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SYNOPSIS:

This research studies the experience of the music consumer today, particularly in regards to the independent music scene.

Pages:	**3-75**
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Appendix:	**1-64**
Attachments:	**2 SPSS files (.sav)**

By signing this document, each member of the group confirms participation on equal terms in the process of writing the project. Thus, each member of the group is responsible for the all contents in the project.

THE CONTEMPORARY MUSIC EXPERIENCE

the case of Altafonte

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To my supervisor Professor Henrich Dahlgren,
thank you for your encouraging guidance throughout this project.

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To my family and friends,
thank you for your patience and support.

To Lucia,
who shares my passion for the fascinating creatures that inhabit The Bahamas.

To my boxing team,
thank you for the adrenaline rush.

ABSTRACT

This research is conducted on the independent music sector, a segment which has finally strengthen its position by embracing the opportunities embedded in music streaming and social media services. However, this research does not discuss the role of independent music managers nor independent music artists, but the music consumer's, who has achieved an enviable spot in today's dynamic music value chain.

Hence, it looks into the practices of these individuals, who make use of the interplay between music streaming, music concerts and social media interactions as so to build their personal music experience. Furthermore, it is noteworthy this paper brings the concept of music fans and social media on the macro-level, as a means to understand the 'mediating' effects of online conversations on the value of music and the music scene.

Theoretically, this paper opens with the conceptual evolution of the experience, drawing a route to one of the latest contributions to the field: The Multiverse, a model that takes into account the infinite possibilities of reality and virtuality. Following, theoretical contributions to the concepts of live music performances and social media interactions are introduced. At last, the theory section is enclosed with an illustration of the framework, outlined under the subsequent title: The Contemporary Music Experience.

Next, given the particularities of the context at hand, this research is regarded as a case study with a locus on Altafonte, the leading independent music distributor in Iberia and Latin America. Likewise, it is a descripto-explanatory, evaluative case study conducted under a multi-method quantitative design:

The operationalization of the framework was completed throughout a ground-breaking approach, as it involved the Internet-mediated structured observation of Instagram posts. In order to accomplish this data collection technique, it was decided to study user-created content about four music concerts played by an independent band distributed by Altafonte. Hence, the coding procedure was contingent on the instructions of a codebook, which was particularly developed for this research. Furthermore, so as to avoid unreliable results, information collected from the observation was triangulated with data obtained from an online questionnaire, which also included queries concerning other aspects of the theoretical framework.

Thereafter, the discussion of the findings provides interesting material concerning the interplay at hand, revealing there is a strong association between music streaming, music concerts and social media, a relationship that occurs in a peculiar environment, where reality and virtuality not only provide value to the music consumer, but also the guideline to reach his transformation into a music fan, and thereafter, the transformation of the independent music scene.

At last, but not least, the conclusion is followed by some recommendations addressed to the case company, including the innovative proposal of exploiting concert-related social media content as digital memorabilia.

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1. Introduction

1.1. Introductory words

Since the advent of the Internet, the music value chain has been facing substantial transformations. Probably the clearest illustration regards to overcoming the physical constraints of music distribution, which mostly benefited the three major music labels. Since then, power has been shifting to small and independent labels, artists and consumers, who now enjoy a flexible and dynamic global music network structure, far distant from the traditional vertical-integrated supply chain. Particularly in regards to the independent sector, it is noteworthy they are no longer minor players, as music streaming is strengthening their ability to build a sustainable marketplace where they also take substantial equity stakes.

Undoubtedly, this research is contingent on disruptive technologies, which have set many challenges to the music industry, yet also plenty of chances for growth: given today's data-driven environment, music agents have the golden opportunity to comprehend consumers' behaviour, hence to develop strategies on a solid ground – How do music fans interact with the music they like?

When it comes to fan behaviour academic studies, researchers have often approached this subject on the micro-level, hence discussing the relation between fans and their fan objects, as well as on fans' motivations (Gray, Sandvoss & Harrington, 2007). In this line of reasoning, taxonomies based on fans' level of investment are remarkable (Dimmock & Grove, 2005; Zellner, 1995; Hunt, Bristol, & Bashaw, 1999; Funk & James, 2001; Kozinets, 1999; Beaven & Laws, 2010).

Nevertheless, contemporary studies go beyond the individual fan journey by arguing this type of definitions discard social relations and shared values among the specific audience, thus treating fans as individual consumers of media goods, which, with the

rise of social media services, could not be further from their actual behaviour (Arriagada & Cruz, 2014). Indeed, as stated by Busee and Gray (2011), the Internet "has led to a revolution in how individuals can access fan community" (p. 430) and therefore affecting "social relations at each and every stage in the movement from production to consumption" (Arriagada & Cruz, 2014, p. 149).

Hence, on the macro-level, music fans are understood as individuals with a pivotal role concerning large-scale cultural flows, as these studies extend "the conceptual focus beyond questions of hegemony and class to the overarching social, cultural, and economic transformations of our time, including the dialectic between the global and the local [...] and the rise of spectacle and performance in fan consumption" (Gray et al., 2007, p. 8). Indeed, fans' relations "with objects, texts, agents and spaces, all mediated through websites and social media, work to maintain the existence of scenes themselves" (Arriagada & Cruz, 2014, p. 149). Thus, this research embraces the notion postulated above, where the dispositions of music fans towards music and digital technology are a central condition to the independent music scene.

Furthermore, as a means to provide an attention-grabbing and revealing approach, this paper brings the concept of experience. The reason behind this decision relies on the fact that music, as a form of art, is an experience good (Nelson, 1970). Thus, in correspondence with music fans' physical and digital habitus, this research fills a research gap by investigating particularly the dynamics of the music fan in such new vibrant music network; an individual who embraces and experiences all kind of music formats, substitutive and complementary products, as well as a wide variety of distribution channels, all these related consumption activities bonded into one: The Contemporary Music Experience.

1.2. Problem and Research Question

This paper looks particularly into the case of Altafonte, the leading independent music distributor in Iberia and Latin America, a firm that offers both Digital and Physical Distribution, as well as Digital Marketing and Promotion, Royalties Management and Payment, Rights Management and Publishing, Synchronization and Video Network for

independent music labels and artists. Noticeably, these activities require significant processing and management of large amounts of data, and it is within their objectives to develop a model that allows the understanding of the figures provided by their in-house team of engineers and developers. Indeed, Altafonte is determined to provide the best service to their clients with no intermediaries.

As explained by the Iberian Content Director of Altafonte, transparency, honesty, clarity and integrity are the key principles shaping the relationships with their clients. In his own words, there is a big difference between giving an artist a sheet filled with daily/monthly figures, and showing him a detailed and accurate analysis that explains the corresponding results. As previously discussed, strategies are best conducted when they rely on actual investigation, and today's data-driven ecosystem is perfect for such managerial performance. Consequently, Altafonte is seeking for a model that interrelates music streaming consumption with social media and music concerts as a means to guarantee an enriching professional relationship with the artists and record labels that choose to work with them.

Still, this paper goes beyond Altafonte's request by placing the social user at the centre of attention, capturing the issue with the concept of experience. The research question is as follows:

In what ways the interplay between music streaming, social media consumption and live music concerts constitutes the Contemporary Music Experience?

Likewise, the specific objectives are:

1. *Describe the interplay between music streaming, music concerts and social media interactions from the user perspective.*
2. *Bond the relationship above to the concept of experience, drawing from the most important literature contributions in this field (Pine & Gilmore, 1998; 1999; 2011; Pine & Korn, 2011).*
3. *Create and assess a theory-based model about the Contemporary Music Experience.*
4. *Provide recommendations addressed to the case company.*

1.3. Structure of the paper

In order to provide an accurate answer to the research question delineated before, as well as to achieve the objectives of this paper, this case study is organized in six chapters:

Suitably, the introduction is followed by the theoretical attributes of the most relevant concepts and models in regards to the postulations of the experience, live music performances and social media interactions. Merging these, an illustration of the consequent theory-based framework is provided. Next, Section 3 includes the methodology design and strategy: this research focuses on two different quantitative techniques for primary data collection, an Internet-mediated structured observation and a questionnaire. Additionally, the findings are introduced by a brief portrayal of the global music market, the independent music scene and social media use, as well as by a description of both the case company and the music band used for data collection. This information is then followed by a discussion of the findings, which naturally leads to the conclusion and recommendations of this research. At last, limitations and further research areas are provided.

2. Theoretical setting

With the objectives in the spotlight, this section illustrates the most relevant literature contributions to the concept of experience, as it will be used to comprehend the relations between music streaming consumption, music concerts and social media music-related interactions. Henceforward, the theoretical setting of this paper is constructed on four chapters: The Experience (Section 2.1.), Live Music Performance (Section 2.2.), Social Media Interactions (Section 2.3.) and The Contemporary Music Experience (Section 2.4.), the latter in regards to the conceptual framework of this research.

2.1. The experience

Prior to the following academic contributions, the writer Alvin Toffler (1970) predicted what was yet to come: consumers "would begin to collect experiences as consciously and as passionately as they once collected things" (p. 226). The subsequent section entails a route to the Multiverse, the most recent input to the concept of experience. Hereafter, this chapter is divided into three parts. First, a brief and temporally organized depiction of the concept of experience is provided, leading, naturally, to the portrayal of the recognized Experience Economy (Pine & Gilmore, 1998; 1999; 2011). At the end, the reader can find Pine and Korn's (2011) postulation of the Multiverse.

2.1.1. Conceptualizing the experience

Carù and Cova (2003) argue the notion of experience is "ill-defined, or worse, defined in ideological terms" (p. 268). Their argument approaches this issue by looking at the many different perspectives researchers have applied on the concept, hence hardly

achieving a consonant definition (Walls, Okumus, Wang & Kwun, 2011; Jensen, Lindberg & Østergaard, 2015; Geus, Richards & Toepoel, 2015).

Concerning the definitions provided by researchers outside management science, philosophers consider an experience as "a personal trial, which generally transforms the individual" (Carù & Cova, 2003, p. 269); phycologists/sociologists believe it is "a subjective and cognitive activity which allows the individual to develop" (Carù & Cova, 2003, p. 270); while anthropologists regard to it as something with "an intensity of personal feeling that takes it out of the flow of the everyday life" (Carù and Cova, 2003, p. 270).

In regards to the definitions given within management science, Holbrook and Hirschman presented the concept of 'experiential view' in the celebrated article *The Experiential Aspects of Consumption: Consumer Fantasies, Feelings and Fun*, published in 1982. Literature on consumption behaviour was hitherto narrowed to the information processing perspective, which describes the consumer as a "logical thinker who solves problems to make purchasing decisions" (Holbrook & Hirschman, 1982, p. 132). Nevertheless, contributions from authors such as Olshavsky and Granbois (1979) and Seth (1979) encouraged Holbrook and Hirschman (1982) to portray consumption as "a primarily subjective state of consciousness with a variety of symbolic meanings, hedonic responses, and esthetic criteria" (p. 132), hence including "playful leisure activities, sensory pleasures, daydreams, esthetic enjoyment, and emotional responses" (p. 132). Following, the book *The Experience Society*[1], written by the sociologist Gerhard Schulze (1992), presented life as an experience project with the pursuit of happiness in the spotlight. His point of view portrayed a society oriented towards the inner self, who is, according to Schulze (1992), the only one who can judge utility. A few years later, Pine and Gilmore (1998) introduced the concept of experience economy, addressed in the following section.

[1] Original title: Die Erlebnisgesellschaft.

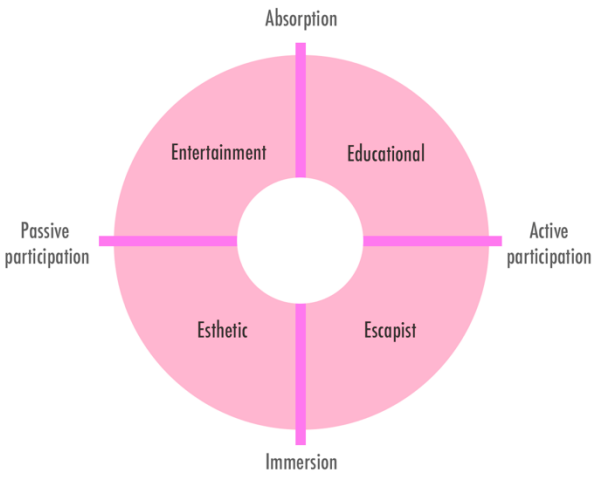
2.1.2. The Experience Economy

The Experience Economy, a conception introduced by Pine and Gilmore (1998) and later addressed as 'the first generation' of the Experience Economy (Boswijk, Thijssen & Peelen, 2007), is depicted as an economic shift towards a new value proposition, which relies on consumers' desire for staged experiences. *Welcome to the Experience Economy* illustrates the concept with the progression of economic value: from commodities, to goods, to services, to experiences, to transformations[2]. Pine and Gilmore (1998) state "an experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event. Commodities are fungible, goods tangible, services intangible, and experiences memorable" (p. 98). Thereafter, companies should upgrade and move onto the next stage: "while prior economic offerings –commodities, goods, and services– are external to the buyer, experiences are inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level" (p. 99).

Pine and Gilmore (1998) propose a framework (see Figure 1) for experience staging, which is built across two dimensions: customer participation and connection. The former spectrum comprises passive participation, "in which customers don't affect the performance at all" (p. 101), and active participation, "in which customers play key roles in creating the performance or event that yields the experience" (p. 101). The latter refers to the relationship that "unites customers with the event or performance" (p. 101), from absorption to immersion. Subsequently, Pine and Gilmore (1998) introduce the Four Realms of an Experience, which arise from the combination of the aforementioned dimensions: experiences can be educational, esthetic, escapist, or have a focus on entertainment.

[2] In the revisited progression of economic value proposition, Pine and Gilmore (1999) introduced the fifth and final economic offering, which they entitled 'transformations'. An explanation of this offering will be further described in this section.

Figure 1: The Four Realms of an Experience (Pine & Gilmore, 1998)



Furthermore, Pine and Gilmore (1998) recognise five key experience design-principles[3] to stage experiences: (1) theme the experience, (2) harmonize impressions with positive cues, (3) eliminate negative cues, (4) mix in memorabilia, and (5) engage all five senses.

Yet, as indicated in the footnote, there is one fifth and last economic value upgrade, beyond experiences. Transformations, contrary to commodities, goods, services and experiences, have a "lasting consequence beyond their consumption" (Pine & Gilmore, 1999, p. 171): they are effectual.

In the Transformation Economy, buyers are considered aspirants, as they "seek to be guided toward some specific aim or purpose" (p. 171), "they aspire to be some one or some thing different" (p. 171). Pine and Gilmore (1999; 2011) argue transformations are valued above all other offerings because they disclose the ultimate motivation of all their other needs. Nevertheless,

> without a change in attitude, performance, characteristics, or some other fundamental dimension, no transformation occurs. And this change should be not just in degree but in kind, not just in function but in structure. The transformation affects the very being of the buyer (Pine & Gilmore, 1999, p. 172).

[3] For a further explanation of the principles see Pine and Gilmore (1999).

According to Pine and Gilmore (1999; 2011), the Transformation Economy will take over the Experience Economy as soon as companies decide on guiding transformations, hence recognizing and embracing –forgive the redundancy– aspirants' aspirations.

2.1.3. The Multiverse

With the introduction of the Internet and its corresponding technological advances, companies started to deal with a competitive landscape where value-creating forms may be framed in either real or virtual worlds, maybe even in both. With this complex, but profoundly rich environment in the spotlight, Pine and Korn (2011) propose a framework that embodies the numerous means for "when [...] experiences happen, where [...] they occur, and what [...] they act on" ("The Unfamiliar Universe", para. 1), a conceptual proposal with a significant ground on the Experience Economy assets. Subsequently, they define a Multiverse encompassed by three dimensions, six variables and eight realms, encouraging managers to "explore the cosmos incogniti of our imagination" (Pine & Korn, 2011, "The Unfamiliar Multiverse, para. 2).

In regards to the three dimensions, the authors distinguish between the Substance, the Place and the Event. Hereafter, managers can create experiences that rely on material substances or digital substances, real places or virtual places, and actual events or autonomous events. In other words, they can choose to construct an experience based on the variables of Matter or No-Matter, Space or No-Space, and Time or No-Time. A description of the variables is provided below:

Matter and No-Matter

Pine and Korn (2011) found inspiration from 'Future Perfect', the visionary work of Stan Davis (1987): "In the industrial economy managers considered time, space, and matter as constraints, whereas in the new economy they will come to think of them as resources" (p. 7). Following the same argument, the opportunities of digital technology –which allow the possibility of No-Matter–, were presented enthusiastically as far as in 1984:

> The computer is a medium that can dynamically simulate the details of any other medium, including media that cannot exist physically. It is [...] the first metamedium, and as such it has degrees of freedom for representation and expression never before encountered (Kay, 1984, p. 32)[4].

Yet, how to distinguish Matter from No-Matter? As Negroponte (1995) pointed out, "the best way to appreciate the merits and consequences of being digital is to reflect on the difference between bits and atoms" (p. 11). Thereafter, Pine and Korn (2011) address Matter as atoms[5] and No-Matter as bits[6]: material elements inhabit the physical world, while no material elements reside in the universe created with digital technology.

Furthermore, when dealing with new media possibilities, Hass (2005) argues one of their shared qualities is the "disintegration of medium and information: what was previously sold by means of specific, physical carrier-media can now also be transmitted through the universal medium of Internet" (p. 33). The phenomenon of disintegration[7] entails, again, there is an actual difference between Matter and No-Matter (Davis, 1987), hence recognizing the value added from intangibles, "whose importance does not lie in their material existence" (p. 92).

Space and No-Space

Concerning No-Space, the concept of virtual reality was first stated in a collection of articles entitled 'Le Théâtre et son Double'[8]. In these essays, Antonin Artaud (1958) referred to the illusory qualities of objects and characters in theatre, which, accordingly, foster a "purely fictitious and illusory world in which the symbols of alchemy are evolved" (p. 49). Today, virtual reality is defined as "visual, interactive, computer-generated environments in which the user can move around and explore" (Castree, Kitchin &

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[4] For further considerations see also *Computers as Theater* (Laurel, 2013); and *You Are Not a Gadget: A Manifesto* (Lanier, 2011).

[5] Matter: "material substance that occupies space, has mass, and is composed predominantly of atoms consisting of protons, neutrons, and electrons, that constitutes the observable universe." (Matter, Def. 2b, n.d.).

[6] Bits are "immaterial, [...] abundant, [...] easily integrated, [...] cheap when it comes to imagining, experimentation, and prototyping, [...] easily modified, combined, improved, and customized" (Pine & Korn, 2011, "Why Digital Technology Changes the Game", para. 3-8). "A bit has no color, size, or weight, and it can travel at the speed of light. It is the smallest atomic element in the DNA of information" (Negroponte, 1995, p. 14).

[7] See Barlow (1996).

[8] The book in French is from 1938, published in English in 1958 (*The Theater and its Double*).

Rogers, 2016). In the words of Ellis (1994), virtual environments "give users the illusion of displacement to another location" (p. 17).

Hereafter, according to Pine and Korn (2011), No-Space happenings occur in a world that does not exist physically, an environment where activities unfold on some sort of screen (e.g. smartphone, PC, headset, smart goggles). Hence, experiences can take place either in virtual places (No-Space) or in real places (Space).

Time and No-Time

Unlike the aspects of sounds, colours and textures, the perception of time cannot be associated with any particular sense, as there is no physical manifestation of time itself (Le Poidevin, 2015; Sanders & Cairns, 2010). Indeed, it appears time representations are built and reconstructed in the brain, which explains why all temporal aspects of experiences are inherently personal (Pine & Gilmore, 1998).

The concept of time perception, studied in the fields of psychology and neuroscience, entails profound investigations on subjective time (James, 1890; 1904; Husserl, 1952; 1962), "a puzzle that cuts across the mysteries of memory, perception, and consciousness itself" (Arstila & Lloyd, 2014. p. xi). Subjective time is defined by Arstila & Lloyd (2014) as "the experience of the temporal properties of events and processes: their order, duration, time of occurrence, context among simultaneous events and events before and after, and more" (p. x). Hence, even though time may enjoy a steady value in terrestrial distances and speeds, it arises as a subjective dimension when it comes to perception and time representation. According to St. Augustine, who wrote one of the largest discussions[9] of the nature of time, "all that exists of time revolves around the mind's cognizance of memory (past), attention (present), and expectation (future)" (Wood, 2016, p. 37).

[9] The autobiographical book XI of the *Confessions* comprises a large exploration of time: "when we say that an event or interval of time is short or long, what is it that is being described as of short or long duration? It cannot be what is past, since that has ceased to be, and what is non-existent cannot presently have any properties, such as being long. But neither can it be what is present, for the present has no duration" (Le Poidevin, 2015).

Yet, where is the present? This report takes the argument postulated by Anonymous [E. Robert Kelly] (1882), who thoroughly depicted the idea of time and coined the term specious present:

> The present [...] is really a part of the past – a recent past – delusively given as being a time that intervenes between the past and the future. Let it be named the specious present, and let the past, that is given as being the past, be known as the obvious past. All the notes of a bar of a song seem to the listener to be contained in the present. All the changes of place of a meteor seem to the beholder to be contained in the present. At the instant of the termination of such series, no part of the time measured by them seems to be a past. Time, then, considered relatively to human apprehension, consists of four parts, viz., the obvious past, the specious present, the real present, and the future (pp. 167-168).

Hereafter, one could argue Time regards to the specious present –actual events–, while No-Time refers to "nonlinear, asynchronous, nonchronological, or transient" (Pine & Korn, 2011, "The Known Universe, para. 7) time –autonomous events.

Even though it is not possible to fully understand others' perception of time, neuroscientists have been able to expose the underlying mechanisms[10] of time perception, hence confirming that it is actually distortable and manipulable under certain conditions. These temporal illusions affect the perception of "simultaneity, successiveness, temporal order, subjective present, anticipation, temporal continuity and duration" (Pöppel, 1997, p. 56). Still, most experiments concerning temporal illusions have a focus on temporal durations (Pariyadath & Eagleman, 2007; Tse, Intriligator, Rivest & Cavanagh, 2004; Eagleman, 2009) whose most accepted and shared conclusion is that they are "dictated by the energy consumed by neuronal activities" (Kanai, 2014, p. 350), e.g., old people feel that time passes by really fast –they experience repeated activities framed in a closed routine–, while young people, specially kids, perceive larger temporal durations, as they are living through novel and original stimuli.

[10] Due to the limitations of this research, this paper will not deep into the neuro-scientific ground for time perception.

Experience creators have successfully played with temporality (e.g., magicians, whose major and most persistent principle consists in manipulating subjective temporality). Indeed, the idea behind No-Time is creating "emotionally rewarding illusions of impossibility" (Fraps, 2014, p. 279) that actually make people's fantasies correspond to reality (Frith, 2007). Likewise, academics refer to transformation of time as one of the key features within performing arts events (Belfiore & Bennett, 2007; Caru & Cova, 2005; 2006; Hausman, 2011). These authors address the state of flow, a mental state conceptualized by Csikszentmihalyi (1990; 1993), who describes flow experiences as those that fully immerse an individual in a specific activity, hence characterized by "intense and focused concentration on the present moment; merging of action and awareness; loss of reflective self-consciousness; a sense that one can control one's actions [...]; distortion of temporal experience; [and] experience of the activity as intrinsically rewarding" (Nakamura & Csikszentmihalyi, 2009, pp. 195-6).

Furthermore, Pine and Korn (2011) also discuss the fact that one could not just alter or manipulate the way one perceives the specious present, but also travel in time to the obvious past and into the future. Summing up, just as Eagleman (2009) describes, "the days of thinking of time as a river – evenly flowing, always advancing – are over" (para. 3).

The Realms and the Experience Design Canvas of the Multiverse

The six aforementioned variables conform a 2*2*2 matrix that delineates the 8 realms of The Multiverse (Pine & Korn, 2011):

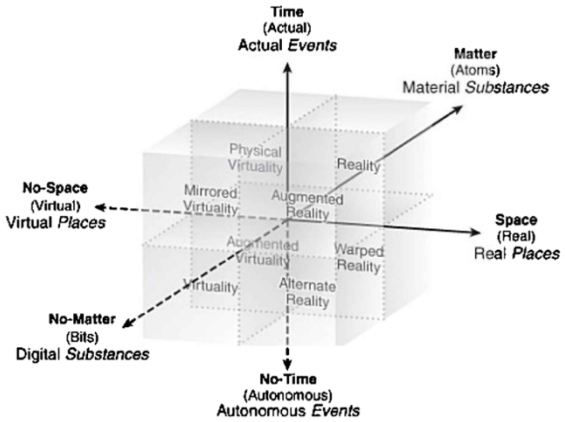
The realm of Reality entails experiences such as having lunch with friends, swimming in the sea, riding a roller-coaster or watching the sunrise from the mountains. Physicality is king. As portrayed by Pine and Korn (2011), "Reality fully engages the five senses, enraptures the whole body, captivates the mind, involves the physical world, and bonds you with your fellow members of humanity" ("Exploring the Multiverse, para. 2). Virtuality, on the other hand, comprises imaginative experiences like surfing on the Internet, playing computer games and flirting on social media, which immerse the human mind. Evidently, although the person living a virtual experience is situated in a physical space, at a specific time, and using some kind of material device, these physical settings are

discarded since they are considered irrelevant to the experience itself. Hereafter, Reality and Virtuality bind Pine and Korn's (2011) Multiverse: "beyond these two anchors lay the six other realms[11], each one enhancing, extending, or amending either our Reality-or Virtuality-based experiences" ("A Quick Tour of the Multiverse", para. 4):

Table 1: The Variables and Realms of the Multiverse

	VARIABLES					REALM
1	Time	+	Space	+	Matter	Reality
2	Time	+	Space	+	No-Matter	Augmented Reality
3	Time	+	No-Space	+	Matter	Physical Virtuality
4	Time	+	No-Space	+	No-Matter	Mirrored Virtuality
5	No-Time	+	Space	+	Matter	Warped Reality
6	No-Time	+	Space	+	No-Matter	Alternate Reality
7	No-Time	+	No-Space	+	Matter	Augmented Virtuality
8	No-Time	+	No-Space	+	No-Matter	Virtuality

Figure 2: The Multiverse (Pine & Korn, 2011)



It is important to highlight the fact that Pine and Korn (2011) provide these 8 realms for them to be generously used. In other words, this framework is not supposed to imply a constrained architecture, but a guideline for one to explore, discover and take advantage of business opportunities. In fact, they facilitate two different ways to create experiences. On the one hand, one could go beyond the digital frontier by reflecting on the Realms; on the other hand, Pine and Korn (2011), suggest to 'Vary the variables' of the Multiverse. While the former consists in investigating the possibilities of each Realm

[11] For a further explanation on the six remaining realms, see Pine and Korn (2011).

to obtain inspiration along the expedition of immersion, ideation and selection; the latter entails taking advantage of the variables illustrated before. Pine and Korn (2011) portray this 'tool' as the Experience Design Canvas:

> You select experiential elements from the full palette of variables to depict and design how digital and material substances are constructed, how real and virtual places are formed with those substances, and how autonomous and actual events are enacted in those places ("The Experience Design Canvas", para. 1).

Besides, Pine & Korn (2011) highlight "the greatest value will come from those innovations that create third spaces that fuse the real and the virtual" ("The Digital Frontier", para. 3). Hereafter, blurring the boundaries between realms, and fusing the variables as so to "extend, enhance, enlarge, embellish, boost, or intensify the experience, increasing the value created within each individual consumer" ("Defining Third Spaces", para. 3).

Before moving on to the next chapter, it is noteworthy case studies bringing music and the concept of experience together have had two major approaches: either they regard to music as a cue to influence retail consumption behaviour (e.g., Broekemier, Marquardt & Gentry, 2008; Cameron, Baker, Peterson, & Braunsberger, 2003; Jain & Bagdare, 2009; Michael, Ching, Michael & Mile, 2006; Oakes, 2003; Morrison, 2001; Michon & Chebat; 2004; Lin & Wu, 2006) or they focus on how to stage music experiences (e.g., Pegg & Patterson, 2010; Bowen & Daniels, 2005; Tomlijenovic, Larsson, & Faulkner, 2010; Tschmuck, Pearce & Campbell, 2013; Oakes, 2010; Manthiou, Lee, Tang, Chiang, 2014). Indeed, there is little research on the complex and large music experience lived by the user today, including activities and events that occur in physical, digital and mixed environments, settings where the individuals are no longer mere spectators, but mediators and co-creators (see Section 2.3).

