

**Perception of Music Marketing on Social Networking Sites**

By

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Dissertation submitted as a requirement for the degree of MSc in Cyberpsychology,  
Dun Laoghaire Institute of Art, Design and Technology, 2009.

## Declaration

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This Dissertation is entirely my own work, and has not been previously submitted to this or any other third level institution.

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Matthias Bloch  
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28.03.2009  
Date

## Acknowledgements

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I would like to thank my supervisor Dr. Grainne Kirwan for her help and advice while writing my thesis.

My mum and my brother have been my greatest support while writing this thesis and I would like to thank them for their support and encouragement.

Moreover I would like to thank my cousin Kiki for her motivation postcards, my godmother Doris for her well-being parcels and Claire and Laura for being so helpful and for cheering me up during stressful thesis months.

I would like to thank my work colleagues and my managers for their support and interest in my master thesis.

The participant rate in my study was amazing. A huge thank you to everybody participating in this study, without you this thesis would not have been possible.

I especially would like to thank Keith and Sean for taking time out of their busy work schedule to give me practical advice on online music marketing.

Special thanks to Marc, Jazz, Eoin, Lucinda, Declan and Anto for spreading the word about my studies in the Dublin music scene and helping me to find participants.

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## Abstract

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SNSs (SNSs) like MySpace, Bebo, and Facebook are getting more and more popular. In recent years, music promoters have discovered those sites as an effective marketing tool and a significant amount of books have been published giving advice to music promoters on how to best market music on SNS. Originally designed as pure communication sites to enable users of those sites to connect and stay in contact with one another, the question arises how promotional activities are perceived by users on SNS. Focus groups and online surveys were conducted in order to find answers to this question. The results concluded that music fans perceived unsolicited promotion activities in the form of friend requests as more intrusive than solicited promotional activities in the form of profile comments. Music promoters regard mass targeted friend requests as less intrusive than music fans do. The findings suggest that music promotion activities would be more successful if they concentrated on existing fan bases instead of trying to acquiring new fans by sending out unsolicited friend requests. It is recommended that music artists should build out the number of fans on SNS sites by the help of pull marketing strategies, and concentrate on fans who actively seek the online friendship of a music artist. Once music fans are given the chance to request the friendship of a music artist on a SNS site themselves they will perceive promotion activities more positive and will be more open towards them.

## Introduction

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### *1.1 Overview*

The music industry is in a phase of transformation. Traditional marketing approaches are still valid, however, it is already part of the standard marketing plan to integrate online sales promotion plans (Lathrop, 2003). Various books have been published revealing strategies about how to successfully promote music on SNSs (Baker 2007; Cann, 2007; Jag, 2007; Vincent, 2007) as the possibility to approach fans individually and to be close to the fan is very valuable online (Lathrop, 2003).

Marketing on SNS sites goes from traditional online advertising via banner ads for example, to profiles specifically created for marketing purposes to interactive applications which can engage users (Barenblatt, 2008). The following study focuses on profile sites created by music promoters to promote the music of a music artist and to connect to music fans. It will be investigated which strategies are currently applied and how are they actually perceived amongst music fans.

A particular focus will be on investigating if there is a difference in the perception of those promotional strategies which target existing fan bases on SNS and those promotional strategies which target new potential fans. Moreover, it will be looked at which promotional activities help to foster a relationship between music artist and music fans, and which ones will be perceived as intrusive.

For clarification purposes the terms “Music Fans”, “Music Promotion” and “SNS” have been defined. The term **Music Fans** will be used for music listeners who not only listen to music, but who engage in a lot more activities involving music, for example, communicating with music artists on SNSs, joining fan sites, or reading music magazines. As limited material on music fan research could be found, this definition has been applied from definitions used for Television Fans (Beilby, Harrington & Bielby, 1999).

**Promotion** is part of a marketing plan, helps to promote a specific product and "keeps the product in the minds of the customer" (McNamara, n.d, para. 3). Applied to the music marketing plan, **music promotion** aims to increase awareness for a music artist and its music by using promotion tools like for example, radio, television or the internet (Lathrop, 2003). The term **music promoters** will be used for music artists who market themselves, respectively the person who is in charge for the music promotion for example band managers, professional promoters.

SNSs are sites where users can set up their personal profiles. By help of these profile users can connect (friend requests) and interact (profile comments, messages) with each other. An important benefit of SNS is that they allow site users to befriend other users and to build up relationships (Li & Bernoff, 2008). They are therefore very important marketing tool for music marketers, as they not only allow the ability to promote music but also enable the music artist to build up a relationship with their fans.

## *1.2 Music Marketing on SNS*

In the following paragraphs, an overview about current research on Social Network Marketing (SNM) and music promotion activities on SNS will be given.

### *1.2.1 Background*

The connection between Marketing and SNS dates back to the launch of the SNS MySpace in the year 2003 (Boyd & Ellison, 2007). Bands created their own profiles and used MySpace to advertise their upcoming gigs. As MySpace saw the success they proactively contacted bands to find out how they could support them in their promotion activities. "The bands-and-fans dynamic was mutually beneficial: Bands wanted to be able to contact fans, while fans desired attention from their favorite bands and used friend connections to signal identity and affiliation." (Boyd & Ellison, 2007, section 4). One of the reasons why MySpace was able to grow so fast and gain popularity was the strong relationship between fans and band on those sites (Boyd & Ellison, 2007).

Kumar (2007) explains the reasons why SNS marketing can be so successful and describes how social networks make Word of Mouth (WOM) marketing and viral marketing easy to apply on SNS. He emphasizes that SNS are best not for direct revenue numbers but for marketing products and businesses by spreading the word within the SNS. When a product is good, in the case of music marketing the music, users will tell their friends and spread the word.

When looking at marketing on SNS it will be interesting to see if traditional marketing approaches can be applied. Phillips (2009) conducted a survey about music marketing on SNS amongst visitors of a MidemNet (music & technology conference) seminar. In regards to favourite strategies, number one was artist-branded channels and sites, followed by viral marketing and direct advertising. According to Phillips (2009), this matches his previous research as fans want to make friends with the artist and want to share music with their friends and that's why profile sites work and viral marketing strategies work. Marketing strategies while using a profile site can be categorized into two traditional marketing techniques called push- and pull marketing.

### *1.2.1 Push-Marketing*

Push marketing in an online context is described as “when you use various activities to get your message in front of your ideal client” (Murphy, 2008, para. 2). In terms of marketing on SNS, this means that you actively reach out to the user base of SNS and try to befriend them by sending them unsolicited friend requests. In traditional online marketing, unsolicited e-mail often described as "spam" (Morimoto, Chang) falls under push-marketing strategies. The question arises if unsolicited friend requests and profile comments are also perceived as "spam". It will especially interesting to find out if there is a difference in perception between various types of friend requests and profile comments, as later happen in a kind of “opt-in” mode, when the music fan has accepted to become friends with a music artist and therefore has given a form of consent to be contacted by the artists.

### 1.2.2 Pull-Marketing

Pull marketing uses “the law of attraction, incorporating all the components of your personal brand to attract and retain these people as your biggest fans” (Murhpy, 2008, para. 4). Social networking activities like regular profile updates, blog posts and a viral marketing strategy can be regarded as pull marketing. Pull marketing strategies also include communicating with fan bases, and building up a trusted relationship with them which can be done by the help of replying to profile comments and messages when music fans seek contact to the music artist.

Music Marketers are advised to use the pull-strategies like for instance viral marketing and WOM to promote their bands on SNSs (Jag, 2007; Vincent, 2007). The theory behind WOM it is that if an invitation is sent to one fan that is into the music, then this person might spread the word and bring along five more people to your gig (Thompson, 2007; Kelly, 2008).

Clemons, Barnett & Appadurai (2007) however argue that users on SNSs do not see other users as valuable sources of information. They even go further and point out that advertising on these networking sites will not be very successful and worst case can be seen as intrusion by users on these sites. This point is suggested by findings of Chapman (2008) who asked the question if SNS users would befriend a brand because a friend is a friend with the brand, and only a small percentage of MySpace and Facebook users would do so. Moreover, only a small percentage of users would suggest a brand they are fans with to their friends. The key will be therefore to find out which marketing strategies are perceived as intrusive and which strategies evoke positive reactions. The key might be in creating a relationship between user and brand or in the case of music marketing between fan and music artist.

### *1.3 Music Fans on SNS*

According to Mossel & Roch (2007) the most important aspect of SNSs are the users, in comparison to the general web where content is the most important aspect. If the purpose of a marketing campaign on a SNS is to achieve a positive perception amongst music fans and successfully build up relationships, it is necessary to have a

look at the online fan behavior of music fans, and how they prefer to interact with their favorite music artists to approach them in an effective way.

### *1.3.1 Music Fan Behavior Online*

Bahm (2008) is one of the few researchers who has done very intense research on online fan behavior. She describes today's music fans as very community oriented who are embracing the internet. Moreover, she points out that the internet enables users, amongst others, to transcend distance, develop new forms of engagement, and lessen social distance. Especially the fact that the distance between fans and artists is lessened raises new changes and challenges. Fans gain more power through the internet as they and marketers use the same medium. It has to be stressed that both music marketers and the fans are on the side of the music artist and the future approach is to see fans as equals with whom to collaborate with and humanize them. "If you want fans to talk about you, you need to give them something of social value" (Bahm, 2008, p. 50).

"When bands foster respectful and trusting relationships with their fan base, the fans will rally for them because they will feel not just a legally-bound economic relationship to them but a morally-bound social relationship as well" (Bahm, 2008, p. 61). Research has also shown that fans act as free advertising spreading the word and usually enjoy their fan activities, which includes telling their friends about their favorite artists (Bahm & Burnett, 2008).

According to (Percy & Elliot, 2005, p.15) "one of the key relationships between a brand and its consumer is trust". It is therefore important to build by help of music promotion, trust between music promoters and music fans. It will be important to find out which promotion strategies on SNS lead to distrust with the music artist as such strategies should be avoided.

Healy (n.d.) who did research on the online activities on soccer fans argues that fan interaction online should satisfy the motivation of fans. According to Healy (n.d.) online fan services often push merchandise and premium content at their site visitors, respectively fans, which can be perceived as too pushy from fans. His findings are

that too strong selling approaches increase the distance between fans and target for example artist. This also shows as a result by the research of Chapman (2008) where fans were asked if they would remain friends of a brand if they would continuously bombarded with promotion messages. More than half of all Facebook and MySpace users taking part in the survey would not stay friends with the brand.

### *1.3.2 Interaction with Fans*

Li & Bernoff (2008) emphasize that users on SNS want to connect and that marketers have to find a way to connect and interact with them. A survey by Chapman (2008) showed that the majority of interviewed MySpace and Facebook users responded that their relationship to brands would be more intense when those brands would respond to their messages and listened to their opinion. Chapman (p. 5, 2008) also suggests that marketers have to "place more emphasis on the quality of conversations" and moreover before sending a friend request try to make aware of the brand online or offline.

Li (2007) points out that traditional marketing strategies like banner advertisements on SNS will not make use of the full potential and that marketers have to use the possibility to create a relationship with users on those sites to make use of the full value. Moreover, fans should be provided with incentives, for example, promotion or brand elements for sharing (Li, 2007). According to Chapman (2008), users like first-hand information, and giving away exclusive information helps to build trust between brands and their fans. However, there was a disagreement amongst participants of his survey on whether incentives should be used in addition or not.

Vincent (2007) is making musicians aware of the importance of the way of communication with their fans. He recommends an interactive profile to get away from a profile look which reminds of an anonymous marketing banner. He especially focuses on the importance of writing comments and messages to interact with fans, and stresses how important personalized messages are. Healy (n.d.) describes how fans whose motive it is for example, to communicate with their favored band, and who have fulfilled this need, are more likely to show continued support over time.

This suggests that the research he has done regarding the motivation of sport fans can be applied to a music environment.

#### *1.4 Perception of SNS Marketing*

This means that music artists need to make an effort to support their fans on SNSs as they will be the first to adopt songs for instance, and second, only if they have a positive perception of the band they might spread the word. Main emphasis today for music artists is therefore to build up a strong bond with their fans. Once they have achieved this, their fans will follow and support them (Thompson, 2007).

How fans perceive the increase of promotion activities and the attempt to interact with them on SNSs is still not well researched yet. Most research has been done out of the perspective of industry marketers and on how the impact on of an SNS campaign can be measured for example in terms of reach, advertisement recall, and awareness. There is limited research on measuring how the marketing campaigns have been perceived by fans. Research from traditional online advertising could be applied and tested in regard to promotion strategies on SNS.

##### *1.4.1 User Attitudes towards advertising*

Intense research has been done on consumer attitudes towards advertising. According to Percy and Elliot, 2005, consumers must have a positive attitude towards a product or a specific brand before they buy it. However, research from Pollay and Mittal (1993) shows the skepticism consumers have towards advertising. It will be therefore important to find out about the attitudes music fans on SNS have towards promotion activities on those sites and if they are more skeptical or positive towards them.

The research of Handel, Cowley and Page (2000) proposes three dimensions which are said to influence user attitudes towards online advertising, which could be applied to SNM. The three dimensions are first institution, which reflects the consumer perceptions of social as well as the economic benefits of advertising, second dimension, which reflects the consumer belief about the quality of advertising, and third, a function which reflects the consumer belief towards the reason of advertising.

In particular, the institution dimension might play a role in regard to promotion activities on SNS. When users see promotion activities, for example receiving comments about upcoming gigs as a social benefit from their relationship with the music artist, who moreover helps their favorite music artist to achieve his breakthrough, they might show a positive attitude towards the advertising and perceive it as relevant.

However, looking at the instrument dimensions, Rohrer and Boyd (2004) describe how due to pressure in the last years to increase revenue numbers and click through rates of online advertisements, new advertising formats have been developed. Although some users perceived them as entertaining, they have also been perceived as intrusive by users. Several books on music marketing on SNS suggest creative forms of promotion activities (Baker 2007; Cann, 2007; Jag, 2007; Vincent, 2007). However, no research could be found how those new promotion techniques are perceived amongst music fans.

Looking at the function dimension, Handel et al (2000), point out as the internet is being seen as more of a source of information than as an entertaining medium. It could be seen that the advertisement found most interesting was found to provide the most relevant consumer information. McCoy, Everard, Polak and Galetta (2007) pointed out that especially as the internet users are goal oriented they will judge more critical and that most online consumers tend to develop negative attitudes when distracted in achieving their online goal. Morimoto and Chang (2006) also point out that the experience of unsolicited "spam" messages while being online has caused feelings of annoyance amongst recipients of those messages and negatively influences consumer attitudes. Applied to advertising on SNS this could mean as long as music promotion provides useful information for music fans, they might be interested in reading, and perceive it as positive as long as it does not disturb them in their personal communication activities on SNS. According to Handel et al (2000) web advertising will be perceived positive when it helps consumers to create their own style and they benefit from it.

#### *1.4.2 Psychological Reactance and Advertising*

According to Morimoto and Chang (2006), psychological reactance explains that consumers are likely to rebel against advertising messages which disturb them in their personal goal as they perceive a loss of control over what they are doing. Edwards, Li and Lee (2002, p.1) describe the psychological term of reactance where for "for every action, there is an equal and opposite reaction" and which is a response when a loss of freedom is perceived. According to Brehm and Brehm's study (as cited in Edwards et al, 2000) Reactance helps to reestablish freedom by showing opposite reaction or resisting against the pressure of conforming.

According to Edward et al (2002, p.1) "when the point at which advertising becomes intrusive can be identified, strategies for reducing irritation and the avoidance of advertising can be formulated." Edwards et al (2000) describe that when online users are confronted with advertisement and are forced to view it they will respond in either a positive way like memorizing the message or in a negative way by perceiving the advertising as intrusive and forming negative attitudes. According to Morimoto and Chang (2006) reactance and perceived intrusiveness towards advertisement is likely to be increased when receiving spam messages as they are unsolicited. According to Sheehan and Hoy's study (as cited in Morimoto & Chang, 2006) consumers do advertisements not perceive as intrusive when they themselves have contacted the advertiser before.

Zemack-Rugar, Fitzsimons and Lehmann (2007) also point out that backlash effects can occur when consumers act towards messages which cause reactance. Goodwin (2008) points out that the more a person is pushed into a certain direction, the higher the reactance to do the opposite will be. This has also been called the "Boomerang Effect" (Goodwin, 2008, p. 2). In terms of music marketing on SNS this could mean that for example a music fan could react towards unsolicited friend requests by deleting the friend request instead of listening to the music on the profile site as the requests was perceived. On the other hand a positive reaction and an acceptance of the request could also be possible.

### *1.4.3 Consequence of negative perception*

Several consequences as reaction towards a negative perception of advertising have been reported. Li et al (2000) show in their research that when an advertisement disturbs users in achieving their goal, for example, reading website content, it is perceived as intrusive and is likely to evoke negative reactions, like a feeling of irritation or avoidance of the advertisement. In the next paragraphs the feeling of irritation and the reaction of avoidance will be looked at in more detail.

Feeling of Irritation can be caused by advertising "tactics that consumers perceive as annoying, offensive or insulting" (McCoy et al, 2007, p. 50) According to Bauer and Greyser's study (as cited in Li et al, 2000) the cause of ad irritation can be first be the execution of advertising for example the advertisement is "too loud, too long, or too large" (Li et al, 2000, p.2) second the placement of advertising, meaning a high number of advertising or the same advertisement over and over again and third the content of advertising, meaning that the content might insult or be untrue.

In consequence if advertisements provoke feelings of irritation they are likely to create negative feelings in consumers which increase the likelihood to avoid advertisements. Abernethy's study (as cited in Li et al, 2000) found out that television viewers show behavior like leaving the room or changing the TV channel to avoid advertisement. This form of avoidance is known as behavioral avoidance, while ignoring ads would fall under the form of cognitive avoidance (Li et al, 2000) According to Edwards et al (2002) advertisement which are providing value for the consumer are perceived as less irritating and show lower avoidance behavior. They recommend that when the purpose of advertising activities is to create a positive perception intrusive advertisements should be avoided. It is necessary to measure the level of intrusiveness for various types of advertising on SNS to make a recommendation on which marketing strategies should be used.

