that helps the

region maintain its identity from one generation to the next. From an anthropological perspective, music is observed by Shahbazi (2012) to be an element of mourning ritual by the Bakhtiyary Tribe of Iran to help ease the pain of losing a loved member of their society.

Music has also been the focal point of physical phenomena, such as “goose bumps” and shivers linked to emotional responses to music, according to Grewe et al. (2011). The connection between music and physical ability was reported by Sacks (2007), for example its effect on patients suffering from Parkinson’s disease whose movements transform from stuttered to natural when given the opportunity to play music. Also in the realm of music as therapy, Nayak et al. (2000) found that patients recovering from a stroke or acute brain injury treated with music therapy developed higher social skills and experienced greater mood enhancement than a control group.

The Mozart Effect has also been a topic of research in psychology and neurology, where spatial reasoning skills were temporarily improved after listening to Mozart; the improvement was linked to “priming specific neurons in the cerebral cortex” (Jones et al. 2006; pg. 26). Also linking music and cognition, Yeoh and North (2010) found evidence that how an observed item “fit” the music being listened to at the time affected later recall of that item from memory.

These areas of research interest are related to a broad sense of “social” use, for example the sociology of rituals, social interaction results of music therapy, and the Mozart effect’s influence on learning ability, however, they are not the main focus of the present research.

CHAPTER III

CONCEPTUAL DEVELOPMENT AND THEORETICAL FRAMEWORK

After having created a body of mashups posting them seemed the logical next step, as the Internet allows me to share them with a larger worldwide audience. The process of mashup making/sharing takes me from passive 'observer' (listener) to active 'participant'.

The approach taken for this research project involves the use of both qualitative and quantitative methods. In this section, qualitative research and previous literature will be relied upon to conceptually develop the constructs in the measurement model. As a result, there is a combination of theory-based knowledge from previous literature and examples of qualitative research conducted to get a rich description of topics that are new to the field, or re-examined from the standpoint of treating Social Use of Music as a primary use, not part of background use and the proposed consequence -- Perceived Creative Partnership.

Conceptual Development

The quote that opens this chapter is from an interviewee who creates and publicly posts music content known as *mash-up*. This form of music combines existing music content, and sometimes other original bits of music and even non-music sounds, to create a new piece of

music that includes the mash-up artist's creative vision using previously existing content. Although there are some mash-up artists who engage in this practice as part of a professional performance, there is a growing presence of music fans creating their own mash-ups. In addition, there is an emergence of technology based applications that will allow music fans to engage in mash-up and immediately post the new content in a public space such as Facebook. For example, there are websites such as *Soundcloud.com* that allow users to combine existing musical content as well as other sounds they choose to upload themselves to create their own "mash-up." The website allows users to log on through Facebook so that their creation can then be posted in public at the click of a button.

A very interesting point of difference among subjects throughout this research has to do with whether or not a person considers him- or herself a musician if they create content out of other people's music. One of the subjects interviewed presents a very interesting case in that he was paid as any musician would be for creating what would be considered mash-up in today's terminology, but in 1994 was considered sampling. He was signed to the Nettwork record label, and was paid for record sales and live performances (of mostly sampled music) like an artist playing his or her own music. Still, he considered himself a fan, not a musician, and when asked about music in general, his answer was a good example of how he uses music as a means of expression.

I'm a fan, I'm not a musician. I've never thought of myself as a musician.

I've never been one to pick up the guitar and just practice and play, and this and that. Music is a tool or a – it's an instrument for me to express myself. I don't do music really any differently than photography or anything else as far as me, personally. It's the vehicle and medium that I like to express myself in the most.

But – look I'm just a music fan. I mean, I went home last night, I posted on Mr. Gnome's Facebook wall that I'm a fan, I love you everything you guys – I just love music.

Even though this gentleman was paid to create what would now be considered mash-up, he does not consider what he did qualifies him as a musician because he did not practice a particular instrument.

Getting back to the quote that opens this chapter, the person who wrote it was someone who had posted his mash-up posted on Facebook. He was contacted using a private message and simply asked to explain why he creates mash-ups, and why he posts them on Facebook. His response illustrates a common theme that emerged through qualitative research and observation. Let's consider his second sentence first. The gentleman explains that what appeals to him is the process of going from observer to participant. This is consistent with an emerging behavior of music consumers, what is termed in this research as perceived creative partnership. They want to move from listening to (consuming) music to becoming part of what others consume.

The first sentence of this quote reveals another common theme, which is that consumers embed themselves into the music for the purpose of sharing it with others, either in public, with just a group of people, or with a particular individual. This is also illustrated on the website of another service, Mashroom.fm, which states “Music is one of the most common known languages in the world. So don't hesitate, just mash up the sounds, create a new track, and share it with the world” (Mashroom.fm). The present research treats this emerging behavior as evidence of the increased importance of music's social use by contemporary consumers. It is more than passive consumption. It is more than sharing. It involves using what was created by someone else, and then adding one's own creative input to become a partner in something new

that is intended for others to consume. There is an attempt, beyond how one experiences the music oneself, to affect how others experience the music, thus, a desire to become part of the music scene.

A Contemporary View of Music's Social Use

In addition to marketing and psychology scholars, researchers in sociology, anthropology, history, and ethnomusicology have researched aspects of music that fall under social use and are important to theoretical knowledge of consumer behavior. For example, researchers in sociology have explored the importance of self-identity and perceived identity as it relates to sub-culture in music consumption (Arnett 1993; Bennett 1999), the use of music as a means of communication has been explored in anthropology (Blacking 1973) and history (Mithen 2009; Ziegler 2011), and ethnomusicologists have explored the importance of perceived musical authenticity in how consumers find meaning in music (Chopyak 1987; Meintjes 1990).

Researchers in psychology have earlier identified that people have three “uses” of music (Chamorro-Premuzic et al. 2010; Chamorro-Premuzic et al. 2009). These are cognitive, emotional, and background. Cognitive use of music is described as “the extent to which an individual listens to music in an intellectual manner, analyzing the structure of the composition or parts played by different instruments” (Chamorro-Premuzic et al. 2009; pg.150). Although this exemplifies how musicians use music, it is also important to consumers who are not musicians. Emotional use of music is seen in how people use music in conjunction with an emotional state such as mood enhancement or expression; for example, someone might put on a cheerful, upbeat song to feel better, or they may listen to a sad song as a way of expressing, or dealing with something sad. Finally, background music, in psychology, is when the music is

present, but not the focal point of a behavior. For example, some people put the radio on in their car or home as a background to whatever they are doing, whether it is driving or cooking, etc. One category of background use in psychology literature is social. For example, someone may be visiting friends at their home, or sitting in a restaurant or a pub, and the music playing constitutes a background.

One objective of the present research is to find if there is any evidence that the “social” portion of the background category of music use identified by researchers in psychology (Chamorro-Premuzic et al. 2009) should itself be a primary category of use given the growing significance of social uses in contemporary culture. There are two general reasons why this categorization has not already been suggested. First, the three primary categories of use presented by Chamorro-Premuzic et al. (2009) have been introduced in psychology literature, where significant emphasis is placed on the internal aspects of music use, as opposed to consumer behavior research which is also concerned with how people interact with one another, for example, through the use of music in a social manner. Second, social use is becoming more prominent, and therefore merits top level categorization, due to the increasingly symbolic nature of consumer behavior.

This is best illustrated by the insights of Peter, a 58 year old male emergency room physician who was the subject of a depth interview. While discussing music he indicated that he enjoyed keeping music on in the background while he worked in his office. He said he does a lot of administrative work, and he always has some music on while he works on his computer. Later, he explained why and how he often created homemade CDs for friends and family members containing songs he felt they would enjoy. After a discussion of this type of sharing of music with friends, he was asked about the difference between what the music playing in his

office and the music he shared with friends meant to him. He responded thoughtfully, explaining that the music in his office just filled empty space while he concentrated on his work, whereas the music he copied onto a CD to share with his friend was more thought out, and had a more specific purpose – to share something with someone he cared about.

From the perspective of the present research, Peter chooses the particular songs to include in these CDs as a way of adding a part of himself to the final product, essentially a compilation of music that communicates a symbolic meaning. This is much different than background music because, as the informant himself pointed out, the background music just fills space, whereas the music on the CD has a special meaning.

This example illustrates that there is an important difference between social use and background use. It is a distinction that has come up numerous times during qualitative research, and exemplifies the importance of understanding the social use of music (i.e., the perception of music's symbolic use in society), and how it influences emerging behavior by music consumers. Furthermore, examining the social use of behavior in great depth is an important step toward understanding why music consumer behavior seems to have escaped the music industry, which has struggled to meet the changing desires of its customer base.

Contemporary music consumers symbolically reflect their evolving identity in public spaces, for example by using digital “playlists” that publicly display what they listen to. Instead of creating music, they construct a playlist based on how they believe others will perceive them through the songs and artists they listen to. It is not enough for someone to simply enjoy the music in private. They also take into consideration how others will perceive them when they read what music they are listening to.

Technology has previously been proposed in this document as an enabler, rather than a cause, of how people's consumption of music has changed. It is important for this to be more than assertion, and the present research is intended to test if evidence for this perspective exists. Based on the qualitative research, four components of social use have emerged. They are *identity expression, perception of others' identity, communication, and interpersonal interaction*. Evidence is presented in the qualitative research portion of this study which indicates that when engaged in social use, individuals seem more likely to share or co-consume music through either content or a music related experience, which is expected since sharing is a social phenomenon. However, of greater importance is the growing phenomenon illustrated by the quote at the beginning of this chapter. The practice of mash-up exemplifies a high degree of perceived creative partnership. Perceptions of creative partnership occur at varying degrees of magnitude, and all are important to understanding consumer behavior. For example, some people might combine existing music with their own photos to upload a video, while others might post comments to accompany a well-known artist's official music video on a social networking site such as Facebook. The qualitative research conducted for this project involved contacting individuals engaging in behaviors consistent with social use to explore the motivations for their behaviors.

One example of a subject that was contacted is Harold, a 56 year old gentleman who posted music-based videos on his own YouTube channel which consisted of photos combined with songs from his personal record collection. He stated that it takes him approximately 45 minutes to make each video, and at the time of the interview he had uploaded 1,800 videos; this took about 1,350 hours of his time. When asked about why he did this, he explained that when he was younger he was a Disc Jockey (not on the radio, only at dances), and it is his "duty" to share

his collection with the world. He went on to explain that he feels it is his responsibility to share his collection because there is a younger generation that would otherwise not hear these songs. The explanations he provided during his interview are consistent with several components of perceived creative partnership. For example, his “duty” represents opinion leadership, combining music with appropriate photos displays his creativity, and creating his own YouTube channel where he displays songs other people may not have heard of exhibits a desire to seek attention.

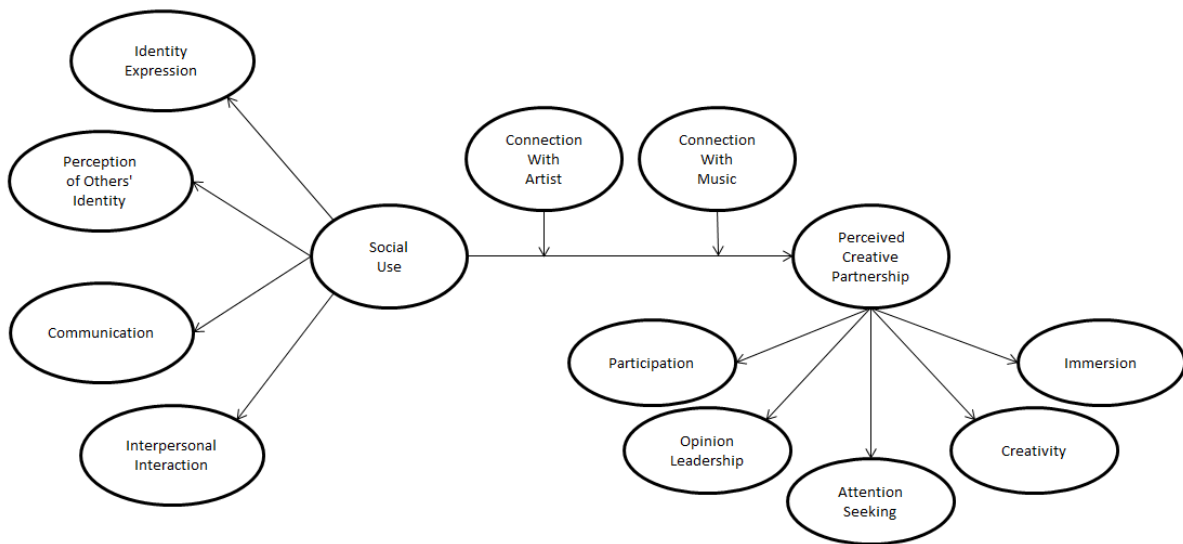
A second example is a 47 year old woman in Puerto Rico who posted a song titled “Olvidame” or “Forget Me” with a comment that states “OMG I so love this song!!!! it surely got me through an incredible time in my life!!!!!!!!” When contacted her about the post, she clarified via e-mail that “I was in a living hell of a relationship I couldn't get out of it fast enough. This song says things that I was feeling back then and I would play it and sing it and it just made me feel so much better,” and when asked why she posted it on Facebook, she explained, “I share this song on FB every now and then because it might help someone else that could be going through something similar to what I was going through. As a matter of fact I have a few friends on my page that are currently going through a divorce or a bad break up.” In this case, the woman used a song that is meaningful to her to communicate a message of encouragement and strength to her social network in a public place, as well as revealing something of her self-identity.

This individual describes some of the components that have been identified as Social Use, and also exemplifies perceived creative partnership by relating her comments in the post that she used to share the song. By posting in a public space that the song helped her through a particular time in her life, she is expressing her self-identity to her social network. Her email

explanation indicates that she used the song to symbolically support some others who she perceives could benefit from the message that the song communicates. What is most interesting, however, is that she uses the public space to associate herself with the song, and thereby the meaning she perceives it has. She is combining her comment-based content with existing music, thereby co-creating the music-based message that is available for others to consume. This is not only consistent with networked word of mouth (Kozinets et al. 2010), but also with perceived creative partnership; by connecting herself with the message of the lyrics she is becoming immersed in the music, and by posting it on Facebook she is participating in a different form of the content.

While people have always shared music and music-related experiences, what is different, and being investigated is how the social use of music leads to a consumer desire to embed oneself to create new, partnered content to be shared and consumed by others. As one informant, a 50 year old male professional writer pointed out during an interview, “(music) happens in a community context so it’s not meant to be a completely isolated act.” This community context is not a new facet of contemporary consumption, and not the focus of the present research. What is changing in terms of how people consume music is that the social use of music is coming to the forefront of consumption, and is resulting in greater instances of using it to create new content intended for consumption by others. This contributes to knowledge of music consumption because it questions the perspective that sharing is primarily a consequence of technology and greater access. The perspective that social use is the antecedent of perceived creative partnership, which is proposed to consist of five dimensions, is reflected in the following conceptual model (Figure 1):

Figure 1: Proposed Model



Understanding the relationship between social use and creative partnership is important to theory and practice. The outcome variable is important because it informs researchers and the music industry about what drives consumption patterns. Instead of accepting the economic, utilitarian view that sharing is simply piracy (Chiou et al. 2005; Giesler and Pohlmann 2003), focusing on what motivates people to seek creative partnerships will increase our knowledge about current consumer desires.

To conceptually develop the model, philosophical and theoretical foundation will be followed by definitions of the components of music's social use, and then the proposed components of perceived creative partnership will be presented, followed by the moderating effect of one's connection with music content and musical artist.

Philosophical Foundation

A divide has developed, and is widening, between the music industry and the contemporary consumer. Its genesis is found in the conflicting perspectives of what will be referred to as traditional music industry and contemporary consumers. The traditional industry's system is consistent with a structuralist philosophy. It is a system which developed around a focal point (monetary exchange) in which the participants (producers, distributors, retailers) interact with, and rely upon each other to grow as one inter-connected entity (Assiter 1984). On the other hand, contemporary consumer behavior is more reflective of a poststructuralist approach. For example, the importance of symbolic consumption is growing (Holt 1997), and the juxtapositions of consumer and producer (Dholakia 2009; Firat and Venkatesh 1995) are diminished, as demonstrated by Do-It-Yourself (DIY) musicians who produce, manage, and distribute their product with less reliance on conventional modern institutions or channels (Oliver 2010).

This places the focus of the present research, from a philosophical point of view, in a space that is supported by and contributes to the developing postmodern or late modern vantage point. This discussion will begin with presenting a view of the of the culture industry segment advanced by Theodor Adorno, who according to Poster (1990) sees art and culture at risk of being contaminated by science.

In his introduction to "The Culture Industry: Selected Essays on Mass Culture," Bernstein (1991) points out "how deeply akin Adorno's criticisms of cultural conservatism are to some of the dominant elements of postmodernist thought (pg. 15)." However, Adorno's thoughts reflect more of a stifled outlook for consumers and products of the cultural industry. Adorno sees forms of mass culture, including music, as a sameness not worthy of enjoyment,

what he terms “regressive listening (that) is tied to production by the machinery of distribution, and particularly by advertising (Adorno 1991: pg. 42).” Having written this in 1938, where “machinery of distribution” consisted of radios and the early days of vinyl records (Wallerstein 1948), one can only wonder what Adorno would have thought about the access consumers have to music that can be streamed onto a smartphone and paid for through sponsored advertisements. It could be said that Adorno’s insight, and foresight, were consistent with criticisms of contemporary pop music. Although writing at the time about jazz, Adorno, who was also a classical musician, writes

If the standardized products, hopelessly like one another except for conspicuous bits such as hit lines, do not permit concentrated listening without becoming unbearable to the listeners, the latter are in any case no longer capable of concentrated listening. They cannot stand the strain of concentrated listening and surrender themselves resignedly to what befalls them, with which they can come to terms only if they do not listen to it too closely. ... The usual commercial jazz can only carry out its function because it is not attended to except during conversation and, above all, accompaniment to dancing. Again and again one encounters the judgment that it is fine for dancing but dreadful for listening.

(Adorno 1991: pg. 43)

From the viewpoint of Perceived Creative Partnership, in contemporary society, one might ask Adorno “what is wrong with dancing?” Asking this question is supported by the writings of Zygmunt Bauman, who instead of seeing the dancing as a distraction would see it as a form of togetherness.

Bauman points out that “the purpose of togetherness determines the form the togetherness needs to assume” (Bauman 1995: pg. 46) and would likely consider a dance or concert a manifest togetherness, which

needs an outside reason only as a pretext or a rallying call, since first and foremost it is its own goal and purpose. The purpose of this togetherness is being together, and being together in large numbers, numbers which do not normally inhabit the space of that size, numbers which exceed the ordinary, prescribed or daily experienced density

(Bauman 1995: pg. 46)

In Bauman’s viewpoint, the purpose for the gathering, be it dance hall or concert venue, is the focus and therefore consistent with social use becoming more prominent; the music is pre-text for the social interaction.

With regard to identity, Bauman claims there is a loss of individual identities because the group together takes on one identity. Even though in contemporary society people strive to be individuals, this becomes an unattainable task because the only way to be individualistic is to not think of oneself as an individual; however, the effort to be one’s own person proceeds at the individual level, piecing together pieces of identity defined and made available for the sharing by others (Bauman 2005). Bauman also points out that one way people in contemporary society seek individuality is through attaching themselves to the notoriety of numerous celebrities (Bauman 2005). In terms of perceived creative partnership, music consumers strive for this feeling by partnering with artists and music. If we consider Bauman’s view that individuality is unattainable, then it is proposed in the present research that an unreachable satisfactory level of attitudinal perceived creative partnership is something that is continually strived for.

