ESSAYS ON CONSUMER BEHAVIOR IN CONTEMPORARY MUISC MARKET IN THE U.S.: MILLENNIAL'S PERCEPTION

By

HYUN SANG AN

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ABSTRACT OF THE DISSERTATION

ESSAYS ON CONSUMER BEHAVIOR IN CONTEMPORARY MUISC MARKET IN THE U.S.: MILLENNIAL'S PERCEPTION

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Dissertation Director:

Dr. Sungjoon Nam

The first essay examines the gender differences in the U.S. millennial consumer's emotional and behavioral responses toward foreign contemporary music (e.g., K-pop or Latin pop) based on the media richness theory and cognitive psychology which presents men and women's different attention-paying behaviors toward auditory and visual stimulus. Based on the theoretical framework, I manipulate the richness of media conveying foreign contemporary music in 2 (visual cues: audio streaming vs. video streaming) x 2 (language: English vs. foreign native) x 2 (gender: male vs. female) between-subjects factorial design. Three-way ANOVA is used to test the main effect and the interaction effects of visual cues (audio vs. video) and language (English vs. foreign native language) in media richness and the gender differences. In today's contemporary music scene in the U.S., artists from all around the world are eager to enter the U.S.

contemporary music market and release songs and music videos in English in consequence. The advance of web technology in social media environments enables foreign artists to reach U.S. consumers easier than ever before. Therefore, this study will be able to contribute to not only consumer behavior academic literature but also real world marketing practice related to today's contemporary music consumption context in which audio and video-based social media are heavily used and foreign artists perform in English and foreign native language.

The second essay examines U.S. Millennials' responses to contemporary music by foreign artists who possibly enter the U.S contemporary music market. Their behavioral responses are possibly initiated by two stimuli: social media contents and foreign contemporary music related contents on social media. These stimuli influence their emotional and behavioral responses. Consumers' behavioral responses are reflected as impulse paid-consumption of foreign contemporary music, sharing foreign contemporary music on social media sites, future paid-consumption of foreign contemporary music, intention to join the artist's page on social media to interact with them, and intention to recommend foreign contemporary music to peers. For the theoretical framework, this study adopts Stimulus-Organism-Response (S-O-R) model to discover the relationships among stimulus, cognitive/emotional responses, and behavioral responses. Survey method is used to collect data and the result is analyzed by structural equation modeling (SEM).

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DEDICATION

"Sing to the LORD a new song, for he has done marvelous things; his right hand and his holy arm have worked salvation for him." (Psalm 98:1, NIV)

I give all my thanks to the Lord, Jesus, for your love, grace, and protection for me. You have led me here and I believe that you will lead me to the place where you want me to be. I have decided to teach students, research social phenomenon, and help others to glorify your name and to let others know your love. I trust you in all circumstances. Thank you, and I love you Lord, forever.

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CHAPTER 1

INTRODUCTION TO THE DISSERTATION

Music is inseparable from human beings (Murungi, 2011). Music creates emotional reactions in an individual so that it affects his/her behavior (Schäfer, Sedlmeier, Städtler & Huron, 2013), especially consumer's behavior (Andersson, Kristensson, Wästlund & Gustafsson, 2012) (e.g., background music influencing durations of consumers' shopping time or purchase amount at a retail store). Even though numerous consumer behavior studies have adopted music as a topic, consumer's behavior with contemporary music in social media context has not been actively studied. Nowadays, consumer's music consumption pattern is drastically changing (Ramsubramaniam, 2013). Many young consumers are using social media based online platform to listen to music or watch a music video (Franklin, 2013; Ramsubramaniam, 2013). With the help of the web technology in social media, even foreign contemporary music artist (e.g., Korean pop artist or Latin pop artist) can reach out to consumers in the U.S. (Zheng, 2018) in a relatively easier way. Therefore, I would like to pioneer a field connecting music (especially foreign contemporary music), social media, and marketing to contribute to academic marketing literature and professional marketing practices simultaneously.

In terms of commercial value in the music industry, the U.S. is the most exciting market and worth the challenge for foreign contemporary music artists due to the fact that the U.S. is the world's largest and the most advanced music market (*IFPI Global Music*

Report 2017, 2017). Looking at the consumer demographics in the market, millennials, who were born in between 1981 and 1996 (ages between 22 and 37 in 2018) (Dimock, 2018), consume (listen to or watch) 75% more music contents than baby boomer generation on daily basis (Resinikoff, 2016). It is known that about 90% of millennials are using as least one music streaming application (Lister, 2017) and 57% of millennials use more than two music applications to online stream music while only 39% of older group use music streaming application (Boron, 2017). Millennials are taking 72% of all users in Spotify, one of the most popular music streaming service (Cummings, 2016). Therefore, U.S. Millennials' consumer behavior in contemporary music market is critical topic in both academia and business practices.

As briefly mentioned above, millennials' music consumption pattern has been radically changed (Franklin, 2013; Ramsubramaniam, 2013). In the past, a physical format of LP, cassette tape or CD used to be a main format of music distribution. Even MP3 file download is not popular as much as it was about a decade ago. However, online digital music streaming is the mainstream of today's music consumption format. The digital format of music is quickly spread throughout the digital based online social media such as YouTube, Facebook, and Twitter, and social media based music streaming services such as Spotify, Apple Music, Amazon Music, etc. (Dewan & Ramaprasad, 2014). These formats are being heavily used by millennials (Smith & Anderson, 2018). Though millennials' social media usage is being actively studied, how social media influences millennial consumers' responses to contemporary music consumption has been relatively quiet. Especially, multicultural U.S. millennial consumers' responses toward foreign

contemporary music which are formed and based in foreign country but trying to enter the U.S. music market has not been discovered. Therefore, two essays in this dissertation will discuss the social media's role in the multicultural U.S. millennial consumers' consumption of foreign contemporary music. Studies will also discuss the effect of type (e.g., audio based or video based) of social media on millennial consumers' responses toward foreign contemporary music. Before beginning, I would like to operationalize and discuss the essential concepts used in the studies of this dissertation including millennials, audio/video based social media, contemporary music, and foreign contemporary artist.

Millennial Consumers in the U.S.

Millennials are a group of people who were born in between 1981 and 1996 (ages 22 to 37 in 2018) (Dimock, 2018). They are considered the largest generation by population exceeding 79 million and the largest generation having multiracial population (Fry, 2017). Due to the fact that millennials grew up while the Internet was exploding, millennials are very familiar with the technology especially web-technology based high-speed bandwidth/Wi-Fi Internet, on-demand entertainment service, social media, etc. (Dimock, 2018). These characteristics of millennials may suggest lots of marketing implication. Forbes, one of well-known business and economy magazine, projected that millennials in the U.S. would spend more than $600 billion and become a generation group having the most spending power by 2018 (Schroeder, 2017). Accenture the leading consulting firm forecasted that the millennials would spend more than $1.4 trillion by 2020 and this would take up to 30% of total retail sales in the U.S. by that time (Donnelly

& Scaff, 2013). Interesting point is that they are not interested in own things but they still want to use them when they need them. So they want to have an access to things such as music (Rifkin, 2016). Therefore, studies on millennials' perspective toward music consumption via social media, the main focus of this dissertation, is important and valuable.

Social Media

Social media is a virtual world built on the Internet technology (Kaplan & Haenlein, 2009). In the early era of social media, it worked as public bulletin board on the Internet so users basically posted messages publicly and other users reply the public message (Kaplan & Haenlein, 2010). Public message posted by users have evolved from text based (e.g., blog) to image (e.g., Pinterest or Instagram) and video based (e.g., YouTube) contents, and a public bulletin board type platform have transformed itself to a platform in which multiple users can partake to continuously modifying contents or collaborate to create/re-create contents (Kaplan & Haenlein, 2010). With helps from software technology, types of social media contents has been multiplied and it became simpler to share social media contents from one media platform to another platform. For example, an artist's new music contents on Spotify or YouTube can be shared on Facebook. This is how the diffusion speed of social media contents is so high and how they become viral (Bakshy, Rosenn, Marlow & Adamic, 2012; Leonard, 2013). The issue in the social media I would like to point out is social media contents have a power to influence other users so they change their attitudes and behaviors (Romero, Galuba, Asur & Huberman, 2011). Therefore, when social media is integrated to marketing context, it can be a

powerful marketing tool. Especially because the contents can help forming a thought toward a topic among users (Romero, Galuba, Asur & Huberman, 2011) and the social media has multi-dimensions (e.g., text, image and video) to show contents, social media can be utilize as a great marketing tools. Due to the fact that millennials are heavy users of social media platforms and almost 90% of millennials are using at least one social media platform (Pew Research Center, 2018), social media as a marketing platform can intimately approach millennial consumers. Especially, social media can be used as a music marketing platform since a social media is multi-dimensional platform that can present text, image, audio, and video contents. The fact that 44 out of top 100 Facebook pages are promoting music contents including artists or music events such as music festival and concerts (Constine, 2011) supports the need and importance of studies in this dissertation. In addition, the fact that a music related Facebook page in the U.S. having the third largest followers (2,551,836 followers) as of April, 2018 is a page to promote Korean pop (K-pop) music to U.S. millennial audiences (Facebook stats in United States – Music, 2018) motivates this study to have further and deeper look at social media's role in foreign contemporary music consumption by U.S. millennials.

Contemporary Music

Contemporary music dealt in two studies in this dissertation is a group of music genres mostly consumed by today's young generation consumers such as music reviewed and ranked in Billboard Hot 100 or Billboard 200 chart. Therefore, the concept of the contemporary music is distinguished from classical music (Juusela, 2010). Music in this category is trendy and catchy and heavily uses digital and electronic instruments such as

electric synthesizer, electric guitar and bass guitar, drum, etc. Music in this category may fall in to one of following specific genres: Pop, Rock, Hip-Hop, and R&B/Soul. Contemporary music tends to be commercially-oriented, and its revenues generated by digital streaming service alone already reached almost $8 billion in 2016 (*IFPI Global Music Report 2017*, 2017). The most popular genre was Hip-Hop and R&B in 2017, and overall consumption of contemporary music including album sales and audio based on-demand streaming service increased by 12.5% compared to the previous year's sales, and 59% growth in online audio streaming service offset drops of album sales (Nielsen, 2018). Therefore, I would like to initiate research focusing on contemporary music consumption in online context (e.g., consumption via social media including online streaming service) carefully and dynamically while wishing to contribute to academia and real marketing practice simultaneously.

Foreign Contemporary Music and Foreign Contemporary Artist(s)

Foreign contemporary music in two studies in this dissertation focuses on a contemporary music recorded in foreign language other than English and performed by foreign artists who started their music career outside of the U.S. Therefore, I mainly pay attention to Pop, Rock, Hip-Hop, or R&B/Soul-style music recorded in foreign language (e.g., Korean, Japanese, Spanish, Portuguese, etc.) and performed by artists from foreign countries (e.g., Korea, Japan, Taiwan, Mexico, etc.) as foreign contemporary music in the two studies of the dissertation. Hence, K-pop, which is a Korean popular music originating South Korea and earning popularity in the U.S (Holden & Scrase, 2006), or Latin pop recorded in Spanish (Barkley, 2007) may fall in to foreign contemporary

music. Songs in this category may have English lyrics, even though many foreign contemporary songs are performed in foreign language other than English. Thus, U.S. audience may not fully understand the lyrics but may perceive uniqueness or newness to the foreign contemporary music. To overcome that U.S. consumers do not fully understand the meaning of lyrics, some artists are trying to translate the original lyrics into English but its effectiveness has been measured. Also, I define foreign contemporary artists as a group of artists who are based in foreign country and mainly perform there but trying to enter the U.S. music market, which is considered the major league of the contemporary music scene because it is the largest and the most advanced market in the world (*IFPI Global Music Report 2017*, 2017). In recent years, K-pop (Korean pop) artists such as PSY, EXO, and BTS, and Latin pop artists such as Daddy Yankee are getting attentions from the U.S. audiences (Benjamin, 2016; McDermott & Ryan, 2017; Premack, 2017; PBS, 2018; Yang, 2018) via social media such as Facebook pages or YouTube official channels and mainstream TV shows aired nationwide such as The Tonight Show With Jay Leno, The Ellen DeGeneres Show, Live With Kelly and Ryan, etc. Thus, academic research on U.S. consumer's behavior toward foreign contemporary music in social media context is critical and necessary and at the same time it can contribute to current marketing practices.

DISSERTATION ORGANIZATION

Based on the overview of the dissertation, this is organized in following ways. Chapter 2 will present the gender difference in the effect of foreign contemporary music delivery media's richness in language (e.g., not understandable language (lean media) vs.

understandable language (rich media)) and visual elements (e.g., no/limited visual cues (lean media) vs. full/extended visual cues (rich media)) on U.S. millennial consumers' responses toward foreign contemporary music. In general, consumers can consume music by using audio streaming platform or video streaming platform. Also, foreign contemporary artists may release their music in English to be more intimate to U.S. audiences or they may choose to stay in foreign native language to maintain their uniqueness and newness to U.S. audience. Therefore, one of two experiments in the chapter 2 measures U.S. millennial music consumers' emotional and behavioral responses to foreign contemporary music manipulating the media's richness in music consumption context by 2 (Language: English vs. foreign native language) x 2 (Visual elements: Audio version of music (no visual cues) vs. Music video (full visual cues)) factorial design. The second experiment assumes that U.S. millennials consume music by watching mainstream TV show aired nationwide and measures their emotional and behavioral responses to foreign contemporary music by manipulating the media's richness in music consumption context by 2 (Language: foreign native language vs. English) x 2 (Visual elements: a foreign contemporary artist's stage performance in a mainstream TV show (performance only, limited visual cues) vs. a foreign artist's stage performance in a mainstream TV show plus how-to-dance tutorial and conversation with the show hosts (extended visual cues)) factorial design. The theoretical frameworks in the chapter 2 study are media richness theory (MRT) that explains the effect of richness of media on mutual understanding between two parties and task performance mostly in communication context and the theory of reasoned action (TRA) that explains the measured behavioral intention such as intention to pay for foreign contemporary music

can be linked to actual future behavior. Based on these two theories, U.S. millennial consumers' emotional responses and behavioral responses are measured. For the first experiment, emotional responses to the artists and the music includes perceived entertainment, pleasure, and arousal, and behavioral responses include intention to purchase/download foreign contemporary music, intention to join free streaming service to enjoy more foreign contemporary music, intention to pay for an online music streaming service to enjoy more foreign contemporary music, intention to recommend foreign contemporary music to peers, and intention to share information about the foreign contemporary music and the artists with peers on social media site(s). For the second experiment, emotional responses to foreign contemporary music and the artists include perceived intimate feeling toward the artists, positive feeling toward the artists, and perceived interaction. Behavioral responses in the second experiment consist of intention to re-watch the artist's performance on YouTube, intention to follow the artists on Facebook to keep him/herself updated, and intention to subscribe the artist's official channel on YouTube.

Both studies examine whether music contents containing richer information (e.g., English over foreign native language to U.S. millennial consumers, visual contents over audio contents, and stage performance plus how-to-dance-demonstration and conversation with the show host(s) over stage performance only) are more likely to yield favorable responses regarding abovementioned criteria. Throughout both experiments, I examine possible gender differences in U.S. millennial consumers' responses, as well. I expect this study may make the academic literature in marketing studies more abundant

and present a guideline for artists or agencies looking for an opportunity to expand their fan-base in the overseas market where the fans heavily use social media and speak different languages other than artists' original native language. In this study, visual cues and visual elements are used interchangeably.

Chapter 3 will examine the effects of stimulus consisting of social media contents related to foreign contemporary music and general music on the U.S. millennial consumers' emotional and behavioral responses such as pleasure, arousal, intention to join free music streaming service to enjoy more foreign contemporary music, intention to join paid music streaming service to enjoy higher quality foreign contemporary music, and intention to share the information about the music and the artists on consumer's personal social media site(s). This chapter adopts stimulus-organism-response (S-O-R) theory and the theory of reasoned action (TRA) to test the abovementioned possible relationship between online social media contents related to foreign contemporary music (stimulus), emotional response (organism), and behavioral response (response). Specifically, the chapter 3 discusses whether foreign contemporary music contents on social media yield consumers' intentions to pay for the foreign contemporary music with the mediating effect of consumers' emotional responses toward the foreign contemporary music. Due to the fact that social media is heavily used by U.S. millennials, contents they face while they play around the social media are incredibly important for marketing agents or foreign contemporary artists to use social media sites as a gate to introduce U.S. millennial consumers to foreign contemporary music contents. Therefore, I expect that this chapter may contribute to both academic literature focusing on foreign contemporary

music, social media, marketing, etc. and today's entertainment marketing practitioners pioneering the niche in the U.S. music market with foreign contemporary music which is unknown or unfamiliar to young consumers.

Finally, the dissertation delivers a summary, discussion, and conclusion of two studies and propose future studies backing up limitations found in current studies.

CHAPTER 2

ESSAY 1: HOW SHOULD WE PROMOTE FOREIGN CONTEMPORARY MUSIC IN THE U.S.? : THE GENDER DIFFERENCE IN MILLENNIALS

INTRODUCTION

Purpose of the Study

The purpose of this is to examine the gender difference in the effects of foreign contemporary music delivery media's richness in language (e.g., not understandable language (lean media) vs. understandable language (rich media)) and visual elements (e.g., no/limited visual cues (lean media) vs. full/extended visual cues (rich media)) on U.S. millennial consumers' responses toward foreign contemporary music based on theoretical frameworks of media richness theory (MRT) and the theory of reasoned action (TRA) due to the following reasons:

1) Little is known about gender difference in contemporary music performed in a foreign language other than English by foreign artists even though several studies discovered some gender differences in music preference for contemporary music sung in English by American artists (Christenson & Peterson, 1988; Peretz, 2006; Abril, & Flowers, 2007),

2) Numerous foreign contemporary music artists are knocking on the door of the U.S. contemporary music market which is the largest and the most advanced music market in the world due to the size of economic values (*IFPI Global Music Report 2017*, 2017),

3) Music consumption context has drastically changed from analog (e.g., LP, cassette tape, CD, etc.) to digital (e.g., MP3 or online on-demand streaming service) (Ramsubramaniam, 2013).

4) Ever since the concept of music video was introduced, the music has become a content to watch, not only to listen to (Brown, Campbell & Fischer, 1986; Mangold & Faulds, 2009), and watching a video contents by on-demand video streaming service (e.g., YouTube) has become available in anywhere with the help of mobile technology (Mayfield, 2008; Austerberry, 2013).

It would be reasonable to examine gender difference in U.S. millennial consumers' responses to foreign contemporary music because men and women are different physically and biologically. "Men are from Mars, women are from Venus (Gray, 2009)." The well-known bestseller book tells that men and women are different beings so they act and think differently. Hence, the distinctiveness between men and women leads them to behave differently, especially in attention-paying behavior toward auditory and visual stimulus. For example, Pease & Pease (2016) proposes that men tend to not listen carefully and women tend to not read carefully. Numerous scientists find the reason for different attention-paying behavior between men and women in sex hormones regulating auditory and visual sensitivity functions (Hausmann, Slabbekoorn, Van Goozen, Cohen-Kettenis & Güntürkün, 2000; McFadden, 1998; Rammsayer & Troche, 2012). LeBlanc's (1982) interactive theory of music preference also proposes that the gender is one of factors influencing consumer music preference. Thus, combining abovementioned issues together, the gender difference in attention-paying behaviors (e.g., listening to and watching) can be a good start point for a consumer behavior study in music consumption

context in which consumers enjoy music in various ways including listening to music, watching a music video or an artist's performance show, etc.

Particularly, I would like to examine gender difference in millennial consumers' emotional responses including entertainment, pleasure, and arousal, and behavioral responses such as willingness to pay for foreign contemporary music, intentions to join a free streaming service to enjoy more foreign contemporary music, and intentions to share information about foreign contemporary music on social media (e.g, eWOM: electronic word of mouth) due to the fact that millennial group is considered the largest consumer group by its population and this fact offers meaningful opportunity for marketing.

Based on the abovementioned purpose of the study, I examine gender difference in effects of richness (e.g., rich vs. lean) of foreign contemporary music delivering media on millennial consumer response to foreign contemporary music. There are two elements affecting the richness of media: 1) clarity/understandability of language and 2) visual cues (Daft & Lengel, 1986; Daft, Lengel & Trevino, 1987). Therefore, I specifically investigate whether there is a gender difference when music conveying media's language and visual elements are manipulated to make the media rich or lean. For most U.S. millennials, English language may be better understood, compared to foreign native language. Also, music video has definitely more visual elements, compared to audio version of music. In case a foreign contemporary music artist appears on a mainstream TV show (e.g., The Tonight Show With Jay Leno, The Ellen DeGeneres Show, or Live With Kelly and Ryan) aired nationwide, media conveying artist's stage performance in English, artist's demonstration of how-to-dance, and conversation moment with the show host in fluent English may be considered richer than media only showing artist's stage

performance done in foreign native language. Assuming varying degrees of media richness (e.g., lean vs. rich) may affect audience's responses (e.g., emotional response and behavioral response) to foreign contemporary music and generate gender difference, I would like to conduct two experiments manipulating language and visual cues in foreign contemporary music in following ways:

1) The first focuses on gender difference in U.S. millennial consumers' responses to foreign contemporary music in 2 (Language: foreign native language (lean) vs. English (rich)) x 2 (Visual elements: Audio version of music (no visual cues, lean) vs. Music video (full visual cues, rich)) factorial design, and

2) The second focuses on gender difference in U.S. millennial consumers' responses to foreign contemporary music in: 2 (Language: foreign native language (lean) vs. English (rich)) x 2 (Visual elements: a foreign contemporary artist's stage performance in a mainstream TV show (performance only, limited visual cues, lean) vs. a foreign artist's stage performance in a mainstream TV show plus how-to-dance tutorial and conversation with the show hosts (extended visual cues, rich)) factorial design.

I expect that the results of this study have meaningful impacts on the practical and direct application to the music/entertainment industry in addition to theoretical and academic contribution to marketing and consumer behavior literature, especially gender difference in consumer behavior. Also, this study can play an important role as a firm foundation of globalization and localization strategies for the field of music/entertainment when the music-related products pioneer new overseas market where consumers speak a different language from artist's native language.

Background

Gender difference studies has been heavily done in various fields of behavioral science including cognitive social psychology and consumer behavior studies (Fischer & Arnold, 1994; Costa, 1994; Palan, 2001; Halpern, 2013). However, it does not mean that new effort to discover gender difference is unnecessary in popular contemporary music scene which is closely related to marketing and consumer behavior. As explained in the previous section, gender may create different attention-paying behavior. Consequently, this different attention-paying behavior may lead gender distinctive responses toward an entertainment product which can be formed in audio and video based format. For a marketing executive, choosing a right media and a right target should be the first step to lead his/her marketing campaign to success. Music industry should not be an exception. Therefore, this study can feel the gap in the marketing literature lacking men and women's attention behavior in music consumption context.

Based on the fact that there is not enough research on gender difference in attention paying behavior especially in foreign contemporary music consumption context, there needs to be more language related consumer behavior studies especially in entertainment product consumption context in marketing literature. Rather than pitch or loudness studied previously (Rammsayer & Troche, 2012) in music related fields, language as an auditory stimulus would be more appropriate topic in a marketing study dealing with foreign contemporary music. A language issue in the entertainment area is critical because foreign contents using a local language may reach consumers who would have been left out without using a local language. This is a critical point for foreign products being accepted by local consumers. This can be viewed as a globalization from the

perspective of artists who are moving to overseas market and as a localization from the perspective of local consumers in an overseas market. With this globalization/localization strategy, artists and agencies may be able to reach consumers whom might be missed otherwise. Therefore, this study can contribute to globalization/localization literature, as well.

Along with language issue in the entertainment/music product, visual elements in today's music scene are one of the most critical factors to attract consumers (Abt, 1987; Borthwick & Moy, 2004; Williams, 2003; Bakula, 2014). Ever since a concept of music video was introduced by MTV in mid 1980s (AdAge, 2004), contemporary genre has been quickly equipped with visual aids. The importance of visual aids in today's pop music is emphasized more than ever before (Williams, 2003; Bakula, 2014). Most contemporary artists are eager to take advantages of music video or stage performance at a TV show for their promotion purpose and to be conspicuous among competitors (Lathrop, 2003; Athique, 2017). Also, due to the huge popularity of video based social media, YouTube, making a video clip for contemporary artists would be a top priority in their must-do list. Famous contemporary artists such as Justin Bieber or Lady Gaga are known to invest tremendous marketing budget in creating more fascinating music videos and developing choreographies. Foreign contemporary artist PSY, from the U.S. music consumer's perspective, gained huge popularity all around the world via only one music video, under the "dance cheesy but dress classy" concept, uploaded on YouTube in 2012 (Dobuzinskis, 2012; Jung & Li, 2014). In K-pop scene represented by idol groups of males or females in their late teens or early 20s heavily emphasizes faultless choreography designed by dance professionals to complete the music to be seen. These

idol groups' choreographies are remade and shared by amateur or underground dancers as cover dances or dance tutorial videos on YouTube-like video-oriented social media, and the original idol group earns popularity in virtuous circle (Park, Jang, Jaimes, Chung & Myaeng, 2014). Therefore, it is reasonable to assume visual stimulus in music draws consumer's attention and generates music preference but in different level in gender eventually. However, it has not been dynamically studied in academia. Based on abovementioned phenomenon, I pay careful attention to media richness theory dealing with language and visual cues in order to examine the effect of language and visual elements of the music on millennial consumers' response toward foreign contemporary music. Due to the fact that language and visual elements are core of contemporary music (Kaindl, 2005), the study can contribute to music consumer behavior literature that is helpful to both studies on and marketing practice for the U.S. music market where contemporary genre artists from all around the world, speaking a language other than English, wish to enter.

Another tendency is the number of media that consumers frequently use has been increasing (Federal Communications Commission, 2002). In addition to conventional radio (auditory stimulus oriented) and TV (visual stimulus oriented), Internet based social media has emerged during recent years (Shah, 2016; Arreola & Boulogne-Billancourt, 2018). This phenomenon diversifies media's positioning based on the format of media such as text oriented (e.g., micro blogging site such as Twitter), still picture oriented (e.g., Pinterest or Instagram), motion picture oriented (e.g., YouTube or Vimeo) media, and combination of all (e.g., Facebook). Radio-like audio oriented digital music streaming service (e.g., Spotify, Apple Music, Amazon Music, etc.) receives numerous

attentions, as well. Therefore, it is getting more important for marketing practitioners to choose a right media (e.g., audio oriented vs. video oriented media) while predicting male and female consumers' different reactions.

By the benefit of all these Internet and mobile technology symbolized by social media service mentioned above, it becomes easier for relatively unknown players in entertainment industry based in foreign country outside of the U.S. to reach consumers in overseas market (Salo, Lankinen & Mäntymäki, 2013). Especially, Korean pop music (K-pop) artists have made notable progress in pioneering overseas music market since last decade (McCurry, 2012). For instance, K-pop girl group named "Girls' Generation" made its American music market debut in 2012 with the single, "The Boys," recorded in English. Now it is producing albums with multiple languages including English, Chinese and Japanese (Benjamin, 2012; McCurry 2012). The fact that Billboard, one of the world most influential music magazine, added independent K-pop chart and YouTube, the most frequently visited video sharing social media, eventually launched official K-pop channel shows localized K-pop's popularity in the U.S. music market (Billboard, 2011). In fact, the U.S.'s contemporary genre music market is the largest and the most advanced market in the world (*IFPI Global Music Report 2017*, 2017), so the U.S. market is being considered a dream stage to world's contemporary music artists and artists from all around the world are knocking on the door of the U.S. music market today. Therefore, this study will be able to serve as a guideline for the marketing literature and practices.

Considering abovementioned tendencies together, I pay careful attention to media richness theory dealing with the effect of language clarity/understandability and visual cues because these two elements are critical weapons to today's foreign contemporary

music and artists to aim consumers speaking different language and heavily using social media which dynamically presents contents visually. Due to the fact that language and visual elements are core of contemporary music (Kaindl, 2005), the study can contribute to music consumer behavior literature that is helpful to both studies on and marketing practice for the U.S. music market where contemporary genre artists from all around the world, speaking a language other than English, wish to enter.

Therefore, with all these backgrounds, it is academically valuable and practically sensible to research gender difference in music preference toward contemporary foreign pop music that can alter auditory and visual factors to attract more consumers in the market where consumer speaks different language.

LITERATURE REVIEW

Media Richness Theory (MRT)

Media richness theory was originally developed to support the information process theory in communication context (Daft & Lengel, 1986; Daft, Lengel & Trevino, 1987; Trevino, Lengel & Daft, 1987). The theory proposes that the efficiency and effectiveness of communication between two parties are influenced by the fitness and the characteristics of media which can convey message via text, image, audio, or video elements. The theory is based on the hypothesis that the goal of communication is the increasing message clarity and lessening vagueness (Kaplan & Haenlein, 2010). It suggests that the media that can increase message clarity and lessen any uncertainty is considered rich media and the media that may carry unclear or not-understandable message is considered lean media. Either richness or leanness of communication is an

objective property of media and each medium has different ability to facilitate clarity and mutual understanding while removing any ambiguity between two parties in communication. And this ability defines the richness of media (Daft & Lengel, 1986). For example, face-to-face communication is richer than written memo because face-to-face communication transmits more information along with visual cues such as facial expression that written memo cannot do (Kahai & Cooper, 2003). Therefore, media which have different levels of media richness may have varying degrees of impacts on media users' perception, appreciation, and satisfaction toward the media itself and contents in the media (Newberry, 2001; Chen, Li & Fang, 2009). Due to the background of media richness theory, numerous studies have adopted the theory as a research framework to examine the relationship between communication medium and the task performance or to evaluate in-house communication system that empowers employees' performance.

