BEHAVIOURAL EVOLUTION IN POPULAR MUSIC: THE TRANSITION FROM TRADITIONAL TO NEW MEDIA CONTEXTS IN RECORDED MUSIC DISCOVERY

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This thesis is submitted to the Faculty of Humanities, University of the Witwatersrand, in fulfilment of the requirements for the degree of Master of Arts in Culture Policy and Management by dissertation.

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PLAGIARISM DECLARATION

I, Jonathan George Shaw (Student number: 0004157e), am a student registered for the degree of Master of Arts, in Culture Policy and Management, by dissertation.

I hereby declare the following:

- I am aware that plagiarism (the use of someone else's work without their permission and/or without acknowledging the original source) is wrong.
- I confirm that the work submitted for assessment for the above degree is my own unaided work except where I have explicitly indicated otherwise.
- I have followed the required conventions in referencing the thoughts and ideas of others.
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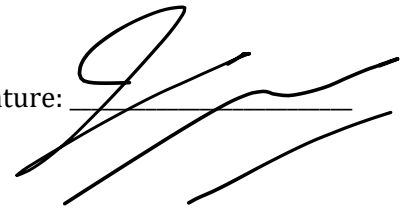
Signature:  Date: 12 August 2019

ABSTRACT

This dissertation examines the construct of music discovery. Music discovery is the behavioural process consumers employ when encountering new music for the first time and what leads them to act on this new discovery. On reviewing literature around music and discovery and exploring this abstract idea, it was found that there is a gap in theory surrounding this context and situation in psychology and consumer behaviour fields. The dissertation is a qualitative examination employing the Experience Sampling Method (ESM) to observe, record and thematically analyse participant responses in or to the discovery moment.

The gap identified in the literature is context of music discovery. The literature review examines the foremost construct of the dissertation, being consumption contexts. Consumption context is defined as the situation, environment, setting or disposition the consumer is placed in before or after consumption which gives clarity or meaning to their behaviour. A consumer's contextual stance can be observed detailing their prior behaviour influencing current choices in the behavioural perspectives model (BPM). Consumption context is often measured through the pleasure-arousal-dominance (PAD) model. Critics of the PAD model believe correlation is not clear evidence of predictive behaviour and the model was internally focussed and did not capture the full scope of situational, or contextual variables, that are possible.

The literature is reviewed for the background of music consumption contexts. Here, it is shown that little research looks at why consumers came to listen to certain music in the first place. Music consumption is rooted in a phenomenological hedonic consumption paradigm. Reviewing music consumption literature revealed many side-lined contextual variables which informed the thematic analysis of this dissertation. The differences between music discovery through traditional and new media highlights key conceptual differences between technological, discovery and consumption contexts. Behavioural processes within the 'discovery moment' include active, passive, private and social discovery as well as elements of consumer control and consumption anticipation.

In the research design, the theoretical framework reasons, from applicable literature, that measuring contextual effects would be best accomplished from obtained PAD measurements from participants for the discovery context. As the PAD model is based upon the stimulus-organism-response (S-O-R) model, thus the S-O-R model of behaviour would be an applicable framework. But, in order to quantify these emotional states, an understanding of the music discovery context is needed. I concluded that the context of music discovery was firstly needed to be understood, qualitatively, before applying quantitative methods. As such, a mixed-method approach would later be employed. ESM was then identified as an applicable methodology and thematic analysis was conducted on participant responses to analyse the discovery context.

Music discovery is a relatively new concept within a consumer behaviour or consumer culture theory. Music discovery, as defined as a sub-category of the broader construct of hedonic discovery, is a music metastimulus response interrelated to the discovery situation and behavioural context of the consumer. Discovery is neither simply selecting nor finding music.

Findings conclude that music discovery is far easier in transitioning from traditional to new media, as consumers employ new media to identify and acquire music found in traditional media. Music on new media is highly salient, whereas traditional media only reinforces candidate music until salience is reached. Policy recommendations include wide-spread digital aggregation of new vulnerable music to improve discovery.

Through examination of music discovery as one category of content and as a lens to understand the discovery process, other entertainment could be explored. Further research is suggested to confirm findings and to build a theory of an encompassing *hedonic discovery.*

ACKNOWLEDGEMENTS

This dissertation would not have been possible without the support of my supervisor, Avril Joffe, who pushed me from the start to undertake the degree. It is not often that one gets to be tutored by a prominent and established researcher in the field of Creative Industries and whose research reports are littered throughout my professional life. Truly an honour.

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Thank you to the attendees of my proposal seminar for giving up their valuable time and providing necessary feedback and comments: Brett Pyper, Johanna Mavhungu, Hanli Geyser and Christopher Letcher.

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The rockstar to my music fan… to Russel W Belk in reviewing a draft of this dissertation and taking time to comment and provide further ideas.

I am grateful to the examiners, for their invaluable comments that led to the final submission of this dissertation. Lastly, to the willing participants of the study, thank you for giving of your time and experiences and making this dissertation possible!

As declared above, this dissertation is my own unaided work and any errors found within this text are entirely my own.

Jonathan George Shaw

ASIDE

I would like to inform the reader that I have written a textbook on the subject of music business. This 700-page book entitled "The South African Music Business", published for a 3rd edition mid-2017 by *ada enup cc* with distribution through Intersoft, is the inspiration for the current study. The founding chapter "music consumer behaviour" informs, but is not replicated, within this dissertation. I also chose not to advance any part of the book, and rather use the opportunity to expand my knowledge base, to perhaps later incorporate new ideas into a book.

During the writing of this thesis, I was enduring a period of mental anxiety. I can trace the start of this issue to when I conducted research for the IDC and DTI on the South African music industry in 2013, where sleep was replaced with work, and I was medically diagnosed in 2014 with an anxiety disorder. This insomnia and anxiety reached its height during 2016 and 2017. In 2016 I was working on this thesis, completing my textbook, lecturing at Wits University as well as dealing with my own business. In 2018 I had the opportunity to consult for the Motaki/MIMS research firm in Botswana for 9 months developing the government's creative industries strategy for the Ministry of Youth, Sport and Culture, and then bought and moved to a new house in the same period. During all this I was on a variety of medication, of which the right combination appeared toward the end of 2018. My brain, dealing with insomnia and anxiety, did not cope to process new information, stay motivated to keep working, nor draw conclusions easily – simple tasks for another person become exceedingly difficult for someone enduring this disorder. The thesis was completed during the first half of 2019, by which time I felt I had beaten the disorder. It is for this reason the reader will notice the extended period of time over which this work was completed. It is a testament to my endurance during this last half-decade of my professional life.

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This dissertation was completed on a first-generation iPad Pro between July 2016 to March 2019. It was revised after final examination in July and August 2019.

Word count: 44855 words.

To my wife, Sigrid, for all her support during this research.

Your love is the object of my discovery.

CHAPTER ONE: MOTIVATION AND INTRODUCTION

INTRODUCTION

The way we listen to music, via stereo or surround-sound speaker systems, has not changed over the last decade. What has changed is how people are now accessing recordings. In this decade, music lovers have moved from physical to digital formats as well as from mass media to personalised and individual reception of recorded music. This dissertation presents the opportunity to examine how consumers are making the same choices, but over vastly different contexts. South Africa, at the start of the study in mid-2016, had just seen the introduction of online retail digital applications ("apps") for recorded music, through iTunes and then Deezer, with Spotify still a year and a half away from moving onto the African continent (launching in 2018). By taking a closer look at how music consumers discovered new music in this context, their behaviour can be identified to understand how their choices are changing.

MOTIVATION

I am a record producer and music marketing strategist. I also lecture in the subject of music business. As my work involves creating new recordings as well as guiding marketing decisions of new artists and recording companies, I find myself constantly asking why some artists become more popular than others. I also noticed, at this time, I was not finding or listening to any new music artists. I considered other research I had done around this idea, and I asked myself what changed? How did I go from knowing which artists were on top of the charts and finding out about great new talent, to going backwards: remembering I had loved an artist and then downloading their back catalogue, and not caring what radio was now offering? It was my belief that there were no *new* artists that I could admire and idolise. This could not be right, could it?

A buzz word going around local music industry newsletters at the time led me to the construct of 'music discovery'. Music discovery referred to the problem consumers have finding new content online. It is *all* there, but why would we have a problem knowing about an artist we

would want to listen to? I felt that we were in a time when listening to the radio was 'old-school' while ploughing through YouTube was cute, but rather tedious. I was stuck, and could everyone else be? The spark was ignited to understand how I might find new and exciting artists, that may just mean that the way we discover new music may be changing too. In uncovering this process I may be able to help new or unexposed artists make the right marketing choices to be at the top of the discovery pile.

Braun & Clarke (2012) make the comment that many research projects are undertaken because something, like my interest in how new music is found, piqued the researcher's interest over-and-above a gap in the relevant literature being found. As will be seen later, there is indeed a gap in the literature where music discovery has never been studied from the point of view of consumption contexts. Thus, the reason for this study was borne from an introspective observation and supported by the scientific gap in the literature.

A Culture Policy and Management Conceptual Stance

The reason for consuming one type of music over another is a key question in music marketing research, yet one I have found to be inadequately addressed. I have therefore chosen to place this research within the culture policy and management discipline due to its arts and business converging perspectives through music and consumer behaviour. The study would also find space within popular music studies: essentially the study of popular music production and consumption as a sub-field of musicology and ethnomusicology.

The philosophy of the chosen discipline is divided along conceptual and theoretical stances. The conceptual framework for the research is then specifically arts policy and management, as part of culture, in order to recognise and further the discipline conceptually. The theoretical framework would lie in psychology and by extension consumer behaviour, and the pinnacle discipline of consumer culture theory, which links culture policy and management with consumer behaviour.

Consumer culture theory is ethnographic in approach and is the study of consumption choices as part of a social and cultural epistemology. Consumer culture theory then seeks scientific description of consumers and cultural practices, which I have adopted in my study to infer consumer choices in recorded music discovery.

This dissertation is not about music downloads, or streaming, or why one decides to purchase legally or pirate recorded music. In my mind, recorded music piracy and business models are already well researched. The academic literature for these areas is vast (see Parry *et al.* 2014). This, however, does not mean the research will have no implications for policy in IP protection, sales stimulation or understanding music acquisition behaviour.

What I am interested in, is the set of circumstances where someone listens to music and asks, "Oh, that music is cool, who is that?" And then specifically gets home and puts that music on for 'deep' listening. This person made the choice, and got emotionally involved with the music artist through the medium of recorded sound. A fair degree of research has examined why consumers then act upon that selection through acquisition of music, followed by transacting financially and socially. My dissertation then, precisely, shall examine the construct of music discovery and its process, which is significantly lacking in consumer behavioural studies and in cultural policy and management.

The research has implications for understanding and improving consumer response to new music. Consumer product perceptions, awareness, market access and discovery of music all play a role in return-on-investment to music creators. Importantly, the study can look to encourage the consumption of recorded music of a particular artist within South Africa.

A vast amount of recorded music is being created within South Africa, much of which does not get consumed. Furthermore, in South Africa, a distinction is often drawn between local music and its juxtaposition with foreign music. Differing styles of content, production, perceived quality and relevance to business practice can differ significantly between local and foreign music content in South Africa. By understanding consumption perspectives, business practice

for local music can be improved in competitiveness, market reach and application. By examining consumption of music by South Africans, music marketers can make informed decisions when releasing music in the local market. With governmental policy in mind, the study can have recommendations for stimulating consumption of local music artists in traditional and new media. Policy discussions can look directly at the local content quotas currently in place in the broadcasting environment.

The crux behind the assumption that exposure leads to choice of music selection is under researched. This also opens the question as to how radio stations (and indeed all media) select new music which fits a format. This gut feeling of "our listeners will love this track" is a case in point of music discovery. Here, the music compiler is making a key choice in music selection, as a consumer and for other consumers. By understanding how consumers discover new music, especially in an evolving broadcasting and media context, can lend a perspective to other policies that can be implemented to further policy goals more effectively.

Additionally, this research could inform emerging business models, value-added business intelligence (Smyth *et al.,* 2008), market segment determination with purchase / value co-production influence (Parry *et al.,* 2012), and assist in the curatorship of informational content (Santini, 2011). Broader than this, the study has implications for any type of content, or brand, discovery by consumers, and the discovery process in the traditional and new media environment. This dissertation adds clarity to the behavioural perspective model (Foxall *et al.*, 1998) outside of traditional research linking music consumption behaviour with consumer psychology theory. The behavioural perspective model explains how consumer settings and prior knowledge lead to behaviour in a situation.

AIM

The aim of the study is to examine changing consumer behaviour as consumption context moves from traditional media to new media in the discovery of new recorded music. A

subsidiary aim of the study is to develop a model for the process of music discovery to inform policy and marketing strategy.

RESEARCH QUESTIONS / PROBLEM

The following questions unravel the key highlights of the study:

1. What is the construct and process of music discovery?

2. What role does the consumption context play in the discovery process? The consumption context includes the circumstance the consumer is in - such as active and passive listening, in a private or social environment, using a certain type of medium, within the cultural and socioeconomic setting of, in this case, South Africa.

3. How does the music discovery process impact on the consumption of popular recorded music?

4. To what extent does the music discovery process affect emerging artists compared to salient (popular and exposed) artists? And so too the effect on local verses international music discovery within South Africa. How can a new music artist maximise their discovery chances for their recorded music?

In the next chapter, a detailed review of the literature on music consumption contexts is presented.

CHAPTER TWO: LITERATURE REVIEW

INTRODUCTION: THE QUANDARY OF POPULAR MUSIC

Pop music often plays a significant role in one's life and is a generous example of aesthetic consumption (Holbrook & Schindler, 1989). Mattar (2003, p444) defines *popular music* as:

> "music that is mass produced (Adorno 1941; 1962), is mass distributed through the use of phonograms (Tagg 1982) or live performances, and has a fundamental niche (target market) in which it has appeal. Popular music may be deemed to be cultural goods, which are " 'non material' goods directed at a public of consumers, for whom they generally serve an aesthetic or expressive, rather than a clearly utilitarian function" (Hirsch 1972, 641–42)."[1]

It is within this understanding of popular music that, as a consumer and marketer, we wish to understand the process by which music becomes popular. I review how consumers first come into contact with new music, that is, the beginning of the consumption context, encompassing their experience history and perspective of the world.

CONSUMPTION CONTEXTS

Contexts are a more recent concept than 'consumer situations', which are believed to be a consumer's immediate environment. Russell Belk wrote a seminal article on consumption situations in 1974. Belk (1974a, p. 157) defines consumption situations as "all those factors particular to the time and place of observation, which do not follow from a personal (intra-individual) and stimulus (object or choice alternative) attributes." Belk (1974a) found significant behavioural variation within different consumption settings. Situational variables allow researchers to better observe and explain behavioural acts of consumers (Belk, 1975). Time, place and space make up an environment often explored by consumers in momentary

[1] Quote within quote.

experiences (Belk, 1975). When Belk (1974a) speaks of “all those factors”, he later refined and grouped them to be physical surroundings, social surroundings, temporal perspectives, task definitions and antecedent states (Belk, 1975).

Foxall et al. (1998, p. 183) compiled, in their textbook, a chapter entitled "Consumers in Context" based on Belk's work, the only encompassing reference which I have found on consumer behaviour and the consumption context. Here, Foxall et al. (1998) indicate, at the time, that the subject was under-researched. Foxall *et al.* (1998) explain that, without context, commonly studied consumer characteristics are very poor in predicting behaviour. Later, Foxall (2000) calls to focus that both behaviour and context are key in understanding why consumers make their choices; circumstances have a profound effect on behaviour. Foxall (2000) describes the *contextual stance* of behaviour, where learning history (prior behaviour) within certain contexts reinforces behaviour in similar environments. Foxall *et al.* (1998) summarise Gordon R. Foxall's 'behavioural perspective model' where the consumer behaviour setting and learning history lead to behaviour taking place, resulting in reinforcement of utilitarian benefits, aversion consequences or reinforcing information:

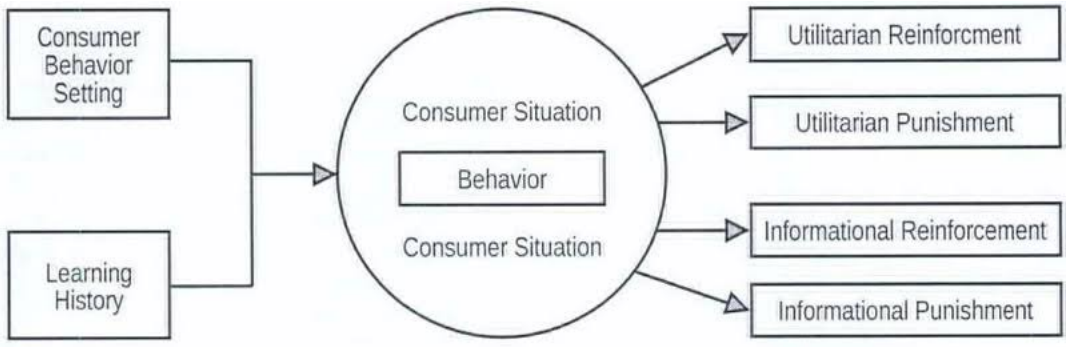

Figure 1: The behavioural perspective model (BPM) of consumer choice. (Foxall et al., 1998)

Context is not properly defined, and considered here to mean *the situation, environment, setting or disposition the consumer is placed in before or after consumption which gives clarity or meaning to their behaviour.* From the literature, I can conclude that *context* is broader than and encompassing of situation, taking account of various stimuli including cultural and social context (Foxall, 1998), whereas *situation* describes ones surroundings or environment. Much

research into antecedents of hedonic consumption have focussed on purchase intention, where a situation to purchase hedonic products and services is a reward for enduring another task, such as social influence, paying in time rather than money, paying a higher price for charitable intentions as well as gift receiving of hedonic products (Baek & Choo, 2015).

Importance is then placed on determining how to measure the consumers' internal processes in these situations and contexts, as this can be a possible predictor of consumer behaviour. The following section presents literature on measuring contextual effects on consumers, and discussing how, without knowing or understanding the context, measuring these effects becomes problematic.

MEASURING CONTEXTUAL EFFECTS ON BEHAVIOUR

In order to reliably understand and predict behaviour, the majority of research has centred around quantitative measures to find correlation between emotion and behaviour. However, there is no exhaustive taxonomy of situational characteristics against which one can systematically investigate, because there are simply too many variables to catalogue (Belk, 1975). Belk (1975) recognised two measurement methods being 'psychological' and 'objective'. Psychological measurements being participants' perceptions of a situation, while objective measurements are restricted to actual features of a situation before perception. Considering this two-fold method, Belk (1975) recommended a dual approach, which I have adopted in my study. Hudson and Ozanne (1988 cited in Belk & Sobh, 2018) also caution against a rigid approach to interpretive research, critically where research is founded on time and *context*. Not knowing the situational, and by extension, the contextual variables means any initial quantitative examination is futile.

At the time Belk (1974a) concluded that situations do indeed have an effect on behaviour, Mehrabian & Russel (1974) developed a three-dimensioned measurement method showing that three polarised emotions of pleasure, arousal and dominance (PAD model) would characterise a consumer's internal responses to situations:

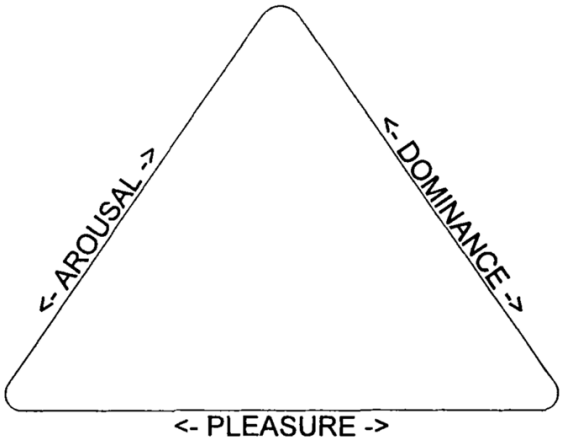

Figure 2: "Three Faces of Emotion: A Representation of the Pleasure-Arousal-Dominance Emotional State Model" (Mehrabian, 1996, p. 264)

Foxall & Greenley (2000) tested the 'behavioural perspective model's' constructs of utilitarian and informational consequences in terms of Mehrabian & Russel's (1974) pleasure, arousal and dominance (PAD model) measurements in consumer situations reinforcing the behavioural perspectives model. These measurements run on a continuum of relaxation, where pleasure ranges from extreme pain or unhappiness to elation, arousal from sleeping to frantic excitement, and dominance from trapped and restricted to total control (Bakker *et al.,* 2014, p408-409). By characterising a person's feelings (using the PAD model) as a combination of the person's emotions and environmental stimuli, transitory emotional states can be a predictor of behaviour. Belk (1975) however criticised the PAD dimensions, saying they do not capture situational characteristics. Belk (1976, p. 176) argues that "internal responses to a situation may be unrelated to the behavioural responses of interest" and it is imperative to first classify situational conditions. Therefore, a quantitative study of internal processes may provide no insight into actual behaviour.

Later, Mehrabian (1996) refined these measures to derive enduring emotional traits or consumer temperament that make up a consumer's long-term emotional predisposition. Researchers commonly use the PAD model to examine environmental psychology (Bakker *et al.*, 2014). Sweeney & Wyber (2002) and Bakker *et al.* (2014) conclude that not only emotional processing occurs in the PAD model, but it also results in cognitive processing, such as a change

of perception. Both arousal and dominance measurements have been linked with cognitive processing, more than affectual states (Bakker *et al.,* 2014). *Affect* refers to the sum of emotions, moods and feelings one may have, often positively or negatively. There appears to be some overlap between the emotions of arousal and the resulting thinking that it then drives, and dominance could be conative, as opposed to affective or cognitive. 'Conative' being the will to perform an action and dominance the control of that action. Bakker *et al., (*2014) link PAD measurements to the affective (feeling), cognition (thinking) and conative (acting) model, or ABC model as it is referred to. Bakker *et al., (*2014) confirms the relevancy of the PAD measurements and that PAD measurements align with the ABC model in a tripartite view of experience.

Thus, I can conclude that an examination of participant psychological responses to a music discovery situation is a first step, and later match these to objective contextual measurements. Discovery may be a mix of arousal, dominance and pleasure where the consumer becomes alert and is piqued to take note of new music, facilitated through hearing that appealing music for the first time. Therefore, in order to use PAD measurements to examine the 'music discovery moment', a reasoned understanding of that context is first needed.

MUSIC CONSUMPTION CONTEXTS

The previous section discussed general consumption context concepts, stemming from consumer situation literature. Of concern in my research is the context of music discovery. In this section, I argue that very little research has dealt with the context of music consumption and in turn that of music discovery context.

Much of the research in the field of consumption context is within a retail or service context. The effect of music on perceptions of a context are noted quite well within services marketing literature (Sweeney & Wyber, 2002). Service and even merchandise quality can be perceived as more arousing and pleasing when positive music is present in a situation. Positive context, in services, thus leads to approach and affiliation behaviours generating higher sales or causing

consumers to retract when the music is too loud, for example. Advertising literature also highlights music's use to enhance advertising effectiveness by altering perception. Alpert & Alpert (1991) expressly say that music exists in a context and subculture and illustrate how this affects advertisements that use music. Culture often defines our sense of normality and the familiar, and music which is outside our culture or norm can either be integrated or rejected through a discovery process. Little research was found examining the music industries, and especially recorded music and its consumption context, except for texts such as Cunningham *et al.* (2007), Shaw (2007, 2010 & 2017) and Krause & North (2014).

A significant contextual event in the recorded music sector currently is the adoption of digital technologies. Recorded music is transitioning from physical retail to digital music services, referred to as 'servatisation'. Myrthianos *et al. (*2014) cite Nelly's (2008) findings that as firms servatise further, the data they collect on consumers allows them to improve their offering. While an inconceivably large amount of 'Clickstream' big data is constantly being collected through online activities in the recorded music sector, Parry *et al.* (2014), in a related study, argue that this big data does not sufficiently reveal the context of use behind such *activity in numbers*. In other words, all the likes, shares and views (indicators) explain only part of motivating behaviour.

It is this consumption context - how a consumer came to listen to music in the first place - which is under-researched and little understood. Often researchers hint at consumption settings or contexts, making remarks of the 'reviewer' that noted this, the 'friend' that said that, the 'early adopters' that used this website, but rarely connect this context to behavioural studies. Many researchers allude to the importance of the future study of consumption context, for example Sloboda *et al.* (2001), Santini (2011), Dawen & Ramaprasad (2014), Krause *et al.* (2014), and Maldonado and Valentine (2014). Hu *et al.* (2010) call for further research into user behaviour when presented with reviews and sampling opportunities to better understand how the information is used. Here I seek to divide the contextual variables from the behavioural ones,

which are discussed later under the heading Music Consumption Behaviour. Holbrook & Schindler (1989) cite these variables as intrinsic (personal) and extrinsic (environmental or contextual) components of consumption.

Like Lacher & Mizerski (1994) or Krause *et al.* (2014), context is a secondary variable to consumer behaviour, often present but controlled for research purposes. Cunningham *et al.* (2007) consider new music discovery and search as a rich area for new research, but do not recognise contextual or behavioural variables explicitly. Dewan & Ramaprasad (2014) discuss the effects of a consumption context as a facet of music discovery but offer no consumer behavioural aspects driving the results. Sloboda *et al.* (2001) note that the social context of music and its consumption is important for future research. Music consumption research through location, cross-cultural research and developing nationalities, private and social environments are mentioned by Krause *et al.* (2014) as future research, and all these variables are context specific. Maldonado and Valentine (2014) direct future research to the "context of acceptance of foreign music" (p. 83) from the view-point of the listener in different countries, cultures, markets and new media environment. “Foreign” being that which is unfamiliar to the listener, mediated by their cultural perspective (see the discussion on culture as a contextual variable later).

Krause & North (2014), in their study of music selection in playlists, elaborate that human emotional responses arise from pleasure-arousal-dominance (PAD) dimensions, and the approach or avoidance of consumers in different situations. The amount of control consumers exert over their environment when selecting music may be found in the measure ‘dominance’ and Krause & North (2014) consider ‘dominance’ vital in future research. Cunningham *et al.* (2007) conduct a diary study of encounters with new music through online recommender systems and is the only study similar to this dissertation. In writing my textbook, from its first edition in 2007, I drew on the work of Lacher & Mizerski (1994) and applied their responses to, and intention to purchase music model, to Foxall’s behavioural perspective model, adding the

feedback mechanism for consumer prior learning (I called this the 'addition model' of music consumer behaviour, see Shaw, 2007, 2010 & 2017). Krause & North (2014) examine consumption context and the selection of music for playlists on mobile devices.

Lacher and Mizerski's (1994) model of music consumption found several responses to music resulting in an overall music experience which was either positive or negative. If positive affect was experienced, consumers would the seek to re-experience the music:

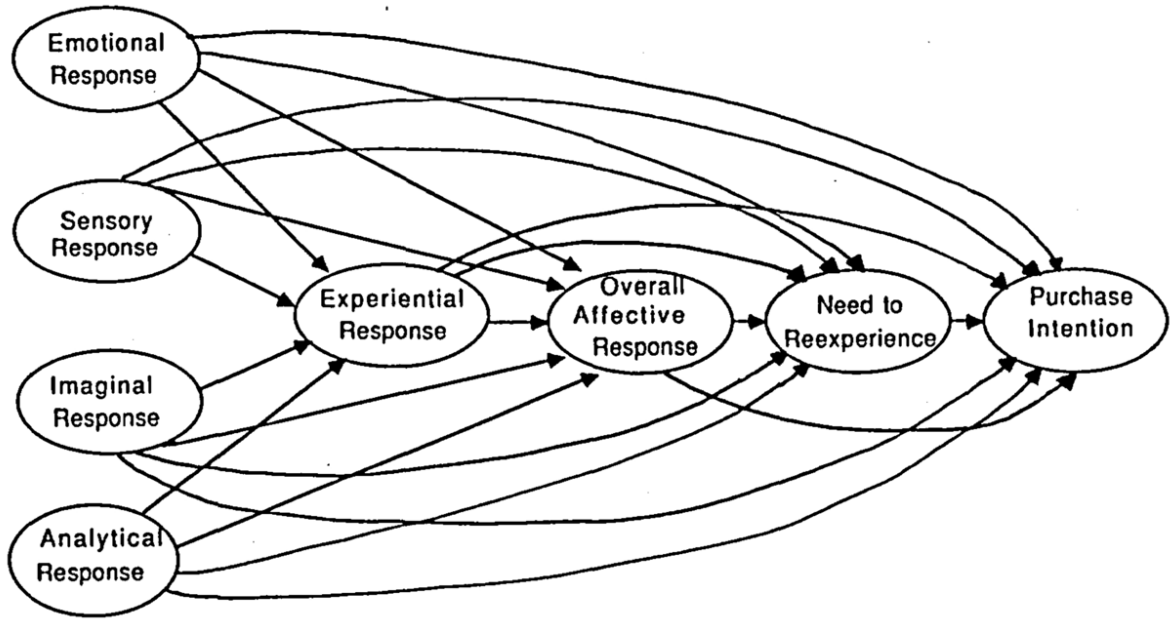

Figure 3: "A model of music consumption and purchase intention" (Lacher and Mizerski, 1994, p. 370)

Notably, the antecedents, or consumption contexts, to Lacher and Mizerski's (1994) model are rather underemphasised and being pre- or early-internet, much of the consumption context they examine is through traditional media such as radio, television and compact disc. While their study focusses on the experience, the context is not, and was not, intended to be examined. Simply, they used a sample of undergraduate students from an American university and played them popular rock songs to measure the type of responses and processes at work. Lacher and Mizerski (1994) suggest, in broad terms, that prior knowledge or experience of the music or artist, or exposure to music by media or social circles (Lacher, 1989), in essence a subtext to consumption context, causes consumers to enter the consumption experience.

While Lacher and Mizerski dealt with what is now a traditional context, Krause *et al.* (2014) briefly review context as a precursor to music selection, but consider the changes occurring in consumer behaviour (psychology) as a result of new media such as social networks, downloads and streaming services. Krause *et al.* (2014) frequently refer to consumption context in passing, mentioning multiple media, listening devices and even time of day for the selection of music.

By examining context, through the lens of music discovery, literature on music consumer behaviour can reveal contextual variables common to music discovery through traditional and new media. Music discovery research can thus provide a deep understanding of the behaviour of music consumers in different contexts before, during and after discovery of music. In this respect, working, in a sense, backward using the PAD model to uncover contextual variables of music discovery. Here, 'arousal' may be the key dimension of the PAD model for new music discovery - the alertness and excitement a situation may hold (Foxall *et al.* 1998). Having established how illusive music discovery contexts have been in the literature, the next section seeks to define the construct.