### *1.4.4 Measuring user perception*

Li et al (2000) developed and validated a scale which can be used to measure advertising intrusiveness. Intrusiveness has been defined in this context "as a

psychological reaction to ads that interfere with a consumer's ongoing cognitive processes" (Li et al, 2000, p.3). According to Li et al (2000) advertising is unlikely to provoke positive user consumer attitudes when it is perceived as intrusive and as a reason irritating feelings develop. They emphasize that it is necessary to find out what evokes negative emotional reactions like irritation and avoidance, and have therefore looked in detail at the level of intrusiveness as a trigger of these reactions. They emphasize that it is important to find out about the degree of intrusiveness advertisements provoke in consumers, as a high degree in intrusiveness leads to a higher chance that feeling of irritation occur and advertisements will be avoided.

Li et al (2000) worked out a seven-point scale with eight intrusiveness items. The eight items were distracting, disturbing, forced, interfering, intrusive, invasive and obtrusive. Response categories were given from "strongly disagree" to "strongly agree". They recommend using the scale in multiple environments. The scale could therefore be used to find out how promotion activities on SNS for example friend requests, comments, messages are perceived by music fans on those sites and if they are perceived as an interruption while using SNS sites.

### ***1.5 Aim of the Study***

Mei, Hua, Yang and Li (2007) suggest that "an effective online advertising system designed from the viewers' perspective should take both contextual relevance and less intrusiveness into consideration." (Mei et al , 2007, p. 1075). It is therefore necessary to find out which techniques are perceived as intrusive to avoid those in the future and to concentrate on advertisement forming positive attitude.

The following study therefore examines how music fans perceive the increasing engagement and marketing activities of bands on SNSs and how they perceive being targeted as consumers on these websites. Moreover, the study will look in to how bands approach their fans on SNSs, and if they are using the traditional marketing way or a new, more personalized approach. The research question addresses if music marketers who treat their fans in an adequate way, for example by building up trust to their fans and interacting with their fans on SNSs, are perceived positive by their music fans and if music marketers who apply general marketing techniques to their

fans, for example spamming them with information, on SNSs are perceived as negative by their music fans.

The aim of the study is to highlight if and how bands adjust to the social networking environment and if they realize that it will be not enough to apply traditional marketing techniques but to built up a positive perception to their fans on those sites. According to Cole, Clow, Stevens and Arif (2008) consumer attitudes towards advertising can be complex, and different measures and scales will therefore be needed to find out how user perceive promotion on SNS.

According to Clemons et al (2007) advertising on SNS will not be very successful and in the worst case can be seen as intrusion by users on these sites. Moreover McCoy et al (2007) point out that online advertising in a traditional context got more intrusive over time and especially unsolicited spam tactics are perceived as intrusive (Morimoto and Chang, 2006). It will therefore be interesting to find out if new advertising formats on SNS, for example, mass targeted profile comments, and unsolicited friend requests, have the same effect on users on SNS and might also results in a high level of perceived intrusiveness. The primary hypothesis therefore states that Marketing strategies involving spam tactics are perceived as intrusive by music fans.

Handel et al (2000) describe that advertising although often perceived as intrusive can be seen as entertaining and informative and will then be more liked by consumers. Research from Edward et al (2002) supports this. This would mean that in case the music fans on SNS see advertising as entertaining or useful they will not be irritated by it and therefore perceive it not as intrusive. Moreover according to Bahm (2008) when a music artist manages to create a relationship with a fan the fans will feel bound to them and enjoy being a fan and being informed about newest updates about the music artist (Bahm and Burnett, 2008). Therefore the secondary hypothesis states that marketing strategies involving personalized tactics are not perceived as intrusive by music fans.

## 2. Study 1 (Focus Groups)

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Focus groups were used to find out about the perception of users on SNS when confronted with various marketing strategies on those sites. It was looked at which kind of perception music promoters aim to achieve and which marketing instruments they are using. Qualitative data gathered was also used to determine which marketing approaches were perceived as intrusive and of “spam” nature, and which approaches were perceived as positive and evoked positive reactions. Participants for three focus groups, one group of music promoters and two groups of music fans, were recruited.

### *2.1 Method - Focus Groups Music Promoters*

In the next paragraphs the method of conducting the focus groups for music promoters will be described.

#### *2.1.1 Participants*

A total of six participants, two female, and four male, between the ages of 21 and 35, took part in the focus group. The participants came from various music promoting backgrounds (one promoter, two band managers, one label owner, one self-promoting music artists) and were recruited by convenience sample over a mailing lists for music promoters and MySpace. A significant part of the online promotions activities of the participants were on SNSs.

After conducting the first focus group with music promoters it was clear that no further focus groups were needed to gather more qualitative data as there was considerable consent within the group about how fans should be approached on SNSs and how music promoters thought promotion activities are perceived.

### 2.1.2 Materials

In preparation for the focus groups a consent form (Appendix A), a questionnaire regarding demographic data (age, gender) and behavior on SNS (Appendix B), questions for focus group discussion (Appendix C) and debrief forms (Appendix F) were prepared. The focus group was recorded by help of recording equipment.

For analyzing the recorded transcripts a coding table with in total six codes was developed. The codes were categorized in two main categories “SNM-Type” which was standing for type of advertising used on the SNS and “SNS-Association” which described the association towards the advertisement. Both categories were divided into subcategories and again each subcategory received a specific code. The codes in the category “SNS-Type” were SNS&G for General advertisement, SNS&FR for Friend Requests, SNS&C for Profile Comments, SNS&M for Profile messages and SNS&B for Blog Posts. The codes in the category “SNM-Perception” were “-“for negative perception and “+” for positive perception. Categories and Codings can be found in Table 1.

Table 1. Coding Table (1)

<b>SNM – Type</b>	<b>Code</b>	<b>SNM – Perception</b>	<b>Code</b>
General	SNS&G	Negative	-
Friend Request	SNS&FR	Positive	+
Profile Comment	SNS&C		
Profile Message	SNS&M		
Blog Posts	SNS&B		

After coding the transcripts they were validated by a second coder. 95% percent of comments were coded the same by both coders

### *2.1.3 Procedure*

A pilot study, with two female and three males, all over 18 years old was conducted prior to the start of the focus groups. As a mixed group of music promoters and music fans was chosen due to efficiency, mixed questions for both groups were used. The pilot study showed that discussion on single topics lasted longer than expected, so the amount of questions was reduced to the most relevant ones. Moreover the pilot showed that participants, as they are all highly interested in music tended to shift to relate topics and the moderator had to find ways to control the discussion.

Participants were invited to a central place, easy accessible for all participants. All participants were offered light refreshments and snacks to create a welcoming and relaxed atmosphere. The focus group discussions started by giving participants a short introduction about the study. They were then asked to fill out a consent form (Appendix A) as well as a questionnaire (Appendix B) and were asked to treat all information discussed in the group confidential. The moderator of the group (researcher) was asking questions which were leading through the discussion by help of a catalogue of questions prepared prior to the study (Appendix C). The discussions were recorded and in addition written notes were taken by the researcher and depending on group size by an assistant. All participants were guaranteed to stay anonymously within the written study and informed that their data would be kept confidential. After being transcribed, recordings were destroyed. At the end of the focus group, participants were debriefed with a de-brief form (Appendix F), and were given a contact email in case they had further questions about the study.

### *2.1.4 Ethics*

It was assured that all participants taken part were over 18. Moreover all participants had to give their consent to take part in the study. Lastly, they were debriefed after the survey and were given a contact address which they could contact in case there were additional questions.

## *2.2 Method Focus Groups Music Fans*

Now, the Method used for conducting the focus groups with music fans will be described.

### *2.2.1 Participants*

All participants, male and female, who took part in the study were over 18, into music and described themselves as music fans. All participants were active on SNSs, and had music artists among their friends on their SNSs.

Focus group one consisted of three male participants between 19 and 25 years old. Participants were recruited by convenient sample from an undergraduate psychology course. One participant was moreover playing in a band himself. The focus group lasted around one hour. Due to the small number of participants of the group, and as they all had the same sex and age range, it was decided to set up additional focus groups to get broader insights.

Focus group two consisted only of two male participants between 30 and 32 years old as the two female group participants did not appear on the day of the focus group. Participants were recruited by convenient sample. It was decided as no time should be lost with setting up a new focus group to proceed with the two male participants.

### *2.2.2 Materials*

In preparation for the focus groups a consent form (Appendix A), a questionnaire regarding demographic data (age, gender) and behavior on SNS (Appendix B), questions for focus group discussion (Appendix C) and debrief forms (Appendix D) were prepared. The focus group was recorded by help of recording equipment. Same coding Table 1 and coding process as for music promoters was used.

### *2.2.3 Procedure*

The results from the pilot study done prior to the focus groups with music promoters were applied and no additional pilot was need. The focus group took place in a classroom on campus, which could be used for the study. The focus group took place in a quiet bar convenient for the participants. Light refreshments were offered to both groups. The procedure for music promoters during the focus group followed was the same like the one for music fans described under point 2.1.3 Procedure.

### *2.2.4 Ethics*

Same ethical guidelines as with the focus groups with music promoters were applied.

## *2.3 Results*

The results of the focus groups will now be presented. The hypotheses “Marketing strategies involving ‘spam’ tactics are perceived as intrusive by music fans” and “Marketing strategies involving personalized tactics are not perceived as intrusive by music fans” were tested by qualitative data analysis.

For coding, the developed coding table was used. However during the qualitative data analysis process it became clear that the developed coding table (Table 1) was not sufficient enough to test the hypothesis and to categorize the transcripts. Therefore the table was adjusted and two new categories “SNM-Advice” for Advice given during the focus groups how advertising on SNS should look like and “SNM-Contact” to categorize how users had been contacted by promoters on SNS.

Both categories were divided into subcategories. Category “SNM-Advice” was categorized in A&I when advice to ignore advertisement was given, A&S when suggestion on how to improve promotion on SNS was given, A&M for advice in regard to music elements on SNS and A&S for advice on how artist could make themselves heard of. The Category “SNM-Contact” was divided into the subcategories C&P describing when the advertising contact was personal nature and

C&S to describe when the contact was of spam nature. The new coding table can be found in Table 2.

Table 2. Coding Table (2)

<b>SNM - Type</b>	<b>Code</b>	<b>SNM- Perception</b>	<b>Code</b>	<b>SNM- Advice</b>	<b>Code</b>	<b>SNM- Contact</b>	<b>Code</b>
General	SNS&G	Negative	-	Ignore	A&I	Personal	C&P
Friend Request	SNS&FR	Positive	+	Suggest	A&S	Spam	C&S
Profile Comment	SNS&C			Music	A&M		
Profile Message	SNS&M			Heard of	A&H		
Blog Posts	SNS&B						

### 2.3.1 Communication Approach

During the focus groups the following forms of communication approaches on SNS were mentioned and used by music promoters:

- Friend Requests
- Profile Comments
- Profile Messages
- Blog Posts

The two contact types “Friend Requests” and “Profile Comments” were standing out significantly. Profile messages do not seem to be used that often in regard to music promotion. Only a few people mentioned that they received a message from a music artists, but usually referred to profile comments. In regards to friend requests, two types came up. Friend requests accompanied with message and friend requests without messages. In regards to profile comments, text, image, image-embedded and video comments were received by music fans. Blog posts were also mentioned and also they were agreed to be a successful approach they played a minor role within the discussion groups.

### *2.3.2 Perceptions of SNS-Marketing*

#### **Negative Perceptions**

While coding the transcribed focus group material it turned out that there was an emphasis on negative perceptions in regard to music marketing on SNSs. Music promoters seem to perceive music promotion as more negative than music fans. A reason for this might be that they are constantly on SNS due to their promotion activities and might be exposed to more marketing approaches themselves by other music promoters or bands on those sites. Negative perceptions have been grouped in three communication types. First negative perceptions with music promotion in general, second negative perceptions with profile comments and third negative perceptions with friend requests.

#### **Negative perception of music promotion**

It could be found in the discussion groups with music fans that according to their opinion good music would not need marketing. Moreover it was questioned if MySpace is not just about creating traffic. Music Promoters admitted that SNS music promotion can be overused and that they realised that the communication on SNS sites has been dropped due to massive promotion campaigns. Interesting were the quote

- “I have felt in a sense of communicating the communication itself has dropped on MySpace”
- “When I saw the first time music links on facebook I was like oh god, I hope it’s not the same spam thing like on MySpace”

as this reflects what are the potential dangers of overusing a SNS for promotion activities and that promoters are quite aware of them. More quotes can be found in Table 3.

Table 3. Quotes: Negative perception of music promotion

Music Fans	Music Promoters
“Put music and marketing together and it will also create a negative”	“I think they are great, you can overuse them that is not very cool”
“MySpace has taken out the creativity of promotion”	“bands don’t have to pay for a website to be going up to advertise themselves, but as well certain percentage of the stuff on bebo and MySpace is completely crab”
“I don’t think that bands that require it like really are worth listening too. Bands that require marketing sometimes aren’t that good in my opinion”	“I have felt in a sense of communicating the communication itself has dropped on MySpace”
“Is this not the general principle of MySpace, just create traffic on your own profile?”	“When I saw the first time music links on facebook I was like oh god, I hope it’s not the same spam thing like on MySpace”
I don’t think if there was an advertisement there I don’t think I would actually interact with it and I wouldn’t listen to a song if something is laid out	“MySpace is not social networking anymore it’s still good to go and listen to the band”

### Negative perceptions of profile comments

In regard to profile comments the overall opinion of the music fans was that they were tired of simplified and impersonal comments like “check out my profile” or “thanks for adding me”. Image comments were also perceived negative. The results of the focus groups with music promoters was similar they also perceived html images as annoying. They also pointed out the posting of several multiple messages in a row. Interesting, was that also they are aware of the negative effects of their comments they still agreed to use them. For example:

- “you shouldn’t bombard people if you can avoid it, but to get the word out you have to do it” (also see Table 4).

Table 4. Quotes: Negative perceptions of profile comments

Music Fans	Music Promoters
“Guest book entries? they are useless”	“people who post the same thing over and over again, that’s really head wrecking”
“MySpace it’s just thanks for adding me” “there’s just written check out my profile”	“What’s really annoying, what I kind of advise the lads I work with against is this big giant html, poster things which take up half a person’s comments space”
“if it’s ten times the same comment, no, that’s spamming, that doesn’t work”	“you should only comment to people you actually know or kind of have some affiliation with, you shouldn’t bombard, that’s kind of the ethics which is there you shouldn’t bombard people if you can avoid it, but to get the word out you have to do it”
“an image also has this spam touch”	
there are times, when you don’t appreciate the comments you get because it’s just like “hey, check us out” no “we are great” okay	

#### Negative perceptions of friend requests

The feedback here was very mixed. While several music fans reported that they would perceive it as rude and would not appreciate friend requests without a personal message accompanied with them, some music promoters perceived it as negative that someone would write them a personal message accompanied with the friend request as they found that this kind of approach was forcing. Also friend requests which were not targeted to the music genre on the profile were found annoying. Music fans also pointed out that friend requests from fan sites were annoying as they only pretended to be the band but were only a fansite in reality. There was a consent amongst music promoters that they could not understand why members of SNS are annoyed by friend requests from bands as this would be “very anti-social for a social network” and that basically people have to accept getting friend requests when signing up to a SNS.

However music promoters agreed that it would not be okay to use programs like “friendblaster” for automatically sending out friend requests (also see Table 5).

Table 5. Quotes: Negative Associations with Friend Requests

Music Fans	Music Promoters
<p>“if people just add you, they don’t even leaving you a message sometimes as well, you not gonna appreciate it, maybe if you knew the band or like if they would make a suggestion that they say like “if you like this music, you might like us”</p>	<p>“I went to see the band y a couple of weeks ago month maybe two months and ever since then because I added the band y because I really enjoyed the gig but ever since then I keep getting friend requests from all this bands “oh I see you like the band y so you might like to be friends with us” I added the band y because I like them I never seen you guys so don’t annoy me” ... “ if a band really goes, I see you like the band y, it’s like almost like they are forcing themselves up on you”</p>
<p>“Another thing that I found, is that like especially on Bebo and partially with MySpace like a lot of bands that add you as a friend that they wouldn’t actually be the band and that can get really annoying”</p>	<p>“I don’t know how I always get this rappers and hip hop artists wanting to be my friend if you go to any of the bands in my profile there’s not one”</p>
<p>“that thing of adding fans, or requesting friendship before you leave a comment or you leave a message it’s not good etiquette, it’s kind of rude”</p>	<p>“yeah, it’s friendblaster but there is like a limit you can only add 50 friends per day, It’s a really pain in the ass, whenever you get this messages from people you don’t even know”</p>
	<p>“if you go to add somebody they say, I don’t add bands, do you ever get that?”</p>
	<p>“that’s mad that somebody on MySpace would not add any bands ... at the end of the day, if you gonna sign up for something like that you have to except some level of annoyance at the same time” (table continues)</p>

Music Fans	Music Promoters
	“very anti-social for a social network” (when asked why users say that they are not adding bands)

### **Positive perception**

Positive perception of Music Promotion on side of Music Fans was very limited. Music promoters clearly stated the advantages. Interesting to see was, that an ethical approach for their marketing activities was very important for them. Positive perceptions have been grouped in to three communication types. First positive perceptions with music promotion in general, second positives perceptions with profile comments and third positive perceptions with friend requests.

### **Positive perception of music promotion**

Although music fans associated music promotion in a more negative way, they saw the advantages of music promotion on SNS for music promoters. Music Promoters said that it is a valuable marketing tool for them, as they can target their marketing to specific groups and also can easily get into touch with other promoters and bands. Also the fact that you do not need specific web knowledge to use them was stressed for example “you don’t need a background on web or anything” and that you can use SNS 24 hours whenever it suits you best (see also Table 6).

