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## Bridging the social media value gap between fans and artists

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# BRIDGING THE SOCIAL MEDIA VALUE GAP BETWEEN FANS AND ARTISTS

A Thesis Submitted  
In Partial Fulfillment  
Of the Requirements for the Designation  
University Honors

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## Table of Contents

Introduction	Page 1
Literature Review	Page 3
Defining Social Media	Page 3
The Value of Social Media	Page 6
Measuring Social Media Success	Page 9
Methodology	Page 12
Implementation	Page 12
IRB Approval	Page 12
Data Collection	Page 13
Results	Page 15
Conversation Rate	Page 16
Amplification Rate	Page 17
Applause Rate	Page 20
Multiple Metrics	Page 21
Post Quantity	Page 22
Discussion	Page 23
Limitations and Future Research	Page 23
Lessons and Recommendations	Page 24
Conclusion	Page 29
References	Page 30
Appendix A: The Survey	Page 32
Appendix B: Conversation Rate	Page 36
Appendix C: Amplification Rate	Page 41
Appendix D: Applause Rate	Page 46
Appendix E: Relational Question	Page 49
Appendix F: Content Trends	Page 53

## **Introduction**

In the summer of 2007 I was first immersed into the world wide web of social media by joining Facebook on a late summer night. Although the primary reason I got that Facebook page was to flirt with a girl I had a huge crush on, that first social media profile was a launching pad into something I had never experienced before, seamless interactions with new and unique musical artists. Unlike my relationship with that girl, my relationship with social media has continued to grow since that fateful first day, as has the level of interactions between my favorite artists and myself.

Because one of my primary reasons for using social media is to interact with a multitude of musical artists, I have seen a large array of different levels of social media use ranging from one post a year to one post every 36 seconds and everything in between. Neither of those extremes felt like sustainable models to gain and engage a fan base. As a fan I felt either overrun with information from the artist or left out in the cold to find out for myself any information at all about them. However, I felt there had to be some common expectations that fans had when they followed an artist on a social media platform. That is what I set out to search for.

Social media is commonly considered a powerful tool for engaging customers and audiences, but that is only true if social media is done in a proper context. If social media is not executed in that context it may deliver sub-par value to fans, leading to lower financial returns. The purpose of this research is to find that context and determine how musical artists can best bridge the gap between

themselves and their fans in the social media heavy 21<sup>st</sup> century. The goal is to find what expectations fans have for the artists they follow on social media and how the artists can meet these expectations to deliver value to their fans.

To discover these expectations I decided to engage in both primary and secondary research. The secondary research was done to explain what social media really is, if social media has any financial implications on artists and how social media success could be measured. Then, based off the secondary research, a survey was planned to explore what artists could be doing to engage their fan bases in a way that was favorable both in the metrics discovered and in turn, financially. This survey was executed to ask social media users what they expected out of the artists they followed on social media.

## **Literature Review**

As stated in the introduction, secondary research needed to be conducted to determine a definition of social media, the financial value of social media, and how this value could be measured. This research was conducted in order to determine the true value social media could have for a musical artist and how value is measured on social media. Although there is a multitude of research conducted on general marketing with regards to social media, there was a scarcity for research with a specific focus on music marketing through social media.

### **Defining Social Media**

The first issue that needed to be addressed in the preliminary research was what social media is and what the different types of it are. At its core, social media is just simply interactions over the Internet between various users and the content that they create (Hausmann & Poellman, 2013). Although there are various ways these interactions can be carried out, the focus of this research was towards three major social media platforms, microblogs, social networks, and content communities, and the leading websites in those categories, Twitter, Facebook and YouTube.

Facebook is the largest social networking site and already has over one billion users as of September 2012 (Asur, 2012). This social network allows users to share various types of content through their profiles. This content may include pictures, content posts, and even videos. The biggest advantage of Facebook as a content creator is how easy it is to communicate to a large variety of different users in a personal way.

Twitter, on the other hand, is a microblog that includes content similar to that of Facebook but condenses how this content is communicated to other users (Asur, 2012). A user on Twitter can submit a short message towards other users that is capped at 140 characters. Usually these posts will contain less content than a similar Facebook post, but instead will link users towards outside content. Twitter's user base is also quite large at 500 million, but it is estimated that only around 140 million of them are active.

As a content community, YouTube is a totally different platform than Facebook and Twitter. YouTube works by users creating public channels of online videos that other users subscribe to (Asur, 2012). Because YouTube is centered on the use of videos, content is usually an entertaining experience that participants can engage with (Kunz & Hackworth, 2011). YouTube also has a distinct advantage of a greatly diverse base of users. Of the 258 million weekly users, a great majority of them fall in the age range of 18-55 and are divided evenly between men and women.

Like e-commerce, social media has not been around for very long, and yet both of them have changed dramatically since coming to prominence. Although the power and platform of social media for sales is still yet to settle, by looking at the stages of growth for its main predecessor a good prediction can be made about how social media will change and develop in the near future. Selling on the Internet initially was focused on offering information to consumers with the hopes that this information would drive them to already existing channels of sales (Andzulis, Panagopolous & Rapp, 2012). This passive approach did not stay prominent for

very long as sellers realized they could use e-commerce in a more active way by interacting with their customers and making the Internet a sales channel on its own. In a lot of cases this shift has been so dramatic that sellers have ditched their conventional channels and have committed fully to using Internet channels exclusively.

The lesson that can be learned from the successes and failures of companies using the Internet for e-commerce is that at the very core, customers determine a company's e-commerce success (Andzulis, 2012). If a customer is not willing to buy a type of product via e-commerce, any company that is trying to sell that product through e-commerce will fail. This lesson is very important to companies as they shift any part of their focus towards social media because consumers will only interact with businesses they think could deliver them value over social media (Baird & Parasnis, 2011). If a customer does not think value can be delivered by the brand through social media, they will not interact with the brand and the brands efforts will be fruitless.

An example of this dependency on customers to determine success is the changing of news outlets (Narayaan, 2012). As the presence of the Internet grew, so did the number of different ways consumers could engage with their news. These ways included the conventional sources, niche publishing such as blogs, and direct sourcing from places like their social media feeds. As the focus of consumers shifted from "policy-driven news to popularity-driven news," so did the popularity and success of the conventional news sources towards the direct sourcing and niche publishing (Narayaan, 2012, p. 75). Because the consumers



were demanding something the conventional sources were not willing to give them, most changed what they defined as acceptable news sources. This resulted in the conventional sources losing users rapidly and most of the conventional sources have yet to find a way to engage consumers in a profitable way.

### **The Value of Social Media**

Although a prominent way to engage the social media platform for sales has not fully matured, social media is already having a huge impact on commerce. Because there is not much information on the impact of fans on musical artists directly, and the impact of fans on any specific brand is comparable to their impact on an artist, research focused on how much impact fans can have on brands is the most relevant accessible data. According to a Syncapse survey published in April of 2013, an average fan on Facebook is worth \$174.17, up 28% from their determined value of \$136.38 in 2010 (Scissons, Kalehoff, & Laufer).

So why would a fan be so financially valuable to a brand? Syncapse's findings pointed to this result for several major reasons with the major one being that fans are already users of things that they end up becoming fans of (Scissons, Kalehoff, & Laufer, 2013). Around 80% of fans on social media are already users of the products they follow, with a major exception being products that are not price accessible such as luxury cars. These existing customers were also valuable as fans because the brands can easily connect with and extend their involvement with their fans in the future and fans are more likely to be satisfied with their non-fan counterparts by 18%. Apart from the direct financial implications of this study, they

also found that fans are more likely to recommend the brands they follow (85% for a fan vs. 60% for a non-fan), which impacts the total long-term value of a fan.

This holistic view of a fan's financial viability was expressed by solo artist Derek Webb in a blog he posted to his social media channels (2011). Webb states that when he gives away his music for free, he may lose some short-term finances but those losses are easily made up in the long-term. By giving fans premium content, such as downloads of full albums, he is able to drastically increase his exposure and hopefully profit from fan attendance and merchandise sales at future concerts. Instead of focusing on short-term transactions, Webb believes that a focus on delivering value, even at a small financial cost, allows him to seek sustainability with his art. In fact, Webb so strongly believes in this model that he was a primary founder of noisetrade.com, a platform that allows musicians to give out their music in exchange for basic user information.

Webb's view is complimented by a study that pointed towards the overwhelming importance of community driven content. This study of free and premium users of last.fm, an online music streaming site, found that although the amount of content consumers were using mattered, it was really their engagement in the user community that drove them to pay for the service (Oestreicher-Singer & Zalmanson, 2013). This in effect means that content creators who are hoping to make a profit should not necessarily focus on creating the greatest content, but instead shift their focus towards getting users to participate more with communities associated with the content. In fact, another study suggested that over 50% of users are more likely to both purchase and recommend products when they are

fans of the products on Facebook (Asur, 2012). These studies help support Webb's view because through giving away his music, Webb is allowing his fans to engage with both himself and their community in an enhanced way.

This difference in user type is seen in the difference between organically gained followers (by the person searching the brand out) and inorganically gained followers (by a brand driving follows through giving incentives to people who follow the brand) (Scissons, Kalehoff, & Laufer, 2013). The growing understanding of this difference in follower quality has led to a shift away from trying to grow a following inorganically, to trying to do it organically (Nair, 2012). With inorganic growth, brands ended up with lots of followers who are deadweight and have no intentions to interact with the brands beyond their initial engagement. This shift towards organic follower growth has led to the proposal of the three C's of social commerce: conversation, connection and community. These three C's are all focused on engaging followers in a way that is holistic and includes communicating with both themselves and their connections in a way that drives the followers towards engagement and purchases.

A final important note to make when looking at the value of social media users is that people on average are not likely to join more than one or two social media sources that serve the same purpose (Nair, 2012). This means that if a user is already using Facebook or Myspace, they are not likely to join a site like Google+ even though it may have some advantages that the other two will not meet. This trend is important because it shows that artists trying to get their message out do not need to use every single new social media platform that comes up; a lot of the

fans will not ever get to that platform. So instead of investing lots of time and energy into lots of similar platforms, social media users need to diversify their efforts. This may include seeking out niche platforms such as Pinterest (which has become the third most visited social media platform) and Instagram because they are still growing and likely will continue in the future.

### **Measuring Social Media Success**

It is very clear that having followers on social media does have very clear financial incentives, but the degree of these incentives depend on the quality of a brand's follower base. To determine the quality of a follower base, metrics needed to be sought out that could clearly define success through social media. Social media expert Avinash Kaushik proposes that there are four distinct metrics that measure what actually matters in social media engagement: conversation rate, amplification rate, applause rate, and economic value (2012). Because the goal of a successful social media user should be adding value to their consumers, these metrics are focused on measuring how a fan reacts to a brand. These metrics should be an implication of how much value they feel they are receiving. Since the goal of this research was to determine what sorts of content gives users the most value, these metrics that measure value are what will be explored. Although economic value is very important, it is not a metric that can be tangibly measured by outside research of this nature, so it was not included in the current study.

Conversation rate is how many responses any posting of content receives (Kaushik, 2012). This metric is important because as mentioned earlier, getting people to engage in the community surrounding the content will drive people to

purchase more than the content itself may. Having a high conversation rate also shows that users understand their followers because they will only engage in content that is relevant to them.

While conversation rate is focused on interactions between a content creator and their fans, amplification rate is focused on the interactions between fans and their social networks (Kaushik, 2012). Amplification rate is important because it allows users to take their message beyond the initial people they are interacting with and spread it exponentially. For every fan that reposts a user's content, a whole new level of exposure is reached. If a second level user finds value in the posted content they may also become a primary follower. Along with increased exposure, amplification can also indicate value because users are only going to want to share with others things that they find valuable themselves.