MUSIC DISCOVERY DEFINED

Campbell (1987, cited in Dolfsma 1999, p. 1031) refers to instinctive versus manipulist 'sources of taste'. Instinctive sources are intrinsic behaviour, while manipulation of consumer wants is a marketing thrust. Dolfsma (1999) notes that these sources of taste assume the consumer is passive in reception of product information. Veblen (1899, cited in Dolfsma 1999) provides a third alternative source of taste, and that is of emulation of perceived higher class as a mode of consumption, and is of course reminiscent of social group affiliation. A consumer may need and seek a specific characteristic, such as a characteristic exhibited by a higher class, but in deriving this need the consumer will need to discover it first and how it is discovered will impact what is needed: where one derives their need for a specific characteristic, is within how they discover that need. How does one know they need clean clothes? And why does this lead to the need for a washing machine, and furthermore, one that stops itself and alerts you that your clothes are

clean after a time? What choices in merchandise are influenced by how one perceives browsing, surveying, perusing, window-shopping or 'just looking' mentalities? A consumer does not simply become a heavy metal fan, they are indoctrinated into a culture through the moment of discovery of that genre of music. The consequences of discovery behaviour are clear.

"Music discovery" is a recorded music sector term used to describe the search for specific content by a consumer of music. Music, as an experience good (Hu *et al.* 2010), lends itself to a discovery process as the consumer first needs to discover the music before they can experience it to evaluate product quality. There is a distinction between (1) selection, (2) finding/searching and (3) discovery. Krause *et al.* (2014) and Krause and North (2014) examine the reasons why people *select* particular music and the psychological reasons behind this choice. Selection implies choosing between known articles, based on a set of desirable product characteristics or attributes guided by social conventions (Dolfsma, 1999; Mattar, 2003). Chen & Hu (2006) describe the reasons consumers choose to attend classical performances, often to gain primacy or consideration of service attributes like price and convenience. Primacy is to attain distinction or excel, but these are often factors applied after discovery of the stimulus.

Porter (cited in Gaffney & Rafferty, 2009) argues that there is a distinction between *discovery* and *finding*. When an application user is aware of the music they are trying to *find,* a facility for text-search is very effective (Lehtiniemi & Holm, 2013). Chen & Hu (2006) describe, from Blackwell *et al.'s* (2000) consumer behaviour textbook, a definition of *obtaining* as describing consumers' search for information, including how they decide on a purchase, and presumably includes product / service discovery. *Discovery* of information by users of technology (consumers) implies that the user did not know the information was there to begin with, and thus cannot be *found*. Martin & Wilson (2014) argue something had to already exist in order to be found through discovery. Sen (1982, cited in Dolfsma, 1999: p. 1030) makes the point that preferences need to be discovered through introspection and communication, resulting in initial 'metapreferences'. Metapreferences are preferences of preferences or ranking already ranked

preferences within a context (Sen, 1982, cited in Dolfsma, 1999). So, music preferences may be ranked as the consumer faces internal behavioural mechanisms as well as receives new information from their context. A user (consumer) cannot select or find music without discovering it – for example, 'I did like heavy metal but now enjoy alternative music more (a ranking of a preference) since I've been discovering more of that music'.

Music selection, an active behaviour of the consumer, may affect passive discovery of music by other consumers. Chen & Hu (2006, p. 368) state that "If they know the music, it means that the classical concert they attend will be dependable", meaning a consumer is more likely to consume if they are familiar with a product or service. The consumer is more likely to select music that is familiar to them, than actively choose new music (Ward *et al.*, 2013). Thus, consumption choice is limited to available known choices but as Ward *et al.* (2013) illustrate, it is when music becomes too familiar that consumers are likely to seek out novel alternatives. Familiarity is a strong predictor of music choice, more so than liking the music or being satiated (over-familiar). But when music is satiated, consumers are driven into the discovery process (Ward *et al.,* 2013). The optimum stimulation level (OSL) for music consumers is low (Raju, 1980 cited in Ward *et al.* 2013), meaning that as consumers have low levels of stimulation (for example, higher cognitive situations) they are even more likely to prefer familiar music.

Thus, in order to seek out new music, consumers must be highly stimulated through their current music to then become satiated and move to engaging in active discovery behaviour. Consumers are unlikely to purchase music they have already transacted for and are familiar with in one format, and then to also transact for and consume the same content in another format (Myrthianos *et al.* 2014). As consumers might be familiar with music they have consumed on older formats, such as CD, they may be more inclined to seek out new music with new media formats, such as streaming playlists.

Cunningham *et al.* (2007) reveal several key variables in music discovery: time of day, location, music likability, media type, visual stimuli, and follow-up action. They note that 'new music

encounters' could occur throughout the day typically more from mid-day to evening, with leisure time notably increasing probability. Private residence was the most likely place to come across new music. Positive reaction to new music was reported in majority of cases. A wide variety of media factor into discovery of new music. Visual media play a key role in prompting consumer's attention to new music. New media discovery assistance methods greatly help follow-up action in the online environment, but traditional media seem to provide less (and less) opportunities to follow-up on new music encounters. Variables not captured by Cunningham *et al.* (2007), however, include cultural and social contexts as well as individual identifiers such as age or gender.

The discovery of music, and especially new music, is linked to the information consumers can find. The consumption context of a communication market such as electronic, online social media and retail spaces, is where product quality information is transacted between users (Hu *et al.* 2010). Morris & Powers (2015) speak of sociality, where music streaming services have features of social exchange of information. Dawen and Ramaprasad (2014) indicate that, through a consumer survey by Nielsen in 2012, a recommendation by a friend or positive feedback through a blog is likely to positively influence purchase decision. This however says very little about neither the discovery process at work nor the contextual issues at play. This information has to be, I would expect, accessed, encoded, extracted, exposed, retrieved, understood, processed and actioned. This may be true of a cognitive informational processing paradigm, and a hedonic paradigm may be far more 'felt' than decided upon by consumers. It is this process which could underpin an analysis of music discovery here, as the literature on music consumption does not frame this process at all.

Research on the retrieval of music information (a step in the discovery process) is traced back to the 1960s with a founding text on the subject by Kassler (1966, cited in Santini, 2011) which anticipated automated music information retrieval techniques. It was not until the 1990s that the Internet fuelled the classification and retrieval of music, with millions of users aiding in the

unstructured labelling of music media files (Tarulli, 2010; Santini, 2011). Music information retrieval (MIR) trawls music collections applying "musicology and music theory, computational methods for music analysis, software development, human–computer interaction (HCI), and user interface (UI) design" to facilitate access to music (Lehtiniemi & Holm, 2013, p. 284). At this time, much research is focussed more on the legitimacy of such media being copied and included on the Net, and not with its use value and improving access to it. Today, consumers literally trade information everyday through new media, aiding in many new music discoveries coupled with digital music discovery tools.

Consumers felt that content discovery was a key problem in the digital environment. Smyth *et al. (*2008) highlight this problem in their study of mobile device content discovery over the Internet. In the mobile smartphone and tablet space, content discovery has been hindered by small screens affecting the usability of software portals designed to facilitate user interaction with the device and information it can receive. Their solution is a personalisation technology that profiles consumer interests and adapts platforms to these preferences. Reducing search time alleviates customer frustration. Further investigation would reveal if this is suitable or not for the discovery of music content. The convergence of higher capacity devices, larger mobile screens and display resolutions as well as improved Internet data transfer speeds may impact discovery in different ways.

Thus, the following definition of music discovery is proposed based on the literature, at this juncture. *Music discovery, as part of the consumption context, is defined as a pre-experience metapreferential activity, initiated actively by the consumer or passively through a social group, in response to increasing levels of satiation of content, in order to fulfil personal desires.* This definition shall be refined after discussion of the fieldwork.

THE INFLUENCE OF CONSUMPTION CONTEXT ON RECORDED MUSIC DISCOVERY

Dolfsma (1999) highlights technology as a factor in changing economic conditions, along with morphing consumer behaviour. The advent of portable recorded music through wireless radio

and its wide availability helped spur interest in pop music in the 1950s and -60s. The context from cable-based channels focussed on family units and interests, turned to individual, private listening of social-phenomena pop music. DeBoer (1985, cited in Dolfsma, 1999) makes the argument that the reason why Big Band music never became as popular as pop music is due to its inability to reach the same productivity as other rising genres of music. Hence, pop music being discovered more readily than Big Band, and maybe an argument why electronic genres have found more prominence in the last few decades as costs of production have reduced barriers to market entry and accessibility to consumers. Consider how recorded music displaced live music on radio in the 1920s, or disc jockeys largely replaced live musicians at certain entertainment events. This has been described as "Baumol's disease", after the researcher, where performing arts face an increasing financial predicament due to technology (Dolfsma, 1999).

The 'taste-makers' of the past (traditional media such as radio and television, and even friends and family) have been replaced with consumer generated information through human-computer interaction, in the new media space (Celma & Lamere, 2011; Dawen & Ramaprasad, 2014). Morris & Powers (2015) recognise musical content and discovery as critical to new music services, and that the late 2010's are a stage of development for many new music streaming services and changes in music consumption. A key aim of the research then is to examine this shift in context. New media is considered to be experiencing, acquiring and transacting on technological platforms facilitated by digital information transfer (the Internet) and exchange.

Social media, a sub-category of new media, is a conduit of information exchange driven by consumers sharing messages. Sharing on a digital platforms on a worldwide scale has lead to an ease of presenting oneself, often with a loss of control over that information as well as a sense of joint-possession (Belk, 2013). Dawen and Ramaprasad (2014) found that album and song sales are influenced differently by traditional radio airplay and social media. They found a

negative relationship between social media and song sales, due to piracy. Parry *et al.* (2014) discuss the merits of various research studies undertaken over the past decade on the debate over whether piracy (file sharing) has had a positive or negative impact on music sales. Parry *et al.* (2014) warn that the policy implications, either tightening intellectual property digital rights management or embracing free access to music, based on big data, need to be interpreted carefully. Understanding how consumers respond to a change in context, where music was once on physical formats (a traditional context) to now being available digitally (a new media context), has several implications on policy debates on IP control. It is the change in consumption context that could affect the music discovery process and this is a pertinent hypothesis of my study.

Krause *et al.* (2014) notes that traditional media is still a common method of selecting music despite technological developments. Dewan & Ramaprasad (2014) tested the relationship between radio and recorded music sales and concluded that there is indeed a significantly positive short-term relationship. The consumption context of recorded music is in a state of transition from physical music media to digital music services. Belk (2013) and Morris & Powers (2015) note the move from sale of recordings to that of access to collections of musical content. In essence, the recorded music business is transitioning from physical products to service based offering, Myrthianos *et al.* (2014, p. 318), based on research by Vandermerve & Rada (1998), define servitisation as "an increment of the entire market package of customer-focused combinations of products, services, and knowledge offered by a firm searching for additional value from their base product offerings."

Parry *et al.* (2012) describe the process of "servitisation" for recorded music: substituting tangible goods (vinyl, cassettes and CDs) for intangible services (downloads and streaming). Recorded music has for several decades faced immense copyright piracy through Internet-based distribution platforms which has led to a decline in record sales (Parry *et al.* 2012). In a follow-up study, Myrthianos *et al.* (2014) describe this as three stages of digital disruption:

expansion due to the CD boom of the 1990s, *technological disruption* where MP3s and peer-to-peer networks drove online music piracy, and lastly, and currently, *economic disruption* wherein the large multinational music companies were reduced from six to four conglomerates and fragmented market share due to the rise of smaller companies. Unfortunately, digital services such a music streaming and downloading have not compensated for the loss in revenue from music piracy and the decline of physical CDs, despite, as Parry *et al.* (2012) argue, the positive views of consumers toward pay-per-unit and monthly subscriptions business models. Recorded music profits have also been significantly decreased in this time (Myrthianos *et al.,* 2014).

Streaming subscription services provide an illusion of control, where interfaces offer a high level of usability and accessibility but no tangible exchange, thus shifting from product to service-based business models. Disruptive innovation, driven by MP3 technology, led to servitisation of the recorded music industry (Parry *et al.,* 2012), but consumers are currently largely hesitant to adopt the new access models of music where music is accessed through constant internet connection and cloud-based libraries (Morris & Powers, 2015). The widely held myth of consumers 'owning' a compact disc, where in fact a perpetual private license is granted, comes to the fore with the use of streaming services where, if the subscription is no longer subscribed to, a consumer's control ceases immediately. Furthermore, heaven forbid internet access drop at any time, although offline storage (in essence a music download) is a feature of many streaming services easing this cost of the value equation when switching to subscription services. Myrthianos *et al. (*2014) point out that this paradigm shift occurs at the macro-economic level while servitisation is a micro-economic level process. Thus, industry, in this case, reacts to technological changes by innovating to and monetising service-based offerings *to suit consumer needs* (Myrthianos *et al.,* 2014). Consider how Napster revolutionised consumption of music via free, decentralised MP3 sharing, yet streaming services such as Spotify offer a similar music discovery experience through a monetised, centralised service. Here, in an abundant cloud-based music service, consumers have a false sense of 'ownership'. Music has, in this sense, moved from a marketing good to a community object with market good

characteristics. Community objects have a perceived sense of community and a “mental appropriation” (Belk, 1987, p. 153).

Within the new media consumption setting, music producers (record labels) would strive to produce music to market to consumers. The consumer here is argued to be part of the production process (Parry *et al.,* 2012). Parry *et al.* (2012) describe the relationship of value co-production (value created between consumers themselves and between consumers and producers) in encouraging other consumers in their discovery of music. They also suggest consumers may not be satisfied with the shift between a product-based to a serviced-based recorded music sector, although Parry *et al.* (2012, p. 22) concluded by saying that a "service pay monthly” offering would benefit the sector. In 2014, however, digital sales from recorded music was equal to that of physical sales and in 2015 revenue from digital sales (45%) surpassed physical sales (39%) worldwide, with first-time growth in two decades, driven by streaming music subscription services (IFPI, 2016), indicating consumers are transitioning to digital services. Other revenue was made up of license income, also an increasingly important source of income for the recorded music industry.

Music is being consumed more than ever (IFPI, 2016) and music discovery is facilitated by greater consumer resources in co-created value (Parry *et al.,* 2012). This is especially prominent in the digital sphere where better human-computer interaction (software, hardware and peripherals) enable an environment where consumers can download / stream easily, interact with music platforms and provide information to music producers. The analogy can be highlighted by consumer access to radio: radio receivers enabled consumers to hear recorded music for the first time *en mass* while they requested songs and created market information (Parry *et al.,* 2012; Morris & Powers, 2015). Streaming services are both distribution and acquisition at the point of consumption and provide increased consumer feedback and customisation of listening habits (Morris & Powers, 2015). Morris & Powers (2015) also suggest

that streaming services resemble a shift to an affective experience of the playlist rather than the song or album specifically, similar to how radio was curated to provide such an experience.

Currently, there is a marked change in the market mediation of culture (Santini, 2011). Various information communication technologies, such as search engines, digital distribution and peer-to-peer social networks, have influenced the diffusion of music (Zhang, 2011). With technology enabling a shift to unlimited music streaming services, research has started to focus on new user experiences, wherein new music discovery is a key area of interest (Lehtiniemi & Holm, 2013).

The Internet caused a fundamental challenge to consumers, by allowing an overwhelming amount of content to be available to them (Smyth *et al.,* 2008; Celma and Lamere, 2011; Parry *et al.* 2012; Lehtiniemi & Holm, 2013; Belk, 2013; Krause *et al.* 2014). There is an overload of information flow on social networks, resulting in exposure of music being limited (Gaffney & Rafferty, 2009). There is also an overwhelming amount of music content available for consumption, through a multitude of services with a range of business models (Morris & Powers, 2015). It is no longer a question of gaining shelf-space in physical retailers, but listener attention. Consumers are now value co-producers, involved at every step of the production process (Parry *et al.,* 2012). The Internet has empowered such non-traditional media to have global reach potential (Gaffney & Rafferty, 2009). The Internet has also, however, introduced the problem not only in product abundance but new-media abundance. There are simply too many access points for a consumer to manage in their discovery of music and this requires greater interaction by the user (Gaffney & Rafferty, 2009). Mathes (2004), cited in Gaffney & Rafferty (2009), argues that author- and user-generated metadata can alleviate problems with abundance of media access. Metadata are keywords describing the content, such as names, dates and genre (Lehtiniemi & Holm, 2013).

MUSIC CONSUMPTION BEHAVIOUR

The exploration of music discovery is rooted in consumer behaviour studies, within consumer decision making enshrined in the hedonic consumption paradigm. Researchers have often measured the effects of structural musical components, such as tempo, volume and rhythm, on subjects' response to music while others its the emotional and cognitive effects, which I shall review below. By noting the behavioural responses to context, insight into the context can then be reasoned.

Lacher (1989) and Lacher & Mizerski (1994) observe that while the recorded music sector is ingrained in our everyday lives, very little research has been undertaken to understand the decision making process behind it's consumption. Consumption has been extended from simply being purchased and consumed, to being given meaning by consumers through use in everyday life (Levy, 1959 cited in Hirschman & Holbrook, 1982; Mattar, 2003). Music consumption is placed within a hedonic consumption paradigm introduced by Hirschman & Holbrook (1982), seeing consumption as phenomenological. This hedonic paradigm was presented in contrast to the mainstream informational processing paradigm of the time. Hedonic consumption allows consumers to express intrinsic motivations, such as self-expression, through experiential pleasure often in subjective and intangible product or service features (Baek & Choo, 2015). Campbell (1987, cited in Dolfsma 1999) agrees, saying that pleasure-seeking and self-illusory experiences often dominate consumption. Phillips (1960, cited in Chen & Hu, 2006) says there are definite links between emotions and reasons for consumption. Consumer expression is, of course, a rich source of product discovery. Product discovery is the term applied when companies develop new products to suite their customers. Foxall *et al.* (1998) classify hedonic behaviour as a result of high utilitarian (positive benefits of consumption) reinforcement and low informational (consumer feedback) reinforcement in consumption behaviour. Both Lacher (1989) and Lacher & Mizerski (1994) extend this hedonic view of music in their research. Lacher (1989) paved a way to examine music consumer behaviour studies by blending marketing and psychology research on music to uncover processes and responses to music.

Hedonic products are often abstract in their justification for consumption (Baek & Choo, 2015), with music frequently a prime example being subjective in value with consumers needing to legitimise reasons for purchase. Co-construction of the self has lead to further affirmation seeking in the digital era (Belk, 2013). Reasons may be, for example, fanatical in nature. Dolfsma (1999) argues the only way to justify the economic study of music is to acknowledge socio-cultural values such as love, freedom, respect, family, religion, *etcetera*. Dolfsma (1999) elaborates, saying, liking particular music communicates these values, as opposed to economists' idea of 'value' in trade or currency denominations.

The consumer's predisposition (including emotional traits / temperament) as well as their reaction (emotional state) to music is fairly well documented. A review, as far as possible, of contextual and situational variables would give precedence to the type of variables I could observe in the field. The writers of the literature surveyed for this dissertation did not acknowledge context to the degree I require, but collectively they give a rich background to what contextual variables might be encountered. Below I start by categorising broader contextual variables with social groups as the binding theme moving then inwards to the effect of social interaction on the consumer. This is followed by moving closer to the individual and the effects of their traits and demographics.

Foreign Music, Sub-Cultures, Social Groups and Genre Variables

Consumption of familiar music is a theme that dominates genre and music sub-cultural discourse. Maldonado & Valentine (2014) extend Lacher's (1989) and Lacher & Mizerski's (1994) research, questioning why consumers adopt foreign or unfamiliar music and the behavioural characteristics involved. Maldonado & Valentine (2014) identify this as an area limited in research. Maldonado & Valentine (2014) propose an untested theoretical framework of behavioural characteristics necessary for adoption of foreign music but their research does not, however, consider context. Maldonado & Valentine (2014, p. 76) define foreign music as "a product that has evolved from the cultural roots of another country, and it is inconsistent

with the consumer's expectations of the specific music genre". This may be limited in view, as South Africa provides a rich cross-cultural musical backdrop for study and unfamiliar music may just be the intersection of cultures.

Music genre has been linked with cultural and sub-cultural affiliations (Chen & Hu, 2006; Waligórska, 2011), it being a key contextual variable in itself. Sub-cultures share commonalities that set them apart from a greater culture (Chen & Hu, 2006). Cultural practices such as music can form collective identities, akin to Benedict Anderson's "imagined communities" from a nationalists perspective, and extending to "musically imagined communities" (Waligórska, 2011, p. 1). Music genre can be a source of imagined communities where people experience a sense of belonging, drawing borders between nation, genre, gender, ethnicity, *etcetera* (Waligórska, 2011). Music is a vehicle by which societies include and exclude cultural traits and build the "collective self" (Waligórska, 2011, p. 3). This "collective self" is reminiscent of Belk's (2013, p. 487) "co-construction of self" where music binds our aggregate shared sense of connection to other people, especially in online and virtual contexts.

Shirlene (1992, cited in Mattar 2003) identifies four key variables in sub-cultural codes of conduct being music, jargon, gait and fashion. Frith (1987a, cited in Dolfsma, 1999) saw the rise of pop music in the 1950s as a means for consumers to differentiate themselves against other groups. Chen & Hu (2006) observe how Taiwanese consumers born in different geographic locations consume classical music differently. Righart (1995, cited in Dolfsma 1999) makes the interesting observation that the longer time children are spending in educational contexts,, for example since the 1950s, has broadened the development of peer groups allowing further variation to exist between age groups, thus widening the music affiliation gap. DiMaggio (1987 cited in Santini, 2011) speaks of genre as a construct of social group affiliation and the structuring of cultural information, while Mattar (2003) observes the clear link between social groups and genre of music, where simply abstaining from another social group's musical genre

maintains the separation and difference of culture (that is, acts as a *weapon of exclusion* [Hebdige, 1988 cited in Mattar, 2003, p.443]).

Consumption has contextual underpinnings in social groups (Dolfsma, 1999). The moment an alpha social group realises a beta group is consuming too much of their distinctive class behaviour, the alpha group then moves away from these consumption choices to forge a new alpha consumer, and so new fads, fashions and genres come to the fore (Dolfsma, 1999). The beta group is emulating the alpha group which guides their consumption choices (Veblen, 1899 cited in Dolfsma, 1999). Holbrook & Schindler (1989) found that preference in musical taste is due to intrinsic components such as imprinting and extrinsic components like social pressure. The construct of 'habituation' is examined by Mattar (2003) where existing practises and institutions (music genre) govern the mode of consumption as opposed to direct consumer choice. Mattar (2003) broadens on this subject: habituation means consumers utilise imitation in consumption choice, or as juxtaposition, opposition to conformation. The concept of social inertia base moves the consumer toward particular product characteristics. Mattar's study of Singaporeans music genres highlighted almost inseparable consumer groupings or market segments, especially between alternative rock and heavy metal consumers. Thus, here we see a clear contextual variable (social group genre preference) resulting in clear consumer behaviour (genre habituation, the choice of genre). It is this cycle of habituation and consumption choice that is routed in time and environment (Mattar, 2003), *vis-à-vis* consumption context.

Santini (2011) notes that music genre is a traditional classification system created by the recorded music industry to mediate consumption of music. Ward *et al.* (2013) speaks of familiar elements within a piece of music or style of recording can help alleviate consumer's discomfort when hearing new music for the first time. Thus, genre can be regarded as a sub-cultural contextual classification which is, in part, guided by marketing processes.

LEARNING HISTORY, PRIOR BEHAVIOUR AND SOCIAL IDENTITY VARIABLES

Both Lacher & Mizerski (1994) and Foxall (2000) reference learning history of consumers. Bakker *et al.* (2014) highlight the importance of expectation as a psychological variable, where familiarity and recognition influence feelings. That is, making behavioural decisions based on previous actions.

Lacher (1989) points out that listener characteristics, including their learned behaviours from childhood and personal affinity to music, play a role in their interpretation of music's responses on them. Yet, belonging to a social group has an observable impact on behaviour and is a contextual variable. Marsden (1998), in his review of behavioural contagion and memetics research, describes 'social contagion' as the inheritance of traits and features of the social group you live with. Many children inherit musical cultures from their parents, which can be enduring later in life, even through the turmoil of their teenage life and adoption of music from their peers at this time. Blacking (1973, cited in Inskip *et al.*, 2007) highlights the characteristic of cultural similarities between consumers, leading them to demonstrate a similar response to music made in that culture. Dolfsma (1999), in his economic study of the development of pop music, says consumers have fixed preferences based on the social environment. Tarrant *et al.* (2001) drew on social identity theory to examine intergroup processes, to show how music preference is developed by individuals within a group to gain social identity. Individuals in the 'in-group' showed favouritism to musical preferences of the group while derogating 'out-group' preferences. Tarrant *et al.*, (2001) showed that adolescent males are more likely to positively rate music their social group approves of. Mattar (2003) describes consumer habituation, where consumption is defined by 'existing practices and institutions' (p. 444), in his study on music consumer behaviour. Extending the self to an aggregate self is often a result of agreement on 'our music' in a social setting (Belk, 2013).

Consumers often share what they believe connects them and is relevant to their social group. Meaning in consumer objects is often shared by a large number of consumers, and can provide

community (Belk, 1987). The dematerialisation of music – the transition from the predominance of physical formats to digital copies - has lead to more sharing opportunities, as well as a greater sense of self and perception of others through their online personalities (Belk, 2013). Social approval is when consumers identify with an artist or certain type of music and then seek others who share the same opinion (Yhang, 2011). Yhang (2011) details how the more socially acceptable a peer is in the group, the more a consumer is drawn toward the social group. The artist is an important influencer on the consumers' perceptions in this regard, their lyrics and philosophy guiding the consumers' reactions. The artist needs to be perceived as pursuing their art in a sincere manner.

Thus, consumers are prone to do what they did before which is learned behaviour through social interaction. Discovering music can be driven by the consumer's expectation based upon their learning history and social identity.

Self-Construal and Parasocial Variables

Belk (2013) extended his 'extended self' construct into the digital age, where we extend our idea of self through our possessions. Our extended self now, of course, meaning our Facebook profiles and music playlists. Baek & Choo (2015) contrast interdependent and independent self-construal, which is the measure of one's belief of how connected they are with other people. Kistler, *et al.* (2010) describe *parasocial interaction* as a perceived social relationship with media characters such as music artists. Parasocial interaction and self-construal are conceivably linked, but parasocial interaction is with fictional personalities which the consumer believes they have a relationship with the artist but do not know them personally. Self-construal is the degree of belief in a relationship with real people in the social group of the consumer. If a consumer acts in a collectivistic culture, this allows satisfaction with impulse purchases overseen by key peers, influenced by symbolic messages (Baek & Choo, 2015). An individualistic culture allows consumers to behave without the need for approval. The more interdependent one is, the presence of peers will increase consumption. Baek & Choo (2015) examine the

degree to which consumers wish to avoid similarity with other consumers, and found it to be indistinguishable with their amount of self-construal, thus lack of avoidance of similarity meant a consumer demonstrated higher self-construal (interdependence), and avoidance of similarity had higher independent self-construal. Should a consumer have interdependent self-construal they may be more inclined to share their thoughts and ideas with their social group. Consumers, through culture, often define themselves by their social group and self-construal and parasocial interactions influence their self-concept. Self-concept is beliefs about ourselves, and how we contruct the self with these beliefs through the responses of others.

Consumers have better control in the selection of music in a new media environment, but often select music that fits their current situation to listen to, guided by injunctive norms (Krause & North, 2014). The consumption context, when selecting music, can mean consumers will select familiar music because of their social situation, often for the approval of peers (Ward *et al.* 2013). Cultural norms reinforce modelled behaviours of consumers as they view music artists (Kistler, *et al.* 2010) which are influenced by self-construal (peer pressure, for example) and parasocial interactions (role models, for example).

Certain consumers will also be more inclined to share their music and music discoveries on social media. Sharing music in this fashion is obviously a means for other social media users to discover music. Key here is an unexamined link between sharing and discovery of music. Lee *et al.* (2011) outline their model of 'music sharing intention'. In their study the model is tested against several variables determining social identity and social presence of consumers. These variables include interactivity, ingratiation and altruism and, importantly, self-expression. Lee *et al.* (2011) found that self-expression was the most influential motivator of social media interactivity. Interactivity is also driven by the degree of user control, navigability and responsiveness within a social network critically mediated by the ease of use of the particular system (Lee *et al.*, 2011). Both interactivity and self-expression were antecedents to social presence. So, a positive degree of self-expression and ease of interactivity influences higher

interdependence with social groups, where social media allows a higher perception of self-construal and even parasocial interaction. Consider that mentioning (for example, @jonathanshaw) your favourite artist on Twitter gives you the satisfaction that they may actually interact with you and your expressions to them, although such artists may have a team of social media employees, and not themselves, to deal with fans.

Social media has allowed us to believe we are connected to other people and our idols. Sharing is an important part of consumer culture as it creates new connections. Discovery of music can be facilitated through the reception of social media and messaging of unfamiliar music.

AGE, GENDER, MOOD AND SELF-CONCEPT VARIABLES

Age is a significant variable affecting music consumption (Holbrook & Schindler, 1989; Kistler, *et al.* 2010, Santini, 2011; Parry *et al.,* 2012; Krause *et al.* 2014). Younger consumers are more open to adopting new music styles, technologies and services than older consumers. Age plays a role in identity and self-concept, and is informed by social comparisons and perceived norms, which have increasing effects through adolescence (Belk, 1987; Tarrant *et al.*, 2001; Mattar, 2003; Kistler, *et al.* 2010). North *et al.* (2000) found that music is important to adolescents as it helps them portray an image as well as satisfy emotional needs. Adolescents tend to attach themselves to pop music quite easily, leaving a lasting impression and affinity for that style of music at that time for most of their lives (Holbrook & Schindler, 1989). This heightened attachment to music peaks around the age of 24 (Holbrook & Schindler, 1989). Krause *et al.* (2014) highlight gender as a predictor of behaviour too, noting males tending to be more open about their music selections.

Mood and music congruence has been observed significantly within advertising literature, see Alpert & Alpert (1989) and Alpert & Alpert (1991). Mood is a transitory state and varies in positive or negative affect. Mood states can be influenced by music used in adverts, and thus have impact on receptivity of the advert. Music-mood congruency is seen as invoking positive

association with adverts. Outside advertising, mood states play a role in the type of music desired by consumers to match, and even influence, their mood.

Self-concept and self-definition appear to have similar usages in the literature. Self-definition can be extended through objects, often increasing from length of contact with those objects (Belk, 1987). Kistler, *et al.* (2010) used social cognitive theory to show that music consumption has a direct effect on adolescent self-concept, where the portrayal of music artists is highly influential and frequently create negative and unrealistic perceptions, a result of a parasocial interaction which is fictional. Furthermore, Kistler, *et al.* (2010) confirm the link between music consumption and higher involvement in music and artists, meaning the more music you consume, the more likely you will be highly involved with music artist role models leading to even more music consumption. Campbell (1987) and Kistler, *et al.* (2010) note the strong direct link of western romanticism and social modelling of romantic appeal. Music thus can have several meanings to consumers, changing throughout life.

Thus a consumer's disposition – learned behaviour, cultural traits, age, gender, social identity, self-concept and technological interaction – shape their music discovery habits. Younger consumers may engage in more music discovery activities and be exposed and influenced by a more engaged social context. Little is mentioned of socioeconomic conditions, however, such as income level and media exposure, and how consumer behaviour changes with these. Dolfsma (1999) mentions the case of 1950's and -60's youth gaining more affluence than previous generations, and also spent a lot of their money of symbolic goods, such as music, contributing in part to the rise of pop music through purchasing power. The socio-economic dynamics of consumers today must also shape their consumption practices within a 2010's digital music backdrop.