2.2. Live Music Performance

According to Carlson (2013), the term performance "has become extremely popular in recent years in a wide range of activities in the arts, literature, and in the social sciences" (p. 1). In fact, performance is an "essentially contested concept" (Strine, Long & Hopkins, 1990, p. 183), whose disagreement over its denotative and connotative implications became itself part of its essence. This section specifically focuses on performing arts, which involve "theatre, music, opera, and dance, from the traditional 'high arts' to the 'popular arts'[12], including live arts performed in all venues and non-live arts through all forms of mass media: CDs and other recordings, radio, video, television, and the Internet" (McCarthy, Brooks, Lowell and Zakaras, 2001, p. 5). Nonetheless, for a better understanding of the concept, some recognized theoretical taxonomies of the term are presented next.

Barthes (1972) distinguishes between spectacles and contests, which he illustrates by comparing wrestling and boxing:

> In boxing, the outcome of the contest is in dispute until the final bell. In wrestling, the interest lies not in the outcome but in the spectacle of the process. The story can be read in each moment of the presentation, because each moment mirrors the whole [...]. Satisfaction lies in the exaggeration of gesture, the loud slap, the helpless fall, the slouch of the coward or the strut of the victor. In boxing, events unfold as a narrative whose point is not clear until the story has reached its climax" (Deighton, 1992, p. 366).

Another taxonomy regarding performances distinguishes between spectacles, festivals and ceremonies (Dayan & Katz, 1985), the latter as an intermediate between the other two. While spectacles entail minimal interaction, a narrow focus and a limited set of 'correct' audience responses, a festival calls for creative and unexpected responses and diffusion in focus – its result profoundly depends on the interaction between the performers and the spectators. Indeed, the key argument relies on whether the performance is built around an active consumer or a passive consumer. Furthermore, Deighton (1992) differentiates between contractual performances, enacted performances and dramatistic performances, the latter concerning an audience that is

[12] The authors refer to symphonic music and ballet as 'high arts', and to art forms that attract mass audiences as 'popular art' (e.g. musical theatre and pop music).

“aware that enactment occurs so as to be observed [...]. The producer is putting on a show, and the consumer knows it” (p. 364). Furthermore, within dramatistic performances, Deighton (1992) identifies skill, thrill, show and festive performances. Because of the scope of this research, only shows and festive performances are defined: shows “deliver entertainment to a passive observer who must be persuaded to accept a non-realistic context for the action” (p. 367) and festive performances entail “active consumer participation in a built context created by deliberate staging and costuming” (p. 367).

Next, in order to further recognize the most important issues an attendee points out when referring to a music concert, this chapter brings the academic discipline of event management, which comprises the design, production and management of all kind of events, from festivals and carnivals to commerce and sport (Brotherton & Wood, 2008).

As noted by several researchers (Davis & Swanson, 2009; Williams & Saayman, 2011; Manners, Kruger and Saayman, 2012), it is essential to acknowledge the complex nature of live music performances, as there are many factors that influence the ways the audience may experience them – “marketing, staff, signage, information dissemination, value for money, accommodation, the venue, the programme, parking, decent food, decent ablution facilities, and so on” (Williams & Saayman, 2011, p. 67). Still, Deighton (1992) argues that evaluations of live music performances are often limited to issues that are more appropriate for a single piece analysis (e.g. timbre, tempo, rhythm), rather than factors that relate to an entire show, nor reflexions or expectations from the demand side. In fact, Berridge (2007) also highlights the importance of exploring these further aspects, since it enables managers to ensure that future experiences are both satisfying and fulfilling.

Literature contributions on this matter lead back to the introduction of success factors, a term coined by D. Ronald Daniel in 1961. The author argues that companies should support information systems that are discriminating and selective, hence focusing on three to six issues that are key for the company to succeed (Daniel, 1961). The concept was later refined into critical success factors (Rockart, 1979), which are defined as it follows:

> Events, circumstances, conditions, or activities that require special attention because of their significance. They can be internal or external and can influence

> success either positively or negatively. Their essential character is the need for a special awareness or early warning system to avoid unpleasant surprises or missed opportunities (Dickinson, Ferguson & Sircar, 1984, p. 49).

Concerning event management, Citrine (1995) identifies CSFs[13] as 'wow factors', a terminology recognized by researchers within the issue at hand (Malouf, 1999; Manners et al., 2012; Kruger & Saayman, 2016). Following, the most significant studies about CSFs/wow factors at live music performances are provided:

Minor, Wagner, Brewerton and Hausman (2004) developed their research with a locus on musical satisfaction, concluding there are six factors that have an influence on the audiences' fulfilment: musical ability, musician appearance, musical sound, stage appearance, facilities and audience interaction. These factors were drawn from the following dimensions of customer satisfaction: First, the setting, which "represents the background for the musical performance and the interaction between the musicians and the audience" (Minor et al., 2004, p. 10). As explored by Bitner (1992), the perceive servicescape is influenced by the environmental dimension, which comprises ambient conditions (temperature, air quality, noise, music, odour, etc.), space/function (layout, equipment, furnishings, etc.) and signs, symbols and artifacts (signage, personal artifacts, style of decor, etc.). Second, the musicians, who are perceived and evaluated as a whole, although it is assumed the audience brings together two different dimensions, the visual (clothing, movements, physical appearance) and the audio aspects (Minor et al., 2004). Third, the musical performance, which entails both the human factor of the musicians (e.g., general performance and interpretation of the set list) and the technical aspects (sound volume and quality). Fourth, the audience, especially in regards to their enthusiasm.

Some years later, Hausman (2011) revisited the aforementioned model, and condensed these six factors into four: the musician, music environment, the setting, and the audience interaction. However, Manners et al. (2012) argue there are uncontrolled and controlled aspects at music events. Indeed, even though the quality of the band/artist is supposed to affect the total visitor experience, their outcome cannot be controlled by management (although one could control perceived sound quality by using high quality equipment). Concerning audience interaction, which involves "audience enthusiasm

[13] Abbreviation for critical success factors.

and social compatibility, as well as song familiarity and interpretation" (Hausman, 2011, p. 212), it is important to pay attention to "the way members of the audience relate to each other and the music" (p. 215), as it fosters the "intentions to see the band again. Musicians must understand their role in co-creating[14] the service experiences" (p. 216).

Likewise, Manners et al. (2012) identified six CSFs or wow factors at a major music event (presented in order of importance): general management, venue and technical aspects, marketing, accessibility and parking, amenities and catering, and souvenirs. Nevertheless, the authors advice researchers not to apply these factors (and items within the factors[15]) too generously, as they specifically refer to major music events. Furthermore, they recommend to recognize the heterogeneity of the audience (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2004; Saayman & Saayman, 2016). In the words of Manners et al. (2012), "visitors will expect, want and/or need different things from essentially similar offerings" (p. 102).

Moreover, Williams and Saayman (2011) conducted a research on a two-day festival, where they identified five CSFs from the demand side: hospitality, quality venues, information dissemination, marketing and sales, value and quality[16]. Other studies point out "the performance itself, quality of the employees, aesthetics, facility access and convenience, and ancillary quality" (Davis & Swanson, 2009, p. 73); while, in terms of general live entertainment, Cameron (2006) designates "the lighting and general stage ambience; the atmosphere created by the group of other people who choose to attend; the performers; the material –songs, script; [and] the genre –whether the material/performance provides comic relief or dramatic tension[17]" (p. 54).

[14] For further discussions on co-creation see *The Future of Competition: Co-Creating Unique Value with Customers* (Prahalad & Ramaswamy, 2004)

[15] For a description of Manners' et al. (2012) factor analysis see *Managing the Beautiful Noise: Evidence from the Neil Diamond Show!*

[16] For a further illustration of Williams and Saayman's (2012) CFSs analysis see *Lessons in managing visitors' experience at the Cape Town international jazz festival*.

[17] This study was built on the fact that live entertainment is considered a source of utility, and its value as the sum of the characteristics identified above.

2.3. Social Media Interactions

Studies on social media (Burke, Kraut & Marlow, 2011) differentiate between three type of measurable behaviours: directed communication with individual friends, passive consumption of social news, and broadcasting (pp. 572-573).

First, directed communication with individual friends refers to "personal, one-on-one exchanges" (Burke et al., 2011, p. 572) by using direct messaging, wall posts, the "like" button (or similar), inline comments, the synchronous chat and photo tagging. Moreover, Burke et al. (2011) argue directed communication "has the potential to improve bonding and bridging social capital for two conceptual reasons [...]: the content of the communication and the strength of the relationship with the communication partner" (p. 572).

Second, passive consumption of social news entails reading other users' updates on the News Feed, a stream of news characterized by its broadly targeted content. Nevertheless, this type of behaviour still fosters relationship growth and maintenance, as it provides "content for conversational grounding and reveal users' similarities" (Burke et al., 2011, p. 573). Third, broadcasting consists in writing updates for other users' consumption.

Hence, what would be the effects of music-related social media interactions?

According to Chen, Wang & Xie (2011), "technological advances have significantly increased the importance of consumer social interactions as a market force" (p. 238). In fact, Dewan and Ramaprasad (2012) argue social media is transforming the way consumers come to a (consumption) decision, and the music industry is no exception. Indeed, today fans "act as curators, giving meaning and value to the scene's cultural goods, mediating identities, tastes, and lifestyles, and converting them into valuable objects of consumption" (Arriagada, 2015, p. 4). A description of two influential types of social interaction is provided next:

First, word of mouth (WOM) refers to "the dissemination of information (e.g., opinions and recommendations) through communication among people" (Chen et al., 2011, p. 239). Marketing literature has profoundly discussed its effects (Arndt, 1967; Herr, Kardes & Kim, 1991; Banerjee, 1992; Anderson, 1998; Bowman & Narayandas, 2001;

Chevalier & Mayzlin, 2006; Mizerski, 1982; Liu, 2006), reaching a consensus of WOM's most relevant attributes: valence and volume[18] (Mahajan, Muller & Kerin, 1984; Mizerski, 1982; Neelamegham & Chintagunta, 1999). On the one hand, valence indicates whether opinions are positive or negative, a range that actually influences consumer valuation of the product at hand (e.g., song, album, artist). On the other hand, volume is "the amount of WOM information" (Chen et al., 2011, p. 240), an aspect characterised by its informative role: it increases "the degree of consumer awareness and the number of informed consumers in the market" (p. 240).

Second, observational learning (OL) raises the concepts portrayed in Bandura's (1977) social learning studies in psychology and in the information cascade theories (Bikhchandani, Hirshleifer & Welch, 1992). In the words of Banerjee (1992), "there are innumerable social and economic situations in which we are influenced in our decision making by what others around us are doing" (p. 797). Bikhchandani et al. (1998) refer anecdotally to the entertainment arena to explain the fact people do learn from the behaviour of others: e.g., the term 'claque' is utilized to refer to "those hired to applaud loudly (or to heckle competitors) at musical and stage performances" (p. 152). A description of observational learning is exposed below:

> OL information contains the discrete signals expressed by the actions of other consumers but not the reasons behind their actions. With limited information available, when people observe the purchase actions of all previous consumers, this publicly observed information outweighs their own private information in shaping their beliefs. Eventually, an information cascade can occur, such that all subsequent observers will hold similar beliefs. As a result, people follow their predecessors' actions and become engaged in a type of herd behavior[19] (Chen et al., 2011, p. 240).

Hereafter, if one had to compare both social interaction categories, word of mouth differs from observational learning in two different aspects concerning information: (1) its amount and (2) its credibility. In regards to the amount of information, while WOM comprises actual opinions and recommendations, OL reveals action-based information,

[18] Other measures have also been considered, such as intensity, dispersion and duration (Godes & Mayzlin, 2004; Eliashberg, Jonker, Sawhney & Wierenga, 2000).

[19] Herd behaviour refers to "everyone doing what everyone else is doing, even when their private information suggests doing something different" (Banerjee, 1992, p. 798).

but not the reasons behind those actions. Hence, it is assumed OL entails less information. “However, because actions speak louder than words, the action-based OL information might be perceived as more credible than WOM” (Chen et al., 2011, p. 240).

Specifically concerning sales effects, Chen et al. (2011) argue that positive OL information signals are translated into a favourable perception towards the product, as consumers become more confident about its quality. Even though one could argue negative OL signals lead to opposite effects, researchers have found them to be less diagnostic[20]: “a positive OL signal [...] is more diagnostic for consumers than a negative OL signal [...] because it makes it easier for consumers to decide whether the underlying product is ‘desirable’ or ‘undesirable’” (p. 240). For example, an indie-rock vinyl may have a small purchase percentage (negative OL) because today most consumers prefer streaming forms, even though its music may be top-quality. In contrast, the chance that the most listened songs on Apple Music (positive OL) are of poor quality is low.

It is interesting to appreciate the fact that diagnosticity works the other way around when it comes to WOM. Herr et al. (1991) show that positive attributes are rather ambiguous, as they can be “associated with many high-, medium-, and low-quality products” (p. 460), while negative attributes sharply imply low quality. For example, even when positive qualities are exhibited (e.g., the concert was in a large venue, there was high-quality volume, beer price was fair, and the band played both old hits and new songs), a single negative aspect (e.g. toilets were temporarily out of order) may be extremely informative. In other words, “negative-attribute information is weighed heavily in judgment” (Herr et al., 1991, p. 460), thus “negative WOM is more influential than positive WOM” (Chen et al., 2011, p. 250).

Concluding, it seems fair to argue contemporary music fans act as mediators (Arriagada & Cruz, 2014), who “transform, translate, distort, and modify the meaning or the elements they are supposed to carry” (Latour, 2005, p. 39). This terminology is related to the concept of ‘cultural intermediaries’ developed by Bourdieu (1984), which refer to the fact that some individuals act as “shapers of taste and [...] inculcators of new consumerists dispositions” (Nixon & du Gay, 2001, p. 467). Accordingly, Arriagada

[20] For further discussions on the accessibility–diagnosticity model see Feldman and Lynch (1988).

and Cruz (2014) argue the dynamism of cultural production lies on the Internet, “as a set of technologies to facilitate the production, reproduction, distribution and consumption of information about a scene, and a group of active mediators who both document the scene and make it attractive to market agents” (p. 153).

2.4. The Contemporary Music Experience

The central purpose of this section is to create a theory-based framework on the prior elaborated literature contributions. Likewise, the forthcoming conceptualizations are provided in order to achieve the objectives of this case study, as well as to answer the following research question:

In what ways the interplay between music streaming, social media consumption and live music concerts constitutes the Contemporary Music Experience?

Before introducing the model, it is noteworthy this paper argues live music performances are complementary goods to music streams, thus assuming there are positive indirect network effects from the music streams of a band/singer to live performance ticket sales of the band/singer in hand, and vice versa (Connolly & Krueger, 2006; Montoro-Pons & Cuadrado-García, 2011, Dewenter, Haucap & Wenzel, 2012; Mortimer, Nosko & Sorensen, 2012; Nguyen, Dejean & Moreau, 2012). Besides, it is posited a positive and a negative association between social media music-related interactions and both music streams and live performance attendance. This dual –positive and negative– association comes in regards to the aforementioned qualities of WOM and OL.

Next, the Contemporary Music Experience is addressed in regards to the variables depicted by Pine and Korn (2011):

Concerning music streaming, there is no doubt the qualities of No-Matter are significant. The disintegration of medium and information presents “unprecedented levels of choice and control over our music consumption, including when and where it is accessed” (Sinclair & Tinson, 2017, p. 1), with one major consequence (Hagen, 2016): music

abundance. Indeed, the Internet and other contemporary technological advances have turned the limited cultural world (Celma, 2010) into a "confusing mosaic of a million mini-markets and micro-stars" (p. 5); Spotify serves as a clear example, with over 30 million songs and 2 billion playlists (Spotify Press, 2017, "Fast Facts").

Furthermore, in terms of No-Space, the qualities of the social media services' settings are embedded in their respective layout configurations (Hagen, 2016), which may vary from one another. In this regards, it is noteworthy the linking of social profiles, allowing users to synchronise their movements within virtual places (e.g., Spotify and Facebook).

In regards to the variables of Time and No-Time in music streaming, it seems relevant to note that the convergence and the digitation of media have resulted into two main streams: real-time data feeds and 'on demand' content. While the former relies on actual events (Pine & Korn, 2011), the latter is valued for its flexibility, convenience, and further capacity to twist the awareness of time. In the context of the Contemporary Music Experience, real-time interactive broadcasting becomes highly significant to the user, even when it comes to music streaming, as it is also synchronized with social networks (e.g. 'La La Land' wins 12 Oscars, and the user wants to socially listen to the awarded film, as it is trending on Facebook). Indeed, in a world of abundance (Anderson, 2006), creating a sense of urgency by nurturing immediacy, and its compelling, engaging and addictive qualities (Cashmore, 2009), is central: "it is a sense of living the now" (para. 2). Nevertheless, the prospect of experiencing the music 'in the future' is only possible because of 'on demand' content, whose distorted perception of time also "relates, accentuates, and extends the action" (Pine & Korn, 2011, "Applying Mirrored Virtuality", para. 6). Consequently, this framework argues actual and autonomous time are important when experiencing music streaming in virtual spaces, both providing value to the music consumer.

Following with live music performances, the Contemporary Music Experience addresses the value of Reality: Space, Matter and Time. First, the importance of real places in live music concerts relies on the increasingly availability and ubiquity of music, which "has made the problem of accessing music more tractable, and so relatively devalued. Rather, it is the affective experience of live performance, which is by definition unique and distinctive, that is increasingly valued and valorised" (Leyshon, Thrift, Crewe, French & Webb, 2016, p. 9). Specifically, the realness of the music environment

(Hausman, 2011) is what provides “the richest of sensorial experiences” (Pine & Korn, 2011, “It’s Real All Real”, para. 4). Likewise, this framework argues they foster actual events – they are physical experiences, unrepeatable, enlightening the present and the joy of being there. Yet, it must be highlighted live music performances’ qualities also enhance asynchronous time, as they play with different stimuli to immerse the audience into the show (No-Time).

Furthermore, the Contemporary Music Experience states users engage in mirroring the physical qualities of music concerts onto digital substances, “absorbing the real world into the virtual” (Pine & Korn, 2011, “Mirrored Virtuality”, para. 5). Thus, it is actual time what ties tightly concert-related social media content to the realm of Reality – Time, No-Space, No-Matter. Yet, even when comparing streamed live performances (No-Space) to real live performances (Space), one “can never replicate the experience of being there” (p. 4), physically encountering the audience interaction, the setting, the music and the musician performance.

Following with social media interactions, which are naturally embedded in digital substances (No-Matter) and virtual places (No-Space), this framework notes they are disseminated by an active and rather interactive audience (Pine & Gilmore, 1998). Indeed, the Contemporary Music Experience embraces the ‘festival’ definition of Dayan and Katz (1985), where music fans seek for creative music-related online sharing behaviour, whether it is in forms of interactive broadcasting, direct communication or passive consumption (Burke et al., 2011).

Concerning autonomous and asynchronous time, it is proposed music-related digital substances created and disseminated on social media by music fans (e.g., pictures, videos, comments) perform as digital memorabilia (Pine & Gilmore, 1998), which allows the transformation of music fans into time travellers, “unfettered by chronology and capable of visiting the future or revisiting the past” (Gilbert & Buckner, 2007, para. 3), imaging concerts that are yet to come, recalling festivals, emotions and past music experiences with others. Accordingly, immersion (Pine & Gilmore, 1998) provoked by No-Time is associated to purchase intentions and music streaming, consequently to the need to re-experience.

Additionally, particularly in regards to the way digital substances are disseminated, it is interesting to assess the way the quality of the specific song/album/artist/band is sampled and diagnosed by others (Feldman and Lynch, 1988). As explained by Chen et al. (2011), even though WOM offers more information, OL seems to enjoy more credibility: "actions speak louder than words" (p. 240). In this context, by 'words' it is meant recommendations and comments; while 'actions' entail videos and pictures of actual people at music concerts, as well as data feeds on music streaming behavior. Following Chen et al. (2011), this framework argues a user would be first persuaded to sample a song if its qualities were presented to him in the form of action-based information.

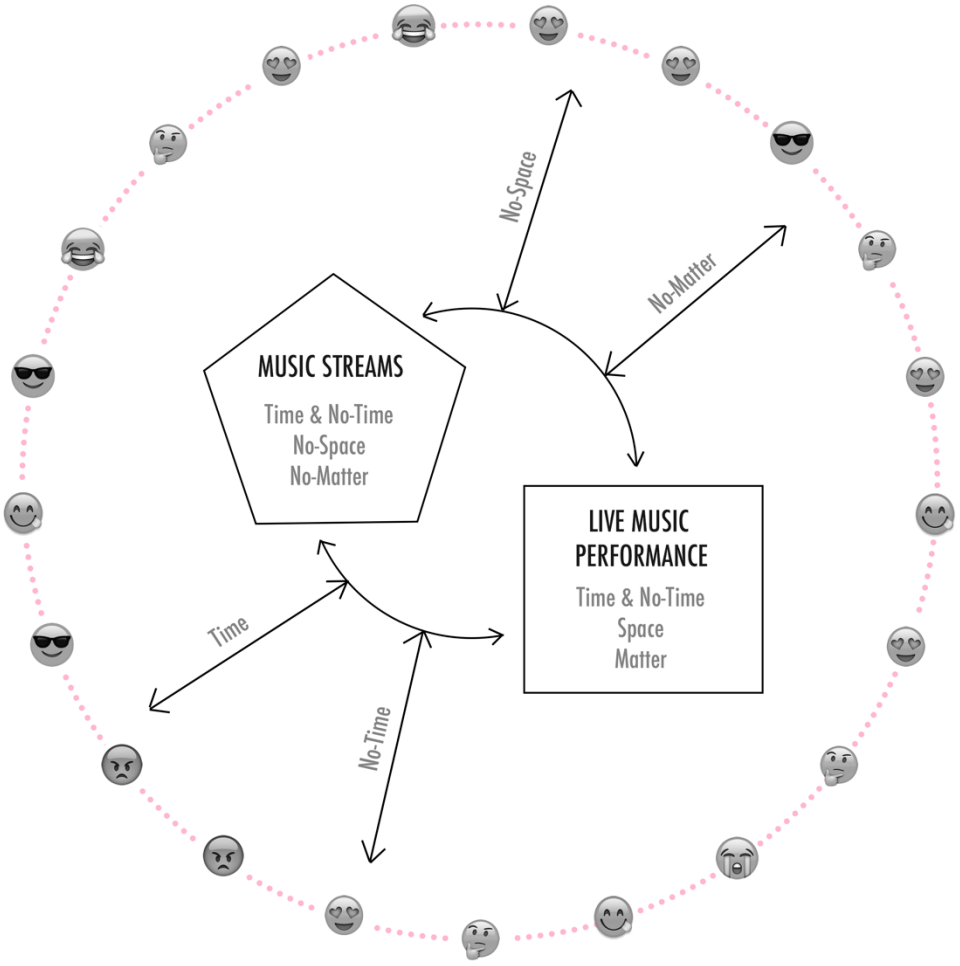
Furthermore, this paper proposes the idea that social media interactions serve as key pillars for music experiences, where the audience 'mediates' (Latour, 2005) or co-creates the value of a specific song/album/band by fostering the exchange of digital capital[21], hence "giving meaning and value to its cultural goods, mediating identities, tastes and lifestyles and converting them into valuable objects for commodification and consumption" (Arriagada & Cruz, 2014, p. 153).

In conclusion, the Contemporary Music Experience regards to "a continuum of fan practices and degrees of engagement" (Arriagada & Cruz, 2014, p. 151) where potential and actual music fans transverse the boundaries between realms, "thereby encompassing not just three but four, five, or all six variables" ("Defining Third Spaces", para. 1). Indeed, this framework is depicted as a whole experience around music value creation, whose last objective is to achieve the user's transformation (Pine & Gilmore, 1999) into a fulfilled music fan, someone whose aspirations regard to building a specific identity in his digital habitus (Arriagada, 2015), hence implying a change in the individual's attitude and performance.

[21] Arriagada and Cruz (2014) define digital capital as "a practical fluency with the assemblage of technologies necessary to produce and maintain [...] a social network linking of an array of actors with a diversity of interests" (p. 153).

A graphic portrayal of the Contemporary Music Experience can be seen next:

Figure 3: The Contemporary Music Experience



3. Research Methods

The aim of this chapter is to provide a description of the research methods selected to answer the research question and the objectives delineated in Section 1.2. Hereafter, this chapter opens with an illustration of the research design and strategy, followed by the method techniques chosen for primary data collection.

3.1. Research Design and Strategy

This part unfolds the overall plan of how this paper goes about answering the research question (see Section 1.2.). Henceforward, it contains clear guidelines and specifications of how data was intended to be collected, thus indicating the selected sources, the consequent process of data collection and the particularities of how it was further analysed, also including ethical concerns. Although embedded in this part, limitations and constraints of the research methods are addressed in Section 6.

Following Saunders, Lewis and Thornhill (2016), the primary methodological choice regards to whether this paper is conducted under a qualitative, quantitative or mixed methods design. In order to achieve the required coherence for any academic research design, it was agreed to conduct a multi-method quantitative study, as this paper aims at examining “relationships between variables, which are measured numerically and analysed using a range of statistical and graphical techniques” (Saunders et al., 2016, p. 166). By choosing a multi-method research design over a mono-method research design, this paper overcomes the potential weaknesses of the single method, thus “providing scope for a richer approach to data collection, analysis and interpretation” (p. 166).

Next, the purpose of the research design is designated. Given the nature of the research question and the objectives of this paper, this research is driven by the goal of gaining a precise profile of specific events and individuals' behaviour, an objective ultimately shaped by the idea of using 'description' as "a precursor to explanation" (Saunders et al., 2016, 175). Hereafter, this study is regarded as a descripto-explanatory study. Furthermore, it is also evaluative, as it aims at assessing the accuracy of the proposed framework.

Following, this research is addressed as a cross-sectional case study, since it is "an empirical enquiry that investigates a contemporary phenomenon in depth and within its real-life context" (Yin, 2009, p. 13) at a particular time. Furthermore, Yin (2014) argues cases can entail either single or multiple-cases; this case study, in particular, is proposed with a concrete focus on a single case, Altafonte (see Section 4.1.4.).

3.2. Structured Internet-mediated observation

As a means to quantify music fan behavior, it was decided to invest in structured virtual observation, a method that allows the recording of "how often things happen" (Saunders et al., 2016, p. 366). This data collection approach, as discussed by Saunders et al. (2016), provides the appropriate information to establish patterns of behaviours and interactions, discarding interpretations from participants, hence tracking the particular events at the exact time they occur in their natural environment. Moreover, only publically visible data was collected and analysed, leading to an unobtrusive process with minuscule ethical concerns.

Concerning the aforementioned natural environments, Instagram was chosen for observation. This decision is grounded on the fact that the Contemporary Music Experience (see Section 2.4) gives significant importance to the value embedded in digital substances – social media content and songs in a digital format. Accordingly, data retrieved from Instagram served to gain insights about the nature of social media interactions, particularly concerning physical live music performances; hence binding Space and No-Space, Time and No-Time, Matter and No-matter (Pine & Korn, 2011). A

further description of the recorded categories of interactions and events taking place in these settings is provided in Section 3.2.1.

This data collection technique required a history of social media use, a variety of music concerts and an audience base. Hereafter, this study looks into online music sharing in regards to an artist/band on tour (since Instagram content directly concerned live music performances), and, naturally, that belonged to the independent music realm. Accordingly, 'the xx' seemed like the perfect match. A brief description of the band is provided in Section 4.1.5.

Still, this paper acknowledges structured observation is rather not disposed to provide data about the reasons behind participants' behaviour. Consequently, this method was complemented with primary data collected through a questionnaire (see Section 3.3.), which helped to better understand the interplay between music streaming, social media interactions and music concerts.