The final metric this study addressed was applause rate (Kaushik, 2012). This is a measure of how often a user responds to posted content with a positive response (such as a like on Facebook or a favorite on Twitter). Applause rate is initially important because it shows users exactly what sorts of content their fans are responding to positively, but beyond that it affects their contents' relevance in search results through providers like Google.

## **Methodology**

The literature review pointed very strongly towards how important social media could be for a musical artist who is hoping to turn their art into a living. An average person's follow on Facebook, if leveraged correctly, has the potential to be worth around \$174.17 for the artist. Previous research also helped determine a specific way to measure if social media was being leveraged correctly. Because of the importance of these findings, more research needed to be conducted to ask

social media users what the quality and quantity of social media posts by an artist are in order for them to maximize their responses and satisfaction with regards to the three metrics that will be studied.

### **Instrumentation**

To conduct this research, a survey containing 23 individual questions was crafted. These questions were of two basic types: demographic and content. The first five questions that were asked were demographic questions and were focused on finding the basic groups that participants were included in. The other 18 questions in the survey were focused on the content being published by artists in their social media profiles. Of those 18 questions, 14 were focused on individual metrics and the remaining four were focused on the relationship between the metrics. A text copy of the survey that was used can be found in Appendix A.

### **IRB Approval**

Before this newly crafted survey could be distributed, this research required approval from the University of Northern Iowa's Institutional Review Board. The board approved this research as exempt from continuing review. Once approval had been received, the focus of this research shifted towards data collection.

### **Data Collection**

The most important factor for successful data collection of this survey was distribution. Because this research was focused on social media use, social media channels were used to distribute the survey. To do this, a variety of different musical artists that were involved on social media were asked if they would be willing to ask their fans to take the survey.

This process was the most difficult part of the research because artists were asked to use their existing social media channels to distribute the survey, and most artists that were asked were worried about upsetting their fans by asking them to fill out a survey. Making enough contacts that were willing to distribute the survey to their fan bases took around three weeks and was a very time consuming endeavor. This required contacting over 30 different artists asking for their help in survey distribution. At the end of this search, two bands (A Past Unknown and The O.C. Supertones) and one industry related channel (Ska Lives) were found that were willing to distribute the survey. These three sources allowed the survey to be presented to around 4,400 Twitter and around 52,000 Facebook users, leading to 200 completed survey responses.

The target population for this survey was all social media users over the age of 18 who use their social media profiles to follow musical artists. To make sure this sample fit the target population, the survey was only distributed on the social media profiles of the three previously mentioned music related channels. This meant that any potential respondents would have been required to check the social media profiles of these distributors to see this survey, making them social media users. Participants were also asked how many artists they follow on social media. Every respondent who said they did not follow any artists were deleted from the analyzed response pool. To make sure the respondents were of an age where they could legally consent to answer this survey (18 or older), a consent form was used that stated that participants must be 18 or older. On top of that, an option was included for participants to answer the age demographic questions by stating they



were under 18. Any surveys that were answered in this manner were not used in the analysis pool either.

Because this survey was distributed through the Internet, statistically significant results were likely received. A minimum number of respondents was also set at 100 to allow for statistical significance of 10% in nearly any population (Chandrasekhar, 2011). However, the actual responses included 200 completed surveys, putting the results at a sampling error range between 5% and 10% for the target population. In addition, this survey was distributed in a variety of different sources, so the results should yield as random.

## **Results**

The survey yielded a mostly male (79%) demographic of varied age. Over 80% of respondents were between the ages of 18 and 35 with the biggest sector being the 30-35 age range, which accounted for 31% of survey responses. The geographic scope of these respondents was not as concentrated as other demographics, with under 7% of respondents answering with the same zip code as another respondent. The most concentrated of these zip codes was 50613, which yielded 2% of respondents. This slight concentration was likely caused by the use of local Cedar Falls band, A Past Unknown, in the distribution of the survey.

In a typical month, 85% of respondents spent \$25 or less on music with 48% of them spending less than \$10. Fewer than 25 was also the magical number for the number of artists followed on social media, with 60% of respondents doing just that. Although a very small minority, there are some users who consume quite a bit of music with 3% of respondents spending more than \$100 on music monthly and 9% following more than 200 artists.

This demographic data indicates that most consumers of music on social media are very stingy in regards to both financial and time allocations with regards to their music consumption. Although there may be some consumers that have deep pockets when it comes to their music consumption, most of the consumers that musical artists reach are conservative consumers and should be treated as such. This means that the actions an artist takes on social media can have a big impact in staying a part of that small concentrated set of artists that a fan both follows and financially supports.

### **Conversation Rate**

The first five non-demographic questions of the survey were to measure a user's conversation rate preferences. Out of every ten posts a fan sees from an artist, they claimed to only respond a little under three times (Figure B1a-B1c). This is caused by over half of the respondents responding two or fewer times. In fact, the greatest number of respondents (30.2%) only respond to about one in every ten posts. This means that right now people are responding to artists with a certain scarcity, but it also means that there is plenty of improvement in the number of posts a fan may respond to.

In the few times a fan does respond to an artist's content they have very little expectations for responses. 66% of fans hope to get a response from the artist themselves, but most are willing to continue responding even when they do not hear anything from the artist (Figure B3a). 62% of fans will stop responding to an artist's content before their tenth response if they do not hear back from the artist, but that leaves another 38% that is willing to keep responding to an artist even if they do not hear back from them ten times (Figure B4b). In fact a good number of fans (7%) do not hope or expect to ever receive any responses from an artist (Figure B3c). This is a great opportunity for an artist because they can meet a lot of their fans expectations by not responding and exceed them by personally responding to their fans.

Of the posts people are currently responding to, the greatest number of people (81%) respond to big announcements the artist makes about their music (Figure B2a-B2c). This was followed closely by interesting posts about an artist's music at 74%. Contrasting this was interesting posts not related to music, which 56% of people felt likely to respond to. Another interesting contrast was in cases where artists are offering premium content such as downloads, videos or concert tickets. When this premium content is offered for free, twice as many people (66%) are willing to respond to it versus it being offered at a discount (32%). Another important note that should be made in the analysis of the responses to specific content is that posts about the artist's music are more likely to garner responses than posts that are unrelated to music. This includes questions that artists ask that

are not related to the artist's music, which is the type of content that a fan is least likely to respond to.

### **Amplification Rate**

In the same way fans can be stingy in the quantity of responses, fans are very conservative in the amount of posts that they forward on to the rest of their social network. In fact, a fan is more likely to respond to an artist's content (2.84 times out of ten) than forward that same content on (2.01 times out of ten) (Figure F2a). 48% of an artist's fans are not willing to forward more than one of every ten of an artist's posts and 71% are not willing to forward more than two of every ten posts (Figure C1a-C1c). This group is substantially higher for forwards than it is for responders (10% more for one or less and 14% more for two or less). This means that fans are even more reluctant to forward, or amplify, an artist's content on to the rest of their network.

The most interesting part of the low forward rate may be the fact that fans are more likely to forward on an artist's content if it has already been forwarded by a different member of a person's social network (Figure C6a vs. Figure C1a). Although the mean is not much higher (2.18 vs. 2.01), it still is surprising that fans would forward on more content from a secondary source, such as their friends, than they would from a primary source, such as the artist themselves. Although there is no evidence suggesting why this is the case, a major force may be at play that makes this possible: increased content quality. Since fans are fairly sparing in their forwarding, the content that is forwarded should be the cream of the crop.

Essentially, the fan is a filter for the artist's content and the rest of the fan's social network is seeing content that is more likely to be forward worthy.

The expectations most fans have for how an artist responds to their content being forwarded on is even lower than the expectations the same fans have for content they respond to (Figure C5a-C5c). The biggest change in expectations is that people who forward on content expect more responses from other fans and less responses from the artists. 54% of fans expect to get a response from other fans when they forward content on, which is nearly 40% more than their expected responses from fans when they respond to content. A similar shift can be found in a fan's expectations for an artist. At 21%, the amount of people who hoped an artist would respond to them fell a staggering 45%. This means that the community of fans an artist has developed is more important for fan satisfaction than the artist themselves when content is forwarded. Similar to when a fan responds to content, 7% of fans expect to see no results to them forwarding content.

The trends of what content types a fan is most likely to forward is very similar to the content types that a fan will respond to (Figure F1a-F1b). In both cases, the leader for content that will be forwarded and responded to is big announcements (81%) and interesting posts related to the artist's music (60%). However, when a post is not related to music, even if it is found interesting, only 29% of people are willing to forward it on. Artists asking questions, related to their music or not, are the thing that a fan is least likely to forward on to the rest of their social network. In the cases of all content types, a person is either equally or less likely to forward on content than they would be to respond to it.

Once content is forwarded on, the type also dictates how likely a non-fan will respond to the content (Figure C4a-C4c). Big announcements (75%) and interesting music posts (73%) are still the most likely content type to be engaged with, but surprisingly free premium content has narrowed the gap. Around two out of every three people are willing to engage with free premium content if it is forwarded on to them. This is right around the amount of fans that will respond to an artist's content and a little less than the amount of fans that will respond positively to their content. Although this was interesting, the most interesting stat about people responding to forwarded content is the number of people who are willing to answer an artist's questions. At 46%, a person who gets a question about an artist's music is more likely to respond to that post than a person who receives discounted premium content. Only 11% of people are willing to forward these questions on, but 48% of people are willing to respond to them if they receive them. A very similar trend is found with questions unrelated to music with only around 4% of people willing to forward them, but 28% willing to respond to them.

### **Applause Rate**

The final metric that was measured in this research was the applause rate. Unlike conversation rate or amplification rate, applause rate sees a high level of responses (Figure D1a-D1c). According to this survey, social media users are willing to respond positively (reacting to a post with a like, comment, or the platform being used's equivalent) to over five posts out of every ten. In fact, more users (9.6%) claimed to respond positively to every one of an artist's posts than users who claimed to answer to no posts positively (2.6%).

Receiving a high level of positive responses may be important in social media because 42% of users claimed to evaluate the content that other users had evaluated positively at least once a day (Figure D3). If that is combined that with the users who check the positive responses of other users at least once a week, 78% of social media users are included. This means that people will notice if an artist's fans are reacting positively to their content.

Positive responses are also important because they may be an indication that fans will also forward or respond to the same content. Only 6% of users said that marking a post with a positive response made them less likely to forward or respond to content (Figure D4). However, responding positively to content made 44% of users way more likely to also forward or respond to that content. Not only do positive responses get looked at, but they also lead to higher amplification and conversation rates.

Because positive responses are more common than other responses, people stated they were more likely to respond positively to five of the seven studied content types than respond or forward to it (Figure F1a-F2b). As with conversation and amplification rate, applause rate saw the highest responses when the content was either a big announcement (87%) or a post relating to their music (76%). Surprisingly, people were more likely to respond to questions than to respond positively to a question. This was true for both questions related to the artist's music and questions not related to it.

### **Multiple Metrics**

When analyzing the relationship between the different interactions with a post and its content type, not surprisingly the post type that is most likely to receive two or three types of engagement was a big announcement from an artist (Figure E1a-E1b). In fact, almost as many fans are willing to do all of the above (78%) as the amount of fans that are willing to just respond (81%) or forward that content type (81%). When it came to engaging with content in multiple ways, the next most likely content type to receive multiple engagement types was free premium content. This is a slight surprise because when it came to single engagement types, free premium content finished behind interesting posts related to music in every category. This means that the people who are willing to engage with free content are more likely to engage with it in multiple ways. Other than this role reversal, the order of content types engaged with in multiple ways stayed static when compared to the single engagement types.

### **Post Quantity**

Beyond the metrics proposed, this study was also used to measure how often a musical artist should be posting on social media daily. The maximum amount of posts an artist can post in a single day before a fan becomes frustrated really did depend on the fan (Figure E3a-E3c). Although no specific number of daily posts dominated the measures (nothing over 20%), between three and five posts in a day was viewed excessive by 45% of respondents. However, a good number of fans (21%) were not bothered by seeing nine or more posts in a day. In this study, the mean number of posts was 5.24 posts a day, which may be the strongest benchmark for a daily maximum of posts.