In categorising contextual variables, a far greater appreciation of the scope of environmental stimuli can be seen. The consumer is affected by a myriad of circumstances that can have an effect on their discovery behaviour and responses to discovery situations, or the 'discovery

moment' as this context is being called. Culture can be interwoven with social identity right down to the self-concept of consumers. Having discussed 'outward' characteristics of the consumer, I now turn to the internal responses the consumer may experience during music discovery.

THE ELEMENT OF CONTROL

Four primary consumer responses to music are identified by Lacher (1988): the sensorial, emotional, imaginal and analytic responses. Lacher & Mizerski (1994) used these responses to test their effect on experiential and affective responses, which trigger a need to re-experience music (called temporal control) leading to purchase intention within the music consumption experience. Temporal control of the music occurs when the consumer wants to re-experience music whenever and wherever the consumer wants. Krause *et al.* (2014) point out that control[2] influences the degree of affective response toward music, concurring with Lasher and Mizerski (1994), essentially influencing the consumer's positive or negative response to music. These researchers consider 'control' a future research topic. Control is also a conative feature (the will to act) of 'dominance' in the PAD model and is important in the generation of action and thus behaviour (Bakker *et al.,* 2014). This finding highlights the important effects of control that a consumer may have when they discover music. Krause & North (2014) further elaborate that consumers have greater control through technology, especially the mobile computing environment, where music albums and track order are having less relevance on consumption practice. Belk (2013) suggests that collecting digital music is largely undefined and risky, due to its intangible nature leading to the possibility that the collection could vanish in cyberspace, Thus, many collectors may still turn to physical collections of music.

Lacher and Mizerski (1994) consider 'purchase' to mean going to a store and buying a compact disc, which is rather out-dated when examining the current digital consumption environment.

[2] It is unclear if "temporal control" and "control" by Lacher & Mizerski (1994) and Krause *et al.* (2014), respectively, are different concepts; I believe the usage of each is consistent.

The disc is then played back on a bulky device at home such as a complete hi-fi system, boom box or car radio, or a singular-function device on one's person (the Sony Walkman comes to mind). Lacher & Mizerski (1994) allude in their study that acquisition is separate to purchase, or indeed piracy of music. Shaw (2017) argues that there is a step before purchase in Lacher & Mizerski's model, being the desire to first acquire the music. Desire is an element of the discovery process, possibly driving consumers to actively seek new music for hedonic means.

Active and Passive Consumption versus Discovery

Mizerski *et al.* (1988) examined active and passive behavioural measures in music consumption. Active behaviour refers to the consumer directly being involved in music selection and playback. Passive behaviour means the consumer is not in control of the listening experience. These measures, when applied to song-specific experiential involvement, have a strong relationship to the purchase intention (acquisition) of music. Control over the music selection is critical. Consumers are less likely to engage in active selection behaviour than passive selection behaviour. Ward *et al.* (2013) interestingly found that while consumers expressed a desire for more new music (through radio, for example) their study results indicated consumers actively chose more familiar music more often than unfamiliar music.

Consumption is part of the discovery process but the process itself is partly contextual and partly behavioural. The two may make up the music experience: the anticipation of listening to new music may be 'part of the fun'. Thus, active and passive are applied differently to consumption and discovery.

In searching for literature on 'consumer anticipation', little research exists. The role of anticipation in consumer behaviour was described by Pham (1995) as "neglected" (p. 275). It's first academic discussion could be traced to the economist Bentham (1789, cited in Loewenstein, 1987) where he describes anticipation as a source of pleasure and pain – that is hedonism – as a part of consumer utility. Loewenstein (1987) showed anticipation to indeed be a source of utility and that consumers' feelings of security or instability can arise from

anticipation. Waiting for something can either increase or decrease its value. Snell *et al.* (1995) speak of *intuitive hedonics,* referring to consumer anticipation (existing beliefs) of the hedonic consumption experience. Pham (1995) herself discusses this from the information processing perspective where consumers use *affect recruitment heuristic,* where the final phase of her model uses anticipatory affective response as input for consumer future visioning and decision making. *Affect recruitment heuristic* literally means discovering or learning emotions for you, yourself, to act upon – this reminds me greatly of Lacher & Mizerski's overall affective response to music. Andrew Mitchell, commenting in conference within Pham (1995), asks research to 'focus on *when* affect recruitment is likely to be used…' (p276)? The 'when' may be during discovery of hedonic experiences. Kunde *et al.* (2007) identified two types of anticipation: the first dealing with changes to the perceptual world; and the second, to "the *environmental conditions* that have to be met to bring an intended effect into being. These anticipations serve to trigger selected actions, when appropriate execution conditions are encountered." (p. 71, emphasis added). These steps are clearly a part of my 'hedonic discovery' construct. Music is a category of hedonic experience and thus a subject of hedonic discovery, and anticipatory effects of finding new music.

Lillie (2008, cited in Lehtiniemi & Holm, 2013) identified music discovery as being either exploratory, active or passive. The distinction between exploratory and active music discovery, is that exploration is an unguided search through a music collection for unfamiliar music, while active discovery includes guided and recognised finding[3]. Passive discovery includes recommendation, typically via software (and, traditionally, peers) as well as "re-discovery" of songs already in the consumers' product knowledge.

Jennings (2007, cited in Celma and Lamere, 2011) describes four types of music listeners: savants, enthusiasts, casuals and indifferents. Savants are music listening experts, who know

[3] Other researchers discussed earlier in the literature review argue there is a difference between 'selecting', 'finding / searching' and 'discovery'. As such, I have chosen to not place as much emphasis on Lillie (2008) , being a Bachelor thesis at undergraduate level, when defining music discovery in the literature review.

many types of music and their context. Gaffney & Rafferty (2009) describe savants as those music consumers that take great pride in finding new music. They are aficionados of live performances, non-mainstream radio and boutique record stores and often share their findings with peers; they are particularly active discovery consumers. Serendipitous music discovery by savants can be purposive, capricious or exploratory. Active discoverers can participate in activities, as Tarulli (2010 p. 268) outlines, such as "tagging, rating and reviewing". Enthusiasts are deeply interested in only one category of music or genre. Casuals do not have a wide context of music and only listen to a small number of artists in a particular genre although they may be fanatical about a handful of artists. Indifferents are not interested in any musical context and only listen to music if present in their immediate location.

Given that sharing is a precursor to and provides opportunities for music discovery, the construct that needs to be evaluated is the degree to which music is more likely to be discovered by active discoverers (savants), who then share to passive discoverers (see hypothesis 4 below). Savants may have higher interdependent self-construal, while marketing activities that encourage collective culture for music may mean that music is discovered more.

Traditional media – radio, television, magazines – provide many passive opportunities for music listeners to discover new music. Celma and Lamere (2011) imply that a consumer is likely to shift in mode, from passive to active consumption, from one listening time to another. Parry *et al.* (2012) refer to passive consumer behaviour in this instance with the term "push", as markets have to push music content to them. Passive consumers also tend to be risk averse and have lower exposure to new music. Ward *et al.* (2013) indicate that should a consumer be highly stimulated by another stimulus, their preference toward familiar music rises and are highly passive in music choice behaviour (that is, the consumer has low involvement with new music). Radio, television and printed press all provide filtration of results, recommendation with a limited frame and condensation of information.

Brand recognition, such as well-known and highly consumed artists (Hu *et al.* 2010) is a common example of consumer influence through passive discovery. Radio has traditionally put new songs on high rotation in order to curb the effects of negativity associated with new music, despite consumers often saying they need new music (Ward *et al.*, 2013). The internet, however, has allowed new media to overtake traditional media by 'stealing' consumer attention (Zhang, 2011). Passive learning of product information, through online reviews of music recordings, influenced sales by reducing consumer uncertainty (Hu *et al.,* 2010). Product reviews by other consumers provide evaluations that are easier to access than sampling the product itself, and create trust with online stores, save time and psychological costs for further consumers. Thus, reducing uncertainty for product purchase occurs once discovery has already taken place.

Mainstream music marketers utilise much more traditional media to be discovered (Dawen and Ramaprasad, 2014). Independent or niche recorded music is harder for consumers to discover (Gaffney & Rafferty, 2009) and often discovered through social media such as Facebook, Twitter, YouTube and SoundCloud (Dawen and Ramaprasad, 2014). There are several reasons why this barrier to discovery exists. Firstly, independent recorded music are recordings marketed by small companies outside of the mainstream big budget corporations (Gaffney & Rafferty, 2009). Marketing spend and reach is thus inhibited by amount of budget available. Secondly, traditional and common media is often harder to leverage. Third and last, independent artists have little exposure on digital music distribution platforms, although they have access to the same opportunities for discovery as major label artists (Gaffney & Rafferty, 2009). Kistler, *et al.* (2010) give evidence suggesting that significant promotions of music content is an endorsement to (adolescent) consumers to consume the music.

Consumers of independent music are more proactive in their discovery processes than consumers of mainstream popular music, and require far more active listening of content (Gaffney & Rafferty, 2009; Parry *et al.,* 2012), typically utilising non-traditional media and peer

recommendation. Voluntary active listening time was found to increase purchase behaviour in digital services (Hu *et al., 2010;* Parry *et al.,* 2012).

Music sampling is an active and subjective task. Music sampling through online services helps consumers learn about product features, especially when there is uncertainty through product review. Sampling improves the ratio of customers just viewing a product to those that actually bought it (the 'conversion rate') (Hu *et al., 2010)*. Active music consumers also tend to be early adopters of new music services (Parry *et al.,* 2012). Active music discovery has far more costs to value of exchange, and user attention has limits (Gaffney & Rafferty, 2009). Active discovery is time consuming, requires specialist knowledge, and critical decision making. Reading online reviews, conversely, is a passive activity. Hu *et al. (*2010) found that online reviews had less effect converting buyers when sampling available music on compact disc was available to them. Cunningham *et al.* (2007) noted that almost two-thirds of incidents in their study were passive encounters with new music, although the consumer felt the inability to act on this, that is converting passive discovery to active consumption. Sampling of music is time intensive especially when there is a lot of music to sample and providing both product reviews (passive) and sampling opportunities (active) is ideal. Moving from active discovery to passive discovery seems to be a long-term trend as music e-tailers seek ways to simplify the process to encourage discovery. In other words, it is easier to have consumers stumble across music they like (passive discovery) than direct the consumer to music, provide music samples and then gain listener attention (active discovery). The benefits of passive discovery outweigh those of active discovery due to the psychological costs involved. When separating the consumption behaviour from the discovery behaviour, the 'active discovery experience' requires a high anticipation and motivation that many casual music listeners simply do not reach in normal situations.

Active discovery and listening with temporal control is thus a key study point for this dissertation and forms part of a current hypothesis. Namely, that higher levels of active

consumption and control (higher dominance) stimulate music discovery (see hypothesis 1 below).

MUSIC DISCOVERY METHODS

Several methods of music discovery are present in the literature and a review of those available is useful in preparing another hypothesis. A review of discovery method literature also highlights the disconnect between behavioural and discovery literature – note that these methods provide positive consumer feedback (sales, sampling, *etcetera*) but often the link between this feedback and discovery behaviour is not explicit. These methods can be grouped into consumer-driven discovery methods (including emulatory methods) and marketing driven-discovery methods. Many of the traditional media discovery methods have been mentioned and a review of emerging new media discovery methods is summarised below as they are well researched.

Marketers are relying more on consumer-driven product feedback to inform other consumers' decisions. Examples of consumer-driven discovery are the sharing of opinions and introduction to new music by consumers to other consumers. This includes savants providing opinion leading introductions and consumers sharing music reviews and samples on social media.

Dawen and Ramaprasad (2014) state that discovery of music and consumer sharing in the new media context are very much entwined. Social media, or social network services (Lee *et al.*, 2011), such as Facebook, Myspace, Twitter, Audiomack, SoundCloud, WordPress and a plethora of other services are giving opportunities to consumers to discover music as well as providing cost-effective means to independent artists to expose their music. Social networking services are providing many opportunities for consumers to easily and more frequently share music (Lee *et al.*, 2011). Many online music retailers are providing ways of sampling music, or enticing consumers to subscription access models, and making means available to share these points of access through social media (Lee *et al.*, 2011). For example, iTunes provides sharing artist retail information to social media with or without purchase of the music. Spotify provides social

media links to song or artist streaming which can be easily accessed with a subscription. SmartURL, Show.co, Hypel.ink and Song.link all provide single URL links where artists can include music access and social media details.

Many new apps have begun integrating into popular social media and information dissemination. Lehtiniemi & Holm (2013) tested various music player application prototypes, concluding that an interesting user interface incorporating interaction in a playful manner improved music discovery for users. As an example, downloading the Billboard app allows one to view music charts while Rdio and YouTube tell you what is currently popular. These charts are integrated with YouTube, Spotify and Rdio. Discovery is facilitated by apps such as Billboard, ReverbNation, Scrobbler and others to provide music song information, based on a ratings system, to facilitate users' access and belief system in song choice.

In dealing with content overload, a system of folksonomies is employed to allow consumers and marketers the ability to label music (create metadata) so that other consumers can search text-labels and discover the music. Folksonomies are defined by Gaffney & Rafferty (2009) as "a user-generated taxonomy used to categorise and retrieve web content such as web pages, photographs and web links, using open-ended labels called tags". Tags, free labels or folksonomies are words indicating descriptions of the content and build a "collaborative depository of musical knowledge" (Santini, 2011, p. 213). Think of the now common day hashtag popularised by Twitter, often claiming brand power, such as #freemusic. Folksonomies are commonly used in search engines, for example in the search for academic articles or specific music. Websites such as SoundCloud and Last.fm use folksonomies to enable searching of posted sounds and music. A key issue, of relevance in the South African and non-Western world, is the use of English-only tags. Tagging is currently primarily in English and thus may not be appropriate to all parts of the world. This is of high relevance to the South African market and to the proposed study at hand. Examination of language differences in social networks may be pertinent in music discovery in any locale.

Dawen & Ramaprasad (2014) evaluate product review and consumer-opinion and their effect on sales. They indicate, through the scan of literature, that reviews positively affect sales when of a high volume and rating (valence). Hu *et al.* (2010) concurred in their findings, where the more a CD was reviewed, the higher the conversion rate to sales was. Negative reviews have a higher influence on consumers and increasing incremental power to explain product features (Dawen & Ramaprasad, 2014). Dawen & Ramaprasad (2014) also revealed that blog buzz negatively affected sales through social media – the surprising result, they explain, is because the music itself is often shared, increasing sampling but decreasing sales. Hu *et al.* (2010) posit that online reviews have less of an effect on sales conversion when sampling of the music is available to consumers online, especially where reviews differ in opinion significantly. Sampling of music needs to be of sufficient length for consumers to better infer the quality of the total product based on the representativeness of the sample (Hu *et al.* 2010).

These issues of sampling are, however, more related to download purchases. Streaming music subscription services differentiate themselves through brand, types of content access, user interface and musical experience to attract customers (Morris & Powers, 2015). Many discovery tools make use of subscription streaming services which remove any need to have smaller representative samples per song, and rather allow the discovery tools to drive total consumption where the music is entirely and readily available through the subscription services. For example, the Billboard app drives listeners to Spotify where they can easily listen to available music if they have a subscription and the service is available in their territory. Here, uncertainty reduction really lies in the choice of subscription service, and not in sampling the music through the service. Also, while reviews may be biased by marketers and even consumers themselves, sampling provides less noise for a consumer to make their own subjective evaluation. Marketers of recorded music have often directly manipulated positive reviews in order to drive sales of recorded music (Hu *et al.* 2010).

Consumers will congregate around blogs, online forums, social media groups and other Internet communities set up around music interests or artists. Yhang (2011) showed that online forums can increase appreciation of rock bands through consumer interaction.

Recommender systems (RS) are defined as "computer based systems of classification, organisation and recommendation of cultural goods, based on user practices and tastes" (Santini, 2011, p. 211). Celma & Lamere (2011) evaluate three types of recommendation technologies. The usage-based approach analyses listener usage patterns. The social-based approach mines web content. Lastly, the content-based approach analyses item similarity from audio. These methods can be combined for alternative approaches. User satisfaction can decline if items familiar to the user are recommended often but familiar items should be included to improve trust (Celma & Lamere, 2011). Morris & Powers (2015) identified 'taste' as an aspect of the streaming service offering, where users are prompted for their preferences in song, playlist, genre and lifestyle so the service can extrapolate music suggestions. How well a service curates these data, the higher the quality of the service.

Cunningham *et al.* (2007), in their research into encounters with new music to develop a new recommender system, actually results in proposing a system that captures a portion of the music and identifies it for the consumer – a technique one will recognise in the Shazam music identification app (now bought by Apple in 2017). Cunningham *et al.* (2007) describe this as "laid back" searching for the consumer for music information retrieval. Using recommender algorithms carries with it the possibility of bias and manipulation of their results (Morris & Powers, 2015), making trust of the system key to consumer buy-in. Some recommender systems include elements of time-intensive, expert-driven curatorship where human beings analyse works and designate them in predefined parameters that reduce noise. Curatorship is somewhat mutually exclusive of user folksonomy, where the former (curatorship) is rigid and sterile, while the latter (user folksonomy) is organic and animated. While the industry has grappled with classification systems, social users online have begun to adopt and apply social

classification of music (Santini, 2011). Collaborative classification has thus started being at odds with the music industry in its classifications, but empirically has been found to differ only in subjective categories of mood and opinion.

Typical recommender software may seem rather emotionless, and companies such as Pandora or Apple's iTunes and Apple Music look to human curation to catalogue, rigid tagging, controlled vocabulary and recommend music to users (Gaffney & Rafferty, 2009). Current algorithms analyse user listening habits and make suggestions. Some online services allow results from uncontrolled folksonomies (Last.Fm) while others have a controlled vocabulary, through musical attributes or genes which limits results (Pandora, Allmusic.com).

The effects of various discovery methods on the behaviour of consumers will provide much insight into the discovery process. The research study will also aim to distinguish which methods are better in the discovery process.

Literature Review Conclusion and Way Forward

The literature review has illustrated that, while there is a significant gap in research regarding the construct of 'music discovery', many studies which examine music consumption behaviour allow a glimpse into a vast music discovery context. While much of this context is presented 'in passing' by those studies, the collation of them was profoundly concatenate. Furthermore, this could be extended to an area of 'hedonic discovery behaviour', in general. This discovery context would need to be solidified through qualitative techniques, and so inform the research design and theoretical framework.

CHAPTER THREE: RESEARCH DESIGN

From the literature review the following hypotheses were deduced:

Hyp. 1: Music discovery of recorded music is heightened in new media consumption contexts that employ higher levels of active consumption with temporal control, than traditional media contexts, which relied on passive consumption to stimulate music discovery.

Hyp. 2: The effectiveness of distinct recorded music discovery methods, both consumer- or marketing-driven, is dependent on the behaviour and disposition of the consumer within the consumption context. Consumer disposition may be a high level of stimulation or over-satiation with music.

Hyp. 3: Music consumers are more likely to discover new music through discovery systems that employ methods consistent with the consumer's social and cultural context.

Hyp. 4: New music from independent, South African artists (artists unknown from prior learning) is more likely to be discovered by active discoverers (savants), who then share to passive discoverers, often sharing similar social and cultural contexts.

THEORETICAL FRAMEWORK

Here, I initially review other relevant studies to determine an applicable theoretical framework for my study. Cunningham *et al.* (2007) use classical grounded theory (GT) to code similar themes in their diary study. Grounded theory is used for analysis where no hypotheses are made and no underlying theory exists in pursuit of new theory, and is thus not applicable to the proposed study. Hu *et al.* (2010) applied Uncertainty Reduction Theory (URT) (Berger and Calabrese, 1975 cited in Hu *et al.* 2010) which considers the mitigation of risk by the consumer when they lack knowledge about the product in order to make a purchase decision. As URT is directed after the discovery process, and music discovery means product knowledge is obtained, URT would also not be applicable.

Lacher & Mizerski (1994) introduce the construct of temporal control and active and passive consumption of music. Parry *et al.* (2012) broadens on active and passive consumption and discovery of music. Contexts, or consumer situations or circumstances, were initially studied for marketing by Belk (1974a) and broadened by Foxall *et al.* (1998), Foxall (2000) and Foxall & Greenley (2000), which often address the retail shopping environment and not the music consumption context. The contexts, or situations, were supplied in Belk's study by asking housewives and students their preferences in known situations, and little explanation as to this process was given. Since context of music discovery is a key observational and exploratory variable proposed to study in this dissertation, a method of highlighting context is important. In terms of Foxall's behavioural perspective model (BPM), behaviour is a result of setting (context) and the consumer's learning history (prior behaviour, social contagion or habituation [Mattar, 2003]).

I knew the behaviour in question was the discovery of new music, and thus would need to uncover the context and learning history of the consumer to better understand the process and behaviour of music discovery. Mehrabian & Russell (1974a) developed a model to measure environment on emotional states based on the stimulus-organism-response (S-O-R) model. Foxall & Greenley (2000) use Mehrabian & Russell's (1974a) verbal emotional responses categorised through the 'pleasure', 'arousal' and 'dominance' (PAD) model. Their study tested the PAD model against the behavioural perspectives model (BPM), which they conclude is a good extension of the BPM. Bakker *et al.* (2014) argue that the use of language by researchers, such as the adjectives used to describe environmental perception, impedes relatability of findings, but however go on to overlay and endorse the PAD model measurements with the affect, cognition and behaviour (ABC) Model of Attitudes – pleasure-affect, arousal-cognition and dominance-behaviour references. Use of the PAD model is reinforced by Sweeney & Wyber (2002) and Krause & North (2014) for the relationship between music and environmental context. Thus, as the PAD model is an existing set of measurements of an experience, a 'critical

realist / contextualist' theoretical framework is applied where the world can be measured and experiences voiced yet is mediated by socio-cultural meanings(Terry, *et al.,* 2017).

In adopting the PAD model in order to measure identified contexts and their effects on behaviour, a further insight into the stimulus-organism-response model must be explored. in the next section, I review differing views of S-O-R in order to place music discovery as a stimulus that can be observed:

STIMULUS TO RESPONSE

In this section I argue that 'music discovery' can be a stimulus. Mehrabian & Russell (1974a, cited in Peng & Kim, 2014, p. 161) used the following model to describe S-O-R behaviour:

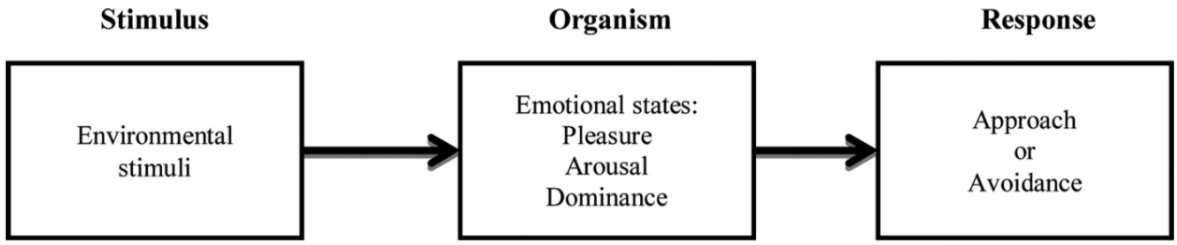

Figure 4: The PAD model applied to the S-O-R paradigm

While the PAD model is based on the stimulus-organism-response (S-O-R) model, a critical question is what is the stimulus in music discovery behaviour? Note that Belk (1974a) defines *situation* to exclude any stimuli, while Foxall *et al.* (1998) and Bakker *et al.* (2014) alludes to various stimuli within a *context*. Contexts include situations. Bakker *et al.* (2014) question this as well, noting that the PAD model refers to a response, while conceding that the dominance measure is better related to a stimulus. The answer is that the PAD model explains why emotional and cognitive processes give rise to behaviour within an environment or context, and not what stimulus was used to elicit such processing, as researchers often simply provide a stimulus or cause.

Belk (1975) further suggested that stimulus should rather be split into *situation* and *object*. Object being the foreground and direct source of behavioural response, and the situation the background, being time, place and context:

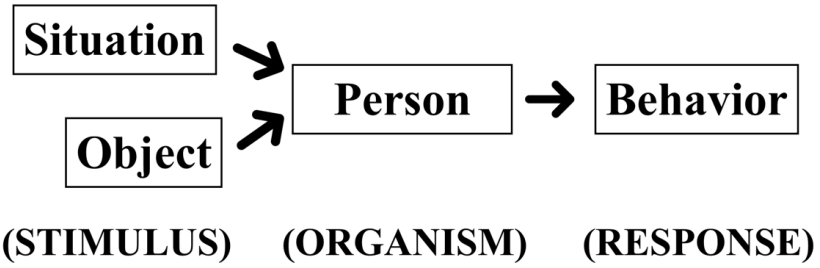

Figure 5: Belk's (1975) modified S-O-R paradigm, splitting stimulus into situation and object.

In my case, I provide the music discovery moment as the stimulus to trigger respondent reporting. We know that people listen to music for a variety of emotional and cognitive reasons, put forth by Lacher & Mizerski (1994), and as such the stimulus, as it were, is the pursuit of further hedonic consumption with music. Here, the lack of dominance or conation, the helplessness related to satiation of content, could provide the stimulus for engaging in discovery. The situation is, in my case, unexplored while the 'object' in Belk's (1975) modified S-O-R is recorded music. For example, music addiction may provide a good analogy of type and intensity of discovery behaviour at play. The more one is involved with music, the more they may engage in, or be aware of, active discovery. Similarly, this may also affect the level of arousal one has when encountering new music, often only applying dominance to gain temporal control of that music.

Thus, as existing theory is being extended upon, the BPM model, and by extension the PAD model, led to the applicable methodology.

METHODOLOGY

As Belk (1974a) is a key author on consumption context, I examined the use Harold Triandis' (1964, as cited in Belk, 1974a) behavioural differential inventories (BSI) for studying situational effects. This is a quantitative method using likelihood scales to assess the subject's reactions; in

Belk's study, product choice in different situations. This method was used to highlight how situation impacts buyer behaviour of two everyday products. Foxall & Greenley's (2000) application of PAD model can be applied through BSI methodology (in fact the procedure reads almost identically – rating situated consumer behaviours) using multivariate discriminant statistical analysis to separate PAD model effects on situation. An enduring emotional state (temperament) can be determined with the PAD measurements (Mehrabian, 1996) and such state or states can be analysed when music is discovered. Krause & North (2014) employ the PAD model's bipolar adjective pairs on seven-point Likert scales using multiple regression to determine the relationship between music selection and situation. I will thus apply PAD measurements to discovery behaviours while seeking their contexts, and multiple regression analysis would be the appropriate statistical technique to determine the relationship between discovery behaviour and inferred context. This, however, does not provide concise details on context.

Cunningham *et al.* (2007) use diary studies to capture experience data in detail. Variables reported by participants included time, date, location, activity description, circumstances, music likability, follow-up actions and other comments; I use similar behavioural variables in this study. De-briefing interviews were recommended but not undertaken due to constraints of the current research. Belk (1975) also points to diary studies in studying situational variables. Diary studies have limitations in the amount of effort required by participants, having to complete a diary throughout the day. Cunningham *et al.* (2007) limited data collection to three days and used motivated university students. They note that reactance – the subject of a study changing behaviour due to the study – can be concerning and could lead to biasing of results.

Aguiar & Martens (2013, cited in Parry *et al.*, 2014) employ Clickstream data, which is collected by installing software on volunteer participants' devices to track internet usage activity. Collecting data in this fashion can have sampling bias, where users may use a device with the software but switch to another when wanting privacy, and suffer from Hawthorne effects, as

participants change their behaviour because of being observed (Parry et al. 2014). Consequently, Clickstream methods is not be ideal for examining consumer contexts as they do not represent behaviour, only its consequence within a context.

Krause *et al.* (2014) use the experience sampling method (ESM) in their study of music selection, simply because prior research in music consumer behaviour had employed the method. Later, Krause & North (2014) used questionnaires, although these had predefined everyday situations from the previous study. Christensen *et al.* (2003) describe ESM as an empirical research method that allows respondents to document their actions in everyday life. Respondents are prompted by events (timed reminders) at different intervals. There are several reasons why ESM is a promising research method to look at music discovery behaviour and consumption contexts.

Firstly, music discovery is a consumer experience. Secondly, a subject's everyday life provides the music discovery context. Thirdly, a subject's behaviour - discovering new music - can be captured. ESM is also less burdensome on participants than diary studies. ESM can "capture a representation of this experience as it occurs, or close to its occurrence, within the context of a person's everyday life" (Christensen *et al.,* 2003, p. 53). Limitations of ESM include the willingness of the subject to provide information or their filtering of action into information for reporting. ESM has also mostly been used for psychological research, often inward looking to the thoughts and feelings of subjects, while contextual elements are peripheral or tangential to studies. Christensen *et al.* (2003) note that a limitation of ESM is the non-control of situational variables, but this is actually quite beneficial for a study of the music discovery process in the consumption context as I wish to observe the variety of contextual variables. However, Belk (1975) was skeptical that any such exhaustive list of situational taxonomy would be easily developed, but encourage further research in furtherance of this.

PHILOSOPHY OF THE RESEARCH DESIGN

Ultimately, a mixed-method approach has been employed (often described as "qual—>QUANT" for mixed-method research). I have used ESM to reveal information about contextual variables. PAD measurements can then correlate the effect of context on behaviour by rating likelihood of music discovery behavioural variables of participants within the context. This is a multi-method approach of quantitative analysis with qualitative techniques. Given the scope of the methodology, for the purposes of Master of Arts by dissertation, the study can be limited to the initial component, being the ESM employing a qualitative approach and thematic analysis as the method of data analysis.

THEMATIC ANALYSIS AS A CHOSEN RESEARCH METHOD

Qualitative analysis is discursive around human phenomenological experiences, such as the collected ESM dataset and thus fits the current study design. Qualitative analysis is often driven by thematic analysis as presented by the hypotheses. Several themes presented themselves throughout the literature review, ultimately building the hypotheses, and these will be highlighted within the data and progressively developed in building a music discovery narrative. Such narrative answers the hypotheses as well as presents a psychological model construct of music discovery.

Thematic analysis is a particularly apt research instrument in that it relies on synthesis of commonalities of research units in different situations (Costa *et al.*, 2016), such as the consumption context. Thematic analysis lends itself to extracting codes from data (inductive) or applying a set of ideas or concepts to the data (deductive) (Braun & Clarke, 2012). Codes are descriptive or inferential labels or short summative phrases of language or visual data. The coding process is both data- and theory-powered, or inductive and deductive, respectively (Costa *et al.,* 2016; Braun & Clarke, 2012, Saldaña, 2013).

Thematic analysis also lends itself to multi- or mixed-method research (Braun & Clarke, 2012) in that it provides a (shaky) bridge between positivist (quantitative) and interpretive

(qualitative) methods, relative to a positivist's gaze (Terry, *et al.,* 2017). In qualitative research, thematic analysis provides for more than simply supporting positivist thinking, and it is here I firstly used interpretive methods to understand the music discovery process and then later, perhaps in a PhD dissertation or published article, I may apply quantitative methods to support and confirm findings. The nature of thematic analysis allows me to reason basic units of datum which can be refined for quantitative corroboration and correlation against behavioural measures. To this end, the study does not lend itself to detailed interview data, but rather interpretation of many datum to understand a larger corpus of data.