However, little is known about how media richness influences consumer's decision making to accept or purchase media or media-related products in marketing and consumer behavior context. Saeed, Yang & Sinnappan (2010) adopt media richness theory to examine the richness of blog and podcast, one of social media, on a student's (e.g., education consumer) tendency to accept one media choice as a learning tool in computer science education context. The study confirms that users are more likely to choose rich media (e.g., podcast having audio elements) than lean media (e.g., blog having only text message) as a learning tool.

Combining the concept of theory and today's flood of social media, I would like to apply media richness theory to pure marketing context in which millennials consume foreign contemporary music using social media type platform (e.g., Spotify or YouTube) which may convey music alone, music with visual elements together (e.g., music video or artist's stage performance) or even with longer/extended visual elements together (e.g., artist's stage performance followed by artist's how-to-dance tutorial and scenes of conversation/interview with TV show hosts). Doing so, I would like to examine the effect of media's richness on consumer's emotional and behavioral responses toward the foreign contemporary music.

H1: Language and visual cues in foreign contemporary will interact with consumer's (emotional and behavioral) response to the music.

H2: Language in foreign contemporary music will affect consumer's (emotional and behavioral) response to the music. That is, if the foreign contemporary music is performed in English, consumer's (emotional and behavioral) response to the music becomes more positive/favorable (Main effect of understandable language in media richness).

H3: Visual cues in foreign contemporary music will affect consumer's (emotional and behavioral) response to the music. That is, if foreign contemporary music consumer consumes the music via video based media, consumer's (emotional and behavioral) response to the music becomes more positive/favorable (Main effect of visual cues in media richness).

H4: Consumers with different media richness level will show different levels of (emotional and behavioral) responses to foreign contemporary music. That is, if the media gets richer, consumer's (emotional and behavioral) response gets more positive.

Gender Effect on Responses to Music

LeBlanc (1982) in the interactive theory of music preference proposes that the variation in consumer's musical preference can be explained by music consumer's innate characteristics such as gender in addition to characteristics of music and cultural environment. Wapnick (1976) also asserts that consumer's gender affects music preference, and several other studies support findings of LeBlanc (1982) and Wapnick (1976). They emphasize that female are more likely than males to show positive attitude toward a music while all conditions are held constant (Baumann, 1960; Brittin, 1991; Rivas, 1974; Schuessler, 1948; Valentine, 1913; Wheeler, 1985). Other study proposes that female music consumers in their college ages are more likely than males of same ages to pay more attentions to lyrics in music (LeBlanc, Sims, Malin, & Sherrill, 1992). Boyle, Hosterman & Ramsey (1981) finds that female music consumers are more likely than males to put more significant values on melody which is auditory stimuli as well as lyrics. Additionally, gender of a music artist seems to influence consumer music preference (Appleton, 1971; Jaynes, McCullers, MacNeil, & Valfaie, 1985; Killan, 1990; LeBlanc & Sherrill, 1986; May 1985, McCrary, 1993; Meadows, 1970; Morrison, 1993; Schuessler, 1980). Despite the fact that numerous studies show that there exists gender difference in music preference, those studies do not attempt to derive gender differences in music preference in the context that music listeners consume foreign contemporary

music by relatively unfamiliar artist who is non-native English speaker. Therefore, this study can fill the gap that previous studies on gender issue in the music consumption context have not discovered. Hence, I would like to examine the gender difference in the media richness effects on consumer responses to foreign contemporary music.

Gender Effect on Auditory and Visual Stimulus

Rammsayer & Troche's (2012) study on sex difference in auditory and visual sensory functioning propose that a gender affects pitch and loudness discrimination. Spierer, Petersen, Duffy, Corcoran, & Rawls-Martin (2010) and Shelton & Kumar's (2010) study on sex difference in response time to auditory and visual stimulus find that male athletes compared to female counterparts are more likely to respond faster to auditory and visual stimulus. Neave, McCarty, Freynik, Caplan, Hönekopp & Fink's (2010) research on male's dance move catching female's attention propose that females tend to favorably pay attention to males' dance move because it shows male's attractiveness derived by physical fitness. Perelle's (1979) study of gender difference in attention to stimulus presentation mode discovers that female children prefer auditory stimulus to visual stimulus. Based on the study results, I assume that men and women perceive an object in different manners. Men and women's visual and auditory related organs different work. Therefore, the effect of richness of media will differently influence men and women so they will respond to foreign contemporary music when the music delivery media's richness vary.

H5: Males and female consumers will respond to foreign contemporary music in different media richness context.

Theory of Reasoned Action (TRA)

The TRA proposes that a consumer's inner intention is a reasonable indicator to predict consumer's actual action of purchasing (Ajzen & Fishbein, 1980). Consumer's intention to pay for a product or service can be seen as a consumer's subjective decision made after the consumer evaluates possible benefits and identifies an inclination toward the product and service (Ajzen & Fishbein, 1980; Hutter, Hautz, Dennhardt, & Füller, 2013; Balakrishnan, Dahnil & Yi, 2014). Based on these previous studies, consumer's intention to pay for a product or service has been used to predict actual purchasing action (Campbell, Ferraro & Sands, 2014). Therefore, measurement of the U.S. millennial consumers' intentions to join the free streaming service, intentions to recommend foreign contemporary music to peers, intentions to share information about the foreign contemporary music, and intentions to pay for the foreign contemporary music to download or to enjoy high-quality streaming service will be used as predictor of consumers' actual behaviors of spending money on the foreign contemporary music.

Summary of Literature

Media richness theory, interactive theory of music preference, and biological studies regarding gender and auditory/visual stimuli, and the theory of reasoned action are reviewed for the theoretical frameworks of this study. In the media richness theory, as a medium has more cues (e.g., auditory cues and/or visual cues) that can convey meaning and expressions, it gets considered rich. So, face-to-face communication is considered the richest media because it can even convey message sender's non-verbal cues such as facial expression and body gesture in addition to verbal message. The theory explains that rich

media is likely to bring better understanding between message sender and message receiver in communication context and eventually rich media is more likely to bring higher satisfaction between two parties. This will be applied to music consumption context to measure whether rich media brings more positive emotional and behavioral responses to foreign contemporary music.

Interactive theory of music preference along with the results from studies on auditory/visual stimuli in gender explain that music consumer's gender is one of factors that influences consumer's preference toward contemporary music which contains auditory stimuli and visual stimuli based on its delivery media.

Based on these theoretical frameworks, I will examine the gender difference in effect of media richness on millennial consumers' emotional and behavioral responses to foreign contemporary music including entertainment, pleasure, arousal, willingness to pay for foreign contemporary music, intentions to consumer more music in free streaming service, and intentions to share information about foreign contemporary music on social media (eWOM: electronic word of mouth).

METHODS

Overview of the Main Test

The main purpose of this study is to investigate gender difference in effect of media richness on millennial consumers' emotional responses including entertainment, pleasure, arousal, intimate feeling toward the artist, positive feeling toward the artists, and perceived interaction with artist, and behavioral responses including willingness to pay for foreign contemporary music, intentions to consumer more music in free streaming

service, intentions to share information about foreign contemporary music on social media (eWOM: electronic word of mouth), intention to follow the artist on Facebook, and intention to subscribe the artist's official channel on YouTube in the context that foreign contemporary music is consumed via rich media (e.g., video based media in English) and lean media (e.g., audio based media in foreign native language) by conducting two experiments.

The first main test proceeds letting subjects answer survey questions in an experiment setting which simulate that U.S. millennial consumers listening to (or watch) foreign contemporary music (or music video) recorded in either English or foreign native language by using audio based media (or video based media):

2 (Visual cues: video based media (e.g., YouTube, rich media) vs. audio based media (e.g., Spotify, Apple Music, Amazon Music, etc., lean media)) x 2 (Language: English (rich media) vs. Foreign native language (lean media)) x 2 (Gender: male vs. female) between-subject factorial design.

The second main test proceeds letting subjects answer survey questions in an experiment setting which simulate that U.S. millennial consumers watch a foreign contemporary artist's performance on a nationwide aired TV show. The show may end up with the artist's performance alone (e.g., limited visual cues, lean media) or the show may be followed by artist's how-to-dance tutorial and conversation with the show host (e.g., extended visual cues, rich media). All on-the-stage events can be done in English or in foreign native language with the help of interpreter:

2 (Visual cues: artist's TV show performance plus how-to-dance tutorial and conversation with the show hosts (extended visual cues, rich media) vs. artist's TV show performance only (limited visual cues, lean media)) x (Language: English (rich media) vs. Foreign native language (lean media)) x 2 (Gender: male vs. female) between-subject factorial design.

MAIN TEST

Overview of the Main Test

The main test conducts two experiments having more subjects answer series of survey questions in better manipulated conditions in two 2 x 2 x 2 between-subjects factorial designs. Due to the scarce of video excerpts that I can control language and visual cues of music, the two main test experiments could not but provide survey questions alone without real auditory and visual stimulus. Thus, both experiments are pure survey question based. The first experiment in the main test manipulates language (e.g., English vs. foreign native language) and visual cues (e.g., music via video based social media vs. music via audio based social media), and the second experiment manipulates language (e.g., English vs. foreign native language) and visual cues (e.g., foreign artist's stage performance only at a TV show vs. foreign artists' stage performance plus how-to-dance demonstration and conversation with the show hosts) in media richness. The survey in the first experiment starts with asking subjects to assume that they consume foreign contemporary music via video based social media such as YouTube (or audio based social media such as Spotify) in English (or in foreign native language). The survey in the second experiment begin with asking subjects to assume they watch a TV show such as

The Ellen DeGeneres Show or Live with Kelly and Ryan hosting a foreign contemporary music artist as a guest singer. Subjects continue assuming that the artist performs a song only (or the artist performs a song, shows dance tutorial to audience and the show hosts, and have small talks with the show hosts). The artist performs and speaks in either English or foreign native language. Detailed is as figure 1.6 and 1.7.

Main Test Research Participants

Initially 416 subjects were recruited to the experiments via Amazon mechanical Turk for the compensation of $0.45. However, 27 were removed due to the missing answers for critical questions and inconsistent answers making outliers. Consequently, total of 389 (males = 160; females = 229) subjects remains. All participants were from the U.S. and the millennial generation (Male's M_{age} = 27.34, SD = 5.602; Female's M_{age} = 27.94, SD = 5.576) who are the major consumers of contemporary music. Thus, it is presumed that subjects in this sample are well exposed to entertainment industry represented by contemporary music scene and they are a major group of contemporary music consumers (Peoples, 2011). More detailed information of sample is on the table 1.1. and the table 1.2.

Main Test Research Design

As briefly explained in the overview section, it is assumed that consumers may enjoy foreign contemporary music by using either video based media or audio based media in either English or foreign native language. Based on this assumption, the main test adopts two 2 x 2 x 2 between-subjects factorial designs as follows:

1) 2 (Language: English vs. foreign native language) x 2 (Visual cues: video based social media vs. music via audio based social media) x (Gender: male vs. female)

2) 2 (Language: English vs. foreign native language) x 2 (Visual cues: (foreign artists' stage performance plus how-to-dance demonstration and conversation with the show hosts vs. foreign artist's stage performance only at a TV show) x (Gender: male vs. female)

As abovementioned, the two experiments only present survey questions without any images or video excerpts because there are not enough video excerpt that I can perfectly control language and visual cues. Also, subjects' possible familiarity with certain artist's video excerpt may affect their responses to the music. This might be a weakness of this research but I will explain this issue in the later section. Therefore, both experiments are pure survey question based experiments. Based on the design, four different conditions are created in each experiment. The first experiment begins with a direction requesting subjects in each condition to assume that they consume foreign contemporary music via video based social media such as YouTube (or audio based social media such as Spotify) in English (or in foreign native language). The survey in the second experiment starts with a direction requesting subjects to assume they watch a nationwide aired TV show such as The Ellen DeGeneres Show or Live with Kelly and Ryan hosting a foreign contemporary music artist as a guest singer. Subjects continue assuming that they watch artist performing a song only (or the artist performing a song, showing dance tutorial to audience and the show hosts, and having small talks with the show hosts). The artist

performs and speak in either English or foreign native language. Detailed is as figure 1.6 and 1.7.

Main Test Procedure

Total of 389 subjects were randomly assigned to four different conditions in each experiment. For the first experiment, 49 males and 52 females were randomly assigned to English (rich) – audio streaming (lean) condition. 40 males and 54 females to foreign native language (lean) – audio streaming (lean) condition. 37 males and 57 females to English (rich) – video streaming (rich) condition. 34 males and 66 females to foreign native (lean) – video streaming (rich) condition. Once assigned to each condition, subjects were to ask to assume that they consume foreign contemporary music via video based social media such as YouTube (or audio based social media such as Spotify) in English (or in foreign native language). Then, randomly allocated subjects were asked to rate statements to measure consumers' emotional responses and behavioral responses to the music by using 7-point Likert scale anchored by 1 = "strongly disagree" and 7 = "strongly agree."

Once subjects finished answering questions in the first experiment, they were randomly assigned to a condition in the second experiment as follows: 34 males and 63 females were randomly assigned to English (rich) – performance only (lean) condition. 41 males and 49 females to foreign native language (lean) – performance only (lean) condition. 50 males and 51 females to English (rich) – performance plus dance demonstration and conversation with the show hosts (rich) condition. 39 males and 60 females to foreign native language (lean) – performance plus dance demonstration and conversation with the

show hosts (rich) condition. Once they were assigned to one of four conditions, they were requested to assume they watch a nationwide aired TV show such as The Ellen DeGeneres Show or Live with Kelly and Ryan hosting a foreign contemporary music artist as a guest singer, and they imagined that the show would present artist's performance only (or the artist's performance plus how-to-dance demonstration to audience and the show hosts followed by small conversation with the show hosts). They imagined that the artist would performs and speak in either English or foreign native language. Then, they were asked to rate statements to measure consumers' emotional responses and behavioral responses by using 7-point Likert scale anchored by 1 = "strongly disagree" and 7 = "strongly agree." Then, the survey asked to answer series of questions to measure demographic information including age, gender and ethnicity. Upon completing all questions, they were paid $0.40 and dismissed. Detailed number of each condition in two experiments is on the table 1.3. and the table 1.4.

Main Test Measurement

The dependent variables (DV) in the first experiment are following emotional and behavioral responses measured by asking subjects to rate specific scales (or statements) in the table 1.5.:

1) Emotional responses: Perceived entertainment, Pleasure, and Arousal toward foreign contemporary music

2) Behavioral responses: Intention to join free music streaming service to enjoy more foreign contemporary music, Intention to share information about foreign contemporary music and the artists, and Intention to pay for foreign contemporary music to download.

Scales to measure subject's perceived entertainment are adopted from Chen & Wells (1999), scales for pleasure from Mehrabian & Russell (1974), Holbrook, Chestnut, Oliva & Greenleaf (1984), Havlena & Holbrook (1986), Ladhari (2007) and Kim & Johnson (2016), and scales for arousal from Olney, Holbrook & Batra (1991). Scales to measure subject's intention to join free music streaming service to enjoy more foreign contemporary music are adopted Muk & Chung (2014) and modified in this study. Scales for intention to share information about foreign contemporary music and the artists are adopted from Chen, Chen, Chen, Chen & Yu (2013) and Kim & Johnson (2016). Scales for intention to pay for foreign contemporary music to download are adopted from Kim & Johnson (2016) and modified for this study.

The dependent variables (DV) in the second experiment are following emotional and behavioral responses measured by subjects' rating specific scales (or statements) in the table 1.6.:

1) Emotional responses: Intimate feeling toward the foreign contemporary artist, Positive feeling toward foreign contemporary music, and Perceived interaction with the foreign contemporary artists

2) Behavioral responses: Intention to re-play/re-watch the foreign contemporary artist's performance video, Intention to follow the artist's official page on Facebook, and Intention to subscribe the artist's official channel on YouTube

Scales to measure subject's intention to follow the artist's official page on Facebook and intention to subscribe the artist's official channel on YouTube are adopted from Muk &

Chung (2014) and modified in this study. All other scales to measure intimate feeling toward the foreign contemporary artist, positive feeling toward foreign contemporary music, and perceived interaction with the foreign contemporary artists, and intention to re-watch (or re-play) the foreign contemporary artist's performance video are developed in this study.

Subjects' emotional and behavioral responses were measured by using 7-point Likert scale anchored by 1 = "strongly disagree" and 7 = "strongly agree" as mentioned previously, except for pleasure and arousal. These were measured by 7-point bipolar Likert scale.

MAIN TEST RESULTS

Main Test Results: The first experiment

Three-way Analysis of Variance (ANOVA)

U.S. millennial consumers' emotional and behavioral responses toward foreign contemporary music measured in 2 x 2 x 2 factorial design conditions in each experiment are compared using three-way ANOVA. First of all, main effects of language (e.g, English vs. foreign native language) and visual cues (e.g., video cues in video based social media vs. audio cues only with no visual cues) in media richness on emotional and behavioral responses and the interaction effect between language and visual cues on the response to the music and its gender difference are tested in the first experiment. Then, effects of language (e.g., English vs. foreign native language) and extended visual cues (e.g., stage performance only vs. stage performance plus how-to-dance demonstration and

conversation moment with the show hosts) in media richness on emotional and behavioral responses and its gender difference are tested in the second experiment.

Measured emotional responses in the first experiment are as followed: perceived entertainment, pleasure, and arousal.

Perceived entertainment was measured by rating two statements: 1) I consume foreign contemporary genre music (e.g., K-pop or Latin Pop) because I just like it, and 2) Foreign contemporary genre music (e.g., K-pop or Latin Pop) is thrilling. For the first rating, in males, there was no significant main effect and interaction effect of language and visual cues of media richness on subjects' responses to the foreign contemporary music. In females, there was no main effects of visual cues and language of media richness on subjects' responses to the music, but there was an significant interaction effect of visual cues and language on females subjects' responses to the foreign contemporary music ($M_{video,English}$ = 4.81, SD = 1.757; $M_{video,ForeignNative}$ = 5.17, SD = 1.474; $M_{Audio,English}$ = 5.50, SD = 1.163; $M_{Audio,ForeignNative}$ = 4.80, SD = 1.687; $F(1, 225) = 6.766$, p = .01) as illustrated in the table 1.7., the table 1.8., and figure 1.8. Based on the interaction effect between understandable language and visual cues, audio (lean) – English (rich) and video (rich) – foreign native language (lean) combinations may overcome the audio (lean) – foreign native language (lean) combination's weakness to bring favorable responses from females. However, the fact that there was no main effect of understandable language in media richness on females' responses to foreign contemporary music and the result that music video (rich) – English (rich) combination does not yield significantly favorable responses from females still remain in question.

For the second rating, in males, there was a main effect of understandable language of media richness on subjects' responses to the foreign contemporary music, and was no interaction effect. However, it was apposite to general assumption that richness in language understandability would yield more favorable responses ($M_{English}$ = 4.31, $M_{ForeignNative}$ = 4.91, $F(1, 156) = 5.79$, $p = .017$) as illustrated in the table 1.7., the table 1.8., and figure 1.9. There was no significant main and interaction effect of language and visual cues on the responses in females.

Pleasure was measured by rating two statement by using bipolar Likert scale: 1) To me, foreign contemporary music is despairing or hopeful. 2) To me, foreign contemporary music is tiring or energetic. For the first rating, there was main effect of understandable language of media richness on females' perceived pleasure (e.g., Despairing vs. Hopeful) toward foreign contemporary music in females ($M_{English}$ = 5.38, $M_{ForeignNative}$ = 4.96, $F(1, 225) = 5.847$, $p = .016$) in the table 1.7., the table 1.8., and figure 1.10. It means that females are more likely than males to feel hopeful-like pleasure feeling when the foreign contemporary music is played in understandable language that makes the media richer.

For the second rating, similar to the first rating, there was only main effect of understandable language of media richness on females' perceived pleasure (e.g., Tiring vs. Energetic) to foreign contemporary music ($M_{English}$ = 5.95, $M_{ForeignNative}$ = 5.55, $F(1, 225) = 4.408$, $p = .037$) in the table 1.7., the table 1.8., and figure 1.11. Therefore, females are more likely than males to have energetic-like pleasure feeling toward foreign contemporary music when the music is played in understandable language that makes the media richer if the visual cues are identical.

Arousal was measured by rating five statements by using bipolar Likert scale as follows:

1) When I consume foreign contemporary music, I am sluggish or frenzied,

2) When I consume foreign contemporary music, I am unaroused or aroused,

3) When I consume foreign contemporary music, I am relaxed or stimulated,

4) When I consume foreign contemporary music, I am calm or excited, and

5) When I consume foreign contemporary music, I am dull or jittery.

For the first four ratings, there were only interaction effect of understandable language and visual cues of media richness on responses toward foreign contemporary music in males only ($F(1, 156) = 10.601$, $p = .001$; $F(1, 156) = 4.881$, $p = .029$; $F(1, 156) = 10.330$, $p = .002$; $F(1, 156) = 4.779$, $p = .03$, respectively) as illustrated in the table 1.7. and the table 1.8., and in the figure 1.12, through figure 1.15.

For the fifth rating showed only main effect of understandable language of media richness on the females' arousal responses (e.g., dull vs. jittery) to the foreign contemporary music ($M_{English} = 4.61$, $M_{ForeignNative} = 4.29$, $F(1, 225) = 4.532$, $p = .034$) as illustrated in the figure 1.16. It shows that females are more likely than males to feel jittery type pleasure feeling toward foreign contemporary music when the music is played by language rich media if the visual cues are identical.

As one of behavioral responses, consumer's intention to share information about foreign contemporary music and the artist was measured by rating three statements as follows:

1) I often influence my social media friends' opinions about foreign pop music,

2) I would click “like” button on the social media sites when I’m listening to (or watching music video of) foreign contemporary music, and

3) If I watch a music video of a foreign pop artist on YouTube, I would share the video or the link on to my other social media sites such as Facebook or Twitter or others.

For the first rating, in females, there were main effects from both visual element (M_{Audio} = 4.34, M_{Video} = 3.91, $F(1, 225) = 4.131$, $p = .043$) and language ($M_{English}$ = 4.34, $M_{ForeignNative}$ = 3.89, $F(1, 225) = 4.452$, $p = .036$) of media richness on the behavioral responses to the foreign contemporary music. Similar to the general assumption, females are more likely to share information about foreign contemporary music when they consume the music in English (rich), which is more understandable language to the U.S. millennials, rather than in foreign native language (lean). However, the results show that females are more likely to favorably share information about foreign contemporary music when they consumer music via audio based media (lean), not the video based media (rich) as illustrated on the table in the table 1.7. and the table 1.8., and in the figure 1.17.

For the second and third rating, in males, there was only main effect of understandable language of media richness on the behavioral responses to the music: intention to share information about the foreign contemporary music ($M_{English}$ = 4.40, $M_{ForeignNative}$ = 4.99, $F(1, 156) = 4.693$, $p = .032$; $M_{English}$ = 4.12, $M_{ForeignNative}$ = 4.70, $F(1, 156) = 4.778$, $p = .030$, respectively). Similar to the females’ tendency for the first rating, males are likely to share information about the music when they consume music in foreign native language (lean) rather than English (rich) regardless of visual cues in the media.

Online music streaming service provides consumers with two types of services: paid membership and free membership. Paid membership can enjoy higher sound quality music without advertising. On the other hand, free membership provides lower sound quality music with advertising. Even if a consumer signs up for a free service, artist still can earn monetary compensation from the streaming service company (Dredge, 2015). Therefore, measuring consumers' intention to join free streaming service is necessary and the results can contribute to marketing implications. Millennial consumers' intentions to join a free online music streaming service was measured by ratings three statements:

1) "I intend to subscribe free streaming service with advertising to enjoy more foreign pop music immediately after I experience foreign contemporary music",

2) "I would probably visit YouTube to enjoy more foreign contemporary music, without paying anything, as soon as I experience foreign pop music", and

3) "As soon as I experience foreign contemporary music, I would click 'subscribe' button on the web linking a free online music streaming service to enjoy more foreign contemporary music if I had an option to do so."

In the first rating, there was an interaction effect of language and visual cues of media richness on female subjects' intention to join a free streaming service to enjoy more foreign contemporary music ($F(1, 225) = 4.591$, $p = .033$) as it is illustrated in the figure 1.18. In the second rating, there was only main effect of language of median richness on the responses to foreign contemporary music in males ($M_{English} = 4.64$, $M_{ForeignNative} = 5.23$, $F(1, 156) = 4.222$, $p = .042$) as it is illustrated on the figure 1.19.. Unlike to the

initial assumption, males are more likely than females to choose to join free music streaming service when the language gets leaner in media if the visual cues are identical. For the third rating, there was an interaction effect of understandable language and visual cue of media on the responses to the foreign contemporary music in females ($F(1, 225) = 5.017$, $p = .026$), and this is illustrated in the figure 1.20.

For the most important measurements in this experiment are consumers' intention to pay for the foreign contemporary music by purchase or downloading the music and intentions to join a paid streaming service to enjoy more foreign contemporary music. To measure intentions to pay for the music to purchase or download foreign contemporary music, two statements were rated as follows:

1) I will visit the online music store to purchase (or download) the music right after I experience the foreign pop music video on online social media, and

2) As soon as I experience foreign contemporary music, I would click "purchase" or "download" button on the web linking an online music store (e.g., Apple music, Amazon music, Spotify, etc.) to enjoy more foreign contemporary music if I had an option to do so ($F(1, 156)=4.576$ $p=.034$).

Both ratings show there were significant interaction effects of understandable language and visual element of media richness on the responses to the foreign contemporary music in males only ($F(1, 156) = 4.320$, $p = .039$; $F(1, 156) = 4.576$, $p = .034$, respectively).

To measure intentions to join a paid online music streaming service, two statements were rated by subjects as follows:

1) I will visit the online music streaming site(s) to subscribe a paid, ad-free, service to enjoy more foreign music right after I experience the foreign pop music video on online social media sites, and

2) I would probably subscribe a paid streaming service to enjoy foreign pop music from the site as soon as I experience the foreign pop music ($F(1,156)=5.192$, $p=.032$).

For the first rating, there was an interaction effect of language and visual cues of the media on the responses to the foreign contemporary music in males only ($F(1, 156) = 4.906$, $p = .028$). For the second rating, there was a main effect of language in media on the responses to the foreign contemporary music in males only ($M_{English} = 3.393$, $M_{ForeignNative} = 4.086$, $F(1, 156) = 5.192$, $p = .024$) as it is illustrated in the figure 1.24. Apposite to the initial assumption that consumers are more likely to show favorable response to the richer media, the results show that males tend to favorably respond to the foreign contemporary music performed in native language.

Main Test Results: The Second Experiment

Three-way Analysis of Variance (ANOVA)

The second experiment was to examine the effect longer visual element (extended visual cues) in the media richness on millennial consumers' responses to the foreign contemporary music. In the second experiment, consumers' emotional responses to the extended visual cues of foreign contemporary music was measured by rating followings:

1) Intimate feelings,

2) Positive feelings, and

2) Perceived interaction toward the foreign contemporary music.

And behavioral responses to the music were measured by rating followings:

1) Intentions to re-watch the video of foreign contemporary music artists' performance,

2) Intentions to follow artist's official page on Facebook, and

3) Intentions to subscribe the artist's YouTube official channel.

For the intimate feeling toward the foreign contemporary artist, there was a significant main effect of visual cues of media richness on subjects' emotional responses ($M_{performanceOnly}$ = 3.686, $M_{performance+}$ = 4.506, $F(1, 160) = 9.221$, $p = .003$). I simply denote $M_{performance+}$ for the mean of intimate feeling toward the foreign contemporary artists from subjects in the condition that they consume a TV show presenting artist's performance plus how-to-dance demonstration and small talks with the show hosts. As expected based on the concept of media richness theory, males are more likely to have favorable responses to foreign contemporary music / artist when they are exposed to longer (or extended) visual cues (e.g., rich media).

For the positive feeling toward the foreign contemporary artist, in both males and females, there was a significant main effect of language of media richness on subjects' emotional responses (male: $M_{English}$ = 4.176, $M_{foreignNative}$ = 4.793, $F(1, 160) = 6.230$, $p = .014$; females: $M_{English}$ = 4.746, $M_{foreignNative}$ = 5.165, $F(1, 219) = 5.395$, $p = .021$). Both males and females are more likely to have positive feeling toward the foreign contemporary artist when they consume foreign contemporary music in foreign native language (lean media), rather than English (rich media).

For the perceived interaction with the foreign contemporary music artist, both males and females indicated that there were main effect of visual cues of media richness on subjects' emotional responses: perceived interaction with the foreign contemporary artist. Both males and females are more likely to have a feeling of perceived interaction when they consume foreign contemporary music in the condition of TV show performance plus how-to-dance tutorial and conversation with the show hosts condition (males: $M_{performanceOnly} = 3.733$, $M_{performance+} = 4.686$, $F(1, 160) = 10.899$, $p = .001$; females: $M_{peroformanceOnly} = 4.200$, $M_{performance+} = 4.749$, $F(1, 219) = 6.611$, $p = .011$). Especially for males, there was a significant main effect of language of media richness on perceived interaction feeling ($M_{English} = 3.881$, $M_{foreignNative} = 4.538$, $F(1, 160) = 5.185$, $p = .024$). Similar to the case of positive feeling toward the foreign contemporary artist, males are more likely to have a feeling of perceive interaction when the artists' perform and talk in foreign native language (lean media), rather than (rich media).