The amount of minimum daily posts an artist should be making tells a more concentrated and concise story (Figure E4a-E4c). With a mean of .58, an artist will not be viewed as posting too little by 88.3% of their fans if they post at least twice a day. This includes an astonishing 67% of fans feeling like posting at least once a day is an acceptable minimum number of daily posts.

## **Discussion**

My research thus far has shown that there are relatively concentrated expectations that people have for artists they follow on social media. Although this research was relatively conclusive, there are a couple of limitations that kept this research from yielding perfect results. Despite these limitations there are five major lessons that can be drawn from this research that can help artists deliver value to their fans and boost their social media presence. These limitations and lessons will be covered in depth in the upcoming sections.

### **Limitations and Future Research**

One of the major limitations of any research conducted through a sampling survey is that the results depend on the honesty and accuracy of the respondents. Considering the lack of sensitivity with the issue studied and that the respondents

were all voluntarily responding to the survey, the issue of honesty is not one that should be a concern with regards to the accuracy of survey results. However, because most of the survey questions required the respondents to quantify abstract preferences, accuracy may be a slight concern. To combat this issue, future studies may require data mining to determine how fans actually respond to artists<sup>1</sup>. Mining data would allow future research to have data that more fully represents user actions and not user intentions.

Another major limitation of doing a sampling survey is that the responding sample is not truly representative of the population. To reduce this limitation, a large sample was selected and 200 completed surveys were received. This gives this research a sampling error between 5% and 10% (Chandrasekhar, 2011). Although sampling error is a limitation for this study, it is a limitation that will likely be present in all future studies of this nature.

A final major limitation this research had was created by a mistake that was made in the survey creation with Qualtrics. Although Qualtrics is a great tool to create and distribute surveys, since this was my first time using it there were some issues with how the survey was laid out. These issues required a more extensive and careful data cleansing process. Because this cleansing was done with such a high level of discretion, the error these issues may have caused were highly reduced. Any future studies in this field should consider the platform they are using

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<sup>1</sup> A great resource to learn how to data mine social media sites is *Mining the Social Web* by Matthew A. Russell.

and have a couple of test respondents go through any surveys to clear up survey collection issues.

## **Lessons and Recommendations**

Despite the minor limitations of this study, a lot can be learned from this study that can help musical artists bridge the gap between themselves and their fans through social media. There are five major lessons that can be implemented for artists hoping to deliver value to their fans and improve their social media presence. This includes one lesson for each of the three metrics focused on and two general lessons based off the sum of the research.

When it comes to improving response rate, there is a great opportunity in responding to what an artist's fans say to them. Yes, most fans find it acceptable when an artist does not respond to what they have to say, but 66% of fans are at least hoping the artist will communicate with them. That is not to say artists are forced to respond to everything, but they should seriously consider responding to their fans, especially if they can add value to what the fans are saying. Most fans do not respond to everything an artist says or does, so it is important that they take advantage of the times they do and exceed expectations by responding. Responding, at least to a casual level, may also be important because most survey respondents (62%) did say they would stop responding to an artist's content if they didn't hear back from the artist after 10 responses. This means that an artist has only a finite number of chances to engage with most of their responding audience before they will stop being part of the responding audience.

My study of amplification rate really showed how important it is that artists push their content to be forwarded. When a message is forwarded, not only are non-fans seeing it, but also they are very seriously considering the messages they get from it. In five of the seven content types (free premium content, discount premium content, interesting non-music posts, and questions asked to fans both about music and not about music) people were more likely to engage with the content they received from a secondary source than to become the secondary source themselves by forwarding on those types of content. In fact, over 67% of people were willing to engage with free premium content, interesting posts related to music and/or big announcements from artists that had been forwarded to them. This, combined with the fact that 2.18 forwarded posts out of ten will be forwarded on again by a new member of the original person's social network, really shows how powerful amplified content can be. The value of a forward is not limited by the sources receiving the forwarded content, but instead the value is being limited by fans acting as gatekeepers for an artist's content and only forwarding on around two of every ten posts from an artists. To improve the power of amplified content, artists really need to put a strong emphasis on getting their content forwarded by their fans at a higher rate.

The biggest strength of applause rate that my research illustrated is that it is a strong and powerful indicator for content quality. Although people responding positively to an artist's content may lead new users to see their content, it really should be used to see what sorts of content their fan base most approves of. Because a higher applause rate leads to a higher conversation and amplification

rate (75% of respondents claimed that they were more likely to forward or respond to content if they had responded positively to it), it can very easily become a simple way to see if the artist's content is being received well by their audience. Put another way, if an artist's content has a low applause rate, they likely will have a low conversation and amplification rate. Because of this correlation, evaluating the applause rate on a post is more valuable than evaluating the conversation or amplification rate. This means that most of the artist's social media decisions can be made about what will yield a higher applause rate from the artist's audience, which in turn should lead to higher conversation and amplification rates.

Another major lesson that can be learned from my research is that fans have a general expectation for the quantity of content an artist posts. Although the maximum number of posts an artist should post is not very concentrated, my research pointed to a mean of 5.24 daily posts being a good average number of posts to stop at. The minimum number of posts an artist should post is more concise, pointing to artists not needing to post daily (one daily post or fewer fit 88.3% of my sample). It is totally fine for an artist to take a day or two off and still satisfy their fan base, especially if they do not have any valuable content to post. However, it is very easy for artists to post in spurts, but this is not valuable if their average daily posts exceeds around five.

The final lesson that can be deduced from my research is that the type of content an artist posts is very valuable to how fans will interact with an artist's content (this can be found in Appendix F). In all cases, the type of content most likely to be engaged with was big announcements that the artist was making and

the next two most important content types were free premium content and interesting posts related to an artist's music. Three interesting notes can be made about the analysis of the various content types under the various metrics: premium content loses a lot of its value when it costs anything, artists posting about music is viewed more valuable than posts about non-music topics, and asking fans questions does not improve fan engagement.

When it came to premium content, half as many people were willing to engage with it in every metric except applause rate. Although it should not be a surprise that content requiring financial involvement has a lower engagement rate, the amount of power it loses is at least a little bit shocking. This finding is right in line with the beliefs of Derek Webb, who, as mentioned in the literature review, regularly gives away his music. Webb forfeits some of his short-term financial transactions with the goal of delivering his fan base with as much value as possible. Although his decision may have negative economic effects in the short-run, he believes that a higher level of engagement will lead to a larger, more satisfied fan base, which could increase both the lifetime value of his fans and the total number of fans. This approach to giving away premium content is one that artists should really seriously consider if they are hoping to engage their fan bases more fully.

Another note that should be made in the analysis of the different content types is that posting about music has a significantly bigger impact than posting about non-music items. Although the impact is not as significant as choosing between free and discounted content, when an artist is offered the choice between

posting about their music and about other topics they should choose to post about music.

A final interesting note that can be made in the analysis of the different content types is that asking fans questions may not lead to a higher rate of engagement. This is an odd note to make because logically the case could be made that asking questions should lead to higher engagement. However, the numbers tell a totally different story. This is especially true for forwards, where only around 11% of people would forward music related questions and only 4% would forward non-music questions. This means that asking questions with the hopes of engaging fans more may actually be harmful to an artist's success on social media.

## **Conclusion**

As the interactions between artists and fans on social media become more commonplace, the quality of interactions artists create will become more valuable. Fans will become more selective in how they interact with artists, forcing artists to create more value to stay relevant. However, by utilizing the results of this study and responding to fans, pushing amplification, evaluating success with applause, posting an appropriate number of daily posts and considering content type, artists will be able to satisfy their fans and bridge the social media value gap.

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## Appendix A: The Survey

1. Out of every 10 posts you see from a musical artist on social media, on average how many do you respond to?
  - a. Scale of 1-10
2. What sorts of content are you likely to respond to?
  - a. Free Premium content (song downloads, live videos, etc.)
  - b. Deals on premium content (discounted albums, tickets, etc.)
  - c. Interesting posts not related to their music
  - d. Interesting posts related to their music
  - e. Big announcements about the band (album announcements, tour announcements, etc.)
  - f. Questions asked to fans about their music
  - g. Questions asked to fans unrelated to their music
  - h. Other: Please specify
3. What sorts of response do you hope to get when you comment on an artist's content?
  - a. Responses from the artist
  - b. Responses from other fans
  - c. Responses from an artist's label or public relations company
  - d. Other- Please specify
4. How many responses that aren't answered are you willing to give a musical artist before stopping your responses?
  - a. Scale of 1-10 with more than 10 as a final option
5. How likely are you to respond to another user's responses to an artist's content?
  - a. Scale of 1-10.
6. Out of every 10 posts you see from a musical artist on social media, on average how many do forward on to the rest of your network?
  - a. Scale of 1-10
7. What sorts of content are you likely to forward?
  - a. Free Premium content (song downloads, live videos, etc.)
  - b. Deals on premium content (discounted albums, tickets, etc.)
  - c. Interesting posts not related to their music
  - d. Interesting posts related to their music
  - e. Big announcements about the band (album announcements, tour announcements, etc.)
  - f. Questions asked to fans about their music
  - g. Questions asked to fans unrelated to their music
  - h. Other: Please specify
8. What sorts of content forwarded to you are you likely to engage with?
  - a. Free Premium content (song downloads, live videos, etc.)
  - b. Deals on premium content (discounted albums, tickets, etc.)
  - c. Interesting posts not related to their music
  - d. Interesting posts related to their music

- e. Big announcements about the band (album announcements, tour announcements, etc.)
  - f. Questions asked to fans about their music
  - g. Questions asked to fans unrelated to their music
  - h. Other: Please specify
9. What sorts of response do you hope to get when you forward on an artist's content?
- a. Responses from the artist
  - b. Responses from other fans
  - c. Responses from an artist's label or public relations company
  - d. Other- Please specify
10. How likely are you to forward on an artist's content from the posts of a different person in your network?
- a. Scale of 1-10
11. Out of every 10 posts you see from a musical artist on social media, on average how many of them do you respond positively\* to?
- a. Scale of 1-10
12. What sorts of content are you likely to respond positively to?
- a. Free Premium content (song downloads, live videos, etc.)
  - b. Deals on premium content (discounted albums, tickets, etc.)
  - c. Interesting posts not related to their music
  - d. Interesting posts related to their music
  - e. Big announcements about the band (album announcements, tour announcements, etc.)
  - f. Questions asked to fans about their music
  - g. Questions asked to fans unrelated to their music
  - h. Other: Please specify
13. How often do you evaluate the content that other users in your network have reacted positively to?
- a. Multiple times a day
  - b. Once a day
  - c. A few times a week
  - d. Weekly
  - e. Every couple weeks
  - f. Monthly
  - g. Less than Monthly
14. Are you more likely to forward or respond to content if you have already reacted positively to it?
- a. Way more likely
  - b. A little more likely
  - c. About the same
  - d. A little less likely

---

\* In the following questions, "respond positively" means to react to a post with a like, comment, or the platform being used's equivalent

- e. Way less likely
15. What sorts of content are you more likely to do two of the following: forward on, respond to, or react positively to?
    - a. Free Premium content (song downloads, live videos, etc.)
    - b. Deals on premium content (discounted albums, tickets, etc.)
    - c. Interesting posts not related to their music
    - d. Interesting posts related to their music
    - e. Big announcements about the band (album announcements, tour announcements, etc.)
    - f. Questions asked to fans about their music
    - g. Questions asked to fans unrelated to their music
    - h. Other: Please specify
  16. What sorts of content are you more likely to forward on, respond to, and react positively to?
    - a. Free Premium content (song downloads, live videos, etc.)
    - b. Deals on premium content (discounted albums, tickets, etc.)
    - c. Interesting posts not related to their music
    - d. Interesting posts related to their music
    - e. Big announcements about the band (album announcements, tour announcements, etc.)
    - f. Questions asked to fans about their music
    - g. Questions asked to fans unrelated to their music
    - h. Other: Please specify
  17. How many average daily posts does it take for you to feel like an artist is engaging too much with social media?
    - a. Scale of 1-10 with greater than 10 as the last option
  18. How many average daily posts does it take for you to feel like an artist isn't engaging with the community too little?
    - a. Scale of 1-10 with greater than 10 as the last option

#### Demographics

1. What is your gender
  - a. Male
  - b. Female
2. What is your age range
  - a. Under 18
  - b. 18-24
  - c. 25-29
  - d. 30-35
  - e. 36-40
  - f. older than 40
3. What is your zipcode?
4. How much do you spend on music in a typical month?
  - a. Less than \$10
  - b. Between \$11 and \$25
  - c. Between \$26 and \$50

- d. Between \$50 and \$100
  - e. More than \$100
5. Around how many different artists do you follow on social media?
- a. Less than 10
  - b. Between 11 and 25
  - c. Between 26 and 50
  - d. Between 50 and 100
  - e. Between 101 and 150
  - f. Between 151 and 200
  - g. More than 200

## Appendix B: Conversation Rate

Question 1: Out of every 10 posts you see from a musical artist on social media, on average how many do you respond to?