The perspective of the current research overlaps with Bauman in one respect but disagrees in another. The point of overlap is in reference to the one group identity that Bauman refers to, which in my view is comprised of a combination and/or sub-section of the identities that are together. The point of disagreement is with Bauman's view that each person's individual identity gets suspended. There seems to be no reason to view it as either/or... the group is comprised of many individual identities that form, in sum, a group identity that reflects their "togetherness." For example, in terms of attendees at a musical performance, there is a common thread – such as a particular artist or in the case of a festival, a particular musical genre. However, the participants can also maintain their individual identities.

Bauman bases his viewpoints on the two institutions created by modernity that used adherence to rules and structure to advance society... business and bureaucracy. According to Bauman (1995), there is currently a breaking down of the effectiveness of business and bureaucracy and our society is relying more on affection and emotion. This observation is consistent with a poststructuralist view, and what this research contends is support for the breaking down of traditional music delivery and distribution systems.

There are two ways of looking at the relationship between the music industry and music consumers. From a practical standpoint, consumers have greater access to music, and are more likely to circumvent the "system" that has developed and has been managed by participants of the music industry. From a philosophical standpoint, structuralism is giving way to a poststructuralist view of the relationship between (music) industry and (music) consumer, and that the institutions of bureaucracy and business are deteriorating, as indicated above by Bauman, and leaving the consumer to rely on affect and emotion.

Bauman's writings reflect those of Jameson, particularly his views of the *market*, which is italicized due to the complex meaning of that word. To present the view of the word that the present research is relying upon, one must first review Sartre's observations of the distinction between *totality* and *totalization*.

A totality is defined as a being which, while radically distinct from the sum of its parts, is present in its entirety, in one form or another, in each of these parts, and which relates to itself either through its relation to one or more of its parts or through its relation to the relations between all or some of them.

(Sartre 1982: pg. 45)

Totalization, on the other hand, "is a *developing* (italics from original) activity, which cannot cease without the multiplicity reverting to its original statute (Sartre 1982: pg. 46)." This distinction is important both to Jameson's view of the market and thereby the influence of the market on the music industry / music consumer relationship as well as that of music's social use and perceived creative partnership.

In Jameson's postmodern view, "(t)he force, then, of the concept of the market lies in its 'totalizing' structure (Jameson 1991: pg. 272). Remaining consistent with this view, Jameson suggests this leads to a different view of contemporary society and its consumers.

But here I think a profound modification of the public sphere needs to be theorized: the emergence of a new realm of image reality that is both fictional ... and factual ... and which now – like the former classical "sphere of culture" – becomes semiautonomous and floats above reality, with this fundamental historical difference that in the classical period reality persisted independently of

that sentimental and romantic “cultural sphere,” whereas today it seems to have lost that separate mode of existence.

Jameson continues this line of thinking in the context of media...

... the contents of the media itself have now become commodities, which are then flung out on some wider version of the market with which they become affiliated until the two things are indistinguishable. Here, then, the media, as which the market was itself fantasized, now returns into the market and by becoming a part of it seals and certifies the formerly metaphorical or analogical identification as a “literal” reality.

(Jameson 1991: pg. 277)

Taking the broad meaning of “media” to include the sphere in which music consumers interact with one another in a social manner, Jameson’s view of media content being commodities that are flung out and returned in some new form supports the content that is the subject of the present research, (i.e.), new forms of music that have been created by music consumers who are chasing this unattainable goal of being a creative partner with some other artist, the goal of which is to become part of the music scene.

Putting the music industry in terms consistent with Sartre, its traditional structure, (i.e.), the production and distribution system based on market parameters that existed over a half century ago and informed by a structuralist philosophy, is a *totality*. However, the market in which contemporary society operates has different parameters, and music consumption is a *totalization* process that is continually developing. In other words, the music industry views its system as a totality, however it is only a snapshot of a totalization process to which consumers and other forms of producer are a part.

From the consumer perspective, there are a number of examples from observation and qualitative research that support a viewpoint consistent with postmodernism; in particular, three of the postmodern conditions outlined by Firat and Venkatesh (1995) – hyperreality, fragmentation, and juxtaposition of opposites – can be exemplified.

Jeannette, an academic librarian in her mid-twenties, pointed out the appeal of Lady Gaga’s fashion projects as something to be admired. Even though she has no desire to own Lady Gaga’s music, Jeannette explained:

I can appreciate the creativity and the guts to wear a dress made of Kermit the frog animals. That to me is probably one of the most interesting things that I can think of, like in all the Lady Gaga whatever that honestly I don't really even know that much.

But to go to a major event in a dress made of Kermit's, like, I don't know, there's something kind of neat about that and I don't know -- Regardless of whether or not it was a pretty dress or what people thought... I think that's an example to me and like -- why just have Donna Karan design your dress, might as well do something totally different and a little over the top. I think that's okay. So I really like that part of the message. If that was even intended, I don't know.

Jeannette, in this excerpt, is illustrating contemporary society’s fondness for an “over the top” type of image portrayed by music celebrities such as Lady Gaga. Taking the particular example used here by Jeannette, the re-use of Kermit The Frog, an image known for being a character on the children’s show The Muppets, as the basis for an awards show dress is consistent with the observation that “contemporary culture is characterized by an endless reappropriation and recontextualization of past signs. Postmodern culture, in this sense, is

fashion – the continuous rehabilitation of images, styles, and tropes (Firat and Venkatesh 1995: pg. 253).”

There is also evidence of juxtaposition of opposites in music consumption, for example the success of digital aggregation companies such as TuneCore (Sisario 2012). These companies enable musicians to gain access to digital retail sites without the need to go through production and distribution systems set up by the traditional music industry. In effect, they are taking several steps that bring producer and consumer closer together.

The divergence between what the music industry offers and what contemporary consumers desire is anchored by two different focal points that continue to grow further apart. It may be said that the traditional music industry represents a supply-side perspective and contemporary consumers represent a demand-side perspective. The supply-side perspective has *exchange* as its focus. Retailers act on behalf of a system, charging a price that represents the combined efforts of manufacturers, marketers, and distributors. This exchange could involve music in any commoditized form, from a vinyl album to a digital download or even a concert ticket.

The structure of the music industry has not changed much since the middle of the Twentieth Century; its focus is still on monetary exchange, and its distribution system is built to handle physical product (Casperson 2011; Horsfall 2005; Oestreicher and Kuzma 2009; Power and Hallencreutz 2007; Price 2011; Spotts 2010). At the foundation of this system is the notion that consumer use of music is driven by the purchase of a physical product, primarily for one’s personal use. Social use and perceived creative partnership are not important considerations for this system because at the time it developed in the mid-1950’s (Barker and Taylor 2007), the role of the consumer was as an exchange partner with brick-and-mortar music retailers.

An important conceptual contribution of this research is the attention paid to music use as a focal point of consumer behavior. This is in stark contrast to how most existing literature approaches the issue of disconnects between music consumers and music industry, which is to search for ways to explain why people pirate or how that piracy effects the music industry. This research pays greater attention to the symbolic value of music than the economic value. This attention examines the desires of contemporary music consumers, providing greater insight into what drives behavior of those consumers, which is important information for the music industry's efforts to quell its financial decline.

Qualitative research guided by the symbolic nature of music has led to evidence that what leads people to exchange music in an unauthorized or illegal fashion has more to do with the symbolic nature of music consumption, not the utilitarian view of piracy. For example, during a focus group, a 24 year old female graduate student spoke about a flash drive she was given by a friend that contained about forty albums worth of music. She stated that she felt it was given to her as a symbol not only of friendship, but also that "he wanted to inform me of pop culture because he's very familiarized with that, and he really saw that I had that as a, maybe not a fault, but that I needed to learn and be exposed to it."

The importance of this informant's observation is that she seemed to recognize that the music represented not only friendship in general, but also her friend's desire to inform her about something that he felt was important. From a social use perspective, it is important to note that the objective of this peer-to-peer sharing of music was not driven by a utilitarian desire to avoid paying for the music, but to share something of symbolic (not economic) value to the gift giver. Of greater importance is the nature of how contemporary consumers are embedding themselves

in the music they eventually share, in this case through compiling what the gift-giver felt was his contribution of what constitutes an important representation of pop culture.

The music industry has recently suffered a financial decline (Dembinskas et al. 2009; Goldie 2007), and the culprit most frequently identified by researchers and practitioners is illegal downloading and piracy (Easley et al. 2003; Goel et al. 2010; Sinha and Mandel 2008; Upshaw and Babin 2010). However, as Cabral (2010) points out, errors in business strategy, and not piracy, may likely be the primary culprit. Exploring what music means to consumers through interviews and observation has yielded evidence that technology, while an enabling factor, is not causing the spread of music sharing that occurs outside the exchange between industry and consumer. Instead, sharing behavior is one element of consumers' desire to use the symbolic nature of music to interact with others, as opposed to the utilitarian perspective that sharing is an act of piracy to avoid a small monetary payment. Consistent with this perspective, conflicting views of technology are inherent in the supply-side and demand-side perspectives.

Like many other industries, the music business has been influenced by the proliferation of technology use by consumers. However, technological progress did not create current consumer attitudes, even though it has given individuals the wherewithal to more conveniently act on their inclinations and desires. An alternative view of the relationship, and the vantage point to be tested in this study, is one that pays more attention to changing desires of consumers than to the technology they use to act upon those desires.

The tangential, but fundamentally different ways the two perspectives treat technology is crucial to understanding the contrast in views. The industry perspective that it is unable to control consumer use of technology takes an exploitative view, developed on a conceptual basis that consumers are now able to consume music outside the organization that was developed,

managed, and commoditized by the industry (Chen 2007; Goel et al. 2010). The consumer perspective treats technology as merely a vehicle with which individuals are more able to access music for their preferred use, the focal point of this view (Oestreicher and Kuzma 2009).

Let's take as an example an instance where a person would rather view a shared video clip of low audio quality than listen to a professionally produced studio recording of the same musician. The industry assessment of this example would likely be that the video clip is free, therefore favored over the studio version only because there is no cost associated with viewing the clip and listening to the music. The consumer perspective contends that the clip appeals to a greater symbolic value for the person because it represents an alternate version of the song, possibly recommended by a friend. This contrast in perspective is consistent with the conflicting focal points described earlier.

Qualitative research conducted during this research project found support for the viewpoint that technology is an enabler as opposed to a cause. For example, a former employee of the television network VH1 spoke about taking fan input into account during programming decisions of music-based television shows and stated "we didn't have Twitter and all of that kind of stuff that you have now. But I do know that they took into consideration what fans would write on the website of who they wanted or who they wanted to see."

Interpreting this statement from the point of view of assessing the role of technology, we see that the relationship between consumer and producer used whatever technology is available at the time. In other words, it is not appropriate to assume that the advances in technology are the reason for increased social use of music because the behaviors taken on behalf of music consumers at the time in question (late 1990's) utilized the available technology which consisted of message boards on the Internet. The desire for perceived creative partnership existed and took

the form that was appropriate for the time, which is to publicly voice on the VH1 website preferences for which musicians they would like to see featured on an episode of a music-based television show such as *Storytellers* or *Legends*.

As a final observation related to the philosophical foundation of the current research, an insight of Patricia, a Human Resources Specialist in her twenties who creates and posts mash-ups in a public space for fun, illustrates consistencies with this strong form of the proposed construct Perceived Creative Partnership and postmodernism. When asked about why she chose to combine the two artists Justin Timberlake and Linkin Park in one mash-up, she explained the appeal for her:

I really appreciate when people put two things together that didn't belong together and made it work. It doesn't appeal to everyone and some people are just like a little bit -- I don't know, I guess a little bit closed-minded.

But, I don't know, it's -- I think it's called juxtaposition or something. ... I think that's what I like in everything, like, there's a building in Toronto it's called the ROM. It's this old building and they put like this type of crystal structure on it and some people are like, this is the tackiest thing in the world. To me it's like the most beautiful. They put something like really modern on top of this old building and to me, like that just sets my heart on fire. But for some people they're just like, you ruined both pieces.

Architecture is considered one of the earliest expressions of the postmodern era (Jencks 1987; Klotz 1988). For Patricia, she likens aspects of what she gets out of mash-up to a building built in the postmodern tradition, adding that it sets her heart on fire. This exemplifies the passion that the construct Perceived Creative Partnership is proposed to represent for consumers.

The present research will contribute to marketing knowledge by bringing attention to the consumer perspective of music consumption, in particular as it contrasts with the industry view described earlier in this chapter. Generating knowledge about music consumption specifically, and also as it represents the culturally driven perceptions and behaviors of contemporary consumers, especially in contrast with structurally organized producers, is a goal of this thesis. Music is a context for those aspects of consumer behavior that are informed by current societal norms, which are increasingly culture-based. This research also contributes to the vast array of literature that uses music as a context for inquiry into cultural consumption. Such research often relies on existing industry perspectives. The examination of the consumer-centric perspective will be of use to future research based contextually on music consumption.

Although exchange is not the focal point of the consumer perspective, it is part of the landscape in which music fans interact with the industry, and the means by which producers of music exist in a market economy. This research contributes to scholarly understanding of the co-existence of music producers and consumers under contemporary conditions.

Theoretical Foundation

The present research is supported by three theories which, taken together, inform the importance of the topic. The theory of extended self (Belk 1989; Belk 1988) involves how individuals' sense of self-identity is expressed and perceived by others, and contributes to social interaction (Larsen et al. 2009). This is important at a contextual level because it supports the use of music as a social tool, and at the conceptual level because it offers insight into how consumers symbolically extend their self in ways that affect their behavior and as a consequence their state of being. Social Identity Theory (SIT) (Schlenker 1978; Tekman and Hortaçsu 2002)

also contributes to individuals' use of identity, especially in terms of negotiating in-groups and out-groups (Hogg 2006), supporting consumers' intentional use of music in social interaction (Rentfrow and Gosling 2006). Symbolic Self-Completion (SSC) (Wicklund and Gollwitzer 1981) is the third theory upon which this research is based, and is particularly important to the state of being that consumers feel as creative partners. In all three cases, the theoretical foundation supports the symbolic nature of music consumption (Larsen et al. 2010), and is reflected in the constructs of the proposed model (Figure 1).

Theory of Extended Self

Although the context of Belk's extended self is often researched in terms of physical possessions, its "boundaries... are perceptual, not physical or physiological" (Belk 1989: pg. 129). Belk initially wrote of extended self as a construct (Belk 1988), soon after defending its usefulness to consumer behavior research as informing areas which are not easily explained by prior research, acknowledging that it may be used in combination with other concepts in the discipline (Belk 1989). More recently, Belk as second author referred specifically to the extended self as a theory (Tian and Belk 2005). The extended self informs social use of music by explaining why and how consumers use the symbolic nature of music to express their identity to others, and perceive others' identities. In addition, individuals can engage in social interaction by using their extended self to represent themselves to others (Larsen et al. 2009).

Respondents to a web-based data collection that was set up to gather how people felt about their music collection revealed many consistencies with Belk's (1989; 1988) original research. In particular, several responses referred to a sense of nostalgia and connection to the past, such as a female respondent in the 45 – 54 year old age group who wrote "I feel like it's a

portrait of me and my times. I can listen to specific pieces and remember very vividly times and places from my past.” In addition, answers are consistent with the observation in Belk (1988) that different levels of one’s self can be reflected in the extended self, such as a female respondent in the 25 -34 age category who describes how her music collection represents different constructions of her self-identity. She writes, “I have different playlists for different moods or activities, because who wants to listen to the same songs when you're jogging as when you're having a date night dinner.” Finally, similar to Belk’s observations, the loss of part or all of a music collection invoked losing a part of oneself, like this male in the 55 – 64 year old age group who wrote about items he’d loaned out and were never returned simply that “(t)he loss felt like a part of me was gone.” These examples reflect common themes among how people wrote about their music collections, indicating the theory of extended self is an appropriate framework to contribute to the current research on the social use of music.

During an interview conducted with a representative of the musicians’ rights organization “Future of Music Coalition” the subject expressed an observation that not only supports the Theory of Extended Self, but also the importance of how changes in new technologies enable (as opposed to cause) consumers to extend their identities in public, as opposed to just in their homes which is the locus of Belk’s initial research.

I think it’s just a shift in -- as a cultural identifier because 15 years ago, I certainly was one of many people that made mixed tapes that strung together various songs. And I also made sure that my CDs and vinyl were displayed and the number of seven inches I had was like something people could see because it was part of my identity and it was kind of like – it’s kind of like having your bookshelf on display. It sort of shows what kind of tastes you have, what your

background is, what you care about, where you are politically. A lot of that stuff is just part of the cultural identifiers that we all have.

So until 15 years ago, all of that stuff was kind of contained within your house or the T-shirt you decided to wear or whatever. Now that we have Facebook and we have YouTube and we have Spotify we can make playlists and stuff like that, all that stuff is just way more visible. So you don't have to -- people don't have to come over to your house to know what kind of music collection you have, you can build a Spotify playlist; you can make YouTube sort of tribute whatever they call those things, just those tribute things that just have an image when you play the songs and you collect sort of likes on that.

The fact that your Facebook newsfeed can show what music you're listening to is just another demonstration of that. So I think it's just a shift. It's still the same thing. You're trying to sort of mark your territory as music as a cultural identifier. It's just that it's more exposed now and it's not located within your house or on your person.

In addition to this subject's attention to how music can be an extension of oneself, the role of technology advancements is again consistent with the overarching viewpoint that technology is an enabler. As the subject points out, Technology hasn't caused people to represent themselves through their music preferences – it simply enables them to do so in different ways.

Social Identity Theory

Another way scholars have explained the ways in which people represent themselves through their identities is by using Social Identity Theory (Schlenker 1978). Schlenker's early presentation of the theory for use in consumer behavior is appropriate for explaining the social use of music as a focal point, pointing out that "(t)he presentation of self is the activity of constructing and maintaining particular identities in social life" (Schlenker 1978: pg. 352). In addition to supporting the expression of one's identity through music, SIT also informs the perception of others' identities through in-group and out-group membership (Hogg 2006), as well as how they portray themselves when developing interpersonal relationships (Rentfrow and Gosling 2006).

According to Brown (2000; pg. 747), SIT "proposes that people strive to achieve or maintain a positive social identity (thus boosting their self-esteem), and that this positive identity derives largely from favourable comparisons that can be made between the in group and relevant out groups." The present research views the social use of music as behavior that people use to maintain a positive social identity. An example of this comes from Sandra, who states there are only certain circumstances that lead to her posting a music clip of her favorite artist in a public place.

The clip that I would post online has to be... One, it has to be a happy moment for me. It can't be this sad or this beat that's sort of slow because, one is okay, that probably has associated me with something sad in the past. And two, I don't want people to think this girl is like depressed, or suicidal or something. I'm not. I'm a fairly happy person.

So it has to be a happy moment. But I have to have that moment where I'm you know what? This is awesome and if I post this and one person knows who he is now because I post this or at least knows this song then that's cool. Because I really think more people should listen to him.

So it just has to have those two rules. It has to have the happy memory. And it has to be an upbeat song. It can't be something associated with the negative memory or a very depressing memory song.

From the vantage point of Social Identity Theory, Sandra's creation of and adherence to certain conditions illustrate her desire for people to see what she posts as a positive reflection of her identity. Furthermore, her intention to have other people learn about a musician she thinks is worthy of their fandom displays signs of opinion leadership. Therefore, the focus resulting from social use is not on self-esteem, but on the components of perceived creative partnership, as illustrated in Figure 1. This relationship between Social Use of Music and Perceived Creative Partnership is further supported by the theory of symbolic self-completion (SSC).