3.2.1. Social Media as a source of data: Instagram

Given the objectives and theoretical framework of this research, Instagram seemed like the most appropriate social media platform for virtual structured observation. This argument is supported on the success of the service: founded in 2010, Instagram has rocketed in the past few years, rising up to 600 million monthly users in 2017 (Pierce, 2017, para. 5), hence becoming one of the most popular networks worldwide. Furthermore, particularly concerning music consumption, deciding on Instagram relied on The Nielsen Company's (2016) findings[22]:

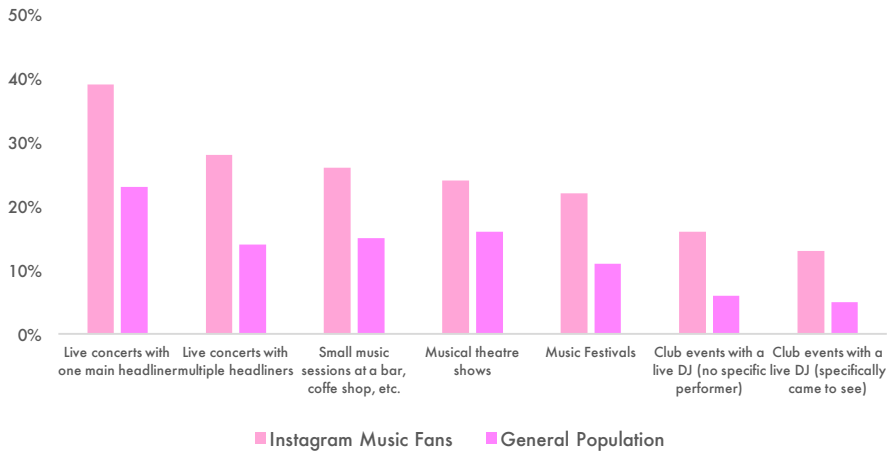
Instagram users spend an average of 30,5 hours listening to music per week, 30% more time than the general population, and 10,8% more time than other social music fans. Additionally, it was also shown that Instagram Music Fans are more likely to stream music on online platforms such as YouTube (49%), Pandora (44%) and Spotify (32%).

[22] The global marketing research firm recently carried out the first study to understand the way music fans use Instagram – beyond general engagement through likes and comments. Nielsen's (2016) study was conducted through a survey with over 3,000 respondents from all around the world, self-identified as active Instagram users.

In fact, 90% of Instagram users stream music online, and are “twice as likely to pay for music streaming, or plan to pay for it in the new future” (The Nielsen Company, 2016).

Moreover, compared to the general population, Instagram Music Fans are more likely to attend live music events (see Graph 1). The Nielsen Company’s (2016) research also determined that Instagram Music Fans usually use their smartphones at live music events to visit the artist’s website, to call their friends to sing along, to tell them about the event, and to share videos and pictures with other users. Besides, The Nielsen Company (2016) shows that Instagram is the preferred platform when attendees use social media at live music events.

Graph 1: Instagram Music Fans (The Nielsen Company, 2016)



Moreover, following the argument by Russmann and Svensson (2016), using Instagram as a source of data is also significant and innovative in terms of academic research, as the platform has even overtaken Twitter and Facebook, too often-examined platforms (e.g., see MacKay, Barbe, Van Winkle and Halpenny, 2017). Thereafter, this research challenges structured Internet-mediated observation trends by adding Instagram to the social media ecology, thus embracing contemporary online behaviour.

Designing the measuring instrument

This subsection describes the design of a codebook, a measurement instrument created to analyse user-created posts on Instagram. The codebook (see Appendix X) includes general information and instructions to ensure the coding process was well developed.

First, the definition of the unit of analysis is provided, consisting of a single Instagram post on the profile's timeline of an Instagram user (private or corporate) on the tab: Feed (also known as photo gallery). An Instagram post is one message introduced by the sender's username (e.g., @thexx), which displays visual or audio-visual content that may be accompanied by characters of text and emojis. Both pictures and videos had to be analysed, covering all possible formats. As explained in the codebook, if the post comprised an Instagram gallery, only the cover of the gallery was analysed, since the Instagram user is encouraged to present it as the most representative image of all.

Second, the codebook indicates the sample of the content-based analysis. In this case, it includes all Instagram users who own a public profile, and uploaded content concerning one (or more) of the four chosen live music performances by 'The xx' (see Section 4.1.5.). Four sold-out performances within the limited time-frame of the study were selected:

- South Side Ballroom[23], Dallas, TX, 8th May, 20h EDT (sold-out)
- Revention Music Center[24], Houston, TX, 9th May, 20h EDT (sold-out)
- ACL Live at The Moody Theater[25], Austin, TX, 10th May, 20h EDT (sold-out)
- ACL Live at the Moody Theater, Austin, TX, 11th May, 20h EDT (sold-out)

Results obtained are not meant to be generalizable, but used to provide an actual illustration of the way Instagram is used today in a music concert context. Furthermore, concerning the timespan of the analysis at hand, it was decided to limit its extent up to 24 hours for each concert, beginning 2 hours before the performance, so as to allow the collection of 'getting ready' posts, as well as 'the morning after' content. This was

[23] 3800-person capacity.
[24] 2815-person capacity.
[25] 2750-person capacity.

decided based on the study developed by MacKay et al. (2017), whose results showed that social media content is mostly uploaded when the performance takes place, rather than days before or after the concert/festival, hence reinforcing actual events (Pine & Korn, 2011).

Third, the structure of the analysis is divided into two different parts. On the first level of analysis (see Appendix A), the formal aspects of the post are noted: author, type of displayed content, whether it contains text characters, the artist at hand, whether the individual used Instagram tags (geotags, which would link directly the digital substance to a real space, and hashtags), and whether the posts has mentions, likes and comments – directed communication (Burke et al., 2011, p. 572).

The second level of analysis concerns the evaluation of the specifics of each post, which recognizes an already existing coding scheme, created specifically for politicians' behaviour on Instagram (Russmannn & Svensson, 2016) and which demonstrated high inter-rater reliability (p. 10). Hereafter, the variables of perspective, broadcasting, mobilization, image management and interactivity were considered and tailored to the context of this case study.

Concerning perspective (C.0), the codebook notes to distinguish between 'official context' and 'snapshot/selfie context'. The former regards to content uploaded by official accounts in a formal manner, e.g., the musicians or the venue where the concert takes place. The latter, on the other hand, refers to content from the user perspective, uploaded in rather an informal manner.

The variable of broadcasting (C.1) differentiates between "giving information that does not expect a response" (Russmannn & Svensson, 2016, p. 7) and spreading information in an interactive manner. Additionally, a category for balanced/ambivalent is also included. This variable directly points at Burke's et al. (2011) study on actual behaviour on social media, being broadcasting one of the three main measurable behaviours.

The next variable, mobilization (C.2), refers to whether the post comprises a 'call for action'. According to Russmannn and Svensson (2016), "postings are mobilizing, if they convey an activating, dynamizing and involving character" (p. 7).

Following, the variable of image management consists of personalization (C.3), visibility of the music band/artist (C.4), general emphasis (C.5) and privatization (C.6). First, personalization refers to whether one or more individuals perform as primary referring objects in the post, thus the content can be either 'individualized' or 'rather not individualized'. Second, it is noted whether the musicians are visible or not visible. Third, a distinction concerning the general emphasis is highlighted: is the content majorly portraying (1) the audience interaction, (2) the setting, (3) the music, or (4) the musician? These categories are quite relevant, as they are linked to the CSFs of live music performances (see Section 2.2.). At last, privatization concerns whether the post refers to professional contexts (press conference, sound check, etc.) or rather privatized contexts (hobbies, friends, family, etc.).

Finally, the interactivity of the text (if existing) is also coded (C.7). First, it is noted whether it shows intrinsic value (indicates an opinion, idea, statement, or substantive information) –word of mouth (Chen et al., 2011, p. 239)– or not (e.g., trivia or plain encouragement). Next, the valence of the content is determined (Mahajan, Muller & Kerin, 1984; Mizerski, 1982; Neelamegham & Chintagunta, 1999; Chen et al., 2011); in other words, whether the text entails a negative or positive tonality.

Data collection and coding

As previously mentioned, the data was collected throughout a computer-animated software, as well as manually. The particulars of each approach are described next.

Computer animated

The Instagram data was collected automatically with NetLytic, a "social networks analyser that can automatically summarize and discover social networks from online conversations on social media sites" (Netlytic.org, 2017, "About", para. 1). This online tool offers two options for data collection, one being targeting a single hashtag; the other aiming at some specific geographic coordinates. By selecting the geographic query, posts with no hashtags were also included in the data set. In this case, NetLytic utilizes the Instagram Location endpoints, thus extracting all media uploaded in a given location (5km radius).

When the data was downloaded from the platform, a cleaning process was conducted. In fact, the 5km radius entails the set also included data with no relation to the matter at hand, which had to be discarded. As pointed in the codebook, only media concerning the concert is relevant, also excluding opening content related to the opening band, as well as content with text in other languages than English or Spanish. Besides, some users may delete the post some hours after it is posted, or change their profile from public to private: these were also discarded.

Before moving on to the manual coding, it is important to note which of the variables analysed are directly given by the computer-animated software: Timestamp (A.5), Author (B.0) and Text (B.2, if 'yes'); as well as a link to each post.

Concluding, the complete data set without non-related media contained 399 Instagram posts, including 43 used as tests.

Manual coding

The process at hand was divided into three parts, as indicated in the codebook. The researcher of this paper took part in the coding procedure as a single coder (see Appendix A), although she was assisted by an external agent during the test process as a means to avoid subjective interpretation and its consequent biases in the actual data.

Indeed, a test was formally run on 3rd May 2017, coding the media referred to the sold-out concert performed by 'The xx' on 28th April at the Palace Theatre, Saint Paul, MN. A total of 43 Instagram posts were coded (see Appendix C1). This test not only allowed a proper understanding of NetLytic's features prior the actual collection and analysis, but also testing the codebook variables, which resulted in a second version of the codebook. Version 2 also includes a section regarding mentions, since users often include them in the text; mentions may refer to friends, sometimes to the actual band playing live (e.g., "First time here - liking the new venue a lot! @thexx").

The actual coding stage took place from 3th May 2017 to 12th May 2017.

3.3. The questionnaire

In order to gain larger music fan insights of their consumption behaviour of music streaming, live music performances and social media, it was decided to conduct an online survey. The subsequent two sections cover the design of a questionnaire as well as the data collection process. The information obtained through the questionnaire was later triangulated with the primary data collected through the structured Internet-mediated observation of Instagram, hence ensuring the internal validity of the data.

Designing the measurement instrument

The questionnaire (see Appendix B) was divided into four parts. First, the participant was asked about his social media behaviour, as he had to point out which services he uses, what type of activities he engages in (e.g., "I use social media to share information about my preferences and activities"), as well as whether he finds temporality important or not. The latter issue was presented throughout four different questions: "How important do you consider sharing activities, emotions, etc. when they happen (live content)?"; "How important do you consider staying up-to-date with your friends'/following's real-time feeds (e.g., Instagram stories)?"; "How often do you find yourself checking 'old' content from your own profile?"; and "How often do you find yourself checking 'old' content from other users' profiles?". As it can be seen, the first two regard to actual time (Pine & Korn, 2011), while the two latter refer to autonomous time.

The second section of the questionnaire concerned music consumption behaviour. Thereafter, the first subject indicated the approximate time the music fan spends listening to music daily including 5 options, from 'less than 1 hour' to '7 and over'. Next, the participant was asked whether he is subscribed to Spotify. In case the respondent said yes, he would be asked whether his listening patterns are influenced by observational learning: "When you discover a new artist on Spotify, which of her/his songs do you listen to first? The most popular (Spotify's top five) / The ones with the highest number of streams / The ones with the lowest number of streams / I just choose randomly / Other". The next questions associate streaming behaviour with social media

in order to understand why the user decides to link two social networking platforms. This matter was treated in both a positive and a negative manner:

- "Please note the reasons why you chose to link both profiles (Spotify and Facebook): To show what I'm currently listening to my friends / To share my music preferences with my friends / To discover new songs through my friends' listening activity / To stay up-to-date with my friends' music preferences / Other;
- Please note the reasons why you haven't linked both profiles (Spotify and Facebook): Privacy issues / Lack of interest / I'm not sure / Other.

Following, the participant faced different questions in regards to music-related content on social media: e.g., whether he follows his preferred bands, whether he would share content uploaded by music artists, whether he provides music recommendations/opinions to other users (see the concept of 'word of mouth' in Section 2.3.), and whether he would listen to music shared repeatedly by other users. At last but not least, it was decided to include a question comparing directly different forms of OL and WOM, and how they may influence music consumption: "Which of these forms would most probably persuade you to listen to a specific artist? Friends sharing the Spotify link to the song/album/artist profile / Friends sharing the music video of the artist / Videos of one or more friends at his/her concert / Pictures of one or more friends at his/her concert".

The third section particularly dag into live music performances. First, data on concert attendance was collected, seven options listing from 'at least once per week' to 'never'. Following the idea presented in the framework, music fan behaviour towards live performances was connected to social media and streaming consumption. Accordingly, the following questions were asked:

- "How likely would you share you are attending or interested in attending a concert of a band/artist you like?";
- "How likely would you consider attending a concert if you saw on social media some of your friends/following are going?";
- "How likely would you upload content about a concert when it takes place?";

- “If you had to choose one social media platform to share pictures or videos of the concert, which of the following would you use? Facebook / Instagram / Twitter / Snapchat”;
- “If you enjoyed the concert, how much time would you spend listening to the band’s music afterwards? Less time than before the concert / More time than before the concert / Same time as before the concert / Not sure”.

The third section concluded with one question regarding live music performance’s critical success factors or ‘wow’ factors. Thus, the participant was asked to reflect on his attitude towards concert-related social media posts, and to point the importance he gives to watching “the setting (stage appearance, lighting, amenities) / the musician (clothing, movements, physical appearance) / the music (set list, general performance) / the audience interaction (enthusiasm, dancing, clapping, song familiarity)”.

Finally, in order to obtain further insights about the characteristics of the sample, the fourth section covered some socio-demographic variables: gender, age, education, occupation and nationality. Additionally, since this case study particularly looks into one band of the independent music scene (see Section 4.1.5.), participants were also asked to indicate whether they have ever streamed their music, as well as whether they have ever attended any of their concerts: “Yes / No, but I’ve live streamed a concert / No, but I’ve watched videos of their concerts on social media / No / I’m not sure”. Hence, data on whether they give importance to see an artist live online was also collected (see the variables of Time and No-Time in Section 2.1.3.).

In regards to the structure of the questions, most of them were formulated on a five point likert-scale: e.g., asking to indicate to what extent they agreed with the given statements. Since the questions concerned directly the theoretical framework proposed in this paper, all queries were developed by the researcher herself.

Data collection

The questionnaire was built on Google Forms, the survey tool developed by Google. This platform was selected because it provides quality survey features, as well as a mobile friendly layout, which is of high importance to participants today. Concerning

the language, it was decided to ask the questions in English in order to reach as many participants as possible. Indeed, conducting the survey in Danish did not seem practical, as the target population included worldwide music fans (see Section 4.1.2. to understand the importance of streaming and social media in independent music global distribution). Furthermore, providing additional Danish-language or Spanish-language[26] versions seemed senseless, since one cannot compare responses formulated in different languages.

As a means to detect potential flaws concerning imprecisions in the wording and structure of the survey, a pre-test was conducted. Thereafter, up to five people took the survey with the researcher present in the room, fostering a real-time feedback channel. Indeed, some of the questions required some modifications in terms of unclear vocabulary, issues that were changed accordingly. Regardless these minor concerns, participants provided a positive feedback, ensuring the survey was easy to understand, and manageable within a time-frame of approximately 5 minutes.

Next, the questionnaire was put life. The link to the survey was spread over different social networking platforms, such as Facebook, WhatsApp and Reddit, predominantly within the researcher's circle of acquaintances and groups/pages related to the issue at hand. Hereafter, the sample of participants is defined as a non-probability, volunteer sample reached through a snowball-technique.

When the survey reached a substantial number of participants, data was exported and analysed with SPSS Statistics. Results are outlined in the following section.

[26] Mother tongue of the researcher.

4. Analysis: The Case of Altafonte

After exposing the theoretical framework and unfolding the outline of the methodology design, this chapter opens with an illustration of the arena that surrounds the particular case of Altafonte, hence briefly addressing the market specifics of the company, as well as the characteristics of the independent music scene. Afterwards, the results of the questionnaire and the Internet-mediated structured observation are presented and discussed.

4.1. Setting the Stage

This section sets the stage for the upcoming analysis, thus providing an outline of the 'real-life context' (Yin, 2009) that environs the contemporary phenomenon at hand. As addressed before, it includes an exposé of the current situation of the global music market, followed by a description of the independent music scene, as well as general information about the company and the music band selected for this case study.

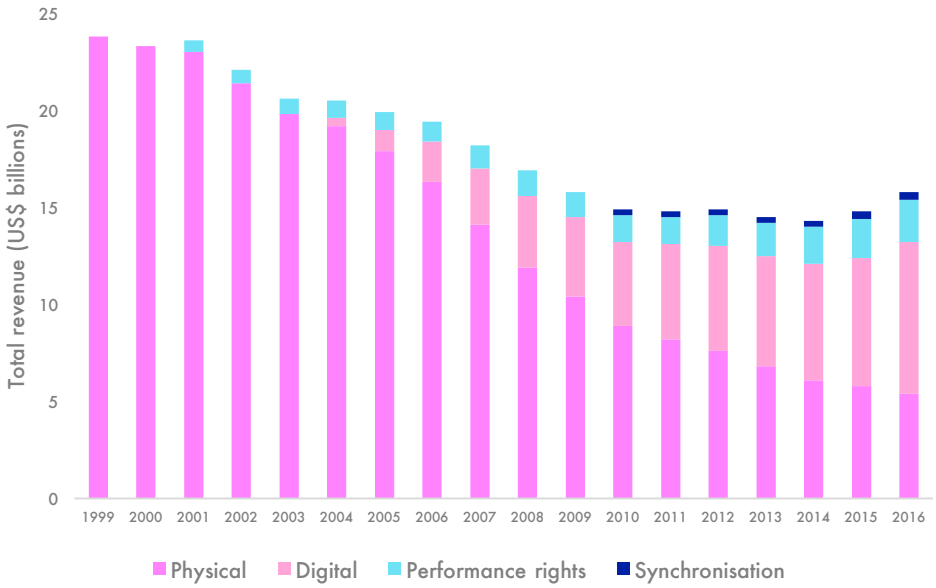
4.1.1. The Global Music Market in Numbers

The recorded music industry has undergone a significant transformation: from physical formats to digital formats, from music downloads to music streaming, from ownership to access – all parties involved are working together to support the renaissance of an industry seeking for sustainable growth: as stated by Frances Moore, CEO of IFPI[27], "years of investment and innovation have begun to reward an industry that has shifted

[27] The International Federation of the Phonographic Industry.

from adapting to the digital age, to driving it" (IFPI, 2017, p. 7). Next, the recent evolution of the global recorded music revenue is provided (see Graph 2):

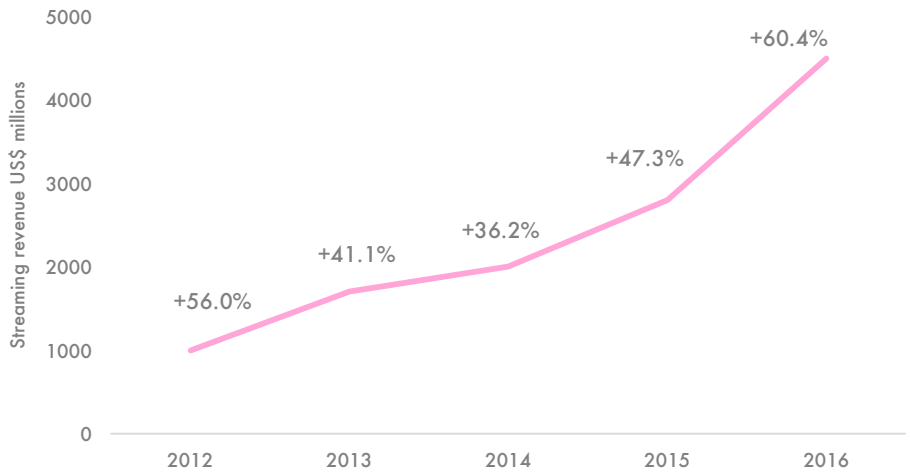
Graph 2: Global Recording Music Revenue: 1999-2016 (IFPI, 2017)



Henceforth, the music industry's global revenue has risen by 5.9% compared to 2015. It is, indeed, the second consecutive year of growth, with revenue rising in majorly every music market of the world. This positive figure is clearly driven by digital revenue, which has increased by 17.7%: "In 25 markets, digital revenues now account for more than half the recorded music market with five further countries crossing the 50% threshold last year" (IFPI, 2017, p. 12).

Particularly in regards to digital formats, streaming revenue has sharply surged by 60.4% (see Graph 3). Indeed, "streaming is now established as the most prevalent and significant format in the modern music industry, fuelling growth in almost all major markets and starting to unlock the phenomenal potential within developing territories" (IFPI, 2017, p. 16). Likewise, it is estimated there were around 112 million users of paid music streaming subscription accounts in 2016, with Spotify remaining as the global leader.

Graph 3: Streaming Growth 2012-2016 (IFPI, 2017)



In terms of streaming revenue growth in 2016 by regions (IFPI, 2017), the following figures are highlighted:

- Europe: it was characterized by markets growing in diverse ways. While the whole continent increased by 45.5% in streaming revenue, there were clear differences between countries. In Sweden, for example, streaming already comprised 69% of the music market in 2016, rising by 9.9% from 2015. On the opposite side, Germany, which ranks as the world's fourth largest music market, underwent a deep mind-set change this past year, with streaming revenue rocketing by 73.0%.

- Latin America: streaming revenue grew by 57%, a rise that clearly drove total music revenue growth in 2016 (+12.0%).

- Asia and Australasia: the whole area enjoyed a 45.6% rise in 2016 streaming revenue.

- North America: with the highest streaming revenue growth in 2016, the region showed a significant 84.1% rise, 80.5% in the US, which ranks as the world's largest recorded music market.

Furthermore, in regards to the live music market, Table 2 provides an illustration of the top 20 by US$ million:

Table 2: 20 Top Live Music Markets by US$ million (IQ Magazine, 2017, p. 5)

1	USA	9,605
2	UK	2,328
3	Germany	2,120
4	Japan	1,149
5	France	1,033
6	Canada	713
7	Switzerland	708
8	Netherlands	623
9	Italy	571
10	Russia	519
11	Australia	492
12	Sweden	457
13	Norway	360
14	Spain	338
15	Austria	328
16	Belgium	320
17	Denmark	250
18	China	231
19	Mexico	226
20	Poland	189

4.1.2. The Independent Music Scene

This section examines the qualities of independent music, as well as the particular characteristics of the independent music scene. Concerning the definition of indie[28], both academics and indie aficionados have attempted to delimitate the term, although hardly achieving a clearly articulated definition (Fonarow, 2013). Nevertheless, the values and issues at stake for the independent community are broadly recognized.

According to Harris (2003), the spirit of independence is based on self-reliance: "a label is considered independent if they are not owned or controlled by any of the three 'major' multi-national music corporations[29], which ultimately allows a much higher measure of artistic freedom" (WIN, 2016, p. 15). In the words of Cavanagh (2000), "the independent

[28] Colloquial abbreviation for 'independent'.
[29] Sony Music, Warner Music and Universal Music.

label dream [...] was that romantic notion of going it alone, pure and untainted by hype and multinational marketeers" (p. viii). Accordingly, the indie culture is associated with artistic authenticity, as well as rejection to large corporations. In fact, the independent route is portrayed by distinguishing between "the righteous indie band making interesting music without compromise [and] the banally ambitious, morally capitulating group that had sold its soul to a major label for money" (Cavanagh, 2000, p. 39). Following this economic line of reasoning, WIN (2016) highlights the entrepreneurial willingness of independent labels to take risks: "an artist might have artistic value before they are commercially viable; by considering the long-term artistic potential rather than the short-term commercial returns, the independent label can help to realise that potential" (p. 15). In the words of Fonarow (2013), the decisions made by independent labels "are thought to be based on moral and aesthetic grounds, not just solely on commercial success" (p. 38).

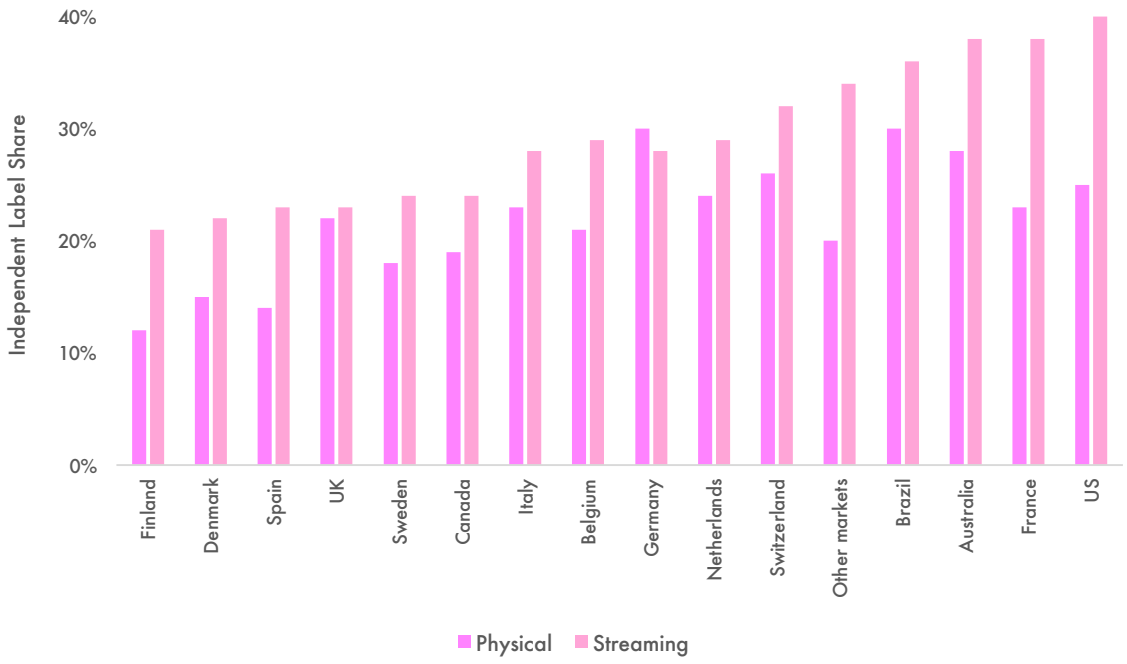
In terms of aesthetics and music genres, independent music is usually envisioned as the alternative route to popular music. As discussed by WIN (2016), indie is particularly linked to reactions against mainstream styles (e.g., the rise of 'DIY' punk bands in response to the 'progressive' and overblown British rock in the 1970s). Hereafter, despite some listeners' attempt to tie indie to a particular genre (some currently claim indie regards to guitar-based bands playing in the suburbs of mainstream pop-rock), the concept of independent music is more connected to an attitude than a music genre, since it actually entails classical, electronic dance music, pop and rock. In fact, regardless the genre, "independent music labels [...] bridge the gap between artistic and commercial culture, and form a vital link between 'alternative' cultural value and commercial exploitation" (WIN, 2016, p. 16). Accordingly, independent labels are recognized as drivers of innovation and diversity in the musical ecosystem.

Nowadays, the global independent record label sector is worth 5.6$ billion, thus representing 37.6% of the global market (WIN, 2016) – see Graph 4. By product type, the global independent record label market share notes 38.9% to physical formats, 36.2% to downloads and 39.4% to streaming (WIN, 2016). In fact, digital revenue (including both downloads and streaming) currently accounts for 2.6$ billions, 11.54% more than the physical revenue.

Graph 4: Global Recorded Music Revenue Share for Major and Independent Labels by Ownership (WIN, 2016)

In regards to streaming, experts agree it has undoubtedly changed the game. First, WIN (2016) highlights its "stronger focus on user-led discovery and behavioural recommendations compensate for the traditional major label dominance of 'store front' inventory in both physical and digital channels" (p. 32), hence assisting indies to rebalance the competing arena. Besides, streaming is significantly beneficial to independent artists as it boosts access and share, strengthening their position (see Graph 5). In terms of global markets, streaming services and social media have certainly unlocked international audiences for independent artists. Thus, "it is not surprising that international revenue now accounts for 37% of independent label revenue" (WIN, 2016, p. 20). Still, independent labels usually lack the international infrastructure required to compete globally. Consequently, they use international distributors (72%) or major or major-owned distributors (52%) that have the aptitude to coordinate physical and digital music releases: "The more that international markets open up, the more that smaller labels need to utilise international partners to reach music fans in those markets" (WIN, 2016, p. 38).

Graph 5: Independent Label Revenue Share for Physical and for Streaming Recorded Music by Ownership (WIN, 2016)



4.1.3. Social Media Use in Numbers

The number of active social media users keeps growing worldwide, rising by 21% in 2016 compared to 2015, hence reaching a total of 2.789 billion users (We Are Social, 2017).