For, Intentions to re-watch the video of foreign contemporary music artists' performance, there was a significant main effect of visual cues of media richness on subjects' behavioral response in males ($M_{performanceOnly} = 4.160$, $M_{performance+} = 4.685$, $F(1, 160) = 3.936$, $p = .049$). As expected, males are more likely to have an intention to re-watch the foreign contemporary artist's stage performance video when they are exposed to the extended visual cues (e.g., rich media) such as a video showing TV show performance plus how-to-dance tutorial and conversation with the show hosts condition.

For the intentions to follow foreign contemporary music artist's official page on Facebook, there were significant main effects of both language ($M_{English} = 3.642$,

$M_{foreignNative}$ = 4.298, F(1, 160) = 4.798, p = .030) and visual cues ($M_{performanceOnly}$ = 3.601, $M_{performance+}$ = 4.339, F(1, 160) = 6.071, p = .015) of media richness on males' behavioral response. Males are more likely to follow the foreign artist's official page on Facebook when they consume the music in foreign native language and they consume the music with extended visual cues such as the video showing TV show performance plus how-to-dance tutorial and conversation with the show hosts.

For the intention to subscribe the foreign artist's official channel on YouTube, there were significant main effects of both language ($M_{English}$ = 3.821, $M_{foreignNative}$ = 4.528, F(1, 160) = 6.516, p = .012) and visual cues ($M_{performanceOnly}$ = 3.886, $M_{performance+}$ = 4.463, F(1, 160) = 6.071, p = .039) of media richness on males' behavioral response. Males are more likely to subscribe the foreign artist's official channel on YouTube when they consume the music in foreign native language and they consume the music with extended visual cues such as the video showing TV show performance plus how-to-dance tutorial and conversation with the show hosts. Details are on the table 1.9. and the table 1.10.

Summary of Results and Hypothesis Test

By using two 2 x 2 between-subjects factorial design experiments, the study found that there is a main effect of language used and visual cues in media richness on the U.S. millennial consumers' emotional and behavioral responses to the foreign contemporary music.

First of all, there are main effects of language of media on the U.S. millennial consumers' emotional and behavioral responses to the foreign contemporary music especially in the audio version or music video version of music consumption context in

the first experiment. The main effect of language of media on the U.S. millennial consumers' responses differently in two ways.

For male, the main effects of language influence on behavioral response, rather than emotional response, such as intention to share information about the foreign contemporary music, intention to join free online music streaming service to enjoy more foreign contemporary music, and intention to join paid online music streaming service to enjoy higher quality foreign contemporary music. Males are more likely to show aforementioned behavioral when they consume foreign contemporary music in foreign native language (lean media) rather than English (rich media). In male group, there is only one main effect of language in media on consumer's emotional response, which is perceived entertainment: *"Foreign contemporary genre music (e.g., K-pop or Latin Pop) is thrilling."* Like the main effect of language in media on males' behavioral responses, males are more likely to perceive entertaining feeling when they consume the foreign contemporary music in foreign native language (lean media) rather than English (rich media).

For females, there are the main effects of language influence on emotional, rather than behavioral, responses, such as pleasure and arousal. Females are more likely to show more pleasure and arousal responses when they consume the foreign contemporary music in English (rich media) rather than foreign native language (lean media). In female group, there is only one main effect of language in media on consumer's behavioral response, which is the intention to share information about foreign contemporary music and the artists: *"I often influence my social media friends' opinions about foreign pop music."*

Like the main effect of language in media on females' emotional responses, females are more likely to share information about the foreign contemporary music and the artist when they consume the foreign contemporary music in English (rich media), rather than foreign native language (lean media).

There is only main effect of visual cues in media on the U.S. millennial consumers' behavioral response in the intention to share information about foreign contemporary music and the artists: *"I often influence my social media friends' opinions about foreign pop music"* in female group. As foreign native language (lean media) in the media has positive impact on males' behavioral responses, females are more likely to share information about the foreign contemporary music when they consume the foreign contemporary music by using an audio based media (lean), rather than video based media (rich media).

In sum, media richness in language affects male consumer's behavioral responses to the foreign contemporary music and positively affects female consumer's emotional responses.

The study also found interaction effects of language and visual cues in media richness on the U.S. millennial consumers' emotional and behavioral responses to foreign contemporary music. But the interaction effect of language and visual cues in media also have different impacts male and female consumers' emotional and behavioral responses. The interaction effects were found in arousal, intention to share information about the music, and intention to join paid streaming service in males, and perceived entertainment, intention to join free online music streaming service to enjoy more foreign contemporary

music in females, and the intention to join paid streaming service to enjoy higher quality foreign contemporary music.

Basically, the main effect of language and visual cues in media richness differently affect both males and females' responses to the foreign contemporary music.

In males, 1) the tendency that they feel more arousal when they consume the foreign contemporary music in foreign native language in audio based media is reflected in opposite direction when they consume it in English in video based media (see figure 1.12. through figure 1.15.), and 2) the tendency that they are more likely to share information about foreign contemporary music when they consume it in foreign native language in audio based media is seen in opposite direction when they consume it in English in video based media (see figure 1.17.).

In females, 1) the tendency that they have more entertained feeling when they consume the foreign contemporary music in English in audio based media is reflected in opposite when they consume it in foreign native language in video based media, and 2) the tendency that they are more likely to join the free online streaming service to enjoy more foreign contemporary music when they consume it in English in audio based media is reflected in reverse way when they consume it in foreign native language in video based media (see figure 1.18.).

Secondly, the study found only main effects of language and visual cues in media richness on the U.S. millennial consumer's emotional and behavioral responses to the foreign contemporary music in the context that consumers watch the artist's performance

only or performance plus how-to-dance demonstration and conversation with the show hosts either in English or in foreign native language.

For males, main effects of language in media are seen on the positive feeling, perceived interaction, intention to follow the artist's official page on Facebook, and intention to subscribe the artist's official YouTube channel. When they consume the music in foreign native language, they are more likely to show aforementioned responses favorably. As seen in the first experiment, males show that they tend to favorably respond to the foreign contemporary music when it is in foreign native language (lean media), rather than English (rich media) (see the figure 1.25 through the figure 1.30.). The main effects of visual cues in media are seen on the intimate feeling, perceived interaction, intention to re-watch the show performance, intention to follow the artist on Facebook, and intention to subscribe the artist's official channel. Males are more likely to favorably react to the foreign contemporary music when they watch the artist's stage performance plus how-to-dance demonstration and the scene of conversation between the artist and the show hosts. It means that males are more favorably react to extended visual cues (rich media).

For females, there are main effects of language and visual cues on their positive feeling and perceived interaction which are emotional responses as seen in the first experiment. They are more likely to have intimate feeling when they consume the foreign contemporary music in foreign native language (lean media) rather than English (rich media), and they are also more likely to have perceived interaction with the artist when they watch the artist's stage performance plus how-to-dance demonstration the scene of

conversation between the artist and the show hosts. Therefore, rich in visual cues also works positively on females.

Based on the results of the two 2 x 2 between-subjects factorial design experiments, the study found the main effect of language in the media on consumers' emotional and behavioral responses to the foreign contemporary music on consumers' emotional and behavioral responses to the foreign contemporary music especially in the context in which consumers are consuming music in either English or foreign native language by using either audio based media (e.g., Spotify) or video based media (e.g., YouTube). This main effect mostly is shown in opposite direction between males and females. Males are more likely to show favorable behavioral responses to the foreign contemporary music when it is played in foreign native language. But females are more likely to show favorable emotional responses to the foreign contemporary music when it is played in English.

The study found that the main effect of visual cues in the media on consumer's emotional and behavioral responses to the foreign contemporary music, but it was seen mostly in males. They are more likely to show favorable reaction to the foreign native language when they consume the music by using visually rich media conveying the artist's stage performance plus how-to-dance demonstration and the scene of conversation between the artists and the show hosts.

Therefore, the hypotheses test are as follows:

1) H1: Language and visual cues in the media conveying foreign contemporary music will interact with consumers' emotional and behavioral response to the music, is supported.

2) H2 Main effect of language: is not supported in males. But it is supported mostly in females.

3) H3 Main effect of visual cues is supported mostly in males. It is not supported in females.

4) H4 The richer the media, more positive response the consumer reveal is not supported.

5) H5 Gender difference is supported because males and females shows distinctive emotional and behavioral responses to the music.

CONCLUSION AND LIMITATION

Conclusion

As discussed, the purpose of this research is to examine the effect of language and visual cues in the media richness on consumer emotional and behavioral responses to the foreign contemporary music and to find gender difference in it. Based on the purpose, five hypotheses were developed and tested to examine the main effect of language in the media on consumer's emotional and behavioral responses to foreign contemporary music, to examine the main effect of visual cues in the media on responses to the music, the interaction effect of language and visual cues in media conveying foreign contemporary music on consumers responses to the music, to examine the proportional relationship

between the media richness and consumer's positive emotional and behavioral responses to the music, and to examine the gender difference. By employing experiment method, the study rigorously examines the hypotheses. For the main experiments, three-way ANOVA (analysis of variance) vigorously analyze the collected data and shows that there are main effects of language and visual cues in the media delivering foreign contemporary music on consumer's emotional and behavioral responses to the music.

However, the main effect of language in the music has impact on males and females in opposite ways. Males are more likely to show favorable behavioral responses when they consume the music in foreign native language (lean media) rather than English (rich media), but females are more likely to show favorable emotional responses when they consume it in English (rich media) rather than foreign native language (lean media). Also, males are more likely to show favorable behavior to the music when they watch extended visual cues (e.g., performance plus how-to-dance demonstration and conversation with the show hosts, rich media).

Therefore, media richness theory that explaining richer media delivering more understandable language and visual cues yields higher communication satisfaction and better work performance is not exactly applied to the marketing, especially consumer music consumption behavior, context. However, females show that they are more likely to respond positively to the music in understandable language, English to the U.S. millennial consumers. Males show that they are more likely to respond positively to the rich media presenting extended visual cues. And the results show interaction effects of language and visual cues in the media.

Lastly, it confirms that males and females show distinctive reactions in each different context manipulated. So, the study results are academically meaningful and it can contribute to the marketing literature especially for the U.S. millennial consumers' behavior in contemporary music market and gender different behavior studies. Also, the study results can be directly applied to the modern marketing practice related to music and entertainment industry and entertainment product's globalization and localization strategy. Despite the fact that there are various literatures on localization, traditionally, most research on localization has been conducted by case studies or theoretical analyses. Undeniably, there is a research on localization that employed and analyzed empirical quantitative data. However, academic research on entertainment industry's globalization and localization utilizing science based evidences and quantitative data collected from experiments or empirical data is very limited. Marginal effect of localization strategy toward entertainment contents, such as dubbing in movies or re-recording with local tongue in music, has not been academically studied with data acquired empirically or from experiments. Thus, this study may offer chances to have a deeper look at contemporary genre music product's globalization and localization with scientific supports explaining men and women emotional and behavioral response in different ways.

Limitation and Future Research

This study reveals several limitations. The main test only uses surveys having subject assume a certain condition followed by 2 x 2 x 2 between-subject factorial design. Due to the fact that the main test have elaborate experimental design and large enough sample

size, the results from the main test would be more reliable. To overcome limitations, a video excerpt showing totally unknown foreign artist's performance should be used in the future research. Foreign artist's gender may have effect on the consumer's response to the music. Therefore, future research should employ real video excerpts to create more reliable music consuming context.

Another limitation is that the main test does not specify the gender of the artists. It is possible that the gender of the foreign artists could moderate the main effect and/or interaction effect of the language and visual cues in the media delivering the foreign contemporary music on consumers' emotional and behavioral responses to the music.

Additionally, the concept of being foreign is not measured. There is a room for a control variable which is a U.S. based contemporary artists to be added to the study so the effect of being foreign can be measured.

Therefore, future research to strengthen the weaknesses and to fill the limitation should be initiated.

CHAPTER 3

ESSAY 2: EFFECTS OF FOREIGN CONTEMPORARY MUSIC CONTENTS ON SOCIAL MEDIA ON RESPONSES TOWARD FOREIGN CONTEMPORARY MUSIC AMONG THE U.S. MILLENNIAL CONSUMERS

INTRODUCTION

Purpose of the Study

This study is to discover the effects of foreign contemporary music contents on social media that the U.S. Millennials are exposed on their responses to contemporary music by foreign artists who are originally based in foreign country but trying to enter the U.S. music scene. The U.S. music market is the most advanced and the largest market in the world (*IFPI Global Music Report 2017*, 2017). Hence, the U.S. music market is considered a dream stage where most artists in the world wish to enter. Also, millennial consumers' music consumption pattern has radically changed in last several years. In the center of the change, social media plays a key role. It became the one of the most important channels to distribute media contents replacing the Internet portal sites which had previously substituted roles of TV, radio, newspaper, magazine, etc. (Ramsubramaniam, 2013). Thus, combining these two concepts, foreign contemporary music and social media, together I would like to examine how foreign contemporary music contents on social media influence the U.S. millennial consumers' music consumption behaviors, specifically their intentions to join a free music streaming service, intentions to recommend foreign contemporary music to peers, intention to share information about foreign contemporary music with peers on social media, and their

intentions to pay for the foreign contemporary music to purchase, download, or online stream the music. To test abovementioned possible relationship between the foreign contemporary music related social media contents and the intentions to pay for the foreign contemporary music, I would like to adopt Stimulus-Organism-Response (S-O-R) theory as a research framework applying foreign contemporary music contents on social media to stimulus, pleasure- and arousal-like emotional responses to organism, and consumers' behavioral responses such as intentions to join a free music streaming service, intentions to recommend foreign contemporary music to peers, intention to share information about foreign contemporary music with peers on social media, and their intentions to pay for the foreign contemporary music to purchase, download, or online stream the music to response in the model. Also, I would like to adopt the Theory of Reasoned Action (TRA) to support that consumer's actual behaviors can be forecasted by inner intentions. Anticipated results are foreign contemporary music contents on social media has a positive relationship with the U.S. millennial consumers' intentions to join a free music streaming service, intentions to recommend foreign contemporary music to peers, intention to share information about foreign contemporary music with peers on social media, and their intentions to pay for the foreign contemporary music to purchase, download, or online stream the music. Mediating effects of emotional responses such as pleasure and arousal are expected as well between foreign contemporary music contents on social media and millennials behavioral responses.

Background

Today's U.S. contemporary music market primarily evaluated by Billboard chart is considered a dream stage that all the contemporary music genre artists in the world wish to enter. It is because the market is the world largest and the most important music market (Hau, 2008; *IFPI Global Music Report 2017*. (2017). Consequently, it endows a symbolic meaning to an artist who gets attentions in the market. Even though artists around the world constantly challenge and knock the door of the U.S. music market, relatively foreign artists who began music career outside of the U.S. and perform mostly in native foreign language has hardly gotten attentions by majority of the U.S. music consumers (Benjamin, 2012; Kim & Irminger, 2014).

However, during last several years, a lot of things changed in the music consumption environment among the U.S. millennial consumers. Firstly, music's distribution channel changed due to the fact that people started consuming music in different ways. Music moved to the digital world (Ramsubramaniam, 2013). Traditional format of physical LP, cassette tape, and even CD were replaced with downloadable digital format of MP3 files and online streaming services. Secondly, more and more millennial consumers began using social media services such as Facebook or Twitter which enable users share other users' postings or other websites' contents including audio/video contents. According to Tuten (2008), social media enables users to interact, collaborate, and share contents among them. Social media can speed up content's accessibility to consumers in the retail settings (Lipsman, Mudd, Rich & Bruich, 2012). Consequently, music based social media platforms such as YouTube and the technology that enables users to share music contents

on their social media sites transformed the music distribution channel and music diffusion speed. Therefore, it may not be just a dream for foreign contemporary artists to enter the U.S. contemporary music scene and get attentions from U.S. millennial consumers if they take advantages of social media.

Entertainment product, especially music, can be an interesting area to study due to the several reasons. First of all, music is truly inseparable from people's daily lives. Music has been played since the first human being was created (Murungi, 2011). In other words, music as a product will be consumed by music lovers forever. People are surrounded by music in everywhere. Music is an omnipresent social tendency (Florida, 2013; Rentfrow & Gosling, 2003). It is known that music has been used for enormous array of purposes including wedding, funeral, war, worship service, dance, and sport (McDermott & Hauser, 2005). Music has been around human being all the way through the history, and so will be in the future. Moreover, because growing volume of media including Internet besides traditional radio and television is simply available as a source of music, people interact with music in daily lives more frequently than ever before (Konecni, 1982). Therefore, marketing practitioners who utilize music all the time are always concerned with the styles and characteristics of music that appeal to various consumer population because a positive response for a piece of music may lead to consumer interests and involvements.

Secondly, music, especially contemporary music as a product, has become a means of creating wealth nowadays (*IFPI Global Music Report 2017*, 2017; Nielsen, 2018). Due to the fact that music generates considerable economic value in various series of industry,

examination and awareness of music preference should not be ignored. A large number of young adult music consumers have shown great interest in contemporary music genre such as pop or hip-hop spending money and time on consuming music on daily basis (Boyle, Hosterman & Ramsey, 1981) during last several decades. In global music industry, digital music sector only generated $6.9 billion revenue in 2014 (Digital Music Report 2015, 2015). Especially, the U.S. contemporary music market, followed by Japanese music market, is the most advanced and the largest music market in the world currently. Economic scale of music industry not only exceeded $14.9 billion with the combination of physical and digital format across all music genres from classic to modern electronics in 2014, but also keeps on growing to reach $18 billion by 2020 (Digital Music Report 2015, 2015; *Music industry revenue in the United States from 2011 to 2020,* 2016; Frankel, 2017). Thus, research on millennial consumer's music consumption behavior from the economic perspective is becoming important more and more. Thus, this topic is worth examining from a marketing perspective.

Moreover, the way of consuming music radically changed from an analog way to a digital way. With the help of web technology and new media such as social media, music can be distributed easier and faster than ever before. Accordingly, music can be consumed more conveniently and it costs less to consume it.

In addition, over last several decades there has been a huge demographic changes in the U.S. consumer market (Tromba, 2015; *The New American Consumer: State of the Hispanic Consumer Marketplace*, 2012). The U.S. Hispanic population already surpassed the population of African-American in 2003 and became the largest racial/ethnic minority

group (U.S. Census Bureau, 2011b; Vries, 2003). Asian-American group is the fastest growing minority group in the U.S. and its growth rate is almost four times higher than the total U.S. population growth rate (U.S. Census Bureau, 2011a). Demographic changes in music consumer population eventually need new marketing strategies for foreign artists hoping to knock on the door of the U.S. music market and music consumers in the U.S. as well.

However, scholarly research on this topic is scant. Considering the economic value of contemporary music product and changes in music consumption environments, social media marketing in the contemporary music scene is necessary especially for foreign contemporary artists. Hence, how foreign contemporary music related contents on social media influence the U.S. Millennial consumers respond to foreign contemporary music is worth exploring academically. I am confident that this study can contribute to fields of marketing practice while satisfying academic curiosity.

In order to contribute to the academic literature, I specifically design this study to examine how foreign pop music contents on social media influences the U.S. millennial music consumers' intention to pay for foreign contemporary music. To do so, I adopt stimulus-organism-response (S-O-R) theory and build an eight-construct model which contains: social media contents, foreign contemporary music contents, pleasure, arousal, intentions to join a free music streaming service, intentions to recommend foreign contemporary music to peers, intention to share information about foreign contemporary music with peers on social media, and their intentions to pay for the foreign contemporary music to purchase, download, or online stream the music. In addition, I use

structural equational modeling (SEM) to analyze data collected via survey. By using S-O-R theory and SEM methodology, I validate the relationship between consumer being exposed to foreign contemporary music related contents on social media and their intentions to pay for the foreign contemporary music. Doing so, I present impactful insights practically and theoretically so this study benefits foreign contemporary music, social media marketing, and marketing literature.

Historically, music preference has been a topic discussed mostly in the fields of musicology, music education, and music psychology. Whereas, it has been quiet in the field of marketing including consumer behavior research even while music consumption and the economic value of related industries has been incredibly increased (Laing, 2009; Peoples, 2013; Digital Music Report 2013, 2013; Dredge, 2013; Pfanner, 2013). However, this tendency does not necessarily mean that there is no connection between music preference and consumer behavior. Rather, music preference and the field of marketing including consumer behavior research should be tied strongly enough to analyze consumer music selection, to aim right consumers providing right musical products and to maximize satisfaction for both consumers and providers eventually. Following reasons support the importance of conducting music preference research in the field of marketing.

In sum, music as a product is consumed in everyday life generating tremendous economic values. Its consumer demography has drastically changed in music market. Thus, music preference research may create much more values for not only academically but also economically. Via this study, I would like to contribute to value creation by

examining and answering research questions: Do social media contents about foreign contemporary music affect American millennial consumers' reactions to foreign contemporary music such as intention to pay for the music?

LITERATURE REVIEW

In order to investigate the impacts of foreign contemporary music contents on social media as stimuli on U.S. Millennial consumers' varying degrees of responses toward foreign contemporary music such as intentions to join a free music streaming service, intentions to recommend foreign contemporary music to peers, intention to share information about foreign contemporary music with peers on social media, and their intentions to pay for the foreign contemporary music to purchase, download, or online stream the music, I would like to review two theoretical frameworks: S-O-R theory (Mehrabian & Russell, 1974) and the Theory of Reasoned Action (TRA) model which suggests that consumers' personal factors such as attitude influences their intention which generates actual behaviors (Ajzen & Fishbein, 1980) and the attitude toward a certain behavior will be used to support that millennials' intentions can be carried to actual behaviors.

Stimulus-Organism-Response (S-O-R) Model

S-O-R model demonstrates the impacts of external factors on consumers (S), the internal process in responding to the external impact (O), and the outer responses resulted in consumer behavior (R) (Kim & Johnson, 2016). Stimulus the external factor can be seen as informational inputs such as price, design, specification, economic conditions and so on (Bagozzi, 1983). Organism the internal process of the external impact can include

emotional responses, arousal and pleasure for instance (Bagozzi, 1983). Lastly, response resulted after internal process of the external stimulus can be seen as an intention to behave and behaviors such as choice, buying, and spreading words (Bagozzi, 1983).

This S-O-R model can supplement conventional marketing theory if it meets the consumer's social media consumption behavior (Smith, Hernández-García, Agudo Peregrina & Hair Jr, 2016). Based on the model, simple process of decision making can be explained. For example, consumers are exposed to external stimuli during their early stage of buying a product or service when consumers recognize needs, seek for information, and evaluate alternatives. Possible external stimuli may be controlled information (e.g., online advertising or official website) or uncontrolled opinion (e.g., online reviews) about a product or brand on the social media sites. Then, emotional responses such as affection, pleasure, and arousal, may occur while organizing and processing information that they are exposed. Then, these emotions influence consumers' choices (Smith, Hernández-García, Agudo Peregrina & Hair Jr, 2016).

S-O-R model has helped numerous consumer behavior studies especially in examining consumers' responses in various settings. Physical retail store's background music, lightning, color and scent as stimuli (Chebat & Michon, 2003; Yalch & Spangenberg, 2000) on consumers' intention to visit again (Babin, Hardesty & Suter, 2003; Baker, Levy & Grewal, 1992; Wu, Ju, Kim, Damminga, Kim & Johnson, 2013), buying intention (Babin, Hardesty & Suter, 2003; Bellizzi & Hite, 1992), unplanned shopping (Donovan, Rossiter, Marcoolyn & Nesdale, 1994), and duration of time consumed in a physical store (Donovan & Rossiter, 1982; Donovan, Rossiter, Marcoolyn & Nesdale,

1994) were examined. S-O-R model was also adopted to examine the influence of advertising. Especially, the effect of advertising contents on audiences' attention span (e.g., behavioral response) (Olney, Holbrook & Batra, 1991) was tested and found that the relationship between advertising contents and audiences' attention span was mediated by pleasure, arousal, and attitude (e.g., organismic emotional response).

Recently, S-O-R model has been applied to online shopping environment testing how atmospheric factors (S) of online shopping sites such as item presentation, web site design and music influences consumers' emotional (O) responses including arousal and pleasure (Peng & Kim, 2014; Wang, Minor & Wei, 2011) and behavioral responses (R) including purchase intention (Koo & Ju, 2010), satisfaction with service quality (Eroglu, Machleit & Davis, 2003; Ha & Im, 2012), website support intention (Eroglu, Machleit & Davis, 2001; Jeong, Fiore, Niehm & Lorenz, 2009), time and money consumed (Eroglu, Machleit & Davis, 2001), and intention on being engaged with e-word of mouth (eWOM) (Ha & Im, 2012). Smith, Hernández-García, Agudo Peregrina & Hair Jr (2016) applied Silva's (2014) pre-purchase influencers about winter apparel (n=698) to S-O-R model and found that social media sites such as Facebook and Pinterest were more powerful pre-purchase influencers than professional and personal blog to bring consumers intention to pay for winter apparel. Same study also found that retailer's official websites were visited for price, sales, and promotions checking purpose, product information, availability, and consumers' review. From the S-O-R model's view point, pre-purchase influencers such as social media contents cause consumers' behavioral responses on the web.

Social media as an information generator is worth paying attention because social media is a place where collaboration, interaction, exchange of information and sharing of experiences both between consumers and sellers, and among current consumers and prospective consumers (Hassan, Toland & Tate, 2016; Jang, Chang & Chen, 2015; Kim & Ko, 2010; Smith, Hernández-García, Agudo Peregrina & Hair Jr, 2016). From this point of view, social media would be more than appropriate broadcasting tool for contemporary pop music artists to publicize their names and their music work.

So, applying the S-O-R framework to the impact of social media contents about foreign contemporary music on American millennial consumers' behavioral responses mediated by internal emotions, it may be proposed as follows. Foreign contemporary music contents on social media (S) such as text-based information about a foreign contemporary music piece or about a foreign artist or visual-based short clip of music video seen on web based social media as stimuli may trigger emotional responses such as arousal and pleasure (O). Then consequently, these emotional responses carry behavioral responses (R) which can be reflected as intentions to listen to (or watch) full length of music (or music video) using free (or paid) streaming service or to share information about the music or artist. Therefore, the relationships among social media contents about foreign contemporary music as a stimulus (S), internally occurred emotional responses (O), and consumers' behavioral intentions to pay for the music can be developed based on S-O-R model, and emotional responses (O) can be viewed as a mediator.

Thus, using this concept, it can be proposed that social media contents about foreign contemporary music exposed to millennial consumers (e.g., news about an artist posted

on Facebook newsfeed, a piece of music posted on YouTube, or a tweet-like eWOM about a music piece or an artist on Twitter, etc.) (S) have positive impacts on consumers' emotion such as pleasure and arousal (O). Consequently, consumers' emotional pleasure and arousal positively influence consumers' behavioral outcomes such as intention to join the music streaming service, intention to recommend the music to peers, intention to share the information about the music, and intentions to pay for the music.

Theory of Reasoned Action (TRA)

The TRA proposes that a consumer's inner intention is a reasonable indicator to predict consumer's actual action of purchasing (Ajzen & Fishbein, 1980). Consumer's intention to pay for a product or service can be seen as a consumer's subjective decision made after the consumer evaluates possible benefits and identifies an inclination toward the product and service (Ajzen & Fishbein, 1980; Hutter, Hautz, Dennhardt, & Füller, 2013; Balakrishnan, Dahnil & Yi, 2014). Based on these previous studies, consumer's intention to pay for a product or service has been used to predict actual purchasing action (Campbell, Ferraro & Sands, 2014). Therefore, measurement of the U.S. millennial consumers' intentions to join the free streaming service, intentions to recommend foreign contemporary music to peers, intentions to share information about the foreign contemporary music, and intentions to pay for the foreign contemporary music to download or to enjoy high-quality streaming service will be used as predictor of consumers' actual behaviors of spending money on the foreign contemporary music.

RESEARCH QUESTIONS AND HYPOTHESES

As aforementioned, I would like to test the effects social media contents about foreign contemporary music exposed to the U.S. millennial consumers while they play around social media on their intentions to spend money on foreign contemporary music by examining the relationships between social media contents, pleasure, arousal, and behavioral responses, on the S-O-R and TRA frameworks.

Foreign contemporary music performed in foreign native language is relatively new product to the U.S. millennial consumers. Specifically, impacts of possible factors such as social media contents about foreign contemporary music measured by millennial consumers' social media usage pattern, pleasure, and arousal, on their immediate intentions to pay for the music to consume, their intention to share the music on their social media sites, intention to recommend the music to peers will be examined to answer following questions.

1. Do foreign contemporary music contents posted on social media have impacts on the U.S. millennial consumers' intention to pay for foreign contemporary music?
2. What and how much impact will social media contents have on consumers' inner emotional responses and willingness to pay for the music when consumers face foreign contemporary music by foreign artist online?

Therefore, following hypotheses are proposed:

Hypothesis 1: Social media contents about music and artists (S) have positive impacts on pleasure (O) in minds of the U.S. millennial consumers.

Hypothesis 2: Social media contents about music and artists (S) have positive impacts on arousal (O) in minds of the U.S. millennial consumers.

Hypothesis 3: Foreign contemporary music contents (S) have positive impacts on pleasure (O) in minds of the U.S. millennial consumers.

Hypothesis 4: Foreign contemporary music contents (S) have positive impacts on arousal (O) in minds of the U.S. millennial consumers.

Hypothesis 5: Pleasure (O) has positive impacts on U.S. millennial consumers' intention to join a free online music streaming service (R).