Theory of Symbolic Self-Completion

SSC contends that people take particular actions as a way to symbolically fulfill what they believe to be gaps between their intended or ideal self and the self they believe is perceived by the rest of the world (Wicklund and Gollwitzer 1981). In terms of music consumption, if someone sees themselves as a particular type of person, they might behave in a way that leads others to believe they are living up to their desired constructed self. To do this, a person will use music in a social manner, be it with one individual or in public. SSC is particularly useful in explaining the communication and interpersonal components of music's social use because it

supports the practice of utilizing music as a symbol reflected in a message communicated either to an individual or group of people, be they friends or strangers, or as a means to form an interpersonal interaction. Conceptually, the use of music can symbolically complete one's ideal self through perceived creative partnership by developing new content that reflects one's intended, or ideal, role in society.

In support of perceived creative partnership, the present research proposes that consumers who intentionally use music as a social tool are seeking a feeling that they are part of the music scene. Becoming part of the music scene is how these consumers desire to be seen by others, and their social use is the means by which they fill the gap between how they feel they are currently perceived by others and how they want to be perceived – as part of the music scene. This is evident in how people described their feelings about their music related activity. For example, Alexander is a 58 year old blues fan who spends a great deal of his free time in the virtual world of SecondLife as a virtual Disc Jockey at a virtual blues club. When asked about what role he plays, he was very detailed about how he feels he educates others.

(It's education because I also do talk about Blues' history sometimes. I've given lectures on the evolution of slide guitar; I've given lectures on Robert Johnson, and Blues itself, and the history of Blues

And I like to talk about the different people, too, especially the Chicago style Blues and Texas style Blues and all its influence. Actually, Texas style Blues, I mean, some of those people, Stevie Ray Vaughn... well, they almost single handedly saved Blues; it was dead in Chicago. I like to bring that out, show people this, and that Blues is all over the world.

In this excerpt, Alexander is speaking about his role as an educator of blues music, as if he is part of that scene because he knows so much about it. In addition, his message also shows evidence of opinion leadership as he feels it is his role to educate others who don't have his knowledge.

The theoretical framework of Extended Self, SIT, and SSC support the constructs and relationships presented in Figure 1. Following are definitions of each construct, supported by the theories presented above, previous literature, and evidence from qualitative research.

Conceptual Development of the Constructs

It is important to note that the model presented in Figure 1 depicts social use of music and perceived creative partnership and their dimensions as reflective second-order latent constructs. This is intentional, and consistent with the description by Hair (2010a; pp. 740-741) that “(h)igher-order factors can be thought of as explicitly representing the causal constructs that impact the first-order factors” and that the higher-order factor “accounts for covariance between constructs just as first-order factors account for covariation between observed variables.” In the model presented in Figure 1, the intentional use of music as a tool to interact with society is reflected in the four behavioral dimensions of social use, which in turn are reflected in the measured variables. Similarly, Perceived Creative Partnership is reflected in attitudinal dimensions that are observed by self-report measured variables.

Furthermore, the model reflects the conditions that must be met, according to Hair (2010a) that there is a theoretical reason for the conceptual layers of a higher-order construct, all first-order factors are expected to predict other constructs in the model (perceived creative partnership and its components) in the same way, and that the higher-order factor social use will be used to predict a construct, *Perceived Creative Partnership*, that is at the same level of

abstraction. The fourth condition that Hair cites has to do with the minimum conditions for properly identified measurement. With at least three first-order constructs to each second-order construct, this condition is met.

The use of a reflective, as opposed to formative, construct is used to reflect that more than one of the first-order constructs are expected to be simultaneously represented, consistent with the above definition by Hair (2010a). Let's take an example where someone posts a music clip on the on-line profile of another person in social media such as the website Facebook to recognize a friend's birthday. Not only is this action communicating a message – a happy birthday greeting – it might easily reflect other components of social use. For example, the particular version of the song may have been chosen because it was a live version of the song recorded during a concert performed at the hometown of the person posting the clip, reflecting his or her identity; and the effort made to recognize the friend's birthday reflects behavior to strengthen the friendship of the two people involved (interpersonal interaction). Similarly, someone creating and posting a mash-up of recognizable songs can reflect not only their creativity, but also attention seeking by including existing music that is recognizable to others so that they will be noticed through posting it in a public space, and opinion leadership by claiming the songs included in the mash-up were chosen because of their superiority of a particular genre.

Social Use of Music

Social Use of Music is a higher-order construct which includes four behavioral dimensions. The four first order constructs combine to reflect a general behavior where music is being used as a tool for social behavior more prominently than previously recognized by studies such as Chamorro-Premuzic and Furnham (2007) and Chamorro-Premuzic et al. (2009) which

treat social use as a background use. The definitions provided here are the focus of each construct, even though two are more likely to be reflected in a person's behavior at the same time.

Identity Expression. Identity expression is the use of music to portray one's identity as an extension of his or her self in public. This is consistent with the perspective of a number of scholars who have presented evidence that individuals use music as a means of portraying themselves in relation to a subculture, such as goth (Hodkinson 2011; Miklas and Arnold 1999) or punk (Cateforis and Humphreys 1997; Gardikiotis and Baltzis 2011). The use of music to symbolically express one's identity as a way of interacting with society is important to perceived creative partnership because it contributes to the motivation of how a person chooses what music to include in his or her creative partnership, the type of contributed content, and with whom the person shares the co-created new content.

Lang (2000) points out that certain types of hip hop music represent a segment of black youth who present a unified social consciousness that reflects its forward thinking and informed constituency. Consumers who intentionally associate themselves with such music are examples of how the social use of music can act as a focal point, treating identity expression as more than simply a reflection of one's preference. Instead, it is an intentional expression of that identity through deliberate association with a social message.

Miklas and Arnold (1999) examine the Goth music sub-culture, where insiders use the sub-culture's group norms to separate themselves from the "normals." Hodkinson (2011) extends this expression of self in terms of how adults maintain their status in the goth subculture, and its influence on their interactions with society as adults. The important distinction of identity

expression as presented by Hodkinson (2011) is the way in which aging members of the Goth community navigate their sub-culture association with how their expected role in society at large changes as they age. This navigation involves changes to their symbolic use of music (identity expression) as well as their behavioral sharing consequences. For example, while shared music-related events are important to the sub-culture, the aging members' behavior at the events changed. One of the informants quoted in Hodkinson (2011) stated "I tend to pick and choose what I do go to, very very carefully now . . . It must be a very, very good gig. If it is an evening out, there must be a reason for it, and I must know a lot of my friends are going to be out, otherwise I would tend to dismiss it." Of import in this observation is that not only has this respondent's symbolic use of music changed, so has the way he embeds himself into the music-related experience. One contribution the present research expects to make is a deeper understanding of the distinction between the construction of self-identity and the more socially aware expression of identity, as suggested by Gardikiotis and Baltzis (2011). For example, consider how someone might construct a music playlist that they know is public and how it might differ from one to be listened to in the privacy of their disconnected living room.

This viewpoint also found support in the qualitative research conducted. For example, Karl is a cable television operator by day and Disc Jockey by night who produces a weekly "Wiki Mix" that is a mash-up of other peoples' music which he posts on a website for public consumption. When asked about what criteria he uses to decide what music to include, part of his answer involves what the choice says about himself.

It's a constant struggle to keep the library fresh and then to basically every mix I put out in the Wiki Mix is a statement. It's an extension of who I am,

*so I have to incorporate my style into it but also keep it entertaining and playable
so people will play it from start to finish and be interested the whole time.*

The subject's attention to what music he includes is based on how he feels it represents who he is. He seems keenly aware that others will perceive something about him based on the final product.

Perception of Others' Identity. Perception of others' identity is the use of music to judge others through their tastes, choices, and expressions of music. This is a consistent theme that arises in the qualitative data that has been gathered, where individuals perceive others' expressions of music preference as an indication of their personalities and social standing. For example, Mary (approximately 30 years old) observed:

You can tell a lot about someone by what type of music they listen to, what's on their mind, what their emotions are like, what they think about love and relationships I think might be one of the biggest things. If they're contrarian type people, if they're into complex thoughts or more just like catchy beats can tell you a lot about what goes on in someone's mind ... I don't want to think of myself as a judgmental person, but that's probably one of the easiest ways to fit someone into a category of what kind of person they are is what kind of music they listen to.

Perceiving the identity of others in society is as important as one's expression of his or her own self because both perceiving others and expressing oneself symbolically contributes to how people interact with society. Gibson and Davidson (2004) provide an excellent examination of how outsiders perceive residents of Tamworth, Australia because it is the site of a country music festival. Residents of the town are described in the media as "dopes with big hats and

hayseed behind the ears” (c.f. Gibson and Davidson 2004: pg. 398), a perception based on the identity that was constructed for the commodification of the music genre.

Regardless of the reasons for how a person or group’s identity is constructed, perception of identity is extremely subjective. For example, the quote from a music festival attendee presented above to assist in describing perceived identity was gathered during a short interview of two sisters while conducting participant observation. It was followed by a comment from the sister of the person who was quoted above, who disagreed with the assessment that someone can tell a lot about a person from the music they listen to. Neither sister was right or wrong, however the difference in their opinions is an example of what leads this research to propose that how one perceives another’s identity is an important component of the social use of music, and worthy of further investigation.

Communication. Communication is the use of music in order to communicate a message, a thought, an idea, a mood, a feeling, or an emotion. An important aspect of this component is that the receiver of what is being communicated can be as general as a mass audience of strangers to as specific as a single message delivered to one person. Communication is distinguished from expression of one’s identity by the intention of its content. In communication, the focus is on delivering a message, thought, idea, mood, feeling or emotion to one or more individuals, not to express one’s own identity. To be clear, the focus of the communication use is the message itself and the receiver(s) of the message, not the sender, which is the case for identity expression.

A good example of this from qualitative research presented itself when the two sisters discussed in the previous section were interviewed. One sister described why a particular song,

Sister I See You, given to her on a CD by her sister was so meaningful to her. She stated “it was kind of at a time in my life where I needed her to recognize me and she did ... it was a big gesture to me.” The symbolic representation of their relationship was the focus of the communicated message. Interestingly, the sister who had given the CD did not remember the exchange. This supports the description above that the message itself and the receiver, not the sender, is the focus of this component. Furthermore, consistent with Social Use as a second-order reflective construct, this example illustrates both communication and interpersonal interaction as first-order constructs of social use because the intention of the gift-giver was to communicate a message to her sister, as well as to strengthen or affirm their relationship.

In *Evolution of Language & Music*, Mithen (2009) points out that “(m)usicality is indeed a key to understanding how language evolved: in essence, we can speak together because we once sang together” (Mithen 2009). This reflects the view of musical history that it has been a means of communication since humans developed languages. Furthermore, there is a social aspect, including a widely held belief that singing and dancing was a means of communicating communal norms (Blacking 1973) and social bonding (McNeill 1995). The present research is consistent with Mithen (2009) who argues that language is more effective at communicating information, whereas music is better at communicating emotion because communicating with music can be done by attaching emotion to a message. This finds support in the observation by Davidson and Malloch (2009) that body movements during performance of music are akin to non-verbal communication accompanying language. In other words, music can carry a message of information, not just a message of emotion. This supports communication as a component of music’s social use because in our contemporary society, individuals recognize and use the symbolic value of music as a mode of communication.

Cross and Woodruff (2009) also dispute that music is a form of communicating only emotion, pointing out music communicates information in a social context, especially during times of social distress such as the loss of a loved one. The symbolic nature of music communication is at the root of their assertion, which supports the perspective that communication is a component of the social use of music. This is consistent with the observation of Morant (2011) that a historical look at African American music, from slavery work songs to funk music, was a means of communicating among social groups. Furthermore, Stone (2008) observes that an important focus of music as communication is applying the semiotic-cybernetic model discussed by Nuata in *The Meaning of Information* (c.f. Stone 2008).

According to the semiotic-cybernetic model, the information communicated is symbolic, and there is feedback from audience to performer, influencing future means of performing or generating music. In the present research, it is proposed that communication occurs not only as feedback to a performer, but also among receivers of the message, in this case music consumers. In other words, a musician or group of musicians who use their music to convey a message, such as a political stance (Larson 2009; Schumann 2009), are using their music to communicate information, even if it is opinion. Consumers will similarly use that piece of music to convey some version of that message among one another. By doing this, the use of the music enters the realm of interpersonal interaction.

Interpersonal Interaction. Interpersonal interaction is the use of music in order to interact with one or more individuals for the purpose of developing a relationship or sharing an experience. The distinction of this use from the other uses is its focus on music being used for the specific purpose of beginning or advancing an interpersonal interaction or relationship. An

example of this was expressed by Vivian, a 21 year old female college student interviewed during a music festival who uses music to make new friends. She explained, “It’s kind of like an ice-breaker, ‘cause I’m kind of like awkward, just an awkward person; but (music) is just kinda like something we can talk about.”

The focus of this component is not on any one person, but instead it is on the act of promoting an interpersonal interaction. For example, a person may wish to give a gift of sharing live music with someone they care about, or want to get to know better. As a component of music’s social use, this distinction is important because unlike the observation by Larsen et al. (2009) that individuals use music as a form of self-representation in social interaction, the focus is on behaviors that advance the interpersonal relationship or interaction, and not on self-representation, which would be closer to identity expression.

Existing research on the interpersonal nature of music is primarily from the psychology discipline, and reflects the view that social use is a sub-category of background music. Its treatment, therefore, is consistent with this “background” perspective, for example an experiment conducted by Honeycutt and Eidenmuller (2001) where music was played in the background while a couple discussed an important real world matter to measure how different musical formats affected their interpersonal behaviors while attempting to resolve a conflict. What is important from the perspective of the present research is not the effect of background music on interpersonal activity, but the use of music as an intentional means by which one advances an interpersonal relationship, be it situational or long-term. This is explored briefly by Adams and Rosen-Grandon (2002) who examine the sub-culture of fans of the band The Grateful Dead, known as “Deadheads,” with a focus on the influence of the sub-culture as a marital strain. In one particular case, a husband had expanded his involvement in the sub-culture to the point of a

near fatal drug overdose. The couple decided to attend concerts together so that it was an activity and subculture they shared equally. The importance is that the music and the experience of travelling to concerts and other events was the focus of developing their interpersonal relationship, and they measured their use through degree of immersion into the sub-culture.

Using music to advance interpersonal relationships emerged as a common theme in the qualitative research. For example, a 48 year old computer consultant talked excitedly about how he and his daughter stay in touch through their shared love of music, even though she lives in Australia and he lives in the United States. “We can share. We’re like two kids on the computer, talking on Skype. It’s like ‘Hey, did you hear this new band and this band’ and that sort of thing, and sharing that way.” In this example, a shared connection with a band is the focus of how a father and daughter maintain their relationship.

Perceived Creative Partnership

While the present research is consistent with previous researchers that music can be used as a form of representing oneself through construction of social identity (for example, Hesmondhalgh 2008; Larsen et al. 2010; Miklas and Arnold 1999; Nuttall 2008a; Nuttall 2008b; Nuttall 2009), examining the social use of music as a focal point, including the four components presented above, is likely to provide greater depth and is far more informative for consumer behavior research. Social use considered from the vantage point of a prominent use leads to a superior understanding of how contemporary consumers consume music, moving from passive listener to active participant, as highlighted by the gentleman in the quote at the opening of this chapter. The present research takes the viewpoint that this social use behavior is undertaken by consumers seeking the consequence termed perceived creative partnership..

Perceived Creative Partnership is proposed to be a five component second-order construct to explain an emerging desire of contemporary music consumers. For the purposes of this research, *perceived creative partnership is defined as the degree to which someone thinks and feels s/he is taking a part in or contributing to (the construction of) the music experience for self and for others.* This definition is positioned as a special, particular form of the broader concept of consumer participation which can happen in varying degrees, for example from combining other people's music in a "mash-up" to simply adding written comments to a music clip, either audio/video or just audio, to be viewed by others. The five dimensions proposed to make up perceived creative partnership are *participation, opinion leadership, attention seeking, creativity, and immersion.* Following are the proposed conceptual definition of each, including the reasoning behind why each is a component of perceived creative partnership.

Participation. Early research into consumer participation explored the concept as a personality trait, regardless of situation (Bateson 1985). Researchers have since investigated psychological aspects of participating consumers such as the presence and mitigation of self-serving bias (Bendapudi and Leone 2003) and feelings of empowerment (Cova and Pace 2006; Pires et al. 2006). Etgar (2008: pg. 101) observes that "(c)onsumers engage in co-production to achieve preset goals which reflect diverse consumer values and serve as motivational forces—psychological drives that encourage consumers to participate in such activities." He goes on to identify one of those drives to be social, relying on Lusch et al. (c.f. Etgar 2008) to maintain that a motivation for participation is "consumers' desire for control, which refers both to the inherent feeling of being able to dominate one's own environment as well as to the need of being able to determine what will be the final outcome of products and services one is about to use" (Etgar

2008: pg. 103). It is this motivation for participation that appeals to consumers seeking perceived creative partnership. However, it is only one component of the construct because the final outcome is not only for the use of the participating consumer. With perceived creative partnership, the new content or experience is intended to be consumed by others.

An example of this feeling of being a participant is seen in the increasing resurgence of house concerts and adapted, non-traditional music venues (Boggia 2012). Such performances are not a new concept, for example Scaduto (1971) refers to the trend of performing in apartments and coffee houses in New York's Greenwich Village and other cities throughout the United States during the early days of what became the 60's folk rock movement. The resurgence of house performances is consistent with the observation by Leaver and Schmidt (2010) that the postmodern consumer uses music as a means of re-enchantment, seeking relief from its commodification by the music industry; Untenberger (2002) points out that American folk music "got its true lifeblood from singers and instrumentalists playing for their own satisfaction, apart from any notions of making money at it" (pg. 22).

Bruce, who has been holding house concerts in a photography studio that he has on his home property, explains how the practice of including a pot luck food event at the end of each performance adds to the experience:

It's really one of the most popular things we contribute to it. You know, after the show is over, people kind of want to know if they want to hang out, they want to do something. So let's add some food to it. Food, and people bring a bottle of wine. That's another thing, you know, if you go to a club, you spend 6 or 7 bucks on a drink, people come to my house, they bring their own beer, so they save a lot of money there. It's really -- it's a big added benefit to the whole thing.

Bruce's description displays not only his behavioral efforts toward using music in a social manner (creating and running a series of house concerts), but also his perspective that he is competing with other venues (clubs), demonstrating his participation in the music scene.

Creativity. What distinguishes perceived creative partnership from consumer participation is the creativity of the consumer engaging in the process. Traditionally, researched participation often involves a situation whereby the producer creates an environment for customer participation, such as the retailer Build-a-Bear where raw materials and employee helpers are provided for consumers to co-create their consumed product (Newsom et al. 2009). Creative partnership is different because the consumer takes the initiative to choose existing music related content, intended primarily for consumption on its own, to create something new and what they believe to be enhanced by the creative contribution they have made. Furthermore, the co-created, or partnered content that results from the process is intended for consumption not by the co-creating consumer, but by others, either individually or en masse. Therefore, the creativity component of perceived creative partnership distinguishes the process from traditional participation by accounting for the creativity involved in choosing the initial content, as well as the consumer's contribution.

As described in the beginning of this chapter, one theme that emerged a number of times throughout qualitative research is the question of whether behavior such as mash-up constitutes new content, and therefore whether or not a mash-up artist is a musician / artist, or someone using the creativity of others to "pose" as an artist in their own right. On a more abstract level,

the question here is whether or not the feeling of Perceived Creative Partnership makes someone a co-creator of content and thereby value (Vargo and Lusch 2004). The construct creativity seems to play a large role in this phenomenon. How much creativity is necessary for someone to be an artist as opposed to a creative partner, even in his or her own mind?