Furthermore, a mix of inductive and deductive thematic analysis lends itself to an essentialist / contextualist and constructionist theoretical framework, respectively (Braun & Clarke, 2012). The study of consumption contexts implies that my research tends toward an experiential orientation in qualitative research, in that I have to rely on the idea that language reflects reality (Terry, *et al.,* 2017). What participants are reporting has to be some reflection of a perspective reality they are experiencing which, collectively, informs a singular universal reality. A critical orientation, in contrast, would mean the language used is creating the reality, which I don't believe to be the dominating approach in ESM studies, as they are, quite literally, sampling experience as reported by participants. As the literature review quite openly points to socio-cultural interpretations of contexts, the contextualist / critical realist ontology recurs. Thematic analysis is said to be compatible across orientations, however (Terry, *et al.,* 2017).

Ethical Considerations

The dissertation followed standard ethical clearance for research as recommended by the University of the Witwatersrand's ethics committee. Appendix 1 includes a copy of the Participant Information sheet. Anonymous forms where supplied by participants.

Experiment Design

A protocol for experience sampling is dependent on the target behaviour: the discovery of new music. Memory bias is minimal for this event, and subjects were prompted as little as once a

week, and provided little burden to subjects. Thus an "event-contingent" protocol was used, meaning the event - discovery of new music - triggered the reporting. The sampling period was fairly long spanning four months from August 2017 to February 2018, as the event was infrequent occurring about once a day. A pilot study - or trial - was necessary to derive the appropriate period and reporting information required. A Whatsapp broadcast list was used to prompt participants. The sample was limited to South Africans, and those with internet access to use Survey Monkey as well as consumers who use online music apps, to observe effects of new media.

A survey-type form was created electronically to capture several variables at once, where the participant completed contextual, PAD and demographic data anonymously, on the event-contingent protocol. Thus, while specific data per participant was captured, forms were returned unrelated allowing unbiased correlation between datasets. The only burden was the repetition and higher error rate of demographic data, although this was minimised through providing to the participant the ESM form prior to commencing the study, and requesting them to complete the demographic information first 'offline' and then reproduce this on each returned form. The data was categorised to make completion flow easier. This was carried out due to being suggested in compliance with the ethical clearance requirements for the study. I remained in contact with the participant during their reporting to monitor the number of events they have reported.

SAMPLE SIZE DETERMINATION

Regarding sample size, Sudman & Blair (1998), in their discussion of sample size determination, refer to the relevance of non-statistical sample sizes where a sample size is similar to other research in the same field. Given the use of ESM and BSI/PAD model of the current research, Belk (1974a) selected 100 participants, Krause et al. (2014) recruited 177 participants, while Krause and North (2014) used 468 participants. Terry *et al.* (2017) recommend between 30 to

100 qualitative surveys for a Masters project, with more than 50 responses for a Professional Doctorate. These criteria were met, as described in detail in Chapter 5.

QUESTIONNAIRE DESIGN

In the next section, I discuss the hypotheses and how they relate to drafting the ESM questionnaire:

Hyp. 1: Music discovery of recorded music is heightened in new media consumption contexts that employ higher levels of active consumption with temporal control (dominance) than traditional media contexts, which relied on passive consumption to stimulate music discovery.

Hypothesis 1 requires identification of consumption contexts and active/passive consumption which can be tested through the level of arousal and dominance as described within the PAD model. Arousal refers to stimulation of the context and dominance the control of the situation.

Hyp. 2: The effectiveness of distinct recorded music discovery methods, both consumer- or marketing-driven, is dependent on the behaviour and disposition of the consumer within the consumption context.

Hypothesis 2 seeks to link consumption context to discovery method, assuming that favourable discovery of music, and the favourability of the music, is linked to the pleasure aspects of the PAD model. Pleasure refers to the amount of happiness one feels. Thus, more pleasurable emotions – satisfaction with a discovery method, liking of the music – would indicate the method is effective. This would compound with the pleasure gained from hearing music for the first time, how the method aided in providing this pleasure.

Hyp. 3: Music consumers are more likely to discover new music through discovery systems that employ methods consistent with the consumer's social and cultural context.

ESM will link demographic, music genre and affiliated cultural information to the context of music discovery.

Hyp. 4: New music from independent, South African artists (artists unknown from prior learning) is more likely to be discovered by active discoverers (savants), who then share to passive discoverers, often sharing similar social and cultural contexts.

ESM will reveal the degree of discovering and consumer characteristics. Dominance, measured through control, can be measured in the PAD model.

The methodology highlights three broad data blocks, being (1) contextual and situational variables, (2) the PAD model's bipolar adjective pairs using Mehrabian's method and (3) demographic variables. These blocks are expanded upon next.

Open-ended questions requested the participant to provide details on their activities, location, time of day, ambiance, pre- and post-trigger events, interactions, reactions and impressions. Open ended questions prompt the participant to supply details in their own words. They are however guided by examples given for clarity. These open ended questions will need to be examined and decoded, contextualised and interpreted. Unlike other qualitative methods such as interviews or focus groups which require sifting through complex sentences, a questionnaire automatically clusters responses. This however leaves little room to move off-topic or uncover some deeper facet one might wish to reveal in responses, such as body movement and language. Transcribing open ended responses is also easier as the respondent has used typed text to already depict a situation.

Mehrabian (1995), in refining the PAD scales of Mehrabian (1978) describes the adjective pairs as "happy-unhappy, pleased-annoyed, and contented-melancholic for state pleasure; stimulated-relaxed, jittery-dull, and excited-calm for state arousal; and controlling-controlled, influential-influenced, and important-awed for state dominance" (circa p.341). These adjective pairs are measured using differential semantic scales with nine points.

The literature calls for collection of wide demographics. Sudman & Blair (1998) list common demographics: age, gender, language, household size, ethnicity, income, education, lifestyle and life stage. I captured the participants entertainment habits, and included frequency and spending habit scales for recorded music, live entertainment and social tendencies.

Appendix II shows the final experience sampling participant report. Participants referred to this report during the experiment and submitted on the occurrence of the trigger event.

CHAPTER FOUR: PILOT STUDY

INTRODUCTION

The pilot study was conducted by recruiting personal friends to the ESM study through WhatsApp. The participant information sheet was easily distributed as a PDF with further details and instructions provided by text. The survey link was provided for the actual returns while a PDF of the pilot survey was delivered for reference. A WhatsApp 'broadcast list' was set up with pilot participants in order to prompt the group periodically, usually once every second day. Emphasis was placed on the casual nature of the study and lack of urgency in order to preserve their natural environment when discovering music. Participants were requested to complete between 2 and 4 surveys.

A total of 8 participants were recruited for the pilot, ranging in gender, age, culture and internet access. Introductory messages were initially sent outlining the pilot study, the questionnaire and further prompts. This resulted in 18 responses, with a multiplier ratio to the number of participants being 2.25, over 42 days between 30 July 2017 and 11 September 2017. 6 responses (33%) had some missing data, which occurred most often within the demographic information toward the end of the survey, although all responses completed the initial sections. This left 12 completed responses for the pilot study.

Early on, participants were confused between completing the supplied example PDF of the questionnaire and the required online form, and this was quickly explained. One participant pointed out that they struggled to complete a second survey on the same device, and settings were adjusted in the Survey Monkey options to allow multiple responses using the same device..

Feedback from participants from the pilot study, included: Participants noted the survey questions were straight forward and while some questions were confusing (rating their emotions, for example) they understood that there must be a reason behind them. Most found

that their cellphone was the easiest way to complete the survey, while the oldest participant (68 years old) preferred a personal computer.

PILOT STUDY RESULTS

Only 1 entry was left largely incomplete at the demographic data. Two others contained blank fields. A limitation of the pilot would be biased due to sample size. 67% were female and 33% male participants aged between 21 and 68, spanning 5 cultures.

A rich amount of information can be uncovered from the spreadsheet data. I have ordered the data by columns so it can be examined using a univariate approach, YouTube was a large proponent of activity leading to music discovery. Beside YouTube, a few other active activities revolved around active experience such as driving, but more often passive experiences such as using someone else's car and hearing their music or watching a movie or sitting in a restaurant would lead to music discovery. Afternoon and evening times were more likely to lead to a music discovery experience, with only a few responses indicating morning, or early morning, which could be passed midnight. Here, asking participants to indicate time would be a better indicator instead of phase in the day. Being at home is the most common place for music discovery to take place. This was followed by being at a friend or listening to music at work which were similar. Listening while driving in the car was less important while discovery in public was rare. Following discovery many participants wanted to acquire the music or related the music to their friends.

The spreadsheet data can also be examined across rows for a multivariate approach. For example, the first entry, from a well-educated Shangaan male in his late 30s, who rarely attends live music entertainment but when he does go he usually attends on his own, discovers music while perusing YouTube music charts in the early morning. Grouping on the data by culture, ethnicity, age or other demographic variables help bring out common trends for certain groups. A multivariate approach is both good for qualitative and quantitative results. Both univariate and multivariate data was thematically analysed in the full study.

REVISION OF THE QUESTIONNAIRE

The following changes were made when concluding the final questionnaire:

- *"Please make sure to complete all questions in this survey"* added to the introduction.
- The question *"At what time or phase in the day did you make this discovery? (e.g. this evening, at dawn)"* was adjusted to time only and a 24 hour time choice added.
- Two further drop-down selections, *"No, but I intend to purchase it later"* and *"No, as I will stream it from free services"* were added to the question *"Did you acquire the recorded music?"*
- Added to the language selection in parenthesis was the clarification *"Select one or more options".*
- An option that required the participant to complete an answer before proceeding, within Survey Monkey, was enabled to reduce incomplete responses.

PILOT STUDY CONCLUSION

The pilot study confirmed that both contextual variables as well as PAD data could be collected simultaneously. The full study is examined in the next chapters starting with the final sampling set, thematic analysis and results.

CHAPTER FIVE: SAMPLING SET

INTRODUCTION

In this chapter, the sampling set and constraints of the research are articulated. The data corpus of the study is derived from the preceding literature review and the ESM dataset. The dataset is described in this section consisting of the data collection procedure, participants and data integrity.

DATA COLLECTION PROCEDURE

The full study ESM commenced on the 22nd of October 2017 and was closed on the 3rd of February 2018, running a total of 105 days. The period, notably, included the 2017-2018 festive season. Prompts over Whatsapp were delivered weekly often on a Tuesday or Friday which reminded participants about the survey and included the online survey link for easy reference. Emphasis was placed on their usual behaviour and only participants who discovered new music were encouraged to complete the survey.

PARTICIPANTS AND RESPONSES

85 participants were recruited primarily through social media, of which 64 where communicated to via WhatsApp and 21 were supplied details over email. Some overlap exists where at least 3 participants requested the details via email later. Some of the participants from the pilot study agreed to carry on with the full study but the pilot study participant number has not been added to the final total as the study was started anew.

105 completed responses were collected, out of 116 total responses; two of which were deleted later as they were duplicates. Given the 18 usable results from the pilot study a total of 132 responses were obtained with completed data for thematic analysis. Demographic information would have been retained from the pilot study, however, adding to the diversity of responses. While this result is smaller than hoped, it is within acceptable sample size limits (see the section Sample Size Determination). The following table summarises the sampling set demographics:

Table 5.1: Sampling Set			
Demographic Characteristics of Responses			
Age		***Total Family Income***	
13	21 - 24	**10**	Undisclosed
22	25 - 29	**24**	Under R74,999
1	30 - 34	**20**	Between R75,000 and R187,999
33	35 - 39	**10**	Between R188,000 and R293,599
6	40 - 44	**8**	Between R293,600 and R406,399
2	45-49	**12**	Between R406,400 and R550,099
0	50 - 54	**7**	Between R550,100 and R701,299
7	55 - 59	**1**	Greater than R702,000
2	60 - 64	***Highest Level of Education***	
4	65+	**1**	Grade 9
Gender		**4**	Grade 12
75	Male	**5**	Certificate
47	Female	**16**	Higher Certificate
Household Number		**36**	First Diploma
18	1 Person	**17**	Bachelor's Degree
37	2 People	**6**	Professional First Degree Postgraduate
17	3 People	**0**	General First Degree
14	4 People	**7**	Postgraduate Diploma
35	More than 5 People	**17**	Honours Degree
Language		**11**	Masters Degree
18	Afrikaans	**1**	Doctors Degree
1	Arabic	***Population Group***	
1	Chinese	**48**	Black
100	English	**69**	White
3	German	**1**	Coloured
2	isiXhosa	**1**	Indian
9	isiZulu	**1**	Asian
2	Japanese	**2**	Multiple
4	Sesotho		
1	Sesotho sa Leboa		
2	Setswana		
5	Shona		
7	SePitori		

The languages Shona and SePitori were listed as ‘unspecified’ languages. SePitori, interestingly, is noted as “A mix of Setswana, Sepedi & Xitsonga. What is called SePitori (Pretoria lingo)” by respondents.

Below are graphical representations of the sample set. The demographic discussion below is offered to establish the reliability of the dataset, and as such the representativeness of the subjects to the South African population. It is important to note this is not for quantitative purposes, and merely for further representation of participants:

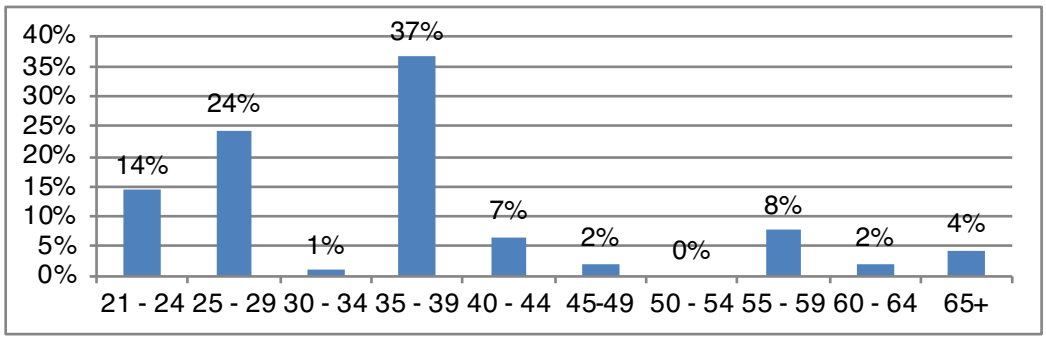

Figure 6: Respondent age range.

The age of respondents is well-spread across a wide age range of ages which allows for responses across different age contexts. 37% of the dataset was aged between 35 to 39, followed by 21 to 24 and 25 to 29 with 14% and 24% of the dataset respectively and is good for ages often highly involved with digital media consumption. As these ages are prospectively good for music discovery activity, as they cover ages often most associated with heavy music consumption around the age of 25, the sample is consistent with research requirements.

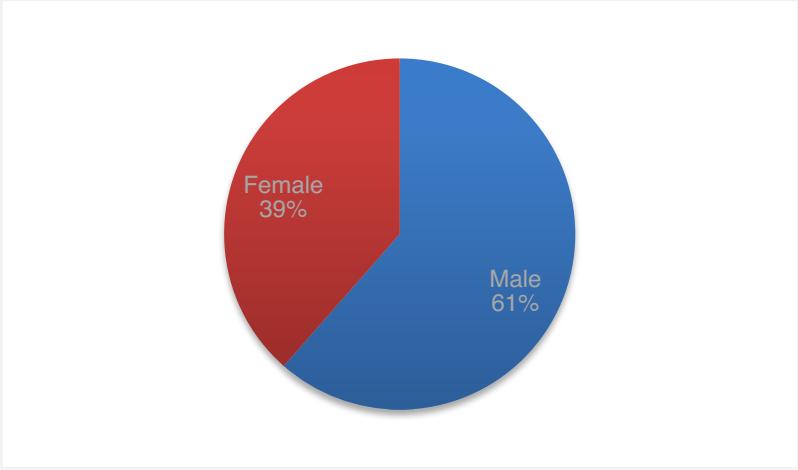

Figure 7: Gender of participants.

The dataset is skewed toward male subjects, with 39% of participants being female. While a more balanced ratio of gender may have been favourable, the amount of females in the sample is still of a high degree and is representative.

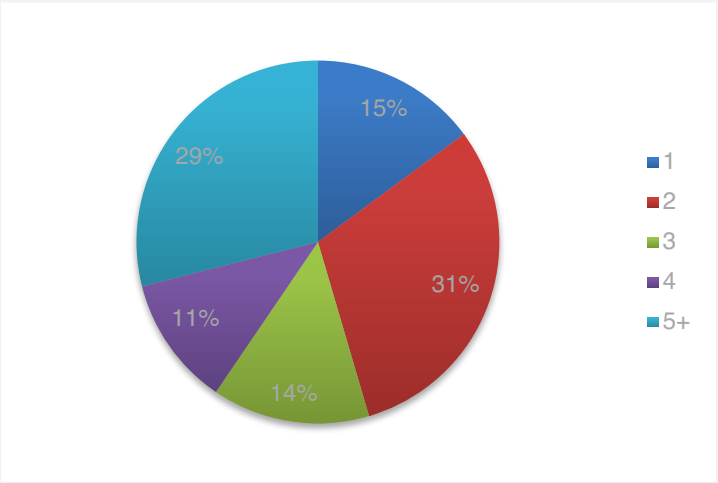

Figure 9: Number of members in participants' households.

31% of participants have 2 people in their household, while a combined 54% of the sample have more than three people living in their household. This allows for sufficient examination of the influence of familial and peer household contexts.

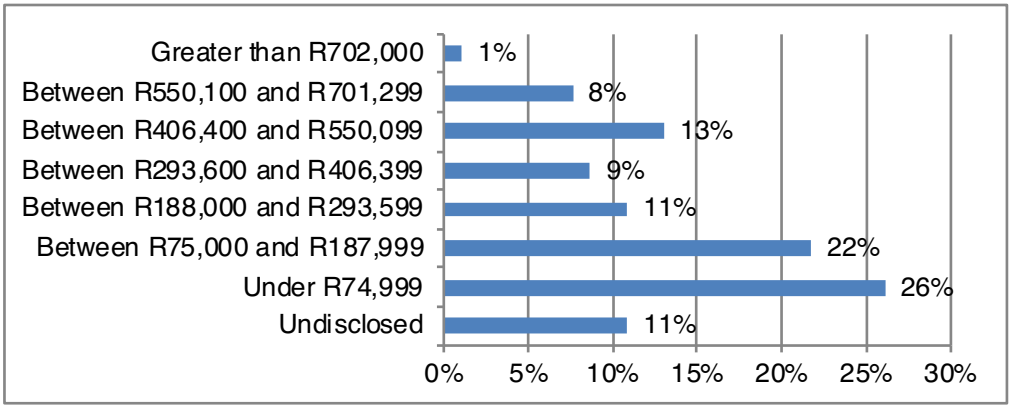

Figure 8: Total family income in the last year.

The sample set has middle-income characteristics showing income levels declining from higher lower income segments to fewer affluent participants. Different income levels will also capture difference in access to technology and media. For example, lower income levels may rely more on radio or pirating music while higher income segments might use new media and expensive technology.

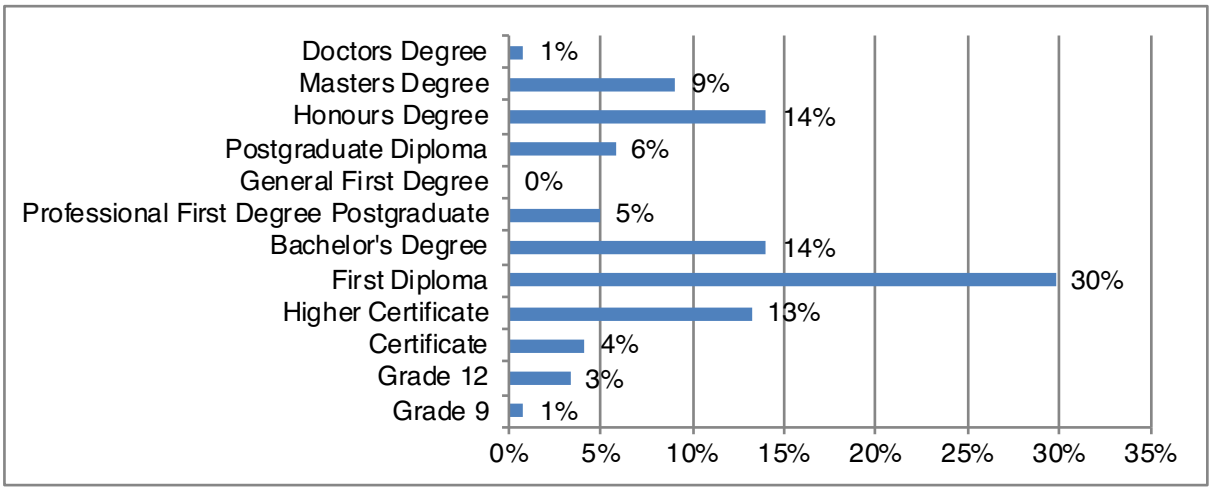

Figure 10: Highest level of education achieved by participants.

Education levels reflect the income segments above, where middle education achievements make up the majority of participants. Education level achieved is representative from the lowest Grade 9 level and up to highest Doctorate level, and will provide context on how education might affect listening habits and type of music selection or desired genre or type of music.

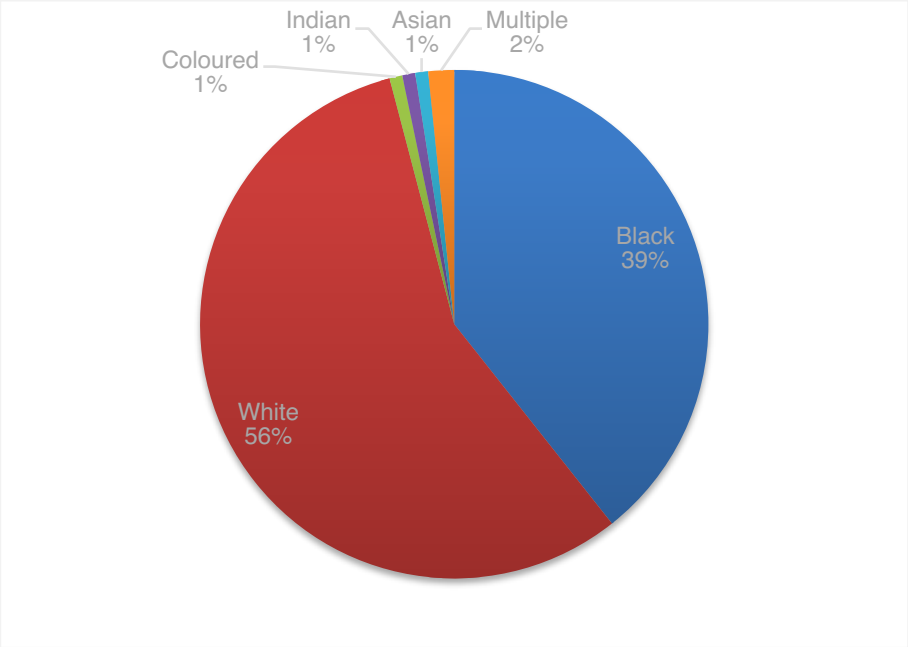

Figure 11: Populations groups of participants.

Population group, although not a clear cultural indicator, still has cultural implications in a South African context and socio-economic legacies. Most participants were 'White' (56%) while 39% were 'Black'. Less than 5% made up other population groups. This is a fair number of representative groups for a South African study. More telling is the participants responses to their identified culture, which varied quite significantly. Examples include "Western Europe but with a Japanese influence", "Child of the world with British & South African influences". "South African, English and Ghanaian", "Shangaan/Tsonga with a touch Pedi (Sesotho sa Leboa) from my mother's side.", "English/German/Afrikaans" among others. This shows participants had a keen sense of cultural identity and the variety of cultures represents South Africa fittingly.

Data Integrity

Christensen *et al.* (2003) recommend checking responses and cleaning data received. Much of the early issues with ESM data, such as data loss and human error, can be limited today where cellphones, computers as well as the software used are designed to limit incorrect responses, such as options in Survey Monkey allowing multiple responses on the same device and not allowing incomplete answers to be left unanswered unless directly skipped.

General Reallocation

For the music discovery ESM survey, responses for time of day were normalised to a 24 hour scale. Time of day responses were indicated on a clock based on 24 hours, in addition to an AM or PM selector. For example, a response would indicate 01:00 PM, which was normalised to 13:00.

Responses where participants opted to provide an answer by choosing 'Other (please specify)' were screened and adjusted as necessary. For example, response 6671021025 indicated "yes, I bought an LP" in answer to 'Did you acquire the recorded music?'. The main response was changed to the selection 'Yes, I bought a CD' as the principle is the same. Interestingly, a response I did not anticipate to the question 'Did you acquire the recorded music?' was evidence of acquiring music through sharing. This occurred for 7% of responses. As such, an answer was adapted and added being "Yes, the music was shared with me". Similarly, an answer of "No, I did not like the music" was also added. The 'Other (please specify)' responses are not lost, however, as they remain listed next to the primary answer for reference.

Data Compliancy

Christensen *et al.* (2003) suggest correlating responses of similar nature within ESM data to check if they are normative. This involves checking honest responses where responses are consistent, such as similar emotions being displayed throughout the response, e.g. answering happy in one part, which suddenly becomes sad in another section, would indicate a response was non-compliant and random.

Data within the music discovery ESM was reviewed, firstly, to check if a participant activity correlated with their location and ambient activity, which was all consistent. For example, response 6606927976 indicates they were "chilling with friends" at "home" while in "conversation". These responses are all consistent with the situation described.

Secondly, and less subjective, the emotional PAD pairs can clearly show consistency. While the exact statistical variation will need to be tested, consistency can be observed easily. For example, response 6671239829 indicates this person was very happy (1 – indicated the point chosen on the Likert scale provided), pleased (1), more contented than melancholic (3), very stimulated (1), although pretty dull (6), excited (1), while somewhat controlled (3), influenced (5) and awed (6). These responses are consistent with someone, who is actively engaged ("I.. downloaded the album") after discovering the music on Facebook at home and liked the music extremely (1).

Response 6577269957 was deleted from the set as it was found to have been duplicated with response 6577335749, which had completed demographic data. Similarly, response 6606915838 was deleted in duplication of 6606919509 with demographics: it appears the entry was redone, and subtle characteristics such as "my sisters phone", and "driving with my sisters" were added to the kept response.

Around 25% of the dataset was checked in this manner at random. Furthering checking was carried out during analysis, and basic changes were made. I conclude, based on these observations, that the data appears compliant.

SAMPLING SET CONCLUSION

The sampling set appears fairly reliable and can be inferential to the South African online population. As the data is compliant and integrity can be confirmed, the next chapter presents the results of the thematic analysis undertaken on the dataset.

CHAPTER SIX: RESULTS, ANALYSIS AND INTERPRETATION

INTRODUCTION

This chapter outlines the extensive deductive and inductive thematic analysis. The results of coding and theme development are presented and examined in detail. The story of music discovery is developed and the mechanisms of new media consumption contexts, discovery methods through behaviour, and discoverer savants are cultivated.

THEMATIC ANALYSIS AND CODING DATUM

In this section I review the technique of thematic analysis and my approach to thematic analysis in my research. Themes are patterns of meaning (Braun & Clarke, 2012; Morgan, 2018), where organised codes result in a clustering of other related codes. Saldaña (2013) recommends at least two cycles of code processing, where initial codes are preliminary in nature applied to individual datum while the second cycle refines and matures codes, often patterning, grouping or categorising them into meaning. For example, and critically, where Grounded Theory (GT) research is applied the first cycle of coding would be *open* followed by a second cycle of *axial* or *theoretical coding* in an attempt to explore new theory. In my study, where grounded theory is not entirely applicable, for first cycle coding I used *hypotheses coding* for stimuli against my hypotheses as well as setting/context codes otherwise known as *attribute coding* (Saldaña, 2013). Attribute coding is applicable to mixed-method as well as survey data (Saldaña, 2013), which fits my study. Later, *pattern coding* can be applied to develop constructs and themes. Given the vast amount of coding processes, however, Saldaña (2013) notes that researchers often use many different coding approaches without explicitly knowing or preparing for them, often in the initial coding stage. Computer aided coding was not applied due to not having applicable programs such as CAQDAS but given the intimacy of the work a hands-on technique was preferred.

Latent and semantic themes then emerged from the dataset (Braun & Clarke, 2012). Latent themes are assumptions and ideas not explicitly stated where one 'reads between the lines' and

identifies unnamed interactions. Semantic themes are commonly mentioned or obvious meanings. In order to develop themes and their relationships, codes must be established representing aspects of such themes. There is tension between thematic survey and interpretation (Morgan, 2018). Common description is not enough while being too abstract in interpretation is also not beneficial, and this often tends toward the theoretical and not thematical (Morgan, 2018). Theory is a result of strong, supported themes becoming concepts or constructs (Morgan, 2018). A moderate approach of finding plausible interpretation from the common is needed at this stage.

Braun & Clarke (2012), and later Terry *et al.* (2017), put forward a six-phase approach to thematic analysis: (I) familiarisation, (II) initial coding, (III) searching for themes, (IV) reviewing potential themes, (V) defining and naming themes, and (VI) reporting. While the phases may not be sequentially carried out, and develop organically, I have described this method in sequence to my data corpus below for reporting purposes. Hence, some themes develop during initial coding, codes are reviewed and shaped while searching for themes, and reporting is presented during these earlier phases.

Phase I, *Familiarisation*, is reported first. I then report on themes as I review each developing phase. In Phase II, *Initial Coding*, I develop codes from the literature and dataset. Codes are interrelated ideas through semiotic language, in nature, and are often referred to as a label. Codes summarise a data extract in such a way that the extract's meaning is encapsulated, and some analytic interpretation is applied (Terry *et al.* 2017; Morgan, 2018). Saldaña (2013) suggests several cycles of coding, which was done through much revision in determining the codes analysed below with my dataset.

I looked through my responses to find three or more to analyse against the developing codes and themes, and corroborate the literature codes and candidate themes. While I had 132 usable responses, some where particularly rich for illustrative thematic analysis and were otherwise chosen at random. I read and categorised all the responses, each of which could provide

evidence of codes, but have pulled detailed and fitting examples from these. Reviewing Appendix III, the full dataset in spreadsheet format, allows one to appreciate the breadth of responses gathered.