Table 6. Quotes: Positive perception of music promotion

Music Fans	Music Promoters
<p>“Suppose in a way it’s a good thing because on social networking sites there’s a lot of people looking on the sites, so their advertising will get viewed ... , but because it’s not the purpose of the social networking site it mightn’t be followed through”</p>	<p>“I think it’s very valuable in a way that you can get in touch with exactly the people who are into your type of music who are into your type of band band, demographics”</p>
	<p>“let’s say bands maybe are probably only play around Dublin or something they get into contact with a band from Belfast and hook up and just go if you play a gig with us in Dublin we’ll play a gig next week with you in Belfast”</p>
	<p>“they do everything for you, so you don’t need a background on web or anything and that’s what made it so much easier as well”</p>
	<p>“It’s easier for bands to meet up and to actually making friends as well, I made friends through MySpace”</p>
	<p>“you can do it on your own pace and at your own time you can do it at three o’clock in the morning if you are still awake”</p>

### Positive perception of profile comments

Music Fans prefer comments to hear about updates of bands they are into or as a form as reply to their own comments or friend requests. Music Promoters find it useful to advertise their upcoming gigs as they are cheaper and easier to use than outdoor advertising for example posters or flyers. Moreover again the importance of politeness and etiquette was stressed as important when sending out comments (see also Table 7).

Table 7. Quotes: Positive perception of profile comments

Music Fans	Music Promoters
“kind of remind you that they are there so if anything just if they have a new song if that’s what they are saying then it’s worth checking out it’s a reminder it’s a prompt”	“I think if you use them wisely they are very usefully like I run a lot of gigs and would be using it constantly with my band and first they are cheaper than posters and environmentally more sound than posters”
“yeah, it would make you feel more involved” (when asked if they would prefer to get a personal comment after adding a band)	if a band goes okay we just recorded this, I wouldn’t mind if you take a couple of minutes out of your time it’s just kind of ... politeness and a bit more etiquette about it”

### Positive perception of friend requests

Positive perceptions of music fans with friend requests were that they would automatically get updates about gigs for example when they actively add a band. Moreover it was mentioned that outstanding and unique friend request approaches had a higher chance to be accepted by music fans. From Music Promoters it was again mentioned that manners are important when sending out requests (see also Table 8).

Table 8: Quotes: Positive Perceptions of Friend Requests

Music Fans	Music Promoters
<p>“I quite like that you can add a band as well and that they can add then update you when they gonna have a gig or they gonna have their new music uploaded or whatever”</p>	<p>“if a band goes, hey, we just recorded this I wonder if you check this out I believe it and would give feedback ... I probably check that band out because they have a bit of manners”</p>
<p>“once a couple of month back this band tried to add me and they wrote me a comment and they put down every negative aspect they had, they said, that sometimes we don’t get our time right, sometimes we mess up, sometimes a string breaks, and I thought that was really, really obscure, so why would they be doing that, so I added them down as I thought that this was pretty hilarious so I added them down as they were funny”</p>	

### 2.3.3 Advice on Music Promotion

During the focus groups discussion round lots of suggestions on how myspace promotion activities could be improved came up. Music Fans would love incentives combined with marketing approach on SNS for example "Get them into the sound check or see the band before or after" Moreover they pointed out that it is very important that the song list is refreshed regularly and that there is an updated blog on the site. It also came up several times that they would prefer funny comments and bands with their own style. Personal approaches where not considered as effective, when they were similar to approaches of other bands. Music promoters pointed out that the mutual friends option on SNS is a very good tool for promotion as this allows friends to choose themselves who they want to add and who not. Also the importance of a blog was mentioned.

## Suggestions for Improvement

Suggestions for improvement were coded into the subcategories “quality of music”, “importance of knowledge” and “Ignore”. Table 9 gives an overview about general quote on the topic of improvement.

Table 9. Quotes: Suggestions for Improvement

Music Fans	Music Promoters
“Always free stuff and goodies. They record an album and there’s a lost track which doesn’t appear on the album, just offer it to your fan”	“you know if the mutual friends thing that you can check before you accept somebody that’s a really good thing you know, because you can see let’s say my mates are friends with them or these two or three bands I am friends with they like them so okay, so I probably like them ... once you can make the choice yourself I think it’s a big difference then somebody imposing themselves on you”
“Get them into the sound check or see the band before or after.”	“if you update your blog, somebody is interested in you”
“the ones I go back to are ones where the songs anyway and they refresh the song list all the time, they have a blog on it”	
“If a band are gonna have a MySpace thing they should have a blog or something”	
“something funny and personal”	
“be different to a lot of the bands so they might be personalized messages give you the same comment that other bands have given you, be original among themselves, find your own kind of style”	
“blog is a good place for them to get their own they don’t have to sell anything on a blog, the original sense of a band come out among the blog I feel”	

## Quality of Music

Outstanding was that Music Fans were very much concerned about the quality of the music, as well as the variety of the music and the number of songs offered on the SNS. A point music promoters might not seem to be aware of or, as it was obvious for them, did not mention it. Music fans also pointed out again that it is important that they can make the choice themselves and discover music on their own. Music promoters did not comment on the quality of music (see also Table 10).

Table 10. Quotes: Quality of Music

<b>Music Fans</b>
“music should sell itself basically”
“If they write very good songs and play them well I would go to the gig.”
“music is the point, nothing else”
“give a variety of music on your website, not just two songs”
“Demo version or stuff that is what a fan wants to hear”
“a lot of songs on”
“I probably would go on to their page to see what the music is like first, before I would add them as a friend, I wouldn’t just add them because of a comment”
“if you were a band to get true fans not through social networking, it’s gigging but more through gigging and getting to know your fans”
“you don’t want to be sold to music, you like to discover it, even so you can use marketing”

### Importance of Knowledge

Music fans pointed out on several occasions during the focus groups that they would only accept music artists as friends on their personal profile if they either knew them in person or had heard about the music artist before. Music Promoters stressed the importance of a music artist profile on SNS that music fans can find a band after they have seen them playing a gig as for example “it’s automatically in the mindset to go to MySpace to find them it’s the first port to call” (see also Table 11).

Table 11. Quotes: Importance of Knowledge

Music Fans	Music Promoters
“I don’t accept any requests of people I don’t know”	“as soon as somebody hears a new band now it’s automatically in the mindset to go to MySpace to find them it’s the first port to call ... If you are at a gig and you hear the name of band you like and the next day you are on MySpace and you can see who they are”
“but unless I like the band or I know them beforehand I wouldn’t add them”	“If you are at a gig and you hear the name of band you like and the next day you are on MySpace and you can see who they are”

### Ignore

It also turned out during the focus group sessions with Music Fans that the comment section does not receive as much attention anymore as music fans expect promotion comments and no real for them interesting communication in this section. (see also Table 12). Moreover they would only read or subscribe to information they are interested in. Music promoters admitted that sometimes they ignore message, comments and friend requests from music fans too as they are too busy with other activities

Table 12. Quotes: Ignore

Music Fans	Music Promoters
<p>“I usually don’t even look there anymore, because it’s very rare you see that people are communicating, but most of it it’s just advertising” (When asked about profile comments)</p>	<p>“to be honest with you I have times when I let it go, like past January I could not check E-Mail and MySpace for a couple of month because I had no time and for a certain it was almost spam people wrote me messages why did you not add me I am your friends, it’s just because life, life happens beyond the rooms of this”</p>
<p>“If it’s stuff I am interested in I read it, otherwise I just ignore it”</p>	
<p>“I just only subscribe to stuff I want to get”</p>	

*2.3.4 Type of Marketing Approach*

While conducting the focus groups it turned out that very often the words “personal” and “spam” were appearing. Following those two approaches will be analysed in more detail.

**Spam Approach**

Music Fans perceived most of the profile comments they receive as mass targeted and wonder if it is just about creating traffic on profiles. Mass comments and messages who give the impression as being “copy and pasted” were considered as spam approach. Music Promoters made aware of the fact then when “spam messages” are used too often, fans are not reading them anymore and also pointed out that a more personal approach is perceived better (see also Table 12).

Table 13. Quotes: Spam Approach

Music Fans	Music Promoters
“most of the time I think they are mass targeted” (when asked about comments)	but if it’s spam all the time, people won’t look at your stuff
“maybe a lot of people want to create traffic on their own profile there’s nothing”	“no, just generic “hello everybody”, better to getting approaching each person kind of individually”
“it kind of gets annoying if you get like advertisements every sec or every second day or whatever of all this different bands who randomly text in”	
“if you realized it’s copy and pasted messages then you would probably say no I don’t want to get into the hassle to get continuously copy and pasted messages that would get annoying”	

**Personal Approach**

Significant feedback was given to personal approaches. Music Fans considered personal approaches as rare but thought they worked better. However they were aware of the fact, that even a personal approach could be mass targeted marketing “it’s hard to know what music is trying to do know, because people could be marketing by being personalized”. Music promoters emphasized that marketing on SNS is already more personal then for example flyers and that you should try to build up a personal relationship with music fans who go to your gigs and who actively approach you. They confirmed that the most effective marketing approach for them is to address music fans personally (see also Table 14).

Table 14: Quotes: Personal Approach

Music Fans	Music Promoters
<p>“it’s twice this year that someone has come on to my page saying you should join our band or your should join our band site so that personalized approach might work a bit”</p>	<p>“especially if there’s people who you see at all your gigs and who comment back to you especially those ones, keep those fans, like interact with them the most and then others will follow because they see, oh wait this band is cool because they actually care about who their fans are and it can kind of expand from that as well”</p>
<p>“they find specifically what bands you are listening to because they might be a fan of this band as well because they are making music quite similar to them and then they will forward you on a link to their band, so that this, personalized approach does often work”</p>	<p>It’s easy to say that 75% the work I do of promoting is through this sites – and that’s it - it touches on a personal level, we didn’t have this ten years ago, it was a flyer”</p>
<p>“it’s hard to know what music is trying to do know, because people could be marketing by being personalized, it’s hard to know”</p>	<p>“this is something what cannot be forgotten as well, some people take it too personal”</p>
<p>“if they made an attempt for a comment with a bit of humor like if they had something if they had taken a bit of time to read my profile to see in what bands I am into and to make this comments we were talking on earlier if they commented that they were doing something in my area like a gig or something if they made a comment along the lines, something funny, something original, which is hard to find, but if they could then it probably would be incentive to check out the band”</p>	<p>“the most effective is addressing people personally”</p>

#### *2.4 Findings of Focus Groups*

Key findings of the qualitative data analysis of hypotheses was that friend requests and profile comments are the most common form of promotion activities on SNS. It could also be seen that most promotional activities were perceived in a negative way than in a positive way by the sample.

Image and mass-targeted profile comments, as well as friend requests without accompanied messages were perceived as “spam” and irrelevant by music fans, which music promoters seemed to be aware of. Music fans pointed out that they are interested in regular updates about a music artist they like and that this would be a reason for them to add them to their friend list. Moreover music fans and promoters gave advice on how they would like to interact with music artist on SNS. For instance they would reduce spam approaches and increase personalized approaches.

Based on the above described findings it was decided to set up an online survey to validate finding. The online survey should be focusing on the two promotion elements friend requests and profile comments to find out about the level of importance of specific appeals used in promotion activities on SNS. It was moreover decided to measure the perceived intrusiveness of profile comments and friend requests (a) in a mass-targeted approach and (b) in a personalized approach.

Focus groups showed that music promoters perceive various elements as positive which were perceived as negative by music fans. A comparison of both perception views can give an indication about which approaches should be applied or avoided.

### 3. Study 2 (Online Survey)

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Findings were used to develop a detailed online questionnaire. Aim was a comparison between perception of music fans and music artist. A quantitative approach was chosen to be able to question a large user base and to be able to compare scores in regard to the perception of music promotion among music fans and music promoters. Music fans and music promoters were looked at independently in separate online surveys. Therefore two questionnaires were developed which were based on similar questions, phrased according to the questioned target group.

#### *3.1 Method Online Survey Music Promoters*

In the next paragraphs the method of conducting the online survey for music promoters will be described.

##### *3.1.1 Participants*

A total of 102 participants who promote music by help of a profile on a SNS were recruited per convenient sample. In summary male participants outnumbered female participants. Out of the total of 102 participants 82 were male and 19 female (see also Figure 1).

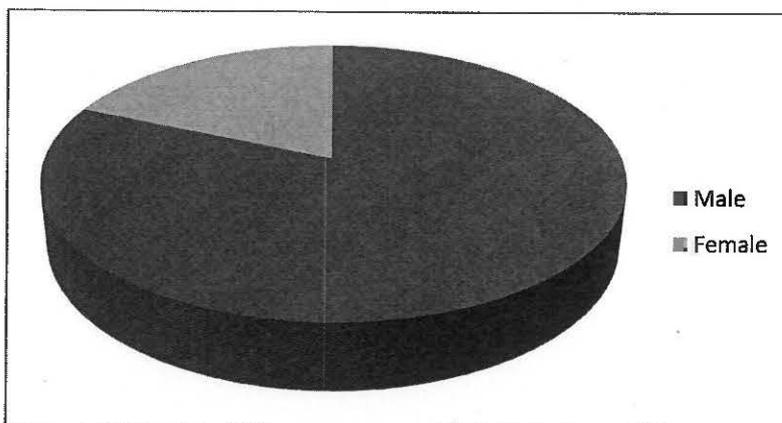
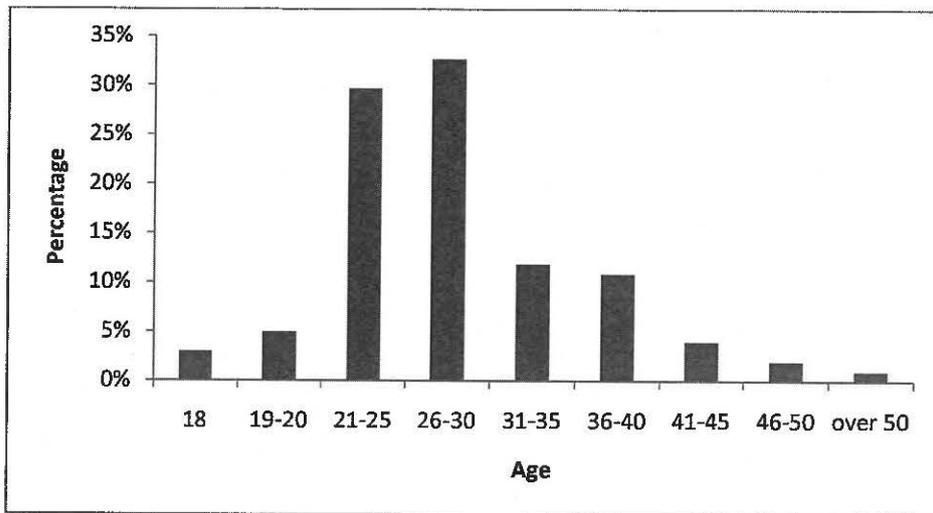


Figure 1. Gender music promoters

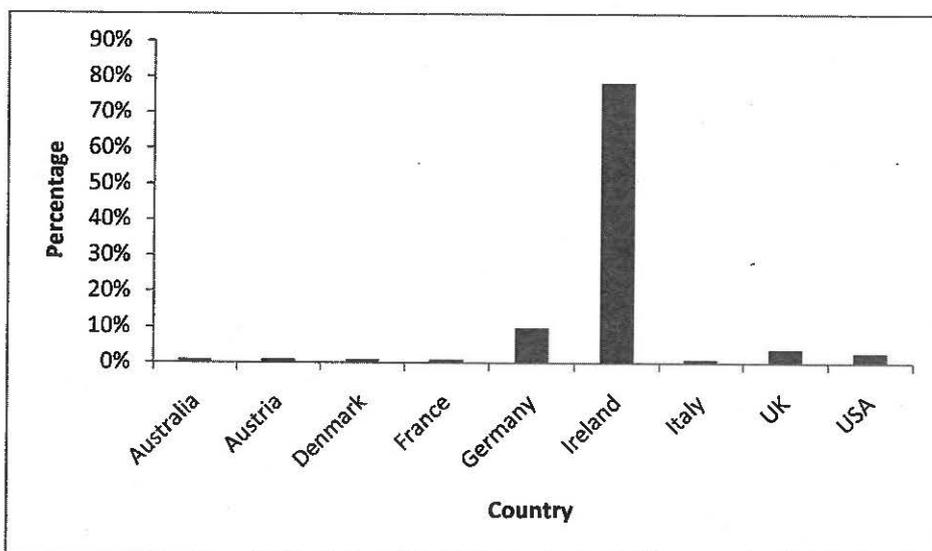
The graph below illustrates the age distribution of the sample. Most participants in both groups were between 21 and 30 years old (see also Figure 2).

Figure 2. Age music promoters



78.4% of participants came from Ireland, 9.8% from Germany, 3.9% from UK, 2.9% from USA. From the countries Australia, Austria, Denmark, France and Italy came each 1% of participants (see also Figure 3).

Figure 3. Country music promoters



Promoters were promoting the music genres Indie/Alternative (27.8%), followed by Rock (20%), Country (13.3%), singer and songwriter (13.3%), Pop (6.7%), Electronic (2.2%), Hip Hop (2.2%), Dance/House (1%), Funk (1.1%), Jazz (1%), Metall (1%) and other (10%), see also Figure 4.