One interviewee in particular, Patricia, the Human Resources Specialist quoted earlier in this chapter, had some interesting insights. She creates and posts mash-ups for fun, as a creative outlet. She also had taken ten years of classical piano training earlier in her life, so this gave her an interesting perspective.

If you think about what piano is, it's like you're literally doing each key exactly the same as what's been written. You're reading things and like you're emotionally interpreting them, but like, there's no creation. ... So, yeah, mash up - I mean, yeah, it is a simpler form of making art. It's -- I mean, technically it's a lot simpler than producing, right, so much respect to producers, but it is an art form still because exactly, look at the ideas behind what went into this, to create something new, to create new emotions and the new thoughts and still individually, that's definitely art.

But I understand -- I have friends who are just like, if you created music from a computer, it's not music and I'm like, that's ridiculous. It's a very subtle thought process into it, right, like it's not creation from the very -- only with instruments or whatever, like you have a lot to work with but that doesn't discount all the ideas that went behind it and the new things that came out of it.

Most interesting about this excerpt in terms of Perceived Creative Partnership is that Patricia has been trained for ten years in classical piano and points out that one emotionally interprets the

notes as written, however she still sees greater creativity in the process of combining other artists' performances.

Opinion Leadership. According to Rose and Kim (2011), self-monitoring is a construct that explains how individuals consider their own status and sense of belonging. They found evidence that one's motivation to increase their social status mediated the relationship from self-monitoring to opinion leadership. In terms of music and perceived creative partnership, this supports the component opinion leadership in music consumers who seek to make a statement that they have a particular expertise or special information. This motivates them to embed themselves in existing content they feel should be shared. This is exemplified by the Harold, the gentleman discussed earlier in this chapter who stated he has a "duty" to inform the younger generation about music he believes they will be impressed by. The gentleman takes pride in comments left on his YouTube channel such as this one he highlighted: "Can't thank you enough for all the awesome music you have, so much of which you have introduced me to for the first time!"

Opinion Leadership is also often seen in comments accompanying music clips posted in public sites such as Facebook. For example, a 32-year old music fan posted a clip of the band *We Are Augustines* from a late night talk show with the comment "One of the best rising bands now....seriously." This gentleman is using a combination of the music clip and his commentary as a way of embedding himself with the music content, to put himself into the role of opinion leader. While this degree of partnership is not as strong as the gentleman creating the YouTube videos using existing content and his own pictures, both exhibit forms of perceived creative

partnership for the purpose of attaining positions of opinion leadership and, according to Rose and Kim (2011), enhancing their social status.

Throughout the interviews links were evident between how people used music in a social manner and enhancing their social status. For example, Liza is a 30-year old female music fan who spoke about her reaction to a concert by the Spanish classical guitar quartet Los Romeros and why it was important to her that she spread the word about their shows:

It's just a matter of getting on social media. I mean, social media, it's great. The majority of it's great. It's just a matter of getting, busting somebody's butt to get after it and do it. I mean, I can't do it all alone. I do a lot of it. I'm like, come on people like for Los Romeros, same thing before and after the concert. I was like really adamant after the concert. If you really want to hear good music, and these people are playing anywhere relatively close to you, go check them out. I mean, it was amazing. I literally was floored by the concert, so I'm like their little PR person afterwards. If it's worthwhile, I will ham it up. If it sucks, I will make sure and I'd tell everybody it sucks. That's just like the typical. But when it's really good though, I do make sure that I'm very -- like I even went to YouTube, took the time went to YouTube, found a video, put it on my Facebook and wrote, just to make sure that people understand that it was worthwhile.

It is important to Liza that she not only support the band and promote shows on their behalf, but also that she is seen by others as a person who determines what show is worth going to. She is, in her own perception, raising her social status among her Facebook friends. By doing this, she is taking on the role of opinion leader.

Attention Seeking. Another component of perceived creative partnership is an element of seeking the attention of others, especially in terms of sharing the “new” version of content with others. This is obvious when a person shares their content in a public space, and is consistent with the findings of Maltby et al. (2008) who find evidence of attention-seeking as one of six components of an individual’s desire for fame. This is an aspect of seeking attention that was clear during a conversation with Alexander, the gentleman who is a DJ in SecondLife. He was discussing ways his listeners interact with him, and explained:

I got a deep voice. I have one gal message me one time, she goes oh my God, don't stop talking. Well, I get that all the time. I do. I get that all the time. ... And she goes -- I'm sitting on my sub-woofer. She goes, oh, my God, this is not waterproof. ... You get somebody wants to be romancing a celebrity. And those, you know, you try to be nice about them and stuff; most people are pretty genuinely nice. But some are just horrible.

In this case, Alexander has interpreted his status among the people with whom he has put himself into a social use interaction as a celebrity of sorts, consistent with what Maltby et al. (2008) describes.

There is, however, another aspect of attention seeking in the creation process when the individual chooses the original content with which he or she partners. For example, a mash-up trio who call themselves Lance Herbstrong promote their shows using CDs of their mash-up that are professionally mastered, replicated, then given away at shows. These CDs are mastered around particular themes to attract different fan bases, such as classic rock songs that are recognizable to certain target audiences. In addition, their website is designed to highlight the artists and songs that they are sampling in their download tracks and live performances. During

an interview, one of the members confirmed their selection of music to sample is often chosen to gain the attention of his target consumers.

These two forms of attention-seeking are not distinct enough to be considered two constructs, as they often work in unison. For example, Karl, the cable television worker who is also a DJ and mash-up creator, described the content that he uploads for people to listen to:

...it is playing the newest -- hottest music and keeping it familiar for people and making it available. ... on my own bootlegs and mash ups, and that's a really creative extension of who I am as a DJ and as an artist, and I see people from all over the world listening to it and they go to my facebook page, and like my page, and download, and now I know they're following me. It's a huge virtual pat on the back for me.

In this quote, Karl is pointing out that his selection of music is something that will be familiar to people so that he can attract their attention, which leads to the attention he receives from all over the world, describing it as a pat on the back. In other words, the two aspects of attention-seeking are similar enough to be part of the same construct, and not distinct enough to be separate.

Immersion. When a consumer becomes immersed in music, he or she becomes part of the music content or music related experience. According to Ulusoy (2011: pg.131), immersion is “the state of being completely integrated in the reality of a marketing context, and the events and activities it involves through compilation of available senses, emotions, cognitions, and actions.” Carù and Cova (2006) point out that immersion involves diminishing the distance between a consumer and the experience. In consuming music, the distance that is diminished is between a consumer and either a musical experience, or the musical content itself. Therefore,

the concept of immersion in the present research does not necessarily involve immersion due to the physical nature of an experience, such as a thematic construction, but the emotional and cognitive immersion similar to immersion levels researched in gameplay (Ortqvist and Liljedahl 2010) and Cinema (Fornerino et al. 2008; Visch et al. 2010).

There are varying degrees of immersion. An example of low immersion is when a consumer chooses to be involved in a constructed experience (Kozinets et al. 2004; Pine and Gilmore 1998) such as attending a live event with friends. High immersion occurs when a person takes the initiative to expand existing content to involve oneself in the production of new content, such as creating a video using existing music combined with one's own photographs or other content. This high level of immersion enables consumers to re-package music as a way of stamping their own identity on the content (Carù and Cova 2006) and is enabled by advances in technology.

Diminishing distance between consumer and content was apparent in both physical and emotional realms throughout qualitative research. House concerts, for example, are an excellent example of how consumers reduce the physical distance. Fred, who has attended several of the house concerts that were organized by Bruce and described earlier in this chapter, was asked what kept him coming back to the shows. His answer begins with recognizing what Caru and Cova (2006) investigates as reducing physical distance.

Several things. One, the intimacy of the venue, the—that particular studio—his studio --is in his detached garage behind the house. From my guess—I guess it holds maybe 80 people, somewhere around there, give or take. So it's very—it's a very intimate environment. And what I've noticed over the years is the performers kind of adjust to that intimacy. So what we've noted is performers

become much more casual and much more relaxed in that type of an intimate setting. And for example what we've seen—we've seen performers at (his) studio who we've seen elsewhere in larger venues and when we've seen the same performer in a larger venue it might be a little bit more of kind of a scripted type show, you know.

It is interesting to note that Fred also touches on the emotional distance being reduced, as he conveys that the performers adjust to the intimacy and are more relaxed.

Reducing emotional distance is also common among the interviewees. One example comes from Harold, the gentleman who created a YouTube channel of videos that he developed using pictures and songs from his personal music library. He is very proud of many of the comments left for him, and his descriptions of these comments illustrate the immersion through emotional closeness he feels exists.

There's a singer by the name of Don Cherry, he used to be professional golfer as well too. He didn't have that many hits but he had a couple in the 1950s, he's got a beautiful voice and his daughter – or at least one of his daughters seems to be estranged from him at the present and she's living in Las Vegas.

And I remember she sent me an email thanking me for putting her father's music up. She still – obviously she admires her father's work. There are a couple of personal comments she made that kind of struck me as a kind of, I don't know the word I'm looking for; it's very touching.

And then the sons of – so many of these artists obviously have passed away and I get notes from sons and daughters and cousins and relatives and what

have you, and they thank me for trying to keep the music alive, so to speak. So it's mostly notes about that.

Then you get – I feel like Mr. Lonely Hearts sometimes because then you get notes from people that – obviously some song just touches them in some way and they start really just spilling their guts out to me. I don't know, it's quite a few of them I've had to delete them from YouTube because I didn't – I thought it was too personal.

The emotional distance that becomes diminished, according to Harold's description, is that of both Harold and the people leaving the comments, as they are diminishing the distance between themselves and the music, either because it is a family member or a fan who found great meaning in the song. In any case, the reduction of emotional distance is the root of immersion felt by the consumers, be they the person who posted the music or the person listening to the reformatted content.

Connection to Music

Connection to music is an emotional, nostalgic, or symbolic association a person has with a particular body of music, be it a song, an album, or a genre. For example, the first song that a bride and groom dance to at their wedding might be the focus of a particular connection for them, as well as possibly their family members. An example of this came up during an interview with Larry, a 20-year old male college student, who stated "I do like to put on music that my Grandmother will say, 'Oh, I love this song', it's kind of nice to say like, 'I love it too'."

The focus of the proposed moderator effect is on the connection, which is to music itself and may or may not be any one particular song. This point is made clear by Alice, a school

district superintendent who defines music as anything that moves someone. When asked what she meant by that to her personally, she explained

I think it connects me to emotions and especially when I'm in a very busy day with lots of different things that's really easy to stay in my head. It's really easy to just keep focused on pass, pass, pass, checking things off, or doing something, making something happen. But music just allows me to ground myself no matter what it is, what kind of music it is

As a moderating variable, a strong connection to a certain type of music might result in a greater experience of feeling Perceived Creative Partnership because one might have a stronger emotion associated with the social use behavior.

Connection to Artist

Similarly, connection to an artist is an emotional, nostalgic, or symbolic association a person has with a particular musician, band, symphony, composer, conductor, or any form of musical artist. As an example, a person might feel a particular connection to a music group, such as a 22-year old male college student who indicated that he finds songs on YouTube by bands that he remembers his father listened to when he was a child. Then, when visiting his father he will play a song by the particular band for him.

The connection to music and/or artist is proposed to moderate the relationship from social use to perceived creative partnership based upon information gathered during the qualitative research stage. The connection a person feels to either an artist or musical content (song, genre, etc.) occurs in degrees and therefore is a continuous variable. For example, John, a 44 year old male computer consultant explains how he developed connections with bands by following them early in their careers, and seeing them perform in intimate live performances. He describes the

experience of seeing the band Eskimo Joe, a very popular band in Australia, in small venues in the United States by stating that it “becomes personal with them. It’s like they’re in your living room,” and “if they come anywhere near this town, I have to see them.”

Of great importance is how this connection influences behavior. The magnitude of the connection affects how strongly a person desires to be a creative partner with the artist or musical content. For example, Bruce, who organizes house concerts, indicated that his efforts are driven by how much he likes a particular artist, and that his house concert idea began because he wanted to experience a particularly strong connection with an artist by having them perform in an intimate setting where he could welcome them, and be part of the “backstage” experience.

Connection to artist, like music, often has its roots in an emotional bond of some sort. For example, Joseph, a middle school English teacher explains that his decades long fandom with the heavy metal band Savatage came from his brother, James.

Music was a part of my life when I was growing up because of my brother James, who was so much already into music. He was old enough to make his own money. We were about a 10-year difference, so I was still in elementary and he was fixing on going off to college.

Joseph explains that his brother became a source of comfort during a time of family problems, sparking a connection.

...and, you know, why did Savatage, in particular have so much of an impact on my life. I guess there was a uniqueness that I heard. The first album that I did start really struck me was the gutter ballet album. That was 1989, I want to say, when that album came out. And that was -- and I asked my brother

about that band. I just got curious about that band in particular when they came up with.

What began as an emotional connection with his brother became a joint connection to the band Savatage; a connection that has survived Joseph's musical tastes through adulthood.

Although these examples of a connection between consumer and music or artist are not new, they are still important moderators of the relationship between social use and perceived creative partnership. The primary contribution of this research is to the body of knowledge that deals with music consumption. The influence of connections to music and artist on perceived creative partnership takes on renewed meaning when the symbolic nature of music consumption in contemporary society is considered.

Relationship Between the Second Order Constructs

One conceptual point being made is the theoretical relationship between the second-order constructs Social Use of Music and Perceived Creative Partnership. The contention of the researcher is that the behavioral Social Use construct precedes the attitudinal Perceived Creative Partnership. This is supported by a number of interviewee statements, two of which are presented here, followed by a statement of the hypotheses to be tested.

The first statement comes from Patricia, the Human Resources Specialist who creates and posts mash-ups for fun. She explained that she had been curious about producing a mash-up so she purchased special software called Ableton for this purpose. She stated that it sat unused for a long time, and then something happened that prompted her to use it.

(T)here's this guy that I like and something bad happened. I got so worked up. And then I just opened up Ableton and I made (my first mash-up) really

successful. And, you know, and so I think that's kind of how it started... I'm sure there is someone out there who, you know, would gravitate towards this sound, you know. And I know that not everyone is going to like it, or whatever, but it's something that I really like. So I was thinking, you know, maybe someone else would really like it too. It's nice to just get some kind of public appreciation. And this is, like, kind of like my art, I guess, right? Yeah, that's kind of it.

What stands out about this viewpoint of Patricia's is that what prompted her to create and post the mash-up is consistent with some of the first order constructs of Social Use, particularly interpersonal interaction (the guy she liked) and an expression of her social identity by putting her emotions out in public. What followed is consistent with first order constructs related to perceived creative partnership, particularly creativity (this is kind of like my art) and attention seeking (It's nice to just get some kind of public appreciation). This relationship supports that the attitudes of Perceived Creative Partnership are a consequence of the behavior related to social use of music.

Another interesting phenomenon with regard to the two first order constructs has to do with a lack of social use behavior. Sandra pointed out that there are some personal aspects of how she consumes her favorite artist and song that she prefers to keep private.

(I)t's my little safe getaway, my little – like, people who know me know that when I am in a certain mood, if I have my headphones on it's because I'm trying to reboot -- listen to that song and just reboot and not get on with my day but enjoy my day better.

When asked if she posts this song on a public website such as Facebook for others to experience she points out that she wouldn't post that particular song; it is for her private use.

However, she states that “when he sings something live and it's just amazing, I'll link it or I'll share it on Facebook. And I'll say this is why I will always be -- forever be a fan or something.” Her decision to share the music, to express her identity and communicate the message of her fandom to her friends in public leads her to the attention of the people in her online social network. This too is evidence of the relationship between Social Use and Perceived Creative Partnership.

Hypotheses to be Tested

Consistent with the model presented in Figure 1, the following hypotheses will be tested using methods described in Chapter IV.

- H1a: *Identity Expression* is a reflective first order dimension of *Social Use of Music*
- H1b: *Perception of Others' Identity* is a reflective first order dimension of *Social Use of Music*
- H1c: *Communication* is a reflective first order dimension of *Social Use of Music*
- H1d: *Interpersonal Relationship* is a reflective first order dimension of *Social Use of Music*
- H2a: *Participation* is a reflective first order dimension of *Perceived Creative Partnership*
- H2b: *Opinion Leadership* is a reflective first order dimension of *Perceived Creative Partnership*
- H2c: *Attention-Seeking* is a reflective first order dimension of *Perceived Creative Partnership*
- H2d: *Creativity* is a reflective first order dimension of *Perceived Creative Partnership*
- H2e: *Immersion* is a reflective first order dimension of *Perceived Creative Partnership*
- H3: There is a positive relationship between *Social Use of Music* and *Perceived Creative Partnership*
- H4: *Connection to Music* strengthens the relationship between *Social Use of Music* and *Perceived Creative Partnership*
- H5: *Connection to Artist* strengthens the relationship between *Social Use of Music* and *Perceived Creative Partnership*

CHAPTER IV

METHODOLOGY

A holistic approach to mixed methods research is utilized in this study, creating synergy of the research design by combining methods, both quantitative and qualitative, based on the research questions (Nastasi et al. 2010). Information gained from qualitative methods was used to gather information in an exploratory manner, and then used to adapt or develop scales for quantitative analysis. A list of interviewees and cursory information are shown in Table 1. Shown in Table 2 are scale items used in the pilot study, the operational definition of each construct being measured, previous literature supporting the theoretical basis of the construct, and a sample statement from qualitative research reflecting the construct. A description of the pilot study follows, with the scale items used to gather data for the full sample shown in Table 3 including Cronbach's Alpha values for each scale based on pilot test data. This is followed by a description of the survey procedure and data analysis techniques utilized following full data collection.

Qualitative Research

The qualitative research conducted for this project includes personal interviews of varying lengths with a total of 42 participants, each of whom is a consumer (31), music industry employee (9), or full-time professional musician (2). The interviews were conducted with a

digital audio recording device as well as a video recording device when available and consented to by the informant. The complete recordings consist of 1,608 minutes of interview time transcribed onto approximately 700 pages of single-spaced 11-point font; cursory information of the interviewees and the setting for each are shown in Table 1. In addition, there was one focus group of three participants; participatory observation at the South by Southwest Music Festival in March 2012 and other music-based venues of smaller magnitude, for example a statue dedicated to Stevie Ray Vaughn in Austin, TX; a small, privately held music festival called “Rudfest” in South Texas, and a number of small music clubs. In addition, a secure website was used for consumers to write about their music collection in a free-form style. This method explored people’s feelings about their collections consistent with Belk’s (1988) theory of extended self and provided valuable insights into music’s social use.

Although one focus group was conducted early in this research, the majority of qualitative data was collected using individual interviews because it is more appropriate to answer the research question. This is consistent with the observation by Mariampolski (2001) that individual interviews “are the preferred methodology when the project demands intensive probing of respondents, or reactions for ideas without influence from peers” (pg. 49) and that one drawback of focus groups is that group opinions might sway the input of individual members. This was apparent with Joseph who was a member of the focus group but later asked if he could be interviewed individually because he felt he had more ideas to contribute which he did not feel comfortable talking about in a group setting.