Hypothesis 6: Arousal (O) has positive impacts on U.S. millennial consumers' intention to join a free online music streaming service (R).

Hypothesis 7: Pleasure (O) has positive impacts on U.S. millennial consumers' intention to recommend foreign contemporary music to peers (R).

Hypothesis 8: Arousal (O) has positive impacts on U.S. millennial consumers' intention to recommend foreign contemporary music to peers (R).

Hypothesis 9: U.S. millennial consumers' intention to join a free online music streaming service (R) has positive impacts on U.S. millennial consumers' intention to share information about foreign contemporary music or artists on social media to make an eWOM (R).

Hypothesis 10: U.S. millennial consumers' intention to recommend foreign contemporary music to peers (R) has positive impacts on U.S. millennial consumers'

intention to share information about foreign contemporary music or artists on social media to make an eWOM (R).

Hypothesis 11: U.S. millennial consumers' intention to join a free online music streaming service (R) has positive impacts on U.S. millennial consumers' intention to pay for foreign contemporary music to download or stream the music in high-quality (R).

Hypothesis 12: U.S. millennial consumers' intention to recommend foreign contemporary music to peers (R) has positive impacts on U.S. millennial consumers' intention to pay for foreign contemporary music to download or stream the music in high-quality (R).

METHOD

Research Participants (Subjects)

Originally, 458 subjects were recruited in the Amazon Mechanical Turk system so they could participated in the survey, and they were paid $0.45 as a compensation for the survey participation. Data were collected from March 5th, 2018 to March 19th, 2018. In the beginning of the survey, In order to have a dataset more relevant to the purpose of this study, I added special features in the survey tool. I had this survey be exposed to subjects in the U.S. only and subjects who are Facebook and YouTube users. Whoever missed a single question (e.g., missing value) and did not complete the survey to the last question, they were filtered out. Outliers detected by using Mahalanobis distance were removed (De Maesschalck, Jouan-Rimbaud & Massart, 2000; Penny, 1996). Thus, 319 subjects (male: N = 145, M_{age} = 27.81 years old, *SD* = 5.854; female: N = 174, M_{age} = 28.25 years old; *SD* = 5.874) remained in the final dataset. They are mostly white (male: 102, 70.3%;

female: 114, 65.5%), and small number of subjects are from Hispanic / Latino (male: 16, 11%; female: 15, 8.6%) and Black / African American (male: 9, 6.2%; female: 19, 10.9%) background. Men were 145 (45.5%) and women were 174 (54.5&). More detailed information of subjects are in the table 2.1 and the table 2.2.

Research Design: Survey

Using Qualtrics the survey creation tool, I created 62 question items planning to measure 8 constructs (Question items are in the table 2.3.):

1) Stimulus: Social media contents (SMC)

2) Stimulus: Foreign contemporary music contents (FMC)

3) Organism: Pleasure (PLEASURE)

4) Organism: Arousal (AROUSAL)

5) Response: Intention to recommend foreign contemporary music to peers (RCM)

6) Response: Intention to share information about foreign contemporary music (SI)

7) Response: Intention to join free streaming service to enjoy more foreign contemporary music (ISF)

8) Response: Intention to join paid streaming service to enjoy higher quality foreign contemporary music (IP)

This survey was posted on the Amazon's Mechanical Turk website for two-week period to collect enough data to analyze the effect of social media contents about foreign contemporary music to responses of the U.S. millennial consumers. Initially, 458 subjects

answered their social media usage pattern, their foreign contemporary music experience, their emotion toward foreign contemporary music, intentions to recommend foreign contemporary music to peers, intentions to share information about foreign contemporary music with peers, and intentions to pay for foreign contemporary music. All question items are in the table 2.3., and research model is in the figure 2.1. More about the survey procedure and survey measurement will be discussed in the latter sections.

Procedure

Based on the purpose of this study, consumers I am aiming are millennials living in the U.S., consuming music using social media services, having foreign contemporary music experiences, and using social media frequently to gain entertainment relate information there.

Survey containing 62 question items was distributed in the Amazon Mechanical Turk. Question items were grouped per each construct and one construct question items were seen at a time to avoid any distraction by lots of texts on the screen. Question items to measure each of 8 constructs were shown to subjects in a sequence of social media contents, foreign contemporary music contents on social media, pleasure, arousal, intention to join a free online streaming service to enjoy more foreign contemporary music, intentions to share information about a foreign contemporary music artists on their own social media sites to let peers know, intentions to recommend foreign contemporary music and artists to peers, and intentions to pay for foreign contemporary music to purchase, download, or online stream foreign contemporary music.

As briefly mentioned above, each construct was measured by series of questions and each question item uses 7 point-Likert scale anchored by 1 = “strongly disagree” and 7 = “strongly agree” except for the constructs measuring emotional responses. For questions items measuring emotional response constructs, pleasure, and arousal are anchored by bipolar Likert scale (e.g., 1 = “unhappy” and 7 = “happy”). Personal information was asked after all question items to measure research constructs were asked. Detailed information about all survey questions are listed in the table 2.3.

Measurement

The main purpose of this study is to examine whether social media contents about foreign contemporary music have impacts on U.S. millennial consumes’ responses including intentions to join a free streaming service to enjoy more foreign contemporary music, intentions to enjoy a paid streaming service, intentions to join a foreign contemporary artists’ social media channel to actively interact with them, intentions to share information about foreign contemporary music or artists on subjects’ own social media sites, intentions to recommend foreign contemporary music to peers, and eventual intentions to pay for the foreign contemporary music. These consumer intentions were dependent variables (DV), and independent variables (IV) are social media content, and foreign contemporary music contents they bump into while they play around social media. Emotional responses such as pleasure, and arousal were measured as DV for stimuli such as social media contents and foreign contemporary music contents and IV for behavioral responses abovementioned. This research design concept is illustrated in the figure 2.1.

To measure U.S. millennials' behavioral patterns of being stimulated by the social media contents and foreign contemporary I developed two constructs: social media contents (SMC) and foreign contemporary music contents (FMC) with total of 14 question items. To measure subject's emotional responses after being exposed to stimuli from foreign contemporary music related contents on social media, pleasure construct is adopted from Mehrabian & Russell (1974), Holbrook, Chestnut, Oliva & Greenleaf (1984), Havlena & Holbrook (1986), Ladhari (2007) and Kim & Johnson (2016), and arousal constructs are adopted from Olney, Holbrook & Batra (1991). Construct to measure subject's intention to join free music streaming service to enjoy more foreign contemporary music is adopted from Muk & Chung (2014) and modified in this study. Construct to measure subject's intention to share information (e.g., eWOM) about foreign contemporary music and the artists are adopted from Chen, Chen, Chen, Chen & Yu (2013), Chu & Choi (2011) and Kim & Johnson (2016). Construct for measuring intention to pay for foreign contemporary music to download are adopted from Kim & Johnson (2016) and modified for this study. The construct to measure intention to recommend foreign contemporary music to peers is developed in this study (see the table 2.3. for more detailed summary of measurements.).

Analysis

Structural equation modeling (SEM) was used to examine whether foreign contemporary music contents on social media influences millennial consumers intentions to purchase foreign contemporary music. Firstly, collected dataset was analyzed using exploratory factor analysis (EFA) and then following Anderson & Gerbing's (1988) two-

step approach which is a measurement model and a subsequent structural model using confirmatory factor analysis (CFA). For CFA, items in each of 8 constructs were assessed by unidimensionality test calculating average variance extracted (AVE) which should be greater than .5 and composite reliability (CR) which should be greater than .7 for each construct to be valid. By using calculated AVE and CR value, convergent validity test assessed the measurement model to see if items of each construct are well loaded to measure intended construct and discriminant validity assessed the measurement model to see if each construct measure distinctive concept. Then, finally structural model was assessed to see if the theory based study model is valid.

RESULTS

First of all, the dataset went through multivariate normality test (De Maesschalck, Jouan-Rimbaud & Massart, 2000; Penny, 1996; Hair, Black, Babin, Anderson & Tatham, 1998) to detect outliers and to keep the all values in acceptable ranges by using Mahalanobis distance test. 19 observations were detected as outliers at this test. Those were filtered out. Then, multicollinearity was tested by using linear regression analysis. The cutoff point used here was Tolerance value less than .01 and VIF value greater than 10. After all above mentioned tests, 319 observations remained in the final sample. Then, the dataset went through exploratory factor analysis (EFA) by using principal component analysis extraction method and varimax with Kaiser Normalization method. In this EFA process, Positive Definiteness was tested based on the rule that determinant of correlation matrix cannot be equal to zero (0), and the determinant of correlation matrix turned out to be 1.951E-29, which is not equal to zero. The result is illustrated in the table 2.5. Kaiser-

Meyer-Olkin Measure of Sampling Adequacy value was .956, which should be greater .5. As seen on the table 2.4., unguided items were grouped in eight constructs as I intended. Factor loading greater than .5 with eigenvalues greater than 1.0 were used to validate the structure of constructs (Hair, Black, Babin, Anderson & Tatham, 2006). Then, the dataset went through confirmatory factor analysis (CFA) with a maximum likelihood to estimate the measurement model and structural model.

For the initial measurement model test, each construct's model fit including χ^2, df, p, χ^2/df, GFI, CFI, NFI, IFI, TLI, and RMSEA values were calculated by the IBM AMOS 25 software (see the table 2.7.). Average variance extracted (AVE) and composite reliability (CR) were calculated to see whether items adequately formed each construct (see the table 2.8 and the table 2.9.). The SMC construct with all seven items yielded AVE value of .413 which is not greater than .5. Therefore the SMC construct with all seven item turned out to be not valid for the model.

Discriminant validity test was conducted (see the table 2.10.). Correlation estimates between all constructs were calculated and the estimates were squared. For each construct to be discriminant, average variance extracted (AVE) value from each construct in the correlation should be greater than squared correlation estimates. Based on the results on the table 2.10., no construct violated this rule and the construct in the measurement model turned out to be discriminant each other.

By using the modification indices, one item from each construct were removed at a time to meet each construct's valid model fit criteria: $p > .05$, χ^2/df,< 3 GFI $> .9$, CFI $> .9$, NFI $> .9$, IFI $> .9$, TLI $> .9$, and RMSEA $< .05$ (Hu & Bentler, 1999). At the end of the

modification process, three items from SMC, three items from FMC, four items from PLEASURE, three items from AROUSAL, one item from ISF, five items from RCM, all items from SI, and all items from IP were dropped (see the table 2.3. to see the final items used). Dataset with these dropped items went through measurement model test to see the model fit and to calculate average variance extracted (AVE) and composite reliability (CR) value to test convergent validity and discriminant validity. Each construct's model fit was good enough to meet the cutoff criteria: GFI > .9, CFI > .9, NFI > .9, IFI, TLI, and RMSEA < .05. (see the table 2.11). Each construct's factor loading was above .7, except for the one item in SMC construct, average variance extracted (AVE) and composite reliability were good enough to meet the cutoff criteria: AVE > .5 and CR > .7 (see the table 2.12., the table 2.13., and the table 2.14.).

Based on abovementioned convergent validity and discriminant validity, new model were developed with 6 constructs including 26 items. For this stage, the new model dropped consumer's intention to share information about the foreign contemporary music on their own social media sites and intention to pay for the foreign contemporary music. Therefore, the only constructs to measure consumer's behavioral responses to the foreign contemporary music are ISF: intention to join free streaming service to enjoy more foreign contemporary music and RCM: intention to recommend the foreign contemporary music to peers (see the figure 2.2.). Therefore, the Hypothesis 9, Hypothesis 10, Hypothesis 11, and Hypothesis 12 had to be removed and those hypotheses could not be tested.

To test the measurement model, the modified model with 6 construct and 26 items went thought the confirmatory factor analysis (CFA) with maximum likelihood. The results show that the measurement model meets the acceptable construct validity (see the table 2.17.). The results present $\chi^2 = 424.879$, df = 272, p = .000, $\chi^2/df = 1.562$, goodness of fit index (GFI) = .909, comparative fit index (CFI) = .976, normed fit index (NFI) = .937, incremental fit index (IFI) = .976, Tucker Lewis index (TLI) = .971, and root mean square error of approximation (RMSEA) = .042. As abovementioned, GFI, CFI, NFI, IFI, and TLI should be above .9 or higher and RMSEA should be less than .05 are considered satisfactory model fit (Hu & Bentler, 1999).

Finally, structural model was evaluated based on the proposed hypotheses. The hypothesized relationships between construct were evaluated by using maximum likelihood estimation method. Initial structural model is exactly same as the modified model used in the measurement model test but the hypothesized relationship between construct. The structural model yielded $\chi^2 = 551.068$, df = 278, p = .000, $\chi^2/df = 1.982$, goodness of fit index (GFI) = .882, comparative fit index (CFI) = .957, normed fit index (NFI) = .918, incremental fit index (IFI) = .958, Tucker Lewis index (TLI) = .950, and root mean square error of approximation (RMSEA) = .056. These results are not enough to meet the good fit's criteria. Therefore, by using the modification indices, I added a new relationships and dropped originally hypothesized relationships until the structural model's model fit met the satisfactory criteria. The hypothesized relationship between the SMC (S) and PLEASURE (O), and another hypothesized relationship between AROUSAL (O) and ISF (S) and RCM (S) were removed. Therefore, Hypothesis 1,

Hypothesis 6, and Hypothesis 8 had to be removed and they could not be tested. New relationship between constructs in organism and another new relationship between constructs in response were suggested: 1) AROUSAL influences PLEASURE, and 2) ISF influences RCM (see the figure 2.3.). Schreiber, Nora, Stage, Barlow & King (2006) argue that a research is able to modify the originally hypothesized model to make it better fitting model. This modified structural model yielded $\chi^2 = 462.353$, df = 279, p = .000, $\chi^2/df = 1.657$, goodness of fit index (GFI) = .901, comparative fit index (CFI) = .971, normed fit index (NFI) = .931, incremental fit index (IFI) = .972, Tucker Lewis index (TLI) = .967, and root mean square error of approximation (RMSEA) = .045 (see table 2.17.).

The structural model was evaluated by using single item per construct. Single item for each construct was developed by averaging values of all items used in the structural model. For the single item per construct, new factor loading value should be calculated by square root of composite reliability (CR) value for each construct which was used to build measurement model found in the table 2.13. Also, new error variance should be calculated by subtracting composite reliability (CR) value used from 1. These new factor loading and error variance for each construct are in the table 2.18. Once these new factor loading and error were loaded to the structural model made up of single item constructs, the model yielded $\chi^2 = 50.611$, df = 7, p = .000, $\chi^2/df = 7.230$, goodness of fit index (GFI) = .953, comparative fit index (CFI) = .941, normed fit index (NFI) = .932, incremental fit index (IFI) = .941, Tucker Lewis index (TLI) = .873, and root mean square error of approximation (RMSEA) = .140 (see table 2.19.). Even though model fit indicators such

as GFI, CFI, NFI met the goodness of fit criteria, RMSEA value was a bit high. This shows that the structural model is not a perfect model. It could be because of the sample size or the quality of the data (e.g., subject's truthfulness or the level of being serious about the survey).

As illustrated in the table 2.16., all paths related to proposed hypotheses turned out to be significant. SMC (social media contents) positively influenced AROUSAL (β = .202, p = .003) and this supports the Hypothesis 2. FMC (foreign contemporary music contents) positively influenced AROUSAL (β = .473, p < .001) and PLEASURE (β = .354, p < .001), and these support the Hypothesis 3 and the Hypothesis 4. PLEASURE positively influenced ISF (intention to join streaming service for free) (β = .819, p < .001) and positively influenced RCM (intention to recommend foreign contemporary music to peers) (β = .382, p < .001), and these support the Hypothesis 5 and the Hypothesis 7 (see the table 2.16.).

CONCLUSION AND IMPLICATION

A structural model was tested to investigate the positive influence stimuli generated from foreign contemporary music related contents in social media on millennial consumers' emotional responses including pleasure and arousal. Sequential positive influence of emotional responses on behavioral responses including intentions to join online music streaming service to enjoy more foreign contemporary music, intentions to recommend foreign contemporary music to peers, intentions to share information about foreign contemporary music on social media, and intentions to pay for the foreign contemporary music. By using structural equational modeling method, the results in this

research analysis confirms S-O-R model: Stimulus influences organism (e.g., emotional responses), and organism positively influence response (e.g., behavioral responses) in sequence. Specifically, music related social media contents and foreign contemporary music related contents on social media positively influence millennial consumers' perceived arousal. Consumer's perceived arousal positively influence their perceived pleasure. Perceived pleasure influence their intention to join online free streaming service to enjoy more foreign contemporary music and intention to recommend the foreign contemporary music to peers. Foreign contemporary music contents on social media play a role of stimulus and this stimulus was found to activate millennial consumers' emotional responses. In addition, millennial consumers' emotional responses play a role to active millennial consumers' behavioral responses such as intention to join free streaming service to enjoy more foreign contemporary music.

However, the initially built model had to be modified. Intention to pay for the foreign contemporary music and intention to share information about the foreign contemporary music were removed from the original model in order to improve the model fit while the core theoretical framework remained. In addition, new relationship between arousal construct and pleasure construct and the relationship between ISF and RCM were added to the initial model.

Even though this study was not able to keep the constructs about consumer's intention to pay for the foreign contemporary music, this study has huge academic contribution and marketing implications. This study contributes to consumer behavior literature by proving environmental or informational stimuli affects consumers' emotional responses

and behavioral responses eventually within a social media usage context. So, it can be a foundation of eWOM studies.

Implications to marketing practitioners are social media can be actively utilized for foreign contemporary artists who wish to enter the U.S. music market, or even world music market. Nowadays, various social media is in the market and they are almost free to use. Therefore, they are incredibly cost effective marketing tools. Because social media is online where customer relationship management can be maximized and optimized, foreign contemporary marketing, entertainment marketing can adopt the results of this study to maximize and optimize their marketing budget while attracting potential customers.

LIMITATION

This study has limitations that can be the foundations of future research. First limitation is that this study was conducted by only self-reported survey. In general, self-report study is followed by concerns about study participants' truthfulness in their answers.

Second of all, it only measured subjects' intentions of actual behavior, not the actual behavioral results. Even though the theory of reasoned action support that study participants' measured intentions can be explained as possible future behaviors, still there can be a gap between inner intention and an actual behavior.

Lastly, this study did not adopt experiment providing actual stimulus. If this study adopted experimental context showing a fictitious social media website and providing

actual social media contents, no matter they are text based or visual based, the results would be more persuasive

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APENDICES
TABLES

Table 1.1. Age of subject in the main test

Gender	N	M_{age}	SD
Male	160	27.34	5.602
Female	229	27.94	5.576

Table 1.2. Ethnicity of subject in the main test

Gender	Ethnicity	N	Percent
Male	White	111	69.4
	Hispanic / Latino	21	13.1
	Black / African American	12	7.5
	American Indian (Alaska Native)	1	.6
	Asian Indian	9	5.6
	Chinese	2	1.3
	Korean	1	.6
	Vietnamese	2	1.3
	Native Hawaiian or Pacific Islander	1	.6
	Total	160	100.0
Female	White	160	69.9
	Hispanic / Latino	18	7.9
	Black / African American	26	11.4
	American Indian (Alaska Native)	3	1.3
	Asian Indian	3	1.3
	Chinese	3	1.3
	Filipino	6	2.6
	Korean	2	.9
	Vietnamese	3	1.3
	Bangladeshi	1	.4
	Hmong	1	.4
	2+ races	3	1.3
	Total	229	100.0

Table 1.3. The number of subject in each condition in the first experiment

Gender	Visual Cues (Media Format)	Language Understandability	N	Percent
Male	Audio Streaming	English	49	55.1
		Foreign Native Language	40	44.9
		Total	*89*	*100.0*
	Music Video	English	37	52.1
		Foreign Native Language	34	47.9
		Total	*71*	*100.0*
Female	Audio Streaming	English	52	49.1
		Foreign Native Language	54	50.9
		Total	*106*	*100.0*
	Music Video	English	57	46.3
		Foreign Native Language	66	53.7
		Total	*123*	*100.0*

Table 1.4. The number of subject in each condition in the second experiment

Gender	Visual Cues (Performance type)	Language Understandability	N	Percent
Male	Performance Only	English	34	45.3
		Foreign Native Language	41	54.7
		Total	*75*	*100.0*
	Performance plus dance-demon & Talk	English	50	56.2
		Foreign Native Language	39	43.8
		Total	*89*	*100.0*
Female	Performance Only	English	63	56.3
		Foreign Native Language	49	43.8
		Total	*112*	*100.0*
	Performance plus dance-demon & Talk	English	51	45.9
		Foreign Native Language	60	54.1
		Total	*111*	*100.0*

Table 1.5. Statement (scales) used to measure emotional and behavioral responses in the first experiment

Response Type		Statement (scales)	
Emotional	Perceived Entertainment	1. I consume foreign contemporary genre music (e.g., K-pop or Latin Pop) because I just like it. 2. Foreign contemporary genre music (e.g., K-pop or Latin Pop) is thrilling.	
	Pleasure	*To me, foreign contemporary music is…*	1. Despairing -- Hopeful 2. Tiring -- Energetic
	Arousal	*When I consume foreign contemporary music, I am…*	1. Sluggish -- Frenzied 2. Dull -- Jittery 3. Unaroused -- Aroused 4. Relaxed -- Stimulated 5. Calm -- Excited
Behavioral	Intention to join free music streaming service to enjoy more foreign contemporary music	1. I intend to subscribe free streaming service with advertising to enjoy more foreign pop music immediately after I experience foreign contemporary music. 2. I would probably visit YouTube to enjoy more foreign contemporary music, without paying anything, as soon as I experience foreign pop music. 3. As soon as I experience foreign contemporary music, I will click "subscribe" button on the web linking a free online music streaming service to enjoy more foreign contemporary music if I have an option to do so.	
	Intention to share information about foreign contemporary music and the artists	1. I often influence my social media friends' opinions about foreign pop music. 2. I would click "like" button on the social media sites when I'm listening to (or watching music video of) foreign contemporary music. 3. If I listen to foreign contemporary music by using Spotify or watch a music video of a foreign pop artist on YouTube, I would share the video or the link on to my other social media sites such as Facebook or Twitter or others.	
	Intention to pay for foreign contemporary music to download	1. I will visit the online music store to purchase (or download) the music right after I experience the foreign pop music video on online social media sites. 2. As soon as I experience foreign contemporary music, I will click "purchase" or "download" button on the web linking an online music store (e.g., Apple	

Response Type		Statement (scales)
		music, Amazon music, Spotify, etc.) to enjoy more foreign contemporary music if I have an option to do so.
	Intention to join paid music streaming service to enjoy more foreign contemporary music	1. I will visit the online music streaming site(s) to subscribe a paid, ad-free, service to enjoy more foreign music right after I experience the foreign pop music video on online social media sites. 2. I would probably subscribe a paid streaming service to enjoy foreign pop music from the site as soon as I experience the foreign pop music.

Table 1.6. Statement (scales) used to measure emotional and behavioral responses in the second experiment

Response Type		Statement
Emotional	Intimate feeling	The likelihood that I have intimate feeling toward this foreign pop artist is high.
	Positive feeling	I have positive feeling toward this foreign pop artist.
	Perceived interaction with the artists	My perceived interaction with the artist is high.
Behavioral	Intention to re-watch the performance	I want to re-watch this foreign pop artist's performance.
	Intention to follow the artist’s official page on Facebook	I would like to follow this foreign pop artist's official page on Facebook.
	Intention to subscribe the artist’s official channel on YouTube	I would like to subscribe this foreign pop artist's official YouTube channel.

Table 1.7. Mean and standard deviation of ratings

Gender	Visual Cues	Language	M	SD
Perceived entertainment: *"I consume foreign contemporary genre music video (e.g., K-pop or Latin Pop) because I just like it."*				
Male	Audio Streaming	English	4.76	1.562
		Foreign Native Language	5.18	1.412
	Music Video	English	4.59	1.833
		Foreign Native Language	4.94	1.669
Female	Audio Streaming	English	5.50	1.163
		Foreign Native Language	4.80	1.687
	Music Video	English	4.81	1.757
		Foreign Native Language	5.17	1.474
Perceived entertainment: *"Foreign contemporary genre music (e.g., K-pop or Latin Pop) is thrilling."*				
Male	Audio Streaming	English	4.61	1.656
		Foreign Native Language	5.00	1.585
	Music Video	English	3.92	1.722
		Foreign Native Language	4.79	1.610
Female	Audio Streaming	English	4.96	1.441
		Foreign Native Language	4.50	1.599
	Music Video	English	4.56	1.488
		Foreign Native Language	4.74	1.418
Pleasure: *"To me, foreign contemporary music is despairing -- hopeful."*				
Male	Audio Streaming	English	4.88	1.615
		Foreign Native Language	4.95	1.280
	Music Video	English	4.65	1.874
		Foreign Native Language	4.94	1.740
Female	Audio Streaming	English	5.40	1.159
		Foreign Native Language	4.83	1.424
	Music Video	English	5.35	1.203
		Foreign Native Language	5.06	1.508
Pleasure: *"To me, foreign contemporary music is tiring -- energetic."*				
Male	Audio Streaming	English	5.24	1.832
		Foreign Native Language	5.45	1.449
	Music Video	English	5.19	1.941
		Foreign Native Language	5.74	1.582
Female	Audio Streaming	English	5.73	1.157
		Foreign Native Language	5.48	1.575
	Music Video	English	6.16	1.031
		Foreign Native Language	5.61	1.779
Arousal: *"When I consume foreign contemporary music, I am sluggish – frenzied."*				
Male	Audio Streaming	English	5.24	1.315
		Foreign Native Language	4.60	1.257
	Music Video	English	4.22	1.493
		Foreign Native Language	5.00	1.456
Female	Audio Streaming	English	4.79	1.194

Gender	Visual Cues	Language	M	SD
		Foreign Native Language	4.76	1.098
	Music Video	English	4.84	1.082
		Foreign Native Language	4.62	1.286
Arousal: *"When I consume foreign contemporary music, I am Dull – Jittery."*				
Male	Audio Streaming	English	4.33	1.612
		Foreign Native Language	4.68	1.328
	Music Video	English	4.27	1.592
		Foreign Native Language	4.59	1.559
Female	Audio Streaming	English	4.58	1.210
		Foreign Native Language	4.26	1.049
	Music Video	English	4.63	.957
		Foreign Native Language	4.32	1.217
Arousal: *"When I consume foreign contemporary music, I am unaroused – aroused."*				
Male	Audio Streaming	English	4.88	1.481
		Foreign Native Language	4.63	1.409
	Music Video	English	4.41	1.691
		Foreign Native Language	5.24	1.577
Female	Audio Streaming	English	4.75	1.356
		Foreign Native Language	4.78	1.144
	Music Video	English	4.72	1.360
		Foreign Native Language	4.65	1.705
Arousal: *"When I consume foreign contemporary music, I am relaxed – stimulated."*				
Male	Audio Streaming	English	5.57	1.258
		Foreign Native Language	4.70	1.588
	Music Video	English	4.54	1.820
		Foreign Native Language	5.24	1.458
Female	Audio Streaming	English	5.10	1.550
		Foreign Native Language	4.94	1.433
	Music Video	English	5.32	1.105
		Foreign Native Language	4.89	1.637
Arousal: *"When I consume foreign contemporary music, I am calm – excited."*				
Male	Audio Streaming	English	5.08	1.644
		Foreign Native Language	4.65	1.642
	Music Video	English	4.65	1.874
		Foreign Native Language	5.38	1.498
Female	Audio Streaming	English	4.94	1.638
		Foreign Native Language	5.07	1.226
	Music Video	English	5.46	1.166
		Foreign Native Language	4.88	1.574
Intention to share information about foreign contemporary music and the artists: *"I often influence my social media friends' opinions about foreign pop music."*				
Male	Audio Streaming	English	4.27	1.879
		Foreign Native Language	3.85	1.642
	Music Video	English	4.05	2.027

Gender	Visual Cues	Language	M	SD
		Foreign Native Language	4.35	1.873
Female	Audio Streaming	English	4.67	1.382
		Foreign Native Language	4.02	1.394
	Music Video	English	4.04	1.742
		Foreign Native Language	3.79	1.810
Intention to share information about foreign contemporary music and the artists: *"I would click "like" button on the social media sites when I'm consuming foreign contemporary music."*				
Male	Audio Streaming	English	4.53	1.838
		Foreign Native Language	5.08	1.474
	Music Video	English	4.27	1.953
		Foreign Native Language	4.91	1.505
Female	Audio Streaming	English	5.13	1.428
		Foreign Native Language	4.94	1.420
	Music Video	English	4.81	1.807
		Foreign Native Language	5.18	1.588
Intention to share information about foreign contemporary music and the artists: *"If I listen to foreign contemporary music by using Spotify or watch a music video of a foreign pop artist on YouTube, I would share the video or the link on to my other social media sites such as Facebook or Twitter or others."*				
Male	Audio Streaming	English	4.24	1.690
		Foreign Native Language	4.65	1.657
	Music Video	English	3.95	1.943
		Foreign Native Language	4.76	1.742
Female	Audio Streaming	English	4.63	1.621
		Foreign Native Language	4.72	1.472
	Music Video	English	4.44	1.690
		Foreign Native Language	4.47	1.808
Intention to join free music streaming service to enjoy more foreign contemporary music: "*I intend to subscribe free streaming service with advertising to enjoy more foreign pop music immediately after I experience foreign contemporary music.*"				
Male	Audio Streaming	English	4.16	1.908
		Foreign Native Language	5.00	1.536
	Music Video	English	4.49	1.967
		Foreign Native Language	4.50	1.879
Female	Audio Streaming	English	5.00	1.495
		Foreign Native Language	4.43	1.435
	Music Video	English	4.33	1.704
		Foreign Native Language	4.68	1.782
Intention to join free music streaming service to enjoy more foreign contemporary music: "*I would probably visit YouTube to enjoy more foreign contemporary music, without paying anything, as soon as I experience foreign pop music.*"				
Male	Audio Streaming	English	4.55	1.860
		Foreign Native Language	5.30	1.800
	Music Video	English	4.73	1.953