Concerning social media penetration, it varies depending on the region: by January 2017, North America already enjoyed 66% penetration, followed by South America (59%), East Asia (57%), West Europe (54%), Oceania (52%), Central America (51%), Southeast Asia (47%), East Europe (44%), Middle East (38%), South Asia (15%), Africa (14%) and Central Asia (7%). The following graph looks into penetration by country, compared to population:

Graph 6: Social Media penetration by country January 2017 (We Are Social, 2017)

Particularly concerning social media platforms, Facebook ranks as the most used, with over 1,871 million active users per month. Next, WhatsApp and YouTube enjoy around 1,000 million. These two are followed by three Chinese platforms: QQ (877 million users/month), WeChat (846 million users/month) and QZone (632 million users/month). Next in line, Instagram, Tumblr and Twitter, with 600, 550 and 317 million users per month respectively (We Are Social, 2017).

4.1.4. Altafonte

Altafonte, a Spanish company founded by music professionals, is the largest independent music distributor in Spain, Portugal and Latin America. As well as distributing digital musical content for artists, producers and record labels throughout the prime digital services and stores[30] around the world, Altafonte distributes audio-visual content (music videos and live concerts) to digital platforms like VEVO, iTunes,

[30] iTunes, Google/YouTube, Spotify, Deezer, Apple Music, Amazon, Movistar, Pandora, Shazam, Tidal, Beatport, Pono, etc.

Vimeo and Filmin. Concerning YouTube, Altafonte is certified by Google as a Multi-Channel Network, thus allowing them to achieve the most appropriate content monetization, in addition to managing audiences and resolving conflicts on the platform.

Furthermore, present in a dozen Spanish and Portuguese speaking countries, Altafonte distributes physical formats (CD's, DVD's and Vinyl); an offering grounded on their large international infrastructure for manufacturing, logistics and distribution. It is noteworthy their alliance with [PIAS][31] in 2012, as they represent a great catalogue of international independent labels.

Furthermore, Altafonte also works with neighbouring rights, an essential activity for the owners of sound recordings that are broadcasted on radio and television. Additionally, the company offers both publishing and marketing services: Altafonte manages, co-publishes and sub-publishes their catalogues; and improves music positioning, visibility and downloads by designing international marketing and promotion strategies for every music release.

Behind their professional activities, Altafonte highlights their core values: creativity, innovation, efficiency and ethics. Concerning innovation, they are eager to embrace new technology and investigation in order to constantly develop their management systems and tools. As described by Inma Grass (Communications Director, Brand Manager and Co-Founder of Altafonte), Altafonte wants to "help create a new ecosystem where honesty, transparency, humility and kindness shake hands with the highest quality standards" ([PIAS], 2015, "Meet the team: Altafonte", para. 13).

4.1.5. The Band. Introducing 'the xx'

As mentioned before, Altafonte joined forces with [PIAS] to promote the distribution of independent music in Iberia and Latin America. Since this partnership is greatly considered by the managers of Altafonte, it was decided this case study was going to utilize an artist/band distributed throughout this alliance[32]:

[31] [PIAS] is a label that supports independent music across the world thanks to their unrivalled international network and their 250 global team.

[32] Given the limitations of this research, only one band could be considered (see Section 6.).

‘The xx’, self-defined as an “atmospheric English indie pop group” (Spotify, 2017, “The xx. About”, para. 1) was formed in London in 2005, and built around a group of captivating talents who met in high-school: Romy Madley Croft, Oliver Sim, Baria Qureshi, and Jamie Smith. Yet, today, the band is only represented by Romy, Oliver and Jamie, a trio who gained the respect from critics and fans with the public release of their first single, “Crystallised”, in 2009.

Regarding the production of ‘xx’, their debut album, the band members decided to produce it themselves, and record it in a small garage that belonged to the ‘XL Recordings’ studio. The album, which granted the band with the Mercury Prize, as well as with great rankings in celebrated music charts, was released with Young Turks on 17th August 2009, a British independent record label partnered with [PIAS], establishing a professional relationship that lasts until today. Besides, in Summer 2009, ‘the xx’ headlined their own concert tour, bringing artists like ‘The Big Pink’ and ‘Friendly Fires’. Furthermore, the band also played at Coachella, Bonnaroo, Sasquatch, Lollapalooza and Austin City Limits, some of the most popular music festivals in North America.

In July 2012, ‘the xx’ released ‘Angels’, the single of their second album. In early September, eight days before the official release of ‘Coexist’, in a joint partnership with Microsoft Internet Explorer, “the band sent a stream of the album to a single fan in the U.K., and then watched as the music was shared around the world” (Martins, 2012), so anyone could watch ‘Coexist’ go viral on a map visualization. Just as ‘xx’, ‘Coexist’ received great reviews from fans and music critics alike. Starting in October 2012, ‘the xx’ went on tour to North America, playing at several venues and festivals in US and Mexico. In 2013, the band held ‘Night+Day’, a series of festival-style performances in London, Lisbon and Berlin, including a line-up of performances and DJ sets curated by ‘the xx’ themselves. In April that year, the band contributed the song ‘Together’ to the official soundtrack of ‘The Great Gatsby’.

In May 2015, Jamie, known as Jamie xx when performing as a DJ, released his debut album, ‘In Colour’, which, in his own words, felt “like the next part of what we’re all doing rather than just [me] branching off” (Britton, 2015). In November 2016, ‘the xx’ finally announced the date for their third and long awaited album release, ‘I See You’; the band released the lead single of the album the same day of the announcement. On 2nd

January 2017, 'Say Something Loving', the second lead single, came to light. A few days later, on 13th January 2017, 'the xx' released its latest album. Concerning their touring dates, the band started their European Tour in February, visiting Sweden, Denmark, Germany, Holland, France, Switzerland, Italy, France, Austria, Belgium and UK. Particularly in the UK, it is noteworthy their seven nights run in London at the O2 Academy Brixton, breaking the record for the longest run of shows at this renowned venue (Guardian Music, 2016). Next, the band crossed the Atlantic and played in Colombia, Brazil and Argentina, followed by several venues and festivals in US.

4.2. Discussion

This subsection is structured in two parts. Appropriately, it begins with a description that provides substantial insights about the composition of the samples, from both the questionnaire and the Internet-mediated observation. Next, in order to achieve the objectives of the research, the interplay between music streaming, music concerts and music-related social media interactions is assessed, bringing also the variables of Matter, No-Matter, Time, No-Time, Space and No-Space that configure the Contemporary Music Experience delineated in the theoretical framework of this paper.

4.2.1. Presenting the samples

The questionnaire

Concerning the socio-demographic data collected from participants, which account for a total of 200 individuals, there is no pronounced difference between the ratio of male (51.5%) and female (44.0%). Still, in terms of age, the sample is led by participants within the range of 18-34 years old (71.0%); with the largest share between 18 and 24 years old (43.5%).

In regards to their educational level, the sample is characterized by participants that have been granted a Bachelor's degree (38.5%) and a Master's degree (35.0%).

Furthermore, 7.0% had a PHD degree. Likewise, 85.5% participants were either studying at university-level (41.0%) or employed (44.5%); 4.0% people were studying at school-level, 7.0% were self-employed, and 3.5% selected the 'other' category, which included activities such as looking for a job.

Additionally, looking at the nationality variable, the sample is represented by a vast majority of Spanish (59.0%) and American (10.0%) individuals. Following, participants were frequently British (4.0%), Canadian (3.5%), German (3.5%), Danish (2.5%), Italian (2.5%) and French (2.0%). An overview of other nationalities can be found in Appendix C3.

Finally, in regards to specific behaviour towards the band chosen for the analysis, up to 41.0% participants had streamed 'the xx'. Besides, 11.0% had attended a concert hosted by the band, while 72.0% had never been to any of their live performances. Remaining participants had either watched 'on demand' videos of their concerts (9.5%) or lived streamed them (3.0%). Furthermore, since neither Young Turks nor Altafonte could provide the researcher with audience data concerning 'the xx', some information in this regard was retrieved from the survey results. Accordingly, it seems there is an actual and somewhat strong association (contingency coefficient = 0.417) between age and 'the xx' streaming behaviour ($x^2 = 0.000$), with the young cohort as the most invested in the band. Furthermore, the variable of gender is also associated ($x^2 = 0.012$). In this regard, there is a positive relationship between male individuals and streaming 'the xx' (2.5) and a negative relationship between female individuals and streaming 'the xx' (-2.6). The socio-demographic variables of education ($x^2 = 0.103$) and occupations ($x^2 = 0.168$) are, on the contrary, independent to the variable of streaming 'the xx'.

Still, taking the aforementioned results into account, the sample is considered biased, hence no statistical inferences can be made on the population.

The Internet-mediated observation

A total of 399 Instagram public posts were coded; from which 10.8% correspond to test material. As instructed in the codebook, collected data would refer to four distinct live music performances by 'the xx', thus to four different venues, apart from the one

regarding test material. As such, the analysis covers a total of 92 Instagram posts about the show at South Side Ballroom (23.1%), 83 Instagram posts concerning the show at Revention Center (20.8%), 92 Instagram posts in regards to the 10th May show at ACL Live (23.1%), 89 Instagram posts in regards to the 11th May show at ACL Live (22.3%), and 43 Instagram posts about the show at Palace Theatre (10.8%).

4.2.2. Discussing the findings

Music consumption behaviour: fusing real and virtual places

The first assumption of the theoretical framework referred to the positive indirect network effects between live music performances (occurring at real places) and music streaming (occurring at digital places).

Descriptive analysis of the variables at hand reveal 27.5% participants attend music concerts 1-2 times per year; 26.0% rarely attend; and 24.0% attend every few months. Lowest frequencies regard to the extremes 'at least once per week' (0.5%), 'every couple of weeks' (5.5%) and 'never' (5.5%).

In fact, there is a significant association between concert attendance frequency and seeing 'the xx' live (x^2=0.000; contingency coefficient = 0.479). As such, adjusted residuals indicate larger and smaller cases than expected if the variables were independent: the categories attending 'at least once per week' and 'yes' (2.9), 'every couple of weeks' and 'seeing concert videos on demand' (2.1), 'every month' and 'yes' (2.6), 'every few months' and 'yes' (2.5), '1-2 times per year' and 'live streamed' (2.2), '1-2 times per year' and 'videos on demand' (2.6), 'rarely' and no' (3.4), and 'never' and 'no' (2.1) show larger cases. Additionally, there are smaller cases in regards to 'rarely' and 'yes' (-2.4), and 'rarely' and 'videos on demand' (-2.7).

Hence, it is important to indicate social media services like YouTube give users the opportunity to see concert-related content in case they are not able or not willing enough to attend in person.

Moving on to music listening behaviour, results show participants listen to music approximately from 1 to 4 hours (58%), with the biggest share between 3 to 4 hours (29.5%). Naturally, just as there is an association between concert attendance and attending a concert of 'the xx', there is a somewhat strong significant relationship between hours spent listening to music and streaming 'the xx' (x^2 = 0.000; contingency coefficient = 0.368). Likewise, adjusted residuals demonstrate there are positive significant associations between the extreme categories 'less than 1 hour' and 'I'm not sure' (3.3), and between '7 hours and over' and 'yes' (3.8). Besides, there are negative significant associations between 'less than one hour' and 'yes' (-3.7) and between '7 hours and over' and 'no' (-2.9).

These results are clearly explained with the idea of frequent consumption: the more time you listen to music, the more chances you have to listen to a particular music band; the more you attend music concerts, the more chances you have to attend a particular live music performance.

Furthermore, in line with the framework, results show 56% participants would listen to the music band more time after their concert has taken place – only a 5% would rather decrease his/her streaming consumption after the concert (M = 1.48; Mo = 1). Also, particularly in regards to 'the xx' music fan habits, there is a significant and strong association (contingency coefficient = 0.600) between streaming 'the xx' and attending any of their concerts (x^2 = 0.000), showing significant adjusted residuals in all cases. As such, there is a negative relationship (-6.9) between the categories of 'yes' to streaming 'the xx' and 'no' to concert attendance, as there is a positive relationship (7.2) between the categories of 'no' to streaming 'the xx' and 'no' to ever attended one of their concerts.

Hence, it could be argued individuals do embrace complementary consumption as a means to expand a memorable experience, thus naturally moving from real to virtual places, and vice versa.

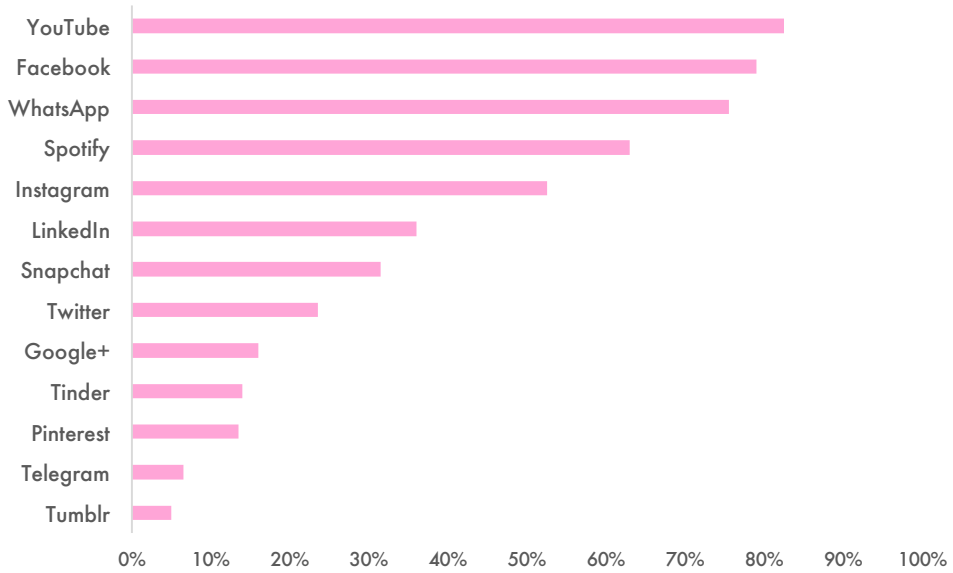
Still, the variables of 'YouTube use' and 'Spotify use' are independent in regards to general concert attendance (x^2 = 0,250; x^2 = 0,418). The lack of association between these variables may be due to the fact one YouTube user may watch any type of videos

on the platform, not just music-related content; likewise, Spotify users may listen to songs listed in playlists, including music from bands they don't really feel attached to.

Furthermore, also in terms of social media services as virtual places, there are clear share leaders when it comes to the participants' preferred platforms, listed as follows: YouTube (82%), Facebook (79%), WhatsApp (75.5%), Spotify (60%) and Instagram (52%). The least used, by far, are Tumblr (5%) and Telegram (6.5%) - see Graph 7. Although this information cannot be extrapolated to the total population, it does match the data provided by We Are Social (2017) concerning social medial global use.

This means participants recognize the value added from live and 'on demand' streaming platforms such as Spotify and YouTube, whose digital substances concern specifically the "disintegration of medium and information" (Hass, 2005, p. 33). This argument is also clearly connected to the idea of the music industry finally driving the digital age (IFPI, 2017, p. 7). Likewise, participants enjoy the opportunities for communication embedded in platforms such as Facebook, WhatsApp and Instagram.

Graph 7: 'Which of the following social media services do you use?'



Live music performances: fusing material and digital substances

First, in regards to the variables of Matter and No-Matter, results from both the survey and the structured observation demonstrate the virtues of both. Material substances, in this case, refer to Matter at a music concert[33], which ties the user to the realm of reality, thus embracing the physical world, the five senses and the actual closeness to other music fans. Both this reality and the uniqueness of the live performance are captured in the digital substances created and shared by the audience.

Literature contributions to the most valuable aspects of live music performances majorly regard to the music, the musician, the setting and to the audience interaction. Hence, when users engage in the creation and dissemination of concert-related digital substances, they are, indeed, translating the merits of material substances – as well as of actual events and real places – into social media content, thus entering the universe created with digital technology, and performing as an active audience towards other music fans and the music band.

Yet, this discussion begins with the three listed ways of social media consumption, results showing willingness towards engaging in directed communication (36.0% agree, 24.0% strongly agree, M = 3.57; Mo = 4) and passive consumption (36.0% agree, 19.0% strongly agree, M = 3.47; Mo = 4). Nevertheless, it seems users would rather not broadcast their personal feelings and activities on social media (M = 2.88; Mo = 2).

Particularly in regards to music-related interaction, 60.8% participants follow their favourite artists, hence proving they are interested in checking out their social media activities. Nevertheless, almost half of the sample (46.0%) would consume it passively (M = 2,62; Mo = 2), leaving a 6.5% segment who would very likely share the content uploaded by the artists at hand.

In regards to personal broadcasting and the willingness to share content uploaded by an artist, the null hypothesis is rejected, hence indicating a dependent association between these two variables (x^2=0.000), characterised by a somewhat strong

[33] This paper discards physical formats of music distribution.

connection (contingency coefficient=0.434). It is noteworthy adjusted residuals are significant (and positive) in regards to the cross categories of 'very unlikely' and 'strongly disagree' (5.4), and 'very likely' and 'strongly agree' (3.4).

Likewise, when it comes to show interest in a concert (e.g., telling others one is attending a live music performance) it is noteworthy individuals would almost equally – in terms of frequency- share and not share they are attending or interested in attending ('very unlikely' and 'somewhat unlikely' cumulative percent share 36.5%, while 'somewhat likely' and 'very likely' share up to 41.5%).

Furthermore, it seems not every attendee would engage in sharing content during the concert: up to 51.0% participants would not upload anything when the performance takes place, and only 8.5% would very likely engage in that kind of activity. In the imaginary situation of every participant uploading content during a music concert, the preferred social platform would be Facebook (50%), followed by Instagram (35%).

Additionally, before discussing the findings corresponding to concert-related digital substances, it is important to reveal Instagram was, indeed, an appropriate social media platform for the Internet-mediated structured observation. Accordingly, there is a significant association between the categorical variables of Instagram use and Spotify use (x^2=0.000). Hence, adjusted residuals show the number of cases is significantly larger (4.6) and smaller (-4.6) than it would be expected if both variables were independent. Furthermore, the strength of this association, measured with the contingency coefficient, rises up to 0.312. The same bivariate analysis was conducted between the variables of Instagram and YouTube, exposing a significant association (x^2=0.018) between the two social media use preferences, although the strength of this relationship is weaker in comparison to Spotify's (0.166 vs. 0.312).

Now, it is noteworthy the large difference between video content (32.8%) and picture content (67.2%) uploaded to Instagram when a concert takes place, as well as the fact that mostly every user adds text characters to both the video or the picture (99.7%). In terms of Instagram tags, the use of the geotag is first addressed. All 399 posts included a geotag, which mostly referred to the venue where the concert was taking place: ACL Live (36.6%), South Side Ballroom (20.3%), Revention Music Center (19.3%) and Palace Theater (9.8%). Other geotags refer to the city, or area of the city (e.g., Austin, Texas;

see Appendix C1). This behaviour demonstrates the importance of real places in live music performances, where the authenticity of the setting adds to the experience. Accordingly, even though all these concerts share similar amenities, lighting, set list and even general music performance, users highlight the value of 'being there', at that specific venue or city, by pointing out the location.

Concerning the characteristics of the caption uploaded to Instagram, this part begins with the variable of perspective: The categories within this variable show a big difference in number of cases, with 'snapshot/selfie context' enjoying up to 96.5%. Additionally, the intention behind the posts is rather broadcasting (98.2%) and not mobilizing (98.5%). Hereafter, it seems users do not expect a response or interaction from other users, but to simply show others what they are doing, seeing, feeling or recalling. In this matter, it is as if the audience would only pay attention to demonstrating their attachment to the artist, rather than to building an active fan community around him.

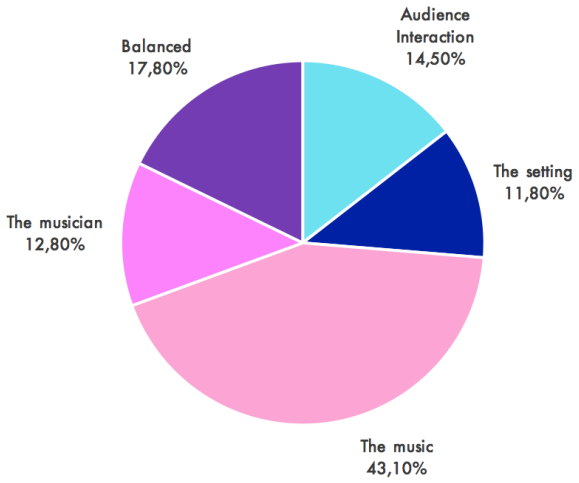
Next, the ratio of individualized (48.9%) and rather not individualized (51.1%) content is almost equally distributed. Yet, in regards to the visibility of the band, 76.2% posts show the musicians, while they are not visible in 23.8% posts. In this regard, it was assessed whether the variable of 'music band' was related to 'personalization', results indicating they are independent ($x^2 = 0.190$). Nevertheless, it is associated to the variable 'general emphasis' ($x^2 = 0.000$), whose categories are significantly related. Within the positively related, one could find 'the music' (8.1), 'the musician' (3.6) and 'balanced' (3.7) with 'musicians visible'; and 'audience interaction' (12.1) and 'the setting' (7.2) with 'musicians not visible'. The relationship turns significantly negative when assessed in an opposite manner (e.g., 'audience interaction' and 'musicians visible', -12.1). Furthermore, there is a significant association between the type of format of the post, and to whether the music band is visible or not ($x^2 = 0.000$). Indeed, adjusted residuals show a positive relationship between 'video' and 'musicians visible' (27.2), and between 'picture' and 'musicians not visible' (27.2).

Besides, only 135 posts (37.9%) out of 399 mentioned another user. Those users who did include mentions mostly addressed the music band (@thexx – 83.7%). Other mentions concerned the Instagram fan account @thexxtour (8.2%), the band member Jamie (4.4%), the band member Romy (5.18%), and the concert venues' profiles

(@acllive – 5.9%, @southsideballroom – 5.9%, and @reventioncenter – 0.7%). Apart from these profiles, users sometimes mentioned friends that were at the concert with them. Concerning mentions, it was assessed whether this variable was related to personalization (individualized or rather not individualized) – results from the chi-square test (x^2 = 0.089) show they are independent variables.

In regards to the general emphasis of the Instagram post, the music shares up to 43.1%, followed by balanced posts (17.8%), audience interaction (14.5%), the musician (12.8%) and the setting (11.8%) – see graph 8 for an illustration of the frequencies:

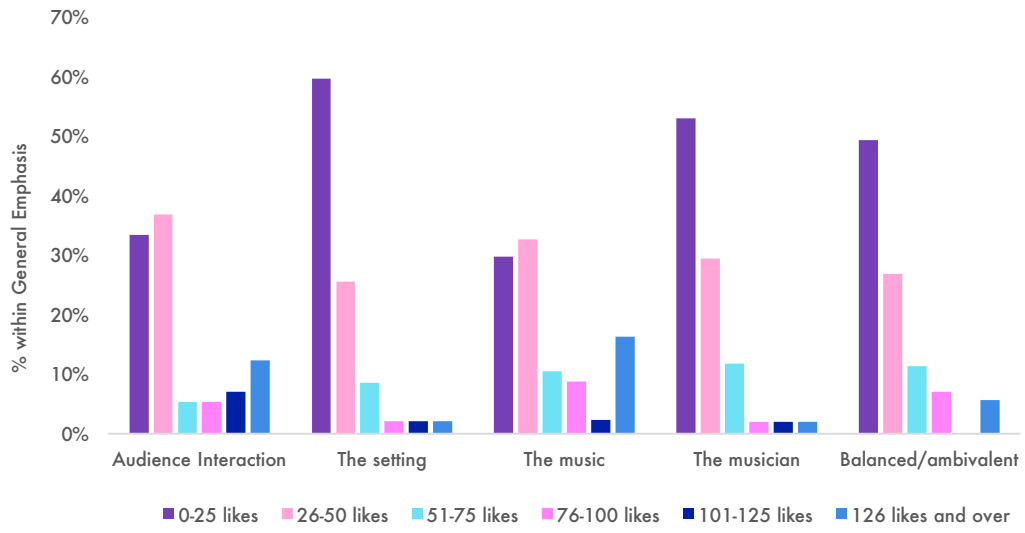
Graph 8: General emphasis of the Instagram posts (%)



Thus, in regards to the general emphasis of the post, the variable was cross tabulated with the number of likes[34], showing interesting results (see Graph 9). Indeed, the null hypothesis is rejected (x^2 = 0.003), hence indicating both variables are related. Hereafter, adjusted residuals reveal there are positive significant relationships between the following categories: 'audience interaction' and '101-125 likes' (2.3), 'the setting' and '1-25' likes (2.9), 'the music' and '126 likes and over' (3.4), and 'the musician' and '1-25 likes' (2.0). Likewise, negative significant relationships were also revealed between the following categories: 'the setting' and '101-125 likes' (-2.0), 'the music' and '1-25 likes' (-3.7), and 'the musician' and '126 likes and over' (-2.1).

[34] As a means to simplify the analysis, data concerning the number of likes of each post was grouped into 6 categories: 1-25 likes (40.2%), 26-50 likes (30.9%), 51-75 likes (9.8%), 76-100 likes (6.3%), 101-125 likes (2.5%), and 126 and over (10.3%).

Graph 9: General emphasis*number of likes (% within general emphasis)



These results match the information obtained from the survey, agreeing on the most valued elements when seeing concert-related content on social media: by looking at the frequencies tables, it could be stated participants mostly enjoy posts with an emphasis on the music (M = 4.20), followed by audience interactions (M = 3.35), the musician (M = 3.18) and the setting (M = 3.16).

When cross tabulating 'general emphasis' with 'type of format', the chi-square test entails there is an actual association between these two variables ($x^2 = 0.000$). In fact, there are also positive significant relationships between the categories of 'video' and 'the music' (13.0), and 'picture' and 'audience interaction' (4.2), 'the setting' (4.8), 'the musician (4.1), and 'balanced emphasis' (5.4). As such, there are negative significant associations between 'video' and 'audience interaction' (-4.2), 'the setting' (-4.8), 'the musician (-4.1), and 'balanced emphasis' (-5.4); and between 'picture' and 'the music' (-13.0).

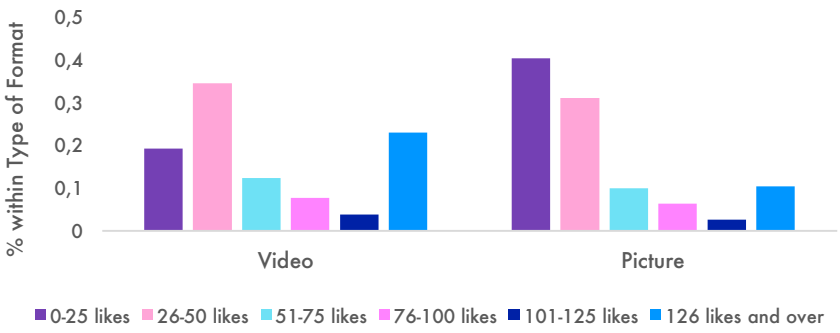
Moreover, there is a significant association between the variables of 'personalization' and 'general emphasis' ($x^2 = 0.000$). The contingency coefficient, used to assess the strength of the relationship, has a value of 0.435, hence it is somewhat strong. Furthermore, the adjusted residuals show, naturally, cases are significantly larger between the categories of 'audience interaction' and 'individualized', (6.4) and 'the musician' and 'individualized' (5.4); as well as between 'the setting' and 'rather

individualized' (5.0), and 'the music' and 'rather individualized' (3.9). Besides, cases are significantly smaller between 'the setting' and 'individualized' (-5.0), 'the music' and 'individualized' (-3.9), 'audience interaction' and 'rather not individualized' (-6.4), and 'the musician' and 'rather not individualized' (-5.4).

Additionally, the content of the captions seemed to refer mostly to privatized contexts (92.7%), leaving both professional contexts (3.8%) and balanced privatization (3.5%) with a small number of cases. Moreover, the variable of privatization is associated to the variable of 'perspective' (x^2 = 0.000), demonstrating also positive significant relationships between the categories 'professional contexts' and 'official contexts' (13.6), and between 'privatized contexts' and 'snapshot/selfie context' (10.5). The same categories show negative significant relations when interchanged: 'privatized contexts' and 'official contexts' (-10.5), and 'professional contexts' and 'snapshot/selfie context' (-13.6).

Next, even though frequencies of rather interactive and mobilizing posts are almost inexistent, only 1 post out of 399 had no likes, revealing individuals actually enjoy seeing music-related content. It is interesting to look at the cross tabulation conducted between the type of format (video or picture) and the number of likes. Indeed, by rejecting the null hypothesis, the chi-square test indicates these two variables are associated (x^2 = 0.000).