As Morse (2010) points out, maintaining rigor in a mixed methods research design requires that the tenets of each method remain at the forefront of the researcher’s focus. While conducting qualitative methods throughout this project, the researcher has taken steps to conduct

qualitative methods consistent with suggestions made to diminish threats to validity and reliability. For example, every effort was made by the researcher to avoid imposing his own perspective on interview subjects (Carson et al. 2001), and to be mindful of recommendations by Schensul et al. (1999) to conduct interviews in a comfortable setting and appropriate location, and to clarify ambiguity of questions. Long interviews were structured using main questions that opened up conversations regarding general topics, follow-up questions designed to gain a deeper explanation from informants of their views or insights, and probing questions designed to encourage deeper meanings; the objective of these question types is to encourage answers that reflect “depth, detail, vividness, richness, and nuance” (Rubin and Rubin 2005: pg. 129).

Table 1: List of Interviewees

Name	Setting	Minutes	Role *
Alexander	Skype	50	C
Alice	Skype	57	C
Annie	Telephone	22	I
Bruce	Telephone	17	C
Casperson	In-Person	48	I
Christopher	SRV	7	C
David	SXSW (Unplanned)	3	C
Eli	Telephone	11	M
Flanagan	Telephone	39	I
Frank	SXSW (Planned)	43	C
Fred	Telephone	32	C
George	SRV	7	C
Harold	Telephone	27	C
Howie	In-Person	127	C
Jeannette	In-Person	63	C
Jim	Telephone	48	M
John	SXSW (Planned)	44	C
Jonathan	In-Person	39	I
Joseph	In-Person	80	C
Juliet	Telephone	34	I
Karl	Skype	68	C
Kathy	Skype	70	C
Kenneth	In-Person	35	C
Larry	In-Person	85	C
Lester	SRV	7	C
Liza	In-Person	90	C
Lori	In-Person	50	C
Mark	In-Person	2	I

Table 1 Continued

Michael	SXSW (Unplanned)	5	C
Michelle and Mary	SXSW (Unplanned)	7	C
Oscar	SXSW (Planned)	51	I
Patricia	Skype	59	C
Peter	SXSW (Planned)	37	C
Philip	SXSW (Unplanned)	4	C
Raymond	Skype	81	C
Robert	SRV	7	C
Rosie	SXSW (Unplanned)	2	C
Sandra	In-Person	82	C
Ursula	Telephone	32	I
Vivian	SXSW (Unplanned)	7	C
Wendy	Telephone	25	I
Willard	SXSW (Unplanned)	4	C

Totals 42 Interviewees 1,608 Min.

1: C = Consumer; I = Industry; M = Professional Musician

2: SXSW = South by Southwest Music Festival

Scale Development

Attention to content validity is important because the proposed constructs are emerging from the process of applying knowledge gained from qualitative research and previous literature. *Social Use of Music* is proposed to be more prominent in contemporary society for reasons presented in earlier chapters, and *Perceived Creative Partnership* is a construct introduced by this research to reflect emerging attitudes of music consumers. While some of the components of each of these second-order constructs can be measured using scales that have been used in previous literature, most will need to be developed based on qualitative research. For example, items used previously for *Opinion Leadership* (Hawes and Lumpkin 1984; Lumpkin 1985) and *Immersion* (Mizerski et al. 1988) were adapted; however, most items were developed based on qualitative research. For constructs that require scale development, a pool of items was developed for each first order construct, consistent with Spector (1992). These items were

shared with colleagues, including dissertation committee members, for feedback and revision so as to assure content validity.

Social Use of Music

The four first order latent constructs identified in Chapter III as dimensions of Social Use of Music are *Identity Expression*, *Perception of Others' Identity*, *Communication*, and *Interpersonal Interaction*. The items for this group of first order constructs reflect behavioral as opposed to attitudinal measures and are therefore written as actions as opposed to feelings or emotions. Following are descriptions of how the scales for each of these first-order constructs were developed from knowledge gained through previous literature and qualitative research.

Identity Expression. The items developed to measure identity expression reflect behaviors that people might typically engage in when using music as a means of expressing their self-identity, especially in a social or public situation. These behaviors range from general, such as using music to identify oneself to others, to specific, such as wearing clothes that represent a particular type of music. These items were designed for people's self-report to reflect how strongly or often they engage in these behaviors and to help distinguish the use of music as a means of expressing ones identity from the more common approach of constructing one's self-identity (Gardikiotis and Baltzis 2011). The items used in the pilot survey are shown in Table 2; the items that were used to most parsimoniously represent the construct are shown in Table 3.

Table 2 - Items in Pilot Study

Construct / Variable	Operational Definition / Item	Previous Literature	Qualitative Example
Identity Expression	The degree to which a person engages in behaviors that represent him/herself through a music preference or music related activity.	Cateforis and Humphreys 1997; Gardikiotis and Baltzis 2011; Hodgkinson 2011; Miklas and Arnold 1999	... my CDs and vinyl were displayed and the number of seven inches I had was like something people could see because it was part of my identity (Ursula)
IX01	To express who I am to others, I post music on the Internet.		
IX02	Wearing clothes that represent the music I enjoy is one way that I express myself.		
IX03	I use music to identify myself to others.		
IX04	When I'm with other people I often express who I am through the music I choose to listen to.		
IX05	To express myself, I listen to music in ways other people can hear.		
IX06	Wearing accesories that represent my favorite music is one way that I express myself.		
IX07	I listen to music so other people know what I am listening to as a way of expressing myself.		
IX08	I express my identity by making the music I prefer known to others.		
IX09	I express my identity through my music.		
Perception of Others' Identity	The degree to which a person judges others based on their music preferences and/or expression of those preferences.	Gibson and Davidson 2004	one of the easiest ways to fit someone into a category of what kind of person they are is what kind of music they listen to. (Mary)
IO01	Music people listen to helps me know their personalities.		
IO02	How people express their music preferences enables me to understand who they are.		
IO03	I use clothing that people wear to represent their musical prefrences as a way to judge who they are.		
IO04	I perceive accessories that people wear to represent their favorite music to determine who they are.		
IO05	I know what type of a person someone is by their music choices.		
IO06	I figure out who people are through their musical preferences.		
IO07	I judge people's identities by their musical preferences.		

Table 2 Continued

Construct / Variable	Operational Definition / Item	Previous Literature	Qualitative Example
Communication	The degree to which a person purposefully conveys a message, thought, idea, mood, feeling or emotion through musical content or experience.	Blacking 1973; Cross & Woodruff 2009; Larson 2009; McNeill 1995; Schumann 2009	So, you know, that conveys the message I'm trying to send out to the people who are around me just don't bother me. (Lori)
CO01	I frequently use music to communicate a message.		
CO02	I often use music to communicate a thought.		
CO03	I frequently use music to communicate an idea.		
CO04	I generally use music to communicate my mood.		
CO05	I often use music to communicate a feeling.		
CO06	I frequently use music to communicate an emotion.		
Interpersonal Interaction	The degree to which a person purposefully advances, initiates, or influences a relationship through musical content or experience.	Adams and Rosen-Grandon 2002; Honeycutt and Eidenmuller 2001; Larsen et al. 2009	It's funny, sometimes we choose our acquaintances by the music they listen to. (Frank)
IP01	I frequently share music with someone I care about.		
IP02	I often share a music experience with someone I care about.		
IP03	I use music to interact with others.		
IP04	I try to attend music related events with family members or loved ones.		
IP05	I often "break the ice" with someone by referring to some common musical interest.		
IP06	I try to involve music to advance a personal relationship with a friend or acquaintance.		
IP07	I often use music as an excuse to get together with friends.		
IP08	I have used music to advance a romantic relationship.		
IP09	I have used music to start a relationship.		
IP10	I try to attend music related events with friends.		
IP11	I often give music as a gift to people I care about.		

Table 2 Continued

Construct / Variable	Operational Definition / Item	Previous Literature	Qualitative Example
Participation	The degree to which a person feels they have participated in the creation, advancement, promotion, or dissemination of musical content.	Etgar 2008; Cova and Pace 2006; Pires et al. 2006	I had asked them ... on their Facebook site ... now that you did War Elephant, you got to do Black Dirt Sessions because that's my favorite Deer Tick record. And they did! (Raymond)
PA01 *	When I engage in such activity I add my own "spin" to other people's music.		
PA02 *	It feels like I'm part of the music process when I engage in such activity.		
PA03 *	When I engage in such activity I feel I've participated in getting someone's music heard.		
PA04 *	I get the feeling I'm part of the music scene when I engage in such activity.		
PA05 *	When I engage in such activity it seems to me that I'm helping to promote someone's music.		
Opinion Leadership	The degree to which a person feels others value his or her opinions about music and/or musicians.	Rose and Kim 2011	every once in a while, I will throw one of these in so I can help educate. (Andrew)
OL01	I believe in sharing with others what I know about music.		
OL02	I enjoy being asked about music.		
OL03	It is important to share one's opinion about music with others.		
OL04	I enjoy discussing music.		
OL05	I like to help others make music related decisions.		
OL06	My friends think of me as a knowledgeable source of information about music.		
OL07	My friends ask for my opinion about music.		

Table 2 Continued

Construct / Variable	Operational Definition / Item	Previous Literature	Qualitative Example
Attention Seeking	The degree to which a person feels he or she has caught the attention of others.	Maltby et al. 2008	I see people from all over the world listening to it and they go to my facebook page ... It's a huge virtual pat on the back for me. (Karl)
AS01	I get people's attention through the music I choose to listen to.		
AS02	Friends and acquaintances recognize me by the music I share with them.		
AS03	I get recognized when people I share music with pass it along to people they know.		
AS04 *	I draw attention to myself by engaging in such activity.		
AS05 *	Strangers notice me when I engage in such activity.		
Creativity	The feeling that one has developed a unique creative contribution.		look at the ideas behind what went into this, to create something new, to create new emotions ... new thoughts ... that's definitely art. (Patricia)
CR02	Music I share with others reflects my creativity.		
CR03	How I choose to share music shows my creativity.		
CR04 *	When I engage in such activity I do more than share music - I add a bit of my own creativity.		
CR05 *	I contribute my own creativity to other people's music when I engage in such activity.		
CR06 *	When I engage in such activity I've added to a creative process.		
Immersion	The degree to which someone feels they are part of some form of musical content or experience.	Carù and Cova 2006; Fornerino et al. 2008; Kozinets et al. 2004; Ortqvist and Liljedahl 2010; Pine and Gilmore 1998; Ulusoy 2011; Visch et al. 2010	It becomes personal with the music because you get the ... intimate concerts. That's like they're in your living room. (John)
IM01 *	When I engage in such activity I feel "carried off" • by the music.		
IM02 *	I feel as if I am part of the music when I engage in such activity.		
IM03 *	When I engage in such activity, the experience of the music stays with me for a long time.		
IM04 *	I feel deeply about the music when I engage in such activity.		
IM05 *	When I engage in such activity I "get into" the music.		

Table 2 Continued

Construct / Variable	Operational Definition / Item	Previous Literature	Qualitative Example
Connection to Music	The degree to which someone feels an emotional, nostalgic, or symbolic connection to some musical content or type.		I feel a connection to specifically the soulful music (Alice)
CM01	I am emotionally connected to some songs.		
CM02	I am emotionally attached to some types of music.		
CM03	When music means a lot to me, I feel a strong connection.		
CM04	Some pieces of music represent a very special meaning for me.		
CM05	Some types of music represent a very special meaning for me.		
CM06	Certain songs take me back to a strong memory.		
CM07	I feel a strong attachment to some songs.		
CM08	I feel a strong connection to some types of music.		
Connection to Artist	The degree to which someone feels an emotional, nostalgic, or symbolic connection to a musical artist.		For some reason, it was Savatage particularly that really stuck with me as a band. (Joseph)
CA01	I really love some musical artists.		
CA02	When a musician or band means a lot to me I feel a strong connection.		
CA03	Some musical artists represent a very special meaning for me.		
CA04	I feel an emotional connection to some musicians or bands.		
CA05	Certain musicians take me back to vivid memories.		
CA06	I am very attached to some musicians or bands.		
CA07	I feel a strong connection to certain musical artists.		

NOTES:

* These items appeared only for respondents answering "Yes" to the initial question

Perception of Others' Identity. The items developed to measure how people use music to judge others through their tastes, choices, and expressions of music are designed to capture the behaviors people employ when the focus of understanding another person is music or music related. The intention of this scale reflects the overarching viewpoint of this study that the social use of music has become more prominent, and therefore measures how people self-report the degree to which they use the music preferences and expressions of another as a means of forming an opinion about that person's social identity. Like expression of identity, the items in the pilot study contain phrases that are both general (how people express their music preferences) to specific (clothing that people wear to represent their musical preferences). The particular items used in the pilot survey are shown in Table 2, and the items that were used to most parsimoniously represent the construct are shown in Table 3.

Communication. Measuring how people use music in order to communicate a message, a thought, an idea, a mood, a feeling, or an emotion involves maintaining focus on the message being communicated, not the sender. Because of this focus, items used by McCroskey (1992) to measure *Willingness to Communicate* could not be adapted; however, the developed items were inspired by the scale's structure and intention, which were designed as a "direct measure of the respondent's predisposition toward approaching or avoiding the initiation of communication. This is in contrast to methods which might seek to tap into feelings of introversion, apprehension, alienation, self-concept or other such orientations which are believed to be associated with approaching or avoiding communication (McCroskey 1992: pg. 17)." In terms of measuring the use of music as a means of communication, the focus of the items developed here is the degree to which people self-report they use music as a specific means of

communication and not, similar to McCroskey's distinction, on the more general feelings about oneself or even another party to the communication. In other words, the items focus on behaviors in which the focal point is music as a carrier of a message, not on the sender of the message. The particular items used in the pilot survey are shown in Table 2, and the items that were used to most parsimoniously represent the construct are shown in Table 3.

Interpersonal Interaction. Similar to the focus of communication being on the message and not the parties involved, measuring the degree to which people use music as a way of interacting with one or more individuals for the purpose of developing a relationship or sharing an experience must focus on the relationship and the actions involved in its development, as opposed to the individuals and their internal feelings. To capture this focus, the items are designed to capture respondents' perceptions of how often they engage in specific activities that reflect behaviors associated with the use of music to advance an interpersonal relationship or interaction. Because the focus of the present research is on the use of music as a tool of interpersonal interaction, not expectations of a relationship, new items were developed based on qualitative research because existing scales such as Bearden et al. (1989) tend to focus more on perceptions of approval from, or expectations of interpersonal relationships. The particular items used in the pilot survey are shown in Table 2, and the items that were used to most parsimoniously represent the construct are shown in Table 3.

Perceived Creative Partnership

The five first order latent constructs identified in Chapter III as dimensions of Perceived Creative Partnership are *Participation*, *Opinion Leadership*, *Attention Seeking*, *Creativity*, and

Immersion. The items for this group of first order constructs reflect attitudinal as opposed to behavioral measures. These items were designed to capture respondents' feelings that they are "part of the music scene." Following are descriptions of how the scales for each of these first-order constructs were either adapted from prior research or developed from knowledge gained through previous literature and qualitative research.

Because the scales for *Perceived Creative Partnership* are designed to capture perceptions of feelings resulting from a particular social use behavior, some of the items in the pilot test are based on an appropriate activity. At the beginning of the pilot survey, each respondent is asked the following question:

Have you performed ANY of the following actions in the past 30 days, OR have you engaged in any of these activities on a fairly regular basis in the past?

- 1. Give music (not your own) as a gift to a friend or loved one*
- 2. Share music (not your own) with a friend or loved one*
- 3. Post a music clip in a public space on the internet such as Facebook*
- 4. Create and post a video using other people's music on a website such as YouTube, Vimeo or an equivalent site*
- 5. Create and post a Mashup of other people's music*

Respondents who answered "Yes" to this question were directed to answer 15 questions that asked them to self-report their feelings with regard to the particular activity about which they answered yes. These items included questions regarding four of the five constructs of *Perceived Creative Partnership* (*Participation, Opinion Leadership, Attention Seeking, Creativity, and Immersion*) and are indicated with an asterisk in Tables 2 and 3. In the following sections, this question will be referred to as the "initial question."

Participation. To measure what is described in Chapter III as a feeling that one has dominance over his or her own environment through participation in what is being consumed (Etgar 2008) as a dimension of Perceived Creative Partnership, the items developed focus on the degree to which respondents self-report a feeling that they have participated in the creation, advancement, promotion, or dissemination of musical content. This study treats participation not as a personality trait, but as an attitudinal state of being where the consequence of their social use of music conjures up feelings of having been a participant in some new form of music that they envision will be consumed by others. All items measuring participation were worded so that respondents self-reported their attitudes based on the activity they answered “Yes” to for the initial question, presented above. The particular items used in the pilot survey are shown in Table 2.

Opinion Leadership. The items to measure the degree to which someone feels his or her opinions about music is valued by others were adapted from the opinion leadership scale used in Lumpkin (1985) which were based partially on Hawes and Lumpkin (1984). The items were adapted to the context of music, for example where Lumpkin (1985) used the wording “I enjoy being asked about fashion trends” the pilot survey used the wording “I enjoy being asked about music.” All of the items adapted for this scale were used in the section answered by all respondents, not only those who answered “Yes” to the initial behavior-related question. The particular items used in the pilot survey are shown in Table 2, and the items that were used to most parsimoniously represent the construct are shown in Table 3.

Attention Seeking. The items developed to measure attention seeking were designed to capture respondents' self-report of the feeling that they attracted the attention of others through the social use of music. Three items (AS01 – AS03) were developed that reflected the general attitude that a person uses music in a social manner as a means of gaining recognition from others; two items (AS04, AS05) referred specifically to the actions that were listed in the initial question and answered by those respondents who reported they have engaged in one or more of those particular activities. These items were designed to reflect not the desire for fame as researched by Maltby et al. (2008), but the feeling that one has attracted the attention or recognition of others as a result of having taken some action, whether that action included their own input or the use of other people's music as a means of attracting attention. The particular items used in the pilot survey are shown in Table 2, and the items that were used to most parsimoniously represent the construct are shown in Table 3.

Creativity. The creativity construct is very important to Perceived Creative Partnership because it must capture the essence that a person feels they have made some sort of unique contribution as a result of a behavior that uses music in a social manner. For example, someone who creates a music mash-up involving other people's music gets the feeling they have created something new by contributing the creativity of combining certain aspects of the other music in some particular way (according to qualitative research as described in Chapter 3). Therefore, the items developed for this scale reflect how respondents feel they have added their creativity to what they believe is some new form of music consumption. What is to be measured are the self-report beliefs of the respondents' own feelings, not their assessment of the originality or uniqueness of that new form.

Two items (CR02 and CR03) are designed to measure general feelings of creativity by respondents, and three items ask respondents to base their answers on the activity about which they answered “Yes” to the initial question. The particular items used in the pilot survey are shown in Table 2, and the items that were used to most parsimoniously represent the construct are shown in Table 3.

Immersion. The immersion element of Perceived Creative Partnership is one that must capture the diminished emotional distance discussed by Cova and Caru (2006). To measure this, scales used by Mizerski et al. (1988) were used because they reflect a history of having been adapted from items used to measure feelings of being immersed in the consumption of a cultural type product (Swanson 78), and for use in measuring consumer behaviors that may be motivated by escapism through individuals exhibiting “high levels of sensory arousal and an active imagination (Hirschman 83: pg. 75).” Although these two examples reflect the purposes of previous articles that used different versions of the adapted scale, they exhibit the importance of immersion as a state of being. In the case of Swanson (1978), the authors were examining the experiential nature of immersion by a consumer and in the case of Hirschman (1983), sensory arousal and active imagination is consistent with the concept that someone can become immersed in the music they are consuming, and the way they are consuming it, because they are striving to see themselves as a creative partner with existing content. The particular items used in the pilot survey are shown in Table 2, and the items that were used to most parsimoniously represent the construct are shown in Table 3.