In Phase III, *Theme Development*, several candidate themes have already started emerging in the previous phase, *Initial Coding.* As mentioned before, a phased approach to thematic analysis is not necessarily linear in technique but occurring through repetitive review of data and making choices about its analysis. In this section, while candidate themes have been expressed, I shall further review the codes and also start *pattern coding*. *Pattern coding* looks for rules, causes and explanations (Saldaña, 2013) and is similar to what Brain & Clarke (2012) describe as 'sub-themes' involving the clustering of codes. Candidate themes can then be solidified as credible themes arising from both the literature and the dataset, in my research. I found myself, while writing this section, having sparks of connection, recognising subtle codes I had missed. For example, observing an example of abundance, but realising acquisition of music is also occurring. Phase III presents, argues and stabilises attribute codes and then seeks patterns in them. Several attribute codes started to cluster during analysis of responses. *Attribute codes,* such as "alone", can be interpreted as "private", and fall under the *patterned code* "behavioural contexts", and so on. Thus, the provisional codes of the literature were demonstrated as reliable patterned codes when applied against the data. In using provisional codes and deriving candidate themes, and then quite readily applying these to datum in participant responses, I can conclude that the provisional codes can be reclassified as patterned codes, although not all provisional codes were observed in my data.

Phases IV and V, Reviewing Themes and Defining Themes, respectively, came naturally out of Phase III, and often reviewing themes lead to final naming and defining themes. This is reported in sections for each theme.

CODING PRESENTATION

Candidate themes are presented in bold, and *provisional codes* in capital letters and square brackets []. In quoting illustrative extracted responses, I firstly use the response ID followed by the participant's age, gender, genre of music, culture, time of discovery and their unaltered text quotation. Corrections to response quotations which were altered or edited are indicated. Sometimes participants would answer the ESM question directly, with 'yes' or 'no', and where additional context was provided this was used in quoting responses and omitting their 'yes' or 'no'. Ellipsis are used to indicate where I joined respondents' similar thoughts or added a simple word they mention later for better context.

Superscript numbers ($^{1\,2\,3\,\ldots\,10}$) point to the codes within quotes. *Attribute codes* are presented in corresponding superscript numbers in capital letters. Superscript letters ($^{X\ Y\ Z}$) refer to consumption behaviour, which was later revised if found part of discovery context. Consumption behaviour can include affective response, hedonic justification, and involvement, among others identified in the literature review. The reader will notice that while responses are used as specific examples matching codes within themes to illustrate evidence for these codes, the same response can be coded with codes from other developing themes. The attribute code being highlighted is underlined.

LITERATURE CODES AND CANDIDATE THEMES

Besides providing theoretical grounding for the study, through the hypotheses as well as the underpinned theory of consumption contexts, the literature can also initiate code generation (Costa *et al.,* 2016) and is a form of deductive thematic analysis or framework analysis (Braun & Clarke, 2012; Saldaña, 2013). The literature reveals several candidate themes, some of which appear as headings as well as within the hypotheses. Here, *provisional coding* is used as the researcher builds on existing theory, still exploratory in approach, and to establish a 'start list' of codes which are often refined when the primary dataset is analysed (Saldaña, 2013). This was done several times as I moved from what I would call 'pre-codes' to recategorising and then

refining final codes discussed below. Saldaña (2013) reveals that *provisional codes* "can be codewoven… to explore possible interrelationships related to phenomenon" (p. 145). Caution needs to be applied, as often researchers can become rigid and unmoving when applying provisional coding as well as bias their codes for their research questions, as such emphasis must be placed on *provisional* codes set for review (Saldaña, 2013). By looking at datum to fit existing theories, a certain flexibility and discernment should be employed at the same time.

THEMES VERSUS THEORY

I considered the question of whether '*consumption contexts' should be treated as a theme* or a theory. Given the weight of research and discussion by both Russel Belk and then Gordon R. Foxall, plus the extensive literature review on situations and context, it has become a theory on which this current study sits and hence is part of the theoretical framework. The result of this line of thought led me, however, to consider the development of a music discovery theory, and the differences between theory, themes and codes. Some searching brought me to an article by David L. Morgan (2018), followed by Saldaña (2013) exploring a hierarchy between codes, themes, concepts (constructs), models and theories, much explained above. Concepts or constructs are the strongest themes that form the building blocks of theories. I suggest hypotheses and data as antecedent parts of this hierarchy, too. Morgan and Saldaña's theory is critical while I pursue the presentation of a model of music discovery behaviour later.

RECOGNISING AND RESOLVING SUBJECTIVITY

This section argues that I have not consistently applied observer bias in coding and in generating candidate themes. To some degree, I was worried at how perfectly the provisional codes fitted the responses, and how many codes were applied per datum. Even in one sentence several codes could be used to describe the context succinctly and precisely. Rajendran (2001) suggests that every researcher is biased to some degree and confronting your own bias and applying methods that minimise biases are needed. Rajendran (2001) recommends recording

these in fieldwork, which I have been prompted to do here. Peer-review is a common method of avoiding biases.

In fact, given that participants provide their own descriptions of a *situation*, their response may be biased to the participants' own *context*. The consistency in answers, reaching across anonymous participants with a variety of demographics, is very intriguing. Some participants have better English language skills and provide fairly detailed responses, yet even simple responses can coincide with similar meaning - a common gait on a well-known path.

Participant leading may be due to the structure of the ESM questionnaire, however asking someone what they were doing, when, how, before and after and with whom is fairly standard in qualitative research. So, it is worth noting the common answers that occurred when asked 'what happens when you discover new music?'. Questionnaire design could bias results as participants are led in providing information. The questionnaire was open-ended and questions requiring selection was balanced in a possible spectrum of responses. Examples were, however, provided and this can indeed be leading should participants fall back on similar answers. For example, the most commonly observed answer to "what where you doing when you made this discovery?" was 'YouTube' and YouTube is the last example. However, YouTube is by far not the only answer and participants have no reason to lie in their actual circumstance. Questionnaire design principles were adhered to stringently, as described in Chapter 3.

Observer bias is another problem to consider: my understanding and involvement in this aspect of music could cause commonalities to show up where there are none (Rajendran, 2001). I was certainly excited to begin coding, but actually had little expectation, but did not realise the extent of 'fit' until I had coded a few responses. Reviewing data with bias in mind should reveal inconsistencies, however I do not believe any exist. The categories of codes may also be too broad, yet the actual observation is often noted with the category. To observe context, often explored in passing in the literature, and now observed in this study is not a surprise.

Confirming constructs within literature is a common research framework. It can be because the data does indeed fit the provisional codes and larger argued constructs.

I conclude that I have coded to identify common attributes within a context, and have identified several that were not anticipated, such as earworms and nociceptive justification, which is evidence of non-biased observation. Thus, I now look at alternative possibilities arising from initial codes.

ESM TABULATORY CODES (QUANTITATIVE VARIABLES)

In this section, I investigate variables arising from the ESM dataset. The research questions – the hypotheses – give rise to the ESM survey dataset, through which further codes can be developed. Developing these codes is a form of inductive thematic analysis (Braun & Clarke, 2012). As mentioned previously, *attribute coding* is identified as the applicable initial coding method because the research design rests on hypotheses as well as a theoretical framework, as well as applicable to capturing context and situations (Saldaña, 2013). Attribute coding is often derived before looking at the dataset, hence the literature codes presented below, and codes descriptive of information such as setting, demographics, data formats, time frames and so on (Saldaña, 2013). Codes for the ESM responses where initially approached openly, allowing each response, guided by the applicable question, to allow for a variety of codes. These were then often reviewed and refined in line with attribute coding and the existing provisional codes as further coding was carried out. The codes provide common variables for summary of qualitative results and allow for later quantitative statistical analysis (qual—>QUANT).

Many responses where already coded from the *provisional coding*, given rigid selection lists and data integrity was performed on them as per Chapter 5. Many of these do not lend themselves to qualitative analysis and can be explored with statistical relationships. These included:

[TIME OF DAY] – in 24-hour time, eg. 6606328947 "10:30". Later these were split into hourly divisions for ease of analysis. Time of day is a situational code (attribute code) and may later be patterned to, or a theme of, behaviour.

[DISCOVERED MUSIC ACQUISITION] – 12 possible answers included:

- No, I did not like the music
- No, I am unsure of where or how to get the music
- No, I could not identify the music
- No, but I intend to purchase it later
- No, as I will stream it from free services
- Yes, I copied a CD/file
- Yes, I bought a CD
- Yes, I downloaded it for free
- Yes, I downloaded a purchase
- Yes, I have a subscription to stream music
- Yes, the music was shared with me
- Other (please specify)

Music acquisition is a consumption variable – a purchase response to positive affect by the consumer toward the music. Here it would be key to find a link or interrelationship between music consumption and discovery behaviour through reasons of acquiring the music or not.

Other tabulatory codes were: [PROPENSITY TO ACQUIRE NEW MUSIC] [LANGUAGE] [HOUSEHOLD COMPOSITION] [EDUCATION LEVEL] [GO OUT FOR FUN] [ATTEND LIVE MUSIC EVENTS] [FAMILY INCOME] [LIVE MUSIC, RECORDED MUSIC AND ENTERTAINMENT SPENDING] [SOCIAL EVENT ATTENDANCE WITH FRIENDS, FAMILY, ACQUAINTANCES, WORK COLLEAGUES AND ALONE]

Furthermore, PAD scales as well as degree of affect were also captured. In examining the circumstance of the discovery moment, these codes lend themselves to quantitative analysis and can be explored in a later study.

PHASE I: FAMILIARISATION

In this section, I state my initial observations about the data. I became familiar with participant interpretations and assumptions. Notes are made regarding the kinds of words participants used. I also show consciousness of any reflexivity of both myself or participants.

Time was spent immersing myself in the ESM dataset and familiarising myself with the data. Much of this time was spent obtaining potentially quantitative averages while also gleaming meaning from this type of data (time of discovery, like and dislike of music, demographic averages, and so on) as well as conducting the data integrity examination.

I felt as though the dataset was highly quantitative and often felt that statistical analysis would be easier. The questionnaire design was firstly designed to accommodate a high volume of responses, which is easiest in tabular layout. I reminded myself that this was only one aspect of the data and that if taken as basic qualitative surveys much could be revealed thematically. The dataset is not rich interview data, but smaller basic units of information (datum). Participants would often use the shortest language possible in answer to the questions posed to them, this being a result of 'survey' type techniques. Many participants may be familiar with surveys and provide the quickest answer possible to move on to the next section. Yes, the dataset can lend itself to statistical interpretation, which indeed can be done but in order for the dataset to really allow this I need to first deal with the variety of answers and delve into thematic analysis to first represent these common themes. I can then later be able to organise this data correctly along these themes and perform further quantitative analysis. I have to find the right themes, otherwise what am I going to be crunching numbers on exactly?

It is tempting to sum up responses to draw conclusion, but given the dataset as a whole, I am able to start seeing codes and possible themes 'emerge' where I recognise identified *provisional codes* and themes (deductive thematic analysis). For example, a respondent notes how this music – "harder rock than I normally listen to" – fitted with their mood – "I need this music whilst having a stressful day" (Response 6326903801). This is an example of music-mood-congruence (part of music consumer behaviour), and so being drawn to music because of

actively searching for music that fits their internal disposition, being an antecedent state in a situation. This leads to whether mood congruence (a behavioural variable) is a driver to select music fitting mood and in turn drive discovery behaviour of new music to fulfil this desire. While the theories of music consumption behaviour are not under the lens here, they are noted as a confirmation of such theories and support for my research.

While participants used similar wording to describe their situation, at times some would add extra characteristics, and interpretation and analysis was needed. For example, response 6664391271 indicates they were "working and received a link from a friend", only to state there were no prior activity. Here I would need to add that a degree of sharing is occurring, and that the participant makes time at work to follow a music link from a friend. I also discerned that for some people, music discovery goes with their occupation, often where musicians, DJs and audio technicians are concerned. Despite being asked to be as detailed as possible, many participants gave brief answers, until they became passionate about a certain stance or point. Many participants defaulted to one word answers, but others provided enough detail where further interpretation can take place to a larger degree. I found participants could be reported as passionate about describing why they liked the music more than any other question, and where also more open when asked, open-endedly, if there were any other circumstances surrounding this music discovery.

Participants tended to default, initially, to the given examples in the questions. Only later in completing the questionnaire would you see a participant finally breaking a mould and be giving a better representation of a context. This also posits a certain amount of reflexivity where participants will use my own language, from the questionnaire, to deal with direct questions. I also have to be mindful that the way the questions are structured does provide some rigidity in participant answers. So too, taking note of my own bias when reading responses and look for ideas other than what I might be conditioned with from the literature review.

I struggled with the causality, or 'three-dimensional' aspect of this dataset, as often respondents would provide part of the puzzle in one answer while detail, or confirming or corroborating answers in another. For example, response 6606328947 states "mp3.com" in response to what they were doing when they made the discovery, is only clear when their mediums "Computer, Youtube, winamp, cable tv" where shown, meaning that YouTube might have been present (embeded) on MP3.com. For this reason, codes need to be developed across the data set, and not limited per ESM question. The next section moves from familiarity to theme development.

THEME: NEW MEDIA PROPAGATES SALIENT MUSIC

PHASE II: SALIENT MUSIC AND CHANGING CONTEXTS

Initially, the latent theme of 'pop music' arises, which implies that the discovery of music is perhaps limited to music that exists within a salient domain. Firstly, music which cannot be discovered, that is music outside the social space, is music still hidden from consumption [HIDDEN MUSIC]. Hidden music may be discovered by its creator and then shared with a friend, but does not make use of mass media, for example. Thus, the study is limited to music that can be discovered. Secondly, popular music is highly circulated [SALIENT MUSIC], although less circulated music might be available for discovery but increasingly harder to find [CANDIDATE MUSIC]. Typically, the recorded music business often distinguishes these as 'major' and 'independent' music or 'new' or 'fresh' music. However, consumers may not distinguish between these types when discovering music [UNFAMILIAR MUSIC], and so they are latent codes. These codes are also hierarchical in conception as music moves from hidden, to a candidate to finally salient music. Thus, the candidate theme **'salient popular music has a higher probability of being discovered'** emerges.

In my study, three examples can be used to illustrate codes for this theme. The first illustrates salient music for candidate music from a yet-to-be acclaimed new artist as well as some codes discussed later. Note the presence of a positive affect response, which may improve recall and intensity of a discovery event.

RESPONSE	CODES
Response 6496981055, 56, Male, World Music, Zulu, 16:30 "[1]I walked into my hotel room and the TV set automatically switched on and a local radio [2]was playing a song. I [x]liked the song instantly but did [3]not recognize the song nor the artist. I immediately logged onto that Internet and [4]searched for the radio and found the playlist with the song. I then [Y]bought the song on iTunes. The song was We'll Never Be Royals by a [5]new artist, Lorde. Th following year the artist [z]won Best Newcomer at the Grammies."	[1] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [2] SALIENT MUSIC – RADIO (TRADITIONAL MEDIA) – PASSIVE DISCOVERY [x] POSITIVE AFFECTIVE RESPONSE [3] UNFAMILIAR MUSIC [4] EXTERNAL VARIABLE - SEARCH – WEBSITE (NEW MEDIA) [Y] ACQUISITION – RETAIL APP (NEW MEDIA) [5] CANDIDATE MUSIC – NEW ARTIST [Z] HEDONIC JUSTIFICATION

The next example brings up the issue of music industry practitioners being participants in my research. While the participant does not expressly say it was a 'new artist', they describe "working with him", "interest to hear what he sounded like", "some flaws", "listened to the tracks", which language leads me to think this person works with artists and a famous artist would have already been heard by this person:

RESPONSE	CODES
Response 6620300324, 34, Male, Folk / Acoustic, Afrikaans, 17:15 "I met the artist while [1]working with him [at a restaurant], and had an interest to hear [2]what he sounded like." "He then [3]gave me a copy of his album." "I listened to it [4]alone in the car." "It was a [x]good album, but it had some flaws." "It was given to me by the artist, so this is a [Y]special unusual moment.""I received a CD for free" "I shared with my [5]wife and she enjoyed it, and we then listened to the tracks."	[1] INTERNAL PROCESS - CONTROLLED ACTIVITY - WORKING [2] CANDIDATE MUSIC – NEW ARTIST [3] EXTERNAL VARIABLE - SOCIAL INTERACTION - SHARING – COLLEAGUE [4] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [x] POSITIVE AFFECTIVE RESPONSE - TEMPERED NEGATIVE ANALYTICAL RESPONSE [Y] HEDONIC JUSTIFICATION [5] EXTERNAL VARIABLE – SOCIAL INTERACTION – FAMILY SHARING

The third example provides evidence of hidden music which is being created:

RESPONSE	CODES
Response 6549080904, 31, Male, House Music, English, 12:30 "[1]Recording to an artists sample beat" "At home" "The [2]artist was signing to the sample track while I was recording and monitoring the effects" "[3]We attempted to record some House music from another artist/dj who had similar aspirations" "I have not shared this music with anyone but the artist has gotten in contact with a [4]friend of hers who produces for her for feedback"	[1] INTERNAL PROCESS - CONTROLLED ACTIVITY - MUSIC PRODUCTION [2] HIDDEN MUSIC – MUSIC RECORDING [3] BEHAVIOURAL CONTEXT – SOCIAL DISCOVERY [4] EXTERNAL VARIABLE – SOCIAL INTERACTION – FEEDBACK FOR CREATOR

The next response provides evidence of an involuntary cognition called an *earworm* (Moeck, *et al.,* 2018), where a song gets stuck in the head of a consumer. Earworms, or involuntary music imagery, are linked to the Lacher & Mizerski's imaginal response to music. Of interest, is that Moeck, *et al. (*2018) finds that familiarity of instrumental music did not impact the severity of earworms, while more familiar verbal music encouraged earworms to occur. Thus, instrumental music can cause more earworms whether familiar or not to consumers. Here, though, we see evidence of unfamiliar verbal music causing a severe earworm interlinked with positive affect, perhaps having a significant impact on discovery behaviour through *arousal*:

RESPONSE	CODES
Response 6635452259, 39, Male, Rap / Hip Hop, Zulu, 07:30 "Listening to [1]radio" [in my…] "[2]Car driving to work" "[3]alone" [This was the…] "[4]first time heard on radio" "I could [5x]not get it out of my head" "I have not shared [6]yet but my business partner would love it. This is a remake well done" "The song is a a [7]remake of a 90s hit by Boom Shaka as such the [5]hook stood out . This is a remake [Y]well done"	[1] SITUATIONAL VARIABLE – TRADITIONAL MEDIA (RADIO) – PASSIVE DISCOVERY [2] SITUATIONAL VARIABLE – PERSONAL TRANSPORT [3] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [4] UNFAMILIAR MUSIC [5] INTERNAL PROCESS – AROUSAL [X] INVOLUNTARY COGNITION – EARWORM [6] SHARING PROPENSITY [7] CONTEXTUAL IDENTITY – LEARNING HISTORY – CONSIDERATION SET [Y] POSITIVE AFFECTIVE RESPONSE

In drawing out the theme above, the candidate theme **'changing consumption contexts changing discovery'** also become apparent. Digital devices and access to the Internet have revolutionised consumption, moving from physical products to intangible services for the first time in recorded music history [TECHNOLOGICAL SERVITISATION OF RECORDED MUSIC]. Recorded music is now unlimitedly accessible through vast online cloud libraries [ABUNDANCE] where consumers exchange social and use information and producers compete for listener attention instead of shelf space [LISTENER ATTENTION].

My study does have evidence of traditional discovery through radio, often in private and driving in a car as some earlier examples show. Drawing upon the hotel room example of Response 6496981055 once again, notice that the radio station prompted the recorded music discovery. Once the participant noticed the salient new music, they then searched for the radio station's website, which presumably listed a playlist of music that was played, and then proceeded to find and purchase a download of the song on the online retailer iTunes. This illustrates the transition from traditional media to new media, where traditional media – the radio station on a television set, which could have been a digital or satellite radio station – leading to a new form of transactional platform (iTunes). In the past, the consumer may have kept listening in hope to hear the song played again and then waited patiently for the disc jockey to announce the name and artist of the song. Yet here, the participant was able to search, find and purchase the song very quickly using new media. This allows the music to be consumed with quick gratification. Thus, the *servitisation of recorded music* is observed, as coded above. Later the participant went on to include:

RESPONSE	CODES
Response 6496981055, 56, Male, World Music, Zulu, 16:30 "I have since discovered new and interesting songs when I am [1]driving and always decide to [2]shazam the song and the buy it on [3]iTunes"	[1] SITUATIONAL VARIABLE – PERSONAL TRANSPORT [1] BEHAVIOURAL CONTEXT – TRADITIONAL MEDIA (RADIO?) [2] ABUNDANCE – CLOUD LIBRARY / SEARCH (NEW MEDIA) [2] EXTERNAL VARIABLE – RETRIEVAL OF INFORMATION [3] ACQUISITION – RETAIL APP (SERVITISATION)

A similar circumstance shows social discovery, using cloud service Shazam to retrieve information, ultimately to simply pirate the music:

RESPONSE	CODES
Response 6606848444 25, Male, World Music, South African English, 09:35 "In the car driving… on a [1]road trip… with [2]friends" "People talking snd listening to the music on the [3]radio" "I [4]shazamed the song on the radio" "I downloaded the song… for [5]free" [X]My friends…] "all [Y]like it"	[1] SITUATIONAL VARIABLE – SOCIAL TRANSPORT [2] BEHAVIOURAL CONTEXT – SOCIAL DISCOVERY [3] SITUATIONAL VARIABLE – RADIO – PASSIVE DISCOVERY [4] ABUNDANCE – CLOUD LIBRARY / SEARCH (NEW MEDIA) [4] EXTERNAL VARIABLE – INFORMATION RETRIEVAL [5] ABUNDANCE – ACQUISITION - PIRACY OF RECORDED MEDIA [X] HEDONIC JUSTIFICATION [Y] POSITIVE AFFECTIVE RESPONSE

The next example illustrates a circumstance where a friend sent a link (uniform resource locator) which contains information about a band. Sending or receiving a link allows consumers to *exchange consumption information*. Following this, the participant uses a streaming service, Apple Music, to listen to the band's music. This highlights how consumption context influences discovery method through *servitisation*:

RESPONSE	CODES
Response 6619506691, 28, Male, Rock, English, 14:00 "Received a [1]link from a friend to a band that she recommended, and [2]visited my [3]streaming platform (Apple Music) to listen to the album.." "[4]At home" "[5]Alone in my room" "Found out that some other friends [X]also loved the artist and had been listening to them recently." "Listened to the album with [6]family and friends and [X]we all really [Y]enjoyed it." "I was on [7]holiday and relaxing with friends and family while enjoying the music."	[1] LISTENER ATTENTION – URL SENDING [1] EXTERNAL VARIABLE – FRIEND SHARING - URL [2] DISCOVERY DRIVER – ACTIVE DISCOVERY [3] BEHAVIOURAL CONTEXT – STREAMING SERVICE (SERVITISATION) [4] SITUATIONAL VARIABLE – PRIVATE RESIDENCE [5] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [X] HEDONIC JUSTIFICATION [6] EXTERNAL VARIABLE – SOCIAL INTERACTION – FAMILY AND FRIEND SHARING [Y] POSITIVE AFFECTIVE RESPONSE [7] SITUATIONAL VARIABLE – LEISURE TIME

In the following example, the consumer discovers a song through social media with a post is linked to a video streaming website (YouTube), which a friend with similar music taste has posted. The participant then proceeded to experience the music while reading user comments about the music, presumably to support their opinions. When they ultimately decide they do not like the song, this in turn curbs their propensity to share the link again or search further:

RESPONSE	CODES
Response 6530079186, 35, Female, Hard Rock / Metal, English, 18:18 "Browsing [1]Facebook" "At [2]home sitting outside" "I was [3]alone, with no distractions, smoking a [4]cigarette and browsing Facebook" "… a friend posted the [5]link to a [6]YouTube video and since we have [7]similar taste in music, I [8]decided to click on the link and read the [X]description and comments whilst it was playing and [9]considered sharing it with a friend" "I haven't shared it with anyone but did [10]Like the Facebook link" "It's definitely my taste in music but the vocal [Y]didn't appeal to me, so I probably won't look for the full album"	[1] SITUATIONAL VARIABLE – MEDIA TYPE (FACEBOOK) [2] SITUATIONAL VARIABLE – PRIVATE RESIDENCE [3] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [4] SITUATIONAL VARIABLE – LEISURE TIME [5] EXTERNAL VARIABLE – FRIEND SHARING - URL [6] BEHAVIOURAL CONTEXT – FREE VIDEO STREAMING SERVICE (SERVITISATION) [7] INTERNAL PROCESS – SOCIAL GROUP AFFILIATION [8] DISCOVERY DRIVER – ACTIVE DISCOVERY [X] HEDONIC JUSTIFICATION [9] SHARING PROPENSITY [10] HEDONIC INDICATOR [Y] NEGATIVE AFFECTIVE RESPONSE – NEGATIVE RESPONSES GREATER THAN POSITIVE RESPONSES

Some consumers are reflective of their full digital lifestyle, where cloud libraries and fully interactive video streaming services dominate in their pursuit of new music:

RESPONSE	CODES
Response 6640274210, 28, Male, Jazz / Fusion / Blues, Venda, 12:50 "At [1]home" "[2]Alone and [3]working on a document" "I heard this song for the first time today and it appeals to my taste in Jazz music" "After I found the song on [4]YouTube I searched for the album on [5]Deezer and found more music by the same artist" "I have shared the YouTube link and Deezer link to this music with my friends who are in a [6]Whatsapp Group" "I have been listening to [7]Jazz music lately because it helps me focus and be creative when I am working on lengthy contracts"	[1] SITUATIONAL VARIABLE – PRIVATE RESIDENCE [2] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [3] INTERNAL PROCESS - CONTROLLED ACTIVITY - WORKING [4] ABUNDANCE – CLOUD LIBRARY (NEW MEDIA) – PASSIVE DISCOVERY [5] ACQUISITION – RETAIL APP (SERVITISATION) [6] EXTERNAL VARIABLE – SOCIAL INTERACTION – FRIEND SHARING [7] BEHAVIOURAL CONTEXT – CULTURAL MEDIATOR (MUSIC)

These examples illustrate how discovery is changing, through a new media environment.

PHASE III: THE LINK BETWEEN MUSIC AVAILABILITY AND DISCOVERY

In the entire study, there was only one clear example of *hidden music*. Unsurprisingly, this is related to new-to-the-world music in production (Response 6549080904). Similarly, candidate music was related to the promotional stage of music. Response 6620300324 illustrated an example of someone working with an artist's, whose music was not widely known. Other examples do not explicitly mention if the music was salient, however it was typically available on traditional or new media, whereas hidden or candidate music is less likely to be available on these media.

However, in all responses it can be argued that music discoveries involve *salient yet unfamiliar music*, at least music which is unfamiliar to the participants. The opportunity to discover music

is entwined with the availability of that music. All salient music is unfamiliar to participants at first. Also, it is critical to observe that all unfamiliar music needed to be identified, and participants would often draw on online searches, retail apps and notably the Shazam app to find information about their discovery. In times passed, consumers would have waited for the radio DJ to announce the name of the song and artist, if you were lucky. Thus, there are links between *abundance, new media* and *unfamiliar music*. This keenly links the two candidate themes presented earlier. In order to be abundant, music must be salient, that is, available in those services. The observation is that much music, which was candidate music, can now be highly abundant through new media.

In thinking about whether responses dealt with salient music often, I turned to the behavioural context of genre. Participants where asked to identify the genre of the music they discovered:

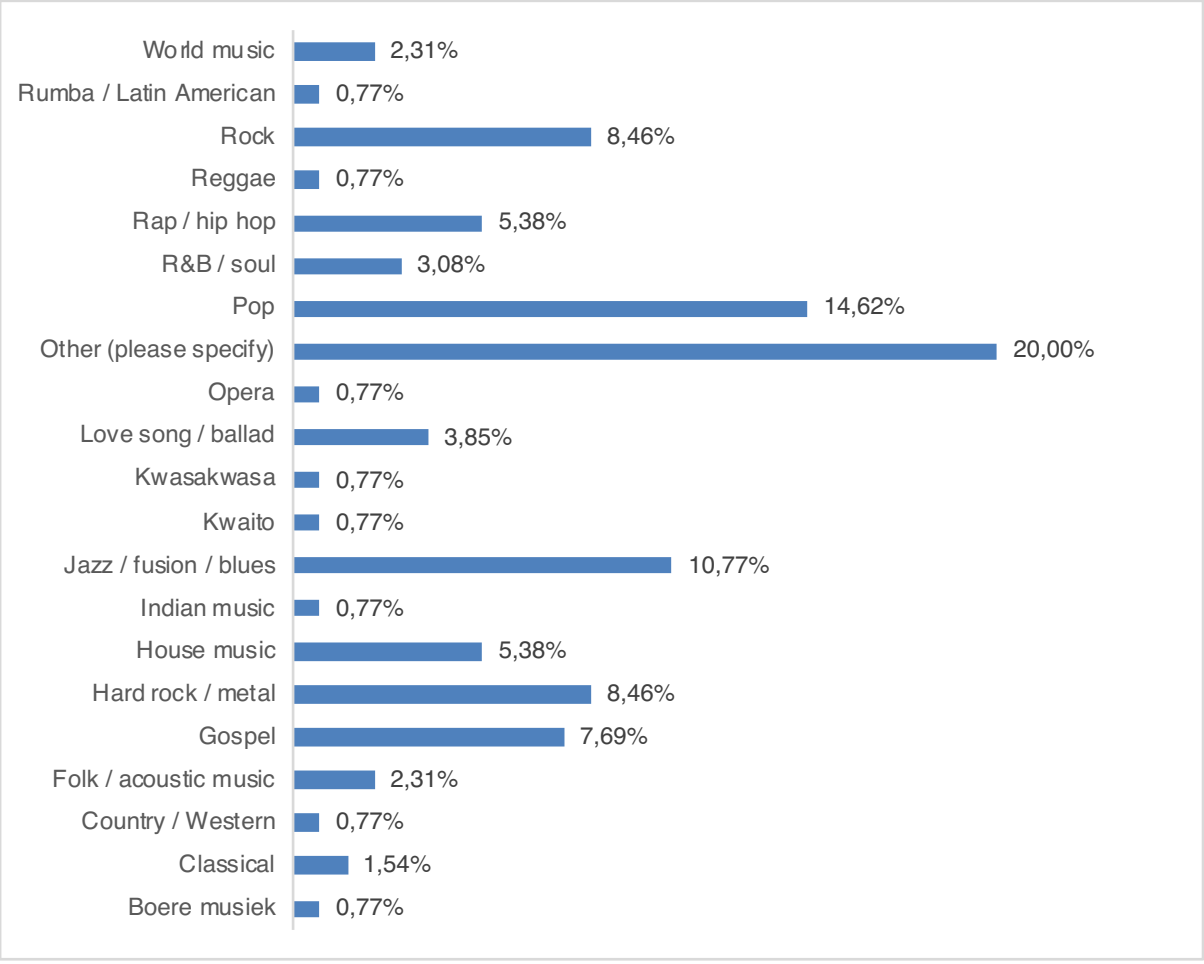

Figure 12: Genre of music discoveries made.

Typically, more popular genres should be more salient while less popular genres could be more obscure and discovered less. In tallying the kinds of genres, the "other" variable was found to make up 20%, followed by pop (14%), jazz / fusion / blues (10%) rock (8%), hard rock / metal (8%), gospel (7%), rap / hip hop (5%) and house (5%). "Other", however, indicates songs which are not falling into widely known genres, and is made up of many unfamiliar genres. As can be seen, popular genres are the most discovered genres here. Thus, salient music is discovered more often.