Graph 10: Type of format*number of likes (% within type of format)



Additionally, adjusted residuals demonstrate there are positive significant relationships between the categories of 'video' and '126 likes and over' (5.8), and between 'picture'

and ‘1-25 likes’ (6.0). On the contrary, significant relations are negative between ‘video’ and ‘1-25 likes’ (6.0), and between ‘picture’ and ‘126 likes and over’ (-5.8).

Furthermore, there is also a significant association between ‘music band’ and ‘number of likes’ (x^2 = 0.026). Likewise, some categories within these variables are also significantly related. In a positive manner, it is shown ‘musicians visible’ is related to ’51-75 likes’ (2.1); and ‘musicians not visible’ is associated to both ‘1-25 likes’ (2.0) and ‘101-125 likes’ (2.0). In a negative manner, the categories of ‘musicians visible’ to ‘1-25 likes’ (-2.0), ‘musicians visible’ to ‘101-125 likes’ (-2.0), and ‘musicians not visible’ to ’51-75 likes’ (-2.1).

Additionally, by looking at whether a post had comments or not, one could also reflect on directed communication and passive consumption. Accordingly, 46.6% posts engaged other users into directed communication (M = 3.4; Mo =1), while 53.4% were passively consumed and scrolled down without no commenting.

Actual time and autonomous time

In regards to social media and actual events, individuals do not seem to care about sharing content when it happens (‘not at all important’ counts with 36%, M = 2.17). Besides, they neither consider important to stay up-to-date with real-time content uploaded by other users (‘not at all important’ enjoys a 27%, while ‘extremely important’ owns only 3% share, M = 2.42).

Consequently, a bivariate analysis was performed in regards to whether the user feels broadcasting personal activities and emotions when they happen is important, and whether he/she would actually upload content to social media when he/she is at a music concert. Following the line of reasoning portrayed in the framework, there is rather a strong association (contingency coefficient=0.513) between these two variables (x^2=0.000). Likewise, adjusted residuals also indicate observed results are larger than expected in case the variables were independent. This might be explained by differentiating between two type of music fans: those who would rather focus on the variables of Time, Matter and Space, fully embracing the physical experience, instead of becoming distracted by engaging in online sharing behaviour; and those who would

rather bring both worlds together, the material and the digital, the real and the virtual, the actual and the autonomous.

Furthermore, the value of Time was also assessed by crossing the behaviours of engaging in broadcasting personal live content and linking Facebook and Spotify to show what the user is currently listening to. In fact, the chi-square test revealed both variables are associated (x^2 = 0.037). Henceforward, there are positive significant relations between the categories 'very important' and 'yes' (2.7); and negative significant relations between the categories 'very important' and 'no' (-2.7). However, the variables in regards to enjoying others' live content and linking the social platforms to stay up-to-date with others' listening activity, are independent (x^2 = 0.357).

Concerning autonomous events, participants also seem to set aside 'old content', neither uploaded by themselves (M = 2.55), nor by others (M = 2.42). Taking these results into account, it could be argued users do not check past content to relive memorable experiences; however, these figures may be distorted because of participants associated checking personal 'old content' to being a 'narcissist' and checking others' 'old content' to behaving like a 'busybody'.

Moreover, particularly in regards to No-Time, the variables of checking personal 'old content' and streaming music after the concert were crossed: they are both independent to one another (x^2=0.333).

The social and 'mediating' audience

Following, the volume and valence of WOM is evaluated. First, in general terms, 24.5% participants admitted they never share music-related recommendations or opinions. Nevertheless, results reveal the volume of WOM is rather considerable (see Table 3):

Table 3: 'How often do you share opinions or recommendations about a music band?'

	Frequency	Valid Percent	Cumulative Percent
Never	49	24.5%	24.5%
Occasionally	54	27%	51.5%
Sometimes	54	27%	78.%
Usually	36	18%	96.5%
Always	7	3.5%	100%

Moreover, 282 posts (70.9%) included hashtags to track the content, which helps the dissemination of information, both in regards to action-based content (OL) and the reasons behind these particular behaviours – recommendations and opinions (WOM). Naturally, the ones with highest penetration refer directly to the band and the music tour: #thexx (212 – 75.2%), #iseeyoutour (77 – 27.3%), #thexxtour (50 – 17.7%). Additionally, users typically include the hashtag corresponding to the venue at hand: #southsideballroom, #palacetheater, #reventioncenter, and #acllive.

Hence, the ratio of 'posting with intrinsic value' (46.1%) and 'posting without intrinsic value' (49.4%) is almost equal. Consequently, only 18 Instagram posts (4.5%) included text characters of emoticons only. Furthermore, the valence results rather positive (58.9%), with 41.1% with a neutral/ambivalent tonality. Consequently, there was no content with rather negative tonality. In order to obtain further data, a significance testing was conducted:

By rejecting the null hypothesis to be true, results show there is a strong relationship (contingency coefficient = 0.555) between the volume and the valence of concert-related WOM (x^2 = 0.000). Besides, adjusted residuals indicate there is a positive relation between the categories of 'posting with intrinsic value' and 'rather positive tonality' (12.8), as well as between 'posting without intrinsic value' and 'neutral/ambivalent tonality' (13.2).

Likewise, it was considered to assess whether the content of captions (emoticons, posting with or without intrinsic value) is related to the variables of 'post with likes' and 'post with comments'. However, it was found they are independent, with chi-square tests indicating x^2 = 0.598 and x^2 = 0.099, respectively. Furthermore, a significance testing

was conducted between the variables of 'content of captions' and 'number of likes in 6 groups', also concluding there is no association between variables (x^2 = 0.445).

Furthermore, when conducting a cross tabulation between the variables of 'content of captions' and 'general emphasis', it was found they are not independent (x^2 = 0.000), although the strength of their relationship is rather low (contingency coefficient = 0.292). Thus, there is a positive significant relationship between the categories 'posting with intrinsic value' and 'audience interaction' (3.5), as well as between 'emoticons only' and 'the setting' (2.9), 'emoticons only' and 'balanced/ambivalent' (2.4), and 'posting without intrinsic value' and 'balanced/ambivalent' (2.6). Additionally, adjusted residuals show there is a negative significant relationship between 'posting without intrinsic value' and 'audience interaction' (-2.7), as well as between 'posting with intrinsic value' and 'balanced/ambivalent' (-3.6).

As discussed by Arriagada & Cruz (2014), these type of interactions give meaning and value to "cultural goods, mediating identities, tastes and lifestyles and converting them into valuable objects for commodification and consumption" (p. 153):

The effects of WOM are inferred, for example, from the fact that if one song/artist goes viral, up to 42.5% users would listen to it, the biggest share in regards to 'somewhat likely' (30.5%); M = 3.18; Mo = 4. Furthermore, the variables of 'passive consumption' and 'listen to popular songs' are also associated (x^2 = 0.001), a relationship with a contingency coefficient up to 0.403. Likewise, there are larger cases than expected (if independent) in regards to the cross categories of 'very unlikely' and 'disagree' (2.0), 'somewhat likely' and 'agree' (3.2), and 'very likely' and 'strongly disagree' (4.1). Additionally, there are smaller cases in terms of 'somewhat likely' and 'strongly disagree' (-2.4) and 'very likely' and 'agree' (-2.6).

Also, concerning the type of content, participants argue the most influential format is the music video (55%), followed by the Spotify link (26.0%), videos (13.5%) and pictures (5.5%) of their friends at the concert. This descending order could be explained by arguing the two first formats regard directly to streaming consumption, hence there is no effort involved apart from clicking on the song. On the other hand, people who see a video or a picture uploaded by some friends would have to open a streaming platform, and then type the name of the song to finally sample it. Furthermore, it is noteworthy

both least influential formats regard particularly to action-based information, thus contradicting the credibility given by Chen et al. (2011) to this type of content. In fact, participants are neither sure whether seeing other friends attending or interested in attending a concert would persuade them to go as well. Yet, the variables in regards to listening to a song if it becomes popular and attending a concert if other users are going are associated to one another ($x2 = 0.000$). Actually, the relation is somewhat strong (contingency coefficient = 0.497), also showing there are positive connections between the categories of 'very unlikely' and 'very unlikely' (6.2), 'somewhat likely' and 'somewhat likely' (3.3), and between 'very likely' and 'very likely' (3.7). Furthermore, the categories 'very unlikely' and 'somewhat likely' are negatively associated.

These phenomena could be explained by pointing out there is a segment of users who do embrace both information- and action-based content, hence shaping their music consumption in concordance with other users' music activities.

Moreover, specifically in terms of action-based information provided by Spotify, 62.7% users sample an artist by listening to the songs in the 'Popular' ranking given by the platform. Yet, it is interesting to consider the fact users do not seem to care about the number of streams when choosing a song for sampling: 20.6% would do it randomly, while 11.1% would go for the ones with the highest number of streams. One could say the behaviour attached to this variable would also be connected to the variables above, yet the chi-square test shows Spotify sampling behaviour is independent from both 'listening to a song if it becomes popular' and 'considering attending a concert'. Maybe this independence comes from the fact Spotify users are characterized by distinct behaviours: when one enters a platform like Spotify, consumption patterns may be grounded on the respective characteristics of the virtual place (e.g., Spotify's recommended playlists).

Following with Spotify, and particularly in regards to one essential social characteristic of the platform, participants were asked whether they linked their Facebook and Spotify profiles, as a means to check if they actually embraced the idea of sharing their listening activities -see what your friends are playing- and the corresponding reasons why:

The ratios of 'yes' and 'no' answers are equal (44.4%), leaving a 7% of participants who are not sure. Accordingly, respondents who did link it, argue the reasons behind that

decision regard to ‘discovering new songs through my friends’ listening activity’ (43.6%), to ‘staying up-to-date with my friends’ music preferences’ (25.5%), to ‘sharing my music preferences with my friends’ (23.6%), and to ‘showing what I’m currently listening to my friends’ (21.4%). Other reasons state the logging in was simpler and quicker by linking both profiles, since the user does not have to introduce all his/her personal details. Besides, some argue there was no possibility for no-linking when they got the Spotify subscription. Concerning those who chose to not link their Spotify and Facebook profiles, results reveal it was because of ‘lack of interest’ (57.1%) and ‘privacy issues’ (46.4%). Other reasons (14.3%) to not have them linked rely on the fact they do not have a Facebook account, and on the idea that they would not like to be judged for listening to ‘inappropriate music’.

5. Conclusion and recommendations

5.1. Conclusion

Concerning the independent music industry, this research confirms the recognized value added from intangibles, as well as the importance of virtual spaces to reach international audiences, which give users “the illusion of displacement to another location” (Ellis, 1994). Furthermore, the wide range of information collected from Instagram in such limited time-frame reveals the vast potential of today’s data-driven environment.

In regards to the interplay between music streaming, music concerts and social media interactions, the findings offer a clear illustration of the dynamics between one another. As such, consumers embrace the value from both physical and virtual places, as well as from digital and material substances. Particularly on digital substances created around music concerts, it is interesting the way users interact with the value added from the variables provided by Pine and Korn (2011), as they engage in building their personal interpretation of the merits of the concerts in the virtual universe of social media services.

Nevertheless, it seems Time and No-Time play a somewhat controversial role in this tripartite relationship. While there is no doubt concerts’ stimuli from visuals and scenography immerse the attendee by playing with actual and autonomous time, the importance of both in social media interactions is not clear. Accordingly, while some users find value in broadcasting real-time activities, as well as in being up-to-date with current music trends, others seem to not care about real-time feeds. This distinct preference is shown both on social media interactions and on Spotify users’ behaviour towards music sharing. In terms of autonomous time, the findings reveal social media content is not used as digital memorabilia, thus contradicting the notion postulated in the framework in regards to digital content associated to the need to re-experience.

However, users do increase their listening after attending a live music performance, confirming the digital substance of music streaming does play a role in re-living the memorable experience of a concert, hence appealing repeated listening to immersion (triggered by autonomous time).

Moreover, even though one's experience is inherently personal, "existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level" (Pine and Gilmore, 1998, p. 99), today's music consumer is attached to something bigger than himself: the music audience; the sustainability and growth of the music scene. Thus, when the user engages in music-related social media interactions, these digital substances serve two different but connected purposes: On the one hand, to the creator and disseminator of the information, these digital substances serve as vehicle to broadcast their music preferences, music-related doings and whereabouts. On the other hand, to the audience receiving this content, social media interactions –whether in form of 'old-school' words, links, videos or pictures– serve as an enhancer, encouraging and strengthening mediator of the music's value.

Still, it is important to address not every music consumer goes for the active audience type of behaviour described in the framework. Indeed, results show there are some users who would rather keep their music lives to the Reality realm (Pine and Korn, 2011), focusing on the value provided by material substances and real places. Consequently, it should be specified the theoretical contribution of this research does not apply to every music audience, but to the one comprised by individuals who embrace creative responses between performers and spectators (Dayan & Katz, 1985); those who "play key roles in creating the performance or event that yields the experience" (Pine & Gilmore, 1998, p. 101). Hence, the Contemporary Music Experience involves a consumer who takes advantage of today's flexible and dynamic music network structure; a consumer who is enthusiastic about being part of the music value chain.

At last, it seems fair to conclude the Contemporary Music Experience does take place in a third space, a peculiar environment where the variables fuse and the music consumer moves back and forth between Reality, Virtuality and the almost infinite forms in between, thus intensifying and embellishing the experience of being a music fan, enhancing the value created within the audience of the artist. Thus, by transforming the

individual (Pine & Gilmore, 1999), the Contemporary Music Experience transforms the independent music industry, challenging music agents to change their attitude towards innovation and development.

5.2. Recommendations to the case company

After addressing the conclusions of this research, some recommendations to the case company are provided:

1. **Track user-created Mirrored Virtuality:**

One could argue Altafonte's responsibilities, as a music distributor, do not convey music concerts, yet they do, as they are complementary goods. Hence, taking into account the volume and positive valence of concert-related posts, it is important they assess the content displayed on social media, as it may engage other users in sampling or repeated music streaming. In order attempt this approach, it is important to have a comprehensive understanding of the arranged features of the live music performance. As such, one could see the most valuable elements of the realm of Reality, and compare them to the mirrored virtues portrayed on virtual spaces.

Hence, although this research established a coding procedure concerning the categories of the music, the musician, the setting, and the audience interaction, it is recommended Altafonte prioritises the mirroring and focuses on the music and the audience interaction, since they refer directly to the set list and the enthusiasm for particular songs. Furthermore, they were the two most valuable categories.

2. **Embrace concert-related video distribution:**

Although music streaming has allowed the independent sector to reach international audiences, concert touring still remains a challenging issue. In fact, small bands distributing on Spotify and Apple Music may not have the resources to go abroad and

spend months travelling around the world. Hence, it is recommended Altafonte fosters concert-related video distribution, as it will encourage the authenticity of their music. Indeed, visual representations are more effective when "making explicit what the mind only imagines" (Pine & Korn, 2011, "The Reality of Virtuality, para. 1). Likewise, it is recommended to trigger actual time with live streaming, as it will make the concert look tighter to reality. However, allowing users to watch it on demand is also necessary, since not every music listener is that committed to the band to stop his entire schedule to watch it when it happens.

'The xx' is a good example of this suggestion, as they have plenty of concert-related content on their YouTube page, as well as playlists on Spotify concerning the soundtrack of their concert tour.

3. Examine the value added by social media content as digital memorabilia:

The conclusions of this research contradicted the fact that social media interactions perform as digital memorabilia, thus it is recommended to bring this aspect to life. As explained in the framework, this type of digital substances has the capacity to enhance the audience's attachment and allegiance to the music band by allowing the user to travel in time and re-experience those emotional music-related moments. Indeed, digital memorabilia not only help recalling a past event, but also re-living the insights of such remembrance, encouraging the user to listen, again, to those songs shrouded in digital dust.

Thus, this paper recommends Altafonte to "provide ways for people to remember and cement their own past" (Pine & Korn, 2011, "Applying Warped Reality", para. 7). Actually, Facebook has already started working with nostalgia-inducing features (*On This Day* feed), yet criticism has come from users who are reminded of sad or painful memories they would rather had forgotten. Indeed, one would not be willing to open a wicked photo-album. Consequently, this recommendation entails no algorithm, but an interaction between the musician and the audience that triggers the renaissance of positive memories connected to the band, so it is them who decide on what is worth to remember.

6. Limitations and further research

At last, the limitations of this research are designated, each followed by suggested areas for further research.

Undeniably, the first limitation is embedded in the theory-based framework, as it frames the research with the discarding of physical formats like CDs and vinyl. Henceforward, this paper misses one important variable from Pine and Korn (2011) in terms of music listening, which is Matter. Nevertheless, as discussed in Section 4.1.2., music streaming is driving recorded-music revenue in the independent music scene; thus turning this constraint into rather an appropriate simplification. Furthermore, Altafonte seemed to be only interested in streaming consumption. Yet, if the researcher's resources had been larger, the whole experience would have been evaluated, since the case company works in both digital and physical distribution. Accordingly, the interplay between the value added by physical formats and digital formats would have been assessed. This could constitute, indeed, a perfect extent for further research.

In fact, the same occurs with live music performances. In this case, the critical success factors were used as a means to understand the translation of Space, Matter and Time to the digital universe unfolded on Instagram, yet it would be remarkable to also evaluate the theoretical contributions provided by the authors cited in this paper, thus additionally conducting an investigation about the value of experiences at real places.

Furthermore, although briefly mentioned in section 1.1., this paper could have included the major contributions to the academic field of fan behaviour, particularly to music fan behaviour. As such, one could better analyse and understand the experience of the individual user, as well as the audience-driven transformations of the music scene at hand.

Following with the independent music scene, which covers a wide range of music genres (see Section 4.1.2.), it would be interesting to also check whether the Contemporary Music Experience varies within genres (e.g., rap and trap), as they refer

to niche music markets with –maybe– distinct music fan behaviours. The same applies to even further explore one genre; this research could only cope with one music band, hence results from the Internet-mediated observation may be biased towards these band's music fan particulars.

Furthermore, it would be interesting to additionally assess the image perceived of 'the xx' before and after the concert tour, as a means to see the effects of the 'mediating audience'. In this regard, music marketing theoretical and methodological contributions would have to be addressed.

Concerning the methodological approach to this study, the structured Internet-mediated observation presents some limitations. First, there are significant platforms that weren't included in the research, like Apple Music and Tidal. Considering them would have brought further insights on the matter, yet the limited scope of this research 'forced' the researcher to focus on the most used platforms globally, which are YouTube and Spotify. Furthermore, it would have been useful to actually have access to the audience data concerning behavioural patterns on streaming platforms. Indeed, it was first considered to additionally observe user behaviour on Spotify and YouTube, hence manually tracking the number of streams, comments, etc., although the fact that there was only one month meant to collect the data, made this technique entirely unreasonable, since the information wouldn't be that representative. Indeed, the interesting approach would have consisted in tracing streaming consumption patterns along with the live music performance behaviour displayed by individuals throughout the whole 'the xx' concert tour.

Moreover, now in regards to the data collection on Instagram, it only covers public Instagram feeds, which means not all concert-related content uploaded within the timespan was actually collected, hence neither analysed.

Furthermore, there are some issues regarding the triangulation of the findings. A clear example is the limitation concerning the nationality rates of the sample of the questionnaire in regards to the location of the music concerts played by 'the xx'. Of course, anyone could attend a concert in Dallas, although it seems fair to argue most of the attendees would be American. Still, the sample of the questionnaire is mostly represented by Spanish individuals, with Americans only sharing up to 10.0% of the

sample. Indeed, it would be interesting to have first gotten the nationality rates of the sample and then decide on the tour dates, yet due to the time-frame limitations, this paper could only evaluate behaviour at the concerts happening in the US, which is where the band was performing at the time set for the data collection.

Additionally, although the development of this project ensured internal reliability and validity, the study's research findings cannot be generalised. Nevertheless, it is believed the conclusions achieved from both data collection techniques are worthy enough to get a first glance at the relationships between the variables within the environment of this case study. Consequently, further research is required in order to examine more deeply the Contemporary Music Experience model.

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TABLE OF APPENDICES

APPENDIX A

A THE CODEBOOK

Version 2

1. General Coding Information

Unit of analysis

The unit of analysis is a single Instagram post on the profile's timeline of an Instagram user (private or corporate) on the tab: *Feed (*also known as *photo gallery*). An Instagram post is one message introduced by the sender's username (e.g., @thexx), which displays visual or audio-visual content that may be accompanied by characters of text and emojis. Both pictures and videos will be analysed, so all formats will be covered[1]. Furthermore, the content of the comments left on each post will also be considered. An example of an Instagram post can be seen below:

[1] Instagram has recently launched the Instagram galleries, which allow users to upload up to 10 pictures in the same post. In case any gallery is encountered during the analysis, only the cover picture of the gallery will be analysed.

Sample

The sample consists of all Instagram users who upload content concerning the four selected live music performances of 'The xx' and 'Bonobo'. Nevertheless, a distinction between public and private accounts must be highlighted. Only public feeds belong to this sample.

Timespan of the Analysis

The analysis of the timeline comprises Instagram posts uploaded within the 24 hours that surround the concerts at hand. Hereafter, these are the timespans for each of the four sold-out concerts:

- South Side Ballroom[2], Dallas, TX, 8th May, 20h EDT (sold-out)
- Revention Music Center[3], Houston, TX, 9th May, 20h EDT (sold-out)
- ACL Live at The Moody Theater[4], Austin, TX, 10th May, 20h EDT (sold-out)
- ACL Live at the Moody Theater, Austin, TX, 11th May, 20h EDT (sold-out)

Structure of the Analysis

Each post will be analysed on two different levels:

- First, the formal aspects of each post will be noted: author, artist at hand, whether it is geotagged and type of displayed content.
- Second, the specifics of each post will be evaluated.

Process of Encoding

All units of analysis will be encoded separately and following the structure and instructions provided in this codebook. If any difficulties arise, they shall be noted in the section "Comments".

[2] 3800-person capacity
[3] 2815-person capacity
[4] 2750-person capacity

2. Selection Criterion

The software collecting the data was set to capture all posts uploaded within a radium of 5km to the venue were the concert takes place – this particular distance is automatic. Hereafter, the data set will comprise not only posts concerning the concert, but also others with no relation at all: Only posts related to the concert will be coded, this also excludes posts concerning the opening bands. Furthermore, if the text content is both non-English and non-Spanish, simply continue to the next post.

3. Codebook: Content

A.0 Version of the codebook

2 = current version

A.1 Type of material

T = Test material

A = Analysis material

A.2 Date the material was coded

Please use the following formatting: DD-MMM-YYYY

A.3 Coder ID

MA - Marta Argüelles

A.4 Item ID

In order to identify each posts, they will all be assigned with an identification. It consists of the Coder ID and the particular item number

A.5 Timestamp

It states the date the post was uploaded

A.6 Venue

0 Palace Theatre

1 South Side Ballroom

2 Revention Music Center

3 ACL Live 10th

4 ACL Live 11th

B.0 Author

Indicate the username

B.1 Type of format

0 Video

1 Picture

B.2 Additional content: Text characters

0 yes

1 no

B.3 Instagram tags

B.3.1 Post with geotag

0 yes

1 no

If 'yes', note the location

B.3.2 Post with hashtags

0 yes

1 no

If 'yes', indicate the hashtag. Currently, some users write the corresponding hashtags as a comment; in this case, they will be coded as if they were part of the post itself.

B.3.3 Follower interaction

B.3.3.1 Post with mentions

0 yes

1 no

If ‘yes’, indicate

B.3.3.2 Post with likes

0 yes

1 no

If ‘yes’, indicate de number of likes. If the post displays video content, indicate number of views, instead of likes.

B.3.3.3 Post with comments

0 yes

1 no

If ‘yes’, indicate number of comments

C.0 Perspective

0 Official contexts (uploaded by the musicians or the theatre)

1 Snapshot/selfie context (uploaded from the user perspective)

C.1 Broadcasting

0 Broadcasting manner

1 Not broadcasting/interactive manner

2 Balanced/ambivalent

C.2 Mobilization

0 Rather mobilizing

1 Rather not mobilizing

C.3 Personalization:

0 Individualized
1 Rather not individualized
(whether one or more single persons appear as primary referring objects in the picture)

C.4 Music band/artist

0 Musicians visible
1 Musicians not visible

C.5 General emphasis

0 Audience interaction
1 The setting
2 The music
3 The musician
4 Balanced/ambivalent

C.6 Privatization

0 Rather privatized context (hobbies, family, etc.)
1 Rather professional context (press conference, etc.)
2 Balanced/ambivalent

C.7 Interactivity of the text

C.7.1 Content of captions (by the poster)

0 Emoticons only
1 Posting with intrinsic value (they indicate a statement, opinion, idea, substantive info.)
2 Posting without intrinsic value (trivia/nonsense or plain encouragement, e.g. you are the best)

C.7.2 Negative versus Positive Tonality

0 Rather positive tonality

1 Rather negative tonality

2 Neutral/ambivalent

APPENDIX B

B THE QUESTIONNAIRE

1. Which of the following social media services do you use?

   Facebook
   WhatsApp
   Twitter
   YouTube
   Instagram
   Google+
   LinkedIn
   Pinterest
   Snapchat
   Tinder
   Telegram
   Tumblr

2. Please mark the most appropriate statement:

   - I use social media to have direct communication with individual friends

   Strongly disagree
   Disagree
   Neither agree nor disagree
   Agree
   Strongly Agree

   - I use social media for passive consumption of social news

   Strongly disagree
   Disagree
   Neither agree nor disagree
   Agree
   Strongly Agree

- I use social media to broadcast my personal activities

Strongly disagree
Disagree
Neither agree nor disagree
Agree
Strongly Agree

- How important do you consider sharing activities, emotions, etc. when they happen (live content)?
- How important do you consider staying up-to-date with your friends'/following's real-time feeds (e.g., Instagram stories)?
- How often do you find yourself checking 'old' content from your own profile?
- How often do you find yourself checking 'old' content from other users' profiles?

3. Approximately, how many hours do you spend listening to music daily?

   Less than one
   1-2
   3-4
   5-6
   7 and over

4. Are you subscribed to Spotify? (doesn't matter whether you are using a freemium or premium account)

   Yes
   No

5. When you discover a new artist on Spotify, which of her/his songs do you listen to first?

   The most popular (Spotify's top five)
   The ones with the highest number of streams
   The ones with the lowest number of streams
   I just choose randomly
   Other

6. Is your Spotify profile connected to your Facebook profile?

   Yes
   No
   I'm not sure

7. Please note the reasons why you chose to link both profiles (Spotify and Facebook)

   To share what I'm currently listening to with my Friends
   To share my music preferences with my Friends
   To discover new songs through my friends' listening activity
   To stay up-to-date with my Friends listening preferences

8. Please not the reasons why you haven't linked both profiles (Spotify and Facebook)

   Privacy issues
   Lack of interest
   I'm not sure
   Other

9. Do you follow your preferred bands/artists on social media?

   Yes
   No

10. How likely would you share music-related content uploaded by bands/artists (music videos, songs, pictures, etc.)?

11. How often do you share music recommendations or provide opinions (positive or negative) concerning songs/albums/bands/concerts/festivals?

12. How likely would you listen to a song/album if it became very popular in your social media news feed?

13. Which of these forms would most probably persuade you to listen to a specific artist?

    Friends sharing the Spotify link to the song/album/artist profile
    Friends sharing the music video of the artist
    Videos of one or more friends at his/her concert
    Pictures of one or more friends at his/her concert

14. How often do you attend music concerts?

    At least once per week
    Every couple of weeks
    Every month
    Every few months
    1-2 times per year
    Rarely
    Never

15. How likely would you share you are attending or interested in attending a concert of a band/artist you like?

16. How likely would you consider attending a concert if you saw on social media some of your friends/following are going?

17. How likely would you upload content about a concert when it takes place?

18. If you had to choose one social media platform to share pictures or videos of the concert, which of following would you use?

    Facebook
    Instagram
    Twitter
    Snapchat

19. If you enjoyed the concert, how much time would you spend listening to the band's music afterwards?

    Less time than before the concert
    More time than before the concert
    Same time as before the concert
    Not sure

    When I look at concert-related posts, I enjoy checking...