Figure 4. Music genre of music promoters

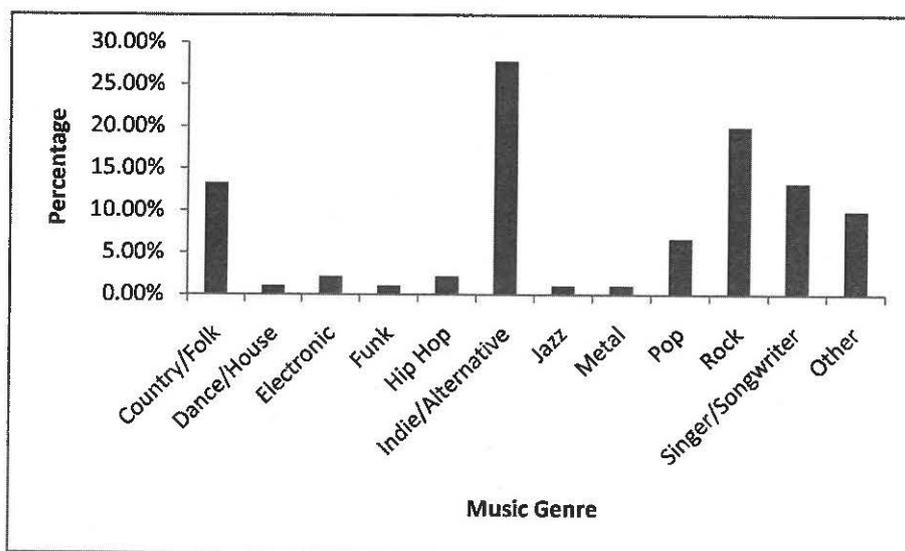
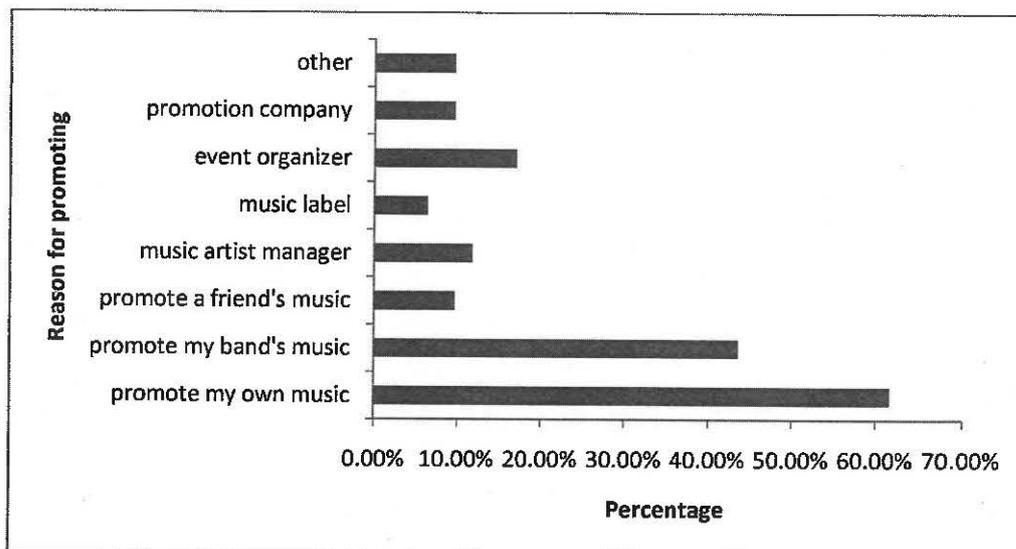


Figure 5 shows that most music promoters taking part in the survey were promoting their own music (61.7%) or their band's music (43.6%).

Figure 5. Reason for music promoting



### 3.1.2 Materials

An online survey (Appendix H) with four sections “Background”, “Behaviour on SNS”, “Friend Requests on SNS”, “Profile comments on SNS” and “Music Fan – Music artist interaction” was used to find out more about promotions activities and perception of music promotion on SNS amongst music promoters. Scales were used to measure how important specific promotion elements are for music promoters and to find out about the level of perceived intrusiveness. Scales are described below.

#### 3.1.2.1 Measures Intrusiveness

A seven point intrusiveness scale (Appendix J), validated by Li et al (2000) was used to rate seven factors (Distracting, Disturbing, Forced, Interfering, Intrusive, Invasive, Obtrusive). The scale ranged from 1 for “strongly disagree” to 7 for “strongly agree”. The higher the rating, the stronger the level of intrusiveness perceived. The scale was used to measure the level of intrusiveness perceived towards friend requests and profile comments as part of a mass-targeted and a personalized approach.

#### **Examples for testing intrusiveness of Friend requests**

*Example 1: Personalized Friend Request:* "hey [your name], we had a look at your profile and saw that you are friends with [music artist you are friends with]. We thought if you like their music, you might like us too. [Music artist name]"

*Example 2: Mass Targeted Friend Request* "How do you feel about friend requests from music artists without an introductory message?"

#### **Examples for testing intrusiveness of Profile Comments**

*Example 1: Personalized Comment:* "hi [name of music fan], we just recorded a new song, if you have five minutes to listen to it, we would really appreciate it. [Music artist name]"

*Example 2: Mass Targeted Comment* "hey, check out our new video!"

### *3.1.2.2. Measures specific elements*

Various advertising elements were tested to find out how important their use is for music promoters. Importance of specific elements was measured in regard to friend requests, profile comments and Music Fan – Music Artist Interaction.

#### **Friend Requests:**

Music promoters had to fill in a seven point Likert scale where they had to indicate how important it is for them that friend requests they sent out have targeted elements like for example that friend requests are a) their genre of music, b) personalized, c) accompanied with a message and d) followed up with a “thank you comment”. The scale ranged from 1 for “not important” to 7 for “very important” (see Appendix M).

#### **Profile Comments:**

Music promoters had to fill in a seven point Likert Scale where they had to indicate how important it is for them that comments they send out to music fans are a) relevant, b) personalized, c) funny, d) polite e) creative and f) targeted. The scale ranged from 1 for “not important” to 7 for “very important” (see Appendix N).

#### **Music Fan – Music Promoter Interaction**

Music promoters had to fill in a seven point Likert scale where they had to indicate how important it is for them that as part of their promotion activities they a) regularly update their profile b) add profile comments c) send out messages d) regularly write blog posts e) reply to comments f) reply to messages g) accept friend requests h) regularly refresh their song list. The scale ranged from 1 for “not important” to 7 for “very important” (see Appendix O).

### *3.1.2.3 Measures general attitude*

Music promoters had to fill in a seven point likert scale where they had to indicate their level of agreement towards three statements in the online survey (Appendix P). The scale ranged from 1 for “strongly disagree” to 7 for “strongly agree”.

### *3.1.2.3 Analysis of open questions*

Open questions as part of the online survey were analysed by help of qualitative analysis. The coding table created during study 1 (Table 1 (2)) was used to code the results. Codings were validated by seconder coder. Agreement in coding between first and second coder of the open questions was 98%.

### *3.1.3 Procedure*

A pilot study was conducted to test the validity of the questions chosen. The test group for the pilot study was conducted by convenience sampling as the researcher could reach out to active members of the music scene. The pilot showed that the scale for measuring the level of importance for specific advertising elements had to be altered.

The study was hosted on a website for online surveys. Participants could take part in the study by accessing it by a link. Participants had to agree to an online consent form (Appendix G) and could then proceed to the survey (Appendix H). At the end of the survey participants were debriefed (Appendix Q).

### *3.1.4 Ethics*

It was assured that all participants taken part were over 18. Moreover all participants had to give their consent to take part in the study. Lastly, they were debriefed after the survey and were given a contact address which they could contact in case there were additional questions.

### 3.2 Method Online Survey Music Fans

Secondly the Method used for conducting the online survey with music fans will be described.

#### 3.2.1 Participants

A total of 104 participants took part in the online survey. Male participants outnumbered female participants. Out of a total of 104 participants 61 were male and 43 female (see also Figure 6).

Figure 6. Gender music fans

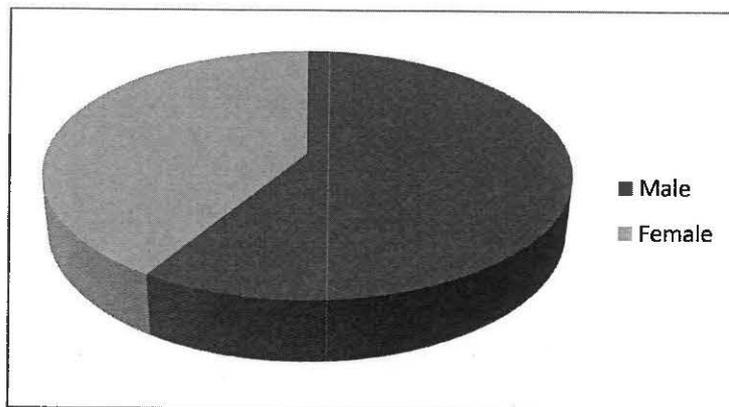


Figure 7 illustrates the age distribution of the sample. Most participants in both groups were between 21 and 30 years old.

Figure 7. Age of music fans

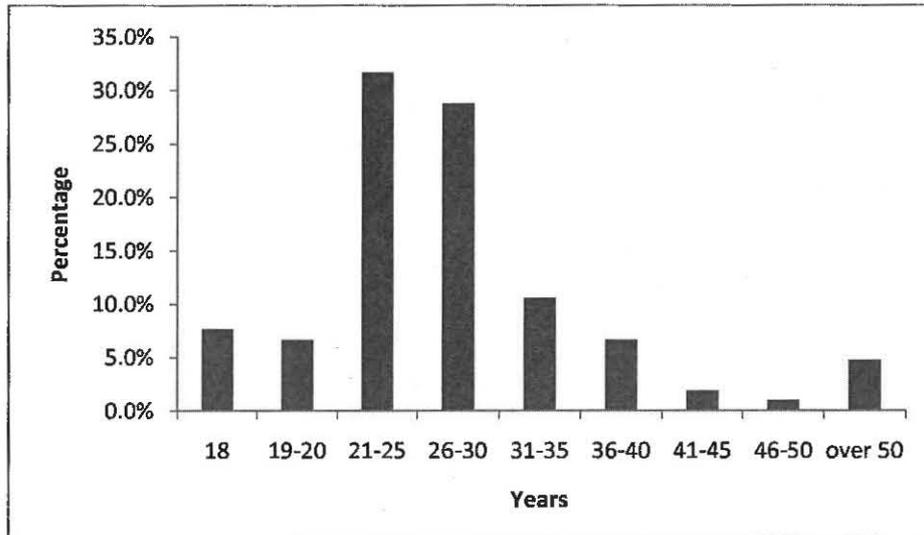


Figure 8 shows that 78.4% of participants came from Ireland. Second strongest country was Germany with 9.8%. Followed by USA 6.7%, UK 3.8%, Spain 2.9% and France with 1.9%. Out of the countries Australia, Italy, Mexico, Sweden and Switzerland came each 1%.

Figure 8. Country of music fans

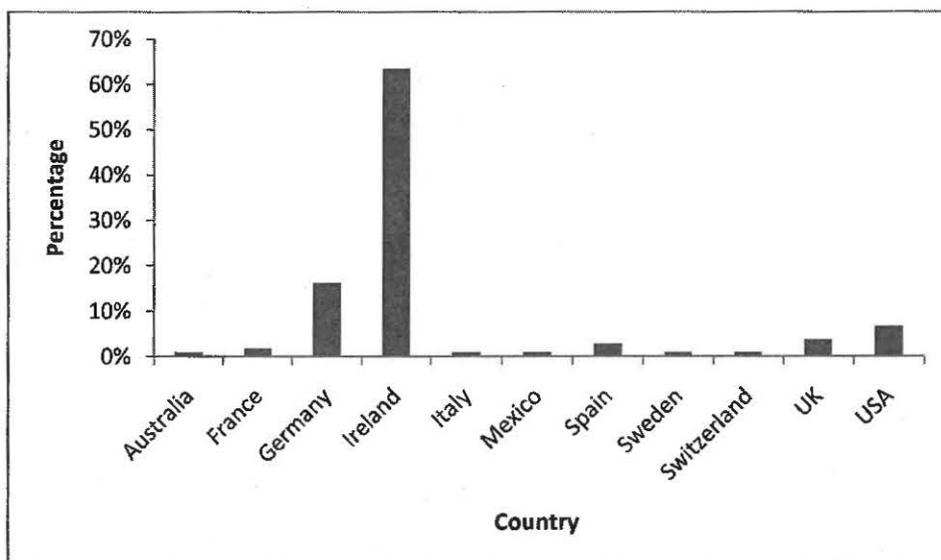
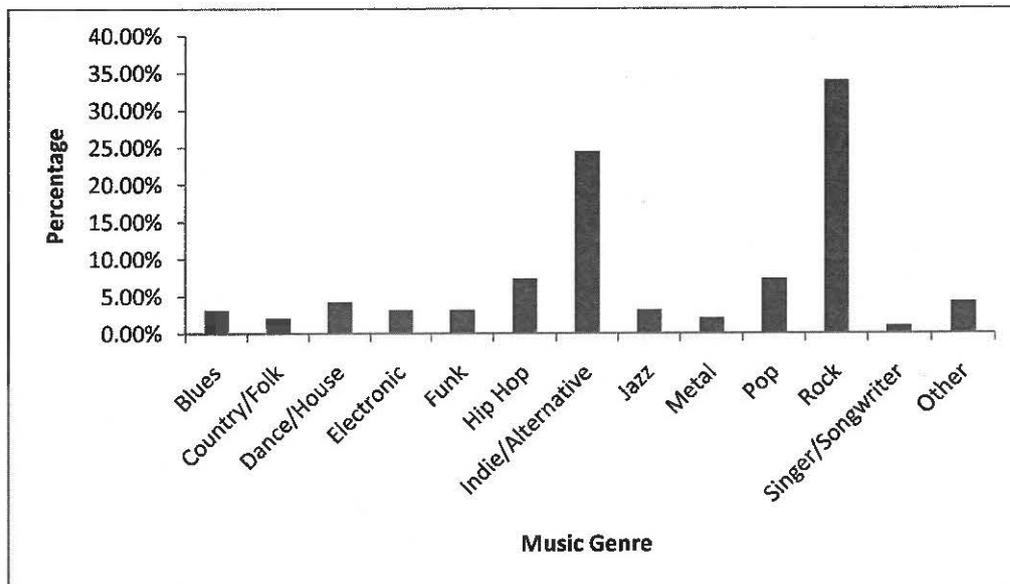


Figure 9 shows that participants were music fans of the music genres Rock (34.00%), Indie/Alternative (24.50%), Pop (7.40%), Hip Hop (7.40%), Dance/House (4.3%), Blues (3.2%), Electronic (3.20%), Funk (3.2%), Jazz (3.2%), Country/Folk 2.10%, Metal (2.10%), Singer/Songwriter (1.10%) and other (4.3%).

Figure 9. Music Genre of participants



### 3.2.2 Materials

The questionnaire for music fans based on similar questions like the questionnaire for music promoters, that a comparison between both groups was possible. Questions were rephrased that they made sense out of the view of music fans. Result was again an online survey (Appendix I) with four sections “Background”, “Behaviour on SNS”, “Friend Requests on SNS”, “Profile comments on SNS” and “Music Fan – Music artist interaction”. The same scales were applied here as there were for the survey for music promoters described under 3.1.2. and questions rephrased accordingly.

Open questions as part of the online survey were analysed by help of qualitative analysis and the coding table used for focus group analysis (Table 1(2)). Findings

were validated by a second coder. Agreement in coding between first and second coder of the open questions was 98%.

### *3.2.3 Procedure*

A pilot study was not conducted as the survey was structured in a similar format to the one used to gather data from the music promoters. The procedure was also similar for the group of music promoters. Participants had to agree to an online consent form (Appendix G) and could then proceed to the survey (Appendix I). At the end of the survey participants were de-briefed (Appendix Q).

### *3.2.4 Ethics*

The same ethical procedures were followed for this survey, as they were for the online survey with music promoters (see 3.2.4).

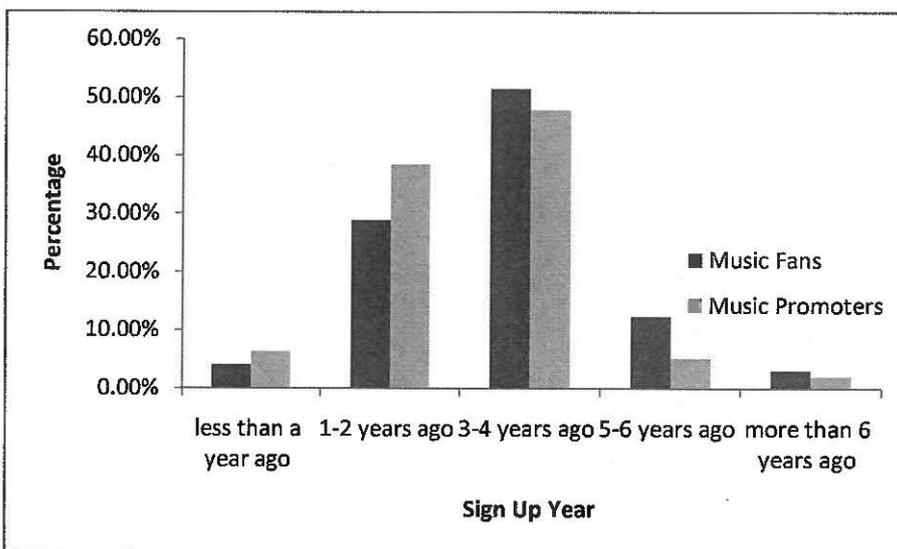
### 3.3 Results Online Survey

Descriptive analysis and t-tests were used to analyze the data. Significant findings of the survey will be presented. The results of the online survey sections is divided in the sections “Behaviour on SNSs”, “Music Online” which will give an overview about general using behaviour of SNS and sections “Friend Requests”, “Profile Comments” and “Music Artist – Music Fan Interaction” were the perceptions of music promotion activities was analysed.