A good example of the relationship between salient and unfamiliar music, is examined below. Unfamiliar music placed saliently within a popular TV series programme using a subscription video service (Showmax), leading to an active search for the song using a music identification service (Shazam). This gives the participant a propensity (anticipation) to explore a previously discounted genre of music. The participant also applied hedonic justification to her husband's rejection of the genre:

RESPONSE	CODES
Response 6656369496, 55, Female, Trip Hop, English, 16:30 "Was just having a [1]relaxed day and enjoying the [2]rainy weather outside." "Watching a [3]TV Series" "TV - DSTV & [4]Showmax" "At [5]holiday home" "It was just my [6]husband and myself" "… I [7]shazamed it and later looked it up on [8]youtube." "I looked up the Band and the song on Wiki and discovered it was from an English Trip-Hop band. Never thought I would like Trip-Hop." "Apparently it is Trip-Hop .. but its not what I [9]thought Trip-Hop to be like. Now I'm on a new music genre discovery." "It made me [X]feel calm and I [Y]liked the serenity which the vocals instilled." "My husband didn't like it very much. He is an [Z]absolute rock fan. It sounded to eerie for him." [I [10]shared the song with…] "My son and his girlfriend	[1] SITUATIONAL VARIABLE - LEISURE TIME [2] AMBIANCE – COSY [3] INTERNAL PROCESS - CONTROLLED ACTIVITY – WATCHING TELEVISION (EMBEDDED SALIENT MUSIC) [4] SITUATIONAL VARIABLE – NEW MEDIA (VIDEO STREAMING SERVICE) – PASSIVE DISCOVERY [5] SITUATIONAL VARIABLE – PRIVATE RESIDENCE [6] BEHAVIOURAL CONTEXT – SOCIAL DISCOVERY – FAMILY [7] ABUNDANCE – CLOUD LIBRARY [8] EXTERNAL VARIABLE – ACTIVE SEARCH [9] HEDONIC ANTICIPATION – POSITIVE AFFECT TO A NEW GENRE [X] MOOD ENHANCEMENT [Y] POSITIVE AFFECTIVE RESPONSE [Z] HEDONIC JUSTIFICATION

and friends of theirs who are also fans of Nick Cave because I thought it was very similar sounding to Nick Caves' songs."	[10] EXTERNAL VARIABLE – FRIEND AND FAMILY SHARING – HEDONIC RESONANCE

Through digital services, songs which would have been hard to previously identify are now clearly identifiable. So, new media provides music salience as well as easier identification.

PHASE IV AND V: NEW MEDIA PROPAGATES MUSIC TO SALIENCE

Given that pop music, and those genres subsequent to it, are highly salient, and discovery participants are discovering these genres more often, I can conclude that unfamiliar music available on digital services is often salient music and discovered more often than candidate music, in new media contexts. It is strongly observed that recommender, identification and access systems are employed to uncover candidate music which makes it highly salient, as well as instantly accessible.

Popular music, via traditional media, was often salient because it was accepted and then propagated highly as a result (played on 'high rotation'). The fact that new media is propagating salient music quicker than traditional media, can explain why traditional media is now following new media content popularity trends.

Thus, the theme **'new media consumption contexts propagate music to salience stimulating discovery'** is named. In defining this theme, the following diagram illustrates the relationship between the two contexts of traditional and new media and their evolved relationship:

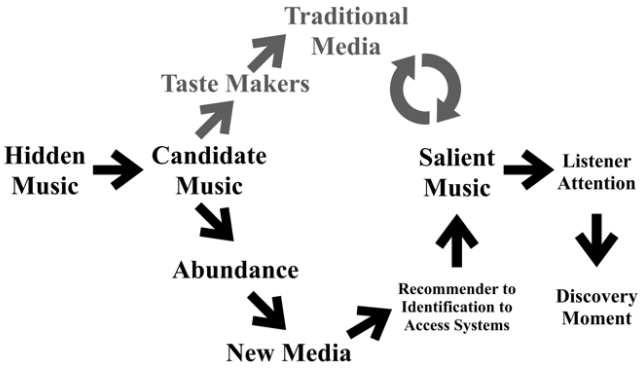

Figure 13: The path from hidden to salient music, in traditional and new media contexts.

The following matrix outlines the observed relationship between salient music and familiar, unfamiliar and abundant music (bold) as well as possible relationships between unobserved variables. As can be seen in the table, salient yet unfamiliar music is often the cause of an internal process of arousal within the consumer toward music:

	HIDDEN MUSIC	CANDIDATE MUSIC	SALIENT MUSIC
FAMILIAR MUSIC	**Own creation**	Lack of promotion, less popular music, music not yet salient	**Consideration set of available music (learning history)**
UNFAMILIAR MUSIC	New creation, inaccessible	**Internal process of arousal to music (hedonic) stimulus**	**Internal process of arousal to music (hedonic) stimulus**
ABUNDANCE OF MUSIC	No abundance	Less available to the public compared to salient music	**Instant searching and access to music**

Table 6.2: Hidden, candidate and salient music contrasted with familiar music, unfamiliar music and abundance of music.

Once music is salient, it competes for listener attention which then leads to the music discovery moment, as discussed in the next section.

THEME: DISCOVERY BEHAVIOUR

PHASE II: ANTICIPATION OF HEDONIC DISCOVERY

Music discovery is rooted in hedonic consumption yet falls outside of the direct consumption behaviour process [HEDONIC DISCOVERY IS A HEDONIC CONSUMPTION ANTECEDENT]. There are many inputs to inform discovery often through social processes and marketing media [DISCOVERY ANTECEDENTS]. Consumer- and marketing-driven discovery methods exist in both traditional- and new-media contexts employing social media and folksonomies, as well as recommender music apps and discovery-purpose software tools [DISCOVERY METHODS]. The anticipation of hedonic reward, through the activity of discovery, is the key nuance of this research [ANTICIPATION BEHAVIOUR]. Just as music consumption (finding, selecting and consuming music) is affected by demographic variables such as age, self-concept and gender, so too and in addition to contextual variables, situational variables influence discovery behaviour [SITUATIONAL VARIABLES]. These codes are then applied within the contextual stance of the BPM theory and the PAD model, incorporating consumer learning history, prior behaviour, music involvement, social identity, interactivity, self-expression, self-construal, and parasocial interaction variables [CONTEXTUAL IDENTITY]. Critically, there are variables of the consumer's disposition such as injunctive norms, social music selection and social sharing intention which lead consumers to activate discovery in others [SHARING PROPENSITY] combined with other marketing indicators such as popularity statistics which allow individuals to discover and judge sampling opportunities [HEDONIC INDICATORS]. Control (temporal control or dominance within the PAD model) is a highlighted construct within the literature [CONTROL], that when combined with concepts of active and passive means of discovery point to passive discovery as a common code of behaviour in finding new music [ACTIVE VERSUS PASSIVE DISCOVERY]. Notably, several types of discovery personalities can be distinguished, being savants, enthusiasts, casuals and indifferents [DISCOVERER PERSONALITY TYPES]. Thus, **HEDONIC DISCOVERY** is the decisive *construct* deduced in the literature review. The proverbial 'thrill of

the chase' or 'the pursuit of passion' as a behaviour preceding consumption. Hedonic discovery is then believed to lead to consumption behaviour.

In this example, the participant's boredom leads to a YouTube recommendation and Google search of the band's music:

RESPONSE	CODES
Response 6487480093, 25, Male, Pop, English, 15:35 "I was [1]bored so I went on youtube and discovered the music [2]accidentally" "Watching [3]youtube" "At [4]home" "Youtube app on my [5]iphone 6" "Tv on in bedroom" "It was [6]similar to current bands I like" "…came up as a [7]suggestion on youtube" "I listened to more of their music and [8]googled the band" "I [9]will share this with my sister she will like the vibe and style of the band"	[1] DISCOVERY DRIVER – LOW STIMULATION [2] SITUATIONAL VARIABLE – PASSIVE DISCOVERY [3] SITUATIONAL VARIABLE – VIDEO STREAMING SERVICE [4] SITUATIONAL VARIABLE – PRIVATE RESIDENCE [5] BEHAVIOURAL CONTEXT – PORTABILITY OF CONTENT [6] CONTEXTUAL IDENTITY – LEARNING HISTORY – CONSIDERATION SET [7] DISCOVERY METHOD – RECOMMENDER SYSTEM [8] EXTERNAL VARIABLE –RETRIEVAL OF INFORMATION / ABUNDANCE (DISCOVERY METHOD) [9] SHARING PROPENSITY

Key differences to note in the next example, is how friends, stimulated by higher involvement with the music or artist, share information while the participant is inclined to share with an *enthusiast* or *savant* friend. This example also has prior learning history, where the artist was recognised by the participant and then used iTunes to find the band:

RESPONSE	CODES
Response 6635720001, 65, Male, Pop, Western Europe / Japanese, 23:00 "[1]Friend advised she was [x]photographing this band" "[2]Home" "Alone and [3]quiet" "…I [4]knew of the band but had never [5]actively listened" [I used…] "[6]iTunes on my phone with head set" [I shared this music with…] "Carol, who is has listened to [7]a lot of music"	[1] EXTERNAL VARIABLE – FRIEND SHARING [X] HIGHER INVOLVEMENT SHARER [2] SITUATIONAL VARIABLE – PRIVATE RESIDENCE [3] AMBIANCE - QUIET [4] CONTEXTUAL IDENTITY – LEARNING HISTORY – CONSIDERATION SET [5] DISCOVERY DRIVER – ACTIVE DISCOVERY [6] EXTERNAL VARIABLE – INFORMATION RETRIEVAL / ABUNDANCE (DISCOVERY METHOD) [7] DISCOVERER PERSONALITY - ENTHUSIAST

The next example lends itself to a self-noted *savant*, whom takes pride in finding new music. Interestingly here, the participant also prefers being alone to maximise their appreciation of the song:

RESPONSE	CODES
Response 6659871002, 29, Male, Jazz / Fusion / Blues, Zulu / Sotho, 13:50 "[1]Driving… in the car… around town" "I heard it on [2]radio, Kaya FM." "I'd heard the [3]original version many years ago but this cover really got me." "I was [4]alone, which I think is better because I could really [X]appreciate the song." "I [5]share it with my friends that weekend." "I love finding [6]'new music' that excites me. It keeps me inspired."	[1] INTERNAL PROCESS - CONTROLLED ACTIVITY - DRIVING [1] SITUATIONAL VARIABLE – PERSONAL TRANSPORT [2] BEHAVIOURAL CONTEXT – RADIO (TRADITIONAL MEDIA) – PASSIVE DISCOVERY [3] CONTEXTUAL IDENTITY – LEARNING HISTORY – CONSIDERATION SET [4] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [X] POSITIVE AFFECTIVE RESPONSE [5] EXTERNAL VARIABLE – SOCIAL INTERACTION – FRIEND SHARING [6] DISCOVERER PERSONALITY – SAVANT

Another example of prior knowledge, is where a song may be heard in another setting but only later explored and appreciated. The discovery happens at a family event, and noted by the participant who actively chooses to recall and listen to the song later. This is a good example of discovery leading to acquisition behaviour, as well as depth of coding achieved in a short, single example:

RESPONSE	CODES
Response 6635853030, 38, Female, Gospel, Shona, 19:00 "Watching [1]youtube" "At [2]home" "With my kids [3]listening to music" "Heard it played on a [4]family get together and [5]decided to check it out" "My kids [X]didn't like the video so we decided to jus [Y]get the audio of it" "[6]Will share with a friend" "I just [Z]liked the vibe of the music" "Was having [7]relaxing time with family"	[1] INTERNAL PROCESS - CONTROLLED ACTIVITY – WATCHING VIDEO STREAMING SERVICE [1] BEHAVIOURAL CONTEXT – VIDEO STREAMING (NEW MEDIA) [2] SITUATIONAL VARIABLE – PRIVATE RESIDENCE [3] DISCOVERY DRIVER – ACTIVE SEARCH [3] SITUATIONAL VARIABLE - FOLLOW-UP ACTION [4] BEHAVIOURAL CONTEXT – SOCIAL FAMILY – VISITING – PASSIVE DISCOVERY [5] CONTEXTUAL IDENTITY – LEARNING HISTORY – PRIOR EXPOSURE [5] DISCOVERY DRIVER – PASSIVE DISCOVERY [X] NEGATIVE AFFECTIVE RESPONSE - VIDEO [Y] TEMPORAL CONTROL (ACQUISITION)

	[6] SHARING PROPENSITY [Z] POSITIVE AFFECTIVE RESPONSE - RECORDING [7] SITUATIONAL VARIABLE – LEISURE TIME

In the next example, a typical example of discovery through watching television unfolds. Engaged in a passive context, relaxing after a stressful day, this participant discovers then searches for music to purchase it digitally. Furthermore, this participant notes they are a *savant:*

RESPONSE	CODES
Response 6487024443, 28, Female, R&B / Soul, Zulu, 20:09 "Just [1]chilling" "I heard the song on [2]mzansi magic and [3]decided to search it and downland it" "...I downloaded a purchase" "I normally download new music all the time and send friends the link" "I [4]share new music with friends [5]all the time" "I'm more versetile and listen to all kinds of music,as long as it sounds good to me I [X]like it" [It had been a...] "[6]Stressful day"	[1] SITUATIONAL VARIABLE – LEISURE TIME [2] INTERNAL PROCESS - CONTROLLED ACTIVITY – WATCHING TELEVISION [2] BEHAVIOURAL CONTEXT – TELEVISION (TRADITIONAL MEDIA) [2] SITUATIONAL VARIABLE – PASSIVE DISCOVERY [3] DISCOVERY DRIVER – ACTIVE SEARCH [3] SITUATIONAL VARIABLE - FOLLOW-UP ACTION [4] EXTERNAL VARIABLE – SOCIAL INTERACTION – FRIEND SHARING [5] DISCOVERER PERSONALITY – SAVANT [X] POSITIVE AFFECTIVE RESPONSE [6] SITUATIONAL VARIABLE – STRESSFUL DAY

The next response illustrates the situation where the participant either is actively looking for music. Given the following facts to this case, where there was an album launch that the participant attended, and sampling iTunes resulted in purchasing the music, I am inclined to think the participant came across the said band while browsing for music. Given the participant has a dedicated music blog, they can be classified as a *savant*:

RESPONSE	CODES
Response 6561301394, 65, Male, Alternative Rock, European / Scandinavian, 08:00 "Sampling [1]iTunes" "[2]Home" "[3]Alone and [4]thoughtful" [We had gone] "Went to the [5]album launch" "My [6]son loves this band" "My [6]wife was very impressed" "Shared it on Facebook and on my music [7]blog Getphat" "I [x]purchased the music"	[1] DISCOVERY DRIVER – ACTIVE DISCOVERY [2] SITUATIONAL VARIABLE – PRIVATE RESIDENCE [3] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [4] BEHAVIOURAL RESPONSE – POSSIBLE MOOD ENHANCEMENT [5] SITUATIONAL VARIABLE – LEARNING HISTORY – PRIOR EXPOSURE [6] HEDONIC JUSTIFICATION [7] DISCOVERER PERSONALITY – SAVANT [X] ACQUISITION

Negative Affect is Moderated by Involvement or Leads to Withdrawal

While the next participant describes their car passenger experience in some detail, they end up using the YouTube video streaming service to gain temporal control of another song later. This highlights an issue of initiation, as the work colleague and then the disc jockey were clearly sources of information about another version of the song that was on the radio. Discovery, here, was a result of knowledge and not experience. Only later do we see that the new version was then found using a cellphone and video streaming app YouTube. This points to word-of-mouth still being a powerful traditional discovery tool.

In finding the new version, an example of negative affective response is present and this appears to be a great source of concern for the participant. The cognitive dissonance caused by the new version of the song causes the participant to share the song seeking commiseration and consolation from her boyfriend and then her friend. I wrestled with this concept, realising that while many examples show sharing as a result of positive affective response to music, here, the higher involvement with the original or older version of the song and the dissatisfactory new version pushes the participant to share this misery with others! Why would consumers do this? The reason, I believe, is akin to hedonic justification but here one needs to feel resonance in their negative emotion (an affective dissonance, perhaps). This is the opposite to hedonic pursuit, similar to reasons why people like to watch horror movies or are inclined to share bad

news. This response is explored in the psychological theory of 'avoidance coping' where consumers use strategies to avoid stress (Albrecht *et al.* 2017). Surprisingly, there is very little literature on hedonic activity and avoidance coping. Highly supportive of my study, Moschis (2007, cited in Albrecht *et al.* 2017) states, in relation to negative consequences of stress, there is "the need to study a specific consumption-coping response in the **context of a consumer's motivation** for engaging in an activity" (p. 720 in Albrecht *et al.* 2017, emphasis added).

In response to Moschis, Albrecht *et al.* (2017) in their study of shopping stress, found that recreation-orientated (hedonic) consumers are less likely to abandon shopping when faced with in-store stress. Recreation-orientated shoppers actually dealt with stress better. In a similar study but regarding online shopping Chen & Kim (2014), using the S-O-R framework, found that hedonic online shopping improved attitudes, and was influenced by environmental stimuli (situations), leading to repurchase intentions. Chen & Kim (2014) treated "the web environment as an external influence in the stimulus stage" (p. 161). That is, if you shop online for fun you enjoy it more. Notably, these provide a good example of moving from traditional to online shopping hedonic behaviour – analogous to moving from traditional to new media music consumption. While these situations are analogous but dissimilar to this response in my study, the participant deals with the stress of negative emotion by seeking affirmation of her feelings. Now, I have tentatively ascribed the term *nociceptive justification* to describe this circumstance of rationalising and avoiding discomfort of unpleasant outcomes of hedonic pursuits. The Oxford English Dictionary defines *nociception* as "The sensation or perception of pain" and is also an antonym of hedonism. Thus, *nociceptive justification* is a strategy of avoidance coping for consumers and also a possible driver in social exchange of information. How often do we write negative reviews of a restaurant to help other diners to avoid a similarly bad experience? Not surprisingly, consumers of music will probably not listen again to a song that caused nociception, but are quite satisfied to share their dissatisfaction with other listeners. Personally, I can't stand Oasis' "Wonderwall" or R Kelly's "I Believe I Can Fly", both major commercial successes:

RESPONSE	CODES
Response 6559473491, 34, Female, Pop, English, 09:40 "Listening to the [1]radio" "Car" "I was the passenger and my [2]boyfriend was driving. We had just gotten through the gates of our complex and a song I [X]like was playing. When it ended the dj's had a [3]discussion of a new version of the song had been released. A duet version featuring a well know artist." "I [3]overhead a colleague yesterday had mention the collaboration." "I used my [5]iPhone to listen to the song off [6]YouTube." "I believe the original was better." "I played the song to my [7]boyfriend. I didn't like the rendition." "I would share it with a [8]friend at work who enjoys this artist. We could [Y]discuss whether she likes the rendition." "When listening to the song in the car, I was wondering if the artist was just really cunning and knows his audience well, or if he is [Z]actually really just a romantic at heart."	[1] DISCOVERY DRIVER – PASSIVE DISCOVERY [2] SITUATIONAL VARIABLE – SOCIAL TRANSPORT [X] HIGHER INVOLVEMENT WITH SONG [3] EXTERNAL VARIABLE – INFORMATION ACCUMULATION [5] BEHAVIOURAL CONTEXT – PORTABILITY OF CONTENT [6] BEHAVIOURAL CONTEXT – STREAMING SERVICE (SERVITISATION)(DISCOVERY METHOD) [8] EXTERNAL VARIABLE – SHARING PROPENSITY [Y] NOCICEPTIVE JUSTIFICATION [Z] COGNITIVE RESPONSE TO MUSIC

The next example of music discovery is in the service setting. A negative affective response in a passive context did not result in the common search, acquisition or sharing responses. While participants were requested to report all encounters with music, negative discovery results in avoidance coping responses, which means the music may not be considered part of the participants consideration set and then passed by. Unlike the previous example where the participant was highly involved with the song, in the example below the participant simply exhibits the withdrawal response. Here, the S-O-R theory is reinforced for consumption through approach or withdrawal but in the discovery context the music is discarded when anticipation is not met positively.

A code not identified in provisional coding, yet quite common in services marketing literature, is the construct of *ambiance* (or service setting). All responses have a describable ambiance, often being quiet when alone or noisy in a social situation. A response that illustrates this is a discovery shopping experience with a negative affective response, and reinforces *nociceptive justification*:

RESPONSE	CODES
Response 6606647071, 25, Male, Rap / Hip Hop, South African English, 16:30 "[1]Shopping" "[2]Eastgate mall" "[3]People shopping for clothes" "Heard the song on the music playing in the [4]store" "I [5]walked out the store the music [x]irritated me" [The people with me…] "[5]They also did not enjoy the music" "Not a good music fit for the surroundings"	[1] INTERNAL PROCESS - CONTROLLED ACTIVITY - SHOPPING [2] SITUATIONAL VARIABLE – LOCATION – PUBLIC SPACE [3] AMBIANCE – BUSY SHOP [4] BEHAVIOURAL CONTEXT – PASSIVE DISCOVERY [5] NOCICEPTIVE JUSTIFICATION – AVOIDANCE COPING [x] NEGATIVE AFFECTIVE RESPONSE

PHASE II: DISCOVERY BEHAVIOUR OBSERVED

The PAD model measurements of *arousal* and *dominance* places emphasis on how consumers become aware of and then control their circumstances within contextual variables. Other internal processes such as temporal control, instinctive or manipulative sources of taste and social group affiliation [INTERNAL PROCESSES] cause consumers to react within context to contextual drivers like metapreferences, familiarity and satiation, active vs. passive discovery, low stimulation levels and re-consumption (consuming the same music through delivering audio in new formats) [DISCOVERY DRIVERS]. Several variables exist here such as antecedent states, time of day, location, music likability, media type, visual stimuli, follow-up action, leisure time, creativity, newness and private residence [SITUATIONAL VARIABLE]. External variables engaged with by discovering consumers include social exchange of information, retrieval of information, and content discovery [EXTERNAL VARIABLES]. Technology through portability of

content, content cost of production (Baumol's Desease), ease of social access, evolving from old to new media, servitisation, as well as private, social and cultural mediators guide the role of the context of music discovery [BEHAVIOURAL CONTEXTS]. The candidate theme of **'discovery is an internal behavioural reaction to external informational variables mitigated by contextual situations'** is thus observed.

In the earlier examples of the prior theme I observed some of these processes. In the next example, I add further details, adding additional context to the same situation involving passive discovery. Here, the internal process of *arousal* is notably highlighted as, upon hearing the song, the participant immediately become enthralled with the music. The participant then actively went and found the song on the radio stations' website and then bought it on iTunes:

RESPONSE	CODES
Response 6496981055, 56, Male, World Music, Zulu, 16:30 "I was attending World Music Expo in Wales, UK some 3 or 4 years ago" "I was [1]alone" "I walked into my [2]hotel room and the TV set [3]automatically switched on and a local [4]radio was playing a song. I [5]liked the song [6]instantly but did not recognize the song nor the artist. I immediately logged onto that Internet and searched for the radio and [7]found the playlist with the song. I then bought the song on [8]iTunes. The song was We'll Never Be Royals by a new artist, Lorde. The following year the artist won Best Newcomer at the Grammies." "After buying the song on iTunes, I have been [9]sharing the experience with my team in studio, especially when we talk about song writing"	[1] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [2] SITUATIONAL VARIABLE – LOCATION - SERVICE [3] SITUATIONAL – PASSIVE DISCOVERY [4] BEHAVIOURAL CONTEXT – RADIO TO WEBSITE TO RETAIL APP [5] SITUATIONAL VARIABLE – LIKABILITY / POSITIVE AFFECT [6] INTERNAL PROCESS – AROUSAL [7] EXTERNAL VARIABLE – RETRIEVAL OF INFORMATION [8] BEHAVIOURAL CONTEXT – PORTABILITY OF CONTENT [9] EXTERNAL VARIABLE – SOCIAL INTERACTION – COLLEAGUE SHARING

The next example shows how gift-giving of recorded music is a discovery vehicle, and was done so through the result of attending a live performance of a "bad" jazz band. As the participant is

not part of the musical culture of his friend ("instrumental jazz"), there is some social group affiliation being initiated here; presumably the friend wishes to induct the participant into jazz culture. This example also defined the distinction between active and passive discovery, as a driver of discovery, versus private and social discovery, which are behavioural contexts. Here, the participant actively plays a CD, but was prompted to hear the music as it was a gift. I believe the participant was motivated to hear the music because it was a gift, and may not have done so under normal circumstances, and thus this example lends itself to circumstances similar to passive discovery due to obligation:

RESPONSE	CODES
Response 6521470249, 35, Female, Jazz / Fusion / Blues, English, 20:00 "I was given a CD as a [1]gift so [2]I played it in my [3]car radio and was driving at the time." "I was [4]alone, with no distractions other than focusing on the road but found the music was actually interfering with my [5]attention on the road." "The CD was a gift from a friend, but the rationale for the gift was to [6]expose me to good jazz after previously attending a bad live jazz event together." "I was alone and have not shared it with anyone yet but did thank my [7]friend for the gift after listening to it. He indicated that it's a [x]favourite from his Dad's collection of music." "As a drummer, the focus of the album is a famous jazz drummer from the 50's/60's. It's all instrumental jazz, and I am a fan of progressive instrumental rock/metal, so although [8]not a genre I'm familiar with, the [9]style really appealed to me."	[1] INTERNAL PROCESS – SOCIAL GROUP AFFILIATION [2] DISCOVERY DRIVER – ACTIVE DISCOVERY [3] SITUATIONAL VARIABLE – PERSONAL TRANSPORT [4] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [5] DISCOVERY DRIVER – DISTRACTION, POSSIBLY DUE TO SATIATION [6] EXTERNAL VARIABLE – SOCIAL EXCHANGE [7] DISCOVERY DRIVER – PASSIVE DISCOVERY - OBLIGATION [X] HEDONIC JUSTIFICATION [8] UNFAMILIAR MUSIC [9] BEHAVIOURAL CONTEXT – CULTURAL MEDIATOR (MUSIC)

In the next example, there is some argument as to how 'social' the situation is. The participant is relaxing at home in bed, and his wife is near, but the participant noticeably still has to share the discovery with her. In essence, this is a private discovery in a social context:

RESPONSE	CODES
Response 6617837800, 40, Male, Pop, British South African, 22:30 "Scanning through [1]Facebook" "At [2]home… relaxing in bed" "[3]random feed from Facebook" "I [4]shared the music with friends… on Facebook" "I shared it with my [5]wife [who was with me], and she also loved it" "It was very creative compared to my expectations of what guitar music [6]"ought" to sound like" "I greatly [X]appreciated how the instrument was used very differently to how I'm [Y]accustomed (fingerstyle, with e.g. live retuning used for portamento)"	[1] SITUATIONAL VARIABLE – SOCIAL MEDIA [2] SITUATIONAL VARIABLE – PRIVATE RESIDENCE [3] SITUATIONAL VARIABLE – PASSIVE DISCOVERY [4] EXTERNAL VARIABLE – SOCIAL INTERACTION – FRIEND SHARING [5] EXTERNAL VARIABLE – SOCIAL INTERACTION – FAMILY SHARING [6] UNFAMILIAR MUSIC [x] POSITIVE AFFECTIVE RESPONSE [Y] HEDONIC JUSTIFICATION

The examples in this section have shown how some common constructs of music consumption – arousal and dominance, active and passive consumption, private and social contexts – can be fluid in the discovery moment. They also illustrate how one can be private in a social context, and raised a question of whether being alone is the same as being private? Privacy can still be maintained in a social setting, and being alone allows privacy. Thus, conceptually, a private *context* can be maintained in social *situation,* conversely a social *context* can be experienced in a private *situation*. Now, more than ever, social context can be experienced in private with social media a few megabytes away. The cliché that comes to mind is 'being alone in a crowded room'. Thus, it is correct to assign private and social circumstances to behavioural contexts, and not situational variables.

Furthermore, an underlying process is at work, and explored in the next section.

PHASE III: THE EMERGENT DISCOVERY PROCESS

I now examine the relevance and grouping of codes. I began by tabulating attribute codes and their corresponding codes, however this would examine little and I wanted a way to show relationships. I then employed a mind-mapping app called 'SimpleMind+' where I began with patterned codes and branched them out to attribute codes. I then reviewed my theoretical framework being Russel & Mehrabian's (1974a) stimulus-organism-response (S-O-R) framework. Over several days, I then proceeded to organise, refine and rephrase my codes as they were observed to illustrate the formation of relationships.

In the following mind-map, a summary of observed *attribute codes* and their related *patterned codes* is presented, and grouped within the S-O-R framework, incorporating PAD model dimensions. I tried to move common codes toward the centre and closer to the S-O-R constructs, as well as group similar responses together. A detailed explanation follows the diagram:

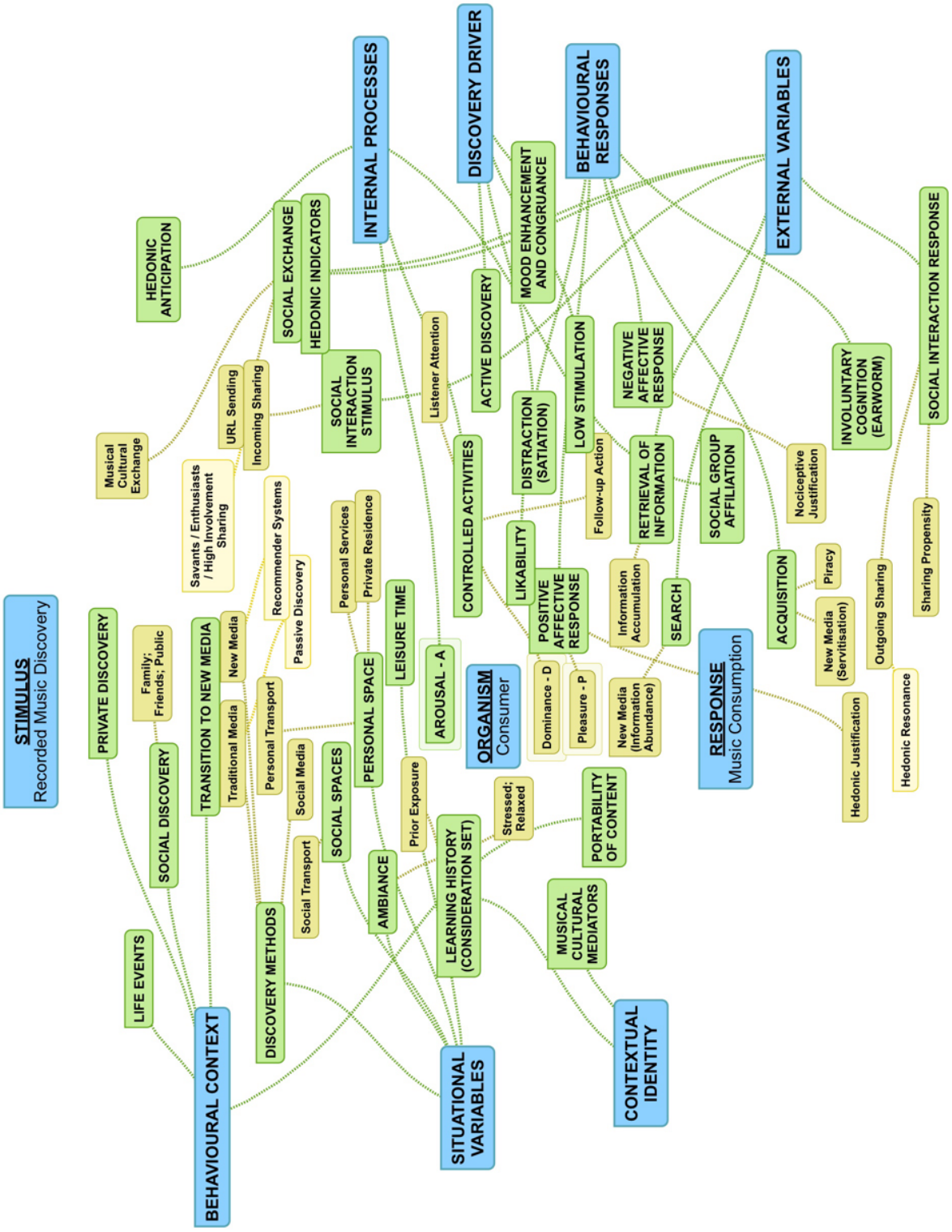

Figure 14: Pattern and attribute codes grouped in relation to the S-O-R framework and themselves, together with PAD dimensions.