Gender	Visual Cues	Language	M	SD
		Foreign Native Language	5.18	1.642
Female	Audio Streaming	English	5.29	1.460
		Foreign Native Language	4.96	1.671
	Music Video	English	5.16	1.497
		Foreign Native Language	5.29	1.743
Intention to join free music streaming service to enjoy more foreign contemporary music: "*As soon as I experience foreign contemporary music, I will click "subscribe" button on the web linking a free online music streaming service to enjoy more foreign contemporary music if I have an option to do so.*"				
Male	Audio Streaming	English	4.47	1.660
		Foreign Native Language	4.78	1.687
	Music Video	English	4.43	1.980
		Foreign Native Language	4.68	1.886
Female	Audio Streaming	English	5.06	1.626
		Foreign Native Language	4.35	1.532
	Music Video	English	4.56	1.793
		Foreign Native Language	4.86	1.788
Intention to pay for foreign contemporary music to purchase / download: "*I will visit the online music store to purchase (or download) the music right after I experience the foreign pop music video on online social media sites.*"				
Male	Audio Streaming	English	4.04	1.767
		Foreign Native Language	3.90	1.905
	Music Video	English	3.19	1.898
		Foreign Native Language	4.29	1.978
Female	Audio Streaming	English	4.19	1.547
		Foreign Native Language	3.81	1.455
	Music Video	English	3.88	1.637
		Foreign Native Language	3.85	1.842
Intention to pay for foreign contemporary music to purchase / download: "*As soon as I experience foreign contemporary music, I will click "purchase" or "download" button on the web linking an online music store (e.g., Apple music, Amazon music, Spotify, etc.) to enjoy more foreign contemporary music if I have an option to do so.*"				
Male	Audio Streaming	English	4.16	1.688
		Foreign Native Language	3.68	1.716
	Music Video	English	3.62	1.991
		Foreign Native Language	4.38	1.970
Female	Audio Streaming	English	4.00	1.749
		Foreign Native Language	4.06	1.571
	Music Video	English	3.86	1.787
		Foreign Native Language	3.62	1.717
Intention to join paid music streaming service to enjoy more foreign contemporary music: "*I will visit the online music streaming site(s) to subscribe a paid, ad-free, service to enjoy more foreign music right after I experience the foreign pop music video on online social media sites.*"				
Male	Audio Streaming	English	4.04	1.755

Gender	Visual Cues	Language	M	SD
		Foreign Native Language	3.70	2.003
	Music Video	English	3.41	2.047
		Foreign Native Language	4.44	2.033
Female	Audio Streaming	English	4.48	1.788
		Foreign Native Language	4.06	1.720
	Music Video	English	3.79	1.810
		Foreign Native Language	4.12	1.869
Intention to join paid music streaming service to enjoy more foreign contemporary music: "*I would probably subscribe a paid streaming service to enjoy foreign pop music from the site as soon as I experience the foreign pop music.*"				
Male	Audio Streaming	English	3.41	1.719
		Foreign Native Language	3.53	2.025
	Music Video	English	3.38	2.005
		Foreign Native Language	4.65	1.905
Female	Audio Streaming	English	3.85	1.638
		Foreign Native Language	3.93	1.669
	Music Video	English	3.46	1.753
		Foreign Native Language	3.71	1.804

Table 1.8. Main effects of IVs (language and visual cues in media richness) and interaction effects on DVs

Gender	DVs	Language	Visual Cues	(Language x Visual)
Male	Perceived entertainment: *"I consume foreign contemporary genre music video (e.g., K-pop or Latin Pop) because I just like it."*	*Neither of main effect nor interaction effect*		
	Perceived entertainment: *"Foreign contemporary genre music (e.g., K-pop or Latin Pop) is thrilling."*	$M_{English}$ = 4.31, $M_{ForeignNative}$ = 4.91, $F(1, 156) = 5.79$, $p = .017$		
	Pleasure: *"To me, foreign contemporary music is despairing -- hopeful."*		*Neither main effect nor interaction effect*	
	Pleasure: *"To me, foreign contemporary music is tiring -- energetic."*		*Neither main effect nor interaction effect*	
	Arousal: *"When I consume foreign contemporary music, I am sluggish – frenzied."*			$F(1, 156) = 10.601$, $p = .001$
	Arousal: *"When I consume foreign contemporary music, I am dull or -- jittery."*		*Neither main effect nor interaction effect*	
	Arousal: *"When I consume foreign contemporary music, I am un-aroused – aroused."*			$F(1, 156) = 4.881$, $p = .029$
	Arousal: *"When I consume foreign contemporary music, I am relaxed – stimulated."*			$F(1, 156) = 10.330$, $p = .002$

Gender	DVs	Language	Visual Cues	(Language x Visual)
	Arousal: *"When I consume foreign contemporary music, I am calm -- excited."*			$F(1, 156) = 4.779$, $p = .03$
	Intention to share information about foreign contemporary music and the artists: *"I often influence my social media friends' opinions about foreign pop music."*	*Neither main effect nor interaction effect*		
	Intention to share information about foreign contemporary music and the artists: *"I would click "like" button on the social media sites when I'm consuming foreign contemporary music."*	$M_{English} = 4.40$, $M_{ForeignNative} = 4.99$, $F(1, 156) = 4.693$, $p = .032$		
	Intention to share information about foreign contemporary music and the artists: *"If I listen to foreign contemporary music by using Spotify or watch a music video of a foreign pop artist on YouTube, I would share the video or the link on to my other social media sites such as Facebook or Twitter or others."*	$M_{English} = 4.12$, $M_{ForeignNative} = 4.70$, $F(1, 156) = 4.778$, $p = .030$		
	Intention to join free music streaming service to enjoy more foreign contemporary music: "*I*	*Neither main effect nor interaction effect*		

Gender	DVs	Language	Visual Cues	(Language x Visual)
	intend to subscribe free streaming service with advertising to enjoy more foreign pop music immediately after I experience foreign contemporary music."			
	Intention to join free music streaming service to enjoy more foreign contemporary music: "*I would probably visit YouTube to enjoy more foreign contemporary music, without paying anything, as soon as I experience foreign pop music.*"	$M_{English}$ = 4.64, $M_{ForeignNative}$ = 5.23, $F(1, 156) = 4.222$, $p = .042$		
	Intention to join free music streaming service to enjoy more foreign contemporary music: "*As soon as I experience foreign contemporary music, I would click "subscribe" button on the web linking a free online music streaming service to enjoy more foreign contemporary music if I had an option to do so.*"		*Neither main effect nor interaction effect*	
	Intention to pay for foreign contemporary music to purchase / download: "*I will visit the online music store to purchase (or download) the music right after I experience the foreign*			$F(1, 156) = 4.320$, $p = .039$

Gender	DVs	Language	Visual Cues	(Language x Visual)
	pop music video on online social media sites."			
	Intention to pay for foreign contemporary music to purchase / download: "*As soon as I experience foreign contemporary music, I will click "purchase" or "download" button on the web linking an online music store (e.g., Apple music, Amazon music, Spotify, etc.) to enjoy more foreign contemporary music if I have an option to do so.*"			$F(1, 156) = 4.576$, $p = .034$
	Intention to join paid music streaming service to enjoy more foreign contemporary music: "*I will visit the online music streaming site(s) to subscribe a paid, ad-free, service to enjoy more foreign music right after I experience the foreign pop music video on online social media sites.*"			$F(1, 156) = 4.906$, $p = .028$
	Intention to join paid music streaming service to enjoy more foreign contemporary music: "*I would probably subscribe a paid streaming service to enjoy foreign pop music from the site*	$M_{English} = 3.393$, $M_{ForeignNative} = 4.086$, $F(1, 156) = 5.192$, $p = .024$		

Gender	DVs	Language	Visual Cues	(Language x Visual)
	as soon as I experience the foreign pop music."			
Female	Perceived entertainment: *"I consume foreign contemporary genre music video (e.g., K-pop or Latin Pop) because I just like it."*			$F(1, 225) = 6.766$, $p = .01$
	Perceived entertainment: *"Foreign contemporary genre music (e.g., K-pop or Latin Pop) is thrilling."*		*Neither main effect nor interaction effect*	
	Pleasure: *"To me, foreign contemporary music is despairing -- hopeful."*	$M_{English} = 5.38$, $M_{ForeignNative} = 4.96$, $F(1, 225) = 5.847$, $p = .016$		
	Pleasure: *"To me, foreign contemporary music is tiring -- energetic."*	$M_{English} = 5.95$, $M_{ForeignNative} = 5.55$, $F(1, 225) = 4.408$, $p = .037$		
	Arousal: *"When I consume foreign contemporary music, I am sluggish – frenzied."*	*None*		
	Arousal: *"When I consume foreign contemporary music, I am dull or -- jittery."*	$M_{English} = 4.61$, $M_{ForeignNative} = 4.29$, $F(1, 225) = 4.532$, $p = .034$		
	Arousal: *"When I consume foreign contemporary music, I am un-aroused – aroused."*		*Neither main effect nor interaction effect*	
	Arousal: *"When I consume foreign contemporary music, I am relaxed – stimulated."*		*Neither main effect nor interaction effect*	

Gender	DVs	Language	Visual Cues	(Language x Visual)
	Arousal: *"When I consume foreign contemporary music, I am calm -- excited."*	*Neither main effect nor interaction effect*		
	Intention to share information about foreign contemporary music and the artists: *"I often influence my social media friends' opinions about foreign pop music."*	$M_{English}$ = 4.34, $M_{ForeignNative}$ = 3.89, $F(1, 225) = 4.452$, $p = .036$	M_{Audio} = 4.34, M_{Video} = 3.91, $F(1, 225) = 4.131$, $p = .043$	
	Intention to share information about foreign contemporary music and the artists: *"I would click "like" button on the social media sites when I'm consuming foreign contemporary music."*	*Neither main effect nor interaction effect*		
	Intention to share information about foreign contemporary music and the artists: *"If I listen to foreign contemporary music by using Spotify or watch a music video of a foreign pop artist on YouTube, I would share the video or the link on to my other social media sites such as Facebook or Twitter or others."*	*Neither main effect nor interaction effect*		
	Intention to join free music streaming service to enjoy more foreign contemporary music: "*I*			$F(1, 225) = 4.591$, $p = .033$

Gender	DVs	Language	Visual Cues	(Language x Visual)
	intend to subscribe free streaming service with advertising to enjoy more foreign pop music immediately after I experience foreign contemporary music."			
	Intention to join free music streaming service to enjoy more foreign contemporary music: "*I would probably visit YouTube to enjoy more foreign contemporary music, without paying anything, as soon as I experience foreign pop music.*"		*Neither main effect nor interaction effect*	
	Intention to join free music streaming service to enjoy more foreign contemporary music: "*As soon as I experience foreign contemporary music, I will click "subscribe" button on the web linking a free online music streaming service to enjoy more foreign contemporary music if I have an option to do so.*"			$F(1, 225) = 5.017$, $p = .026$
	Intention to pay for foreign contemporary music to purchase / download: "*I will visit the online music store to purchase (or download) the music right after I experience the foreign*		*Neither main effect nor interaction effect*	

Gender	DVs	Language	Visual Cues	(Language x Visual)
	pop music video on online social media sites."			
	Intention to pay for foreign contemporary music to purchase / download: "*As soon as I experience foreign contemporary music, I will click "purchase" or "download" button on the web linking an online music store (e.g., Apple music, Amazon music, Spotify, etc.) to enjoy more foreign contemporary music if I have an option to do so.*"		*Neither main effect nor interaction effect*	
	Intention to join paid music streaming service to enjoy more foreign contemporary music: "*I will visit the online music streaming site(s) to subscribe a paid, ad-free, service to enjoy more foreign music right after I experience the foreign pop music video on online social media sites.*"		*Neither main effect nor interaction effect*	
	Intention to join paid music streaming service to enjoy more foreign contemporary music: "*I would probably subscribe a paid streaming service to enjoy foreign pop music from the site*		*Neither main effect nor interaction effect*	

Gender	DVs	Language	Visual Cues	(Language x Visual)
	as soon as I experience the foreign pop music."			

Table 1.9. Mean and standard deviation of ratings for the second experiment

Gender	Visual Cues	Language	M	SD
Intimate feeling: *The likelihood that I have intimate feeling toward this foreign pop artist is high.*				
Male	Performance Only	English	3.3235	1.73591
		Foreign Native Language	4.0488	1.80210
	Performance plus dance-demon & Talk	English	4.5000	1.60675
		Foreign Native Language	4.5128	1.73010
Female	Performance Only	English	3.7937	1.63785
		Foreign Native Language	4.3265	1.72467
	Performance plus dance-demon & Talk	English	4.4118	1.66345
		Foreign Native Language	4.4833	1.45546
Positive feeling: *I have positive feeling toward this foreign pop artist.*				
Male	Performance Only	English	3.9118	1.67635
		Foreign Native Language	4.5854	1.46587
	Performance plus dance-demon & Talk	English	4.4400	1.44505
		Foreign Native Language	5.0000	1.71679
Female	Performance Only	English	4.4921	1.29357
		Foreign Native Language	5.1633	1.47686
	Performance plus dance-demon & Talk	English	5.0000	1.44222
		Foreign Native Language	5.1667	1.16687
Perceived interaction with the foreign contemporary music artist: *My perceived interaction with the artist is high.*				
Male	Performance Only	English	3.4412	1.98771
		Foreign Native Language	4.0244	1.75339
	Performance plus dance-demon & Talk	English	4.3200	1.82321
		Foreign Native Language	5.0513	1.77629
Female	Performance Only	English	3.8889	1.77901
		Foreign Native Language	4.5102	1.83851
	Performance plus dance-demon & Talk	English	4.7647	1.42251
		Foreign Native Language	4.7333	1.24692
Intentions to re-watch the video of foreign contemporary music artists' performance: *"I want to re-watch this foreign pop artist's performance."*				
Male	Performance Only	English	3.7353	1.91183
		Foreign Native Language	4.5854	1.56486
	Performance plus dance-demon & Talk	English	4.6000	1.65369
		Foreign Native Language	4.7692	1.59706
Female	Performance Only	English	4.4444	1.51101
		Foreign Native Language	4.7755	1.51747

Gender	Visual Cues	Language	M	SD
	Performance plus dance-demon & Talk	English	4.7255	1.45710
		Foreign Native Language	4.9667	1.30146
Intentions to follow artist's official page on Facebook: *"I would like to follow this foreign pop artist's official page on Facebook."*				
Male	Performance Only	English	3.3235	1.96516
		Foreign Native Language	3.8780	2.12362
	Performance plus dance-demon & Talk	English	3.9600	1.76080
		Foreign Native Language	4.7179	1.76141
Female	Performance Only	English	4.0317	1.55510
		Foreign Native Language	4.5510	1.75667
	Performance plus dance-demon & Talk	English	4.7059	1.44629
		Foreign Native Language	4.4000	1.61770
Intentions to subscribe the artist's YouTube official channel: *"I would like to subscribe this foreign pop artist's official YouTube channel."*				
Male	Performance Only	English	3.3824	1.93868
		Foreign Native Language	4.3902	1.67150
	Performance plus dance-demon & Talk	English	4.2600	1.70006
		Foreign Native Language	4.6667	1.75219
Female	Performance Only	English	4.0159	1.58106
		Foreign Native Language	4.3878	1.85760
	Performance plus dance-demon & Talk	English	4.6078	1.47076
		Foreign Native Language	4.6333	1.57272

Table 1.10. Main effects of IVs (language and visual cues in media richness) and interaction effects on DVs (No interaction effect found)

Gender	DVs	Language	Visual Cues
Male	Intimate feeling: *The likelihood that I have intimate feeling toward this foreign pop artist is high.*		$M_{performanceOnly}$ = 3.686, $M_{performance+}$ = 4.506, $F(1, 160) = 9.221$, $p = .003$
	Positive feeling: *I have positive feeling toward this foreign pop artist.*	$M_{English}$ = 4.176, $M_{foreignNative}$ = 4.793, $F(1, 160) = 6.230$, $p = .014$	
	Perceived interaction with the foreign contemporary music artist: *My perceived interaction with the artist is high.*	$M_{English}$ = 3.881, $M_{foreignNative}$ = 4.538, $F(1, 160) = 5.185$, $p = .024$	$M_{performanceOnly}$ = 3.733, $M_{performance+}$ = 4.686, $F(1, 160) = 10.899$, $p = .001$
	Intentions to re-watch the video of foreign contemporary music artists' performance: *"I want to re-watch this foreign pop artist's performance."*		$M_{performanceOnly}$ = 4.160, $M_{performance+}$ = 4.685, $F(1, 160) = 3.936$, $p = .049$
	Intentions to follow artist's official page on Facebook: *"I would like to follow this foreign pop artist's official page on Facebook."*	$M_{English}$ = 3.642, $M_{foreignNative}$ = 4.298, $F(1, 160) = 4.798$, $p = .030$	$M_{performanceOnly}$ = 3.601, $M_{performance+}$ = 4.339, $F(1, 160) = 6.071$, $p = .015$
	Intentions to subscribe the artist's YouTube official channel: *"I would like to subscribe this foreign pop artist's official YouTube channel."*	$M_{English}$ = 3.821, $M_{foreignNative}$ = 4.528, $F(1, 160) = 6.516$, $p = .012$	$M_{performanceOnly}$ = 3.886, $M_{performance+}$ = 4.463, $F(1, 160) = 6.071$, $p = .039$

Gender	DVs	Language	Visual Cues
Female	Positive feeling: *I have positive feeling toward this foreign pop artist.*	$M_{English}$ = 4.746, $M_{foreignNative}$ = 5.165, $F(1, 219) = 5.395$, $p = .021$	
	Perceived interaction with the foreign contemporary music artist: *My perceived interaction with the artist is high.*		$M_{peroformanceOnly}$ = 4.200, $M_{performance+}$ = 4.749, $F(1, 219) = 6.611$, $p = .011$

Table 2.1. Age of subject in the final data set

Gender	N	Mean	Std. Deviation
Male	145	27.81	5.854
Female	174	24.89	5.874

Table 2.2. Ethnicity of subject in the final data set

Gender	Ethnicity	N	Percent
Male	White	102	70.3
	Hispanic / Latino	16	11.0
	Black / African American	9	6.2
	American Indian (Alaska Native)	1	.7
	Asian Indian	5	3.4
	Chinese	3	2.1
	Japanese	1	.7
	Korean	1	.7
	Vietnamese	2	1.4
	Nepalese	1	.7
	Thai	1	.7
	Native Hawaiian or Pacific Islander	1	.7
	2+ races	2	1.4
	Total	145	100.0
Female	White	114	65.5
	Hispanic / Latino	15	8.6
	Black / African American	19	10.9
	American Indian (Alaska Native)	1	.6
	Chinese	6	3.4
	Filipino	4	2.3
	Japanese	3	1.7
	Korean	1	.6
	Vietnamese	3	1.7
	Cambodian	1	.6
	Thai	2	1.1
	2+ races	5	2.9
	Total	174	100.0

Table 2.3. Question items to measure construct

Measures	Number of final items	Factor loading (min. – max.)	Cronbach's α
SMC: Social media contents	3	.731 – .791	.767.
* 1. Online is the initial source for me to watch music video or listen to music.			
* 2. Cover music (music imitated by the general public) on the web (e.g., social media, professional blog, personal blog, etc.) motivates me to watch the original music video created by the original artist.			
* 3. Online social media is the initial source for me to gain information about contemporary music and artist.			
4. Postings on the web (e.g., social media, professional blog, personal blog, and the artist website) influence my initial search for information regarding contemporary music and artist.			
5. During web browsing, I tend to click on the unexpected link which attracts me.			
6. I unexpectedly earn information regarding today's trendy music and artist during web surfing.			
* 7. Cover music (music imitated by the general public) on the web including social media sites is the initial source for me to explore more detailed information about the original music and the artist.			
FMC: Foreign contemporary music contents	4	.715 – .824	.897
1. I have an experience of watching music video performed in a foreign language other than English (e.g., Korean, Spanish, etc.).			
* 2. I have heard about contemporary music artist(s) from outside of the U.S. (e.g., Asia, South America, etc.).			
3. I have heard about K-pop or Latin Pop artists.			
* 4. When I'm browsing the YouTube, I bump into music contents by foreign artists.			
* 5. I sometimes experience contemporary genre music not by American artists but by foreign artist.			

Measures	Number of final items	Factor loading (min. – max.)	Cronbach's α
6. I sometimes run into foreign contemporary genre music or foreign artists on the web.			
7. I have an experience of watching a music video or listening to trendy music by foreign contemporary artists.			
PLEASURE: Pleasure	5	.661 – .788	.915
* 1. To me, foreign contemporary music is Unhappy or Happy.			
* 2. To me, foreign contemporary music is Annoying or Pleasing.			
3. To me, foreign contemporary music is Dissatisfying or Satisfying.			
4. To me, foreign contemporary music is Melancholic or Contented.			
5. To me, foreign contemporary music is Despairing or Hopeful.			
6. To me, foreign contemporary music is Boring or Relaxing.			
7. To me, foreign contemporary music is Unappealing or Appealing.			
8. To me, foreign contemporary music is Depressing or Positive.			
* 9. To me, foreign contemporary music is Tiring or Energetic.			
AROUSAL: Arousal	3	.692 – .803	.874.
* 1. When I listen to (or watch) foreign contemporary music (or music video), I feel Sluggish or Frenzied.			
* 2. When I listen to (or watch) foreign contemporary music (or music video), I feel Dull or Jittery.			
* 3. When I listen to (or watch) foreign contemporary music (or music video), I feel Unaroused or Aroused.			
4. When I listen to (or watch) foreign contemporary music (or music video), I feel Relaxed or Stimulated.			
5. When I listen to (or watch) foreign contemporary music (or music video), I feel Calm or Excited.			

	Measures	Number of final items	Factor loading (min. – max.)	Cronbach's α
	6. When I listen to (or watch) foreign contemporary music (or music video), I feel Sleepy or Wide awake.			
	ISF: Intention to join free streaming service to enjoy more foreign contemporary music	5	.697– .748	.924.
	1. I will visit the free online music streaming site(s) to enjoy foreign pop music right after I experience the foreign pop music video on online social media sites.			
	2. I intend to subscribe free streaming service, with advertising, to enjoy more foreign pop music immediately after I experience foreign contemporary music.			
	3. I would like to add foreign pop songs to my playlist in the free music streaming service.			
*	4. It is likely that I will play this type of foreign contemporary music in free, but with advertising, streaming services such as YouTube or Spotify to enjoy this type of foreign contemporary pop music.			
	5. I would probably visit YouTube to enjoy more foreign contemporary music, without paying anything, as soon as I experience foreign pop music.			
	6. As soon as I experience foreign contemporary music, I would click "subscribe" button on the web linking a free online music streaming service to enjoy more foreign contemporary music if I have an option to do so.			
	RCM: Intention to recommend foreign contemporary music to peers	5	.697 – .748	.947
	1. I would recommend that people listen to foreign pop music.			
*	2. I would recommend that people watch foreign pop music videos.			
*	3. I would recommend that people sign up for a music streaming service to enjoy more foreign pop music.			
	4. It is likely that I will let other people know foreign pop music is amazing.			
	5. I am willing to recommend people know more about foreign pop music.			
	6. The probability that I would recommend that people enjoy foreign pop music for their entertainment is high.			

	Measures	Number of final items	Factor loading (min. – max.)	Cronbach's α
	7. I want people around me to enjoy foreign pop music.			
*	8. I will probably tell my friends that foreign pop music is awesome.			
*	9. I will persuade my social media friends to purchase or download foreign pop music, or to subscribe a streaming service to enjoy foreign pop music.			
*	10. I will recommend foreign pop music that I like to my social media friends.			
SI: Intention to share information about foreign contemporary music		0		.949
*	1. I will pass along foreign pop music information to my social media friends when I find it useful.			
*	2. I will pass along positive foreign pop music information to my social media friends.			
*	3. I will pass along negative foreign pop music information to my social media friends.			
*	4. I often influence my social media friends' opinions about foreign pop music.			
*	5. I would click "like" button on the social media sites when I'm listening to (or watching music video of) foreign contemporary music.			
*	6. I would share the foreign contemporary music (or music video) on my social media page.			
*	7. If I'm a Facebook user, I would pass along foreign contemporary music or music video to my Facebook friends.			
*	8. If I watch a music video of a foreign pop artist on YouTube, I would share the video or the link on to my other social media sites such as Facebook or Twitter or others.			
*	9. I would post the foreign pop music or the music video onto my social media page.			
*	10. I would share the music or the music video of my favorite foreign pop artist on my friends' page of the social media sites.			

Measures	Number of final items	Factor loading (min. – max.)	Cronbach's α
IP: Intention to purchase / download foreign contemporary music	0	.671 – .837	.960
* 1. I will visit the online music store to purchase (or download) the music right after I experience the foreign pop music video on online social media sites.			
* 2. I intend to purchase (or download) the music featured on the web immediately after I experience foreign contemporary music.			
* 3. I am willing to pay for the foreign contemporary music.			
* 4. I would like to own foreign pop music by purchasing or downloading the music.			
* 5. It is likely that I will purchase or download this type of foreign contemporary music to enjoy this type of foreign contemporary pop music.			
* 6. I would probably purchase/download foreign pop music on the web as soon as I experience the music of foreign pop artist.			
* 7. As soon as I experience foreign contemporary music, I would click "purchase" or "download" button on the web linking an online music store (e.g., Apple music, Amazon music, Spotify, etc.) to enjoy more foreign contemporary music if I had an option to			

* = Dropped items

Table 2.4. Factor loading by rotated component matrix (Exploratory Factor Analysis)

	Component							
	1	2	3	4	5	6	7	8
SMC_1		.601						
SMC_2	.754							
SMC_3	.646							
SMC_4	.613							
SMC_5	.674							
SMC_6	.653							
SMC_7	.765							
FMC_1		.776						
FMC_2		.803						
FMC_3		.787						
FMC_4		.706						
FMC_5		.738						
FMC_6		.756						
FMC_7		.813						
Pleasure_1			.659					
Pleasure_2			.715					
Pleasure_3			.763					
Pleasure_4			.744					
Pleasure_5			.684					
Pleasure_6			.744					
Pleasure_7			.686					
Pleasure_8			.670					
Pleasure_9			.553					
Arousal_1				.719				
Arousal_2				.715				
Arousal_3				.694				
Arousal_4				.737				
Arousal_5				.688				
Arousal_6				.645				
ISF_1					.700			
ISF_2					.637			
ISF_3					.703			
ISF_4					.733			
ISF_5					.743			
ISF_6					.628			
SI_1						.725		
SI_2						.702		
SI_3						.362		
SI_4						.570		
SI_5						.625		
SI_6						.819		
SI_7						.799		
SI_8						.800		

	Component							
	1	2	3	4	5	6	7	8
SI_9						.797		
SI_10						.749		
IP_1							.807	
IP_2							.828	
IP_3							.746	
IP_4							.742	
IP_5							.760	
IP_6							.823	
IP_7							.795	
RCM_1								.716
RCM_2								.728
RCM_3								.538
RCM_4								.698
RCM_5								.719
RCM_6								.669
RCM_7								.666
RCM_8								.689
RCM_9								.468
RCM_10								.508

Table 2.5. KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.956
Bartlett's Test of Sphericity	Approx. Chi-Square	19520.476
	df	1891
	Sig.	.000

Table 2.6. Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	26.059	42.031	42.031	26.059	42.031	42.031	7.746	12.494	12.494
2	5.553	8.956	50.988	5.553	8.956	50.988	6.723	10.844	23.338
3	3.201	5.163	56.150	3.201	5.163	56.150	6.692	10.794	34.132
4	2.708	4.367	60.518	2.708	4.367	60.518	6.003	9.681	43.813
5	2.190	3.532	64.050	2.190	3.532	64.050	5.729	9.241	53.054
6	1.828	2.948	66.998	1.828	2.948	66.998	4.139	6.676	59.730
7	1.736	2.800	69.799	1.736	2.800	69.799	4.060	6.549	66.279
8	1.417	2.286	72.084	1.417	2.286	72.084	3.600	5.806	72.084
9	1.067	1.721	73.806						
10	.936	1.510	75.315						
11	.883	1.424	76.739						
12	.746	1.203	77.943						
13	.716	1.155	79.098						
14	.669	1.080	80.178						
15	.636	1.025	81.203						
16	.577	.930	82.134						
17	.555	.894	83.028						
18	.506	.817	83.845						
19	.491	.792	84.637						
20	.487	.786	85.423						
21	.451	.728	86.151						
22	.440	.710	86.860						
23	.412	.664	87.524						
24	.385	.621	88.145						
25	.381	.615	88.760						

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
26	.354	.571	89.331						
27	.344	.556	89.887						
28	.334	.539	90.426						
29	.326	.525	90.951						
30	.305	.492	91.443						
31	.302	.488	91.931						
32	.293	.473	92.404						
33	.272	.438	92.842						
34	.260	.419	93.261						
35	.250	.403	93.664						
36	.243	.392	94.056						
37	.233	.375	94.431						
38	.221	.356	94.788						
39	.214	.345	95.133						
40	.208	.335	95.468						
41	.202	.325	95.794						
42	.192	.310	96.104						
43	.181	.292	96.396						
44	.175	.283	96.678						
45	.169	.273	96.951						
46	.160	.259	97.210						
47	.153	.247	97.457						
48	.151	.244	97.700						
49	.142	.228	97.929						
50	.137	.221	98.150						
51	.133	.214	98.364						
52	.128	.206	98.569						

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
53	.114	.184	98.753						
54	.108	.174	98.927						
55	.103	.165	99.092						
56	.098	.157	99.250						
57	.094	.152	99.402						
58	.089	.144	99.546						
59	.082	.132	99.678						
60	.071	.115	99.793						
61	.066	.106	99.899						
62	.063	.101	100.000						
Extraction Method: Principal Component Analysis.									