#### 3.3.1 Behavior on SNSs

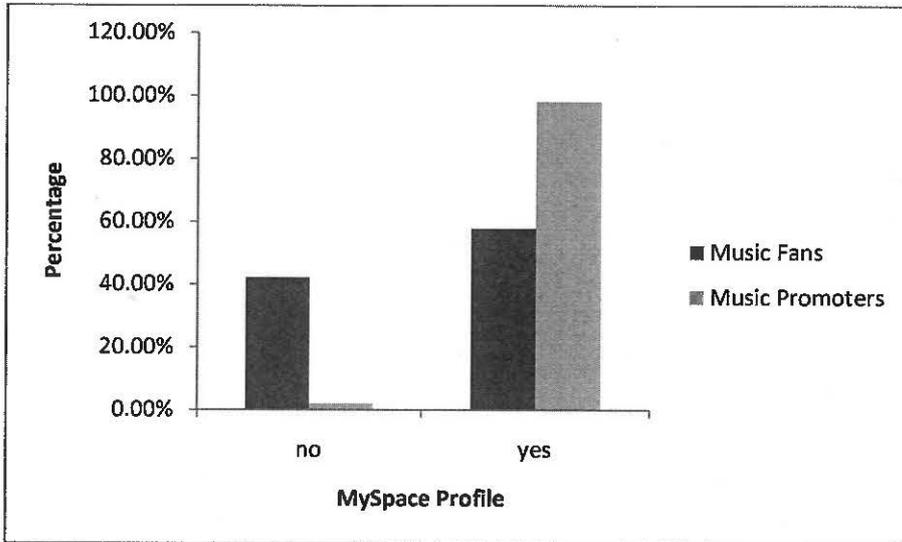
When asked about the sign-up year the results in Figure 10 show that 51.5% of music fans and 47.4 of music promoters signed up 3-4 years ago. On the other hand 38.5 % of music promoters only signed up 1-2 years ago in comparison to 28.9% of music fans (Fig 1).

Figure 10. Sign Up Year



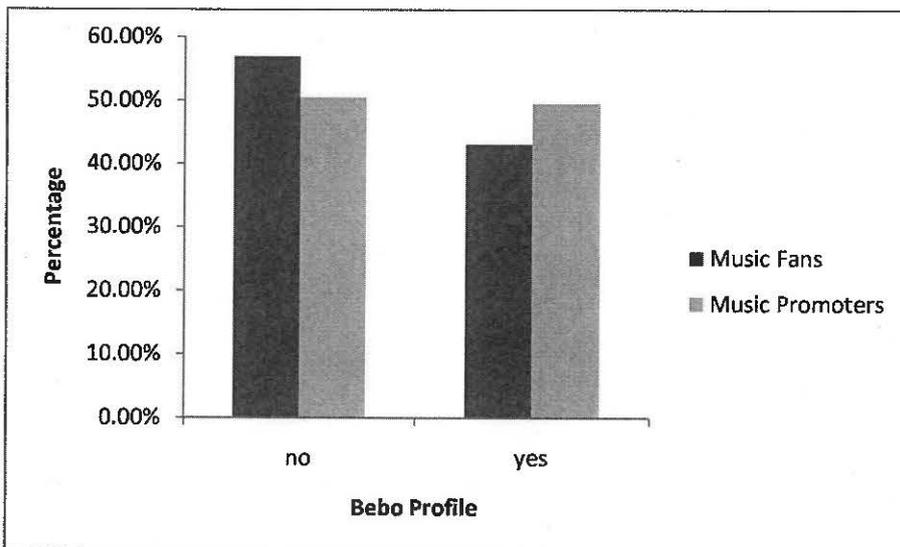
Music Fans and Music Promoters were asked on which SNS profiles they are active on. Multiple choices were possible. When looking at the kind of profiles participants are active upon. 98% of Music Promoters reported to use a MySpace Profile, whereas only 57.8 % of Music Fans answered they use a MySpace Profile (see Figure 11).

Figure 11. Use of MySpace Profile



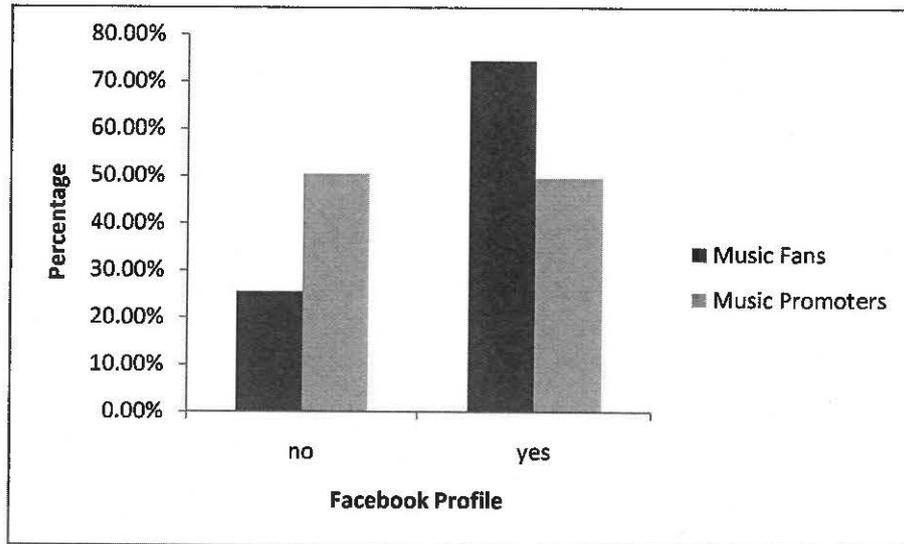
When looking at Bebo usage, usage percentage did not differ as much between Fans and Promoters. 53.2 % of Music promoters are using Bebo and 46.8% of Music Fans use Bebo (see Figure 12).

Figure 12. Use of Bebo Profile



In regard to Facebook usage there's again a huge discrepancy in usage numbers. Only 39.7% of Music Promoters are using Facebook, but 60.3 % of Music Fans are using Facebook (see Figure 13).

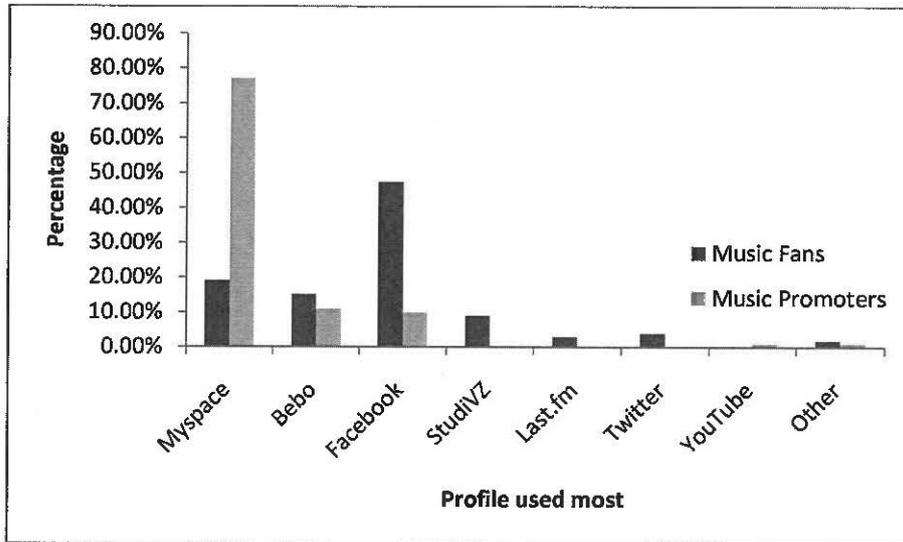
Figure 13. Use of Facebook Profile



Other SNS sites filled in by music fans in the open field option where StudiVZ (15%), Last.fm (3.9%), Twitter (7.8%), LinkedIn (4.9%), Blastbeat (2%). Other SNS sites used and filled in the open field option by music promoters were Twitter (2%), Blastbeat (3%), YouTube (3%).

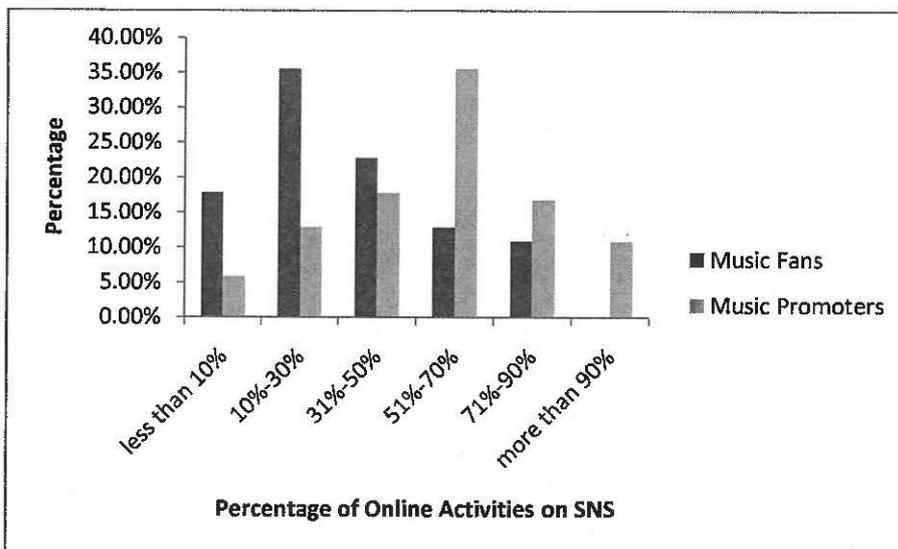
This also could be shown, when asked which profile is used most often, when one choice had to be made. 80.2 % of all Music Promoters answered to use MySpace most often, whereas only 19.8 % of Music Fans use MySpace most often. On the opposite 82.5 % of all Music Fans reported to use Facebook most often, whereas only 17.5 % of Music Promoters do. Moreover 9.1 % of Music Fans indicated to use StudiVZ most often, followed by Twitter (4%) and Last.fm (3%). YouTube was used most by 1% of all music promoters (see Figure 14).

Figure 14. Profile used most



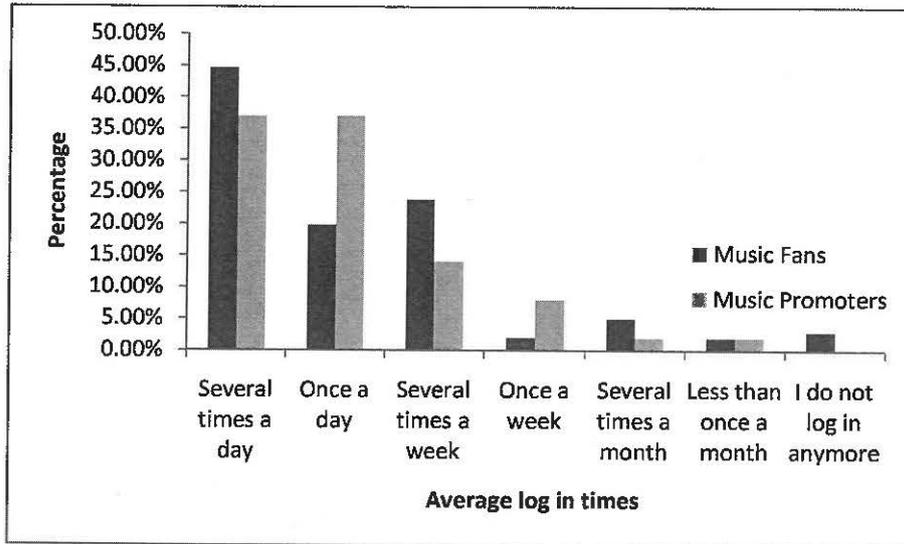
When asked how much time out of their online activities they spent on SNSs the majority of music fans (35.6%) spent 10-30% of their online time on SNS and the majority of promoters (35.6%) ticked that they spent 51%-70% of their total promotion activities on SNS. In total 63.3 % out of music promoters spent more than 50 % of their promotion activities on SNS. In comparison 23.8 % of music fans spent more than 50% of their online time on SNS (see Figure 15).

Figure 15: Average Spent on SNS out of total time online spent



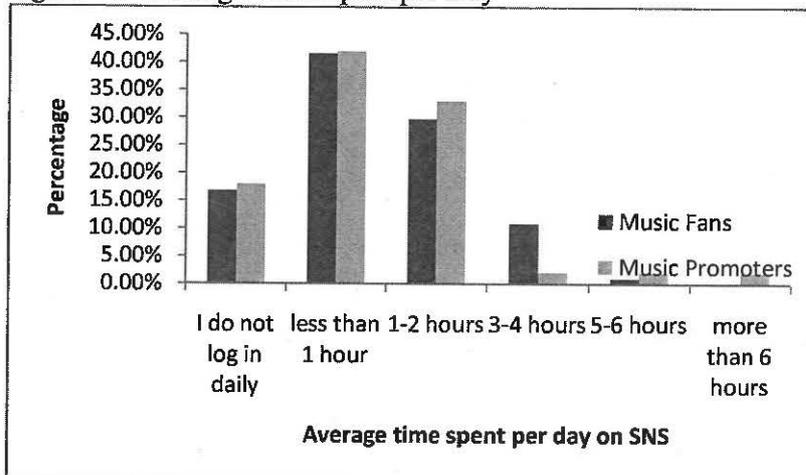
The average log in times can be seen in Table 2. 64.4 % of music fans login once or more times a day in their SNS profile and 74 % of music fans login once or more times a day in their SNS profile (see Figure 16).

Figure 16. Average Log In times



In regard to the question how many hours they spent per day on their SNS Figure 17 shos that 29.7 % of day and 33.0 % of music promoters spent 1-2 hours per day on SNS. 41.6 % of music fans and also 42 % of music promoters spent less than 1 hour. 16.7 % of music fans and 18% of music promoters in in dicate to not login daily to their SNS profiles.

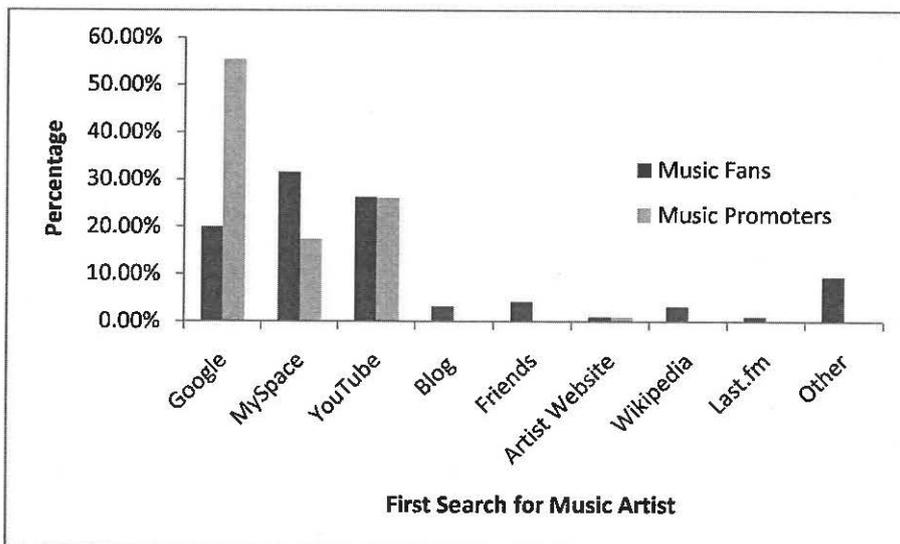
Figure 17. Average Time Spent per Day



### 3.3.2 Music Search Online

Music Fans and Music Promoters were moreover asked where they would first search for information about a new music artist, respectively where they would expect that music fans would first search for information about a music artist. Music promoters expected fans to first search on Google (55.4%), YouTube (26.1%), followed by MySpace (17.4%). However the majority of music fans would start searching on MySpace (31.6%), followed by YouTube (26.3%) and Google (20%), see Figure 18.

Figure 18. First Search for Music Artist



Music promoters were also asked where they actively promote music artists and Music fans were asked where they look up information about their favorite music artists. 87, 1% of music promoters used SNS for promotion activities, where 51.0% of music fans look up information. 63.4% promote music on video sites, where 64.3% of music fans search for information. However a significant difference could be seen in regards to specific music artists website. While only 32.6% of music promoters promote music artists by help of a website, 67.4% of music fans look up information about music artist on the artist website.

### *3.3.3 Friend Requests*

Following the perception of friend requests will be outlined. Music promoter indicated that they send out 57% personalized friend requests and 29.1 % mass targeted friend requests. Following it will be looked at the importance of specific elements as well as the intrusiveness of certain approaches.

#### *3.3.3.1 Specific elements*

Music fans and Music promoters had to fill in a seven point Likert scale where they had to indicate how important they regard specific elements in friend requests.

#### **Friend requests targeted to Music Genre**

Music promoters regard the importance that friend requests should be targeted to the music genre of music fans more important than music fans. An independent sample t-test was conducted to compare the total importance of music genre scores for music promoters (N=88) and for music fans (N=88). There was no significant difference in scores for music fans (M=4.28, SD=2.11) and music promoters (M=4.85, SD=1.98;  $t(174)=-1.84$ ,  $p=0.07$ ). Both means were over the midpoint 4. The effect size was small ( $d=0.23$ ).

#### **Friend requests accompanied with a message**

Music promoters regard the importance that friend requests should be accompanied with a message as more important than music fans. An independent sample t-test was conducted to compare the total importance of accompanied message scores for music promoters (N=87) and for music fans (N=86). There was no significant difference in scores for music fans (M=3.86, SD=2.03) and music promoters (M=4.36, SD=1.95;  $t(171)=-1.64$ ,  $p=0.10$ ). Both means were around the midpoint 4. The effect size was small ( $d=0,25$ ).

### **Friend requests followed up with “thank you comment”**

Music promoters regard the importance that friend requests should be followed up with a “thank you comment” more important than music fans. An independent sample t-test was conducted to compare the total importance of follow up comment scores for music promoters (N=90) and for music fans (N=86). There was a significant difference in scores for music fans (M=3.40, SD=1.95) and music promoters (M=4.78, SD=2.01;  $t(174)=-4.62$ ,  $p=0.0$ ). The mean of music fans was below the midpoint 4, the mean for music promoters was significant above it. The effect size was medium ( $d=0.67$ ).