N	Valid	189
	Missing	0
Mean		2.72
Std. Error of Mean		.157
Median		2.00
Mode		1
Std. Deviation		2.158
Variance		4.658
Skewness		1.185
Std. Error of Skewness		.177
Range		10
Minimum		0
Maximum		10
Sum		515

Figure B1a

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	12	6.3	6.3	6.3
1	57	30.2	30.2	36.5
2	41	21.7	21.7	58.2
3	29	15.3	15.3	73.5
4	12	6.3	6.3	79.9
5	13	6.9	6.9	86.8
6	13	6.9	6.9	93.7
7	3	1.6	1.6	95.2
8	6	3.2	3.2	98.4
9	1	.5	.5	98.9
10	2	1.1	1.1	100.0
Total	189	100.0	100.0	

Figure B1b

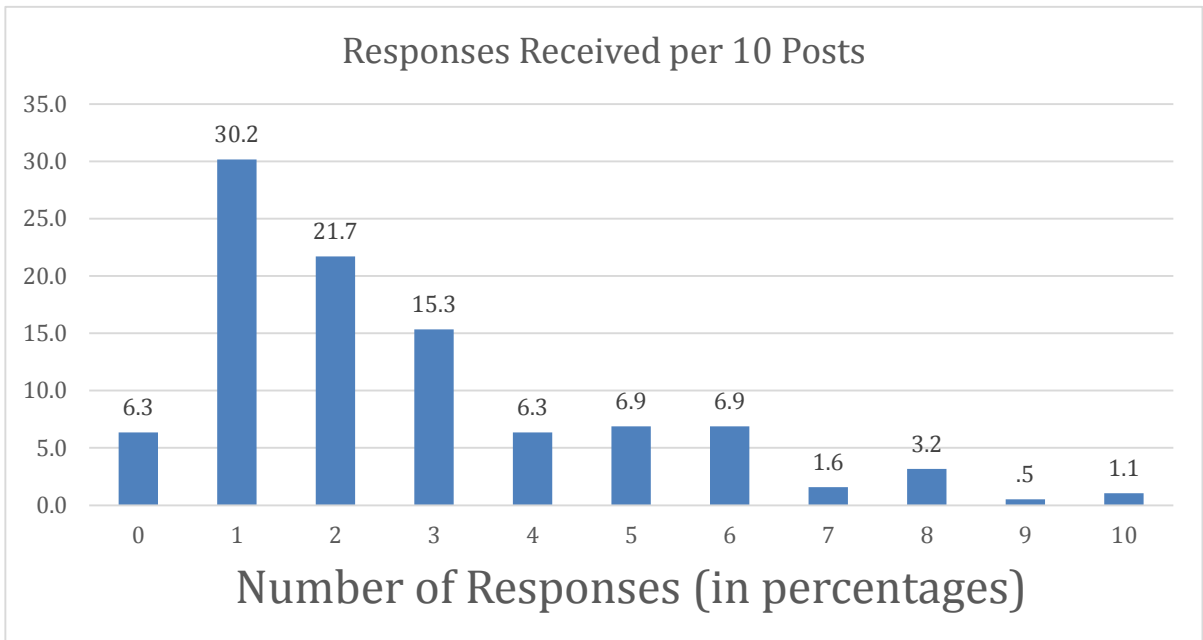


Figure B1c

Question 2: What sorts of content are you likely to respond to?

#	Answer	Bar	Response	%
1	Free Premium content	0.661458	127	66%
2	Deals on Premium content	0.317708	61	32%
3	Interesting posts not related to their music	0.5625	108	56%
4	Interesting posts related to their music	0.739583	142	74%
5	Big Announcements about the band	0.807292	155	81%
6	Questions asked to fans about their music	0.541667	104	54%
7	Questions asked to fans unrelated to their music	0.302083	58	30%
8	Other	0.026042	5	3%

Figure B2a

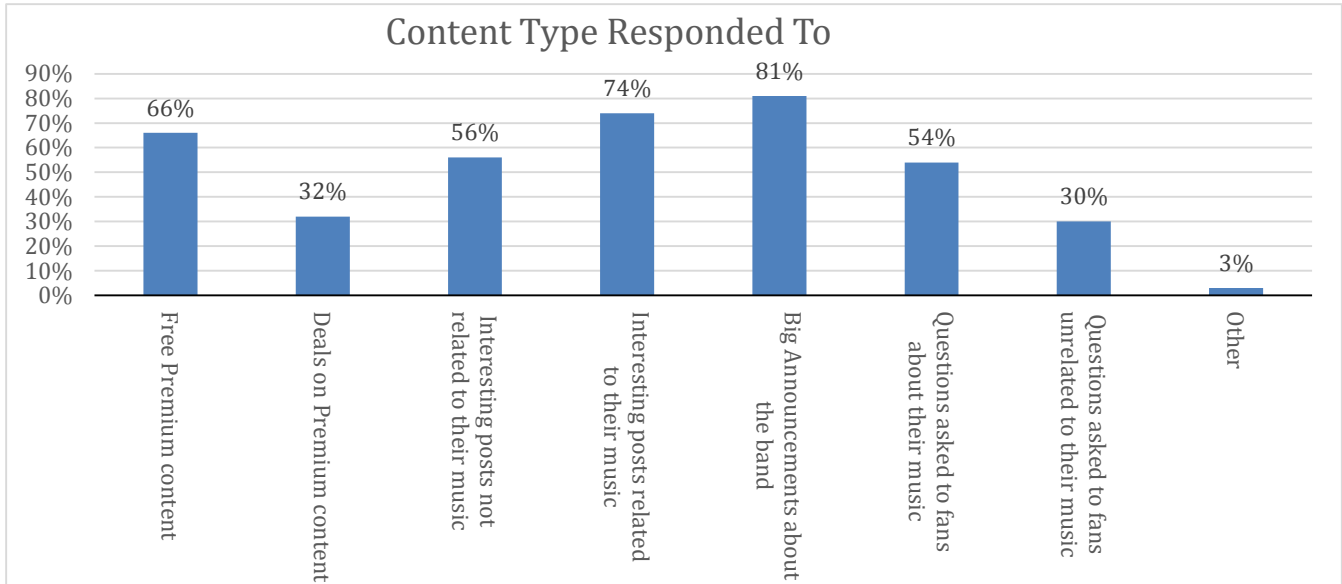


Figure B2b

Figure B2c

Other: Please specify  
 Is all of the above an option? It really depends on the artist, how much I am into them, and what they are posting about. I might respond to any of the above if it catches my interest. I would say that out of all of the options, I am probably most likely to take note of big announcements, free downloads, videos, etc. I also love reading interviews with artists.  
 why won't neil diamond respond to me!!!!  
 playing music videos  
 Ask us anything questions  
 I respond when bands ask for help with design work

Question 3: What sorts of response do you hope to get when you comment on an artist's content?

#	Answer	Bar	Response	%
1	Responses from the artist	0.65625	126	66%
2	Responses from other fans	0.140625	27	14%
3	Responses from an artist's label or public relations company	0.020833	4	2%
4	I don't comment on content from artists	0.09375	18	9%
5	Other: Please specify	0.088542	17	9%
	Total		192	100%

Figure B3a

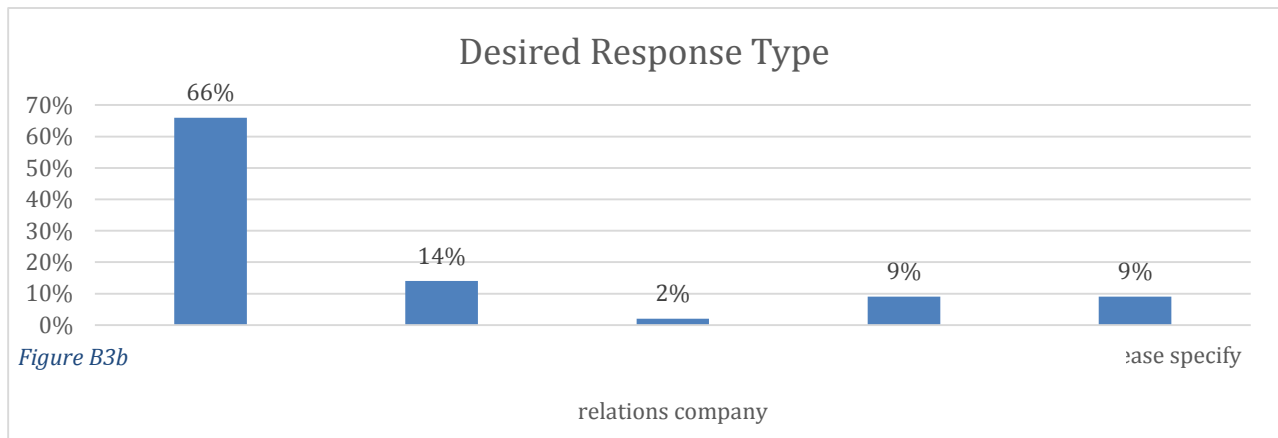


Figure B3b

Other: Please specify

- i dont need a response when i comment
- I don't think about it, the artist is PLENTY busy!
- I don't expect a response
- Response for artist and fans
- don't care about responses
- none
- I don't expect responses.
- dont need a response
- artist or fan, a like is nice
- i don't expect a response
- I don't hope for any response.
- whatever i can
- No response expected
- none
- no response expected
- I don't expect a response
- I don't comment on many posts because I know I'm not going to get an answer from the band

Figure B3c

Question 4: How many responses that aren't answered are you willing to give a musical artist before stopping your responses?