Table 2.7. Model fit of each construct (for initial measurement model)

Construct	χ^2	df	*p*	χ^2/df	GFI	CFI	NFI	IFI	TLI	RMSEA
SMC	110.538	14	.000	7.896	.908	.867	.852	.868	.801	.147
FMC	105.134	14	.000	7.510	.906	.944	.937	.945	.916	.143
PLEASURE	185.388	27	.000	6.866	.870	.927	.916	.927	.903	.136
AROUSAL	107.180	9	.000	11.909	.882	.902	.895	.903	.837	.185
ISF	89.424	9	.000	9.936	.909	.950	.945	.950	.916	.168
SI	225.636	35	.000	6.447	.873	.940	.930	.940	.923	.131
IP	248.766	14	.000	17.769	.770	.908	.904	.909	.863	.230
RCM	306.068	35	.000	8.745	.827	.919	.910	.919	.896	.156

Table 2.8. Factor loading (for initial measurement model)

	Estimate							
	1	2	3	4	5	6	7	8
SMC_1	.391							
SMC_2	.654							
SMC_3	.698							
SMC_4	.684							
SMC_5	.706							
SMC_6	.701							
SMC_7	.603							
FMC_1		.805						
FMC_2		.808						
FMC_3		.800						
FMC_4		.758						
FMC_5		.776						
FMC_6		.817						
FMC_7		.894						
Pleasure_1			.780					
Pleasure_2			.855					
Pleasure_3			.873					
Pleasure_4			.759					
Pleasure_5			.756					
Pleasure_6			.796					
Pleasure_7			.844					
Pleasure_8			.789					
Pleasure_9			.688					
Arousal_1				.637				
Arousal_2				.622				
Arousal_3				.732				
Arousal_4				.820				
Arousal_5				.854				
Arousal_6				.784				
ISF_1					.833			
ISF_2					.827			
ISF_3					.885			
ISF_4					.868			
ISF_5					.851			
ISF_6					.809			
SI_1						.831		
SI_2						.809		
SI_3						.406		
SI_4						.741		
SI_5						.776		
SI_6						.924		
SI_7						.904		
SI_8						.928		

	Estimate							
	1	2	3	4	5	6	7	8
SI_9						.921		
SI_10						.860		
IP_1							.852	
IP_2							.879	
IP_3							.876	
IP_4							.883	
IP_5							.914	
IP_6							.911	
IP_7							.853	
RCM_1								.851
RCM_2								.848
RCM_3								.718
RCM_4								.908
RCM_5								.905
RCM_6								.899
RCM_7								.856
RCM_8								.893
RCM_9								.735
RCM_10								.813

Table 2.9. Average Variance Extracted (AVE) and Composite reliability (CR) for convergent validity (for initial measurement model)

	SMC	FMC	PLEASURE	AROUSAL	ISF	SI	IP	RCM
AVE	.413	.655	.632	.557	.716	.678	.777	.714
CR	.827	.930	.939	.882	.938	.953	.961	.961

Table 2.10. Discriminant validity test (Both $AVE_{Construct1}$ and $AVE_{Construct2}$ should be greater than correlation squared) (for initial measurement model)

Construct 1	Construct 2	Factor Correlation	Correlation Squared	$AVE_{Construct1}$	$AVE_{Construct2}$
SMC	PLEASURE	.487	0.237169	.413	.632
SMC	FMC	.515	0.265225	.413	.655
SMC	AROUSAL	.392	0.153664	.413	.557
SMC	ISF	.453	0.205209	.413	.716
SMC	RCM	.457	0.208849	.413	.714
SMC	IP	.293	0.085849	.413	.777
SMC	SI	.470	0.2209	.413	.678
FMC	PLEASURE	.609	0.370881	.655	.632
FMC	AROUSAL	.469	0.219961	.655	.557
FMC	ISF	.566	0.320356	.655	.716
FMC	RCM	.499	0.249001	.655	.714
FMC	IP	.330	0.1089	.655	.777

Construct 1	Construct 2	Factor Correlation	Correlation Squared	$AVE_{Construct1}$	$AVE_{Construct2}$
FMC	SI	.409	0.167281	.655	.678
PLEASURE	AROUSAL	.683	0.466489	.632	.557
PLEASURE	ISF	.640	0.4096	.632	.716
PLEASURE	RCM	.654	0.427716	.632	.714
PLEASURE	IP	.519	0.269361	.632	.777
PLEASURE	SI	.528	0.278784	.632	.678
AROUSAL	ISF	.569	0.323761	.557	.716
AROUSAL	RCM	.554	0.306916	.557	.714
AROUSAL	IP	.493	0.243049	.557	.777
AROUSAL	SI	.498	0.248004	.557	.678
ISF	RCM	.729	0.531441	.716	.714
ISF	IP	.614	0.376996	.716	.777
ISF	SI	.618	0.381924	.716	.678
RCM	IP	.658	0.432964	.716	.777
RCM	SI	.778	0.605284	.716	.678
SI	IP	.682	0.465124	.678	.777

Table 2.11. Model fit of each construct (for modified measurement model with reduced constructs and items)

Construct	χ^2	df	*p*	χ^2/df	GFI	CFI	NFI	IFI	TLI	RMSEA
SMC					1	1	1	1		.522
FMC	10.406	2	.005	5.203	.985	.989	.987	.989	.968	.115
PLEASURE	46.263	9	.000	5.140	.952	.970	.963	.970	.950	.114
AROUSAL					1	1	1	1		.726
ISF	53.562	5	.000	10.712	.936	.960	.956	.960	.919	.175
RCM	4.890	5	.429	.978	.994	1	.997	1	1	.000

Table 2.12. Factor loading (for modified measurement model)

	Estimate					
	1	2	3	4	5	6
SMC_4	.586					
SMC_5	.824					
SMC_6	.770					
FMC_1		.825				
FMC_3		.776				
FMC_6		.792				
FMC_7		.923				
Pleasure_3			.871			
Pleasure_4			.750			
Pleasure_5			.744			
Pleasure_6			.812			
Pleasure_7			.863			
Pleasure_8			.763			
Arousal_4				.823		
Arousal_5				.925		
Arousal_6				.761		
ISF_1					.849	
ISF_2					.864	
ISF_3					.862	
ISF_5					.818	
ISF_6					.822	
RCM_1						.855
RCM_4						.914
RCM_5						.912
RCM_6						.883
RCM_7						.857

Table 2.13. Average Variance Extracted (AVE) and Composite reliability (CR) for convergent validity (for modified measurement model)

	SMC	FMC	PLEASURE	AROUSAL	ISF	RCM
Cronbach's α	.767	.897	.915	.874	.924	.947
AVE	.538	.690	.643	.704	.711	.782
CR	.774	.899	.915	.876	.925	.947

Table 2.14. Discriminant validity test (Both $AVE_{Construct1}$ and $AVE_{Construct2}$ should be greater than correlation squared) (fore modified measurement model)

Construct 1	Construct 2	Factor Correlation	Correlation Squared	$AVE_{Construct1}$	$AVE_{Construct2}$
SMC	PLEASURE	.449	0.201601	.538	.643
SMC	FMC	.437	0.190969	.538	.690
SMC	AROUSAL	.382	0.145924	.538	.704
SMC	ISF	.398	0.158404	.538	.711

Construct 1	Construct 2	Factor Correlation	Correlation Squared	$AVE_{Construct1}$	$AVE_{Construct2}$
SMC	RCM	.421	0.177241	.538	.782
FMC	PLEASURE	.569	0.323761	.538	.643
FMC	AROUSAL	.496	0.246016	.538	.704
FMC	ISF	.557	0.310249	.538	.711
FMC	RCM	.511	0.261121	.538	.782
PLEASURE	AROUSAL	.634	0.401956	.643	.704
PLEASURE	ISF	.640	0.4096	.643	.711
PLEASURE	RCM	.654	0.427716	.643	.782
AROUSAL	ISF	.559	0.312481	.704	.711
AROUSAL	RCM	.526	0.276676	.704	.782
ISF	RCM	.730	0.5329	.711	.782

Table 2.15. Descriptive statistics and correlation between construct

Construct	Correlation					
	SMC	FMC	Pleasure	Arousal	ISF	RCM
SMC	1					
FMC	.386	1				
Pleasure	.397	.515	1			
Arousal	.326	.444	.577	1		
ISF	.357	.496	.593	.512	1	
RCM	.379	.487	.604	.493	.687	1
Mean	4.90	5.74	5.45	5.25	4.93	4.95
SD	1.18	1.10	1.11	1.17	1.46	1.37

Table 2.16. Regression weights

Independent Variable	Dependent Variable	β	p	Hypothesis Test
SMC	AROUSAL	.202	.003	Hypothesis 2 supported
FMC	AROUSAL	.473	***	Hypothesis 3 supported
FMC	PLEASURE	.354	***	Hypothesis 4 supported
AROUSAL	PLEASURE	.590	***	
PLEASURE	ISF	.819	***	Hypothesis 5 supported
PLEASURE	RCM	.382	***	Hypothesis 7 supported
ISF	RCM	.528	***	

***$p < .001$

Table 2.17. Model fit for measurement model and structural model

Model	χ^2	df	*p*	χ^2/df	GFI	CFI	NFI	IFI	TLI	RMSEA
Measurement model	424.879	272	.000	1.562	.909	.976	.937	.976	.971	.042
Structural model (initial)	551.068	278	.000	1.982	.882	.957	.918	.958	.950	.056
Structural model (modified)	462.353	279	.000	1.657	.901	.971	.931	.972	.967	.045

Table 2.18. Factor loading and error variance for modified structural model evaluation (Single item construct model)

	SMC	FMC	PLEASURE	AROUSAL	ISF	RCM
CR	.774	.899	.915	.876	.925	.947
Factor Loading (= √CR)	.879773	.948156	.956556	.935949	.961769	.973139
Error Variance (= 1 – CR)	.226	.101	.085	.124	.075	.053

Table 2.19. Model fit for model evaluation

Model	χ^2	df	*p*	χ^2/df	GFI	CFI	NFI	IFI	TLI	RMSEA
Structural model made up of single item constructs	50.611	7	.000	7.230	.953	.941	.932	.941	.873	.140

FIGURES

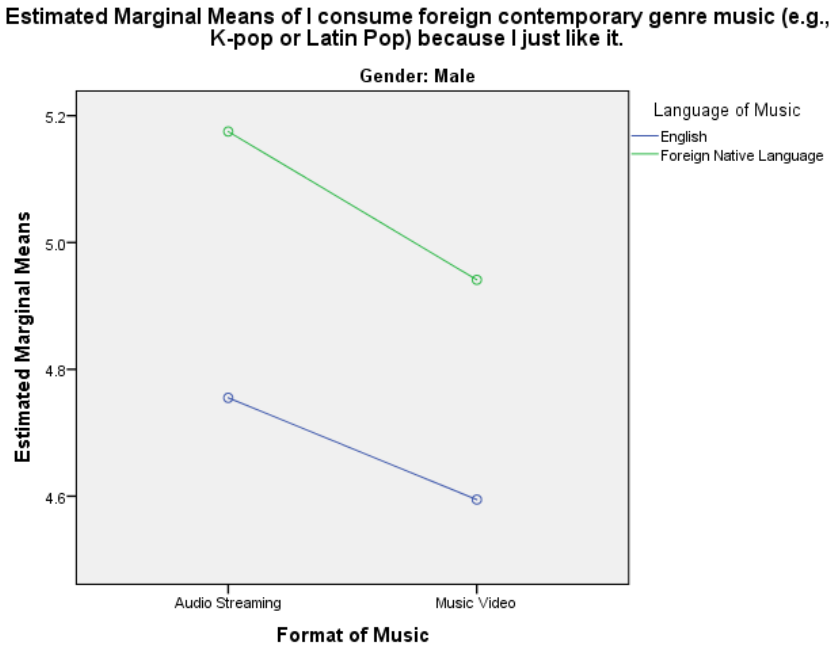
Figure 1.6. Research design for the first experiment in the main test

		Language	
		English (rich media)	Foreign native language (lean media)
Visual cues	Video (rich) based media (e.g., YouTube)	Richest media context	
	Audio (lean) based media (e.g., Spotify, Apple Music, or Amazon Music)		Leanest media context

Figure 1.7. Research design for the first experiment in the main test

		Language	
		English (rich media)	Foreign native language (lean media)
Visual cues	Performance plus how-to-dance tutorial and conversation with the show hosts (Rich media)	Richest media context	
	Stage performance only (Lean media)		Leanest media context

Figure 1.8. Males and females' emotional responses to the foreign contemporary music: Perceived Entertainment



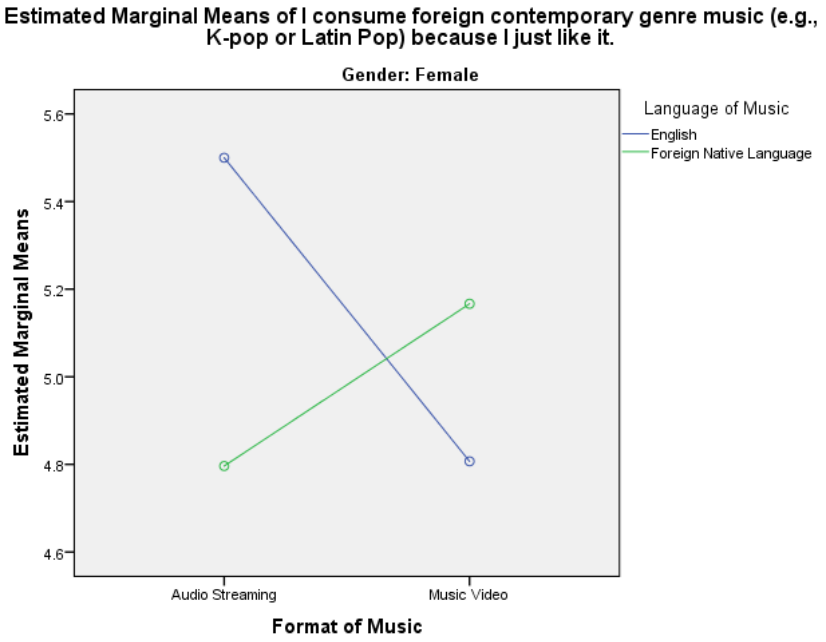


Figure 1.9. Males and females' emotional responses to the foreign contemporary music: Perceived Entertainment

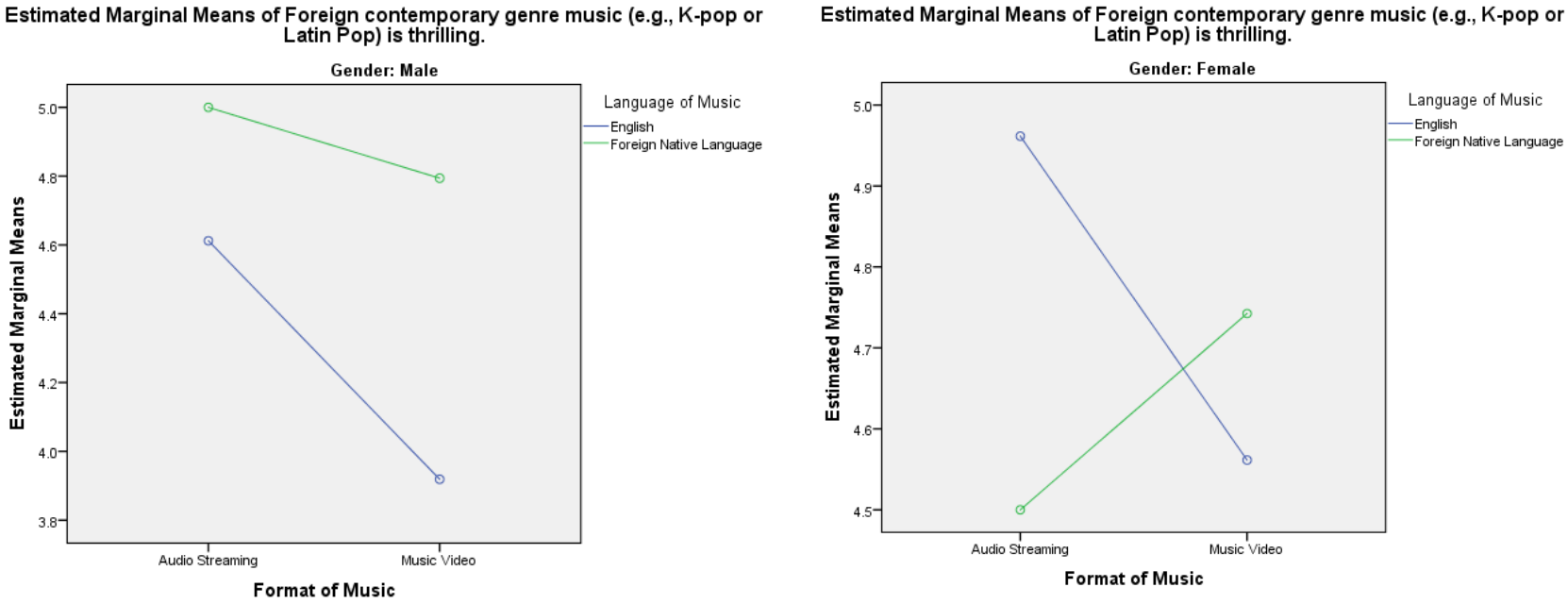


Figure 1.10. Males and females' emotional responses to the foreign contemporary music: Pleasure

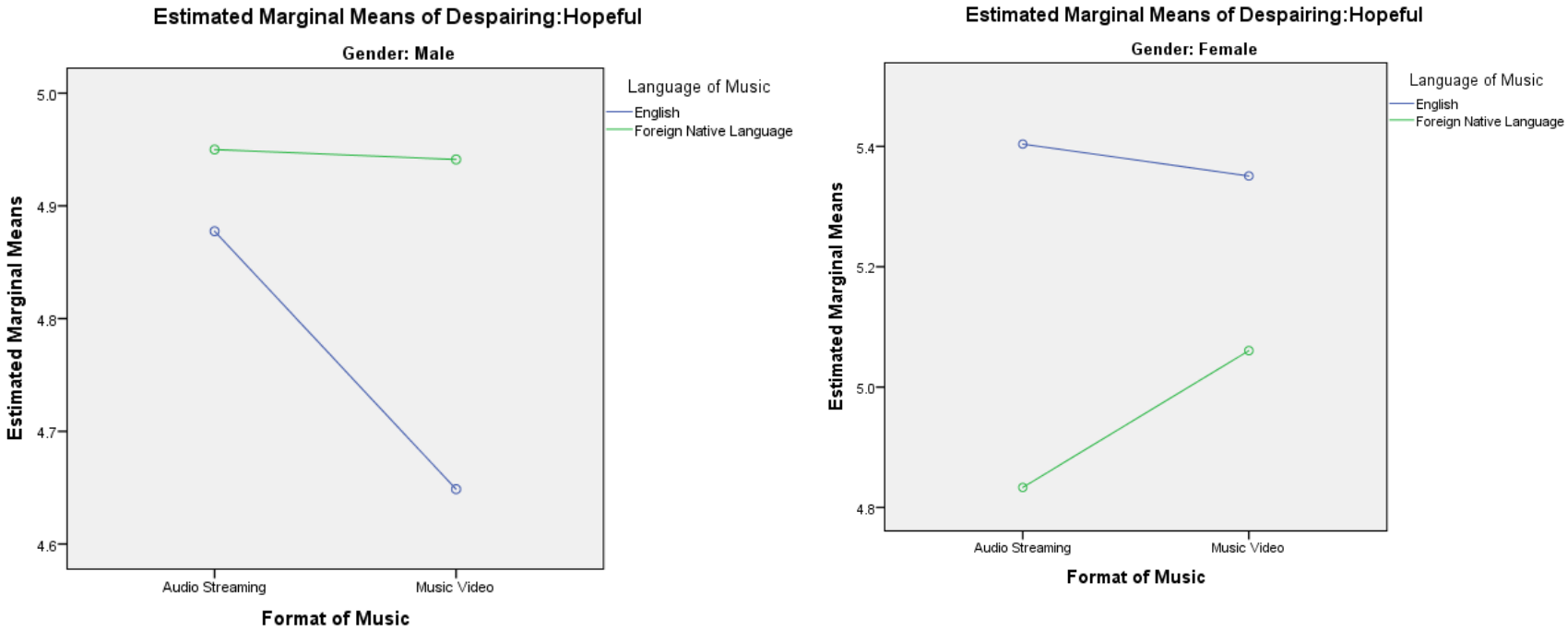


Figure 1.11. Males and females' emotional responses to the foreign contemporary music: Pleasure

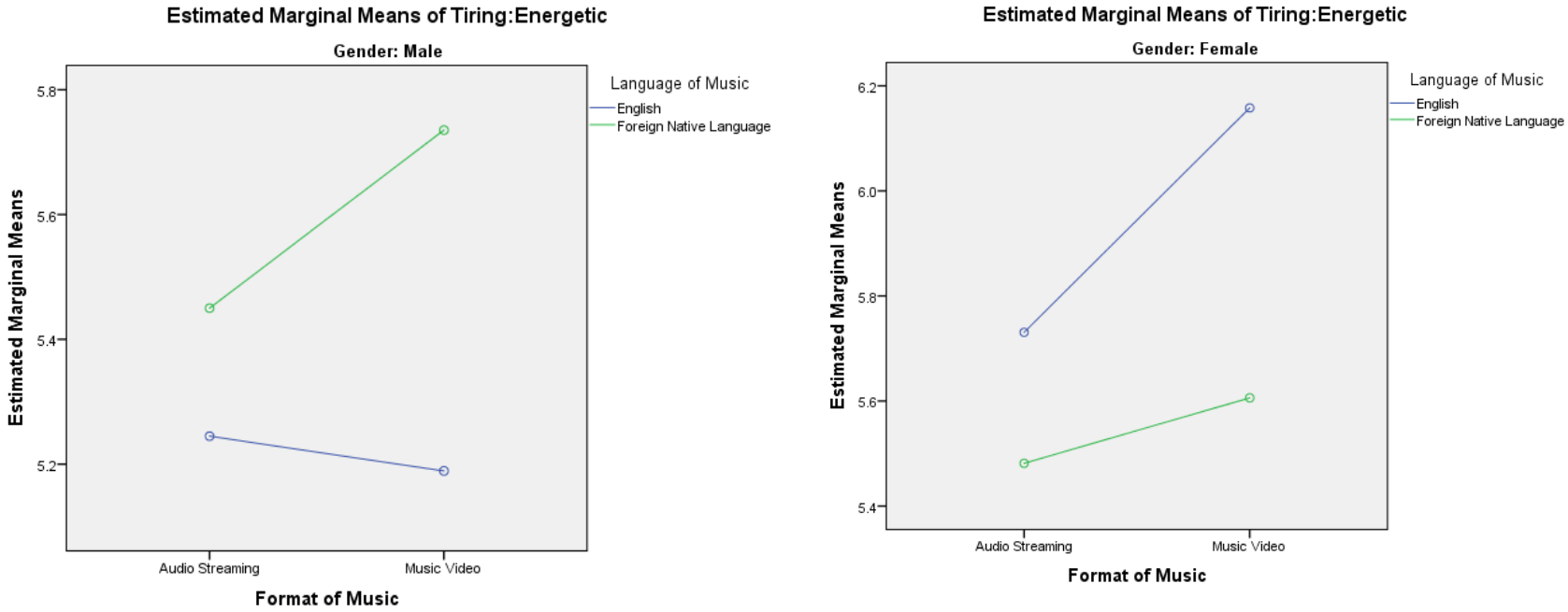


Figure 1.12. Males and females' emotional responses to the foreign contemporary music: Arousal

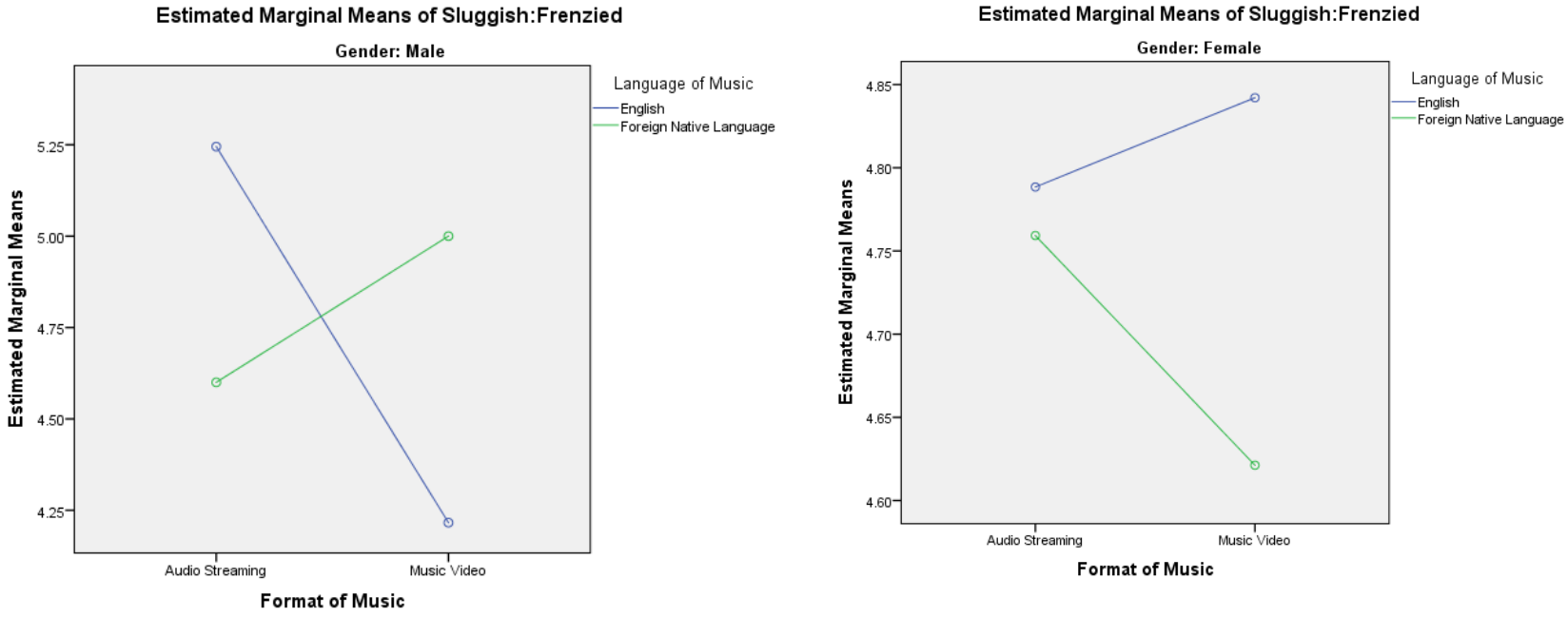


Figure 1.13. Males and females' emotional responses to the foreign contemporary music: Arousal

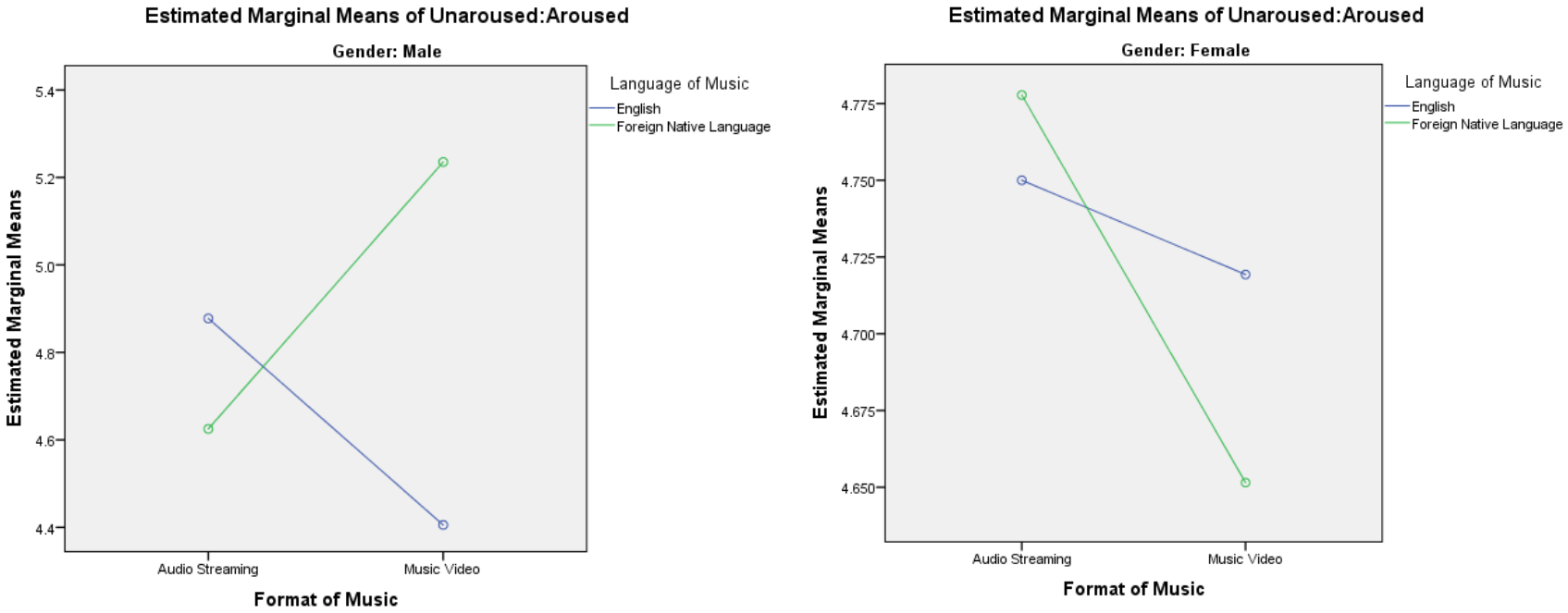


Figure 1.14. Males and females' emotional responses to the foreign contemporary music: Arousal