#### *3.3.3.2 Perceived intrusiveness*

As a 7 point scale was used, a neutral response would have been a score of 28 (7x4). This means that any mean above 28 shows some degree of skepticism.

#### **Example 1: Personalized Friend Request**

Music promoters regard personalized friend requests as more intrusive than music fans do. An independent sample t-test was conducted to compare the total intrusiveness scores of personalized friend requests for music promoters (N=85) and for music fans (N=83). There was no significant difference in scores for music fans (M=22.18, SD=11.34) and music promoters (M=23.20, SD=11.26;  $t(166)=-0.584$ ,  $p=0.56$ ). Both means were below the midpoint of 28. The effect size was small ( $d=0.09$ ).

#### **Example 2: Mass targeted friend request**

Music promoters regard mass targeted friend requests as less intrusive than music fans do. An independent sample t-test was conducted to compare the total intrusiveness scores of mass-targeted friend requests for music promoters (N=84) and for music fans (N=84). There was a significant difference in scores for music fans (M=24.10, SD=12.81) and music promoters (M=18.79, SD=12.16;  $t(166)=2.75$ ,

p=0.01). Both means were below the midpoint of 28. The effect size was between medium and small (d=0.42).

### 3.3.3.3 Rejecting Friend Requests

49.4 % of music fans would reject a friend request when it is not targeted to their music genre. 74.2% when they do not like the music of the artist, 16.9% when it is not accompanied with a personal message only 3.4 % of fans when the music artist is not from their home country.

The qualitative analysis of the open field question for music fans showed that a majority music fans, would reject a friend request when they do not know the artist and have no connection with the artist. Moreover spam, mass-targeted and offensive friend requests would be deleted (see also Table 15).

Table 15. Quotes: Reason friend requests rejections of music fans

Reason for Rejecting	Music Fans
Spam	If they have too many friends so I wouldn't make a difference
	i generally don't reject friend requests but when i do its only on the basis that i don't like the person/band personally or that the band is simply mass friend requesting or is using a bot to friend request for them.
Personal	I have blocked all artist requests
Text	Anything with rap/violence gets thumbs down
Connection	no link at all with the artist - don't like being spammed
	All the time. If i like a band ill go add them. But i usually would add local bands just for support
	If I have never heard of the artist
	If I don't know them

Majority of music promoters thought that one of the main reasons why music fans reject band requests is that they do not know the band followed by that do not want to receive music advertising in general as they perceive it as spam. Promoters also emphasized that music fans want to use their SNS profile to stay in touch with personal friends and not with music artists (see also Table 16).

Table 16. Reasons promoters think fans reject requests

Reason for Rejecting	Music Promoters
Spam	“The music artist is sending this request to everybody”
	„Constant Spam“, „they don't want spam“, “They consider Band-Requests Spam”, “they don't know them/think it's a spam request” (table continues)
Personal	“I don't add friends, just accept requests, people don't like unsolicited requests, its like spam”
	“they are using the site for personal social reasons and are irritated by generic band messages”
	“A lot of people want to keep their friends list to actual friends! Depends how they look at social networking sites...”
Connection	“They have no idea who they are.”, “Couldn't be bothered. No connection with them.”
	“Sending out targeted blanket friend requests has not worked for me. I think people need to hear about the artist from a friend and/or in a live setting”
	“Most people don't care for people adding them, it is who they ad that matters to them.”
	“Nobody wants to be hassled. They pick music they like, not the other way around”
	“when it was new we sent out requests but now I never send requests. If people want to us then fine but I don't push it on anybody and delete bands that I know are just trying to sell themselves to anyone”
	“If they don't know them, then they can't form an opinion of them quickly. so rather than look uncool, they will reject it in case somebody has something to say about it!” (table continues)

Reason for Rejecting	Music promoters
Promotion	“They do not like this strong self-advertisement of most folks on MySpace - I don't either :o/”
	“They may feel imposed upon”
	“they may not want promo myspacers to annoy them”
	Bands want more "friends"
	“They are bombarded with band requests”
	“Person may feel that the artist doesn't actually want to know them and is just (shamelessly?) promoting themselves.”

### 3.3.4 Profile Comments

Following the perception of profile comments will be outlined. Music promoter indicated that they send out 80.2% personalized friend requests and 14.3 % mass targeted friend requests. Following it will be looked at the importance of specific elements as well as the intrusiveness of certain approaches.

#### 3.3.4.1 Specific elements

Findings for the importance of specific comment elements were as follows.

#### **Importance of Relevant Comments**

It is more important for music promoters that comments they sent out are relevant that it is for music fans important to receive relevant comments. An independent sample t-test was conducted to compare the total importance of relevant comment scores for music promoters (N=87) and for music fans (N=76). There was a significant difference in scores for music fans (M=4.52, SD=1.95) and music promoters (M=6.07, SD=1.35;  $t(161)=-5.79$ ,  $p=0.00$ ). Both means were over the midpoint 4. The effect size was large ( $d=0.94$ ).

### **Importance of Personalized Comments**

It is more important for music promoters that comments they sent out are personalized than it is for music fans important to receive personalized comments. An independent sample t-test was conducted to compare the total importance of personalized comment scores for music promoters (N=88) and for music fans (N=79). There was a significant difference in scores for music fans (M=4.12, SD=1.86) and music promoters (M=5.91, SD=1.48;  $t(165)=-6.79$ ,  $p=0.00$ ). Both means were over the midpoint 4. The effect size was large ( $d=1.07$ ).

### **Importance of Funny Comments**

It is clear that it is equally as important for music promoters to have their comments perceived as funny by their fans, as it is for the music fans to receive amusing comments from the music promoters. An independent sample t-test was conducted to compare the total importance of funny scores for music promoters (N=86) and for music fans (N=78). There was no significant difference in scores for music fans (M=3.74, SD=1.94) and music promoters (M=3.97, SD=1.88;  $t(162)=-0.781$ ,  $p=0.44$ ). Both means were over the midpoint 4. The effect size was small ( $d=0.13$ ).

### **Importance of Polite Comments**

It is more important for music promoters that comments they sent out are polite than it is for music fans important to receive polite comments. An independent sample t-test was conducted to compare the total importance of politeness scores for music promoters (N=89) and for music fans (N=78). There was a significant difference in scores for music fans (M=4.68, SD=2.09) and music promoters (M=5.96, SD=1.47;  $t(165)=-4.61$ ,  $p=0.00$ ). Both means were over the midpoint 4. The effect size was medium ( $d=0.72$ ).

### **Importance of Creative Comments**

It is more important for music promoters that comments they sent out are creative than it is for music fans important to receive creative comments. An independent

sample t-test was conducted to compare the total importance of creativity scores for music promoters (N=87) and for music fans (N=78). There was a significant difference in scores for music fans (M=4.61, SD=1.94) and music promoters (M=5.49, SD=1.61;  $t(163)=-3.19$ ,  $p=0.02$ ). Both means were over the midpoint 4. The effect size was medium ( $d=0.50$ ).

### **Importance of Targeted Comments**

It is more important for music promoters that comments they sent out are targeted than it is for music fans important to receive targeted comments. An independent sample t-test was conducted to compare the total importance of targeted comment scores for music promoters (N=87) and for music fans (N=77). There was a significant difference in scores for music fans (M=4.43, SD=1.98) and music promoters (M=5.41, SD=1.67;  $t(162)=-3.78$ ,  $p=0.00$ ). Both means were over the midpoint 4. The effect size was medium ( $d=0.60$ ).

#### *3.3.4.2 Perceived Intrusiveness*

### **Example 1: Personalized Comment**

Music fans regard the given personalized comment as less intrusive than music promoters do. An independent sample t-test was conducted to compare the total importance of personalized comment scores for music promoters (N=82) and for music fans (N=74). There was no significant difference in scores for music fans (M=16.31, SD=10.47) and music promoters (M=18.01, SD=12.17;  $t(154)=-0.931$ ,  $p=0.35$ ). Both means were under the midpoint 28. The effect size was small ( $d=0.15$ ).

### **Example 2: Mass Targeted Comment**

Music fans perceived the given mass targeted comment as less intrusive than music promoters do. An independent sample t-test was conducted to compare the total importance of music genre scores for music promoters (N=81) and for music fans (N=74). There was a significant difference in scores for music fans (M=22.96,

SD=12.43) and music promoters (M=27.72, SD=15.31;  $t(153)=-2.12$ ,  $p=0.036$ ). Both means were below the midpoint 28. The effect size was small ( $d=0.34$ ).

### 3.3.4.3 Deleting of Comments

Music fans were asked which kind of comments they would delete on their profile and contrasted with comments music promoters would add to profiles.

6% of music fans said they would delete text comments (93.4% of music promoters added text comments) 19.5% video comments (6.6% of music promoters added video comments), 35.1 % image comments (26.4% of music promoters added them), 51.0% animated image embedded comments (3.3% of music promoters added them) and 76.6 multiple comments in a row by one artist (1.1% of music promoters added them) .

Music Fans and Music Promoters were moreover given an open field option where they could add additional answers to the question. Additional reasons for music fans to delete comments were that they were not personal, were perceived as spam, automatic starting media was embedded and that they would not like the artist and did not want to be brought into connection with the artist (see also Table 17)

Table 17. Reasons for deleting profile comments

Music Fans “Which kind of profile comments from music artists would you delete?”
a person/ band that constantly sends image-embedded promotions and doesn't leave personal comments or checks out your music
Mass spamming comments
i wouldn't usually delete them- unless it was something offensive or in the case of a band i didn't like, i'd delete it if i thought it looked like i was a fan of the band
media that starts automatical (videos,music)
(table continues)

<b>Music Fans “Which kind of profile comments from music artists would you delete?”</b>
sending the stuff only for PR reasons
really big images
Rude or obscene language, or if they leave strange images on my profile
fake profile spammers
if it is mass targeted
The Artist appears to be rubbish

Surprisingly most music promoters added comments on why they would not leave a profile comment on someone’s profile when asked about the kind of comments they add to profiles and advised to only leave comments if they were asked of a question or were in personal contact with a fan. They advise to use bulletins and event invites instead of comments (see also Table 18).

Table 18. Profile comments music promoters add

<b>Music Promoters “Which kind of profile comments do you add to profiles of music fans?”</b>
links to my music, my page
we tend only to reply to our fans if they ask a question blogs and bulletins are the way to go
I only comment if I know them and have something to say. Any other spamming even if semi targeted is in general a waste of time
As authentic as possible, personalised and only showing appreciation if I really care for the person, the artist, the music or both - just as I would like to be treated on the web
I only add a comment to be polite. I don't advertise unless asked or it's my friends sites. I use invites alot though for gigs
people are people regardless of computers networks and friend requests

### 3.3.5 Music Fan – Promoter Interaction

Following the interaction between music fan and music promoters will be outlined.

#### 3.3.5.1 Specific elements

Music fans had to fill in a Likert scale where they had to indicate how important it is for them that music artist to use specific communication elements on SNS to communicate with each other.

#### **Importance of Regular Profile Updates**

It is slightly more important for music promoters that a profile is regularly updated than it is for music fans. An independent sample t-test was conducted to compare the total importance of profile updates scores for music promoters (N=86) and for music fans (N=72). There was a significant difference in scores for music fans (M=5.22, SD=1.71) and music promoters (M=5.97, SD=1.38;  $t(156)=-3.03$ ,  $p=0.03$ ). Both means were over the midpoint 4. The effect size was small ( $d=0.48$ ).

#### **Importance of Adding profile comments**

It is more important for music promoters that comments to add profile comments than it is for music fans to receive them. An independent sample t-test was conducted to compare the total importance of adding profile comments scores for music promoters (N=84) and for music fans (N=72). There was a significant difference in scores for music fans (M=4.08, SD=1.94) and music promoters (M=5.11, SD=1.64;  $t(154)=-3.58$ ,  $p=0.00$ ). Both means were over the midpoint 4. The effect size was medium ( $d=0.57$ ).

#### **Importance of Sending out messages**

It is more important for music promoters to send out messages to music fans than it is for music fans to receive messages. An independent sample t-test was conducted to compare the total importance of sending messages scores for music promoters (N=83)

and for music fans (N=71). There was a significant difference in scores for music fans (M=3.96, SD=1.81) and music promoters (M=5.04, SD=1.68;  $t(152)=-3.84$ ,  $p=0.00$ ). Both means were over the midpoint 4. The effect size was medium ( $d=0.62$ ).

### **Importance of regularly writing blog posts**

Blog post are nearly as important for music fans as they are for music promoters. An independent sample t-test was conducted to compare the total importance of writing blog posts scores for music promoters (N=82) and for music fans (N=71). There was no significant difference in scores for music fans (M=4.38, SD=1.94) and music promoters (M=4.95, SD=1.96;  $t(151)=-1.81$ ,  $p=0.07$ ). Both means were over the midpoint 4. The effect size was small ( $d=0.29$ ).

### **Importance of Replying to comments**

It is more important for music promoters to reply to comments than it is for music fans to get replies. An independent sample t-test was conducted to compare the total importance of replying to comments scores for music promoters (N=84) and for music fans (N=71). There was a significant difference in scores for music fans (M=4.68, SD=1.87) and music promoters (M=5.89, SD=1.50;  $t(153)=-4.50$ ,  $p=0.00$ ). Both means were over the midpoint 4. The effect size was between medium and large ( $d=0.72$ ).

### **Importance of Replying to messages**

It is more important for music promoters that they reply to messages then it is for music fans to receive an answer to the message they sent out. An independent sample t-test was conducted to compare the total importance of message reply scores for music promoters (N=83) and for music fans (N=71). There was a significant difference in scores for music fans (M=5.20, SD=1.80) and music promoters (M=6.42, SD=1.14;  $t(152)=-5.11$ ,  $p=0.00$ ). Both means were over the midpoint 4. The effect size was large ( $d=0.83$ ).

### **Importance of Accepting Friend Requests**

It is more important for music promoters to accept friend requests than it is for music fans to have their friend requests accepted. An independent sample t-test was conducted to compare the total importance of accepting friend requests scores for music promoters (N=85) and for music fans (N=72). There was a significant difference in scores for music fans (M=5.01, SD=1.76) and music promoters (M=6.13, SD=1.17;  $t(155)=-4.73$ ,  $p=0.00$ ). Both means were over the midpoint 4. The effect size was large ( $d=0.76$ ).

### **Importance of Updating Profile songs**

It is more important for music fans that the song list on a profile is regularly refreshed than it is for music promoters. An independent sample t-test was conducted to compare the total importance of profile song updates for music promoters (N=84) and for music fans (N=71). There was no significant difference in scores for music fans (M=5.39, SD=1.68) and music promoters (M=4.77, SD=1.85;  $t(153)=2.17$ ,  $p=0.31$ ). Both means were over the midpoint 4. The effect size was small ( $d=0.23$ ).

#### *3.3.5.2 Adding music artists as friends*

##### **After receiving friend request**

After receiving a friend request 25% of music fans never added (0% of promoters expected this), 43.1 % occasionally added (43% of promoters expected this) and 31.0% of music fans frequently added (56.5% of promoters expect this a music artist as their friend

##### **After reading comment on a friend's profile page**

After reading a comment on a friend's profile page 50% of music fans never added (5.7% of promoters expected this), 43.1 % of music fans occasionally added (71.3% of promoters expected this) and 6.9% of music fans frequently added (23.0% of promoters expect this ) a music artist as their friend.

### **After discovering a music artist in the mutual friends list**

After discovering a music artist in the mutual friends list 29.2% of music fans never added (1.2% of promoters expected this), 55.6 % of music fans occasionally added (53.6% of promoters expected this) and 15.3% of music fans frequently added (45.2% of promoter expect this ) a music artist as their friend.

### **After a recommendation from a friend**

After a recommendation from a friend 18.1% of music fans never added (2.3% of promoters expected this), 52.8 % of music fans occasionally added (31.0% of promoters expected this) and 29.2% of music fans frequently added (66.7% of promoters expect this) a music artist as their friend.

### **After looking up information on SNS**

After looking up information on SNS 27.8% of music fans never added (2.3% of promoters expected this), 50.0 % of music fans occasionally added (50.6% of promoters expected this) and 22.2% of music fans frequently added (47.1% of promoters expect this) a music artist as their friend.

#### ***3.3.5.3 Outstanding marketing approach***

Music fans and music promoters were asked if they can recall an outstanding marketing approach (positive or negative) on a SNS. Examples are listed below.

#### **Positive Outstanding Marketing Approaches**

Positive outstanding approaches mentioned were music artists who managed to build up a relationship with their fans through regular fan - band interaction, free incentives like for example music, videos, fan articles. Moreover creative approaches were perceived as very well (see also Table 19).

Table 19. Positive Examples Marketing Approaches on SNS

Music Fans	Music Promoters
Band y put clips of their music online and invited fans to make their own mixes.	These tickets are hotter than a chicken on a hot tin roof sugar!
Band y Marketing on Facebook. It was a Concert sliced on videoclips for each song. Really, really cool.	Getting ad space on the home page of myspace or bebo etc.
I believe that the Pop-punk Band y, used the networking site Bebo as a marketing tool to sell their music in Europe. Using Bebo to advertise the band and their music as well as commenting regularly to young fans. They also displayed new music regularly, updated blogs and photo's and posted new video's up as they were being aired In the U.S. Currently Artist x is doing the same with Myspace and bebo and is recieving huge support and interest. ... It has been proven to be just as effective as word of mouth.	Band y adverts on youtube and bebo..... look them up on youtube.....very good
Artist x:. If you add him to your top 10 friends on myspace for a week he would send you a free T shirt	Band y and their youtube videos
a few bands\acts ive added have kept in touch with me. If they reply to me i like them more because it shows that they have time to care. The flaws did a great thing a few years ago. They made designed black cd s and when you went to their gig they gave you a link to download songs for the cds.. im not sure it worked very well but it was a great idea	Band y would constantly keep in contact with fans and almost manipulate them into supporting their band. e.g if they saw that it was someones birthday they would comment them happy birthday, if they saw someone was upset they'd comfort them but all in the approach of gaining their fanship. I don't agree with this I'm just saying it worked  <p style="text-align: right;">(table continues)</p>

Music Fans	Music Promoters
The Band y are trying to keep in touch with their fans very strongly, I think that's really fascinating.	Artist x giving away free copies of his new album.
Band y write astonishingly entertaining, interesting and witty press releases (which are also distributed by e-mail). Band x and Band z also use Facebook very effectively for these kind of communications as well.	Put minimal information on your profile. Try and lead the web user to your actual website (e.g. "www.example.com"), or to join your email mailing list. Once you have the persons email, you can contact them outside of the social networking site. People place more value on their email inbox than on facebook / myspace. Also protects you when people leave a social network en masse (like the way everybody switched from MySpace to Facebook in the last year).
not really outstanding, but the first time I received a friend request with a message from the artist, I was pleasantly surprised and actually started to pay more attention to the friend requests, i.e. listening to their music, checking their MySpace site before adding them.	when an artist builds up a relationship with their friends e.g on mysapce always responding and chatting to people.
	Free albums online.
	Gave a bike to an orphan if you became their slave for a year.