    The setting (stage appearance, lighting, amenities)
    The musician (clothing, movements, physical appearance)
    The music (set list, general performance)
    The audience interaction (enthusiasm, dancing, clapping, song familiarity)

20. Gender

    Male
    Female
    Not listed

21. How old are you?

Less than 18
18-24
25-34
35-44
45-54
55 and over
I prefer not to say

22. What's your nationality?

23. What's your level of education?

No schooling completed
High/secondary school diploma
Bachelor's degree
Master's degree
PhD degree

24. What do you do?

Student (at school-level)
Student (at university-level)
Employed
Self-employed
Housewife/Houseman
Other (such as looking for work, unable to work, retired)

25. Have you ever streamed songs by 'the xx'?

Yes
No
I'm not sure

26. Have you ever attended a concert by 'the xx'?

Yes
No, but I've live streamed a concert
No, but I've watched videos of their concerts on social media
No
I'm not sure

APPENDIX C

C SPSS ANALYSIS

C1 The Codebook: Univariate Analysis

A.1. Type of material

Type of material

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Analysis Material	356	89,2	89,2	89,2
	Test Material	43	10,8	10,8	100,0
	Total	399	100,0	100,0	

A.6. Venue

Venue

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Palace Theater	43	10,8	10,8	10,8
	South Side Ballroom	92	23,1	23,1	33,8
	Revention Center	83	20,8	20,8	54,6
	ACL Live 10th	92	23,1	23,1	77,7
	ACL Live 11th	89	22,3	22,3	100,0
	Total	399	100,0	100,0	

B.1. Type of format

Type of format

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Video	131	32,8	32,8	32,8
	Picture	268	67,2	67,2	100,0
	Total	399	100,0	100,0	

B.2 Additional content (text)

Additional content: Text characters

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	398	99,7	99,7	99,7
	no	1	,3	,3	100,0
	Total	399	100,0	100,0	

B.3.1 Post with geotag

Post with geotag

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	399	100,0	100,0	100,0

If 'yes', note the location

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	3TEN Austin City Limits Live	4	1,0	1,0	1,0
	ACL Live	146	36,6	36,6	37,6
	ARO	1	,3	,3	37,8
	Austin City Limits	25	6,3	6,3	44,1
	Austin, Texas	4	1,0	1,0	45,1
	Dallas, Texas	6	1,5	1,5	46,6
	Downtown Austin	1	,3	,3	46,9
	Downtown Houston	5	1,3	1,3	48,1
	Embassy Suites by Hilton St. Paul Downtown	1	,3	,3	48,4
	Houston, Texas	1	,3	,3	48,6
	Meritage – St. Paul Restaurant	1	,3	,3	48,9
	NYLO Dallas South Side	1	,3	,3	49,1
	Palace Theatre	39	9,8	9,8	58,9
	Public kitchen + bar	1	,3	,3	59,1
	Revention Music Center	77	19,3	19,3	78,4
	Saint Paul, Minnesota	1	,3	,3	78,7
	South Side Ballroom	81	20,3	20,3	99,0
	South Side Music Hall	3	,8	,8	99,7
	South Side on Lamar	1	,3	,3	100,0
	Total	399	100,0	100,0	

B.3.2 Post with hashtags

Post with hashtags

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	282	70,7	70,9	70,9
	no	116	29,1	29,1	100,0
	Total	398	99,7	100,0	
Missing	System	1	,3		
Total		399	100,0		

#thexx: 212
#iseeyoutour: 77
#thexxtour: 50
#southsideballroom: 23
#palacetheatre: 10
#reventioncenter: 6
#acllive: 21

B.3.3.1 Post with mentions

Post with mentions

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	135	33,8	37,9	37,9
	no	221	55,4	62,1	100,0
	Total	356	89,2	100,0	
Missing	System	43	10,8		
Total		399	100,0		

**Missing items refer to test material

@thexx: 113
@thexxtour: 11
@acllive: 8
@jamie___xx: 6
@romythexx: 7
@southsideballroom: 8
@reventioncenter: 1

B.3.3.2 Post with likes

Post with likes

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	398	99,7	99,7	99,7
	no	1	,3	,3	100,0
	Total	399	100,0	100,0	

Statistics

Number of likes/views

N	Valid	398
	Missing	1
Median		31,00
Std. Deviation		1010,335
Variance		1020777,31
Minimum		3
Maximum		16584

B.3.3.3 Post with comments

Post with comments

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	186	46,6	46,6	46,6
	no	213	53,4	53,4	100,0
	Total	399	100,0	100,0	

Statistics

Numer of comments

N	Valid	187
	Missing	212
Median		2,00
Std. Deviation		5,894
Variance		34,740
Minimum		1
Maximum		72

C.0 Perspective

Perspective

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Official context	14	3,5	3,5	3,5
	Snapchot/selfie context	385	96,5	96,5	100,0
	Total	399	100,0	100,0	

C.1 Broadcasting

Broadcasting

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Broadcasting manner	392	98,2	98,2	98,2
	Not broadcasting/interactive manner	4	1,0	1,0	99,2
	Balanced/ambivalent	3	,8	,8	100,0
	Total	399	100,0	100,0	

C.2 Mobilization

Mobilization

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Rather mobilizing	6	1,5	1,5	1,5
	Rather not mobilizing	393	98,5	98,5	100,0
	Total	399	100,0	100,0	

C.3 Personalization

Personalization

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Individualized	195	48,9	48,9	48,9
	Rather not individualized	204	51,1	51,1	100,0
	Total	399	100,0	100,0	

C.4 Music band

Music band

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Musicians visible	304	76,2	76,2	76,2
	Musicians not visible	95	23,8	23,8	100,0
	Total	399	100,0	100,0	

C.5 General emphasis

General emphasis

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Audience interaction	58	14,5	14,5	14,5
	The setting	47	11,8	11,8	26,3
	The music	172	43,1	43,1	69,4
	The musician	51	12,8	12,8	82,2
	Balanced/ambivalent	71	17,8	17,8	100,0
	Total	399	100,0	100,0	

C.6 Privatization

Privatization

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Privatized contexts	370	92,7	92,7	92,7
	Proffessional contexts	15	3,8	3,8	96,5
	Balanced/ambivalent	14	3,5	3,5	100,0
	Total	399	100,0	100,0	

C.7.1 Content of captions

Content of captions

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Emoticons only	18	4,5	4,5	4,5
	Posting with intrinsic value	184	46,1	46,1	50,6
	Posting without intrinsic value	197	49,4	49,4	100,0
	Total	399	100,0	100,0	

C.7.2 Tonality

Negative vs positive tonality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Rather positive	235	58,9	58,9	58,9
	Neutral/ambivalent	164	41,1	41,1	100,0
	Total	399	100,0	100,0	

C2 The Codebook: Bivariate analysis

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Music band * General emphasis	399	100,0%	0	0,0%	399	100,0%

Music band * General emphasis Crosstabulation

			General emphasis					
			Audience interaction	The setting	The music	The musician	Balanced/ambivalent	Total
Music band	Musicians visible	Count	8	16	165	49	66	304
		Expected Count	44,2	35,8	131,0	38,9	54,1	304,0
		% within General emphasis	13,8%	34,0%	95,9%	96,1%	93,0%	76,2%
		% of Total	2,0%	4,0%	41,4%	12,3%	16,5%	76,2%
		Residual	-36,2	-19,8	34,0	10,1	11,9	
		Adjusted Residual	-12,1	-7,2	8,1	3,6	3,7	
	Musicians not visible	Count	50	31	7	2	5	95
		Expected Count	13,8	11,2	41,0	12,1	16,9	95,0
		% within General emphasis	86,2%	66,0%	4,1%	3,9%	7,0%	23,8%
		% of Total	12,5%	7,8%	1,8%	0,5%	1,3%	23,8%
		Residual	36,2	19,8	-34,0	-10,1	-11,9	
		Adjusted Residual	12,1	7,2	-8,1	-3,6	-3,7	
Total		Count	58	47	172	51	71	399
		Expected Count	58,0	47,0	172,0	51,0	71,0	399,0
		% within General emphasis	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	14,5%	11,8%	43,1%	12,8%	17,8%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	229,577[a]	4	,000
Likelihood Ratio	219,600	4	,000
Linear-by-Linear Association	143,026	1	,000
N of Valid Cases	399		

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 11,19.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,604	,000
N of Valid Cases		399	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Personalization * Music band	399	100,0%	0	0,0%	399	100,0%

Personalization * Music band Crosstabulation

			Music band		
			Musicians visible	Musicians not visible	Total
Personalization	Individualized	Count	143	52	195
		Expected Count	148,6	46,4	195,0
		% within Music band	47,0%	54,7%	48,9%
		% of Total	35,8%	13,0%	48,9%
		Residual	-5,6	5,6	
		Adjusted Residual	-1,3	1,3	
	Rather not individualized	Count	161	43	204
		Expected Count	155,4	48,6	204,0
		% within Music band	53,0%	45,3%	51,1%
		% of Total	40,4%	10,8%	51,1%
		Residual	5,6	-5,6	
		Adjusted Residual	1,3	-1,3	
Total		Count	304	95	399
		Expected Count	304,0	95,0	399,0
		% within Music band	100,0%	100,0%	100,0%
		% of Total	76,2%	23,8%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,716[a]	1	,190		
Continuity Correction[b]	1,422	1	,233		
Likelihood Ratio	1,717	1	,190		
Fisher's Exact Test				,198	,117
Linear-by-Linear Association	1,712	1	,191		
N of Valid Cases	399				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 46,43.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,065	,190
N of Valid Cases		399	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Type of format * Music band	399	100,0%	0	0,0%	399	100,0%

Type of format * Music band Crosstabulation

			Music band		
			Musicians visible	Musicians not visible	Total
Type of format	Video	Count	127	4	131
		Expected Count	99,8	31,2	131,0
		% within Music band	41,8%	4,2%	32,8%
		% of Total	31,8%	1,0%	32,8%
		Residual	27,2	-27,2	
		Adjusted Residual	6,8	-6,8	
	Picture	Count	177	91	268
		Expected Count	204,2	63,8	268,0
		% within Music band	58,2%	95,8%	67,2%
		% of Total	44,4%	22,8%	67,2%
		Residual	-27,2	27,2	
		Adjusted Residual	-6,8	6,8	
Total		Count	304	95	399
		Expected Count	304,0	95,0	399,0
		% within Music band	100,0%	100,0%	100,0%
		% of Total	76,2%	23,8%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	46,318[a]	1	,000		
Continuity Correction[b]	44,630	1	,000		
Likelihood Ratio	58,778	1	,000		
Fisher's Exact Test				,000	,000
Linear-by-Linear Association	46,202	1	,000		
N of Valid Cases	399				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 31,19.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,323	,000
N of Valid Cases		399	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Type of format * General emphasis	399	100,0%	0	0,0%	399	100,0%

Type of format * General emphasis Crosstabulation

			General emphasis					
			Audience interaction	The setting	The music	The musician	Balanced/ambivalent	Total
Type of format	Video	Count	5	1	117	4	4	131
		Expected Count	19,0	15,4	56,5	16,7	23,3	131,0
		% within General emphasis	8,6%	2,1%	68,0%	7,8%	5,6%	32,8%
		% of Total	1,3%	0,3%	29,3%	1,0%	1,0%	32,8%
		Residual	-14,0	-14,4	60,5	-12,7	-19,3	
		Adjusted Residual	-4,2	-4,8	13,0	-4,1	-5,4	
	Picture	Count	53	46	55	47	67	268
		Expected Count	39,0	31,6	115,5	34,3	47,7	268,0
		% within General emphasis	91,4%	97,9%	32,0%	92,2%	94,4%	67,2%
		% of Total	13,3%	11,5%	13,8%	11,8%	16,8%	67,2%
		Residual	14,0	14,4	-60,5	12,7	19,3	
		Adjusted Residual	4,2	4,8	-13,0	4,1	5,4	
Total		Count	58	47	172	51	71	399
		Expected Count	58,0	47,0	172,0	51,0	71,0	399,0
		% within General emphasis	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	14,5%	11,8%	43,1%	12,8%	17,8%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	170,359[a]	4	,000
Likelihood Ratio	186,969	4	,000
Linear-by-Linear Association	,579	1	,447
N of Valid Cases	399		

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 15,43.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,547	,000
N of Valid Cases		399	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Content of captions * Negative vs positive tonality	399	100,0%	0	0,0%	399	100,0%

Content of captions * Negative vs positive tonality Crosstabulation

			Negative vs positive tonality		
			Rather positive	Neutral/ambivalent	Total
Content of captions	Emoticons only	Count	13	5	18
		Expected Count	10,6	7,4	18,0
		% within Negative vs positive tonality	5,5%	3,0%	4,5%
		% of Total	3,3%	1,3%	4,5%
		Residual	2,4	-2,4	
		Adjusted Residual	1,2	-1,2	
	Posting with intrinsic value	Count	171	13	184
		Expected Count	108,4	75,6	184,0
		% within Negative vs positive tonality	72,8%	7,9%	46,1%
		% of Total	42,9%	3,3%	46,1%
		Residual	62,6	-62,6	
		Adjusted Residual	12,8	-12,8	
	Posting without intrinsic value	Count	51	146	197
		Expected Count	116,0	81,0	197,0
		% within Negative vs positive tonality	21,7%	89,0%	49,4%
		% of Total	12,8%	36,6%	49,4%
		Residual	-65,0	65,0	
		Adjusted Residual	-13,2	13,2	
Total		Count	235	164	399
		Expected Count	235,0	164,0	399,0
		% within Negative vs positive tonality	100,0%	100,0%	100,0%
		% of Total	58,9%	41,1%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	178,045[a]	2	,000
Likelihood Ratio	199,878	2	,000
Linear-by-Linear Association	139,073	1	,000
N of Valid Cases	399		

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 7,40.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,555	,000
N of Valid Cases		399	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Perspective * Privatization	399	100,0%	0	0,0%	399	100,0%

Perspective * Privatization Crosstabulation

			Privatization			
			Privatized contexts	Proffessional contexts	Balanced/ambivalent	Total
Perspective	Official context	Count	3	10	1	14
		Expected Count	13,0	,5	,5	14,0
		% within Privatization	0,8%	66,7%	7,1%	3,5%
		% of Total	0,8%	2,5%	0,3%	3,5%
		Residual	-10,0	9,5	,5	
		Adjusted Residual	-10,5	13,6	,8	
	Snapchot/selfie context	Count	367	5	13	385
		Expected Count	357,0	14,5	13,5	385,0
		% within Privatization	99,2%	33,3%	92,9%	96,5%
		% of Total	92,0%	1,3%	3,3%	96,5%
		Residual	10,0	-9,5	-,5	
		Adjusted Residual	10,5	-13,6	-,8	
Total		Count	370	15	14	399
		Expected Count	370,0	15,0	14,0	399,0
		% within Privatization	100,0%	100,0%	100,0%	100,0%
		% of Total	92,7%	3,8%	3,5%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	185,228[a]	2	,000
Likelihood Ratio	60,135	2	,000
Linear-by-Linear Association	48,862	1	,000
N of Valid Cases	399		

a. 2 cells (33,3%) have expected count less than 5. The minimum expected count is ,49.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,563	,000
N of Valid Cases		399	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Personalization * General emphasis	399	100,0%	0	0,0%	399	100,0%

Personalization * General emphasis Crosstabulation

			General emphasis					
			Audience interaction	The setting	The music	The musician	Balanced/ambivalent	Total
Personalization	Individualized	Count	51	7	65	43	29	195
		Expected Count	28,3	23,0	84,1	24,9	34,7	195,0
		% within General emphasis	87,9%	14,9%	37,8%	84,3%	40,8%	48,9%
		% of Total	12,8%	1,8%	16,3%	10,8%	7,3%	48,9%
		Residual	22,7	-16,0	-19,1	18,1	-5,7	
		Adjusted Residual	6,4	-5,0	-3,9	5,4	-1,5	
	Rather not individualized	Count	7	40	107	8	42	204
		Expected Count	29,7	24,0	87,9	26,1	36,3	204,0
		% within General emphasis	12,1%	85,1%	62,2%	15,7%	59,2%	51,1%
		% of Total	1,8%	10,0%	26,8%	2,0%	10,5%	51,1%
		Residual	-22,7	16,0	19,1	-18,1	5,7	
		Adjusted Residual	-6,4	5,0	3,9	-5,4	1,5	
Total		Count	58	47	172	51	71	399
		Expected Count	58,0	47,0	172,0	51,0	71,0	399,0
		% within General emphasis	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	14,5%	11,8%	43,1%	12,8%	17,8%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	93,050[a]	4	,000
Likelihood Ratio	102,218	4	,000
Linear-by-Linear Association	3,351	1	,067
N of Valid Cases	399		

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 22,97.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,435	,000
N of Valid Cases		399	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
General emphasis * Content of captions	399	100,0%	0	0,0%	399	100,0%

General emphasis * Content of captions Crosstabulation

			Content of captions			
			Emoticons only	Posting with intrinsic value	Posting without intrinsic value	Total
General emphasis	Audience interaction	Count	0	39	19	58
		Expected Count	2,6	26,7	28,6	58,0
		% within Content of captions	0,0%	21,2%	9,6%	14,5%
		% of Total	0,0%	9,8%	4,8%	14,5%
		Residual	-2,6	12,3	-9,6	
		Adjusted Residual	-1,8	3,5	-2,7	
	The setting	Count	6	24	17	47
		Expected Count	2,1	21,7	23,2	47,0
		% within Content of captions	33,3%	13,0%	8,6%	11,8%
		% of Total	1,5%	6,0%	4,3%	11,8%
		Residual	3,9	2,3	-6,2	
		Adjusted Residual	2,9	,7	-1,9	
	The music	Count	4	76	92	172
		Expected Count	7,8	79,3	84,9	172,0
		% within Content of captions	22,2%	41,3%	46,7%	43,1%
		% of Total	1,0%	19,0%	23,1%	43,1%
		Residual	-3,8	-3,3	7,1	
		Adjusted Residual	-1,8	-,7	1,4	
	The musician	Count	1	26	24	51
		Expected Count	2,3	23,5	25,2	51,0
		% within Content of captions	5,6%	14,1%	12,2%	12,8%
		% of Total	0,3%	6,5%	6,0%	12,8%
		Residual	-1,3	2,5	-1,2	
		Adjusted Residual	-,9	,7	-,4	
	Balanced/ambivalent	Count	7	19	45	71
		Expected Count	3,2	32,7	35,1	71,0
		% within Content of captions	38,9%	10,3%	22,8%	17,8%
		% of Total	1,8%	4,8%	11,3%	17,8%
		Residual	3,8	-13,7	9,9	
		Adjusted Residual	2,4	-3,6	2,6	
Total		Count	18	184	197	399
		Expected Count	18,0	184,0	197,0	399,0
		% within Content of captions	100,0%	100,0%	100,0%	100,0%
		% of Total	4,5%	46,1%	49,4%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	37,173[a]	8	,000
Likelihood Ratio	37,542	8	,000
Linear-by-Linear Association	6,449	1	,011
N of Valid Cases	399		

a. 4 cells (26,7%) have expected count less than 5. The minimum expected count is 2,12.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,292	,000
N of Valid Cases		399	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Content of captions * Post with likes	399	100,0%	0	0,0%	399	100,0%

Content of captions * Post with likes Crosstabulation

			Post with likes		
			yes	no	Total
Content of captions	Emoticons only	Count	18	0	18
		Expected Count	18,0	,0	18,0
		% within Post with likes	4,5%	0,0%	4,5%
		% of Total	4,5%	0,0%	4,5%
		Residual	,0	,0	
		Adjusted Residual	,2	-,2	
	Posting with intrinsic value	Count	184	0	184
		Expected Count	183,5	,5	184,0
		% within Post with likes	46,2%	0,0%	46,1%
		% of Total	46,1%	0,0%	46,1%
		Residual	,5	-,5	
		Adjusted Residual	,9	-,9	
	Posting without intrinsic value	Count	196	1	197
		Expected Count	196,5	,5	197,0
		% within Post with likes	49,2%	100,0%	49,4%
		% of Total	49,1%	0,3%	49,4%
		Residual	-,5	,5	
		Adjusted Residual	-1,0	1,0	
Total		Count	398	1	399
		Expected Count	398,0	1,0	399,0
		% within Post with likes	100,0%	100,0%	100,0%
		% of Total	99,7%	0,3%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,028[a]	2	,598
Likelihood Ratio	1,414	2	,493
Linear-by-Linear Association	,901	1	,343
N of Valid Cases	399		

a. 3 cells (50,0%) have expected count less than 5. The minimum expected count is ,05.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,051	,598
N of Valid Cases		399	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Content of captions * Post with comments	399	100,0%	0	0,0%	399	100,0%

Content of captions * Post with comments Crosstabulation

			Post with comments		
			yes	no	Total
Content of captions	Emoticons only	Count	11	7	18
		Expected Count	8,4	9,6	18,0
		% within Post with comments	5,9%	3,3%	4,5%
		% of Total	2,8%	1,8%	4,5%
		Residual	2,6	-2,6	
		Adjusted Residual	1,3	-1,3	
	Posting with intrinsic value	Count	93	91	184
		Expected Count	85,8	98,2	184,0
		% within Post with comments	50,0%	42,7%	46,1%
		% of Total	23,3%	22,8%	46,1%
		Residual	7,2	-7,2	
		Adjusted Residual	1,5	-1,5	
	Posting without intrinsic value	Count	82	115	197
		Expected Count	91,8	105,2	197,0
		% within Post with comments	44,1%	54,0%	49,4%
		% of Total	20,6%	28,8%	49,4%
		Residual	-9,8	9,8	
		Adjusted Residual	-2,0	2,0	
Total		Count	186	213	399
		Expected Count	186,0	213,0	399,0
		% within Post with comments	100,0%	100,0%	100,0%
		% of Total	46,6%	53,4%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4,633[a]	2	,099
Likelihood Ratio	4,644	2	,098
Linear-by-Linear Association	4,608	1	,032
N of Valid Cases	399		

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 8,39.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,107	,099
N of Valid Cases		399	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Personalization * Post with mentions	356	89,2%	43	10,8%	399	100,0%

Personalization * Post with mentions Crosstabulation

			Post with mentions		
			yes	no	Total
Personalization	Individualized	Count	73	99	172
		Expected Count	65,2	106,8	172,0
		% within Post with mentions	54,1%	44,8%	48,3%
		% of Total	20,5%	27,8%	48,3%
		Residual	7,8	-7,8	
		Adjusted Residual	1,7	-1,7	
	Rather not individualized	Count	62	122	184
		Expected Count	69,8	114,2	184,0
		% within Post with mentions	45,9%	55,2%	51,7%
		% of Total	17,4%	34,3%	51,7%
		Residual	-7,8	7,8	
		Adjusted Residual	-1,7	1,7	
Total		Count	135	221	356
		Expected Count	135,0	221,0	356,0
		% within Post with mentions	100,0%	100,0%	100,0%
		% of Total	37,9%	62,1%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	2,889[a]	1	,089		
Continuity Correction[b]	2,529	1	,112		
Likelihood Ratio	2,891	1	,089		
Fisher's Exact Test				,101	,056
Linear-by-Linear Association	2,881	1	,090		
N of Valid Cases	356				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 65,22.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,090	,089
N of Valid Cases		356	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
General emphasis * Number of likes in 6 groups	398	99,7%	1	0,3%	399	100,0%

General emphasis * Number of likes in 6 groups Crosstabulation

			Number of likes in 6 groups						
			1–25	26–50	51–75	76–100	101–125	126 and over	Total
General emphasis	Audience interaction	Count	19	21	3	3	4	7	57
		Expected Count	22,9	17,6	5,6	3,6	1,4	5,9	57,0
		% within Number of likes in 6 groups	11,9%	17,1%	7,7%	12,0%	40,0%	17,1%	14,3%
		% of Total	4,8%	5,3%	0,8%	0,8%	1,0%	1,8%	14,3%
		Residual	-3,9	3,4	-2,6	-,6	2,6	1,1	
		Adjusted Residual	-1,1	1,0	-1,2	-,3	2,3	,5	
	The setting	Count	28	12	4	1	1	1	47
		Expected Count	18,9	14,5	4,6	3,0	1,2	4,8	47,0
		% within Number of likes in 6 groups	17,5%	9,8%	10,3%	4,0%	10,0%	2,4%	11,8%
		% of Total	7,0%	3,0%	1,0%	0,3%	0,3%	0,3%	11,8%
		Residual	9,1	-2,5	-,6	-2,0	-,2	-3,8	
		Adjusted Residual	2,9	-,8	-,3	-1,2	-,2	-2,0	
	The music	Count	51	56	18	15	4	28	172
		Expected Count	69,1	53,2	16,9	10,8	4,3	17,7	172,0
		% within Number of likes in 6 groups	31,9%	45,5%	46,2%	60,0%	40,0%	68,3%	43,2%
		% of Total	12,8%	14,1%	4,5%	3,8%	1,0%	7,0%	43,2%
		Residual	-18,1	2,8	1,1	4,2	-,3	10,3	
		Adjusted Residual	-3,7	,6	,4	1,7	-,2	3,4	
	The musician	Count	27	15	6	1	1	1	51
		Expected Count	20,5	15,8	5,0	3,2	1,3	5,3	51,0
		% within Number of likes in 6 groups	16,9%	12,2%	15,4%	4,0%	10,0%	2,4%	12,8%
		% of Total	6,8%	3,8%	1,5%	0,3%	0,3%	0,3%	12,8%
		Residual	6,5	-,8	1,0	-2,2	-,3	-4,3	
		Adjusted Residual	2,0	-,2	,5	-1,4	-,3	-2,1	
	Balanced/ambivalent	Count	35	19	8	5	0	4	71
		Expected Count	28,5	21,9	7,0	4,5	1,8	7,3	71,0
		% within Number of likes in 6 groups	21,9%	15,4%	20,5%	20,0%	0,0%	9,8%	17,8%
		% of Total	8,8%	4,8%	2,0%	1,3%	0,0%	1,0%	17,8%
		Residual	6,5	-2,9	1,0	,5	-1,8	-3,3	
		Adjusted Residual	1,7	-,8	,5	,3	-1,5	-1,4	
Total		Count	160	123	39	25	10	41	398
		Expected Count	160,0	123,0	39,0	25,0	10,0	41,0	398,0
		% within Number of likes in 6 groups	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	40,2%	30,9%	9,8%	6,3%	2,5%	10,3%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	41,997[a]	20	,003
Likelihood Ratio	45,608	20	,001
Linear-by-Linear Association	3,080	1	,079
N of Valid Cases	398		

a. 12 cells (40,0%) have expected count less than 5. The minimum expected count is 1,18.

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Content of captions * Number of likes in 6 groups	398	99,7%	1	0,3%	399	100,0%

Content of captions * Number of likes in 6 groups Crosstabulation

			Number of likes in 6 groups						
			1–25	26–50	51–75	76–100	101–125	126 and over	Total
Content of captions	Emoticons only	Count	5	8	2	3	0	0	18
		Expected Count	7,2	5,6	1,8	1,1	,5	1,9	18,0
		% within Number of likes in 6 groups	3,1%	6,5%	5,1%	12,0%	0,0%	0,0%	4,5%
		% of Total	1,3%	2,0%	0,5%	0,8%	0,0%	0,0%	4,5%
		Residual	-2,2	2,4	,2	1,9	-,5	-1,9	
		Adjusted Residual	-1,1	1,3	,2	1,9	-,7	-1,5	
	Posting with intrinsic value	Count	72	56	19	11	7	19	184
		Expected Count	74,0	56,9	18,0	11,6	4,6	19,0	184,0
		% within Number of likes in 6 groups	45,0%	45,5%	48,7%	44,0%	70,0%	46,3%	46,2%
		% of Total	18,1%	14,1%	4,8%	2,8%	1,8%	4,8%	46,2%
		Residual	-2,0	-,9	1,0	-,6	2,4	,0	
		Adjusted Residual	-,4	-,2	,3	-,2	1,5	,0	
	Posting without intrinsic value	Count	83	59	18	11	3	22	196
		Expected Count	78,8	60,6	19,2	12,3	4,9	20,2	196,0
		% within Number of likes in 6 groups	51,9%	48,0%	46,2%	44,0%	30,0%	53,7%	49,2%
		% of Total	20,9%	14,8%	4,5%	2,8%	0,8%	5,5%	49,2%
		Residual	4,2	-1,6	-1,2	-1,3	-1,9	1,8	
		Adjusted Residual	,9	-,3	-,4	-,5	-1,2	,6	
Total		Count	160	123	39	25	10	41	398
		Expected Count	160,0	123,0	39,0	25,0	10,0	41,0	398,0
		% within Number of likes in 6 groups	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	40,2%	30,9%	9,8%	6,3%	2,5%	10,3%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	9,950[a]	10	,445
Likelihood Ratio	11,190	10	,343
Linear-by-Linear Association	,047	1	,828
N of Valid Cases	398		

a. 6 cells (33,3%) have expected count less than 5. The minimum expected count is ,45.