Moderator Variables

The intent of measuring the proposed moderator variables is to focus on the connection a person feels to either music or a musical artist that will result in a greater likelihood that engaging in social use behaviors will strengthen the feeling that the person feels as if they are part of the music scene. For example, expressions that include attachment, emotional, and connection have been worked into the items. Because the connection or attachment is the focus of the moderator variables, very similar wording is used in both *Connection to Music* and *Connection to Artist* with the obvious focus on either music or musical artist. The particular items used in the pilot survey are shown in Table 2, and the items that were used to most parsimoniously represent the construct are shown in Table 3.

Pilot Study

A convenience sample of undergraduate and graduate students was used for the pilot survey. The decision to use a convenience sample was based on two primary reasons. First, maintaining the focus of the scale development on construct validity using a homogeneous sample of students was sufficient for developing the factor structure. Second, because the final survey to be used for full data collection would be circulated through snowball sampling over the Internet, as will be described in the next chapter, the use of a student-based sample minimized the risk of having respondents from the pilot survey highly represented in the sample used for testing the full model.

The pilot survey was administered using the website *www.surveygizmo.com*, and was formatted the same as the planned final survey so that respondents in the pilot survey underwent the same experience as respondents for full data collection. In addition to the survey items

shown in Table 3, respondents were asked to provide their Student ID Number and instructor's name so they could get credit for taking the survey. Only respondents who completed the entire survey were included on reports provided to participating instructors. Students in undergraduate and graduate courses at The University of Texas – Pan American were offered credit by their Professors in exchange for taking the survey.

The initial question presented in the first section of this chapter was used to direct respondents to either the full set of questions (74) or only those measuring perceptions that were not based on the activities listed below the initial question (59). This enabled instructors to provide credit equally to all respondents, and also enabled the researcher to test the factor structure for all respondents as well as for only the respondents who answered “Yes” to the initial question.

All scale items on the pilot survey were measured using six-point Likert type scales, anchored by “Strongly Disagree” and “Strongly Agree.” The decision was made to use an even-numbered scale to promote variance in responses and is consistent with two articles that investigated the use of a neutral point, one in communications and the other in psychology. McCroskey et al. (1967) tested the neutral point on semantic differential scales and found there are different reasons for individuals to select the “neutral” option. Although some individuals selected it with high intensity of attitude (indicating they felt strongly about their expression of neutrality on the subject), and others with low intensity, people assigned different meanings to the selection. However, according to the authors, when viewed as an entire dataset the hypothetical midpoint is the overall neutral, even if there is reason to believe the mid-point means different things to different people. As the authors put it, “In short, the assumption that the mid-point on individual bipolar scales represents the neutral point of attitude was

demonstrated to be unacceptable ... it appears that although the mid-point of a single bipolar scale may not represent the neutral point in attitude intensity, the midpoint of the range of possible summated scores across six bipolar scales does represent the neutral point in attitude intensity (McCroskey 1967: pg. 644).” More specific to Likert type scales, Guy and Norvell (1977) indicate that issues related to omitting a midpoint only occurred when subjects took a survey twice in a row, once with a midpoint and once without a midpoint. The authors conclude that the use of extreme or neutral points only made a difference after they were highlighted to survey-takers, indicating there seems to be support of omitting the midpoint.

Although these two studies were performed some time ago, the use of even-numbered Likert type scales, where weighting ranged from 1 through 6, is common in contemporary research. Although it is not common to report the weights of coded responses, two recent examples reported their weighting process, and both used Likert type scales with equal appearing intervals from 1 through 6: Inch, McIntyre and Dawley in *The Journal of Psychology* (2008) and Noguti and Soll (2008) in *European Association for Consumer Research*.

The online pilot survey reached a total of 502 respondents, of which 425 completed the survey. Of the 425 completed surveys, 24 cases were removed due to duplicate Student ID #s. In these cases, the first entry provided by the student ID # was kept and the second case was removed. In addition, cases were removed due to answers that were either all or almost all “Strongly Agree” ($n = 21$) or “Strongly Disagree” ($n = 4$). These cases did not contain variance and may not be reliable because of the convenience sampling method. Because the goal of the pilot study is to develop a factor structure based on respondents likely to exhibit behaviors consistent with the proposed relationship between Social Use of Music and Perceived Creative Partnership, only cases answering “Yes” were used for data analysis.

Finally, to identify potential outliers, the item with its distribution closest to normal (AS01) was treated as a dependent variable and regressed using all other scale items as independent variables. The residuals of this regression were used, including unstandardized and standardized residuals, deleted residual, studentized and studentized deleted residuals, Mahalanobis distance, Cook's distance, and centered leverage value. Based on multiple indicators, six cases were identified for investigation. Of the six, only two cases were identified for removal; one was removed because it had numerous missing entries; the other because answers to the questions were highly inconsistent with comments made in the appropriate section. This left a data set of 269 usable cases for exploratory factor analysis.

Exploratory Factor Analysis

Exploratory Factor Analysis based on the data gathered using the pilot survey was run in three parts. The first part included all items measuring the first order constructs associated with *Social Use of Music*, the second part included all items measuring the first order constructs associated with *Perceived Creative Partnership*, and the third included items associated with the two moderators, *Connection to Music* and *Connection to Artist*. SPSS v.20 was used to derive kurtosis and skewedness values for each variable, accompanied by a visual inspection of histograms to compare with a normal distribution. Many variables have a negative skew but most were not enough to cause issues in the factor structure. The items with distributions that are the strongest negative skew are those associated with the moderators. This is consistent with theory, as the moderator variables are intended to measure the strength of a connection people feel with a type of music or a musical artist. Because the cases include respondents that are expected to be highly involved music consumers as described by Mizerski et al. (1988) and

North and Oishi (2006), it is consistent that they would feel a strong connection to music and musical artists.

Table 3 - Items used for final data collection

Construct / Variable	Operational Definition / Item	Chronbach's Alpha
Identity Expression	The degree to which a person engages in behaviors that represent him/herself through a music preference or music related activity.	.843
IX03	I use music to identify myself to others.	
IX07	I listen to music so other people know what I am listening to as a way of expressing myself.	
IX08	I express my identity by making the music I prefer known to others.	
Perception of Others' Identity	The degree to which a person judges others based on their music preferences and/or expression of those preferences.	.788
IO02	How people express their music preferences enables me to understand who they are.	
IO04	I perceive accessories that people wear to represent their favorite music to determine who they are.	
IO05	I know what type of a person someone is by their music choices.	
IO06	I figure out who people are through their musical preferences.	
Communication	The degree to which a person purposefully conveys a message, thought, idea, mood, feeling or emotion through musical content or experience.	.850
CO01	I frequently use music to communicate a message.	
CO02	I often use music to communicate a thought.	
CO03	I frequently use music to communicate an idea.	
CO04	I generally use music to communicate my mood.	
Interpersonal Interaction	The degree to which a person purposefully advances, initiates, or influences a relationship through musical content or experience.	.695
IP05	I often "break the ice" with someone by referring to some common musical interest.	
IP06	I try to involve music to advance a personal relationship with a friend or acquaintance.	
IP11	I often give music as a gift to people I care about.	
Opinion Leadership	The degree to which a person feels others value his or her opinions about music and/or musicians.	.829
OL01	I believe in sharing with others what I know about music.	
OL03	It is important to share one's opinion about music with others.	
OL05	I like to help others make music related decisions.	
OL06	My friends think of me as a knowledgeable source of information about music.	
OL07	My friends ask for my opinion about music.	

Table 3 Continued

Attention Seeking	The degree to which a person feels he or she has caught the attention of others.	.693
AS02	Friends and acquaintances recognize me by the music I share with them.	
AS03	I get recognized when people I share music with pass it along to people they know.	
AS04 *	I draw attention to myself by engaging in such activity.	
AS05 *	Strangers notice me when I engage in such activity.	
Creativity	The feeling that one has developed a unique creative contribution.	.801
CR04 *	When I engage in such activity I do more than share music - I add a bit of my own creativity.	
CR05 *	I contribute my own creativity to other people's music when I engage in such activity.	
CR06 *	When I engage in such activity I've added to a creative process.	
Immersion	The degree to which someone feels they are part of some form of musical content or experience.	.794
IM01 *	When I engage in such activity I feel "carried off" by the music.	
IM02 *	I feel as if I am part of the music when I engage in such activity.	
IM03 *	When I engage in such activity, the experience of the music stays with me for a long time.	
Connection to Music	The degree to which someone feels an emotional, nostalgic, or symbolic connection to some musical content or type.	.815
CM03	When music means a lot to me, I feel a strong connection.	
CM07	I feel a strong attachment to some songs.	
Connection to Artist	The degree to which someone feels an emotional, nostalgic, or symbolic connection to a musical artist.	.886
CA02	When a musician or band means a lot to me I feel a strong connection.	
CA03	Some musical artists represent a very special meaning for me.	
CA06	I am very attached to some musicians or bands.	

NOTES:

* These items were asked in association with activities listed in the initial question

The principal component analysis method was used, including Varimax rotation which "seems to give a clearer separation of the factors" according to Hair et al. (2010a: pg. 115). The dimension reduction process was used to reach a parsimonious yet theoretically meaningful factor structure for the four dimensions of social use. The rationale used to remove items was a

combination of both statistical (cross-loaded), and theoretical (where items or combinations of items made logical sense based on the theoretical framework of the present research). For example, item IX01 (To express who I am to others, I post music on the Internet) was removed because it loaded on a component that contained no other items for Identity Expression, and its wording was similar to items IX09 (I express my identity through my music) and IX03 (I use music to identify myself to others). From a theoretical standpoint, the wording of IX03 captures the perception of what IX01 and IX09 capture and is part of a parsimonious group of items that make up the scale eventually used for full data collection. The items kept for Social Use of Music are shown in Table 3, including factor loadings for items and Cronbach's Alpha levels for each dimension. These factors explain 69.5% of the variance in the items. Some level of cross-loading is expected when measuring reflective first-order / second-order latent constructs because theoretically these constructs do have commonalities. All loadings are shown in Table 4 with the significant loadings in bold print and the lower coefficients in italics.

Table 4: Factor Analysis for Social Use of Music

	1	2	3	4
CO03	.829	<i>.044</i>	<i>.188</i>	<i>.049</i>
CO01	.785	<i>.189</i>	<i>.108</i>	<i>.304</i>
CO02	.738	<i>.237</i>	<i>.077</i>	<i>.382</i>
CO04	.686	<i>.376</i>	<i>.149</i>	<i>.015</i>
IX03	<i>.221</i>	.800	<i>.227</i>	<i>.149</i>
IX08	<i>.229</i>	.767	<i>.194</i>	<i>.289</i>
IX07	<i>.213</i>	.730	<i>.177</i>	<i>.256</i>
IO05	<i>.235</i>	<i>.063</i>	.820	<i>.028</i>
IO06	<i>.221</i>	<i>.180</i>	.805	<i>.180</i>
IO02	<i>.188</i>	<i>.511</i>	.623	<i>-.003</i>
IO04	<i>-.139</i>	<i>.365</i>	.582	<i>.243</i>
IP11	<i>.122</i>	<i>.185</i>	<i>.022</i>	.851
IP06	<i>.308</i>	<i>.260</i>	<i>.268</i>	.611
IP05	<i>.379</i>	<i>.297</i>	<i>.325</i>	.460

This process was repeated for the first order constructs associated with Perceived Creative Partnership. Initially, there was a great deal of cross-loading, especially among items associated with Participation. Once these items were removed, the results were clearly stronger, indicating that Participation does not seem to be a distinct dimension of Perceived Creative Partnership. A review of the items reveals what one of the dissertation committee members brought up during the proposal stage, which is that Participation may be a construct that has roots in several of the other first order constructs. This perspective seems to be indicated by the cross-loading among the Participation items, and the better fit of the other items on four factors when the Participation items are removed. Therefore, based on the pilot data, H2a is not supported. The items kept for Perceived Creative Partnership are shown in Table 5 including factor loadings for items and Cronbach's Alpha levels for each dimension. These factors explain 66.0% of the variance in the items.

Table 5: Factor Analysis for Perceived Creative Partnership

	1	2	3	4
OL01	.794	.095	.090	.061
OL06	.787	.054	.145	.178
OL05	.777	.085	.125	.074
OL07	.677	.158	-.041	.195
OL03	.673	.164	.061	.020
IM01	.154	.835	.077	.140
IM03	.061	.768	.134	.192
IM02	.249	.757	.317	-.004
CR04	.102	.129	.847	.108
CR05	.098	.184	.828	.234
CR06	.156	.554	.621	.038
AS03	.445	.035	.139	.681
AS02	.571	-.023	-.040	.601
AS05	.065	.389	.286	.596
AS04	-.034	.333	.422	.553

The most parsimonious factor structure for the moderating variables included three items for Connection to Artist and two items for Connection to Music, as shown in Table 6. These two components explain 83% of the variance among the items.

Table 6: Factor Analysis for Moderator Variables

	1	2
CA06	.893	<i>.174</i>
CA02	.891	<i>.138</i>
CA03	.860	<i>.269</i>
CM03	<i>.118</i>	.923
CM07	<i>.282</i>	.869

The result of the exploratory factor analysis contains 34 total items to be used in the survey to gather data which is used to test the overall model. The model to be tested is slightly different from the one presented in Figure 1 in that Participation is no longer a part of the measurement model.

Target Population and Survey Procedure

The target population for this research is made up of music consumers, bearing in mind that “consumers” does not mean buyers, but instead, individuals who consume products or services, in this case music related, in a variety of ways. To reach as general a population as possible, an online survey was developed that was nearly identical to the pilot survey. The only differences were the reduced number of items, disqualification for respondents who answered “No” to the initial question, and replacement of fields for providing student credit with demographic data questions (provided below) and a field so that respondents could enter an email address in order to participate in an incentive drawing for a new iPad. The incentive for a

new iPad was used as a means of attracting respondents in the same way that some researchers use a service that pays respondents for their answers. Because the survey is intended for the general population of music fans the opportunity for snowball sampling without purchased data was an effective manner of reaching respondents appropriate for the preferred sample.

The survey was circulated through a combination of emails, postings on electronic social media websites Facebook and Twitter, and on music-related websites such as www.musicbanter.com. The intention of this type of sampling was to have the survey link circulated among fans, reaching a wide variety and number of respondents. The reach of the survey instrument is discussed at the beginning of the next chapter.

Because the goal of the survey is to measure the perceptions of what are considered highly involved music consumers (Flynn et al. 1993), the “initial question” appearing at the beginning of this chapter was used as a qualifying question; this question will be referred to as the “qualifying question” hereafter. Only respondents answering “Yes” to this question proceeded to the survey, all others were disqualified from answering any questions. The first page of questions begins with the statement:

Think of a time when you engaged in one of the activities indicated on the previous page. Please indicate how strongly you disagree or agree with the following statements. As a reminder, here are the five activities again:

The five scenarios were then repeated so that respondents could refer back to them while answering the eight questions that refer directly to the action. These items are denoted by an asterisk in Table 3. At the end of the first page of the survey respondents clicked a “Next” button and proceeded to the next page of the survey which began with the statement:

Thinking about music in general, please indicate how strongly you disagree or agree with the following statements.

This same statement appeared the following page as well, the two pages containing the remainder of the 34 items.

The survey was designed with a “soft-required” feature for each question. Consistent with standards of the UTPA Institutional Review Board, respondents were not required to answer any question (other than the qualifying question). However, to reduce missing data, if an item was left unanswered, prior to proceeding to the following page respondents received the following message after clicking the “Next” button:

Oops! You may have overlooked one or more questions. Please check below for unanswered items - there will be a shaded box at the top of each one. If you wish to keep them unanswered, simply click the "Next" or "Submit" button again. Thank you.

This was followed by a link that could be clicked to proceed to the first unanswered item.

Because an incentive was used (described earlier in this chapter), a verification question was used approximately halfway down the third of three pages containing survey questions. Following survey Item #25, which is approximately two-thirds the way through the survey, respondents were instructed “For verification purposes, please leave this question blank.” The soft-required feature was removed from this question so as to not bring to respondents’ attention that they left this question blank. The reason for this verification question was to alert the researcher to any respondents who took the survey just to be included in the drawing for the iPad without reading any of the questions. The final survey included IRB Informed Consent on page one; information about the survey and iPad drawing, as well as the qualifying question on page

2; eight statements on page 3 based on the activities listed in the qualifying question; 27 statements, including the verification item, on pages 4 and 5; demographic questions (age, gender, education level) on page 6, as well as a text box for respondents to provide their email address to be entered into the drawing.

CHAPTER V

ANALYSIS AND FINDINGS

Data Collection and Demographic Profile

A power analysis was performed for testing a Structural Equations Model with 29 observed variables and 10 latent variables (8 first-order plus two second-order) seeking power of 0.8 at a .05 level of significance to detect an anticipated effect size of .70. The analysis was performed using an online Power Analysis Calculator (www.danielsoper.com) revealing a minimum sample size of 268. However, Hair et al. (2010b) recommends that a sample size of at least 500 is preferred when testing the presence of a continuous moderator. Therefore, the target sample size, after unusable cases and outliers are removed, is greater than 500.

The link to the final survey was clicked on by a total of 1,028 people, of which 248 did not provide a complete survey opting to leave the survey either before or after the qualifying question. Of the 780 respondents who answered the qualifying question, 189 answered “No” and did not proceed, leaving 591 complete cases. Nineteen respondents completed an answer for the verification item, meaning they did not read the item and therefore were removed, leaving a final sample size of 572 cases which contained a “Yes” answer to the qualifying question followed by a complete set of 34 items. A review of the unstandardized and standardized residuals, deleted residual, studentized and studentized deleted residuals, Mahalanobis distance, Cook’s distance, and centered leverage value residuals revealed no cases warranting elimination as outliers.

The survey was taken by respondents in 22 countries, the highest percentages in the United States (83.6%); Canada (4.1%); Finland, Turkey, and United Kingdom (each between 2.0 and 2.5%). Within the United States the survey was taken by people in 44 of 50 states plus the District of Columbia, exhibiting traits of acceptable reach and successful sample distribution. Within the final sample of 572 cases there were 303 (53%) female respondents and 262 (47%) male respondents (7 skipped this question). With regard to the ages of respondents in the final data set, 145 (25%) were within the age range 18-24; 153 (27%) were within the age range 25-34; 114 (20%) were within the age range 35-44; 109 (19%) were within the age range 45-54; 39 (7%) were within the age range 55-64; 7 (1%) were 65 or over. The higher concentration among young music consumers is consistent with the viewpoints of Nuttal et al. (2011) that younger consumers are more active music fans. With regard to level of education, 5 (1%) respondents reported they attended up to the 12th grade or less; 40 (7%) reported they were high school graduates or equivalent; 135 (24%) reported some college but no degree; 44 (8%) reported an Associate's degree; 203 (35%) reported a Bachelor's degree; 140 (24%) reported having a Post-graduate degree.

Measurement Scale Validity

Factor Analysis

Principal Component Method with Varimax rotation was again employed using SPSS v.20 to extract four factors each for *Social Use of Music* and *Perceived Creative Partnership*; two factors were extracted for the items used to measure the two moderating variables *Connection to Music* and *Connection to Artist*. For Social Use of Music, one of the items for Perception of Others Identity (IO04) was cross-loaded and eliminated to improve the factor

structure. With regard to Perceived Creative Partnership, the factor for Attention Seeking did not load as expected, and was better structured when using only two of the four items resulting from the pilot study. The items used were AS04 and AS05, and the items eliminated were AS02 and AS03. It is interesting to note that the items kept reflected perceptions related to the specific activity stated in the qualifying question while the items that were removed reflected general attention-seeking perceptions. Based on this observation, a second first-order reflective latent construct (preliminarily marked Attention Seeking 2) was added to the second-order construct Perceived Creative Partnership. When the model was tested with the additional items using the full data set, there was an issue with the new construct, as AMOS reported that there was negative variance and therefore the model solution is inadmissible. There is reason to investigate this scale further in future research efforts as both qualitative data and previous research indicate attention seeking is an appropriate first-order construct; an improved measurement scale is likely needed.