### Negative Outstanding Marketing Approaches

Negative approaches mentioned were too personalized mass-targeted approaches, overuse of comment section for promotion and intrusive rich media elements (see Table 20).

Table 20. Negative Examples Marketing Approaches on SNS

Music Fans	Music Promoters
<p>A band sent me a really personalised pm that discussed my tastes in music and they had looked up information on artists I like and added blogs etc to the pm... and then talked about their music and how it was like what I already liked. I liked the approach but also found it intrusive and pushy... but I added them!</p>	<p>I think personalised messages/comments can be a bad thing - if you get a message that's just clearly had your name inserted, and no other personal element to it, it's far more annoying than a non personalised message - personalised advertising can come across as being patronising.</p>
<p>had once someone using the comment too often for PR - so I deleted him</p>	<p>Artist x - a well-known &amp; well-to-do musician tried to trick the listening community into the belief he was a no-name and half living on the street, busking, hardly having money for recordings and travelling between America and Ireland. He spread pseudo-personalised mass-comments on his "friends' " websites and really annoyed in the long run - not only I felt bad about it; it was not so much the approach of starting from zero and trying something new, far off the beaten track, it was more his attempt to create a different personality that aggravated people in the end, especially the ones who had tried to be supportive to this "busker"...who never had a money problem...</p>
<p>Artist x's campagin on myspace drives me nuts. I'm sick of logging in and seeing her face everywhere.</p>	<p>a band once send out the same comment twice. first one in german and proper written. the second one in english and in very poor diction, containing the same information and a lot of spelling mistakes</p>

#### *3.3.5.4 Statements on SNS Marketing.*

##### **Statement One: Music artists using spam tactics should be banned from SNSs**

A higher rating in agreement on the Likert scale could be seen in the group of Music fans than among the group of Music promoters. An independent sample t-test was conducted to compare the total score for statement one for music promoters (N=88) and for music fans (N=73). There was a significant difference in scores for music fans (M=5.32, SD=1.86) and music promoters (M=4.46, SD=2.29;  $t(159)=2.5$ ,  $p=0.010$ ). Both means were over the midpoint 4. The effect size was between small and medium ( $d=0.41$ ).

##### **Statement Two: good music should sell itself**

There is a similar level of agreement between music fans and music promoters regard the statement two. An independent sample t-test was conducted to compare the scores for statement two for music promoters (N=88) and for music fans (N=73). There was no significant difference in scores for music fans (M=4.34, SD=2.02) and music promoters (M=4.85, SD=2.01;  $t(159)=-0.72$ ,  $p=0.57$ ). Both means were over the midpoint 4. The effect size was small ( $d=0.12$ ).

##### **Statement Three: I do not mind receiving personalized messages from music artists on my SNS**

An independent sample t-test was conducted to compare the total scores for statement three for music promoters (N=87) and for music fans (N=73). There was no significant difference in scores for music fans (M=4.99, SD=1.85) and music promoters (M=5.15, SD=1.57;  $t(158)=-0.604$ ,  $p=0.55$ ). Both means were over the midpoint 4. The effect size was small ( $d=0.10$ ).

### *3.4 Findings of Online Survey*

Findings of the quantitative analysis of hypotheses were that music fans considered the personalized friend request as less intrusive than the mass-targeted one. However, music promoters showed the opposite result. Music fans considered the personalized profile comment again less intrusive than the mass-targeted profile comment. The scores of music promoters were similar.

When looking at the intrusiveness scores of friend requests compared to scores of profile comments it could be moreover seen that profile comments are perceived as less intrusive than friend requests. However they should be in text form as image and interactive comment are deleted more often.

In regards to Music Fan – Music Artist communication it turned out that music promoters seemed to be aware of the importance of personalized elements. However, music fans showed lower score in importance for mass-targeted personalized approaches like follow-up “thank you comments” or profile comments and messages send out to them than music promoters. However they perceive it as very important that proactive comments they send out are replied to and friend request they send out are accepted. Moreover it is important for them that the song list on the profile page is refreshed on a regular basis. In addition it could be seen that music fans most often add a music artist as a friend after a friend recommendation so WOM seems to play a very important role.

## 4. Discussion and Conclusion

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### *4.1 Summary of key findings*

The results of focus groups and online survey will now be presented. The hypotheses; “Marketing strategies involving ‘spam’ tactics are perceived as intrusive by music fans” , and “Marketing strategies involving personalized tactics are not perceived as intrusive by music fans” were tested by qualitative and quantitative data analysis.

The hypothesis “Marketing strategies involving “spam” tactics are perceived as intrusive by music fans” could be supported. Qualitative results showed high relation of as “spam” called promotion elements which were associated with negative perceptions. This could be also seen in the quantitative findings were spam approaches received higher scores in intrusiveness than personalize approaches.

Second hypothesis “Marketing strategies involving personalized tactics are not perceived as intrusive by music fans” could only be partly supported. Although quantitative findings showed that personalized approaches in friend requests and in profile comments were perceived as less intrusive, especially profile comments still showed high intrusiveness scores. Moreover qualitative finding showed that music fans are sceptical towards personalized approaches as they first of all can be mass-targeted too and second are sometimes considered as too pushy.

In regard to music fan–artist relationships, it could be seen that the main purpose of SNS according to music fans, is in searching for music, and finding out more about their favourite artists through the reading of blog posts. They appreciate a strong relationship to the artists and perceive creative approaches and incentives as very positive. Music promoters seem to underestimate the value in providing updates about music artists to their fans.

#### *4.2 Limitations of present study*

The study is limited in that a sample from various SNS was taken. Findings of the focus groups, where MySpace was regarded as a SNS with higher level of intrusiveness showed that there might be differences in how marketing is perceived in different SNS. Although the research gives a first indication, data has to be validated by looking a larger sample size across various SNS.

Moreover, music fans and promoters were confronted with text based examples of friend requests and profile comments. An experiment with actual real profile sites might give additional insights and moreover image and reach-media content could be tested then in regard to the perceived level of intrusiveness.

Lastly, the study was conducted with music fans and music promoters in various music genres. As a convenient sample was used to recruit participants there is a large focus on Indie, Rock as well as Singer and Songwriter Music. It has to be taken into consideration that marketing activities might be perceived in different music genres.

#### *4.3 Implications of present study*

According to Healy (n.d.) too strong selling approaches increase the distance between fans and target. This could be seen when looking at the intrusiveness of friend requests, which were perceived as more intrusive by music fans than profile comments. As unsolicited friend requests fall under push-marketing and are therefore a stronger selling approach they might be perceived as more intrusive then profile commments, where music fans already have given kind of consent to interact with the music fans.

Moreover it could be seen that mass-targeted friend requests and profile comments were perceived as more intrusive than personalized ones. This mirrors findings of Morimoto and Chang (2006) that reactance and perceived intrusiveness towards advertisements is likely to be increased when receiving spam messages as they are unsolicited. Moreover, music fans indicated that they find newer forms of promotional communication online, such as embedded animated-image ads and video

comments, as less pleasant and more intrusive than traditional advertising and communication formats, which confirm the findings of Rohrer and Boyd (2004) who pointed out that new advertising formats might be perceived as intrusive. It has to stressed that despite fans complaining about intrusiveness, they still have the ability to control a lot of the communication from bands, for instance they can decline friend requests if they do not want regular contact and the study showed that music fans make use of these options.

It could be seen that there is a difference in perception of intrusiveness, not only between different communication elements, but also between different marketing approaches used could be found, which reflects finding of Mei et al (2007) who suggest that the perspective of the viewer should be taken into consideration when setting up an online advertising campaign. Profile comments seem to be perceived as more personal and probably therefore as less intrusive than for instance friend requests. A reason for this could be that a music artist can only send profile comments when the music fan has accepted the music artist as a friend and mirrors finding of Bahm (2008) who pointed out that music fans accept bands to find out more about them.

Music fans perceived the ability to communicate with music artist communicate as very important. This reflects findings from Bahm (2008) who said that fans have a need to talk and that they should be therefore given social value and also by Chapman (2008) who also showed how important it is to listen to fans and to respond to them. Finding implicate that for instance, an increased frequency of updates on on a music artist's profile, may keep fans more interested in the artist, and as a consequence, encourage them invest more of their time in listening to the artist's music, and attending gigs. However like outlined above a problem arises when fans befriend particular artists, and the quality of the updates are too regular or irregular and of lower quality than expected, that this is when damage to the artist-fan relationship can occur.

#### *4.4 Suggestions for future research*

Future research is needed if fans actually would prefer to opt-in for receiving proactive promotion activities for music artists and if this would help to decrease the level of intrusiveness in received profile comments. Moreover it could be looked at if fans would actually prefer to only receive comments and messages in form of answer to questions they approached the music artist with and if this could be part of an opt-in option.

Additional research is also needed on different samples to overcome the limitations of this study. It would be interesting to see if marketing approaches are perceived differently in different communities in age groups, ethnicities and music genre and between music fans of selected music artist who use different promotion strategies.

As specifically pull-marketing approaches like for instance blog posts and profile update were perceived as very important by music fans. More research is needed to look in more detail at what exactly is attracting music fans in terms of content and how this approaches could be improved and made be even more appealing for music fans. For instance some fans would prefer. More updates about their artist's personal lives, whereas some would only like to hear when there is a new song available to download.

Lastly, research is needed in finding out if there is a shift of users from current SNS to new forms of SNS like for instance specific music interest SNS or video sites like YouTube and how promotion strategies have to be adjusted to work on those sites.

#### *4.5 Conclusion*

Overall it became clear that music fans prefer to pull information to information being pushed at them. It has to be questioned if at the moment if promotion techniques like befriending users on SNS by sending out friend requests and regularly sending profile comments to existing fan bases actually lead to more fans and strengthen the relationship between music fan and music artist or if these strategies might push away music fans as they are perceived as intrusive. Music promoters are advised to increase pull marketing strategies like for instance a great profile page, updates song lists, regular gigs and competitions to set up a strong relationship and create positive perceptions among their music fans, as music fans seem to prefer to decide themselves when to initiate contact with the music artist.

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## **Appendix A: Consent Form Focus Groups**

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### **The Study**

You are invited to participate in this research study which is trying to determine how marketing strategies employed by music promoters on social networking sites are received by music fans.

The study is completely voluntary and has been reviewed and approved by the Institute of Art, Design and Technology, Dun Laoghaire.

### **Procedure**

If you decided to volunteer for this study you will be asked to fill out a questionnaire about your behaviour on social networking sites, your promotion activities as well as demographic data (e.g. age) and then take part in a semi-structured interview. The questionnaire will approximately take 10 Minutes to fill out. The semi structured interview will approximately take 30 Minutes.

To take part in the study you must be over 18 years old. If you are under 18 your are not eligible to take part in the interview and your responses will not be included in the analysis.

### **Interview**

In the interview you will be asked questions in regards how you think your online marketing strategies are perceived by music fans on social networking sites.

You may choose to respond or not respond at any point during the interview. Moreover you are reserved the right to stop the study at any time and stop the interview if you are not comfortable to take part in the interview anymore.

### **Confidentiality:**

The interview will be recorded that comments can be captured in a transcript for analysis. You can be assured that your responses will be kept confidential. You will not be identified in any report or publication of this study or its results. Your name will not appear on any transcripts.

Direct quotes from the interview maybe used in reports, but no identifying information will be provided with these quotes or anywhere else in the final report. After the interview recording has been transcribed, the recording will be destroyed.

**Compensation:**

You will be provided with a welcome drink.

**Benefits**

By taking part in the interview you will help music online marketers to create effective, non intrusive marketing strategies on social networking sites.

**Contact**

If you have any questions or concerns in regard to the study please feel free to contact me under [Kathrin.Koch@iadt.ie](mailto:Kathrin.Koch@iadt.ie).

Thanks you for your time and interest.

Kathrin Koch (IADT, Dun Laoghaire)

**Agreement of Participants**

I have read the information provided above. I have asked all the questions I have this time. I voluntarily agree to participate in this research study.

---

Date

Signature

## Appendix B: Questionnaire Music Promoters

---

**1. You are:**

- Female
- Male

**2. How old are you?**

- 18 years
- 19-20 years
- 21-25 years
- 26-30 years
- 31-35 years
- 36-40 years
- 41-45 years
- 45-50 years
- > 50 years

**4. Please indicate, which social networking sites you use for promotion activities?**

- Bebo
- Facebook
- MySpace
- Last.fm
- Other: \_\_\_\_\_

**5. Please tick the social networking sites you use the most for promotion activities and please indicate how long you are a member on this social networking site.**

- MySpace      Member since: \_\_\_\_
- Bebo          Member since: \_\_\_\_
- Facebook     Member since: \_\_\_\_
- Last.fm       Member since: \_\_\_\_
- Other          Member since: \_\_\_\_

**On the social networking site you use most often:**

**6. How often do you login your profile?**

- Several times a day
- Once a day
- Several times a week
- Once a week
- Several times a month
- Once a month

**7. How many friends do you have on your profile?**

- Please indicate number: \_\_\_\_\_

**8. How many hours do you spent on average per day on this social networking site?**

- Less than 1 hour
- Around 1 hour
- Around 2-3 hours
- Around 3-4 hours
- Around 5-6 hours
- Around 6-7 hours
- More than 7 hours

**Your promotion activities:**

**9. In which genre is the band you are promoting in?**

- Please name genre: \_\_\_\_\_

**10. You manage the profile because:**

- You are a band member
- Friend of band
- Music manager
- Label
- Organizer
- Other: \_\_\_\_\_

**11. On average, which percentage of your Marketing activities are on social networking sites?**

- < 10%
- 10% - 30%
- 31% - 50%
- 51% - 70 %
- 71% - 90 %
- > 90 %

**12. Please tick the online Marketing activities you take part in?**

- own website
- social networking site
- Blog
- Fan Website
- Fan Community
- Other: \_\_\_\_\_

## Appendix C: Questions Music Promoters

---

1. Why is marketing on social networking sites important for you?
2. What do you think is the difference to use this form of marketing technique in comparison to other online marketing approaches e.g. blogs, websites
3. What are the most popular marketing techniques you use on social networking sites, and why are you using them?
  - a. e.g. Comments ... Why?
  - b. e.g. Messages ... Why?
  - c. e.g. Bulletins ... Why?
4. When you sent out messages, comments etc. to your fans, what are the responses you get from your fans and how do you react to them?
5. Why do you think are musicians sending out personalized messages to their fans on social networking sites?
6. When would you use a mass targeted fan approach and when a personalized one?
7. Are your activities on social networking sites more a commercial opportunity or a way to communicate directly with your fans? Please explain.
8. How you try to foster relationship with your fans on social networking sites?
9. Which was in your opinion the most remarkable marketing approach you used on a social networking sites and how was the reaction of your fans towards it?
10. What are you opinions on the 100 true fans strategy?

## Appendix D: Questionnaire Music Fans

---

**1. You are:**

- Female
- Male

**2. How old are you?**

- 18 years
- 19-20 years
- 21-25 years
- 26-30 years
- 31-35 years
- 36-40 years
- 41-45 years
- 45-50 years
- > 50 years

**4. Please indicate, which social networking sites are you a member of?**

- Bebo
- Facebook
- MySpace
- Last.fm
- Other: \_\_\_\_\_

**5. Please tick the social networking sites you are the most active member of and please indicate how long you are a member of this social networking site.**

- MySpace      Member since: \_\_\_\_\_
- Bebo          Member since: \_\_\_\_\_
- Facebook     Member since: \_\_\_\_\_
- Last.fm       Member since: \_\_\_\_\_
- Other          Member since: \_\_\_\_\_

**On your favourite social networking site:**

**6. How often do you login your profile?**

- Several times a day
- Once a day
- Several times a week
- Once a week
- Several times a month
- Once a month

**7. How many friends do you have on your profile?**

- Please indicate number: \_\_\_\_\_

**8. How many hours do you spent on average per day on your social networking site?**

- Less than 1 hour
- Around 1 hour
- Around 2-3 hours
- Around 3-4 hours
- Around 5-6 hours
- Around 6-7 hours
- More than 7 hours

**Music and You:**

**9. How much hours per day do you spent on average listening to music?**

- Less than 1 hour
- Around 1 hour
- Around 2-3 hours
- Around 3-4 hours
- Around 5-6 hours
- Around 6-7 hours
- More than 7 hours

**10. Where do you listen to music online?**

- I do not listen to music online
- Itunes
- Internet radio stations
- Social networking sites
- Music videos
- Other \_\_\_\_\_

**11. In which music category are your favourite bands in?**

- Please name genre: \_\_\_\_\_

## Appendix E: Questions Music Fans

---

1. What is the first thing which comes to your mind when you hear music marketing online?
2. How do you perceive friend requests from bands?
  - a. What did you like about a specific friend request – How did you feel?
  - b. What did you dislike about a specific friend request – How did you feel ?
3. How do you perceive comments from bands on you profile?
  - a. What did you like about a specific comment – How did you feel?
  - b. What did you dislike about a specific comment – How did you feel?
4. How do you perceive bulletins from bands on your profile?
  - a. What did you like about a specific bulletin – How did you feel?
  - b. What did you dislike about a specific comment – How did you feel?
5. How do you perceive messages from bands on your profile?
  - a. What did you like about a specific message – How did you feel?
  - b. What did you dislike about a specific comment – How did you feel?
6. Have you ever recommended a band which has approached you on your profile?
  - a. If yes,
    - i. Why did you recommend them to your friends?
    - ii. How is your relationship with this band?
  - b. If no,
    - i. Why did you not recommend them to your friends?
    - ii. How is your relationship with this band?
7. Imagine you are a band, how would you approach music fans on social networking sites to make them aware of your music?
8. What is the most memorable marketing approach (positive or negative) from a band you have experienced on your social networking profile? Can you give an example?