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Music band * Number of likes in 6 groups	398	99,7%	1	0,3%	399	100,0%

Music band * Number of likes in 6 groups Crosstabulation

			Number of likes in 6 groups						
			1–25	26–50	51–75	76–100	101–125	126 and over	Total
Music band	Musicians visible	Count	114	94	35	21	5	35	304
		Expected Count	122,2	93,9	29,8	19,1	7,6	31,3	304,0
		% within Number of likes in 6 groups	71,3%	76,4%	89,7%	84,0%	50,0%	85,4%	76,4%
		% of Total	28,6%	23,6%	8,8%	5,3%	1,3%	8,8%	76,4%
		Residual	-8,2	,1	5,2	1,9	-2,6	3,7	
		Adjusted Residual	-2,0	,0	2,1	,9	-2,0	1,4	
	Musicians not visible	Count	46	29	4	4	5	6	94
		Expected Count	37,8	29,1	9,2	5,9	2,4	9,7	94,0
		% within Number of likes in 6 groups	28,8%	23,6%	10,3%	16,0%	50,0%	14,6%	23,6%
		% of Total	11,6%	7,3%	1,0%	1,0%	1,3%	1,5%	23,6%
		Residual	8,2	-,1	-5,2	-1,9	2,6	-3,7	
		Adjusted Residual	2,0	,0	-2,1	-,9	2,0	-1,4	
Total		Count	160	123	39	25	10	41	398
		Expected Count	160,0	123,0	39,0	25,0	10,0	41,0	398,0
		% within Number of likes in 6 groups	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	40,2%	30,9%	9,8%	6,3%	2,5%	10,3%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12,692[a]	5	,026
Likelihood Ratio	13,024	5	,023
Linear-by-Linear Association	3,176	1	,075
N of Valid Cases	398		

a. 1 cells (8,3%) have expected count less than 5. The minimum expected count is 2,36.

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Type of format * Number of likes in 6 groups	398	99,7%	1	0,3%	399	100,0%

Type of format * Number of likes in 6 groups Crosstabulation

			Number of likes in 6 groups						
			1–25	26–50	51–75	76–100	101–125	126 and over	Total
Type of format	Video	Count	25	45	16	10	5	30	131
		Expected Count	52,7	40,5	12,8	8,2	3,3	13,5	131,0
		% within Number of likes in 6 groups	15,6%	36,6%	41,0%	40,0%	50,0%	73,2%	32,9%
		% of Total	6,3%	11,3%	4,0%	2,5%	1,3%	7,5%	32,9%
		Residual	-27,7	4,5	3,2	1,8	1,7	16,5	
		Adjusted Residual	-6,0	1,0	1,1	,8	1,2	5,8	
	Picture	Count	135	78	23	15	5	11	267
		Expected Count	107,3	82,5	26,2	16,8	6,7	27,5	267,0
		% within Number of likes in 6 groups	84,4%	63,4%	59,0%	60,0%	50,0%	26,8%	67,1%
		% of Total	33,9%	19,6%	5,8%	3,8%	1,3%	2,8%	67,1%
		Residual	27,7	-4,5	-3,2	-1,8	-1,7	-16,5	
		Adjusted Residual	6,0	-1,0	-1,1	-,8	-1,2	-5,8	
Total		Count	160	123	39	25	10	41	398
		Expected Count	160,0	123,0	39,0	25,0	10,0	41,0	398,0
		% within Number of likes in 6 groups	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	40,2%	30,9%	9,8%	6,3%	2,5%	10,3%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	55,554[a]	5	,000
Likelihood Ratio	56,081	5	,000
Linear-by-Linear Association	49,945	1	,000
N of Valid Cases	398		

a. 1 cells (8,3%) have expected count less than 5. The minimum expected count is 3,29.

C3 The Questionnaire: Univariate Analysis

Which of the following social media services do you use?

Facebook

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	158	79,0	79,0	79,0
	no	42	21,0	21,0	100,0
	Total	200	100,0	100,0	

Whatsapp

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	151	75,5	75,5	75,5
	no	49	24,5	24,5	100,0
	Total	200	100,0	100,0	

Twitter

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	47	23,5	23,5	23,5
	no	153	76,5	76,5	100,0
	Total	200	100,0	100,0	

YouTube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	165	82,5	82,5	82,5
	no	35	17,5	17,5	100,0
	Total	200	100,0	100,0	

Instagram

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	105	52,5	52,5	52,5
	no	95	47,5	47,5	100,0
	Total	200	100,0	100,0	

Google+

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	32	16,0	16,0	16,0
	no	168	84,0	84,0	100,0
	Total	200	100,0	100,0	

Snapchat

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	63	31,5	31,5	31,5
	no	137	68,5	68,5	100,0
	Total	200	100,0	100,0	

LinkedIn

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	72	36,0	36,0	36,0
	no	128	64,0	64,0	100,0
	Total	200	100,0	100,0	

Pinterest

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	27	13,5	13,5	13,5
	no	173	86,5	86,5	100,0
	Total	200	100,0	100,0	

Tinder

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	28	14,0	14,0	14,0
	no	172	86,0	86,0	100,0
	Total	200	100,0	100,0	

Telegram

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	13	6,5	6,5	6,5
	no	187	93,5	93,5	100,0
	Total	200	100,0	100,0	

Tumblr

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	10	5,0	5,0	5,0
	no	190	95,0	95,0	100,0
	Total	200	100,0	100,0	

Please mark the most appropriate statement

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation	Variance	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
One-to-one	200	1	5	3,57	1,197	1,433	-,617	,172	-,500	,342
Passive consumption	200	1	5	3,47	1,142	1,305	-,454	,172	-,599	,342
Personal sharing	200	1	5	2,88	1,218	1,483	,097	,172	-,952	,342
Valid N (listwise)	200									

I use social media to have direct communication with individual friends

One-to-one

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	15	7,5	7,5	7,5
	Disagree	25	12,5	12,5	20,0
	Neither agree nor disagree	40	20,0	20,0	40,0
	Agree	72	36,0	36,0	76,0
	Strongly agree	48	24,0	24,0	100,0
	Total	200	100,0	100,0	

I use social media for passive consumption of social news

Passive consumption

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	12	6,0	6,0	6,0
	Disagree	31	15,5	15,5	21,5
	Neither agree nor disagree	47	23,5	23,5	45,0
	Agree	72	36,0	36,0	81,0
	Strongly agree	38	19,0	19,0	100,0
	Total	200	100,0	100,0	

I use social media to broadcast my personal activities

Personal sharing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	29	14,5	14,5	14,5
	Disagree	53	26,5	26,5	41,0
	Neither agree nor disagree	52	26,0	26,0	67,0
	Agree	45	22,5	22,5	89,5
	Strongly agree	21	10,5	10,5	100,0
	Total	200	100,0	100,0	

How important do you consider sharing activities, emotions, etc. when they happen (live content)?

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation	Variance	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Pers live content	200	1	5	2,17	1,126	1,267	,620	,172	-,610	,342
Valid N (listwise)	200									

Pers live content

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all important	72	36,0	36,0	36,0
	Slightly important	57	28,5	28,5	64,5
	Somewhat important	41	20,5	20,5	85,0
	Very important	25	12,5	12,5	97,5
	Extremely important	5	2,5	2,5	100,0
	Total	200	100,0	100,0	

How important do you consider staying up-to-date with your friends'/following's real-time feeds (e.g., Instagram stories)?

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation	Variance	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Others live content	200	1	5	2,42	1,140	1,300	,292	,172	-,905	,342
Valid N (listwise)	200									

Others live content

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all important	54	27,0	27,0	27,0
	Slightly important	53	26,5	26,5	53,5
	Somewhat important	54	27,0	27,0	80,5
	Very important	33	16,5	16,5	97,0
	Extremely important	6	3,0	3,0	100,0
	Total	200	100,0	100,0	

How often do you find yourself checking 'old' content from your own profile?

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation	Variance	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Pers old content	200	1	5	2,55	,996	,993	,244	,172	-,590	,342
Valid N (listwise)	200									

Pers old content

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	29	14,5	14,5	14,5
	Occasionally	74	37,0	37,0	51,5
	Sometimes	60	30,0	30,0	81,5
	Usually	33	16,5	16,5	98,0
	Always	4	2,0	2,0	100,0
	Total	200	100,0	100,0	

How often do you find yourself checking 'old' content from other users' profiles?

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation	Variance	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Others old content	200	1	5	2,42	1,034	1,069	,299	,172	-,747	,342
Valid N (listwise)	200									

Others old content

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	41	20,5	20,5	20,5
	Occasionally	72	36,0	36,0	56,5
	Sometimes	52	26,0	26,0	82,5
	Usually	32	16,0	16,0	98,5
	Always	3	1,5	1,5	100,0
	Total	200	100,0	100,0	

Approximately, how many hours do you spend listening to music daily?

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation	Variance	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Listening time	200	0	4	1,58	1,205	1,451	,420	,172	-,617	,342
Valid N (listwise)	200									

Listening time

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 1 hour	43	21,5	21,5	21,5
	1-2 hours	57	28,5	28,5	50,0
	3-4 hours	59	29,5	29,5	79,5
	5-6 hours	23	11,5	11,5	91,0
	7 and over	18	9,0	9,0	100,0
	Total	200	100,0	100,0	

Are you subscribed to Spotify? (doesn't matter whether you are using a freemium or premium account)

Spotify

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	126	63,0	63,0	63,0
	no	74	37,0	37,0	100,0
	Total	200	100,0	100,0	

When you discover a new artist on Spotify, which of her/his songs do you listen to first?

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation	Variance	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Spotify	200	0	1	,37	,484	,234	,543	,172	-1,723	,342
Valid N (listwise)	200									

OL in Spotify

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The most popular	79	39,5	62,7	62,7
	Highest number of streams	14	7,0	11,1	73,8
	I just choose randomly	26	13,0	20,6	94,4
	Other	7	3,5	5,6	100,0
	Total	126	63,0	100,0	
Missing	System	74	37,0		
Total		200	100,0		

Is your Spotify profile connected to your Facebook profile?

Spotify and FB

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	56	28,0	44,4	44,4
	no	56	28,0	44,4	88,9
	I'm not sure	14	7,0	11,1	100,0
	Total	126	63,0	100,0	
Missing	System	74	37,0		
Total		200	100,0		

Please note the reasons why you chose to link both profiles (Spotify and Facebook)

To show what I'm currently listening to with my friends

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	12	6,0	21,4	21,4
	no	44	22,0	78,6	100,0
	Total	56	28,0	100,0	
Missing	System	144	72,0		
Total		200	100,0		

To share my music preferences with my friends

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	13	6,5	23,6	23,6
	no	42	21,0	76,4	100,0
	Total	55	27,5	100,0	
Missing	System	145	72,5		
Total		200	100,0		

To discover new songs through my friends' listening activity

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	24	12,0	43,6	43,6
	no	31	15,5	56,4	100,0
	Total	55	27,5	100,0	
Missing	System	145	72,5		
Total		200	100,0		

To stay up-to-date with my friends' music preferences

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	14	7,0	25,5	25,5
	no	41	20,5	74,5	100,0
	Total	55	27,5	100,0	
Missing	System	145	72,5		
Total		200	100,0		

Other (to yes)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	17	8,5	31,5	31,5
	no	37	18,5	68,5	100,0
	Total	54	27,0	100,0	
Missing	System	146	73,0		
Total		200	100,0		

Please not the reasons why you haven't linked both profiles (Spotify and Facebook)

Privacy issues

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	26	13,0	46,4	46,4
	no	30	15,0	53,6	100,0
	Total	56	28,0	100,0	
Missing	System	144	72,0		
Total		200	100,0		

Lack of interest

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	32	16,0	57,1	57,1
	no	24	12,0	42,9	100,0
	Total	56	28,0	100,0	
Missing	System	144	72,0		
Total		200	100,0		

I'm not sure

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	3	1,5	5,4	5,4
	no	53	26,5	94,6	100,0
	Total	56	28,0	100,0	
Missing	System	144	72,0		
Total		200	100,0		

Other (to no)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	8	4,0	14,3	14,3
	no	48	24,0	85,7	100,0
	Total	56	28,0	100,0	
Missing	System	144	72,0		
Total		200	100,0		

Do you follow your preferred bands/artists on social media?

Follow artists

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	121	60,5	60,8	60,8
	no	78	39,0	39,2	100,0
	Total	199	99,5	100,0	
Missing	System	1	,5		
Total		200	100,0		

How likely would you share music-related content uploaded by bands/artists (music videos, songs, pictures, etc.)?

Share artist content

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very unlikely	42	21,0	21,0	21,0
	Somewhat unlikely	50	25,0	25,0	46,0
	Neither likely or unlikely	64	32,0	32,0	78,0
	Somewhat likely	31	15,5	15,5	93,5
	Very likely	13	6,5	6,5	100,0
	Total	200	100,0	100,0	

How often do you share music recommendations or provide opinions (positive or negative) concerning songs/albums/bands/concerts/festivals?

Sharing frequency

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	49	24,5	24,5	24,5
	Occasionally	54	27,0	27,0	51,5
	Sometimes	54	27,0	27,0	78,5
	Usually	36	18,0	18,0	96,5
	Always	7	3,5	3,5	100,0
	Total	200	100,0	100,0	

How likely would you listen to a song/album if it became very popular in your social media news feed?

Listen to popular songs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very unlikely	15	7,5	7,5	7,5
	Somewhat unlikely	44	22,0	22,0	29,5
	Neither likely or unlikely	56	28,0	28,0	57,5
	Somewhat likely	61	30,5	30,5	88,0
	Very likely	24	12,0	12,0	100,0
	Total	200	100,0	100,0	

Which of these forms would most probably persuade you to listen to a specific artist?

OL & WOM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Friends sharing the Spotify link	52	26,0	26,0	26,0
	Friends shring the music video	110	55,0	55,0	81,0
	Videos of friends at the concert	27	13,5	13,5	94,5
	Pictures of friends at the concert	11	5,5	5,5	100,0
	Total	200	100,0	100,0	

How often do you attend music concerts?

Concert frequency

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	At least once per week	1	,5	,5	,5
	Every couple of weeks	11	5,5	5,5	6,0
	Every month	22	11,0	11,0	17,0
	Every few months	48	24,0	24,0	41,0
	1-2 times per year	55	27,5	27,5	68,5
	Rarely	52	26,0	26,0	94,5
	Never	11	5,5	5,5	100,0
	Total	200	100,0	100,0	

How likely would you share you are attending or interested in attending a concert of a band/artist you like?

Show interest concert

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very unlikely	27	13,5	13,5	13,5
	Somewhat unlikely	46	23,0	23,0	36,5
	Neither likely or unlikely	44	22,0	22,0	58,5
	Somewhat likely	45	22,5	22,5	81,0
	Very likely	38	19,0	19,0	100,0
	Total	200	100,0	100,0	

How likely would you consider attending a concert if you saw on social media some of your friends/following are going?

Attending concert SM

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very unlikely	18	9,0	9,0	9,0
	Somewhat unlikely	51	25,5	25,5	34,5
	Neither likely or unlikely	66	33,0	33,0	67,5
	Somewhat likely	51	25,5	25,5	93,0
	Very likely	14	7,0	7,0	100,0
	Total	200	100,0	100,0	

How likely would you upload content about a concert when it takes place?

Upload SM concert

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very unlikely	50	25,0	25,0	25,0
	Somewhat unlikely	53	26,5	26,5	51,5
	Neither likely or unlikely	42	21,0	21,0	72,5
	Somewhat likely	38	19,0	19,0	91,5
	Very likely	17	8,5	8,5	100,0
	Total	200	100,0	100,0	

If you had to choose one social media platform to share pictures or videos of the concert, which of following would you use?

SM at concerts

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Facebook	100	50,0	50,0	50,0
	Instagram	70	35,0	35,0	85,0
	Twitter	10	5,0	5,0	90,0
	Snapchat	20	10,0	10,0	100,0
	Total	200	100,0	100,0	

If you enjoyed the concert, how much time would you spend listening to the band's music afterwards?

Streaming_after

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less time than before	11	5,5	5,5	5,5
	More time than before	113	56,5	56,5	62,0
	Same time as before	46	23,0	23,0	85,0
	Not sure	30	15,0	15,0	100,0
	Total	200	100,0	100,0	

When I look at concert-related posts, I enjoy checking...

Statistics

		Setting	Musician	Music	Audience
N	Valid	200	200	200	200
	Missing	0	0	0	0
Mean		3,16	3,18	4,20	3,35
Median		3,00	3,00	4,00	4,00
Mode		4	3	5	4

Setting

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	24	12,0	12,0	12,0
	2	37	18,5	18,5	30,5
	3	48	24,0	24,0	54,5
	4	65	32,5	32,5	87,0
	5	26	13,0	13,0	100,0
	Total	200	100,0	100,0	

Musician

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	21	10,5	10,5	10,5
	2	33	16,5	16,5	27,0
	3	63	31,5	31,5	58,5
	4	55	27,5	27,5	86,0
	5	28	14,0	14,0	100,0
	Total	200	100,0	100,0	

Music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	9	4,5	4,5	4,5
	2	7	3,5	3,5	8,0
	3	19	9,5	9,5	17,5
	4	66	33,0	33,0	50,5
	5	99	49,5	49,5	100,0
	Total	200	100,0	100,0	

Audience

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	17	8,5	8,5	8,5
	2	35	17,5	17,5	26,0
	3	47	23,5	23,5	49,5
	4	64	32,0	32,0	81,5
	5	37	18,5	18,5	100,0
	Total	200	100,0	100,0	

Socio-demographic variables:

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	103	51,5	51,5	51,5
	Female	88	44,0	44,0	95,5
	I prefer not to say	9	4,5	4,5	100,0
	Total	200	100,0	100,0	

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 18	6	3,0	3,0	3,0
	18-24	87	43,5	43,5	46,5
	25-34	55	27,5	27,5	74,0
	35-44	7	3,5	3,5	77,5
	45-54	26	13,0	13,0	90,5
	55 and over	17	8,5	8,5	99,0
	I prefer not to say	2	1,0	1,0	100,0
	Total	200	100,0	100,0	

Education

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No schooling completed	8	4,0	4,0	4,0
	High/secondary school diploma	31	15,5	15,5	19,5
	Bachelor's degree	77	38,5	38,5	58,0
	Master's degree	70	35,0	35,0	93,0
	PHD degree	14	7,0	7,0	100,0
	Total	200	100,0	100,0	

Occupation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Student (at school-level)	8	4,0	4,0	4,0
	Strudent (at university-level)	82	41,0	41,0	45,0
	Employed	89	44,5	44,5	89,5
	Self-employed	14	7,0	7,0	96,5
	Other	7	3,5	3,5	100,0
	Total	200	100,0	100,0	

Nationality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	American	20	10,0	10,0	10,0
	Ausdie	1	,5	,5	10,5
	Australian	2	1,0	1,0	11,5
	Botswanan	1	,5	,5	12,0
	Brazilian	1	,5	,5	12,5
	British	8	4,0	4,0	16,5
	Buryat	1	,5	,5	17,0
	Canadian	7	3,5	3,5	20,5
	Caucasian	1	,5	,5	21,0
	Colombian	2	1,0	1,0	22,0
	Danish	5	2,5	2,5	24,5
	Dutch	1	,5	,5	25,0
	Finn	3	1,5	1,5	26,5
	French	4	2,0	2,0	28,5
	German	7	3,5	3,5	32,0
	Greek	1	,5	,5	32,5
	Hong Kong	1	,5	,5	33,0
	Italian	5	2,5	2,5	35,5
	Latvian	1	,5	,5	36,0
	Lithuanian	2	1,0	1,0	37,0
	Mexican	1	,5	,5	37,5
	New Zealander	1	,5	,5	38,0
	Nigerian	1	,5	,5	38,5
	Polish	1	,5	,5	39,0
	Portuguese	1	,5	,5	39,5
	Slovak	1	,5	,5	40,0
	Spanish	118	59,0	59,0	99,0
	Swedish	1	,5	,5	99,5
	Venezuelan	1	,5	,5	100,0
	Total	200	100,0	100,0	

Stream the xx

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	82	41,0	41,0	41,0
	No	86	43,0	43,0	84,0
	I'm not sure	32	16,0	16,0	100,0
	Total	200	100,0	100,0	

Concert the xx

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	22	11,0	11,0	11,0
	live streamed	6	3,0	3,0	14,0
	videos on demand	19	9,5	9,5	23,5
	no	145	72,5	72,5	96,0
	I'm not sure	8	4,0	4,0	100,0
	Total	200	100,0	100,0	

C4 The Questionnaire: Bivariate Analysis

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram * Spotify	200	100,0%	0	0,0%	200	100,0%

Instagram * Spotify Crosstabulation

			Spotify		
			yes	no	Total
Instagram	yes	Count	82	23	105
		Expected Count	66,2	38,9	105,0
		% within Spotify	65,1%	31,1%	52,5%
		% of Total	41,0%	11,5%	52,5%
		Residual	15,9	-15,9	
		Adjusted Residual	4,6	-4,6	
	no	Count	44	51	95
		Expected Count	59,9	35,2	95,0
		% within Spotify	34,9%	68,9%	47,5%
		% of Total	22,0%	25,5%	47,5%
		Residual	-15,9	15,9	
		Adjusted Residual	-4,6	4,6	
Total		Count	126	74	200
		Expected Count	126,0	74,0	200,0
		% within Spotify	100,0%	100,0%	100,0%
		% of Total	63,0%	37,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	21,609[a]	1	,000		
Continuity Correction[b]	20,267	1	,000		
Likelihood Ratio	22,004	1	,000		
Fisher's Exact Test				,000	,000
Linear-by-Linear Association	21,501	1	,000		
N of Valid Cases	200				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 35,15.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,312	,000
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Instagram * YouTube	200	100,0%	0	0,0%	200	100,0%

Instagram * YouTube Crosstabulation

			YouTube		
			yes	no	Total
Instagram	yes	Count	93	12	105
		Expected Count	86,6	18,4	105,0
		% within YouTube	56,4%	34,3%	52,5%
		% of Total	46,5%	6,0%	52,5%
		Residual	6,4	-6,4	
		Adjusted Residual	2,4	-2,4	
	no	Count	72	23	95
		Expected Count	78,4	16,6	95,0
		% within YouTube	43,6%	65,7%	47,5%
		% of Total	36,0%	11,5%	47,5%
		Residual	-6,4	6,4	
		Adjusted Residual	-2,4	2,4	
Total		Count	165	35	200
		Expected Count	165,0	35,0	200,0
		% within YouTube	100,0%	100,0%	100,0%
		% of Total	82,5%	17,5%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	5,644[a]	1	,018		
Continuity Correction[b]	4,793	1	,029		
Likelihood Ratio	5,696	1	,017		
Fisher's Exact Test				,025	,014
Linear-by-Linear Association	5,616	1	,018		
N of Valid Cases	200				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 16,63.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,166	,018
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Pers live content * Upload SM concert	200	100,0%	0	0,0%	200	100,0%

Pers live content * Upload SM concert Crosstabulation

			Upload SM concert					
			Very unlikely	Somewhat unlikely	Neither likely or unlikely	Somewhat likely	Very likely	Total
Pers live content	Not at all important	Count	32	24	5	9	2	72
		Expected Count	18,0	19,1	15,1	13,7	6,1	72,0
		% within Upload SM concert	64,0%	45,3%	11,9%	23,7%	11,8%	36,0%
		% of Total	16,0%	12,0%	2,5%	4,5%	1,0%	36,0%
		Residual	14,0	4,9	-10,1	-4,7	-4,1	
		Adjusted Residual	4,8	1,6	-3,7	-1,8	-2,2	
	Slightly important	Count	12	15	14	12	4	57
		Expected Count	14,3	15,1	12,0	10,8	4,8	57,0
		% within Upload SM concert	24,0%	28,3%	33,3%	31,6%	23,5%	28,5%
		% of Total	6,0%	7,5%	7,0%	6,0%	2,0%	28,5%
		Residual	-2,3	-,1	2,0	1,2	-,8	
		Adjusted Residual	-,8	,0	,8	,5	-,5	
	Somewhat important	Count	5	9	12	14	1	41
		Expected Count	10,3	10,9	8,6	7,8	3,5	41,0
		% within Upload SM concert	10,0%	17,0%	28,6%	36,8%	5,9%	20,5%
		% of Total	2,5%	4,5%	6,0%	7,0%	0,5%	20,5%
		Residual	-5,3	-1,9	3,4	6,2	-2,5	
		Adjusted Residual	-2,1	-,7	1,5	2,8	-1,6	
	Very important	Count	1	3	10	3	8	25
		Expected Count	6,3	6,6	5,3	4,8	2,1	25,0
		% within Upload SM concert	2,0%	5,7%	23,8%	7,9%	47,1%	12,5%
		% of Total	0,5%	1,5%	5,0%	1,5%	4,0%	12,5%
		Residual	-5,3	-3,6	4,8	-1,8	5,9	
		Adjusted Residual	-2,6	-1,8	2,5	-1,0	4,5	
	Extremely important	Count	0	2	1	0	2	5
		Expected Count	1,3	1,3	1,1	1,0	,4	5,0
		% within Upload SM concert	0,0%	3,8%	2,4%	0,0%	11,8%	2,5%
		% of Total	0,0%	1,0%	0,5%	0,0%	1,0%	2,5%
		Residual	-1,3	,7	-,1	-1,0	1,6	
		Adjusted Residual	-1,3	,7	-,1	-1,1	2,6	
Total		Count	50	53	42	38	17	200
		Expected Count	50,0	53,0	42,0	38,0	17,0	200,0
		% within Upload SM concert	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	25,0%	26,5%	21,0%	19,0%	8,5%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	71,307[a]	16	,000
Likelihood Ratio	67,724	16	,000
Linear-by-Linear Association	34,697	1	,000
N of Valid Cases	200		

a. 9 cells (36,0%) have expected count less than 5. The minimum expected count is ,43.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,513	,000
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Stream the xx * Age	200	100,0%	0	0,0%	200	100,0%

Stream the xx * Age Crosstabulation

			Age							
			Less than 18	18-24	25-34	35-44	45-54	55 and over	I prefer not to say	Total
Stream the xx	Yes	Count	3	41	28	1	6	3	0	82
		Expected Count	2,5	35,7	22,6	2,9	10,7	7,0	,8	82,0
		% within Age	50,0%	47,1%	50,9%	14,3%	23,1%	17,6%	0,0%	41,0%
		% of Total	1,5%	20,5%	14,0%	0,5%	3,0%	1,5%	0,0%	41,0%
		Residual	,5	5,3	5,5	-1,9	-4,7	-4,0	-,8	
		Adjusted Residual	,5	1,5	1,8	-1,5	-2,0	-2,0	-1,2	
	No	Count	3	36	23	6	13	4	1	86
		Expected Count	2,6	37,4	23,7	3,0	11,2	7,3	,9	86,0
		% within Age	50,0%	41,4%	41,8%	85,7%	50,0%	23,5%	50,0%	43,0%
		% of Total	1,5%	18,0%	11,5%	3,0%	6,5%	2,0%	0,5%	43,0%
		Residual	,4	-1,4	-,7	3,0	1,8	-3,3	,1	
		Adjusted Residual	,4	-,4	-,2	2,3	,8	-1,7	,2	
	I'm not sure	Count	0	10	4	0	7	10	1	32
		Expected Count	1,0	13,9	8,8	1,1	4,2	2,7	,3	32,0
		% within Age	0,0%	11,5%	7,3%	0,0%	26,9%	58,8%	50,0%	16,0%
		% of Total	0,0%	5,0%	2,0%	0,0%	3,5%	5,0%	0,5%	16,0%
		Residual	-1,0	-3,9	-4,8	-1,1	2,8	7,3	,7	
		Adjusted Residual	-1,1	-1,5	-2,1	-1,2	1,6	5,0	1,3	
Total		Count	6	87	55	7	26	17	2	200
		Expected Count	6,0	87,0	55,0	7,0	26,0	17,0	2,0	200,0
		% within Age	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	3,0%	43,5%	27,5%	3,5%	13,0%	8,5%	1,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	42,167[a]	12	,000
Likelihood Ratio	37,884	12	,000
Linear-by-Linear Association	22,210	1	,000
N of Valid Cases	200		

a. 11 cells (52,4%) have expected count less than 5. The minimum expected count is ,32.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,417	,000
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Stream the xx * Gender	200	100,0%	0	0,0%	200	100,0%