Observed Staged Behaviour

Participants did not explain their behaviour in a linear or process fashion, but their responses are perceptibly staged. This can be recognised in the timing of events as they unfold in the participants narratives. In many cases the consumer was engaged in a controlled activity, often unrelated to music listening, where they passively were exposed to music or ideas of music. Private contexts allowed deeper relationships to form, often causing deeper involvement with the music, while social contexts more often lead to an information exchange and accumulation.

Some factor, occurring more in private moments, triggered a behavioural response to the music: an awakening to desire; or anticipation always lying in wait until activated. This anticipatory factor then led to arousal, outcomes of positive or negative affect, acquisition and finally hedonic justification of their feelings toward the music. Hedonic (and nociceptive) justification resulted in sharing the music or information accumulation. Discovery behaviour is not separate from consumption behaviour, it is a part of it – anticipation in itself is part of the fun. I may not observe the reaction to music as it is consumed, but I can clearly observe the antecedents to its occurrence. The following example has been ordered into the correct time of events:

RESPONSE	CODES (REVISED)
Response 6671021025 as it was observed: "Listening to a podcast (Npr)" "Home" "I was alone" "I heard the song on the podcast and liked (bookmark) it on Soundcloud" "After l heard the song I started sharing it with friends" "I used my laptop to listen to the podcast" "Yes , I bought a Lp" "Rock" "Great song from the artist new album" "We recently had a baby"	
Response 6671021025, 37, Male, Rock, Afrikaans / English, 10:30 ordered in time of events: [1]"We recently had a baby" [2]"[I was at] Home" [3]"I was alone" [4]"I used my laptop to listen to the	[1] BEHAVIOURAL CONTEXT – LIFE EVENT [2] SITUATIONAL VARIABLE – PERSONAL SPACE – PRIVATE RESIDENCE [3] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [4] INTERNAL PROCESS – CONTROLLED ACTIVITY – PODCAST (NEW MEDIA)

podcast" [5]"I heard the [Rock] song on the podcast…" [6]"Great song from the artist new album" [7]"…and liked (bookmark) it on Soundcloud" [8]"After l heard the song I started sharing it with friends" [9]"I bought [an LP]"	[5] SITUATIONAL VARIABLE – DISCOVERY METHOD – NEW MEDIA – PASSIVE DISCOVERY [5] INTERNAL PROCESS – AROUSAL [6] BEHAVIOURAL RESPONSE - POSITIVE AFFECTIVE RESPONSE [7] BEHAVIOURAL RESPONSE – RETRIEVAL OF INFORMATION – INFORMATION ACCUMULATION & HEDONIC INDICATOR (SoundCloud Likes) [8] EXTERNAL VARIABLE – SOCIAL INTERACTION RESPONSE – FRIEND SHARING [9] BEHAVIOURAL RESPONSE – ACQUISITION

As can be seen in the response above, a mix of behavioural contexts and situational variables, through controlled actions, give way to behavioural responses and information accumulation and social interaction activities. Sharing and social media indicators would prompt further discovery by other consumers.

This response also indicates a *social media indicator* of a SoundCloud 'like', but for the podcast and not music. In this response the participant also makes note of 'bookmarking' the podcast to find again on their Soundcloud profile, presumably to also find the song later. While social media indicators (likes, friends, followers and plays statistics) could be motivators in hedonic justification, they were not observed at all in my study. The response 'I saw it had over a million views so decided to listen to the song', was not observed in my study. This discrepancy could be attributed to the participant sample, as younger consumers below 18 years of age may be more susceptible to majority influences as well as parasocial interaction. The code assigned to marketing indicators such as social media likes, plays, followers and friends is *hedonic indicators* – meaning majority pointers to content of high usage.

Low Stimulation Opportunity: Anticipation and Satiation

In this section, I return to and argue that an underlying process exists within contexts to trigger discovery awareness. Many discovery moments where private in nature, and so there is an element within this personal space which amplifies discovery behaviour. The private space

lends itself to a specific lack of cognitive and emotional stimulation. That is, the contextual space should allow for some intrapersonal reflection. In addition, personal spaces often have purposeful controlled activities (dominant dimensions) which allow more discovery opportunity to arise, than other contexts or behaviours. It is this state of openness that allows for arousal to occur. For example, merely choosing to listen to radio (traditional media) one is expecting to hear new music at some point, in addition to satisfying hedonic needs through hearing familiar music. Recommender systems in new media fulfil the same void in consumer stimulation, where familiar music reaches *satiation* and unfamiliar music generates new hedonic fulfilment. The consumer lies in wait in anticipation and further arousal to ignite when unfamiliar music is heard. The same can be said of situations where no music was present, allowing new music to have a pure response. If affect is positive in this situation, the experience is often embraced leading to acquisition and sharing, as well as, of course, satisfying consumption of music.

This moment of opportunity, then, exists where consumers are at their most susceptible and impressionable to receive new music – the code, and perhaps a major theme, for this circumstance could then be a 'hedonic discovery moment': the time when context, situation and anticipatory behaviour result in discovery awareness. In the marketing domain, advertisers are often interested in the construct of *persuasion*. Often, marketers focus on the context in which an advertisement will appear in order to increase persuasion of the advertisements' message, all the more relevant in an online context (Telang, *et al.,* 2017). Telang *et al.* (2017) speak of ad-congruity where an advertisement should fit the editorial content, often matching adverts to online editorial (did Takealot suddenly advertise on your news app today?). Advertising, as a construct itself, is a manifestation of hedonic discovery exhibiting many of characteristics observed in my study. Similarly, in services marketing, the context of a service can impact consumer behaviour, along dimensions of loyalty and satisfaction, for example. The analogy here though, is on the context, then situation, in which a consumer chooses one restaurant over another, or another form of entertainment. Extending these ideas, could it be that the music

discovery moment is the *congruity* of context, consumer and unfamiliar music? In this case, further research might examine this *hedonic discovery moment* through models such as the Elaboration Likelihood Model or Heuristic-Systematic Model, as employed by Telang *et al.* (2017), for instance.

Is persuasion, however, very easy when one is already highly involved and has positive affect with the stimulus? Psychologists have examined the construct of *impression formation* within contexts, often of impressions of other people (for example, see Sritharan, 2010, Maier *et al.,* 2013 and Huang *et al.,* 2017, among others). Often context, such as social media, online dating, red or black coloured clothing, are contextual clues influencing behaviour. This is very similar to the nature of the results of my current study, where contextual clues give consumers reason to take note of new music. Hunsinger *et al.* (2012) showed that context influenced different thinking styles despite different affective states (happy or sad). This gives credence to the idea that context does influence discovery behaviour, and is a specific context relying on affective response within an impressionable state. The relationship between marketing and impression formation is unclear, and no literature relating the two was found, despite the very clear implications branding holds in forming impressions toward celebrities and sport stars, but also toward impressions of products.

In my study, it is clearly observable that the *hedonic discovery moment* does influence discovery and that mood-congruency and hedonic need can lead to the consumer being impressionable to new music. Therefore, in my observation, mood-congruence is a driver of discovery and not a behavioural response as previously applied.

The next example shows the anticipation of new music, when songs written by an artist prompt the participant to search for the artist in anticipation that they will fulfil their music hedonic need at the end of a work day, with a private discovery in a social space:

RESPONSE	CODES (REVISED)
Response 6637537004, 38, Male, Hard Rock / Metal, English, [1]16:00 "At [2]work [3]working on my laptop" [End of the work day] "[4]Alone in my office" "The day [5]before I heard covers of the artists music on [6]YouTube" "I [7]found other albums related to the artist online" "Computer, streaming on [6]Tidal." "I have not shared the discovery yet. My wife may enjoy it but I it is not what she usually listens to." "I enjoyed the [x]musicality of the musician and I enjoy hard rock music." "I wanted something to enjoy whilst doing [8]repetitive work."	[1] SITUATIONAL VARIABLE – AMBIANCE – END OF WORK DAY [2] SITUATIONAL VARIABLE – SOCIAL SPACE – WORK [3] INTERNAL PROCESS – CONTROLLED ACTIVITY - WORKING [4] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [5] CONTEXTUAL IDENTITY – LEARNING HISTORY – FAMILIARITY WITH ARTIST [6] DISCOVERY METHOD – NEW MEDIA (ABUNDANCE) [7] EXTERNAL VARIABLE – SEARCH – ACTIVE DISCOVERY [X] HEDONIC JUSTIFICATION [8] DISCOVERY DRIVER – MOOD CONGRUENCY AND ENHANCEMENT – MUNDANE WORK

Time of day can be a situational variable that influences discovery of music. The time of discoveries tends toward late afternoons and early evenings, and can be tied to ambiance and then mood levels:

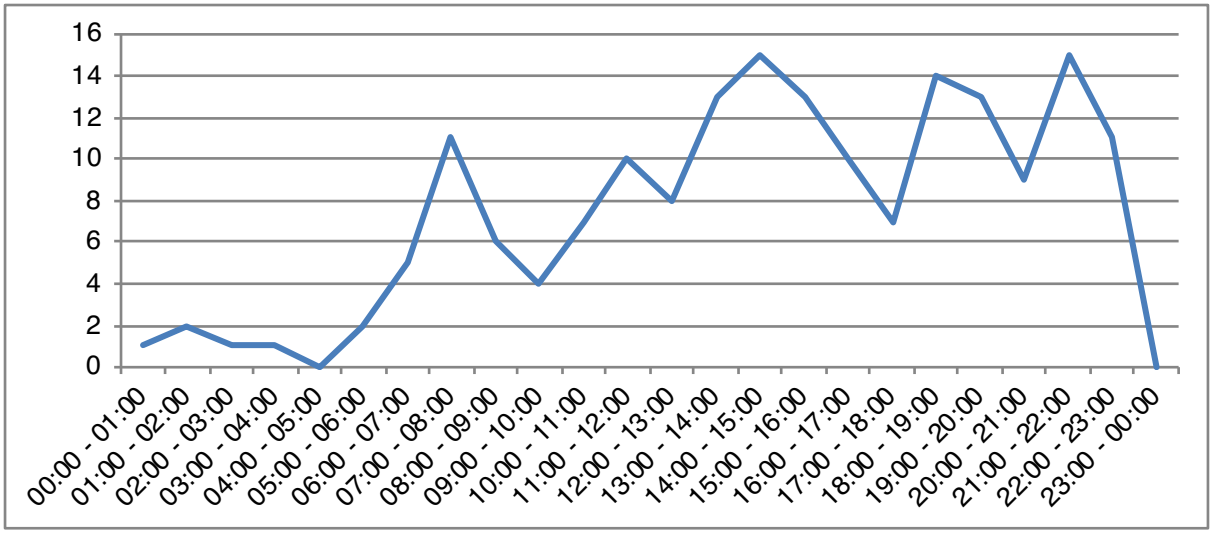

Figure 15: Time of day respondents reported when music discoveries were made.

The next example shows mood-congruency for a stressful work day:

RESPONSE	CODES (REVISED)
Response 6326903801, 32, Female, Hard Rock / Metal, South African, 14:00 "Watching on [1]YouTube." "At [2]work, teaching" "[3]Silence, hence the need for music in [class]" "I remember hearing it somewhere, but was just [4]re-introduced" "My student did not like the song, not her taste" "I [5]will tell my husband about this music" "It was harder rock than I normally listen to, but I think I [6]need this music whilst having a stressful day" "Stressful week"	[1] DISCOVERY METHOD – NEW MEDIA (ABUNDANCE) – PASSIVE DISCOVERY [2] SITUATIONAL VARIABLE – SOCIAL SPACE – WORK [3] SITUATIONAL VARIABLE – AMBIANCE – QUIET CLASS [4] CONTEXTUAL IDENTITY – LEARNING HISTORY – FAMILIARITY WITH MUSIC [5] EXTERNAL VARIABLE – SOCIAL INTERACTION – SHARING PROPENSITY [6] DISCOVERY DRIVER – MOOD CONGRUENCY AND ENHANCEMENT – STRESSFUL DAY

In thinking about responses indicating any *satiation*, I could not find any responses that pointed to dissatisfaction with the participant's current music listening. That is, none mentioned they felt they had listened to their current familiar music within their music libraries to the point that finding new music had become a priority – I know I have felt like this and is a key reason for this research. PAD dimensions, such as dullness, reveal further insight when examining data quantitatively. Calculating an average shows that 66.66% of the sample indicated a score of between 4 and 9, measuring the participants feelings of 'somewhat to very dull'. This is *prima facia* evidence that the majority of participants were hedonically satiated when discoveries were made. That is, bored and looking for entertainment. 'Dullness' is a measure of 'state arousal' in the PAD framework, which provides further evidence of the arousal dimension's role in discovery.

PHASE IV AND V: MUSIC METASTIMULUS OF DISCOVERY

From grouping the variables, and examining their fit with the theoretical framework, there appears to be a mismatch between observed behaviour as a result of the stimulus. For example, in order for 'music discovery' to be a stimulus there should be a direct behavioural response.

Yet, the response is another stimulus and then that stimulus' corresponding behavioural response, being recorded music to music consumption. To focus on this, in the next example the participant follows a social media link when interested in a description of an artist's music:

RESPONSE	CODES (REVISED)
Response 6556015571, 40, Male, Drone Ambient, British South African, 21:50 "Scanning [1]Facebook news feed" "At [2]home in bed" "[3]Wife busy on computer" "[4]I read a [5]article on the new Bjork album (Utopia), which was critical of it, and which offered this [6]new (to me) music as an alternative for pushing the boundaries in the way Bjork had ostensibly done in the past" "I listened on [7]headphones as my partner does not like this kind of music" "iPad Facebook app [4]link to Mixmag to a [8]Bandcamp page" "Not yet shared-[9]not likely to share unless via a Facebook post perhaps later" [The music genre was] "Drone ambient" [Which I liked a lot – rated [X]1 out of 9] "It was [Y]novel and atmospheric" "Arrived home after a year-end function for work, busy [10]slowing down in preparation to be ready for bed"	[1] DISCOVERY METHOD – SOCIAL MEDIA [2] SITUATIONAL VARIABLE – PERSONAL SPACE – PRIVATE RESIDENCE [3] SITUATIONAL VARIABLE – SOCIAL SPACE [4] DISCOVERY DRIVER – ACTIVE DISCOVERY [5] INTERNAL PROCESS – CONTROLLED ACTIVITY – READING ARTICLE [6] METASTIMULUS – ANTICIPATION OF NEW MUSIC MATCH TO METAPREFERENCES [7] BEHAVIOURAL CONTEXT – PRIVATE DISCOVERY [8] SITUATIONAL VARIABLE – DISCOVERY METHOD – NEW MEDIA (ABUNDANCE) [9] EXTERNAL VARIABLE – SOCIAL INTERACTION - SHARING PROPENSITY [X] POSITIVE AFFECTIVE RESPONSE [Y] COGNITIVE CONSONANCE – HEDONIC JUSTIFICATION [10] SITUATIONAL VARIABLE – AMBIANCE - BEDTIME

I propose, then, that music discovery should be perceived as a *meta-stimulus* in an anticipatory behavioural state or mode, in which the consumer is constantly engaged. This is an extension of Sen's (1982, cited in Dolfsma, 1999) 'metapreferences' construct which was incorporated into an earlier proposed definition of music discovery. Therefore, the consumer is in a continual behavioural state response to the metastimulus object, and only when an object arises matching the metastimulus, does the consumer respond with consumption behaviour. Thus, situation and context has different responses to discovery and consumption behaviours.

Behavioural states are typically applied to animals and human infants, such as sleep and awake states. Magallón-Neri *et al.* (2018) studied adolescent behavioural states using ecological momentary assessments (EMS) of contextual variables, satisfaction and emotion in victimisation. Behavioural states here included emotional and pyschopathalogical states of behaviour. EMS follows an almost exact description of my applied technique of experience sampling method (ESM) and is analogous to the methodology I have used seeking situational variables and rating emotions. Magallón-Neri *et al.* (2018, p. 269) examine "momentary satisfaction" to refer to "degree of reported satisfaction linked to a space, people and activities assessed at a particular moment" and this is similar to the discovery moment I have abductively reasoned. Mahrabian (1996) has a similar theory referred to as 'traits' that endure far longer than momentary emotional states, and can describe a person's personality. Temperament or emotional traits can be 'inferred by measuring and averaging an individual's emotional states" (Mahrabian, 1996). The definition of a behavioural state appears to coincide with emotional traits. Thus, I can conclude that a behavioural state may be the simplest explanation to the observations in my data and is also consistent with inductive and deductive reasoning.

Resolving Situational and Contextual Variables

The following table separates situational and contextual variables within active, passive, private and social discoveries and consumption behaviour:

	Music Discovery (metastimulus)	Music Consumption (stimulus)
Active (controlled)	**Situation**: actively searching for objective music (a discovery driver). **Context**: savants and enthusiasts – constant state of discovery.	**Situation**: the consumer chooses to and is listening to music. **Context**: the consumer constantly enjoys listening to music.

Passive (uncontrolled)	**Situation**: passive exposure to music discovery object. **Context**: indifferents and casuals – the consumer is not looking for new music, discovery is uncommon and random.	**Situation**: the consumer only listen to music when it is present. **Context**: the consumer casually enjoys listening to music when it is present.
Private	**Situation**: the consumer is alone and not interacting with other people. **Context**: the consumer perceives they are in private.	**Situation**: the consumer listens to music in private. **Context**: the consumer listens to music privately.
Social	**Situation**: the consumer is interacting with other people when discovering music. **Context**: the consumer perceives they are connected with other people.	**Situation**: the consumer listens to music in the presence of other people. **Context**: the consumer perceives they are connected to other people when they listen to music.

The table illustrates the difference between discovery behaviour and consumption behaviour in situational and contextual settings. Generally, situation refers to environmental stimuli within a setting, while context refers to the consumer's disposition to a behavioural state. Context is moderated by situation, as situations are included within contexts.

Thus, the theme **'music discovery, as a sub-category of hedonic discovery, is a music metastimulus response interrelated to the discovery situation and behavioural context of the consumer'** is named.

The metastimulus response is observed through the matching of the consumer's preferences and the situation, moderated by their behavioural context. The behavioural context involves a complex association between the person and the situation, where the person's life, contextual identity, musical culture, personalty and other contextual variables inform the music metastimulus which, during the discovery moment, coincides with the recorded music object in a situation, that allows consumers to be susceptible to receive new music information. In my study, participants anticipate future-music which they will enjoy, and are constantly looking out for recorded-music objects which match their preferences. When participants came across music matching their preferences[4], in a conducive situation, they then consumed the music through seeking it out, acquiring, listening and sharing responses. There is a link between hedonic justification and discovery, perhaps acting to alleviate a type of buyer's remorse (another cognitive dissonance, or in this case *affective consonance*). Often linked to an external source, once the consumer is aroused, they align their metastimulus with the stimulus to find cognitively or affective reasons for their positive or negative response.

THEMATIC ANALYSIS CONCLUSION

Two major themes have now been named and defined and can now be discussed in contrast to the hypotheses and research questions. In true discovery form, a model of music discovery is presented in the next chapter.

[4] The study asked participants to report all encounters with new music. Some participants reported music they did not like and these responses had moderating or withdrawing factors in these cases.

CHAPTER SEVEN: CONCLUSION

INTRODUCTION

In this chapter I demonstrate the outcome of the research against the initial research questions, and furthermore present a model of music discovery behaviour. Notably, I argue for the contribution of a theory of hedonic discovery in the field of consumer behaviour, consumer culture as well as its contribution to Cultural Policy and Management. To this end, an analytical narrative is used showing conceptual links between literature, observation and reasoning.

RESPONDING TO THE RESEARCH QUESTIONS AND HYPOTHESES

In this section I respond to the research questions and discuss their answers in contrast with literature and the results of the study.

A PROPOSED MODEL OF MUSIC DISCOVERY BEHAVIOUR

Two research questions were initially asked at the beginning of the study, and relate to an examination of music discovery:

A. What is the construct and process of music discovery?

B. What role does the consumption context play in the discovery process? The consumption context includes the circumstance the consumer is in - such as active and passive listening, in a private or social environment, using a certain type of medium, within the cultural and socioeconomic setting of, in this case, South Africa.

In answering both these questions, in this section I argue for the validity of a model of music discovery behaviour. Belk & Sobh (2018) believe an open approach is needed to generate new theories within consumer culture theory (CCT) and that merely extending upon an existing theory may not be entirely appropriate. Also, finding correlation is perhaps not actually generating or extending a theory. Interpretive consumer research has been lost to deductive

experiments (Szmigin & Foxall, 2000; Belk & Sobh, 2018), and had I simply conducted a PAD model experiment I may have not been closer to understanding discovery better. Applying positivist ideals to justify post-modern, interpretive findings, has led some researchers to believe an inclusive, rational and balanced reasoning must be used (Szmigin & Foxall, 2000). My reasoning, within Szmigin & Foxall (2000) and Belk & Sobh's (2018) argument, is that by applying a theoretical framework this can impede abductive reasoning, which seeks to find the simplest answer for a set of observations. Abductive reasoning applies consistency to the data set but emerges from the creative mind of the researcher (Belk & Sobh, 2018). In other words, is there a simpler explanation for all my myriad of variables presented in Chapter 5? If this study instead applied a grounded theory approach would I consider the same result?

Ironically, the following quote leaped out at me: "Discovery requires a theoretical and interpretive leap from the data and coding, often using metaphors to reframe the understanding of the phenomenon" (Belk & Sobh, 2018, p. 4). It is entirely possible to frame particular research within an existing theoretical stance, only to abductively review it after, thoroughly grappling with all the variables observed (Belk & Sobh, 2018). This is first and foremost a conceptual study in popular music or cultural management, meaning I should weigh the humanist approach to cross-discipline study. So, when interpreting my data caution must be applied, within objective and empiricist thinking.

Furthermore, if all my participants were applying metaphor in their discoveries, how can I move from metaphor to phenomena or process? Closer to reality, metaphor is the only means of describing a theory, and the more complex and succinct constructs become the closer to objective reality and predictability a theory is. Therefore, neither classical grounded theory nor a theory-enabled approach (of S-O-R or PAD model) *on their own* would lead to the conclusions I am now making. It is through learned review that I can draw enlightened and unrestricted conclusions.

Thus, I compare the extended theoretical framework presented in Chapter 3 against my observations. Belk (1974a) initially studied consumer situations, presenting purchase situations and product choice alternatives, then having consumers rate their responses using behavioural differential inventories (BSI). Many researchers (Sweeney & Wyber , 2002; Foxall & Greenley, 2000; Bakker *et al.*., 2014, Krause & North, 2014) drew on Mehrabian & Russel's (1974a) pleasure-arousal-dominance measures for situational research, but often know the situation and context in which to apply these measures. Foxall *et al.* (1998) pointed to an understanding of situation and context and prior behaviour as a means of understanding behaviour.

I recognised the deficiency in understanding the context of music discovery, and endeavoured to capture discovery moments through experience sampling method (ESM) surveys to later correlate with PAD dimensions. This was supported by Belk (1975), where a dual approach to situational research was called for. In applying thematic analysis to the ESM dataset, a stark congruence between the literature provisional codes and identified attribute codes was found. There was also evidence of significant behavioural responses, primarily in positive and negative affective response and hedonic or nociceptive justifications. Thus, the literature provided a foundation and lens for the discovery moment.

The theoretical framework also raised the question of the stimulus-organism-response (S-O-R) paradigm and its fit to the PAD model (Peng & Kim, 2014). Belk (1975) rephrased S-O-R to split stimulus into situation and object. My research has shown that music discovery is not a stimulus, but a metastimulus in a behavioural state which affectively aligns with an object. This is somewhat supported by Belk's (1975) passing antecedent states and Mehrabian & Russel's (1974a) transitory emotional states, from which the PAD model is derived. These are passing states, whereas music discovery is enduring. Mehrabian's (1996) PAD Temperament model, that deals with emotional traits, may be more applicable but is still defined by S-O-R. Averaging the emotional states of participants could show the music discovery temperament. This would call to question the relevance of a correlation of PAD dimensions and the contextual variables

identified in the dataset, **placing the theoretical framework revolving around the PAD model in *refutation*.** This is surprising given the support for applying the PAD model in contextual research, but where my initial premise of the S-O-R paradigm no longer fits the results, I must now consider other approaches to observe a metastimulus.

Along with Sen's (1982, cited in Dolfsma, 1999) 'metapreferences' construct, Kistler, *et al.* (2010) provided more support of a metastimulus within their *parasocial interaction* construct, where a perceived relationship with characters would be underlined by an ethereal hedonistic stimulus. A 'metastimulus' is a new contribution to this body of knowledge, representing a behavioural state which provides context to music objects – what one would consider 'good music' versus the good music they discover. Loewenstein (1987), Pham (1995) and Kunde *et al.* (2007) introduced anticipation as a key concept in consumer research and led to observation and inferences of an anticipatory state. *Affective consonance* is a new contribution of this research, stemming from Baek & Choo (2015) and Belk (2013) showing that consumers legitimise and affirm their hedonic consumptions. Conversely, participant also showed a degree of rationalising why the did not like something and dwelling on this negative response was called nociceptive justification – 'nociceptive' in this context meaning negative affect or dislike. Affective consonance was referred to in coding as hedonic justification, and when nociceptive justification was found akin to 'cognitive dissonance' (except affectively), *affective consonance* was abducted, and occurs when a metastimulus meets stimulus. When a consumer discovers something, they check it against their prior ideals to see if it matches, and they often justify why it does.

Thus, I can propose this revised definition of music discovery and answer the research question in A above: **Music discovery, as a sub-category of hedonic discovery, is a music metastimulus response interrelated to the discovery situation and behavioural context of the consumer.** The metastimulus is an anticipatory behavioural state of positive affective music

matching the metapreferences of the consumer. In aggregate, participants exhibited strong positive affective responses to the music they discovered:

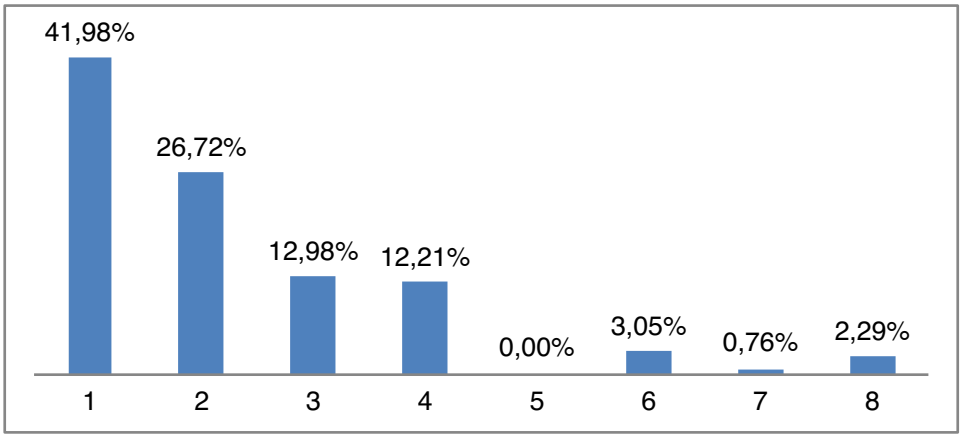

Figure 16: Responses to the question "How much did you like or dislike the new music you discovered? 1 being liked and 8 disliked."

Once hedonic satiation of music is reached and the consumer has low stimulation with current music objects, they become openly receptive to unfamiliar new music. Once a music object matching the metastimulus is encountered the consumer is aroused to the new discovery and affective consonance (hedonic justification) aligning the metastimulus and stimulus is reasoned.

Theories use models to explain data (Morgan, 2018). Models make use of themes to illustrate relationships in data (Morgan, 2018). Morgan (2018) found four types of models, being hierarchies, timelines, over-time processes and cycles. Staged behaviour is observed in discovery moments, which would place this theory in an 'over-time' process. The model is also placed in Hirschman & Holbrook's (1982) hedonic behaviour paradigm, because music discovery is an intrinsic motivation.

In conclusion, I present a model of music discovery, where the S-O-R framework is reframed, inserting the discovery moment as a behavioural state prior to the stimulus. **Thus, music discovery does not fit the S-O-R paradigm and this paradigm is *refuted*.** Instead, I would suggest a contextual behavioural state paradigm be investigated. The model is as follows:

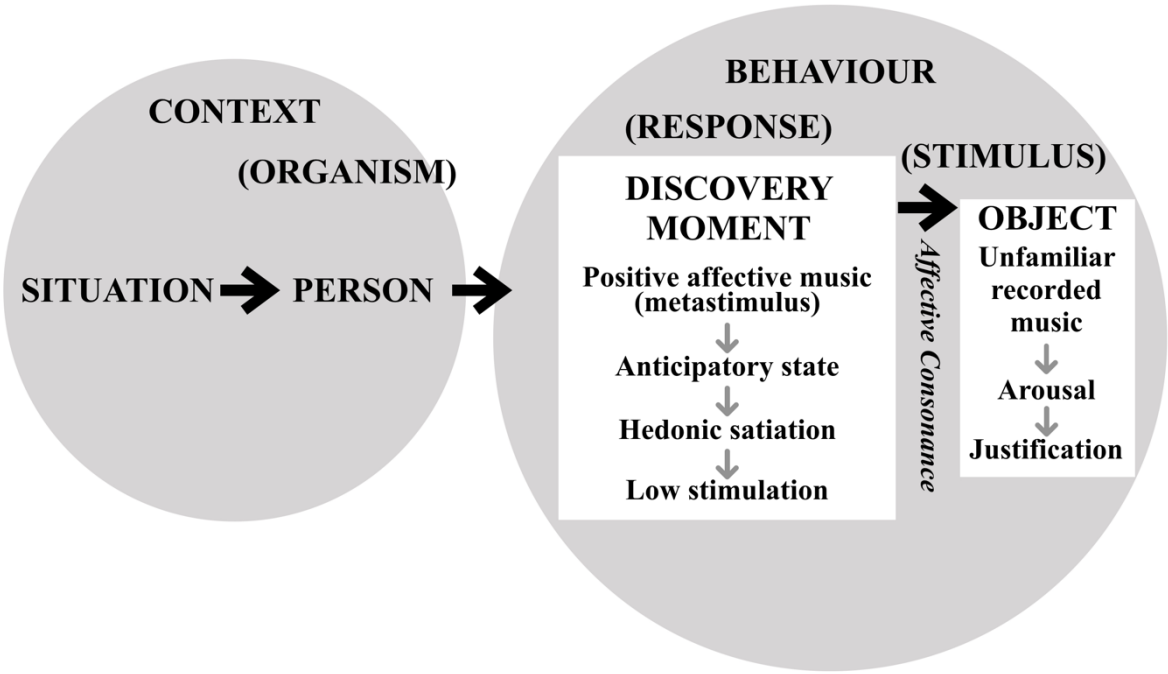

Figure 17: A proposed model of music discovery behaviour.