N	Valid	173
	Missing	16
Mean		5.98
Std. Error of Mean		.274
Median		5.00
Mode		10
Std. Deviation		3.599
Variance		12.953
Skewness		-.085
Std. Error of Skewness		.185
Range		10
Minimum		0
Maximum		10
Sum		1034

Figure B4a

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	7	3.7	4.0	4.0
	1	15	7.9	8.7	12.7
	2	18	9.5	10.4	23.1
	3	17	9.0	9.8	32.9
	4	11	5.8	6.4	39.3
	5	25	13.2	14.5	53.8
	6	3	1.6	1.7	55.5
	7	4	2.1	2.3	57.8
	8	5	2.6	2.9	60.7
	9	3	1.6	1.7	62.4
	10	65	34.4	37.6	100.0
Total		173	91.5	100.0	
Missing	System	16	8.5		
Total		189	100.0		

Figure B4b

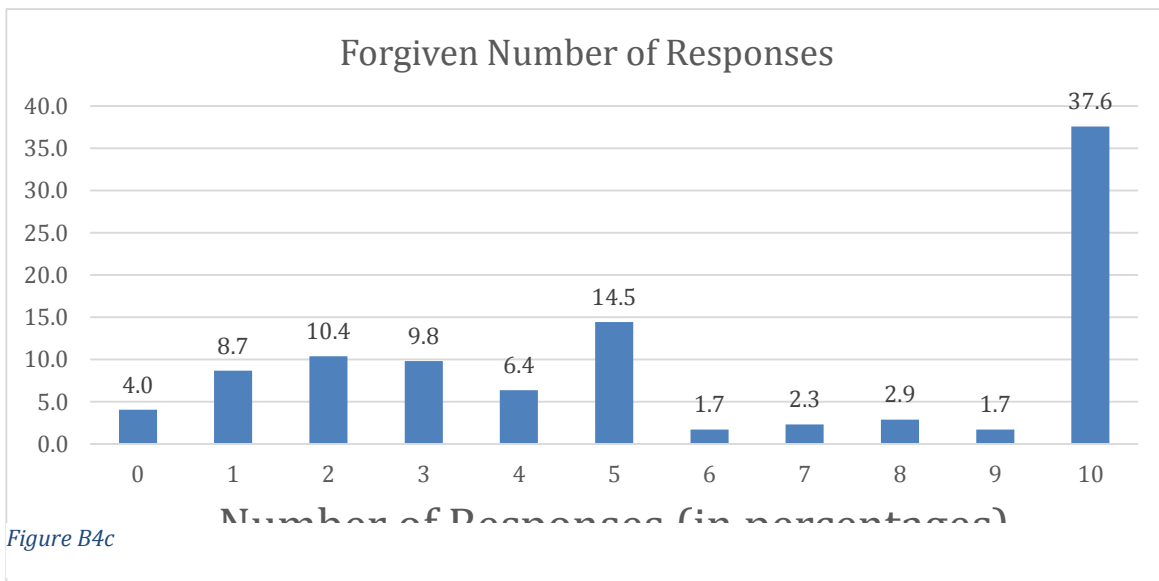


Figure B4c

Question 5: How likely are you to respond to another user's responses to an artist's content?

N	Valid	188
	Missing	1
Mean		2.88
Std. Error of Mean		.190
Median		2.00
Mode		0
Std. Deviation		2.612
Variance		6.820
Skewness		.901
Std. Error of Skewness		.177
Range		10
Minimum		0
Maximum		10
Sum		542

Figure B5a

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	39	20.6	20.7	20.7
	1	33	17.5	17.6	38.3
	2	28	14.8	14.9	53.2
	3	22	11.6	11.7	64.9
	4	18	9.5	9.6	74.5
	5	20	10.6	10.6	85.1
	6	7	3.7	3.7	88.8
	7	8	4.2	4.3	93.1
	8	5	2.6	2.7	95.7
	9	3	1.6	1.6	97.3
	10	5	2.6	2.7	100.0
	Total	188	99.5	100.0	
Missing	System	1	.5		
Total		189	100.0		

Figure B5b

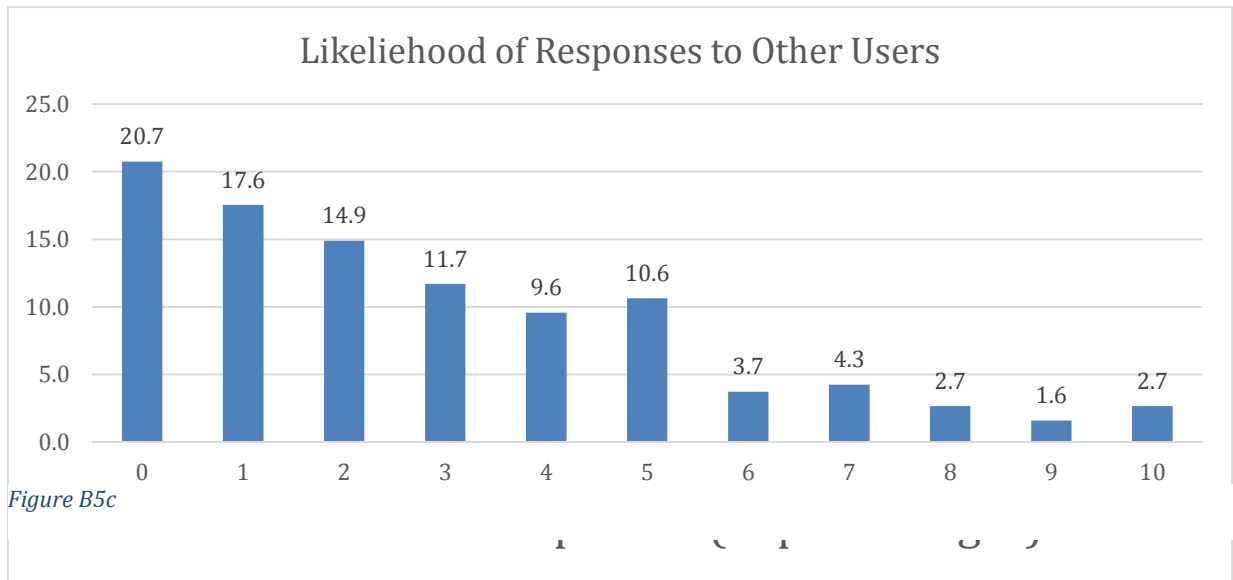


Figure B5c

### Appendix C: Amplification Rate

Question 6: Out of every 10 posts you see from a musical artist on social media, on average how many do forward on to the rest of your network?

N	Valid	181
	Missing	8
Mean		2.01
Std. Error of Mean		.127
Median		1.00
Mode		1
Std. Deviation		1.709
Variance		2.922
Skewness		1.366
Std. Error of Skewness		.181
Range		9
Minimum		0
Maximum		9
Sum		364

Figure C1a

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	23	12.2	12.7	12.7
	1	69	36.5	38.1	50.8
	2	37	19.6	20.4	71.3
	3	21	11.1	11.6	82.9
	4	10	5.3	5.5	88.4
	5	14	7.4	7.7	96.1
	6	5	2.6	2.8	98.9
	9	2	1.1	1.1	100.0
	Total	181	95.8	100.0	
	Missing	System	8	4.2	
Total		189	100.0		

Figure C1b

Question 7: What sorts of content are you likely to forward?

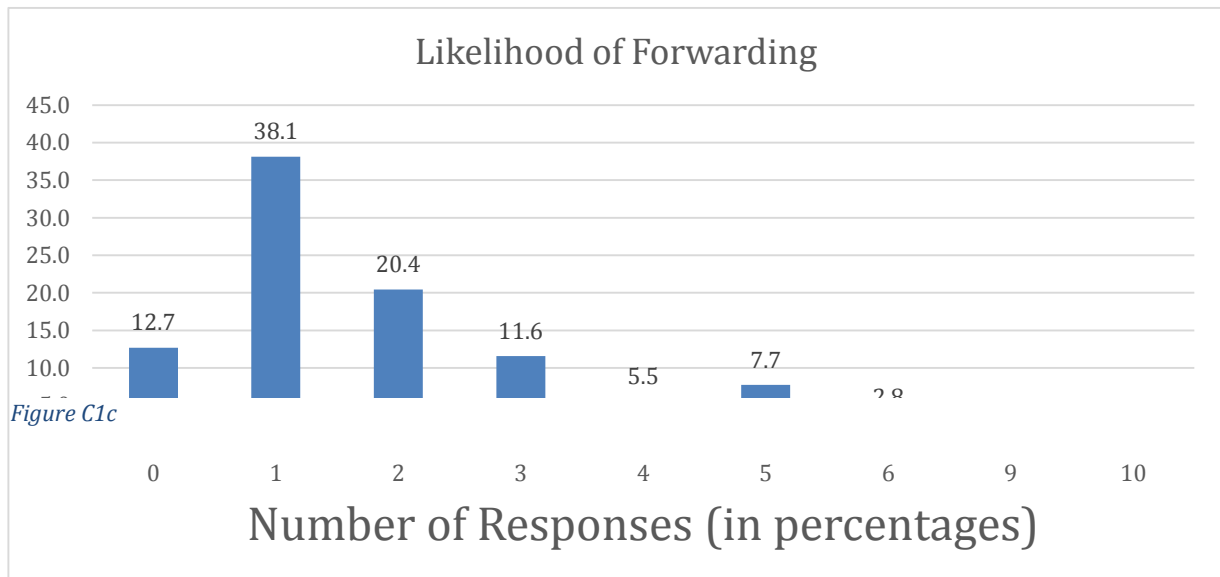


Figure C1c

#	Answer	Bar	Response	%
1	Free Premium content (song downloads, live videos, etc.)	0.575419	103	58%
2	Deals on Premium content (discounted albums, tickets, etc.)	0.240223	43	24%
3	Interesting posts not related to their music	0.290503	52	29%
4	Interesting posts related to their music	0.597765	107	60%
5	Big Announcements about the band (album announcements, tour announcements, etc.)	0.810056	145	81%
6	Questions asked to fans about their music	0.106145	19	11%
7	Questions asked to fans unrelated to their music	0.039106	7	4%
8	Other: Please specify	0.022346	4	2%

Figure C2a

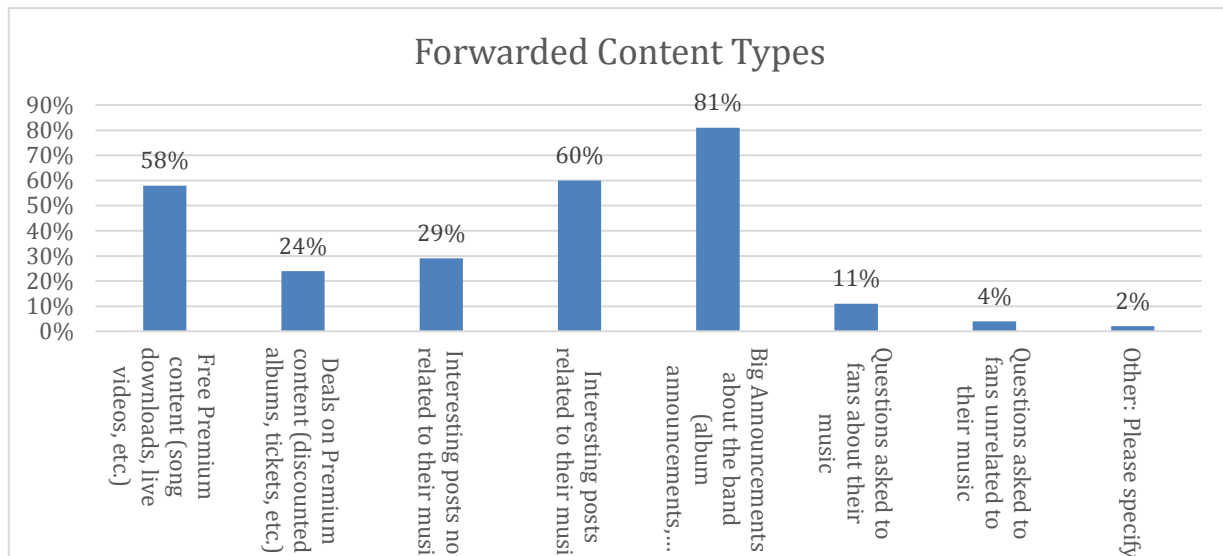


Figure C2b

Other: Please specify

- I occasionally post a video by a favorite artist.
- None.
- Upcoming show in town
- I don't forward posts

Figure C3c

Question 8: What sorts of content forwarded to you are you likely to engage with?