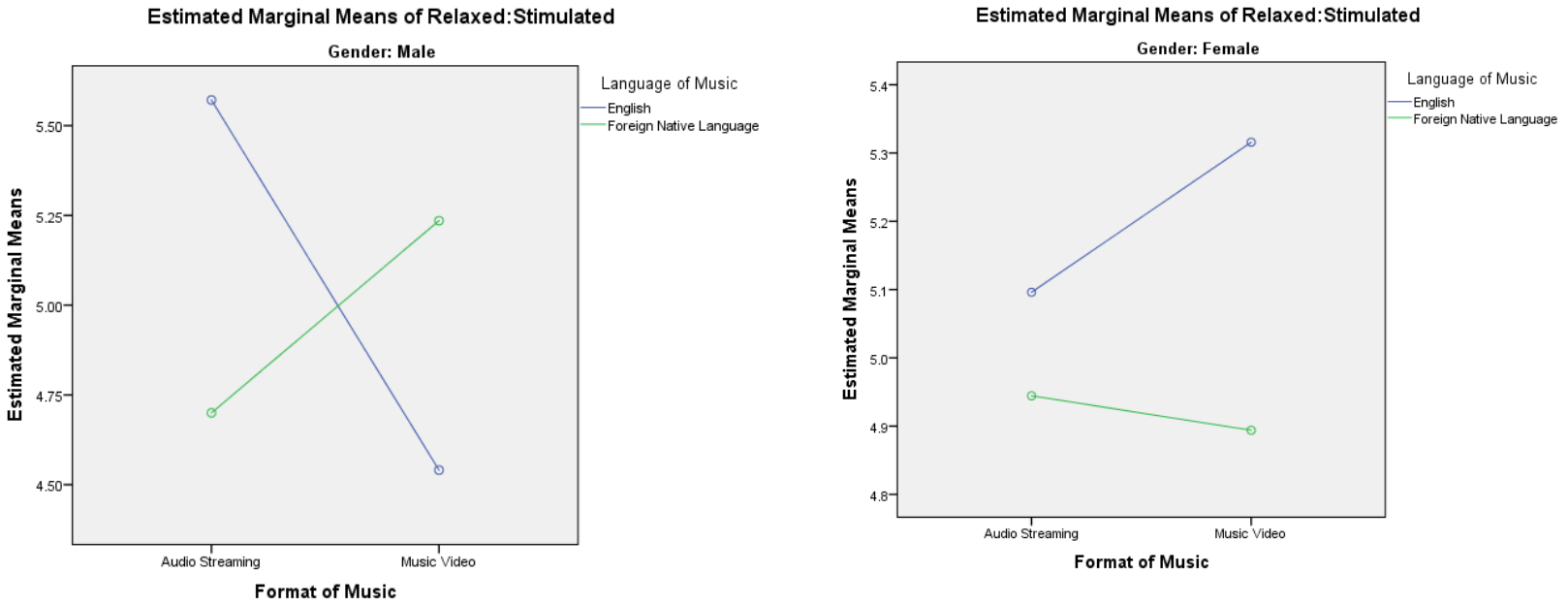


Figure 1.15. Males and females' emotional responses to the foreign contemporary music: Arousal

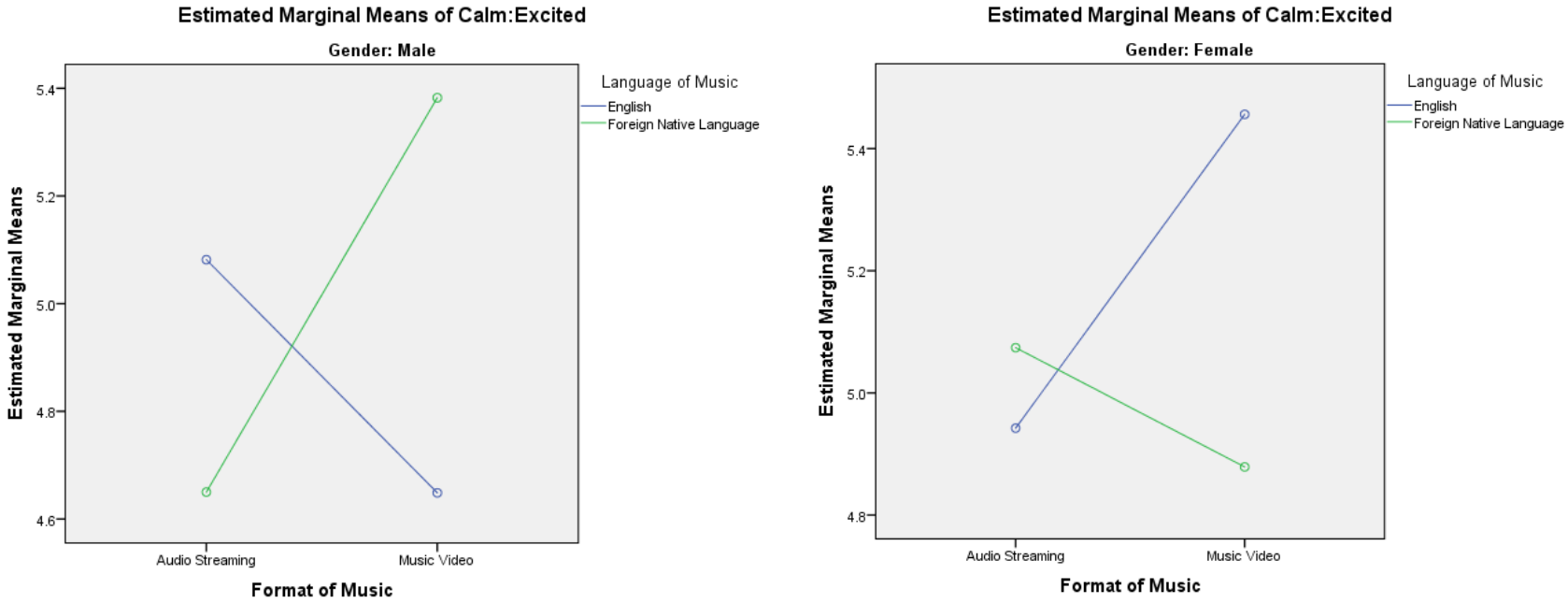


Figure 1.16. Males and females' emotional responses to the foreign contemporary music: Arousal

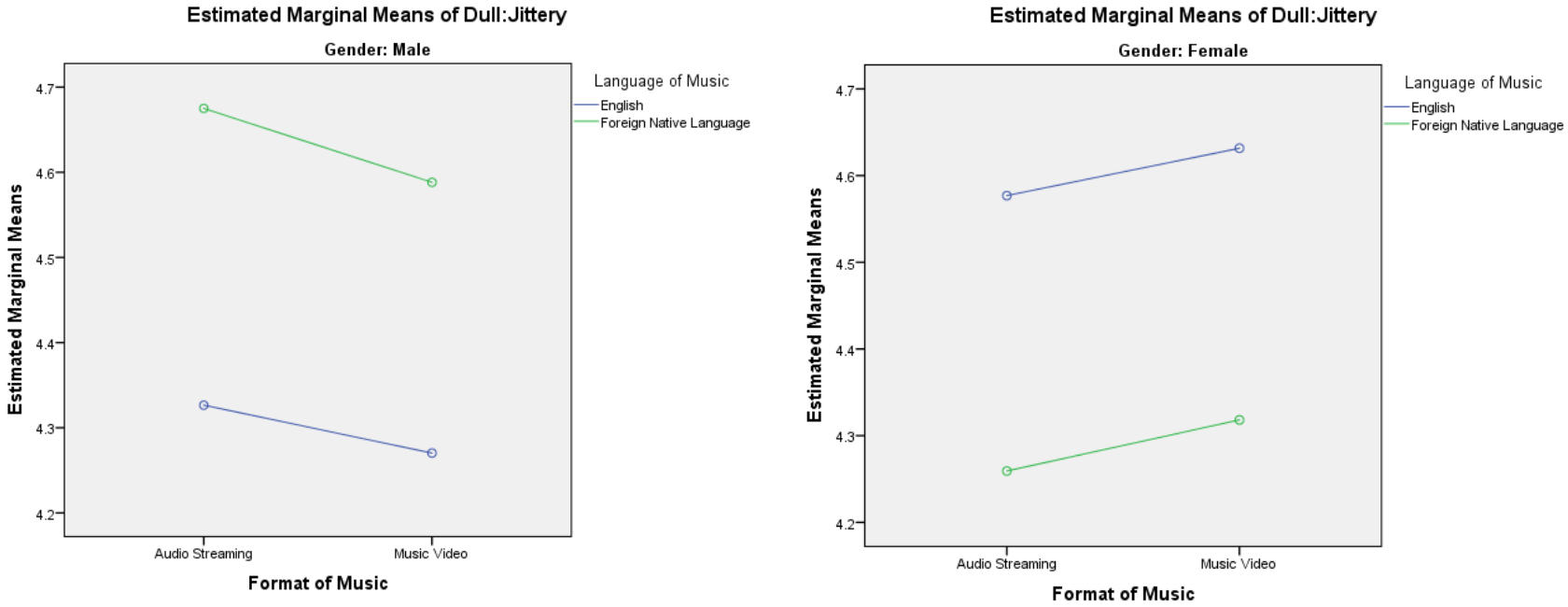


Figure 1.17. Males and females' behavioral responses to the foreign contemporary music: Intention to share information about the foreign contemporary music

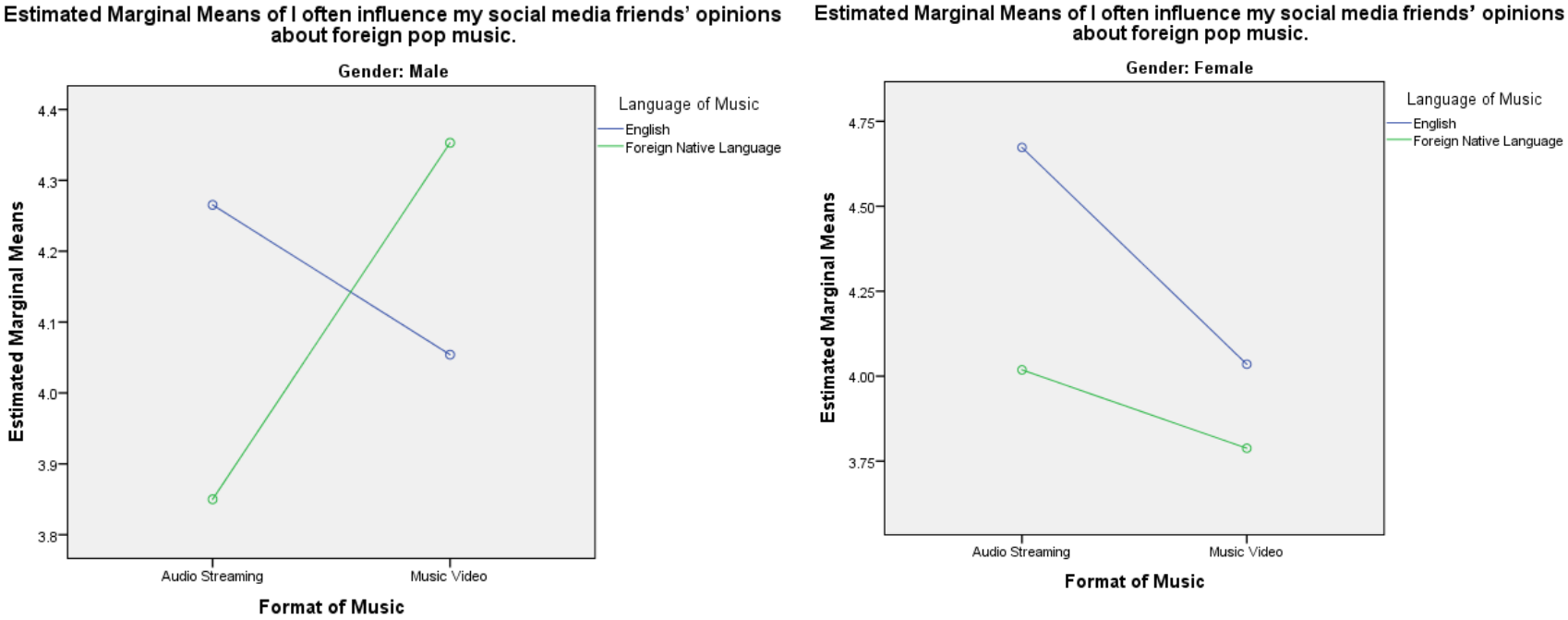
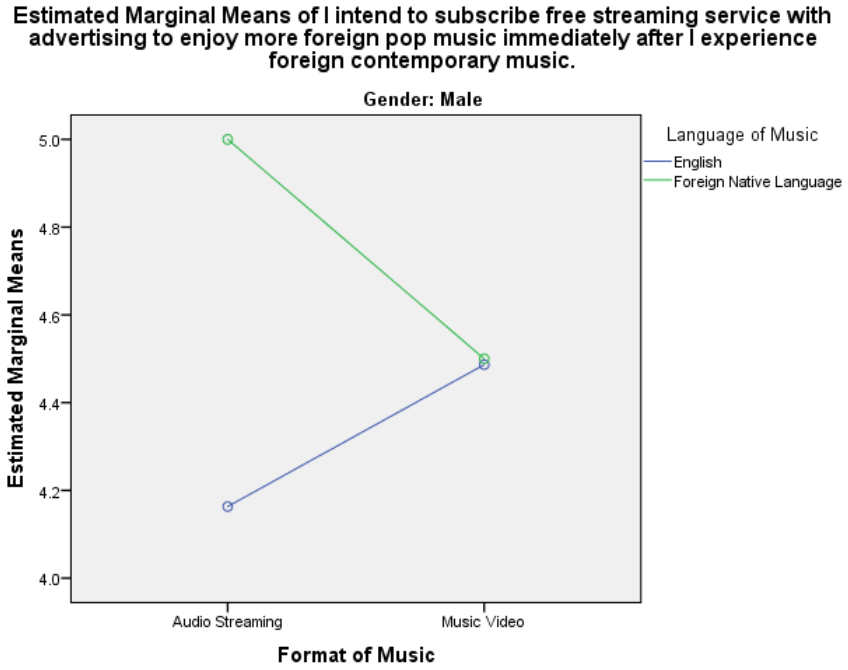


Figure 1.18. Males and females' behavioral responses to the foreign contemporary music: Intention to join a free music streaming service to enjoy more foreign contemporary music



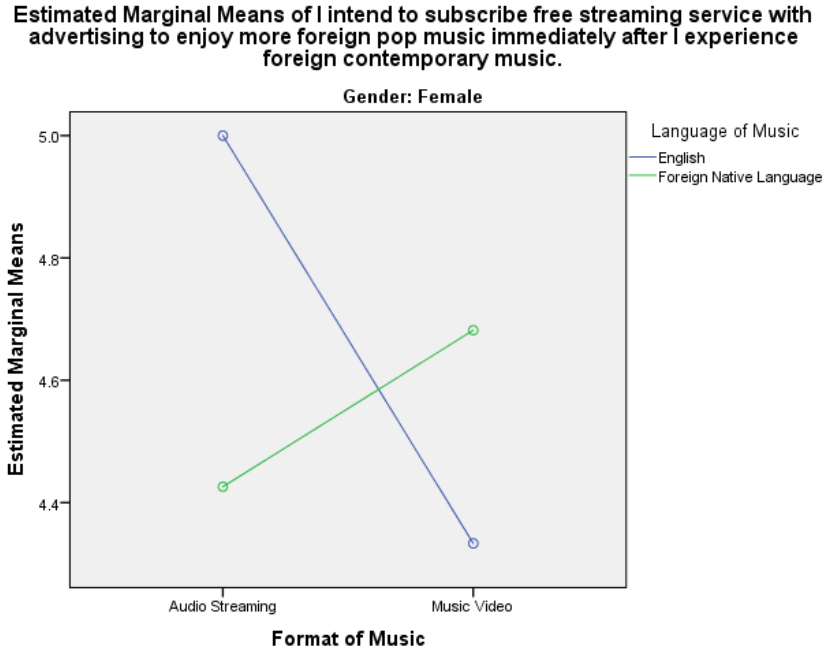


Figure 1.19. Males and females' behavioral responses to the foreign contemporary music: Intention to join a free music streaming service to enjoy more foreign contemporary music

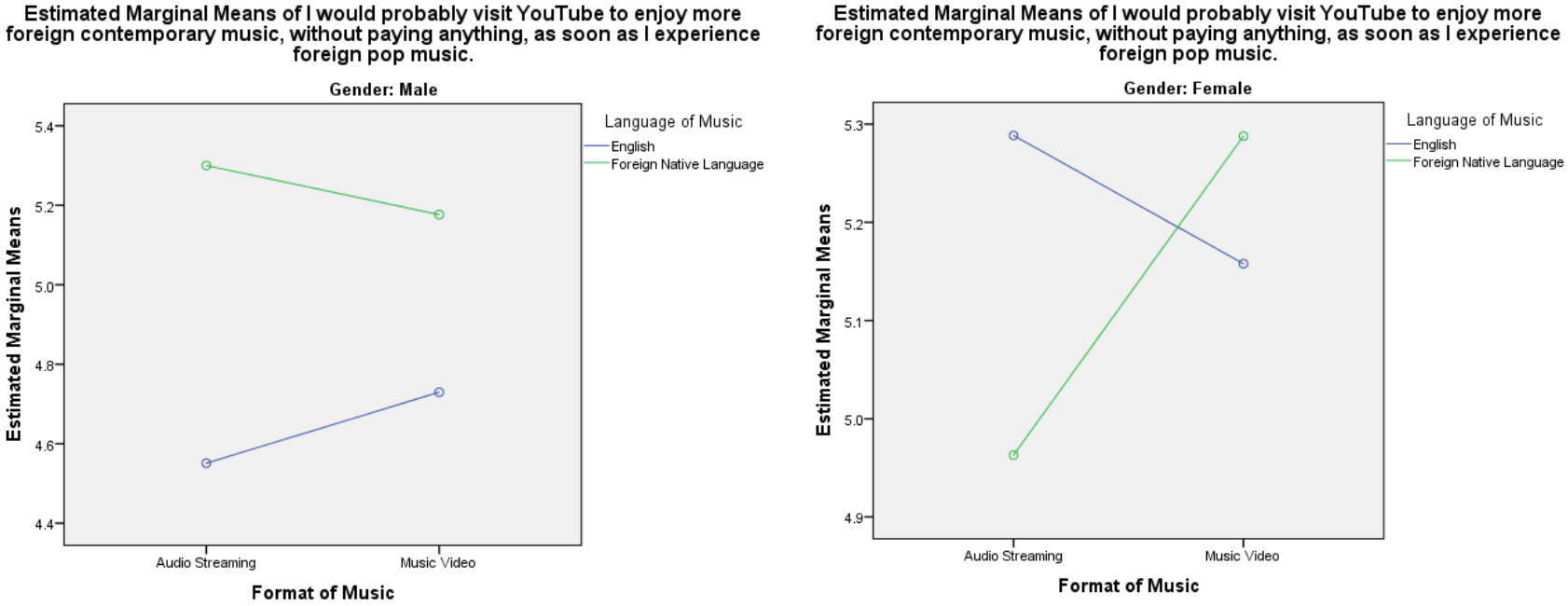


Figure 1.20. Males and females' behavioral responses to the foreign contemporary music: Intention to join a free music streaming service to enjoy more foreign contemporary music

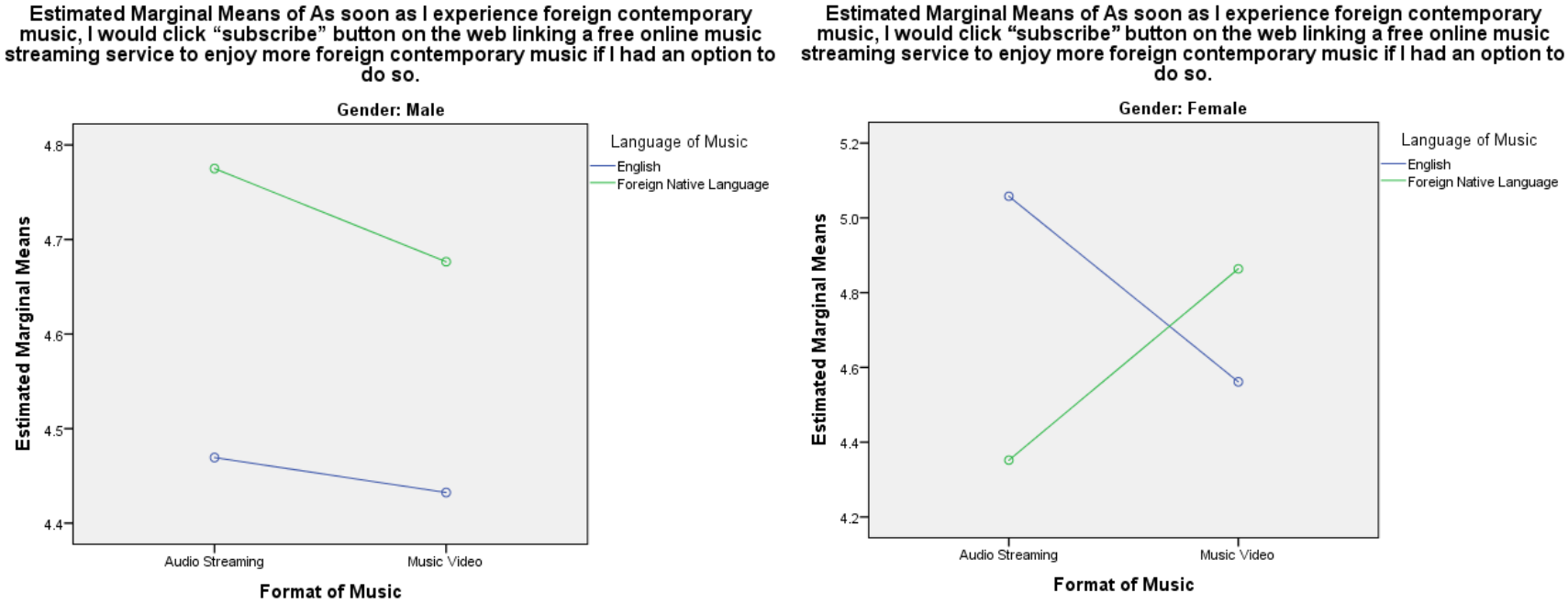
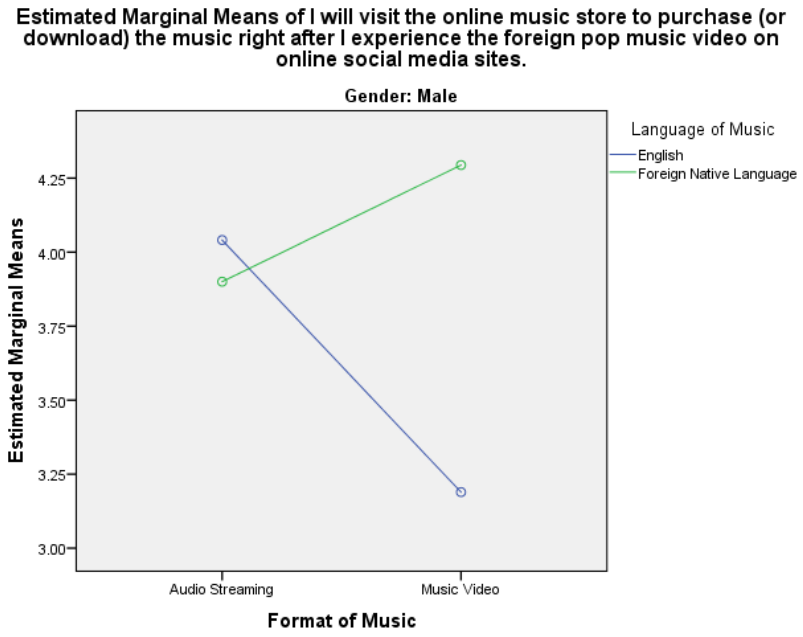


Figure 1.21 Males and females' behavioral responses to the foreign contemporary music: Intention to pay for foreign contemporary music to purchase or download



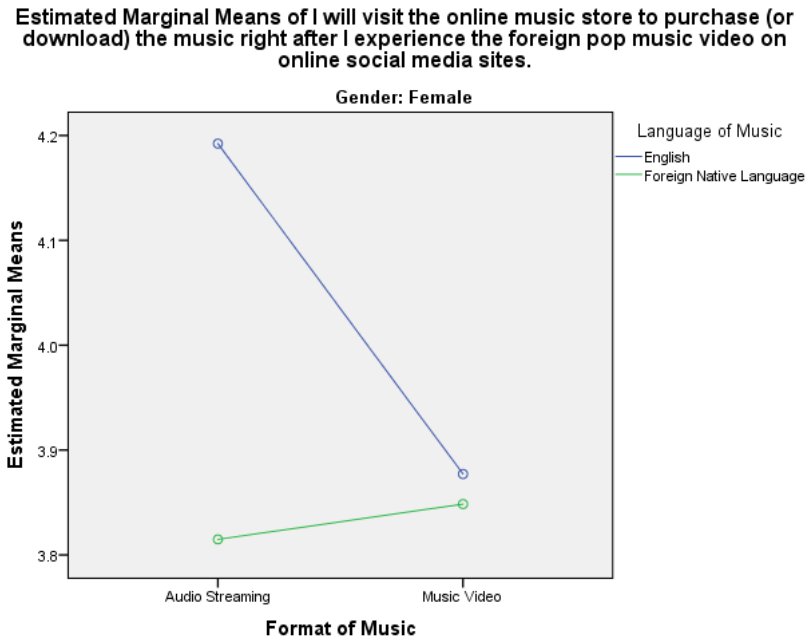


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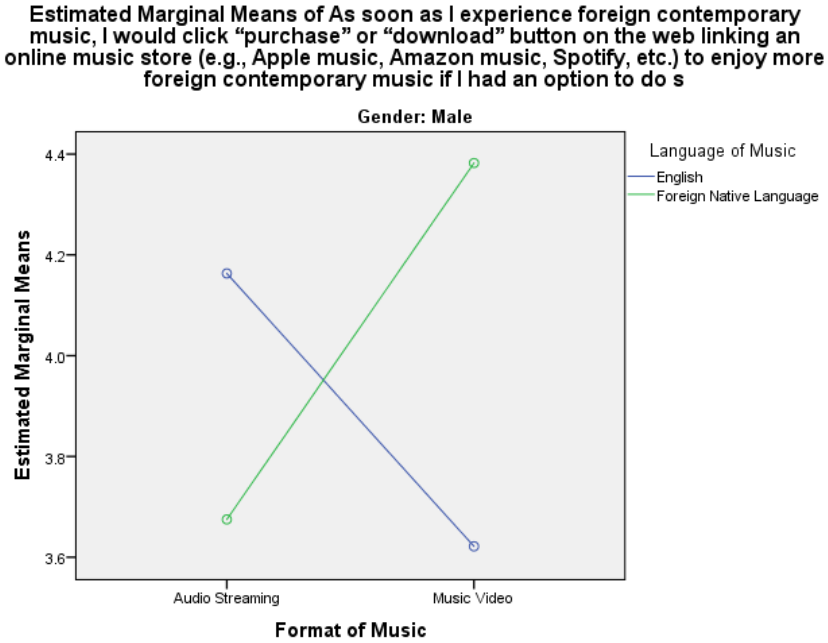
Figure 1.22. Males and females' behavioral responses to the foreign contemporary music: Intention to pay for foreign contemporary music to purchase or download



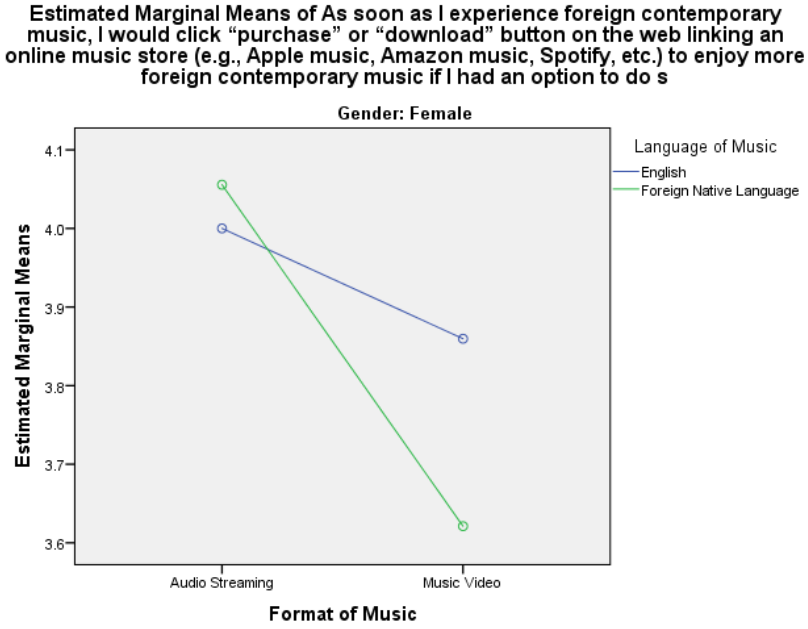
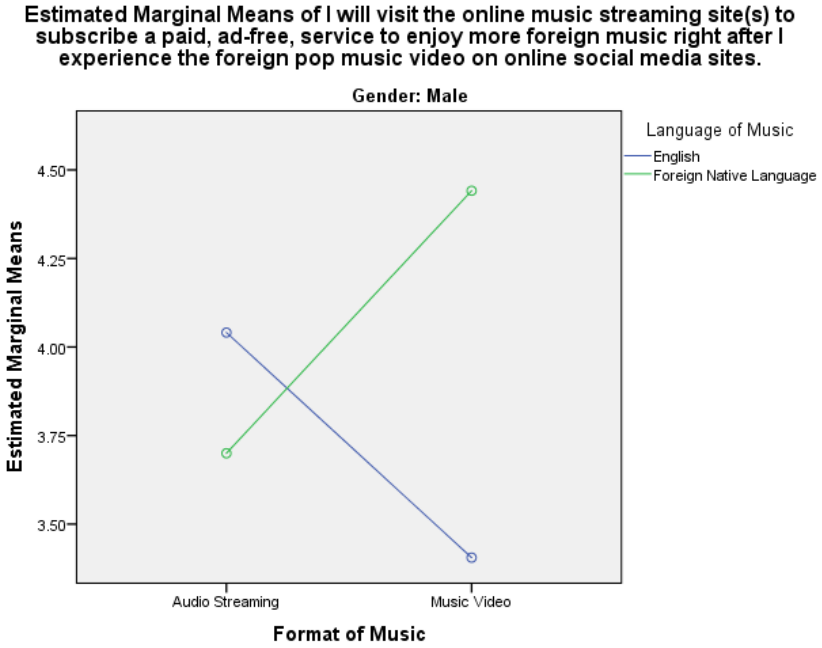


Figure 1.23. Males and females' behavioral responses to the foreign contemporary music: Intention to join paid music streaming service to enjoy more foreign contemporary music.