Table 7 presents the factor loadings for each item used in the factor structure resulting from analysis of the complete data set with significant factor loadings appearing in bold font; Cronbach's Alpha levels for each first-order construct scale, construct reliability, and average variance extracted (AVE) appear on the right side of the Table. The factor analysis for moderating variables did not load as expected. This indicates the moderating variables as measured using the scales developed during the pilot study are problematic and need to be re-evaluated.

Table 7: Factor Analysis Results

Chronbach's Alpha Construct Reliability AVE

Social Use of Music

	1	2	3	4			
CO01	.870	.134	.150	.196			
CO02	.859	.128	.205	.178			
CO03	.812	.160	.108	.220			
CO04	.578	.151	.478	-.003	.868	.865	62%
IO05	.087	.903	.091	-.060			
IO06	.175	.835	.226	.188			
IO02	.195	.761	.220	.234	.848	.873	70%
IX07	.117	.153	.872	-.001			
IX08	.296	.278	.567	.393			
IX03	.368	.365	.566	.387	.779	.716	47%
IP11	.154	.049	.010	.881			
IP05	.359	.227	.344	.499			
IP06	.394	.238	.432	.440	.674	.650	41%

Perceived Creative Partnership

	1	2	3	4			
OL01	.829	.117	.055	.040			
OL06	.818	-.002	.024	.198			
OL05	.808	.126	.022	.163			
OL07	.764	.004	.136	.175			
OL03	.647	.324	.141	-.142	.848	.883	60%
CR06	.041	.824	.236	.113			
CR05	.113	.803	.153	.185			
CR04	.174	.711	.040	.285	.800	.824	61%
IM02	.118	.571	.559	.154			
IM01	.085	.065	.850	.163			
IM03	.111	.395	.644	.149	.710	.731	48%
AS04	.142	.224	.177	.789			
AS05	.200	.335	.210	.725	.683	.729	57%

Moderators

	1	2
CA06	.887	.134
CM07	.708	.321
CA02	.681	.503
CA03	.672	.405
CM03	0.259	.940

Convergent Validity

Besides factor loadings, average variance extracted (AVE) is another method of measuring convergent validity for a scale, and should be greater than 0.5 according to Hair et al. (2010a: pg. 687). AVE for each scale was obtained using the formula:

$$\frac{\sum_{i=1}^n L_i^2}{n}$$

where L represents the standardized factor loading for each item in the scale. AVE for each scale is shown in Table 7. Two of the scales, Immersion and Identity Expression are slightly below the recommended level of .5 (Hair et al. 2010a). Interpersonal Interaction is more problematic at .41 AVE. These levels are consistent with Cronbach's Alpha, also shown in Table 7. Interpersonal Interaction items had shown cross-loadings with other factors, also reflecting some limitations, so it is consistent that the AVE level is below .5. However, because the present research includes the development of new scales, there is room for flexibility and opportunity for future improvements, as will be discussed in the Future Research section of Chapter VI.

A second measure of convergent reliability is a scale's construct reliability which, according to Hair et al. (2010a: pg. 687) is preferred to be greater than .70, though acceptable at levels between .6 and .7, measured as:

$$\frac{\left(\sum_{i=1}^n L_i \right)^2}{\left(\sum_{i=1}^n L_i \right)^2 + \left(\sum_{i=1}^n e_i \right)^2}$$

where L again represents the factor loading, and e represents the error variance for each item in a scale. Using this method, the results of which are shown in Table 7, each first order construct scale is above .60, and all but one (Interpersonal Interaction) is above the .70 preferred level. This is an encouraging sign for these scales, as most were developed as new items.

Discriminant Validity

A rigorous test of discriminant validity is to compare AVE values for any two constructs with the square of the correlation estimate between those two constructs; the AVE estimates should be greater than the squared correlation estimates (Hair et al. 2010a). The results of this analysis are shown in Table 8, which indicates that the constructs have strong levels of discriminant validity; the AVE percentages for each pair of scales are greater than the squared correlation estimates.

Table 8: Test of Construct Discriminant Validity

Social Use of Music

Construct	AVE	SqCORR	Comparison
Communication	.622	.130	> Sq. Corr
Perception of Others' Identity	.697		> Sq. Corr
Communication	.622	.329	> Sq. Corr
Identity Expression	.467		> Sq. Corr
Communication	.622	.334	> Sq. Corr
Interpersonal Interaction	.406		> Sq. Corr
Interpersonal Interaction	.406	.171	> Sq. Corr
Perception of Others' Identity	.697		> Sq. Corr
Interpersonal Interaction	.406	.354	> Sq. Corr
Identity Expression	.467		> Sq. Corr
Perception of Others' Identity	.697	.267	> Sq. Corr
Identity Expression	.467		> Sq. Corr

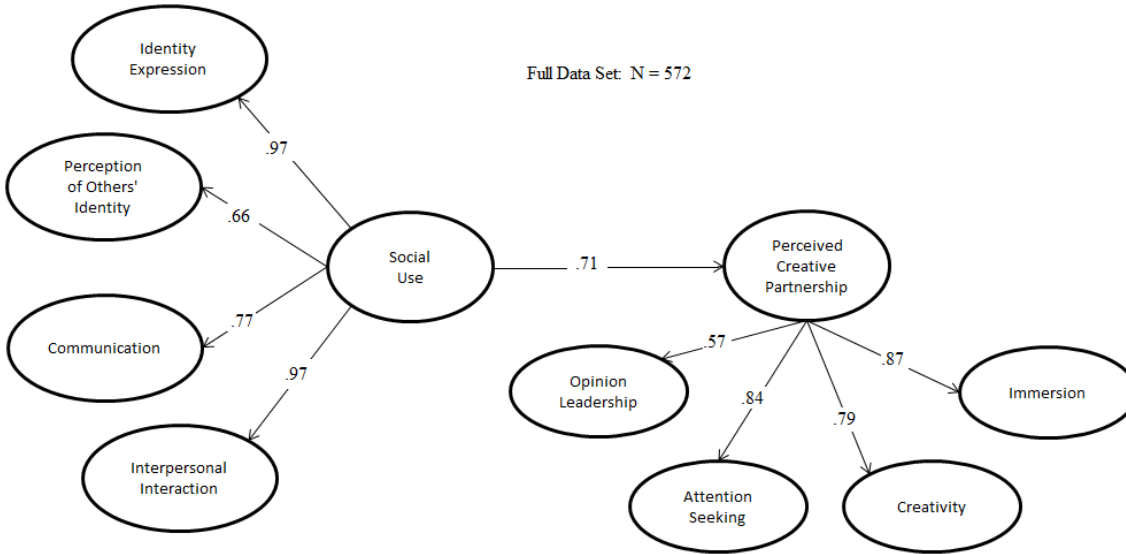
Perceived Creative Partnership

Construct	AVE	SqCORR	Comparison
Opinion Leadership	.602	.069	> Sq. Corr
Immersion	.483		> Sq. Corr
Opinion Leadership	.602	.131	> Sq. Corr
Attention Seeking	.574		> Sq. Corr
Opinion Leadership	.602	.070	> Sq. Corr
Creativity	.610		> Sq. Corr
Immersion	.483	.250	> Sq. Corr
Attention Seeking	.574		> Sq. Corr
Immersion	.483	.328	> Sq. Corr
Creativity	.610		> Sq. Corr
Attention Seeking	.574	.235	> Sq. Corr
Creativity	.610		> Sq. Corr

Structural Equations Modeling

AMOS v.21 software was used to test the research model. All paths were found to be significant; the standardized path coefficients appear in Figure 2. The high coefficients from *Social Use to Identity Expression* and *Social Use to Interpersonal Interaction* are attributed to the low reliability of the scales for the first-order construct, reflecting that a higher portion of variance exists among the observed variables for those scales.

Figure 2: Full Sample Standardized Path Coefficients



As indicated earlier, the reason for collecting more than 500 cases was to test for the presence of a continuous moderator. However, such a large sample size risks over-fitting the SEM model containing 26 observed variables. To eliminate this risk, the model was tested two more times, each using approximately half of the cases. The two samples were compiled using the “random” function of SPSS v21 to select a sample of approximately 50% of the cases (Sample 1 $n=272$; Sample 2 $n=285$). All relationships were again significant, and the goodness-of-fit ratios were similar to the full model. Figure 3 presents path coefficients for the two split samples, and Table 9 shows goodness-of-fit statistics for all three samples. Although the NFI is lower than ideal, the RMSEA is acceptable in 2 of 3 samples, especially considering that the nature of the research is exploratory and the subject of new constructs measured by mostly brand new scales.

Figure 3: Split Samples Standardized Path Coefficients

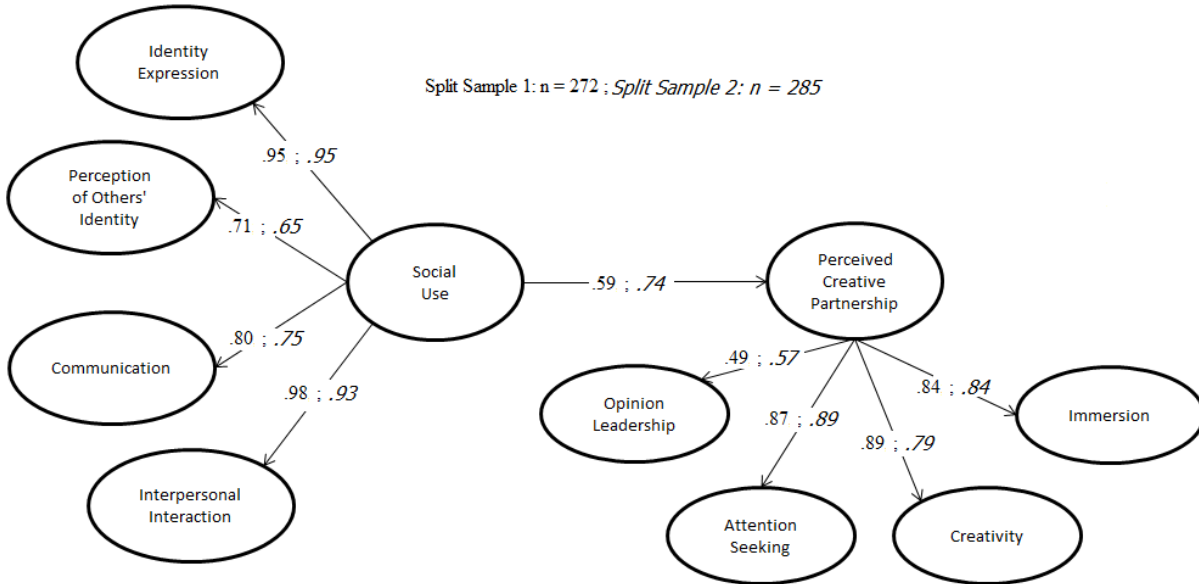


Table 9: Model Fit of Structural Equations Models

<u>Model</u>	<u>RMSEA</u>	<u>NFI</u>	<u>CFI</u>
Full Set ($n = 572$)	.078	.838	.869
Split Sample 1 ($n = 286$)	.085	.778	.837
Split Sample 2 ($n = 286$)	.080	.820	.875

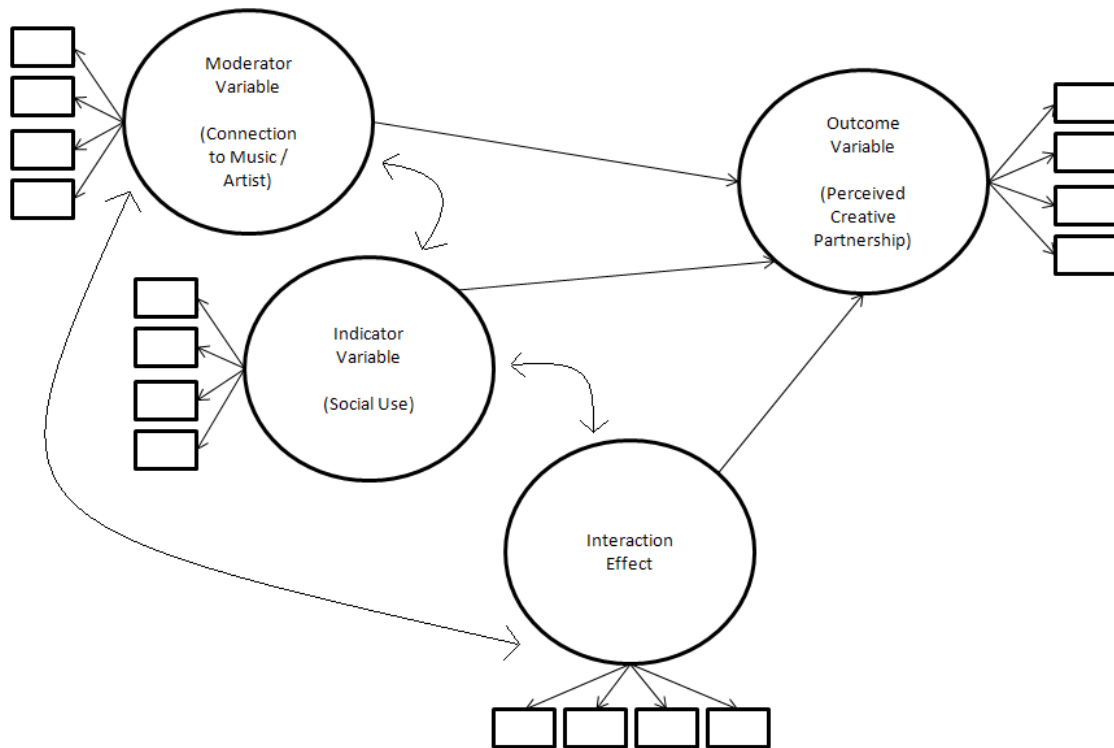
With significant relationships at the .001 level between Social Use and each of the first-order latent factors, Hypotheses 1a, 1b, 1c, and 1d are supported. Similarly, with significant relationships at the .001 level between Perceived Creative Partnerships and each of the first-order latent factors, Hypotheses 2b, 2c, 2d, and 2e are supported. Most interestingly for the present research, the proposed relationship between the two second order constructs, Social Use of Music and Perceived Creative Partnership is significant and has a path coefficient of .68. This indicates support for Hypothesis 3.

Unfortunately, as indicated by problematic loading of the moderating variables discussed earlier in this chapter, the scale items used to measure the moderating variables appear to need re-evaluation. The root of the problem is the skewedness of the data gathered for the items used

in measuring the moderator variables. Particularly, CA03 has a skewness statistic of -2.202 and a standard deviation of .102, yielding a skewness index of 21.6; CM07 has a skewness statistic of -2.086 and a standard deviation of .102, yielding a skewness index of 20.5. Still, the gathered data was used to test the model for evidence of a moderator effect because theoretically speaking, one would expect that members of the sample, active music fans, would have a strong connection to music and artists.

To test the continuous moderators of Connection to Music and Connection to Artist, it is recommended to create an interaction between the observed items of the indicator variable and the observed items of the moderator variable; if the relationship between the interaction variable and the outcome variable is significant, there is evidence of a moderation effect (Hair et al. 2010b). To achieve this, because the indicator variable (Social Use) and outcome variable (Perceived Creative Partnership) are second-order constructs, the summated scales of each of the first-order constructs were treated as observed variables that measured reflective latent constructs for Social Use and Perceived Creative Partnership. The observed items for the interaction construct are the products of the observed items of the moderator and the summated scale calculations described in the previous section. The errors of the interaction items are correlated in the model with the errors of the summated scale items used in the calculation. To test the continuous moderator variable, the method used by Jaccard and Wan (1995) and highlighted by Cortina et al. (2001) is used. This model is displayed graphically in Figure 4. The model shown in Figure 4 was tested once using the items for Connection to Artist as the moderator variable and once using the items for Connection to Music.

Figure 4: Model to Test Continuous Moderator



Even though Ellis (2010) argues that when testing for an effect that is expected to be small it is acceptable to loosen the level of significance, for example from .05 to .10, the more conservative .05 level was maintained. This decision was made because there is a large enough sample size, and the .05 level is consistent with the other hypothesis testing procedures in the present research. The test of moderation for Connection to Music provided no evidence of a significant relationship between the interaction effect and the outcome variable, or the moderator variable and the outcome variable; therefore, Hypothesis 4 is not supported. The test of moderation for Connection to Artist yields a significant relationship between the interaction effect and the outcome variable (coefficient of .064) as well as the moderator variable and the outcome variable (coefficient of .21). The path from Social Use to Perceived Creative

Partnership remains significant with the presence of the moderator; the coefficient is .4, down from .6 (using summated scales for consistency), providing support for Hypothesis 5.

CHAPTER VI

DISCUSSION, IMPLICATIONS, CONTRIBUTION OF RESEARCH, AND OPPORTUNITIES FOR FUTURE RESEARCH

Discussion

The overall objective of the present research is to take a close look at the strengthening trend of consumers becoming more involved in their consumption of music and the increasingly common practices of sharing music and consumption behaviors, including how these matters affect the music industry. Is it technology that causes people to behave the ways they do as the music industry suggests? The purpose of the current research is to investigate this matter from a different point of view – that of consumer motivations. It is in this basis that the perception of technology is re-evaluated as an enabler as opposed to a cause. Examples from qualitative research have been presented that indicate the reasons people seek non-traditional forms of music consumption is not fueled by a desire to avoid paying a small fee; they are fueled instead by motivations that reflect a feeling of being an integral part of the music scene.

The music industry seems to have taken a practical look at these issues, guided by a widely and long held market-focused perspective that at its root is profit-driven. This perspective is reflected in the system of production and distribution that empowered and protected its membership. The result is the treatment of consumers as feeders of the system, and therefore judgment based on a (mostly) economic view of their role in the spirit of Adam Smith's

Economic Man (Smith 1976). The approach of the present research is a more theoretical look at the issues, informed by a post-structuralist philosophy as discussed in Chapter III and therefore a deeper understanding of consumers; not as rational economic beings, but as emotionally motivated individuals.

There is great importance in understanding what began first as exploratory qualitative inquiry into consumers' emotions and motivations and then the results of quantitative testing of hypotheses based on that inquiry. This is the power of mixed methods; the rich text associated with qualitative methods (Geertz 1973) triangulated using the hypothesis-testing strength of quantitative methods. The rest of this chapter will focus on a discussion of what has been revealed by treating music consumers as individuals with subjective perceptions and emotions, instead of as simply economic beings. Next, the contribution of the present research will be presented through its implications for theory and then practice. Finally, limitations and opportunities for future research will close out the chapter.

The qualitative portion of this research uncovered not only the types of behaviors that people engage in when using music in a social manner, but also evidence that those behaviors represent a more prominent use of music as a social tool than given credit for by studies in music psychology (Chamorro-Premuzic and Furnham 2007; Chamorro-Premuzic et al. 2009). This is not a criticism of the music psychology approach; instead, it is a viewpoint that is based on consumer research driven inquiry. From the interviews and observations conducted by the researcher, some of which was presented throughout this thesis, there are instances where the focus of the music or music related experience is clearly for the purpose of some type of social interaction. Of greater interest than even the prominent social use of music is the motivation behind that use.