Stream the xx * Gender Crosstabulation

			Gender			
			Male	Female	I prefer not to say	Total
Stream the xx	Yes	Count	51	27	4	82
		Expected Count	42,2	36,1	3,7	82,0
		% within Gender	49,5%	30,7%	44,4%	41,0%
		% of Total	25,5%	13,5%	2,0%	41,0%
		Residual	8,8	-9,1	,3	
		Adjusted Residual	2,5	-2,6	,2	
	No	Count	43	41	2	86
		Expected Count	44,3	37,8	3,9	86,0
		% within Gender	41,7%	46,6%	22,2%	43,0%
		% of Total	21,5%	20,5%	1,0%	43,0%
		Residual	-1,3	3,2	-1,9	
		Adjusted Residual	-,4	,9	-1,3	
	I'm not sure	Count	9	20	3	32
		Expected Count	16,5	14,1	1,4	32,0
		% within Gender	8,7%	22,7%	33,3%	16,0%
		% of Total	4,5%	10,0%	1,5%	16,0%
		Residual	-7,5	5,9	1,6	
		Adjusted Residual	-2,9	2,3	1,5	
Total		Count	103	88	9	200
		Expected Count	103,0	88,0	9,0	200,0
		% within Gender	100,0%	100,0%	100,0%	100,0%
		% of Total	51,5%	44,0%	4,5%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12,912[a]	4	,012
Likelihood Ratio	13,186	4	,010
Linear-by-Linear Association	8,853	1	,003
N of Valid Cases	200		

a. 3 cells (33,3%) have expected count less than 5. The minimum expected count is 1,44.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,246	,012
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Stream the xx * Education	200	100,0%	0	0,0%	200	100,0%

Stream the xx * Education Crosstabulation

			Education					
			No schooling completed	High/secondary school diploma	Bachelor's degree	Master's degree	PHD degree	Total
Stream the xx	Yes	Count	3	14	32	31	2	82
		Expected Count	3,3	12,7	31,6	28,7	5,7	82,0
		% within Education	37,5%	45,2%	41,6%	44,3%	14,3%	41,0%
		% of Total	1,5%	7,0%	16,0%	15,5%	1,0%	41,0%
		Residual	-,3	1,3	,4	2,3	-3,7	
		Adjusted Residual	-,2	,5	,1	,7	-2,1	
	No	Count	4	16	35	24	7	86
		Expected Count	3,4	13,3	33,1	30,1	6,0	86,0
		% within Education	50,0%	51,6%	45,5%	34,3%	50,0%	43,0%
		% of Total	2,0%	8,0%	17,5%	12,0%	3,5%	43,0%
		Residual	,6	2,7	1,9	-6,1	1,0	
		Adjusted Residual	,4	1,1	,6	-1,8	,5	
	I'm not sure	Count	1	1	10	15	5	32
		Expected Count	1,3	5,0	12,3	11,2	2,2	32,0
		% within Education	12,5%	3,2%	13,0%	21,4%	35,7%	16,0%
		% of Total	0,5%	0,5%	5,0%	7,5%	2,5%	16,0%
		Residual	-,3	-4,0	-2,3	3,8	2,8	
		Adjusted Residual	-,3	-2,1	-,9	1,5	2,1	
Total		Count	8	31	77	70	14	200
		Expected Count	8,0	31,0	77,0	70,0	14,0	200,0
		% within Education	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	4,0%	15,5%	38,5%	35,0%	7,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13,261[a]	8	,103
Likelihood Ratio	14,700	8	,065
Linear-by-Linear Association	4,345	1	,037
N of Valid Cases	200		

a. 5 cells (33,3%) have expected count less than 5. The minimum expected count is 1,28.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,249	,103
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Stream the xx * Occupation	200	100,0%	0	0,0%	200	100,0%

Stream the xx * Occupation Crosstabulation

			Occupation					
			Student (at school-level)	Strudent (at university-level)	Employed	Self-employed	Other	Total
Stream the xx	Yes	Count	3	42	30	4	3	82
		Expected Count	3,3	33,6	36,5	5,7	2,9	82,0
		% within Occupation	37,5%	51,2%	33,7%	28,6%	42,9%	41,0%
		% of Total	1,5%	21,0%	15,0%	2,0%	1,5%	41,0%
		Residual	-,3	8,4	-6,5	-1,7	,1	
		Adjusted Residual	-,2	2,4	-1,9	-1,0	,1	
	No	Count	4	32	38	9	3	86
		Expected Count	3,4	35,3	38,3	6,0	3,0	86,0
		% within Occupation	50,0%	39,0%	42,7%	64,3%	42,9%	43,0%
		% of Total	2,0%	16,0%	19,0%	4,5%	1,5%	43,0%
		Residual	,6	-3,3	-,3	3,0	,0	
		Adjusted Residual	,4	-,9	-,1	1,7	,0	
	I'm not sure	Count	1	8	21	1	1	32
		Expected Count	1,3	13,1	14,2	2,2	1,1	32,0
		% within Occupation	12,5%	9,8%	23,6%	7,1%	14,3%	16,0%
		% of Total	0,5%	4,0%	10,5%	0,5%	0,5%	16,0%
		Residual	-,3	-5,1	6,8	-1,2	-,1	
		Adjusted Residual	-,3	-2,0	2,6	-,9	-,1	
Total		Count	8	82	89	14	7	200
		Expected Count	8,0	82,0	89,0	14,0	7,0	200,0
		% within Occupation	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	4,0%	41,0%	44,5%	7,0%	3,5%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11,638[a]	8	,168
Likelihood Ratio	11,530	8	,173
Linear-by-Linear Association	2,011	1	,156
N of Valid Cases	200		

a. 7 cells (46,7%) have expected count less than 5. The minimum expected count is 1,12.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,234	,168
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Stream the xx * Nationality	200	100,0%	0	0,0%	200	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	66,199[a]	56	,165
Likelihood Ratio	78,547	56	,025
N of Valid Cases	200		

a. 82 cells (94,3%) have expected count less than 5. The minimum expected count is ,16.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,499	,165
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Stream the xx * Concert the xx	200	100,0%	0	0,0%	200	100,0%

Stream the xx * Concert the xx Crosstabulation

			Concert the xx					
			yes	live streamed	videos on demand	no	I'm not sure	Total
Stream the xx	Yes	Count	20	6	18	38	0	82
		Expected Count	9,0	2,5	7,8	59,5	3,3	82,0
		% within Concert the xx	90,9%	100,0%	94,7%	26,2%	0,0%	41,0%
		% of Total	10,0%	3,0%	9,0%	19,0%	0,0%	41,0%
		Residual	11,0	3,5	10,2	-21,5	-3,3	
		Adjusted Residual	5,0	3,0	5,0	-6,9	-2,4	
	No	Count	1	0	0	85	0	86
		Expected Count	9,5	2,6	8,2	62,4	3,4	86,0
		% within Concert the xx	4,5%	0,0%	0,0%	58,6%	0,0%	43,0%
		% of Total	0,5%	0,0%	0,0%	42,5%	0,0%	43,0%
		Residual	-8,5	-2,6	-8,2	22,7	-3,4	
		Adjusted Residual	-3,9	-2,2	-4,0	7,2	-2,5	
	I'm not sure	Count	1	0	1	22	8	32
		Expected Count	3,5	1,0	3,0	23,2	1,3	32,0
		% within Concert the xx	4,5%	0,0%	5,3%	15,2%	100,0%	16,0%
		% of Total	0,5%	0,0%	0,5%	11,0%	4,0%	16,0%
		Residual	-2,5	-1,0	-2,0	-1,2	6,7	
		Adjusted Residual	-1,6	-1,1	-1,3	-,5	6,6	
Total		Count	22	6	19	145	8	200
		Expected Count	22,0	6,0	19,0	145,0	8,0	200,0
		% within Concert the xx	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	11,0%	3,0%	9,5%	72,5%	4,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	112,320[a]	8	,000
Likelihood Ratio	109,119	8	,000
Linear-by-Linear Association	48,202	1	,000
N of Valid Cases	200		

a. 8 cells (53,3%) have expected count less than 5. The minimum expected count is ,96.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,600	,000
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Pers old content * Streaming_after	200	100,0%	0	0,0%	200	100,0%

Pers old content * Streaming_after Crosstabulation

			Streaming_after				
			Less time than before	More time than before	Same time as before	Not sure	Total
Pers old content	Never	Count	0	19	5	5	29
		Expected Count	1,6	16,4	6,7	4,4	29,0
		% within Streaming_after	0,0%	16,8%	10,9%	16,7%	14,5%
		% of Total	0,0%	9,5%	2,5%	2,5%	14,5%
		Residual	-1,6	2,6	-1,7	,7	
		Adjusted Residual	-1,4	1,1	-,8	,4	
	Occasionally	Count	7	41	13	13	74
		Expected Count	4,1	41,8	17,0	11,1	74,0
		% within Streaming_after	63,6%	36,3%	28,3%	43,3%	37,0%
		% of Total	3,5%	20,5%	6,5%	6,5%	37,0%
		Residual	2,9	-,8	-4,0	1,9	
		Adjusted Residual	1,9	-,2	-1,4	,8	
	Sometimes	Count	1	35	15	9	60
		Expected Count	3,3	33,9	13,8	9,0	60,0
		% within Streaming_after	9,1%	31,0%	32,6%	30,0%	30,0%
		% of Total	0,5%	17,5%	7,5%	4,5%	30,0%
		Residual	-2,3	1,1	1,2	,0	
		Adjusted Residual	-1,6	,3	,4	,0	
	Usually	Count	3	15	12	3	33
		Expected Count	1,8	18,6	7,6	5,0	33,0
		% within Streaming_after	27,3%	13,3%	26,1%	10,0%	16,5%
		% of Total	1,5%	7,5%	6,0%	1,5%	16,5%
		Residual	1,2	-3,6	4,4	-2,0	
		Adjusted Residual	1,0	-1,4	2,0	-1,0	
	Always	Count	0	3	1	0	4
		Expected Count	,2	2,3	,9	,6	4,0
		% within Streaming_after	0,0%	2,7%	2,2%	0,0%	2,0%
		% of Total	0,0%	1,5%	0,5%	0,0%	2,0%
		Residual	-,2	,7	,1	-,6	
		Adjusted Residual	-,5	,8	,1	-,8	
Total		Count	11	113	46	30	200
		Expected Count	11,0	113,0	46,0	30,0	200,0
		% within Streaming_after	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	5,5%	56,5%	23,0%	15,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13,556[a]	12	,330
Likelihood Ratio	15,921	12	,195
Linear-by-Linear Association	,024	1	,877
N of Valid Cases	200		

a. 10 cells (50,0%) have expected count less than 5. The minimum expected count is ,22.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,252	,330
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Concert frequency * Spotify	200	100,0%	0	0,0%	200	100,0%

Concert frequency * Spotify Crosstabulation

			Spotify		
			yes	no	Total
Concert frequency	At least once per week	Count	0	1	1
		Expected Count	,6	,4	1,0
		% within Spotify	0,0%	1,4%	0,5%
		% of Total	0,0%	0,5%	0,5%
		Residual	-,6	,6	
		Adjusted Residual	-1,3	1,3	
	Every couple of weeks	Count	9	2	11
		Expected Count	6,9	4,1	11,0
		% within Spotify	7,1%	2,7%	5,5%
		% of Total	4,5%	1,0%	5,5%
		Residual	2,1	-2,1	
		Adjusted Residual	1,3	-1,3	
	Every month	Count	15	7	22
		Expected Count	13,9	8,1	22,0
		% within Spotify	11,9%	9,5%	11,0%
		% of Total	7,5%	3,5%	11,0%
		Residual	1,1	-1,1	
		Adjusted Residual	,5	-,5	
	Every few months	Count	30	18	48
		Expected Count	30,2	17,8	48,0
		% within Spotify	23,8%	24,3%	24,0%
		% of Total	15,0%	9,0%	24,0%
		Residual	-,2	,2	
		Adjusted Residual	-,1	,1	
	1-2 times per year	Count	32	23	55
		Expected Count	34,7	20,4	55,0
		% within Spotify	25,4%	31,1%	27,5%
		% of Total	16,0%	11,5%	27,5%
		Residual	-2,7	2,7	
		Adjusted Residual	-,9	,9	
	Rarely	Count	35	17	52
		Expected Count	32,8	19,2	52,0
		% within Spotify	27,8%	23,0%	26,0%
		% of Total	17,5%	8,5%	26,0%
		Residual	2,2	-2,2	
		Adjusted Residual	,7	-,7	
	Never	Count	5	6	11
		Expected Count	6,9	4,1	11,0
		% within Spotify	4,0%	8,1%	5,5%
		% of Total	2,5%	3,0%	5,5%
		Residual	-1,9	1,9	
		Adjusted Residual	-1,2	1,2	
Total		Count	126	74	200
		Expected Count	126,0	74,0	200,0
		% within Spotify	100,0%	100,0%	100,0%
		% of Total	63,0%	37,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,047[a]	6	,418
Likelihood Ratio	6,469	6	,373
Linear-by-Linear Association	,695	1	,405
N of Valid Cases	200		

a. 4 cells (28,6%) have expected count less than 5. The minimum expected count is ,37.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,171	,418
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Concert frequency * YouTube	200	100,0%	0	0,0%	200	100,0%

Concert frequency * YouTube Crosstabulation

			YouTube		
			yes	no	Total
Concert frequency	At least once per week	Count	0	1	1
		Expected Count	,8	,2	1,0
		% within YouTube	0,0%	2,9%	0,5%
		% of Total	0,0%	0,5%	0,5%
		Residual	-,8	,8	
		Adjusted Residual	-2,2	2,2	
	Every couple of weeks	Count	10	1	11
		Expected Count	9,1	1,9	11,0
		% within YouTube	6,1%	2,9%	5,5%
		% of Total	5,0%	0,5%	5,5%
		Residual	,9	-,9	
		Adjusted Residual	,8	-,8	
	Every month	Count	17	5	22
		Expected Count	18,2	3,9	22,0
		% within YouTube	10,3%	14,3%	11,0%
		% of Total	8,5%	2,5%	11,0%
		Residual	-1,2	1,2	
		Adjusted Residual	-,7	,7	
	Every few months	Count	43	5	48
		Expected Count	39,6	8,4	48,0
		% within YouTube	26,1%	14,3%	24,0%
		% of Total	21,5%	2,5%	24,0%
		Residual	3,4	-3,4	
		Adjusted Residual	1,5	-1,5	

	1-2 times per year	Count	45	10	55
		Expected Count	45,4	9,6	55,0
		% within YouTube	27,3%	28,6%	27,5%
		% of Total	22,5%	5,0%	27,5%
		Residual	-,4	,4	
		Adjusted Residual	-,2	,2	
	Rarely	Count	41	11	52
		Expected Count	42,9	9,1	52,0
		% within YouTube	24,8%	31,4%	26,0%
		% of Total	20,5%	5,5%	26,0%
		Residual	-1,9	1,9	
		Adjusted Residual	-,8	,8	
	Never	Count	9	2	11
		Expected Count	9,1	1,9	11,0
		% within YouTube	5,5%	5,7%	5,5%
		% of Total	4,5%	1,0%	5,5%
		Residual	-,1	,1	
		Adjusted Residual	-,1	,1	
Total		Count	165	35	200
		Expected Count	165,0	35,0	200,0
		% within YouTube	100,0%	100,0%	100,0%
		% of Total	82,5%	17,5%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	7,840[a]	6	,250
Likelihood Ratio	6,880	6	,332
Linear-by-Linear Association	,143	1	,705
N of Valid Cases	200		

a. 5 cells (35,7%) have expected count less than 5. The minimum expected count is ,18.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,194	,250
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Personal sharing * Share artist content	200	100,0%	0	0,0%	200	100,0%

Personal sharing * Share artist content Crosstabulation

			Share artist content					
			Very unlikely	Somewhat unlikely	Neither likely or unlikely	Somewhat likely	Very likely	Total
Personal sharing	Strongly disagree	Count	17	6	4	0	2	29
		Expected Count	6,1	7,3	9,3	4,5	1,9	29,0
		% within Share artist content	40,5%	12,0%	6,3%	0,0%	15,4%	14,5%
		% of Total	8,5%	3,0%	2,0%	0,0%	1,0%	14,5%
		Residual	10,9	-1,3	-5,3	-4,5	,1	
		Adjusted Residual	5,4	-,6	-2,3	-2,5	,1	
	Disagree	Count	8	15	19	10	1	53
		Expected Count	11,1	13,3	17,0	8,2	3,4	53,0
		% within Share artist content	19,0%	30,0%	29,7%	32,3%	7,7%	26,5%
		% of Total	4,0%	7,5%	9,5%	5,0%	0,5%	26,5%
		Residual	-3,1	1,8	2,0	1,8	-2,4	
		Adjusted Residual	-1,2	,6	,7	,8	-1,6	
	Neither agree nor disagree	Count	7	13	20	9	3	52
		Expected Count	10,9	13,0	16,6	8,1	3,4	52,0
		% within Share artist content	16,7%	26,0%	31,3%	29,0%	23,1%	26,0%
		% of Total	3,5%	6,5%	10,0%	4,5%	1,5%	26,0%
		Residual	-3,9	,0	3,4	,9	-,4	
		Adjusted Residual	-1,6	,0	1,2	,4	-,2	
	Agree	Count	6	11	17	9	2	45
		Expected Count	9,5	11,3	14,4	7,0	2,9	45,0
		% within Share artist content	14,3%	22,0%	26,6%	29,0%	15,4%	22,5%
		% of Total	3,0%	5,5%	8,5%	4,5%	1,0%	22,5%
		Residual	-3,5	-,3	2,6	2,0	-,9	
		Adjusted Residual	-1,4	-,1	,9	,9	-,6	
	Strongly agree	Count	4	5	4	3	5	21
		Expected Count	4,4	5,3	6,7	3,3	1,4	21,0
		% within Share artist content	9,5%	10,0%	6,3%	9,7%	38,5%	10,5%
		% of Total	2,0%	2,5%	2,0%	1,5%	2,5%	10,5%
		Residual	-,4	-,3	-2,7	-,3	3,6	
		Adjusted Residual	-,2	-,1	-1,3	-,2	3,4	
Total		Count	42	50	64	31	13	200
		Expected Count	42,0	50,0	64,0	31,0	13,0	200,0
		% within Share artist content	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	21,0%	25,0%	32,0%	15,5%	6,5%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	46,450[a]	16	,000
Likelihood Ratio	42,591	16	,000
Linear-by-Linear Association	12,796	1	,000
N of Valid Cases	200		

a. 8 cells (32,0%) have expected count less than 5. The minimum expected count is 1,37.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,434	,000
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Passive consumption * Listen to popular songs	200	100,0%	0	0,0%	200	100,0%

Passive consumption * Listen to popular songs Crosstabulation

			Listen to popular songs					
			Very unlikely	Somewhat unlikely	Neither likely or unlikely	Somewhat likely	Very likely	Total
Passive consumption	Strongly disagree	Count	2	3	5	0	2	12
		Expected Count	,9	2,6	3,4	3,7	1,4	12,0
		% within Listen to popular songs	13,3%	6,8%	8,9%	0,0%	8,3%	6,0%
		% of Total	1,0%	1,5%	2,5%	0,0%	1,0%	6,0%
		Residual	1,1	,4	1,6	-3,7	,6	
		Adjusted Residual	1,2	,3	1,1	-2,4	,5	
	Disagree	Count	5	9	6	9	2	31
		Expected Count	2,3	6,8	8,7	9,5	3,7	31,0
		% within Listen to popular songs	33,3%	20,5%	10,7%	14,8%	8,3%	15,5%
		% of Total	2,5%	4,5%	3,0%	4,5%	1,0%	15,5%
		Residual	2,7	2,2	-2,7	-,5	-1,7	
		Adjusted Residual	2,0	1,0	-1,2	-,2	-1,0	
	Neither agree nor disagree	Count	5	10	16	11	5	47
		Expected Count	3,5	10,3	13,2	14,3	5,6	47,0
		% within Listen to popular songs	33,3%	22,7%	28,6%	18,0%	20,8%	23,5%
		% of Total	2,5%	5,0%	8,0%	5,5%	2,5%	23,5%
		Residual	1,5	-,3	2,8	-3,3	-,6	
		Adjusted Residual	,9	-,1	1,1	-1,2	-,3	
	Agree	Count	2	14	21	32	3	72
		Expected Count	5,4	15,8	20,2	22,0	8,6	72,0
		% within Listen to popular songs	13,3%	31,8%	37,5%	52,5%	12,5%	36,0%
		% of Total	1,0%	7,0%	10,5%	16,0%	1,5%	36,0%
		Residual	-3,4	-1,8	,8	10,0	-5,6	
		Adjusted Residual	-1,9	-,7	,3	3,2	-2,6	
	Strongly agree	Count	1	8	8	9	12	38
		Expected Count	2,9	8,4	10,6	11,6	4,6	38,0
		% within Listen to popular songs	6,7%	18,2%	14,3%	14,8%	50,0%	19,0%
		% of Total	0,5%	4,0%	4,0%	4,5%	6,0%	19,0%
		Residual	-1,9	-,4	-2,6	-2,6	7,4	
		Adjusted Residual	-1,3	-,2	-1,1	-1,0	4,1	
Total		Count	15	44	56	61	24	200
		Expected Count	15,0	44,0	56,0	61,0	24,0	200,0
		% within Listen to popular songs	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	7,5%	22,0%	28,0%	30,5%	12,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	38,831[a]	16	,001
Likelihood Ratio	39,490	16	,001
Linear-by-Linear Association	11,452	1	,001
N of Valid Cases	200		

a. 10 cells (40,0%) have expected count less than 5. The minimum expected count is ,90.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,403	,001
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Passive consumption * Attending concert SM	200	100,0%	0	0,0%	200	100,0%

Passive consumption * Attending concert SM Crosstabulation

			Attending concert SM					
			Very unlikely	Somewhat unlikely	Neither likely or unlikely	Somewhat likely	Very likely	Total
Passive consumption	Strongly disagree	Count	3	5	2	1	1	12
		Expected Count	1,1	3,1	4,0	3,1	,8	12,0
		% within Attending concert SM	16,7%	9,8%	3,0%	2,0%	7,1%	6,0%
		% of Total	1,5%	2,5%	1,0%	0,5%	0,5%	6,0%
		Residual	1,9	1,9	-2,0	-2,1	,2	
		Adjusted Residual	2,0	1,3	-1,2	-1,4	,2	
	Disagree	Count	4	11	9	5	2	31
		Expected Count	2,8	7,9	10,2	7,9	2,2	31,0
		% within Attending concert SM	22,2%	21,6%	13,6%	9,8%	14,3%	15,5%
		% of Total	2,0%	5,5%	4,5%	2,5%	1,0%	15,5%
		Residual	1,2	3,1	-1,2	-2,9	-,2	
		Adjusted Residual	,8	1,4	-,5	-1,3	-,1	
	Neither agree nor disagree	Count	4	10	17	14	2	47
		Expected Count	4,2	12,0	15,5	12,0	3,3	47,0
		% within Attending concert SM	22,2%	19,6%	25,8%	27,5%	14,3%	23,5%
		% of Total	2,0%	5,0%	8,5%	7,0%	1,0%	23,5%
		Residual	-,2	-2,0	1,5	2,0	-1,3	
		Adjusted Residual	-,1	-,8	,5	,8	-,8	
	Agree	Count	6	17	25	22	2	72
		Expected Count	6,5	18,4	23,8	18,4	5,0	72,0
		% within Attending concert SM	33,3%	33,3%	37,9%	43,1%	14,3%	36,0%
		% of Total	3,0%	8,5%	12,5%	11,0%	1,0%	36,0%
		Residual	-,5	-1,4	1,2	3,6	-3,0	
		Adjusted Residual	-,2	-,5	,4	1,2	-1,8	
	Strongly agree	Count	1	8	13	9	7	38
		Expected Count	3,4	9,7	12,5	9,7	2,7	38,0
		% within Attending concert SM	5,6%	15,7%	19,7%	17,6%	50,0%	19,0%
		% of Total	0,5%	4,0%	6,5%	4,5%	3,5%	19,0%
		Residual	-2,4	-1,7	,5	-,7	4,3	
		Adjusted Residual	-1,5	-,7	,2	-,3	3,1	
Total		Count	18	51	66	51	14	200
		Expected Count	18,0	51,0	66,0	51,0	14,0	200,0
		% within Attending concert SM	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	9,0%	25,5%	33,0%	25,5%	7,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	23,235[a]	16	,108
Likelihood Ratio	21,660	16	,155
Linear-by-Linear Association	9,271	1	,002
N of Valid Cases	200		

a. 11 cells (44,0%) have expected count less than 5. The minimum expected count is ,84.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,323	,108
N of Valid Cases		200	

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Concert frequency * Concert the xx	200	100,0%	0	0,0%	200	100,0%

Concert frequency * Concert the xx Crosstabulation

			Concert the xx					
			yes	live streamed	videos on demand	no	I'm not sure	Total
Concert frequency	At least once per week	Count	1	0	0	0	0	1
		Expected Count	,1	,0	,1	,7	,0	1,0
		% within Concert the xx	4,5%	0,0%	0,0%	0,0%	0,0%	0,5%
		% of Total	0,5%	0,0%	0,0%	0,0%	0,0%	0,5%
		Residual	,9	,0	-,1	-,7	,0	
		Adjusted Residual	2,9	-,2	-,3	-1,6	-,2	
	Every couple of weeks	Count	1	0	3	7	0	11
		Expected Count	1,2	,3	1,0	8,0	,4	11,0
		% within Concert the xx	4,5%	0,0%	15,8%	4,8%	0,0%	5,5%
		% of Total	0,5%	0,0%	1,5%	3,5%	0,0%	5,5%
		Residual	-,2	-,3	2,0	-1,0	-,4	
		Adjusted Residual	-,2	-,6	2,1	-,7	-,7	
	Every month	Count	6	2	0	14	0	22
		Expected Count	2,4	,7	2,1	16,0	,9	22,0
		% within Concert the xx	27,3%	33,3%	0,0%	9,7%	0,0%	11,0%
		% of Total	3,0%	1,0%	0,0%	7,0%	0,0%	11,0%
		Residual	3,6	1,3	-2,1	-2,0	-,9	
		Adjusted Residual	2,6	1,8	-1,6	-1,0	-1,0	
	Every few months	Count	10	0	6	31	1	48
		Expected Count	5,3	1,4	4,6	34,8	1,9	48,0
		% within Concert the xx	45,5%	0,0%	31,6%	21,4%	12,5%	24,0%
		% of Total	5,0%	0,0%	3,0%	15,5%	0,5%	24,0%
		Residual	4,7	-1,4	1,4	-3,8	-,9	
		Adjusted Residual	2,5	-1,4	,8	-1,4	-,8	
	1-2 times per year	Count	3	4	10	35	3	55
		Expected Count	6,1	1,7	5,2	39,9	2,2	55,0
		% within Concert the xx	13,6%	66,7%	52,6%	24,1%	37,5%	27,5%
		% of Total	1,5%	2,0%	5,0%	17,5%	1,5%	27,5%
		Residual	-3,1	2,4	4,8	-4,9	,8	
		Adjusted Residual	-1,5	2,2	2,6	-1,7	,6	
	Rarely	Count	1	0	0	47	4	52
		Expected Count	5,7	1,6	4,9	37,7	2,1	52,0
		% within Concert the xx	4,5%	0,0%	0,0%	32,4%	50,0%	26,0%
		% of Total	0,5%	0,0%	0,0%	23,5%	2,0%	26,0%
		Residual	-4,7	-1,6	-4,9	9,3	1,9	
		Adjusted Residual	-2,4	-1,5	-2,7	3,4	1,6	
	Never	Count	0	0	0	11	0	11
		Expected Count	1,2	,3	1,0	8,0	,4	11,0
		% within Concert the xx	0,0%	0,0%	0,0%	7,6%	0,0%	5,5%
		% of Total	0,0%	0,0%	0,0%	5,5%	0,0%	5,5%
		Residual	-1,2	-,3	-1,0	3,0	-,4	
		Adjusted Residual	-1,2	-,6	-1,1	2,1	-,7	
Total		Count	22	6	19	145	8	200
		Expected Count	22,0	6,0	19,0	145,0	8,0	200,0
		% within Concert the xx	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%
		% of Total	11,0%	3,0%	9,5%	72,5%	4,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	59,638[a]	24	,000
Likelihood Ratio	65,942	24	,000
Linear-by-Linear Association	20,946	1	,000
N of Valid Cases	200		

a. 25 cells (71,4%) have expected count less than 5. The minimum expected count is ,03.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Contingency Coefficient	,479	,000
N of Valid Cases		200	