## Appendix F: Debrief Form Focus Group

---

Thank you for taking part in this research study!

The interview you have taken part in is part of a master research project which is going to determine how marketing strategies employed by music promoters on social networking sites are received by music fans. Working title of the study is: "Introducing behaviour rules for music promoters on social networking sites – The challenge of finding the right balance"

The research will focus mainly on the experience of music fans and include some interviews with music promoters. Music Fans will be asked to discuss in focus groups their experience with marketing strategies of music promoters on social networking sites. Moreover there will be an online survey targeting music fans to find out how marketing strategies are perceived by music fans. In addition there will be semi-structured interviews with music promoters who will be asked how they think their marketing strategies are perceived by music fans.

If you are interested in getting the results of this research study please provide me with your name and email address and it will be made sure that you will receive the results once they are published.

In case you have any questions or comments in regard to the survey please feel free to contact me under my email address [Kathrin.Koch@iadt.ie](mailto:Kathrin.Koch@iadt.ie)

Thanks again for participating,

Kathrin Koch

IADT, Dun Laoghaire

## Appendix G: Consent Form Online Survey

---

Dear participant,

You are invited to take part in a research study about music marketing on social networking sites (e.g. MySpace, Bebo, facebook) and the perception of these marketing techniques among music fans. The study is completely voluntary and has been reviewed and approved by the Institute of Art, Design and Technology, Dun Laoghaire.

You need to know:

If you decide to volunteer for this study you have to be over 18. As part of the study you will be asked to fill out a survey about your behaviour on social networking sites. You may leave the survey at any point by clicking on the exit link. Please be assured that your responses will be kept confidential. This means you will not be identified in any report or publication of this study or its results.

More Questions?

If you have any questions or concerns regarding this study please feel free to contact me at: [KathrinKoch@student.iadt.ie](mailto:KathrinKoch@student.iadt.ie).

Thank you for your time and interest.

Kathrin Koch (IADT, Dun Laoghaire)

Agreement of Participants

You indicate that you have read the information provided above and voluntarily agree in taking part by clicking "Proceed". If you do not wish to take part you can close your browser window now. You can also leave the survey at any point by clicking on the "Exit" link.

## Appendix H: Online Survey Music Promoters

---

*Page: Background Information*

---

### **1. Are you?**

- Male
- Female

### **2. How old are you?**

- 18 years
- 19-20 years
- 21-25 years
- **26-30 years**
- 31-35 years
- 36-40 years
- 41-45 years
- 45-50 years
- over 50 years

### **3. Which country do you live in?**

(list of country options was given)

*Page: Music Promotion and Social Networking*

---

### **1. When was the first time you signed up for a social networking site to promote music?**

- less than 1 year ago
- 1-2 years ago
- **3-4 years ago**
- 5-6 years ago
- more than 6 years ago

### **2. On which social networking site do you promote music on (multiple answers possible)?**

- MySpace.com
- Bebo.com
- Facebook.com
- Other (please specify)

**3. Which social networking site do you use most often for music promotion?**

- MySpace.com
- Bebo.com
- Facebook.com
- Other (please specify)

**4. On average, which percentage of your music promotion activities are on social networking sites?**

- less than 10%
- 10% - 30%
- 31% - 50%
- 51% - 70%
- 71% - 90%
- more than 90%

**5. How often do you log in to your music artist profile?**

- Several times a day
- Once a day
- Several times a week
- Once a week
- Several times a month
- Once a month
- Less than once a month
- I do not log in anymore

**6. How many hours do you spend on average per day promoting music by help of social networking profiles?**

- I do not log in daily
- less than 1 hour
- 1-2 hours
- 3-4 hours
- 5-6 hours
- more than 6 hours

*Page: Promoting Music Artists Online*

---

**1. How many music artists are you promoting on social networking sites?**

(number had to be entered)

**2. You manage the profile(s), because you are**

- promoting your own music
- promoting your band's music
- promoting your friend's music
- managing a Music Artist
- a Music Label
- an Event Organizer
- a Promotion Company
- Other (please specify)

**3. Which music genre does the music artist you are promoting belong to? (In case you are promoting several music artists please name the genre the majority of them are in).**

(genre had to be specified)

**4. From which country is the music artist you are promoting? (In case you are promoting several music artists please name the country the majority of music artists come from).**

(list of country options was given)

**5. Where do you think music fans go first to find out about a new music artist?**

- MySpace.com
- YouTube.com
- Google.com
- Other (please specify)

**6. Where do you promote information about music artists online?  
(multiple answers possible)**

- Internet Radio Stations
- Social Networking Sites
- Video Sites (e.g. YouTube)
- Music Blogs
- Music Magazines
- Music Forums
- Music Artist Websites
- Other (please specify)

**1. How important is it for you that friend requests you send out are**

(for scale see Appendix M)

**2. How do you feel about the following friend request from a music artist:**

\*\*\*\*\* "hey [name of music fan], we had a look at your profile and saw that you are friends with [music artist the music fan is friends with]. We thought if you like their music, you might like us too. [music artist name]" \*\*\*\*\* Is this friend request for you ...

(for scale see Appendix K)

**3. Why do you think music fans are rejecting a friend request from a music artist? (multiple answers possible)**

- They prefer another music genre
- They do not like the artist's music
- The music artist is not from their country
- The music artist did not add an introductory message
- Other (please specify)

**4. How do you feel about friend requests from music artists without an introductory message? Do you find this kind of friend request ...**

(for scale see Appendix K)

**1. How important is it for you that profile comments you send out are**

(for scale see Appendix N)

**2. How do you feel about the following profile comment from a music artist:**

\*\*\*\*\* "hey, check out our new video!" \*\*\*\*\* Is this comment for you ...

(for scale see Appendix L)

**3. Which kind of profile comments do you add to profiles of music fans? (multiple answers possible)**

- text comments
- image-embedded comments
- animated image-embedded comments
- multiple similar comments in a row by one music artist
- video comments

- Other (please specify)

**4. How do you feel about the following profile comment from a music artist:  
\*\*\*\*\* "hi [name of music fan], we just recorded a new song, if you have five  
minutes to listen to it, we would really appreciate it. [music artist name]"  
\*\*\*\*\* Is this comment for you ...**

(for scale see Appendix L)

Page: Interacting with Music Fans on Social Networking Sites

---

**1. How important is it for you that as part of your promotion activities for music artists you ...**

(for scale see Appendix O)

**2. Which marketing techniques on social networking sites do you use for music promotion?**

- mass targeted friend requests
- personalized comments
- mass targeted comments
- personalized friend requests
- mass targeted messages
- personalized messages
- Other (please specify)

**3. How often do you think music fans add a music artist as a friend after**

- reading a comment of the music artist on a friend's profile
- receiving a friend request from the music artist
- discovering the music artist in their mutual friends list
- a friend of theirs recommended a music artist to them
- looking up information about the artist on social networking site

**4. Can you recall a really outstanding marketing approach by a music artist you know or by yourself (positive or negative) you came across on a social networking site (e.g. a special message, comment)?**

- no
- yes (can you give an example?)

**5. Last question: Please rate the following statements!**

(for scale see Appendix P)

## Appendix I: Online Survey Music Fans

---

*Page: Background Information*

---

### 1. Are you?

- Male
- Female

### 2. How old are you?

- 18 years
- 19-20 years
- **21-25 years**
- 26-30 years
- 31-35 years
- 36-40 years
- 41-45 years
- 45-50 years
- over 50 years

### 3. Which country do you live in?

(a list of country options was given)

*Page: You and Social Networking*

---

### 1. When was the first time you signed up for a social networking site?

- less than 1 year ago
- 1-2 years ago
- 3-4 years ago
- 5-6 years ago
- more than 6 years ago

### 2. On which social networking site do you have a profile on (multiple answers possible)?

- MySpace.com
- Bebo.com
- Facebook.com
- Other (please specify)

**3. Which social networking site do you use most often?**

- MySpace.com
- Bebo.com
- Facebook.com
- Other (please specify)

**4. On average, which percentage of your online activities are on social networking sites?**

- less than 10%
- 10% - 30%
- 31% - 50%
- 51% - 70%
- 71% - 90%
- more than 90%

**5. How often do you log in to your profile?**

- Several times a day
- Once a day
- Several times a week
- Once a week
- Several times a month
- Once a month
- Less than once a month
- I do not log in anymore

**6. How many hours do you spend per day on your social networking profile?**

- I do not log in daily
- less than 1 hour
- 1-2 hours
- 3-4 hours
- 5-6 hours
- more than 6 hours

*Page: Music and You*

---

**1. Which music genre do your favorite music artists belong to?**

(genre had to be specified)

**2. From which country are the majority of music artists you are listening to?**

(list of country options was given)

**3. Where do you listen to music online? (multiple answers possible)**

- I do not listen to music online
- Internet radio stations
- Social networking sites
- Video sites (e.g. YouTube)
- Other (please specify)

**4. Where do you go first to find out about a new music artist?**

- MySpace.com
- YouTube.com
- Google.com
- Other (please specify)

**5. Please tick the websites where you look up information about your favourite music artists?**

- Internet Radio Stations
- Social Networking Sites
- Video Sites (e.g. YouTube)
- Music Blogs
- Music Magazines
- Music Forums
- Music Artist Websites
- Other (please specify)

*Page: Friend requests from Music Artists on Social Networking Sites*

---

**1. How important is it for you that friend requests you receive from music artists are:**

(for scale see Appendix M)

**2. How do you feel about the following friend request from a music artist:  
\*\*\*\*\* "hey [your name], we had a look at your profile and saw that you are friends with [music artist you are friends with]. We thought if you like their music, you might like us too. [music artist name]" \*\*\*\*\* Is this friend request for you ...**

(for scale see Appendix K)

**3. When do you reject friend requests from music artists? (multiple answers possible)**

- the artist's music is not my music genre
- I do not like the music artist's music
- the music artist is not from my country
- the music artist did not send an introductory message
- Other (please specify)

**4. How do you feel about friend requests from music artists without an introductory message? Do you find this kind of friend request ...**

(for scale see Appendix K)

*Page: Profile Comments from Music Artists on Social Networking Sites*

---

**1. How important is it for you that profile comments you receive from music artists are**

(for scale see Appendix N)

**2. How do you feel about the following profile comment from a music artist:  
\*\*\*\*\* "hey, check out our new video!" \*\*\*\*\* Is this comment for you ...**

(for scale see Appendix L)

**3. Which kind of profile comments from music artists would you delete?  
(multiple answers possible)**

- text comments
- image-embedded comments
- animated image-embedded comments
- **multiple similar comments in a row by one music artist**
- video comments
- Other (please specify)

**4. How do you feel about the following profile comment from a music artist:  
\*\*\*\*\* "hi [your name], we just recorded a new song, if you have five minutes to listen to it, we would really appreciate it. [music artist name]" \*\*\*\*\* Is this comment for you ...**

(for scale see Appendix L)

*Page: Interacting with Music Artists on Social Networking Sites*

---

**1. How important is it for you that music artists ...**

(for scale see Appendix O)

**2. Have you ever added a new music artist as your friend after**

- reading a comment of the music artist on a friend's profile
- receiving a friend request from the music artist

- discovering the music artist in your mutual friends list
- a friend of yours recommended a music artist to you
- looking up information about the artist on social networking site

**3. Can you recall a really outstanding marketing approach by a music artist (positive or negative) you came across on a social networking site (e.g. a special message, comment)?**

- no
- yes (can you give an example?)

**4. Last question: Please rate the following statements!**

(for scale see Appendix P)

## Appendix J: Intrusiveness Scale

---

### The Ad Intrusiveness Scale by Li et al (2002)

When the ad was shown, I thought it was ...

	<b>Strongly Disagree</b>						<b>Strongly Agree</b>
<b>Distracting</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Disturbing</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Forced</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Interfering</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Intrusive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Invasive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Obtrusive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>

---

## Appendix K: Friend Request Scale

---

### 1. Personalized Friend Request

How do you feel about the following friend request from a music artist: \*\*\*\*\*  
"hey [your name], we had a look at your profile and saw that you are friends with  
[music artist you are friends with]. We thought if you like their music, you might like  
us too. [music artist name]" \*\*\*\*\* Is this friend request for you ...

	<b>Strongly Disagree</b>			<b>Strongly Agree</b>			
<b>Distracting</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Disturbing</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Forced</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Interfering</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Intrusive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Invasive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Obtrusive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>

---

## 2. Mass – targeted friend request

How do you feel about friend requests from music artists without an introductory message? Do you find this kind of friend request ...

	<b>Strongly Disagree</b>							<b>Strongly Agree</b>
<b>Distracting</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
<b>Disturbing</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
<b>Forced</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
<b>Interfering</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
<b>Intrusive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
<b>Invasive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
<b>Obtrusive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	

## Appendix L: Profile Comment Scale

---

### 1. Personalized Profile Comment

How do you feel about the following profile comment from a music artist: \*\*\*\*\*  
"hi [your name], we just recorded a new song, if you have five minutes to listen to it,  
we would really appreciate it. [music artist name]" \*\*\*\*\* Is this comment for you  
...

	<b>Strongly Disagree</b>			<b>Strongly Agree</b>			
<b>Distracting</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Disturbing</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Forced</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Interfering</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Intrusive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Invasive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Obtrusive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>

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## 2. Mass targeted Profile Comment

How do you feel about the following profile comment from a music artist: \*\*\*\*\*

"hey, check out our new video!" \*\*\*\*\* Is this comment for you ...

	<b>Strongly Disagree</b>			<b>Strongly Agree</b>			
<b>Distracting</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Disturbing</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Forced</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Interfering</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Intrusive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Invasive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Obtrusive</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>

### Appendix M: Scale elements of friend requests

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**Scale 1 - Music Promoters: How important is it for you that friend requests you send out are ...**

	<b>Not important</b>			<b>Very important</b>			
<b>Targeted to the music genre the fan is listening</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Personalized</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>accompanied by a message</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>followed up with a "thank you comment"</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Mass targetable</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>

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**Scale 2 - Music Fans: How important is it for you that friend requests you receive from music artists are ...**

	Not important			Very important			
	1	2	3	4	5	6	7
<b>your genre of music</b>	1	2	3	4	5	6	7
<b>Personalized</b>	1	2	3	4	5	6	7
<b>accompanied by a message</b>	1	2	3	4	5	6	7
<b>followed up with a "thank you comment"</b>	1	2	3	4	5	6	7
<b>not mass targeted</b>	1	2	3	4	5	6	7

**Appendix N: Scale elements of profile comments**

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**Scale 1 - Music Promoters: How important is it for you that profile comments you send out are ...**

	<b>Not</b>			<b>Very</b>			
	<b>important</b>			<b>important</b>			
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>relevant</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>personalized</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>funny</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>polite</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>creative</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Targeted</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>

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**Scale 2 - Music Fans: How important is it for you that profile comments you receive from music artists are ...**

	Not important			Very important			
<b>relevant</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>personalized</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>funny</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>polite</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>creative</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Targeted</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>

**Appendix O: Scale elements of music artist – music fan interaction**

**Scale 1 - Music Promoters: How important is it for you that as part of your promotion activities for music artists you ...**

	Not important			Very important			
	1	2	3	4	5	6	7
<b>Regularly update their profile</b>	1	2	3	4	5	6	7
<b>Add profile comments</b>	1	2	3	4	5	6	7
<b>Send out messages</b>	1	2	3	4	5	6	7
<b>Regularly write blog posts</b>	1	2	3	4	5	6	7
<b>Reply to comments</b>	1	2	3	4	5	6	7
<b>Reply to messages</b>	1	2	3	4	5	6	7
<b>Accept friend requests</b>	1	2	3	4	5	6	7
<b>Regularly refresh their song list</b>	1	2	3	4	5	6	7

**Scale 2 - Music Fans: How important is it for you that music artists ...**

	Not important			Very important			
<b>Regularly update their profile</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Add profile comments</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Send out messages</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Regularly write blog posts</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Reply to comments</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Reply to messages</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Accept friend requests</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Regularly refresh their song list</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>

**Appendix P: Scale statements on music marketing on SNS**

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**Scale 1 - Music Promoters: Please rate the following statements**

	<b>Strongly Disagree</b>						<b>Strongly Agree</b>	
<b>Statement 1</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
<b>Statement 2</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
<b>Statement 3</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	

**Scale 2 - Music Fans: Please rate the following statements!**

	<b>Strongly Disagree</b>						<b>Strongly Agree</b>	
<b>Statement 1</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
<b>Statement 2</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
<b>Statement 3</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	

## Appendix Q: Debrief Form Online Survey

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Thank you!

Thank you for taking part in this survey!

The online survey is part of a research project which will look at the idea of introducing a code of conduct for music promotion on social networking sites. The research will be done from the artist's perspective as well as that of music fans. Research questions is how marketing strategies on social networking sites are perceived by music fans on those sites.

If you are interested in getting a copy of the results of this research study once it is published or if you have any questions or comments about the survey, please feel free to send me an email at: [KathrinKoch@student.iadt.ie](mailto:KathrinKoch@student.iadt.ie)

Thanks again for participating,

Kathrin Koch