Perceived Creative Partnership is a very interesting construct because it focuses not on the behaviors associated with the various forms of sharing music, which has been the subject of most music consumer research, but on the state of being that consumers seek to achieve with those social behaviors. This is important because understanding more about the motivations of consumers enables researchers and producers (musicians and music industry) to investigate how they attempt to achieve this state. This opens the door to future research on a theoretical platform and opportunities for product direction on a practical platform. These are examined through the study's contribution to theory and practice, followed by industry recommendations and future research opportunities.

Contribution of Research

Contribution to Theory

The primary contribution of this research is to develop an understanding of how the social use of music, when viewed from the perspective that it has been elevated to a primary use, influences consumer existence in contemporary society. Consumers are increasingly culture driven (Arnould and Thompson 2005; Firat and Venkatesh 1995; Schouten and McAlexander 1995); their desires and behaviors are influenced by the society in which they live. The increasing prominence of the social use of music is evidenced by how consumers use music as symbolic representation of their identity and emotions (Larsen et al. 2010; Miklas and Arnold 1999; Minowa and Glover 2009). The greater role of, and attention paid to, the symbolic aspects of existence affect transformations in how individuals perceive the world around them, interact with others, and exist as consumers.

The dimensions of music's social use are tested as latent constructs reflecting the degree to which individuals use music to symbolically express their identity, perceive others' identities, communicate with others, and interact on an interpersonal level. The second order construct that is reflected in these dimensions is a measure of the extent to which one symbolically uses music in his or her interactions with society. Therefore, the social use of music reflects one's use of music as a social tool. The important consequence of this use is a person's perception that he or she is in a creative partnership, and the degree to which they are contributing to the new co-created content.

Drawing on the concept of consumer tribes (Cova and Cova 2001), Nuttall et al. (2011) found evidence that symbolic meanings of music are becoming more important to what drives young consumers than traditional commodity-based consumption patterns. This is consistent with Larsen et al. (2010) who focus mostly on symbolic representation of self. However, the present research treats music consumption through symbolic meaning in greater depth, examining the four dimensions of social use as well as its relationship with the consequence perceived creative partnership and its four dimensions. This deeper consideration of symbolic consumption leads to a framework to explain more than just self-identity, such as music preference and co-created content and thereby co-created value.

The behaviors that reflect the social use of music are important to consumer behavior, evidenced by existing research in marketing (for example, Hesmondhalgh 2008; Holbrook 1987; Larsen et al. 2010; Martin and McCracken 2001; Minowa and Glover 2009; Nuttall 2008a; Nuttall 2009; Nuttall et al. 2011; Nuttall and Tinson 2008). Particularly in terms of identity construction, when presenting findings of six categories of young adult music consumers, Nuttall et al. (2011) refer a number of times to behaviors typical of many categories that are related to

social use of music and its sub-categories. For example, “*Loyalists* use music to help create and define their identity” (Nuttall et al. 2011: pg. 158, italics in original text), *experience seekers* emphasize socialization and behaviors that enhance mood, *preachers* use their knowledge of music as a form of social capital, and *conventionalists* use their music preferences as a means of self-identity to associate themselves with a particular peer group.

These authors point out that understanding each type of music consumer is important to understanding how they react with the market, and conclude there is a lot of research still to be done to further that understanding. Of particular interest in the present research is the observation by Nuttall et al. (2011) that some consumers feel “detached and disenfranchised” (pg. 158), and their suggestion that a partnership approach between consumers and the music industry is the most effective course of action. The focus of the present research is consistent with this line of thinking, maintaining the perspective that understanding the social use of music in a prominent light is a step in the right direction of better understanding resulting behaviors and desires of music consumers.

Several authors have investigated music consumers, usually from the perspective of what music means to them (for example, Bennett 1999; Cateforis and Humphreys 1997; Gardikiotis and Baltzis 2011; Hesmondhalgh 2008; Hodgkinson 2011; Jackson 2002; Miklas and Arnold 1999; Nuttall 2009; Nuttall et al. 2011), music sharing as piracy (for example, Bender and Wang 2009; Chiou et al. 2005; d'Astous et al. 2005; Gopal et al. 2004; North and Oishi 2006; Ouellet 2007; Sinha et al. 2010; Sinha and Mandel 2008; Wang et al. 2009; Woolley 2010), and most recently a trend toward research and journalistic inquiry focused around being a music fan in a virtual or digital space (for example, Ayers 2006; Bull 2005; Bull 2008; Kahney 2005; Levy 2006). The approach taken in the current research takes the position that the feeling one gets of

“being part of the music scene” is what drives social use. This is based on the increasingly symbolic ways people consume in general (Arnould and Thompson 2005), and specifically the symbolic nature of music consumption (Larsen et al. 2010). The contribution of the present research is to both lines of theoretical pursuit, general and specific. In general, the research adds knowledge to, and support for, the relationship between behavior and attitude, (i.e.), the growing trend in consumer research that understanding more about symbolic consumption and the motivation of consumers, for virtually any product or service, is an important key to knowing the best ways to reach consumers.

The direct contribution of the present research is specifically to consumers of music and other products of the cultural industry because of how rapidly and drastically consumption opportunities are changing. Instead of focusing on a type of digital consumption that is available to consumers of music and related products such as film, television, and art, the present research informs the motivations behind how individuals consume these products in their increasing forms. By understanding this in greater depth the focus can be not on the temporary context of product use, but instead on the motivations driving the use. This is much more transferable in time and space, and therefore of greater value to researchers.

Results of the quantitative methods, informed by qualitative findings, is of greatest importance to developing a deeper theoretical understanding of consumers of culture industry products, especially music. Development of the Perceived Creative Partnership construct with empirically tested observations indicates that consumers are motivated by their perceptions of being part of the music scene. This state of being that people seek is one where they are immersed in the music they consume, seek the attention of others, contribute their own creativity, and express an opinion they believe to be valued and sought by others. Furthermore,

this state of being is achieved through using music as a social tool consistent with the dimensions of Social Use. Consumers express their identities through music, perceive those around them (both physically and virtually) through interpretations of musical preferences and expressions of those preferences, communicate, and build interpersonal relationships through music. The results of the quantitative analysis, supported by the use of qualitative methods, provide evidence that consumers behave in ways where music is used socially in an effort to achieve the state of being that comes with perceiving themselves as a creative partner with the producers of the music they consume. This behavior is more than simply sharing or pirating music for the sake of its content or price. The behavior is a vehicle for achieving the status of being part of a music scene.

Consistent with Jameson's (1991) view of media discussed in Chapter III, consumers form a perceived creative partnership with existing content and, by contributing something of their own, create new content intended for others to consume. The perceived partnership also reflects Bauman's (2005) perspective that people continually seek an unattainable individuality, and one way in particular is through attaching themselves to the notoriety of celebrities.

Contribution to Practice and Industry Recommendations

Similarly, the research contributes to industry practitioners in the culture industry product categories, particularly music, as a metaphoric signpost indicating the direction that consumer behavior is taking them. The music industry operates in a market, the parameters of which are changing. This does not mark the end of the music industry; however, because the market parameters are changing, so too must the industry's approach. Consumer behavior should no longer be thought of from a vantage point of distrust and expectations of deceit. Music fans

don't watch YouTube to avoid paying for a download; they don't stream their music to avoid the fee-based ownership. These types of actions appeal to the feeling they are seeking, where they are so involved with the music and artists that they feel as if they can be in a form of partnership with them. This leads to the subject of industry recommendations based on the research findings.

The most effective way to make recommendations to practice is to begin general, and then illustrate the point with specific examples. The general approach that industry is recommended to take is to think about the elements of the construct, Perceived Creative Partnership. This state of being, where an individual feels as if he or she is part of the music scene, is the motivation driving the social use of music, which based on the present research includes four dimensions. Instead of spending great amounts of time and effort figuring out how to monetize the behaviors of social use, which is the approach that can be observed in the past and current actions of the industry, producers of music and music related products should begin to think about the attitudes that consumers wish to achieve. This is because if the industry creates a commodity out of the behaviors of social use, consumers might find other uses to achieve the attitudes associated with Perceived Creative Partnership. The objective of consumers is not the use behavior; it is the feelings that *come from* engaging in those social use behaviors. Because technology is advancing at such a rapid pace, there will likely be more convenient and effective ways for consumers to reach that feeling that they are part of the music scene.

However, if products and services are designed in ways that enable consumers, in our current market parameters, to reach the feelings of Perceived Creative Partnership that they are seeking, then music producers will be able to embrace future trends and technologies. By doing

so, they will see ways to meet customers' needs instead of blocking them from finding other ways to meet those needs.

In terms of a specific example, let's assume that a recording company is preparing to release an album for one of its well-known artists. Accepting that consumers will have easy access to content, sometimes even before its official release through an Internet leak (Bruno 2008), instead of focusing on shutting down potential behavior, consider the desire for consumers that want to feel like they're somehow partnering with the artist. As an example, a record label might hold a contest that involves fans pre-paying for the album before its release date. When the band goes on tour, in each city where they perform, one winner would be chosen from the contest entries who will be invited on stage during the concert. Considering the elements of Perceived Creative Partnership, this person will have the attention of their friends, and they will be immersed into the consumption process, both physically and emotionally. This is one example that a music company might employ. A bit of creativity on the part of the music industry will lead to many others.

What is important to note about this recommendation is the role of technology. Consistent with the viewpoint that technology is an enabler, not a cause; the crux of what is being recommended is that industry accepts technology as it exists at any point in time. With the attitude of focusing on the elements of Perceived Creative Partnership, as technology changes so will the products or services that can be developed. This, in turn, will create a productive relationship between music producer and music consumer because instead of consumers seeing industry as stifling, they might see them as embracing, and attentive to their current desires. In addition, this overarching attention to Perceived Creative Partnership will prepare the music industry, as well as related cultural industry products, for accepting and using future

technological advancements instead of fearing them and missing opportunities for new ways to reach consumers.

Limitations and Future Research

As with any research effort, especially those exploring a new construct and viewpoint, there are limitations to its findings. Although every effort was made to minimize the impact of these limitations, it is important to discuss them.

With regard to the qualitative research that has been performed, its contribution was to define the constructs, the relationship among the constructs, and the development of measurement scales. Although this contribution is important and valuable to informing quantitative measures, there is great potential that has not been tapped. A formal content analysis with greater depth was not possible due to limitations of time. Time is a valuable resource, and the decision was made to keep the contribution of qualitative research to informing the testing of the theoretical model developed with the aid of insights gained from qualitative methods. A positive aspect of this situation is the large set of qualitative data that has been gathered, all of which has future use potential. For example, there is reason to believe that “emotional bond” is a valuable moderator. A formal content analysis of the qualitative data might uncover greater insight into emotional bond as an approach to developing the moderator as opposed to separating it by music and artist. This is only one example where a full content analysis might reveal additional insight into a particular subject; for this reason the treatment of qualitative data is both a limitation and an opportunity for future research.

Another limitation that presents opportunity for future research is the reliability of the scales. As shown in Table 7, the Average Variance Extracted (AVE) for first order constructs

Identity Expression and Immersion is borderline acceptable and the AVE for first order construct Interpersonal Interaction is low at 41%. While the theory and qualitative research supporting these constructs are strong, the scale items used to measure the construct seem to exhibit low levels of convergent validity. This is unexpected for the Immersion scale, which was adapted from Mizerski et al. (1988) with very little change, indicating the possibility that these scales can be looked into for further adaptation. Because the scales for Interpersonal Interaction were developed by the researcher, revisions should be considered to improve the items.

On the positive side, most of the first order construct scales were developed from qualitative research (with the additional exception of Opinion Leadership) and performed well for newly developed scales. Replication or adaptation of these scales for different contexts, or specific segments of consumers (for example, by genre preference) are avenues for future research.

In addition, the scales used to measure the hypothesized moderators present a limitation that must be addressed, yielding another opportunity for future research. Of interest would be whether one's connection to an artist is likely to increase the degree of perceived creative partnership one seeks than a particular song or music genre, or is the root of the issue one of measurement error? When dealing with active music fans, the items used in the scale may need different wording so that the distribution of gathered data is closer to a normal distribution. This is an opportunity to further investigate the influence of one's connection to music and/or a musical artist.

On a broader level, the present research opens a door to further understanding of consumers of products in the cultural industries. One important direction for research is to find out which elements of Perceived Creative Partnership might be strongest in related industries.

For example, are some of the first order constructs particularly important to fans of television shows, movies, or video games? In addition, why is it that at this point in time these elements make up the second-order construct Perceived Creative Partnership? Are there some other potential first-order constructs that might inform the more abstract PCP? Finally, what are the differences between Perceived Creative Partnership and the attraction to what prior research has told us about consumer participation? Is there a difference that is based on celebrity or creativity? These are important questions that can be answered through future research efforts.

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APPENDIX

APPENDIX

PRINT VERSION OF MUSIC PERCEPTION SURVEY

Page One

Study title: Consuming Music

This research is being conducted by Paul G. Barretta from the University of Texas – Pan American. The purpose of this study is to inquire about individuals' music consumption preferences.

If you would prefer not to participate in this study, simply discontinue answering questions at any time. Your responses are confidential. If there are any questions or subjects that you would prefer to skip, simply do not answer those questions.

You must be at least 18 years old to participate. If you are not 18 or older, please do not take this survey.

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This research has been reviewed and approved by the Institutional Review Board for Human Subjects Protection (IRB). If you have any questions about your rights as a participant, or if you feel that your rights as a participant were not adequately met by the researcher, please contact the IRB at 956.665.3002 or irb@utpa.edu. You are also invited to provide anonymous feedback to the IRB by visiting www.utpa.edu/IRBfeedback.

Activity

Thank you for participating. When you hit the "Next" button you will be brought to the first of three pages that contain some statements involving how you feel about music. We ask that you select the level to which you disagree or agree with each statement. There are a total of 35 statements in this survey. These will be followed by a fourth page that will ask you some simple questions for classification purposes.

There are no right or wrong answers, only your individual perception. Your answers will be kept completely confidential and they will not be reviewed as an individual response. All responses will be combined and treated as one large set of information.

The fourth page will also include an opportunity for you to enter a drawing for a new iPad. Once we have finished gathering survey responses one entry will be selected to win the iPad. To qualify for the drawing, we must receive your email address so that we can notify the winner. Your email address will be used **ONLY** for this purpose, and will not be seen by anyone except the primary researcher, Paul Barretta (pgbarretta@utpa.edu).

Your answers will be kept completely confidential, and will not be viewed individually. All survey responses will be combined and analyzed as one large set of data for the dissertation research of Mr. Barretta.

If you do not select an answer for a question you will see an error message before proceeding to the next page. This is only to make sure you don't accidentally skip a question. If you prefer to not answer a particular question, simply click "Next" a second time.

Thank you very much for your cooperation.

First, please indicate whether or not you have performed ANY of the following actions in the past 30 days, OR have engaged in any of these activities on a fairly regular basis in the past.

1. Give music (not your own) as a gift to a friend or loved one
2. Share music (not your own) with a friend or loved one
3. Post a music clip in a public space on the Internet such as Facebook
4. Create and post a video using other people's music on a website such as YouTube, Vimeo or an equivalent site
5. Create and post a Mashup of other people's music*

Yes

No

Think of a time when you engaged in one of the activities indicated on the previous page. Please indicate how strongly you disagree or agree with the following statements. As a reminder, here are the five activities again:

1. Give music (not your own) as a gift to a friend or loved one
2. Share music (not your own) with a friend or loved one
3. Post a music clip in a public space on the Internet such as Facebook
4. Create and post a video using other people's music on a website such as YouTube, Vimeo or an equivalent site
5. Create and post a Mashup of other people's music

1) When I engage in such activity I feel "carried off" by the music.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

2) When I engage in such activity I do more than share music - I add a bit of my own creativity.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

3) Strangers notice me when I engage in such activity.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

4) I feel as if I am part of the music when I engage in such activity.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

5) When I engage in such activity I've added to a creative process.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

6) I draw attention to myself by engaging in such activity.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

7) When I engage in such activity, the experience of the music stays with me for a long time.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

8) I contribute my own creativity to other people's music when I engage in such activity.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

Perceptions of Music

Thinking about music in general, please indicate how strongly you disagree or agree with the following statements.

9) My friends ask for my opinion about music.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

10) I frequently use music to communicate an idea.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

11) I know what type of a person someone is by their music choices.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

12) I listen to music so other people know what I am listening to as a way of expressing myself.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

13) Some musical artists represent a very special meaning for me.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

14) I like to help others make music related decisions.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

15) I often "break the ice" with someone by referring to some common musical interest.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

16) I figure out who people are through their musical preferences.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

17) I get recognized when people I share music with pass it along to people they know.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

18) I frequently use music to communicate a message.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

19) When music means a lot to me, I feel a strong connection.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

20) My friends think of me as a knowledgeable source of information about music.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

21) I express my identity by making the music I prefer known to others.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

Perceptions of Music

Thinking about music in general, please indicate how strongly you disagree or agree with the following statements.

22) I try to involve music to advance a personal relationship with a friend or acquaintance.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

23) I often use music to communicate a thought.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

24) When a musician or band means a lot to me I feel a strong connection.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

25) Friends and acquaintances recognize me by the music I share with them.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

26) For verification purposes, please leave this question blank.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

27) How people express their music preferences enables me to understand who they are.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

28) I believe in sharing with others what I know about music.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

29) I feel a strong attachment to some songs.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

30) I generally use music to communicate my mood.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

31) I often give music as a gift to people I care about.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

32) I use music to identify myself to others.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

33) It is important to share one's opinion about music with others.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

34) I perceive accessories that people wear to represent their favorite music to determine who they are.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

35) I am very attached to some musicians or bands.

- Strongly disagree
- Moderately disagree
- Slightly disagree
- Slightly agree
- Moderately agree
- Strongly agree

Okay, we're almost done. Please answer a few questions below for classification purposes only. This information will not be reviewed individually; it will only be used in combination with other entries to indicate general information about the people participating in the research. Thank you.

36) Please indicate your gender.

- Male
- Female

37) Please indicate your age range.

- under 18
- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65-74
- 75+

38) Please indicate your highest level of education completed.

- 12th grade or less
- Graduated high school or equivalent
- Some college, no degree
- Associate degree
- Bachelor's degree
- Post-graduate degree

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BIOGRAPHICAL SKETCH

Paul Gennaro Barretta was born November 8, 1964 and raised in New York. After graduating from Murry Bergtraum High School in 1982 he attended Bernard M. Baruch College of the City University of New York, earning a Bachelor of Business Administration in Finance and Investment (1987) and Master of Business Administration in International Business (1991).

Simultaneously with achieving his Master of Business Administration Paul began his full-time industry career at Chase Manhattan Bank, N.A. in New York where he held a number of positions in international banking and cash management. Subsequently, he held positions in Foreign Exchange Hedging at Investment Management Services (New York), International Treasury Management at MTV Networks (New York), Business Development and Strategic Planning at Nickelodeon International (New York), and served as Chief Financial Officer of CMJ Network (New York) before founding Talent Clearing House, Inc. in Wilkes-Barre, PA.

In September 2009, Paul entered the Ph.D. program at The University of Texas – Pan American (UTPA) and completed the program in August, 2013 with a specialization in Marketing. He held a number of roles including research assistant, instructor, graduate office coordinator of The Teaching Academy, and graduate tutor at the University Writing Center. During this time Paul made multiple presentations at academic conferences and was a member of several academic organizations including American Marketing Association, Association for Consumer Research and Academy of Marketing Science. He is currently working as an Assistant Professor of Marketing at St. Bonaventure University in Olean, NY.