#	Answer	Bar	Response	%
1	Free Premium content (song downloads, live videos, etc.)	0.668449	125	67%
2	Deals on Premium content (discounted albums, tickets, etc.)	0.326203	61	33%
3	Interesting posts not related to their music	0.524064	98	52%
4	Interesting posts related to their music	0.73262	137	73%
5	Big Announcements about the band (album announcements, tour announcements, etc.)	0.748663	140	75%
6	Questions asked to fans about their music	0.459893	86	46%
7	Questions asked to fans unrelated to their music	0.278075	52	28%
8	Other: Please specify	0.016043	3	2%

Figure C4a

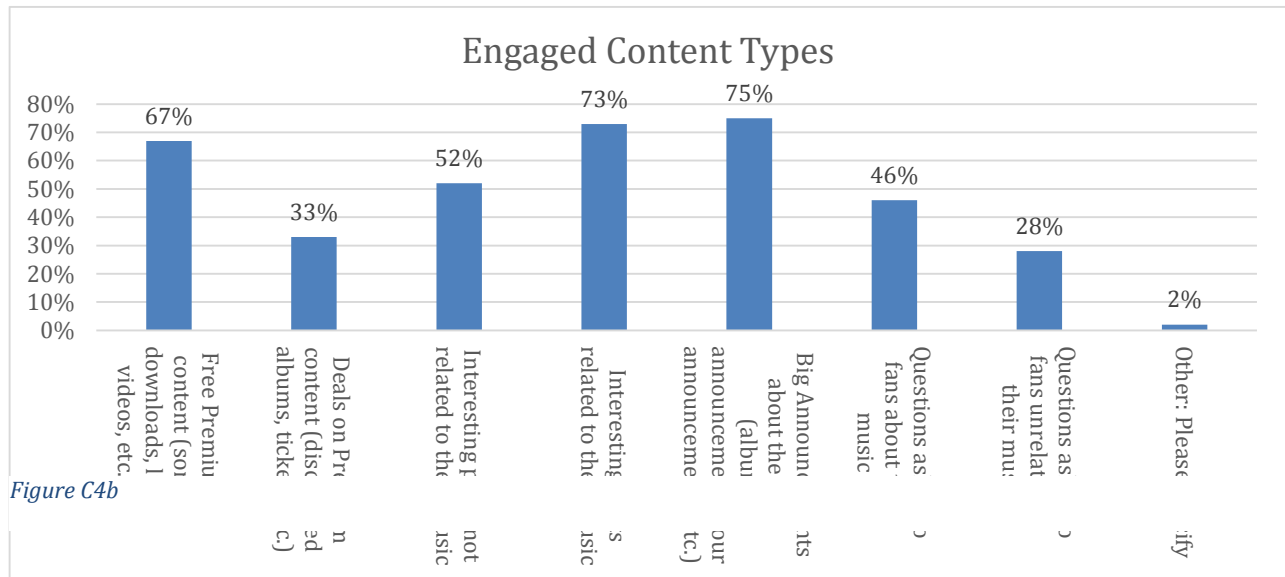


Figure C4b

Other: Please specify  
None that I will forward.  
this survey  
I just read, I'm not interesting in engaging.

Figure C4c

Question 9: What sorts of response do you hope to get when you forward on an artist's content?

#	Answer	Bar	Response	%
1	Responses from the artist	0.213115	39	21%
2	Responses from other fans	0.535519	98	54%
3	Responses from an artist's label or public relations company	0.016393	3	2%
4	I don't forward on content from artists	0.103825	19	10%
5	Other: Please specify	0.131148	24	13%
	Total		183	100%

Figure C5a

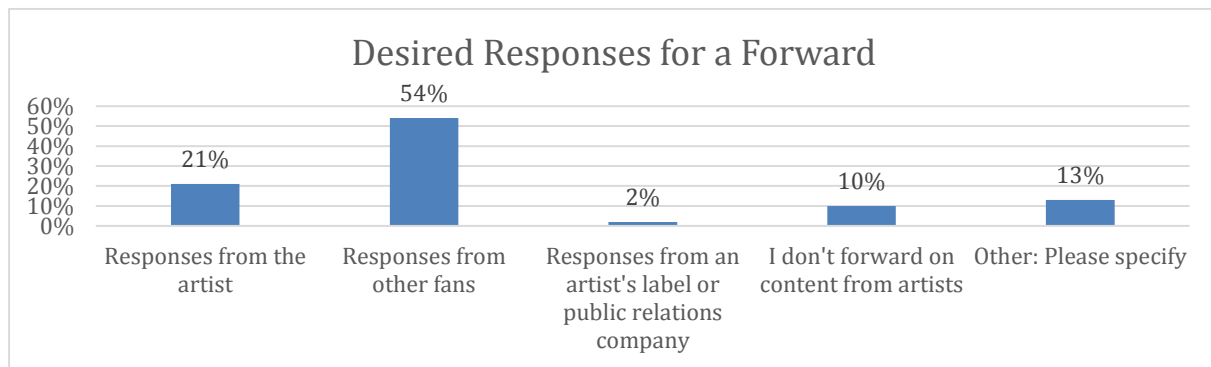


Figure C5b

i dont hope for anything specific  
 Response from who I forward to  
 i hope i can help the artist and thier ministry by inyroducing them to people in my own circle who may have never heard of them  
 That my friends will like the artist  
 not really any, I post for informational purposes  
 None x5  
 I don't expect responses.  
 Don't need a response  
 Anyone  
 When I forward, it is to share something with my friends, not looking for a response.  
 responses from non-fans  
 No response expected  
 Interest from those I forward it to  
 Other friends who like the said content  
 I don't seek a response.  
 responses from friends  
 New fans  
 Responses from those I forward to  
 nothing specific  
 Either from fans or other artists

Figure C5c

Question 10: How likely are you to forward on an artist's content from the posts of a different person in your network?

N	Valid	187
	Missing	2
Mean		2.18
Std. Error of Mean		.168
Median		1.00
Mode		0
Std. Deviation		2.302
Variance		5.300
Skewness		1.416
Std. Error of Skewness		.178
Range		10
Minimum		0
Maximum		10
Sum		408

Figure C6a

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	50	26.5	26.7	26.7
	1	48	25.4	25.7	52.4
	2	18	9.5	9.6	62.0
	3	30	15.9	16.0	78.1
	4	12	6.3	6.4	84.5
	5	14	7.4	7.5	92.0
	6	6	3.2	3.2	95.2
	7	3	1.6	1.6	96.8
	9	1	.5	.5	97.3
	10	5	2.6	2.7	100.0
Total		187	98.9	100.0	
Missing	System	2	1.1		
Total		189	100.0		

Figure C6b

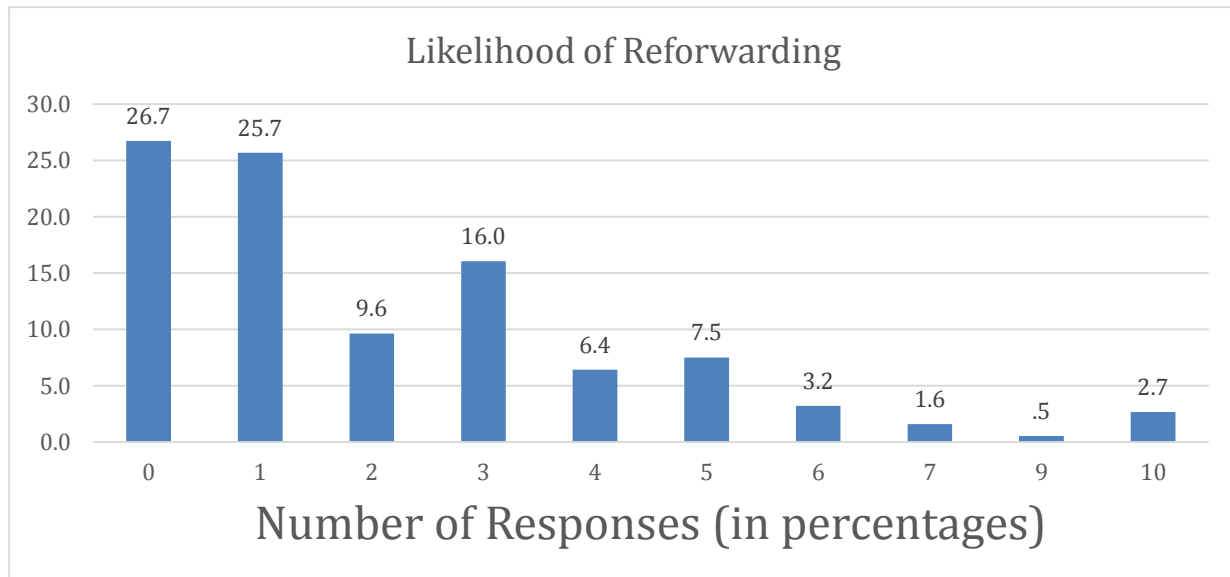


Figure C6c

## Appendix D: Applause Rate

Question 11: Out of every 10 posts you see from a musical artist on social media, on average how many of them do you respond positively to?

N	Valid	187
	Missing	2
Mean		5.13
Std. Error of Mean		.223
Median		5.00
Mode		1 <sup>a</sup>
Std. Deviation		3.052
Variance		9.317
Skewness		.093
Std. Error of Skewness		.178
Range		10
Minimum		0
Maximum		10
Sum		959

a. Multiple modes exist. The smallest value is shown

Figure D1a

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	5	2.6	2.7	2.7
	1	22	11.6	11.8	14.4
	2	22	11.6	11.8	26.2
	3	22	11.6	11.8	38.0
	4	12	6.3	6.4	44.4
	5	18	9.5	9.6	54.0
	6	20	10.6	10.7	64.7
	7	12	6.3	6.4	71.1
	8	19	10.1	10.2	81.3
	9	17	9.0	9.1	90.4
	10	18	9.5	9.6	100.0
Total		187	98.9	100.0	
Missing	System	2	1.1		
Total		189	100.0		

Figure D1b

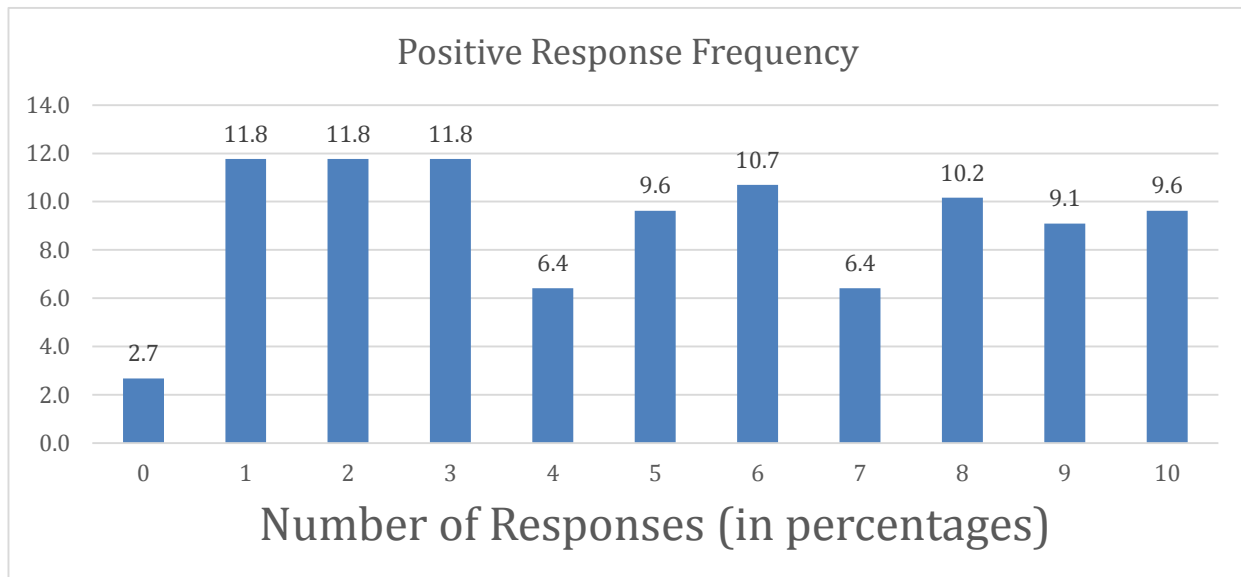


Figure D1c



Question 12: What sorts of content are you likely to respond positively to?