Responding to Hypothesis 1

The context and situations of discovery drive the metastimulus and stimulus together. Through life there are situations which build contextual variables, and in turn this context informs our actions in other situations. Dolfsma (1999) reviewed consumer technological changes in context throughout the last century, and in my study technology was observed to change salience and discovery. Thus, I can partly confirm Hypothesis 1:

> **Hyp. 1:** Music discovery of recorded music is heightened in new media consumption contexts that employ higher levels of active consumption with temporal control, than

traditional media contexts, which relied on passive consumption to stimulate music discovery.

Indeed, new media has replaced the taste-makers of the past, as proposed by Celma & Lamere (2011) and Dawen & Ramaprasad (2014). Participants were often using new media to discover music. In the cases where radio or television were the source of discovery, participants simply extended their discovery into the new media domain. However, active and passive discoveries where equally likely to occur. Active discoveries were often driven by search and prior exposure to music, while passive discoveries occurred in traditional media and new media recommender systems relating to the occurring situation. The key difference, however, is that new media provides abundance and instant access while traditional media limits access and has less variety of music content, and in this way new media far more discoveries than traditional media. In servatising music, convenience has been adopted. Private discoveries in the new media environment appear to heighten stimulation between metastimuli and stimuli than they do in social discoveries.

There did not appear to be any pattern between demographic data and the discovery process, that is age did not influence the discovery process differently. In fact, the number of participants that provided interesting contextual responses in the new media environment were over 30 years of age. In my study, age did not seem to have an impact on new media usage, and I would infer that the convenience of technology overrides any limitation of age, but age also impacts access to technology and older participants probably had means to use legal services as well.

The process was equally similar across gender and cultural backgrounds, leading me to think the model is generalisable. **To answer research question B: the discovery context informs metastimuli through shaping preferences and metapreferences and, depending on situational variables, context moderates consumer responses to the discovery moment.** The new media context is not a consumption context of music but rather a context of consumption technology that influences how consumers apply a music context. Discovery is

part of the consumption context but also a very specific context. In transitioning from traditional to new media contexts, consumers are adjusting to the benefits of abundant, salient music. So, to address the use of the word 'evolution' in the title of this dissertation, here evolution refers to the gradual development or adaptation of behaviour, in relation to different contexts, which has been observed.

Having responded to my first hypothesis I can move to a working hypothesis:

> **Working Hypothesis 1**: discovery of recorded music is heightened in new media consumption contexts as they provide highly salient music in abundance and employ discovery methods that adapt to consumer consumption behaviour.

Responding to Hypothesis 2

Several music discovery methods were reviewed in the literature, ranging from traditional media such as radio, television and brick-and-mortar retailers, to the evolving new media like social media (Lee *et al*., 2011; Yhang, 2011) and music access spaces such as online retailers and services (Lehtiniemi & Holm, 2013). Word-of-mouth and consumer sharing is critical to discovery (Dawen and Ramaprasad, 2014) and a very significant observation in my study where participants would constantly receive links or post about their discoveries. Participants were observed using a large variety of these discovery methods, and often moving from traditional to new media to assist with post-discovery actions like identification, search and acquisition.

The effectiveness of discovery methods is dependent on the consumers' behaviour and were observed as part of the consumers' situational variables. New media increases exposure to new music and enables consumers to utilise discovery tools, such as recommender systems, tagging and searching, to access music (Cunningham *et al.*, 2007; Santini, 2011; Celma & Lamere, 2011). In application, new media allows consumers to match their metastimulus to stimulus much quicker than that observed from traditional media. Many participants simply reached for

their phones to use Shazam if the radio was involved, or simply read the song's name from music access apps (iTunes, Deezer), YouTube credits or blog links when using social media.

Consumers also range along a spectrum in their disposition to music, being highly active to casual discoverers (Celma and Lamere, 2011). Some participants took pride in their musical knowledge prowess. Music match can impact and be reflective of moods or tasks (Alpert & Alpert 1989; Alpert & Alpert, 1991). Participants would be on the look out for music to match their emotional state, and a good fit was often noticed. My observations confirm that discovery moments do vary depending on context and person.

Chen & Hu (2006) found that familiarity of music impacted consumption of music. Ward *et al.* (2013) showed that satiation plays a role with increasing familiarity of music. Context and situation involving exposure to new, unfamiliar music must be appropriate to the consumers' anticipatory state, being either satiated and tired of their current music listening or having reached a low stimulation state. Participants would respond by sharing music, and often trusted opinions about music shared by friends or family which matched their interests. I can therefore *confirm* Hypothesis 2, with a subtle amendment for clarity, and move to the second working hypothesis:

> **Working Hypothesis 2**: The effectiveness of distinct recorded music discovery methods, both consumer- or marketing-driven, is dependent on the behaviour and disposition of the consumer within the consumption context. Consumer disposition involves reaching a low-stimulation state due to over-satiation with current, familiar music[5].

MUSIC DISCOVERY AND CONSUMPTION

The third research question asked:

[5] Previously, hypothesis 2 ended with 'Consumer disposition may be a high level of stimulation or over-satiation with music.'

C. How does the music discovery process impact on the consumption of popular recorded music?

Following the leading authors on the concept, much of the literature review saw that the consumption context was present but in the background of experiments on music consumption. As the construct of 'discovery' was nuanced, it was often a fastidious task to separate the consumption context from a discovery context, although the two are entwined. Cunningham *et al*. (2007) and Krause & North (2014) were the only supporting literature on the consumption context of music. Sweeney & Wyber (2002) provided a starting point connecting context research with retail services using music. My observations led to discovery being uncovered as a pre-consumption experience. If the consumption of music is the act of listening to it, then the discovery of music is facilitated by the anticipation of listening to it. Discovery is not consumption, but something entirely different. The lens of transitioning from traditional media (pre-internet) to new media (the internet age) supplied a consumption context to examine music discovery.

Music, as a stimulus, remains congruent with S-O-R theory but was not at the forefront of this research, except as a byproduct of discovery. Music consumption has received fairly extensive attention with Holbrook & Schindler (1989) looking at the development of music taste, Lacher (1989) discussed music as a product within the hedonic paradigm, Lacher & Mizerski (1994) showed the responses consumers get when exposed to music, Hirschman & Holbrook (1982) and Mattar (2003) describe how music has symbolic value, Dolfsma (1999) and Baek & Choo (2015) see music as self-expression. These concepts were all observable during the course of my research, with participants showing a keen sense of music taste, exhibiting positive and negative affective responses to music they discovered, symbolic value was found in sub-cultural exchanges and gifts, and how certain participants represented themselves, friends and family. It was all these consumption variables that informed the discovery context.

Having these concepts in mind, **research question C can be answered by saying that discovery is a pre-consumption enduring state, which is a perceived collection of prior consumption experiences, that enhances consumption activity.** Music discovery impacts consumption by creating meaningful affective encounters, which then reinforce and change the anticipatory state. That is, my idea of good music changes over time. When discovery was highly meaningful, consumers elaborate on their achievement, and approach the music intensely for consumption. That is, exhibiting response characteristic normal to stimuli.

Participants, after their discovery, engaged in hedonic & nociceptive justification, search, consumption and sharing activities, which are associative with discovery behaviour. As might have been expected, discovery was common for more popular music, than for less salient niche music. However, the process of discovery was not in itself different for salient or candidate music. Listener attention can be prompted in many ways, but organic discovery through self-guided listening, passive listening on radio, podcasts, TV series, YouTube and social media, along with being the recipient of sharing were unquestionably how participants discovered music most. The point of difference then, for music marketers, is that 'good music' must be available through as many channels as possible, and new media can facilitate higher levels of salience, allowing more opportunities for discovery and consumption which on turn fuels further discovery.

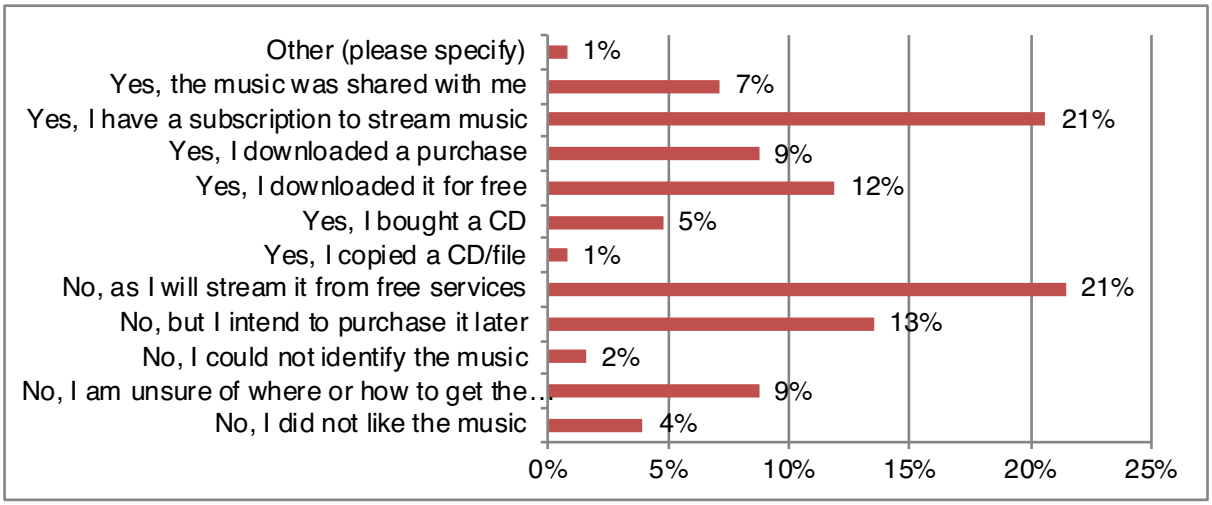

Figure 18: Responses to the question "Did you acquire the recorded music?"

Participants in this study were divided in their acquisition activities, balanced between 'yes' and 'no' answers when asked if they would get the music. 54% said they would get the music. The outliers of the aggregate data show that streaming music is equal between paying subscriptions and free services at this stage, indicating that discovery will lead highly to streaming consumption:

Responding to Hypothesis 3

Chen & Hu (2006) link music genre to sub-cultures, while Dolfsma (1999) tracks music as a cultural good that has been used to differentiate consumers. Santini (2011) and Mattar (2003) also tie music genre to the formation of social groups. Mattar (2003) introduced habituation where consumers follow other consumers' music choices in consumption. Marsden (1998), Tarrant *et al.* (2001), Inskip *et al.* (2007) and Yhang (2011) showed that consumers adopt traits of and build identity with other consumers in music consumption. Baek & Choo (2015) examined how connected to their social group music consumers felt . These social and cultural variables built a consumer's behavioural context. I observed that different music sub-cultures can be introduced to consumers through discovery. Different styles of music, often unfamiliar to the consumer, can make an impact on memory recall of the discovery moment. These instances, however, show that inconsistency between cultural context is often a driver of discovery. In other instances, family gatherings and peer groups would reinforce later discovery moments. However, there was insufficient evidence that the consumer's social and cultural context was linked definitely to specific discovery methods, and so I have to **reject the third hypothesis**:

> **Hyp. 3:** Music consumers are more likely to discover new music through discovery systems that employ methods consistent with the consumer's social and cultural context.

However, I can remark that traditional media such as radio would often match consumer cultural contexts, such as Afrikaans pop music or Zulu traditional music. In my study, participants primarily spoke English, had internet access, were multi-ethnic, highly educated, with mid-to-high income levels, which perhaps means participants where less inclined to use

discovery methods that would be differentiated along consumer characteristics. New media may yet be in its infancy to currently be able to observe any distinct consumer traits.

MUSIC DISCOVERY AND MARKETING

The final research questioned asked:

D. To what extent does the music discovery process affect emerging artists compared to salient (popular and exposed) artists? And so too the effect on local verses international music discovery within South Africa. How can a new music artist maximise their discovery chances of their recorded music?

Few observable marketing devices were used in discovery. Emergent artists have less chance of being discovered if they cannot harness organic discovery methods. Participants, simply, did not follow links from advertising. Streaming playlists also did not feature, probably due to the low penetration of music streaming services during the study. Music placement within audio-visuals such as television series, films as well as through music videos on streaming services was more effective. Participants did not discover music through playlists, perhaps because at the time of the study streaming services like Spotify, Apple Music and others were not widely used in South Africa. YouTube was the definitive discovery method used, accounting for 39% of responses.

Music discovery happens on a daily basis. An observation worth noting is the number of responses that resulted from the participants. This ratio is 1.4:1 meaning there was just over one discovery response per participant in the study. Also, the number of responses within the study time was 1.19 responses per day. That is, a participant on average would make a music discovery just over once in a day. This provides evidence that most new music encounters, probably not matching the metastimulus, will be passed by unnoticed.

Responding to Hypothesis 4

Hyp. 4: New music from independent, South African artists (artists unknown from prior learning) is more likely to be discovered by active discoverers (savants), who then share to passive discoverers, often sharing similar social and cultural contexts.

A problem with the research design was not capturing the song being discovered. In hindsight, I am unsure of the reason the song details were not requested of participants, but believe the focus was on how the discovery was made and not the music involved. As such, an identification of South African songs is not possible, except that very few South African genres were noted by participants. Several distinct South African genres of music were captured, being Boere Musiek, Indian music, Kwaito, Mwasakwasa and Gqom. As a result, I cannot confirm or reject the initial part of hypothesis 4.

Savant participants did actively share new music, but sharing was also a very common activity in general, especially where the music was liked to a significant degree. Enthusiasts would often seek to share with savant, knowing they would be interested and justify their discoveries. Sharing was also more likely where participants felt a higher self-construal (a connection with other people). And so the latter part of hypothesis 4 is confirmed and extended. Therefore, new artist must concentrate marketing activities on savants who will share their music as well as encourage sharing in general.

THE NEW PHILOSOPHY OF THE COMPLETED RESEARCH

In conducting this research, I have illustrated how I, the researcher, may start in one theoretical framework and interpretively find oneself facing an entirely new area of theory simply because my data does not fit with the chosen or assumed theoretical framework. Only through overarching conceptual frameworks can the researcher make these leaps, instead of falling in line with positivist approaches that could distort findings if applied incorrectly. Had I not been addressing this study from consumer culture theory within culture policy and management

discipline I may have followed certain expectations blindly. Before I continue with quantitatively assessing the discovery moment using the PAD model, I do believe further thought must be given to the consumers' reality. I can attribute the germination of this realisation to a brief review of my findings with Dr Russel Belk, who suggested that this may be the case and which I believe I have sufficiently argued in support of this suggestion. I am far more enlightened to the scope of research designs given the results of my study, and could only make assumptions during Chapter 3, which now must be revised like all research applying the scientific method. The *context* of research design must be thought of in metastimulus terms: only through reaching satiation with ideas can ideals meet new ideas. This I find, in conclusion, is the new philosophy of my research.

Music Policy and Management Implications: Local Content In New Media

The research provides insight for policy development. The key policy recommendations revolves around local content quotas. While the research examined how consumers discover new music, it also highlighted how new media is changing the broadcasting environment. While PwC (2018) forecasts that new and traditional media in South Africa will both be financially improving for the next five years, the current research suggests that radio, at least, will play less of a role in making music salient and that new and traditional media will compete to gain listener attention.

A local content policy imperative has been driven by the South African government stemming from the White Paper on Broadcasting of 1998 (DTPS, 2014). The 1998 White Paper on Broadcasting recognised that the social and cultural needs of the public underpinned the content choices of broadcasters, and that diverse local music should be prioritised within broadcasting. This was, in turn, tied to licences issued to broadcasters by the Independent Communications Authority of South Africa (ICASA). The broadcasting regulations aimed to fulfil two policy aims: "To develop, protect and promote a national and provincial identity, culture and character; and, to create vibrant, dynamic, creative and economically productive local

industries" (ICASA, 2000, p. 4). The Department of Communication (DoC) has highlighted in their 2019/20 strategic plan the need to support the creative industries (and thereby the music industries) as well as managing digital broadcasting migration. There are, however, no clear indications of managing or promoting local content in new media in the 2019/20 strategic plan of the DoC.

ICASA came about through the Independent Communications Authority of South Africa Act of 2000. South Africa introduced local content music quotas for radio broadcasting in 1997 (ICASA, 2000), increased in 2002, and were last revised, at time of writing in 2019, in 2016 (Government Gazette 609, 2016). At this time, commercial radio was required to play 35% local music in programming between 05h00 and 23h00. These regulations also extended to public sound broadcasters with 70% local music, community services with 80%, and subscription services with 30%. The quotas were increased between 10% and 30% in the last review. According to the Department of Communication (DoC), local content quotas have contributed significantly to the growth in the demand of local content through broadcasting. The quotas also contribute, they argue, to social cohesion by improving local music equality and interaction amongst different cultural groups (DoC, 2016).

The immidiate implimentation by the South African Broadcasting Corporation (SABC) to a 90% local content quota in 2016 tells us those in charge at the time believed, at that stage, wholeheartedly in the quota system to influence discovery of South African-made music. Yet the Independent Communication Authority of South Africa (ICASA) undertook extensive public consultation over several years to arrive at a far lower quota figure. The SABC reversed their 90% South African music quota in May 2017, as they started losing both audience numbers and advertising revenue, as well as significant damage to their reputation. This development reveals that a very high quota may not fulfil the intentions behind these policies, that is, to promote culture and industry development.

Given that the South African government has instituted local content quotas, this research informs the extent to which quotas affect the consumer decision making process. Supply and demand of music play out central roles in the adoption of new music at broadcasters. The quota system has been under debate for several years (Government Gazette 609, 2016). A key reason put forward by the National Association of Broadcasters (NAB) to limit further quota increases was the eventual digitisation of the broadcasting sector. Other reasons put forward against an increase were audience preferences, poor audience experiences, advertiser preferences, broadcaster decline, license restrictions such as genre or format of the broadcaster, and the limited supply of quality content across all genres and formats. Many african language stations have no problems with exceeding quota requirements, while other stations argue there is is simply insufficient broadcast quality, local music available to meet quota requirements (Fourie *et al.* 2014).

The government gazetted reasons for an increase in quotas were recorded as a general positive impact for local music, increased opportunities for arts and culture, protecting and developing culture and identities, extending consumer choice and encouraging content production (Government Gazette 609, 2016). Redressing legacy injustices of Apartheid also factor into reasons encouraging the increase of quotas (SABC, 2017).

Alternatives to quota regulations would include policy interventions with public funding for music education, production, and access to culture. Therefore, the policy question is how will the policy imperatives that led to quota regulation – to promote culture and build vibrant industries - be implemented in a digital age through new media?

Given the policy arguments leading to the introduction of quotas, the rationale is a group of recorded music which is, or has been, treated unfairly. In order to protect culture, music programming in broadcasting has been mandated to redress cultural inequalities, often founded in the past suppression of local recorded music in favour of non-South African music. Now, for the purposes of this discussion, I shall introduce the term ‘vulnerable music’ for music that does

not reach *salience* due to oppression. Oppression would be due to negative perceptions of recorded music because of its origin, based upon racial or cultural prejudice or unfounded brand perceptions. Vulnerable music could also be suppressed due to a perception that the recording style predominantly lacked high quality production in the past. While production quality has improved, the connotation is the recordings could never be of quality. Local, or South African music, can be considered vulnerable music for these reasons.

The assumption of local content quotas is that increased exposure to music leads to changes in consumer music selection, a subject I examined in my honours dissertation in 2004 and is still gaining academic attention. Figure 13, the path from candidate to salient music, can be applied to stimulating discovery of music. This study has illustrated that this is indeed the case, and that **listener attention** is increased, because of **taste makers** embracing vulnerable music and proliferating it in **traditional media**. Once circulated through traditional media, the vulnerable music becomes **salient** leading to the **discovery moment**.

However, the current taste makers are increasingly arising from digital music trends influencing radio music selection processes. In addition as Figure 17, the model of music discovery behaviour, informs us, **affective consonance** is needed to cause **arousal** in consumers who hear **unfamiliar music**. Therefore, a sudden increase in unfamiliar music will result in **nociception,** so the introduction of new music must be natural and not forced. As consumers **justify** their affective consonance with new music, audience appreciation is required to sensitise listeners to new sounds, Thus, the following recommendations can be made:

Policy recommendation 1: Digital aggregation stimulation

Hidden music must be elevated to **candidate music**. This is achieved through making candidate music abundant. **Abundance** is found through **access**, which can be applied practically by making sure recorded music is available in all digital music retailers and services. Digital aggregation is successful when a) the music is of a high quality; b) meta-content, such as all the pictures and videos associated with the artist and their music, is of a high quality and

presented in sufficient quantities to develop consumer impressions; and, c) metadata is provided in extensive detail in order to facilitate **identification** of the recorded music and its meta-content.

- Therefore, a supply-side intervention is needed to allow vulnerable music easy access to digital distribution to online music retailers and services. Quality management and funding is needed to support new artists and their recordings. The correct royalty compensation is also required. The key stakeholders here would be the Department of Arts and Culture (DAC), in tandem with the Department of Trade and Industry (DTI).

Policy recommendation 2: Digital content quotas

A local content quota system can be used as an intervention in curated content (such as playlists based on genres, styles and themes) and other **recommender systems** within digital music services.

- Therefore, I would recommend a minimum quota of 10% local music content as a basis to evaluate promotion of local content through these mechanisms, as a demand-side intervention. The Department of Communications is the primary stakeholder here, in tandem with the Department of Telecommunications and Postal Services DTPS).

Policy recommendation 3: Digital distribution requirement for radio airplay

As the majority of the South African audiences still enjoy traditional media it will be some time before the role of the SABC, and other radio stations, organically loose audiences to new media. In the long run, however, music artists will require digital distribution to achieve salience and lead to popularity. Salience is needed to meet radio stations current need to play popular new music. The demands of distributing online, through having certain standards for recording quality, meta-content as well as metadata, is the same currently required by radio.

- Therefore, current local content policy should rather require new artists to have digital distribution in place, to achieve abundance, in order to be considered for traditional radio airplay. Rather than increasing quotas in the future, artists should be encouraged to supply uniform presentation of their content to radio stations. ICASA would be the stakeholder for the addition to current policy.

Other policy issues to note are:

- *Music education*: **context** plays a vital role in shaping the **metastimulus**. Exposure to music genres as well as a key understanding of it form impressions of different kinds of music, so much so that music can define and identify cultures and nations. As music education and music appreciation will have a large impact on development of music metastimuli, audiences must be developed to drive music expression and consumption. Music role-models have an important function as metastimuli.

- *IP Protection and Usage*: it was not uncommon, after discovery, for music to be downloaded illegally. 12% of participants said they can acquire the music for 'free'. Discovery methods should lead to legal music services, or provide free ad-funded listening to fuel further discoveries. In the future, the availability of music will become even more common place. Even now, a consumer is likely to turn to YouTube to search for music they have discovered and so will consider their closest music portal as a means of re-experiencing discovered music. Legitimising and monetising consumption methods in an abundant environment will become critical, and so abundant licensing and remuneration technologies will need to be developed. Radio is a key public service, while most new media are considered private services, but the definition of private listening on social public platforms will need to be considered for licensing opportunities.

- *Media supply chain repositioning vs innovation*: many traditional intermediaries have been displaced by new digital entrants to the market. For example, online streaming services are seeking is displace broadcasters. Given that music discovery is still an important aspect of traditional radio, their role in facilitating discovery is competing directly with new online music streaming services. Radio will need to find ways to tap into abundant music aggregation which employs more active discovery options (such as music **identification** and **acquisition**) and experiences to stay relevant.

- *Marketing music and new media*: this research reinforces long held beliefs about marketing music effectively. Music marketing practitioners must focus their efforts in creating stimuli which match metastimuli (the old of adage that marketing must fulfil consumer needs and wants). Metastimuli can also be formed through managing perceptions of stimuli (perception equals reality). The knowledge now gained, however, is that matching stimuli and metastimuli is easier in the new media environment due to less noise and opportunities for private listening (the now proverbial "long-tail" where niche artist can survive when their music is salient and abundant, as proposed by author Chris Anderson in his book "The Long Tail"). **Satiation** of content can also be reached quicker in new media environments which can only be satisfied by large catalogues of music.

LIMITATIONS OF THE RESEARCH

The limitations of the current research are acknowledged in this section. Typically, the issue of sample size is always a limiting factor in masters research. While a sample set collected was within research standards, the participants may be biased toward online activities. Bias could be a factor as participants were recruited from Facebook 'friends' connected with researcher, and may be biased toward music business interests. There were, however, many participants that were simply music listeners.

The experiential sampling method (ESM), the methodology used, can be limiting where willingness of the subject to provide information reduces the amount of data received. Thematic analysis only provides an essentialist view, and language used by subjects can obscure actual experiences. Thematic analysis did not highlight any demonstrable difference in behaviour based on demographics, such as age and gender and how they affected the type of discoveries made. Age, gender, genre and cultural affiliation did not appear to have an effect thematically analysing participant responses.

DIRECTIONS FOR FUTURE RESEARCH

Now that a model has been proposed, a repeat of the study using further applicable techniques which aim to capture participant responses that zoom in on the constructs within the music discovery model is needed. The establishment of a metastimulus, which includes the anticipatory state, hedonic saturation and lowering stimulation level, must be completely observed. Furthermore, specific contextual and demographic differences in the discovery process could be highlighted, for example if gender or age affect the process at all.

Discovery is a clear action, very basic in existence yet completely unconscious when taking place. Given the task of the respondents was to record their circumstance when encountering new music, the study is focussed entirely on that moment, and studies which observe other tasks, such as mundane chores, may highlight discovery better. This was, of course, unknown when starting this study. The concept of ‘re-discovery’ may show how familiarity can wane and satiation reinstate itself quickly. Similarly, ‘re-objectification’ can show how impossible dreams drive formation of related metastimuli.

Given that this study was exploratory and qualitative, a further quantitative and statistical interpretation of the current data would expand on our understanding greatly. It would be a great opportunity to review the data in this light so as to further corroborate findings and delve into the observed behaviour and the PAD model through statistical multiple regression analysis.

As music discovery context has been codified, all the found variables captured within the study could be tested for correlation, especially in the light that PAD model may not correlate with the anticipatory state but may be critical to the moment of discovery, or hedonic consonance.

This research was conducted just prior to Spotify entering the African market. Introspectively, I have since subscribed to the service while completing this dissertation, and I can report that I am now exposed to an infinite amount of music, with unfamiliar music discovered more routinely through playlists. It would be interesting to repeat the study adjusting the variables and design, incorporating the concepts that are now uncovered. Comparing pre- and post-streaming of recorded music would help anchor findings and observe the evolution from traditional to new to post-new media.

TOWARD A THEORY OF HEDONIC DISCOVERY

Music, as a category of content, is only one category of hedonism. Movies and television series, as well as food, may be the content of restaurants or video streaming services alike. A vast array of hedonistic activities are not only intangible, but experiences such as store sales, holidays, vacations, cinema, or even romantic experiences. Hedonic discovery is a rich ground for further study. Music and entertainment goods lend themselves to experiential discovery, while many products have different discovery and search characteristics. Cinema, for example, relies on sampling within the experience setting. More utilitarian goods, motor vehicles for example, often use advertising as a primary means of leading to discovery but also have unique hedonic characteristics that can influence the process. Further consumer groups and hedonic activity can be examined. The pursuit of hedonism in a digital world tempers the need for tangible possessions. In response to an argument in Belk (2013), the extended self may also extend to the mode of hedonic discovery, where one's right of passage to hedonism could be an extension of oneself.

I put forward the following definition of hedonic discovery, stemming from this research:

Hedonic discovery is a metastimulus response interrelated to the discovery situation and behavioural context of the consumer.

Hedonic discovery, and categories of hedonism, could be examined through models such as the Elaboration Likelihood Model (ELM), Heuristic-Systematic Model (HDM), or as a behavioural state in contexts using Ecological Momentary Assessment (EMS) which were seen applied in the literature I reviewed.

Consumer experiences are a rich source of hedonic discovery, as much as their expressions are of product discovery. A metastimulus can only exist if an object is desired. Ordinary people dream of becoming music stars, and while some stars are out of reach, where we fall far below is the stuff of legend, myth and creativity.

Martin & Wilson (2014) describe "discovery" as part of entrepreneurial activity. Here, discovery reflects business opportunity. Within entrepreneur research, discovery of business opportunities or ground-breaking theories reside within creativity. Discovery theory, at least within entrepreneurial and economic tradition, is fairly well researched. They discuss how opportunities must first exist in order to be discovered. The link between opportunity, discovery, creativity and newness, they suggest, is absent from existing theory. Subsequently they highlight the difficulty of examining opportunity as a viable concept for empirical research. Their paper sought to provide an ontological basis for examining opportunity for this purpose and while is not directly related to the topic at hand, they do bring the realisation that something is discovered through exploitation of opportunities and creativity leads to discoveries, which are socially constructed and again provide the epistemological link to behavioural context for discovery.

AFTERWORD

In the aptly-named rebooted television series *Star Trek: Discovery*, Captain Christopher Pike muses, "This new information can provide context and context can provide a new perspective."

I noted with glee when Belk & Sobh (2018, p. 12) wrote "It is the joy of creative discovery," referring to the *discovery* of new theories. Martin & Wilson (2014) also conclude that opportunity and creativity lead to discovery. I realised that theories are routed in creativity, which is hedonistic and part of the human condition. The scientific method constantly requires consonance between theory and observation, and perhaps it is the *affective consonance* between trying new theories and observing their success, or failure, which drives science and development. Ironically, Belk (1986 cited in Szmigin & Foxall, 2000) believes that art can provide support for consumer behaviour theory whereas I believe in my study the behaviour of consumers through art has provided the foundation of theorem.

Therefore, this lends itself to further credence that the cultural and creative industries are evermore critical in the furtherance of societies and the knowledge economy, as they are driven by hedonism and are so the breeding contexts for the discovery of new theories.

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APPENDICES

Appendix I:

PARTICIPANT INFORMATION SHEET

Appendix II:

FINAL EXPERIENCE SAMPLING PARTICIPANT REPORT

Appendix III:

EXCEL SPREADSHEET OF FINAL ESM RESPONSES, CODES AND QUANTITATIVE DATA