#	Answer	Bar	Response	%
1	Free Premium content (song downloads, live videos, etc.)	0.71123	133	71%
2	Deals on Premium content (discounted albums, tickets, etc.)	0.433155	81	43%
3	Interesting posts not related to their music	0.572193	107	57%
4	Interesting posts related to their music	0.791444	148	79%
5	Big Announcements about the band (album announcements, tour announcements, etc.)	0.86631	162	87%
6	Questions asked to fans about their music	0.438503	82	44%
7	Questions asked to fans unrelated to their music	0.262032	49	26%
8	Other: Please specify	0	0	0%

Figure D2a

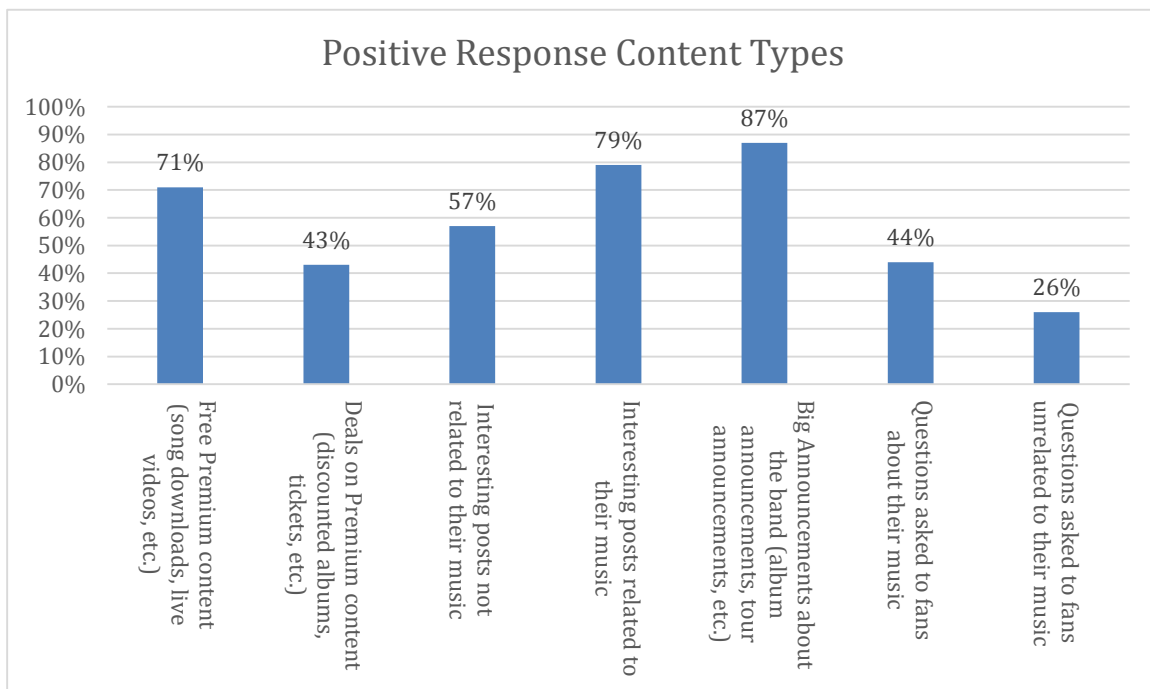


Figure D2b

Question 13: How often do you evaluate the content that other users in your network have reacted positively to?

1	Multiple Times a Day	0.23529 4	44	24%
2	Once a Day	0.18181 8	34	18%
3	A few Times a Week	0.23529 4	44	24%
4	Once a Week	0.12299 5	23	12%

5	Once Every Couple of Weeks	0.03208 6	6	3%
6	Once a Month	0.04278 1	8	4%
7	Less than Once a Month	0.14973 3	28	15%
	Total		187	100%

Figure D3

Question 14: Are you more likely to forward or respond to content if you have already reacted positively to it?

#	Answer	Bar	Response	%
1	Way More Likely	0.43617	82	44%
2	A Little More Likely	0.324468	61	32%
3	About as Likely	0.18617	35	19%
4	A Little Less Likely	0.037234	7	4%
5	Way Less Likely	0.015957	3	2%
	Total		188	100%

Figure D4

## Appendix E: Relational Questions

Question 15: What sorts of content are you more likely to do two of the following: forward on, respond to, or react positively to?

#	Answer	Bar	Response	%
1	Free Premium content (song downloads, live videos, etc.)	0.695652	128	70%
2	Deals on Premium content (discounted albums, tickets, etc.)	0.331522	61	33%
3	Interesting posts not related to their music	0.380435	70	38%
4	Interesting posts related to their music	0.576087	106	58%
5	Big Announcements about the band (album announcements, tour announcements, etc.)	0.793478	146	79%
6	Questions asked to fans about their music	0.244565	45	24%
7	Questions asked to fans unrelated to their music	0.119565	22	12%
8	Other: Please specify	0	0	0%

Figure E1a

Question 16: What sorts of content are you more likely to forward on, respond to, and react positively to?

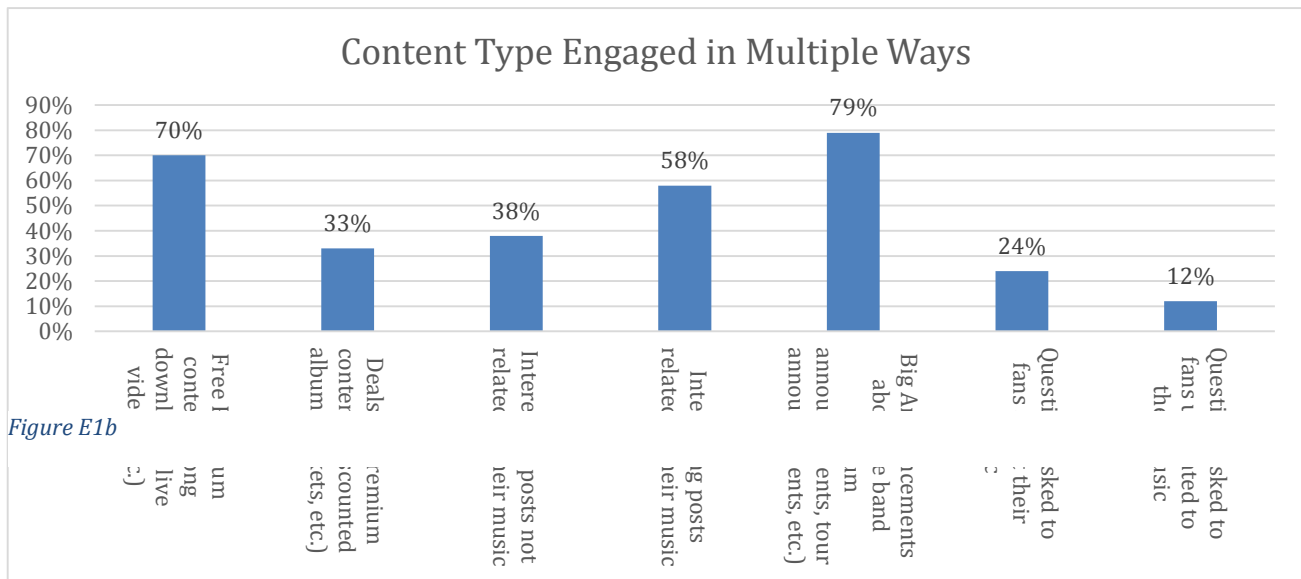


Figure E1b

#	Answer	Bar	Response	%
1	Free Premium content (song downloads, live videos, etc.)	0.694444	125	69%
2	Deals on Premium content (discounted albums, tickets, etc.)	0.316667	57	32%
3	Interesting posts not related to their music	0.355556	64	36%
4	Interesting posts related to their music	0.588889	106	59%
5	Big Announcements about the band (album announcements, tour announcements, etc.)	0.783333	141	78%
6	Questions asked to fans about their music	0.238889	43	24%
7	Questions asked to fans unrelated to their music	0.144444	26	14%

8	Other: Please specify	0.005556	1	1%
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Figure E2a

Question 17: How many average daily posts does it take for you to feel like an artist is engaging too much with social media?

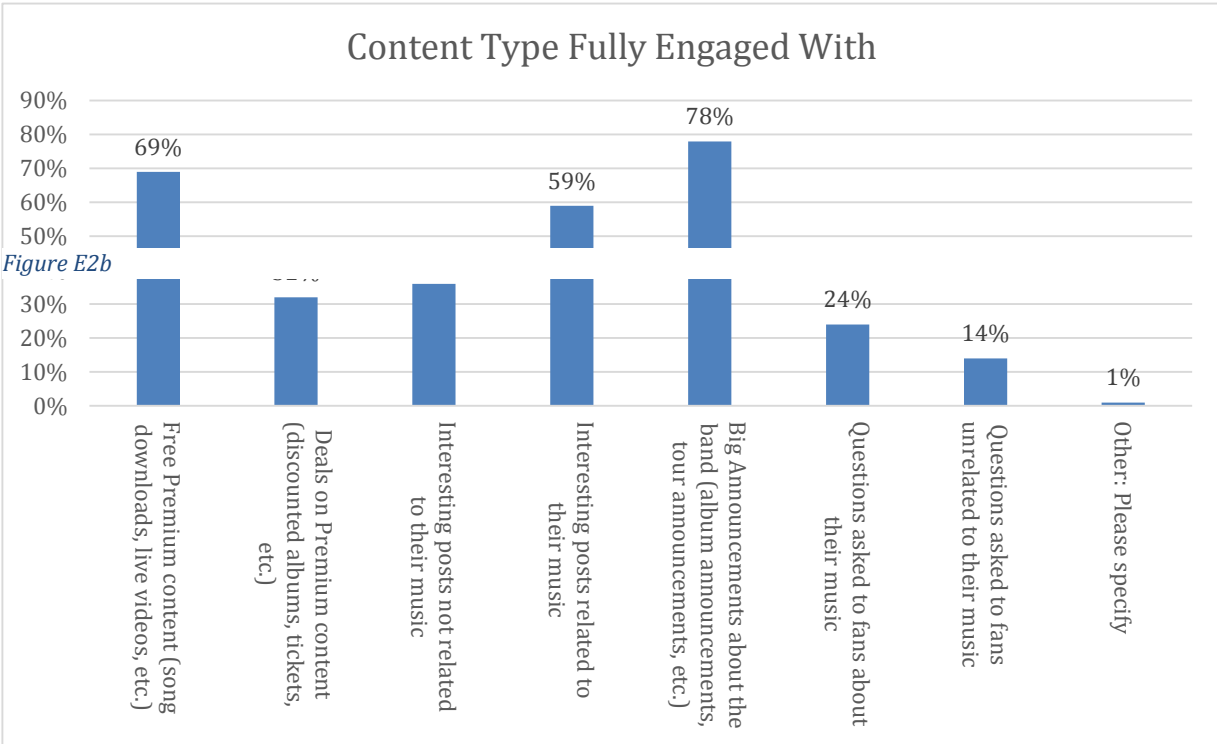


Figure E2b

	N		Frequency	Percent	Valid Percent	Cumulative Percent
	Valid	Missing				
	178	11	0	4	2.2	2.2
Mean	5.24		1	13	6.9	9.6
Std. Error of Mean	.222		2	13	6.9	16.9
Median	5.00		3	27	14.3	32.0
Mode	4		4	30	15.9	48.9
Std. Deviation	2.955		5	23	12.2	61.8

Variance	8.735
Skewness	.327
Std. Error of Skewness	.182
Range	10
Minimum	0
Maximum	10
Sum	932

Figure E3a

6	13	6.9	7.3	69.1
7	7	3.7	3.9	73.0
8	11	5.8	6.2	79.2
9	8	4.2	4.5	83.7
10	29	15.3	16.3	100.0
Total	178	94.2	100.0	
Missing System	11	5.8		
Total	189	100.0		

Figure E3b

Question 18: How many average daily posts does it take for you to feel like an artist isn't engaging with social media enough?

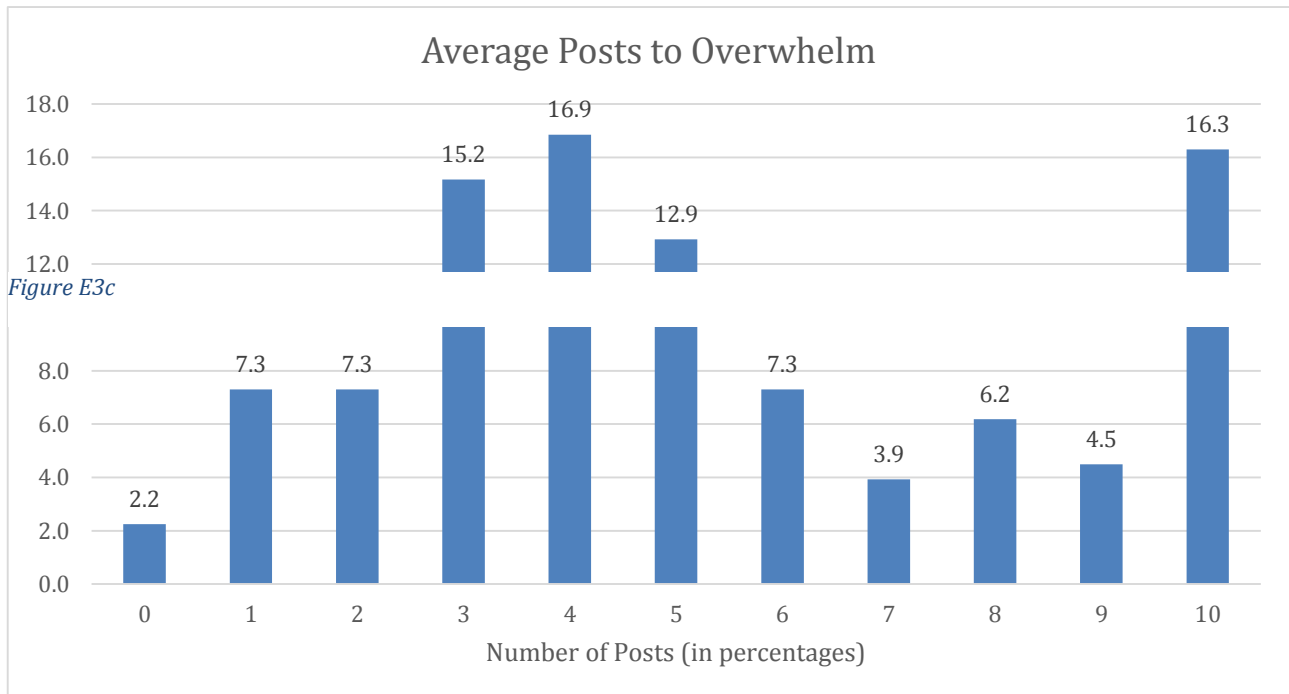


Figure E3c

N	Valid	179				
	Missing	10				
			Frequency	Percent	Valid Percent	Cumulative Percent
	Valid	0	119	63.0	66.5	66.5

Mean	.58
Std. Error of Mean	.084
Median	0.00
Mode	0
Std. Deviation	1.126
Variance	1.267
Skewness	3.153
Std. Error of Skewness	.182
Range	8
Minimum	0
Maximum	8
Sum	104

Figure E4a

1	39	20.6	21.8	88.3
2	9	4.8	5.0	93.3
3	7	3.7	3.9	97.2
4	3	1.6	1.7	98.9
6	1	.5	.6	99.4
8	1	.5	.6	100.0
Total	179	94.7	100.0	
Missing System	10	5.3		
Total	189	100.0		

Figure E4b

### Appendix F: Content Trends:

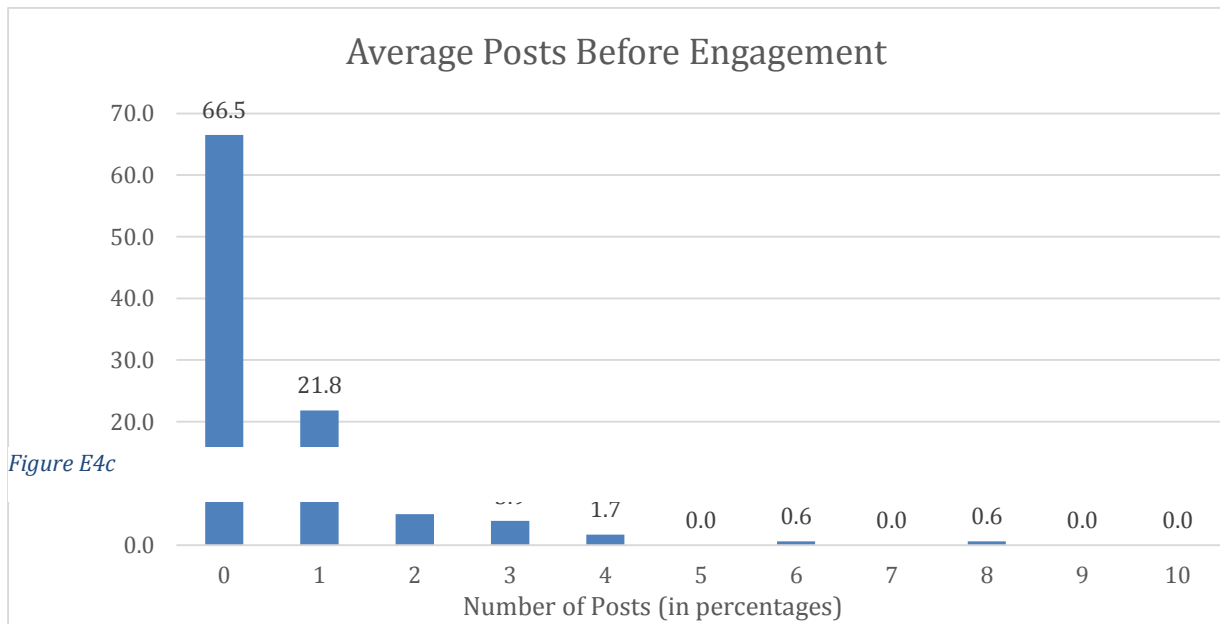


Figure E4c

	Respond To	Forward	Respond Positively To	Two of Three	All
Free Premium content (song downloads, live videos, etc.)	66%	58%	71%	70%	69%
Deals on Premium content (discounted albums, tickets, etc.)	32%	24%	43%	33%	32%

Interesting posts not related to their music	56%	29%	57%	38%	36%
Interesting posts related to their music	74%	60%	79%	58%	59%
Big Announcements about the band (album announcements, tour announcements, etc.)	81%	81%	87%	79%	78%
Questions asked to fans about their music	54%	11%	44%	24%	24%
Questions asked to fans unrelated to their music	30%	4%	26%	12%	14%
Other: Please specify	3%	2%	0%	0%	1%

Figure F1a

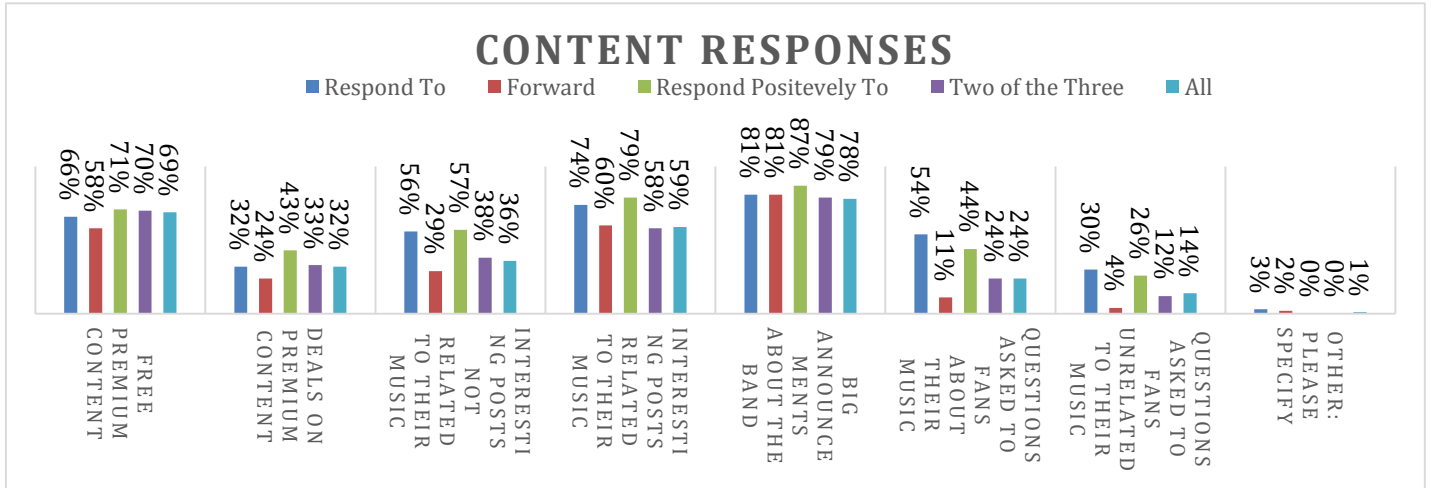


Figure F1b

Engagement Types	Mean number of times engaged with out of 10
Conversation Rate	2.72
Amplification	2.01
Applause Rate	5.13

Figure F2a

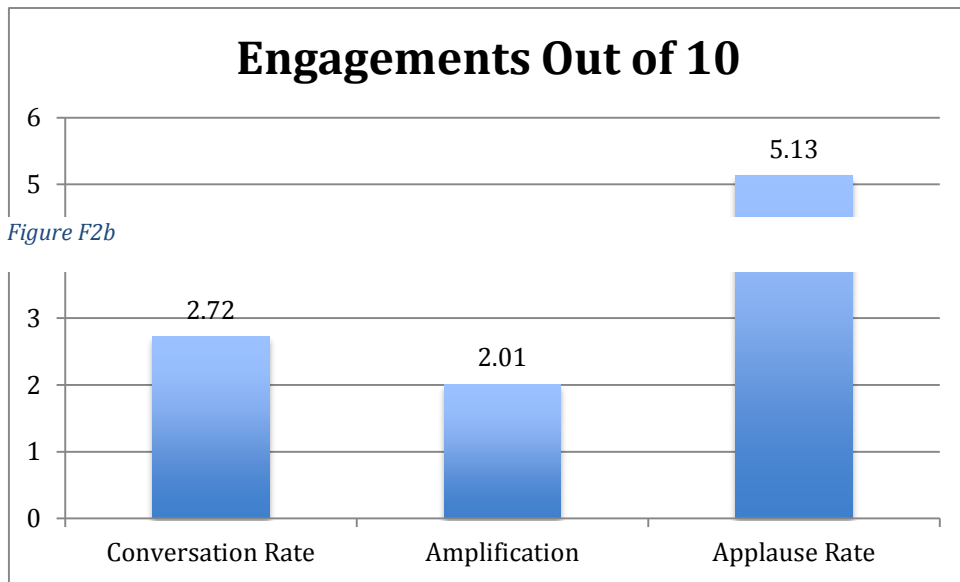


Figure F2b



This Study by: Andrew Teeter

Entitled: BRIDGING THE SOCIAL MEDIA VALUE GAP BETWEEN FANS AND ARTISTS

has been approved as meeting the thesis or project requirement for the Designation  
University Honors with Distinction or University Honors (select appropriate designation)

5/2/14

Date

\_\_\_\_\_  
(type name), Honors Thesis Advisor Matthew Bunker

5/2/14

Date

\_\_\_\_\_  
Dr. Jessica Moon, Director, University Honors Program