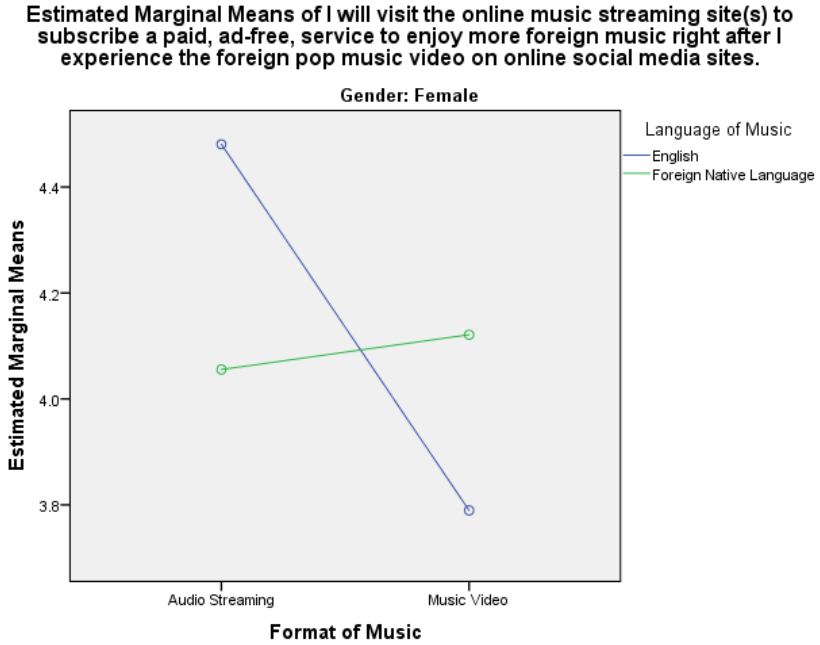
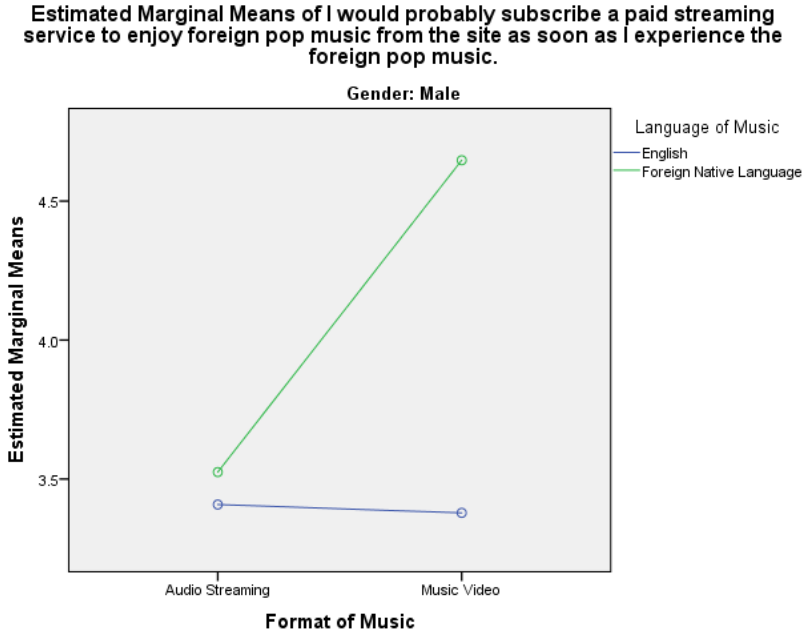


Figure 1.24. Males and females' behavioral responses to the foreign contemporary music: Intention to join paid music streaming service to enjoy more foreign contemporary music.



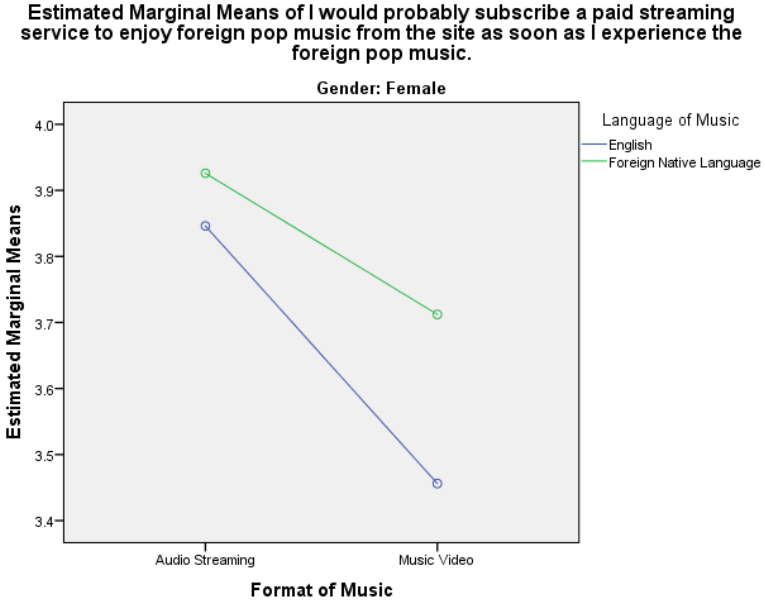
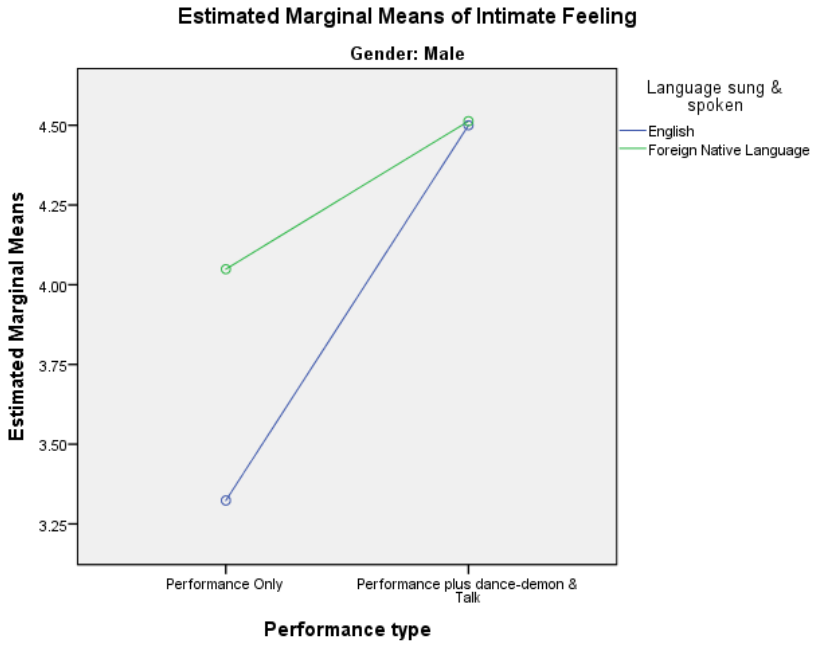


Figure 1.25. Males and females' emotional responses to the foreign contemporary music when they watch a show performance: Intimate feeling



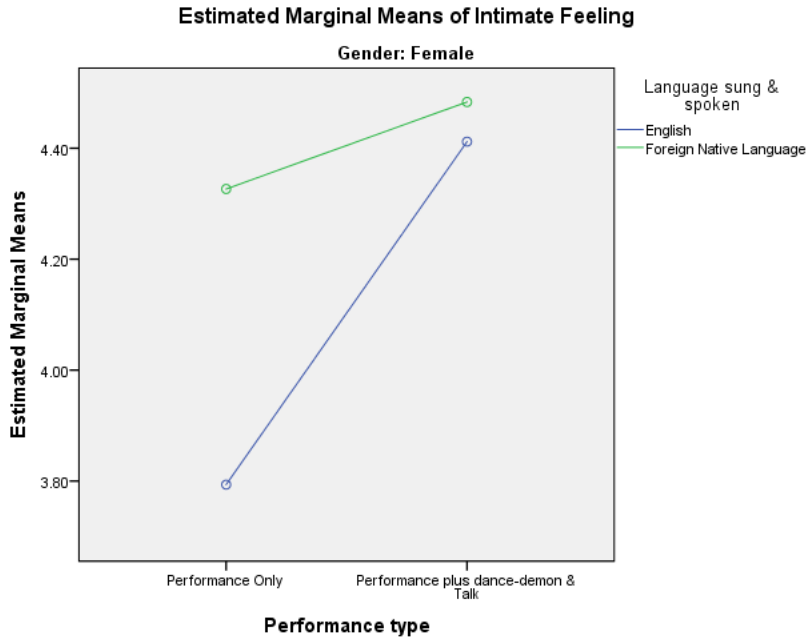


Figure 1.26. Males and females' emotional responses to the foreign contemporary music when they watch a show performance: Positive feeling

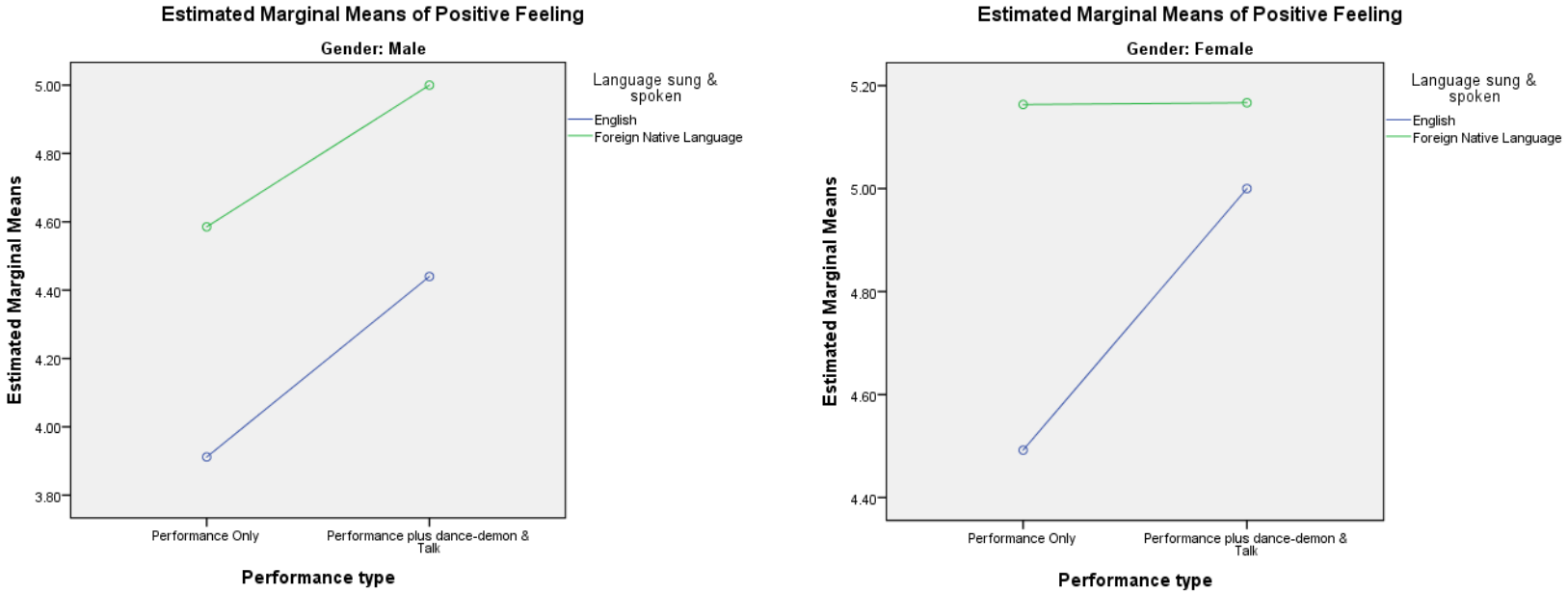
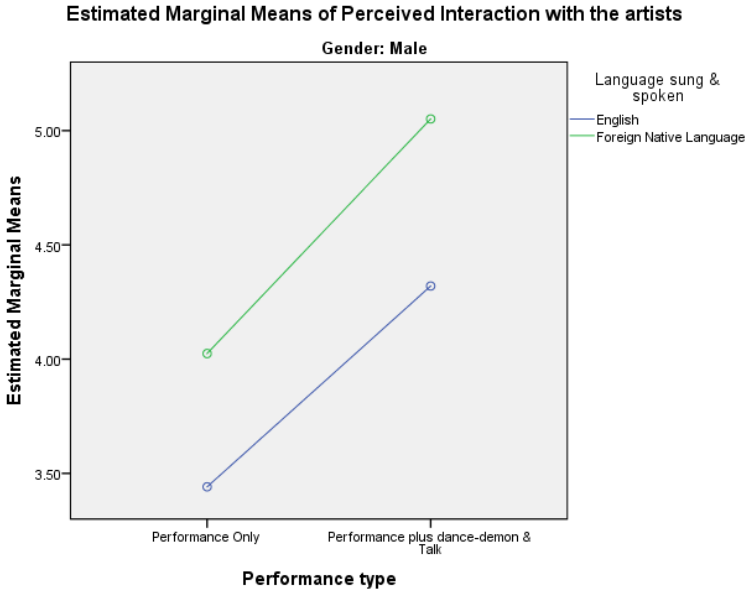


Figure 1.27. Males and females' emotional responses to the foreign contemporary music when they watch a show performance: Perceived interaction with the artists



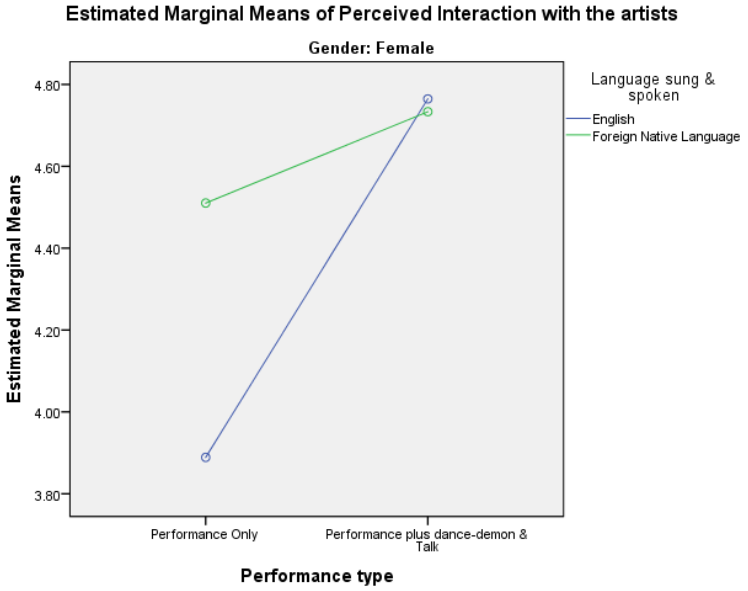
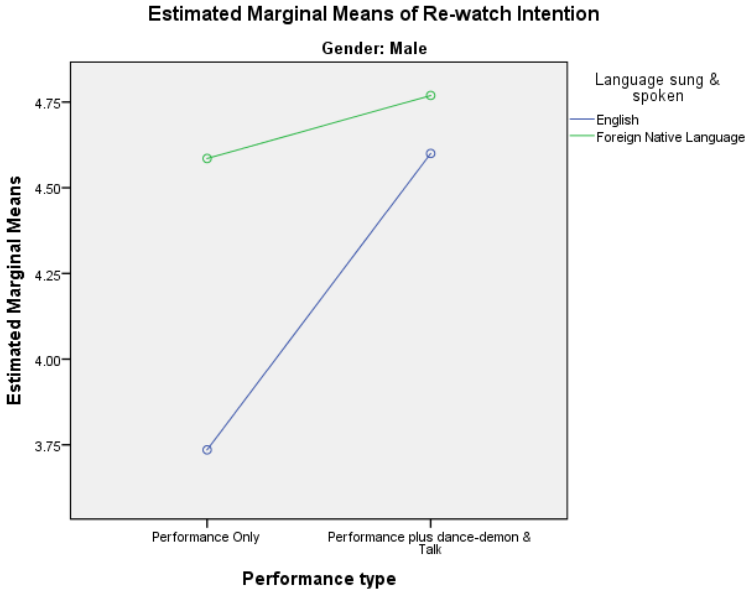


Figure 1.28. Males and females' behavioral responses to the foreign contemporary music when they watch a show performance: Intention to re-watch the show performance



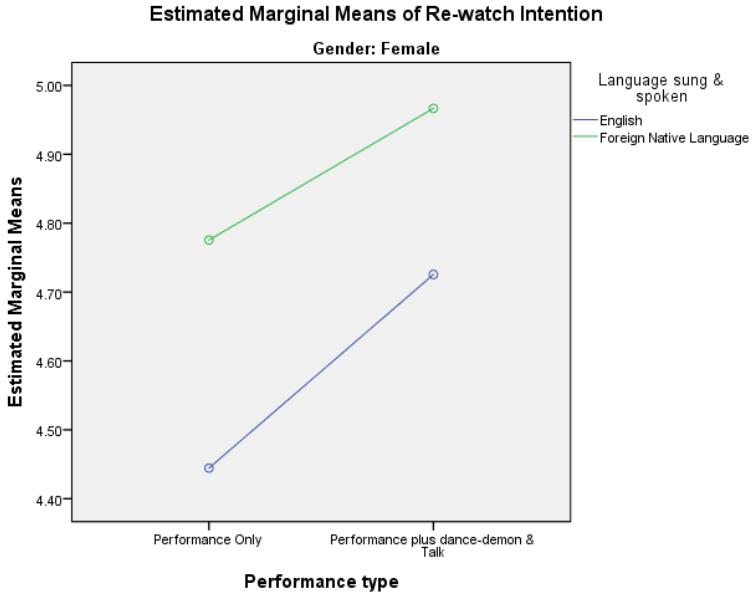


Figure 1.29. Males and females' emotional responses to the foreign contemporary music when they watch a show performance: Intention to follow the artist's official page on Facebook

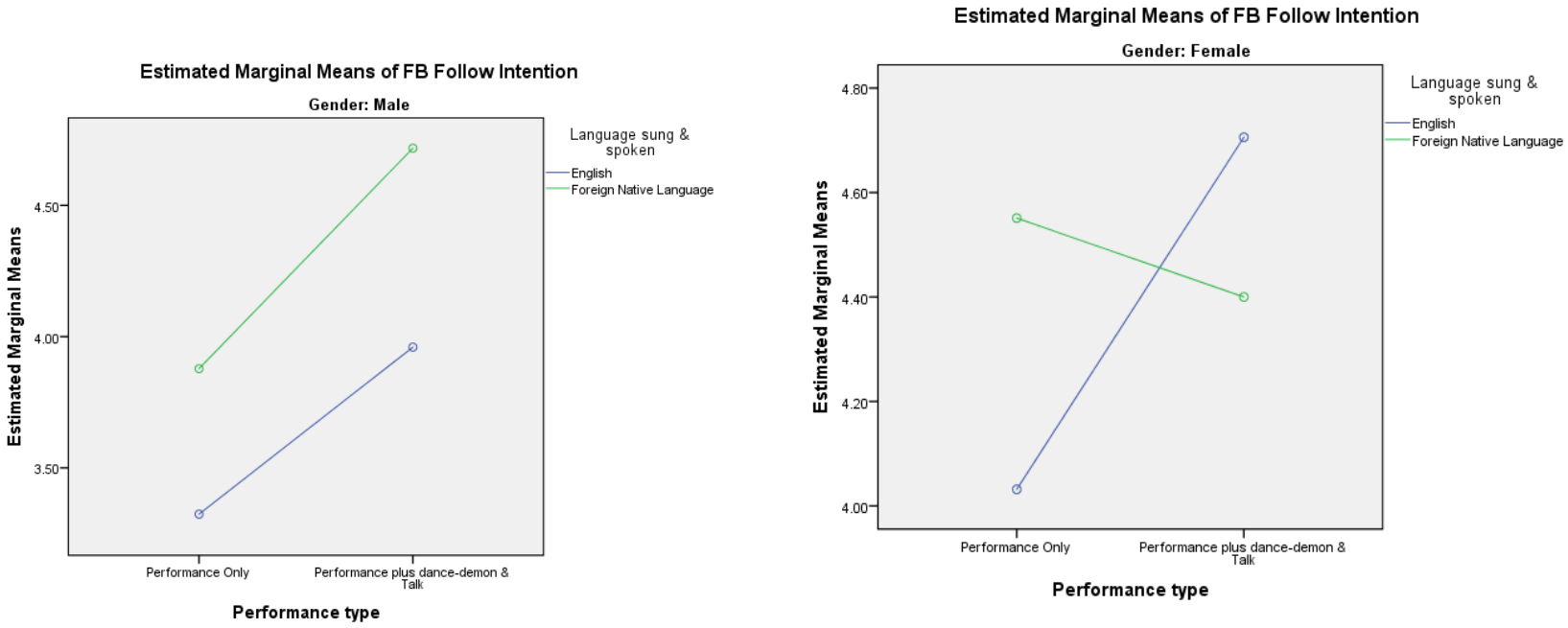
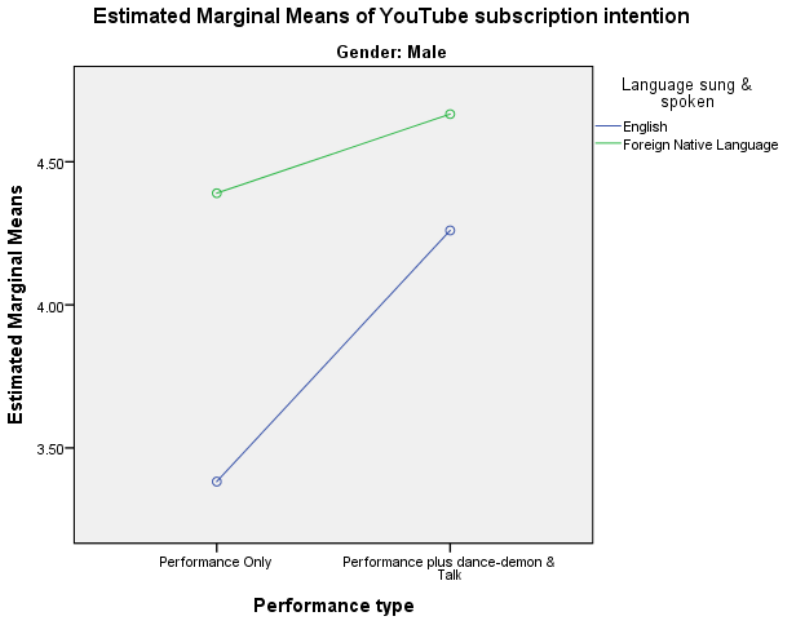


Figure 1.30. Males and females' emotional responses to the foreign contemporary music when they watch a show performance: Intention to subscribe the artist's official channel on YouTube



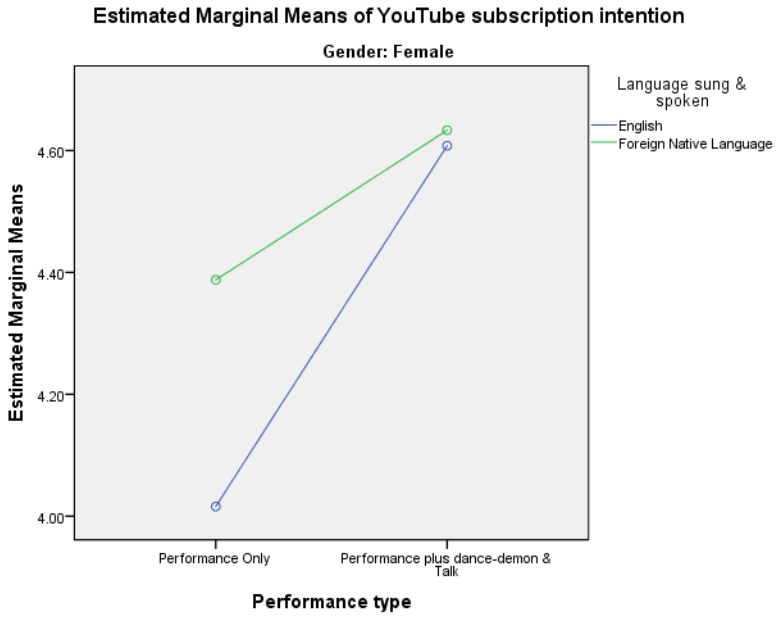
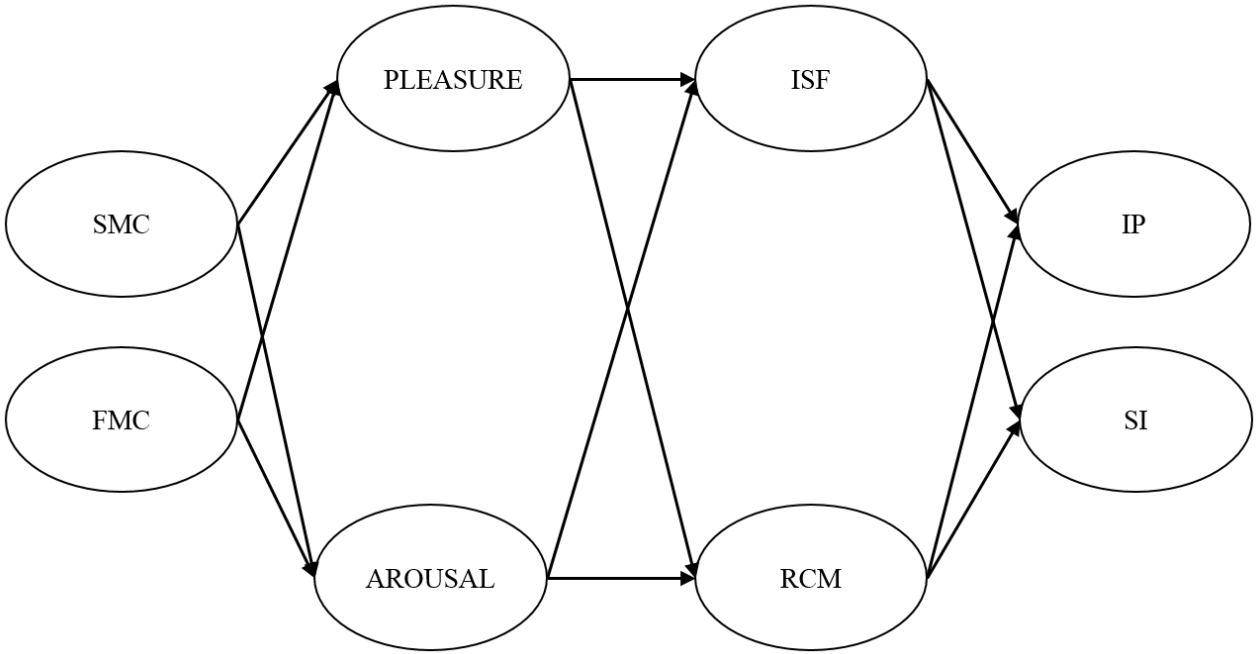
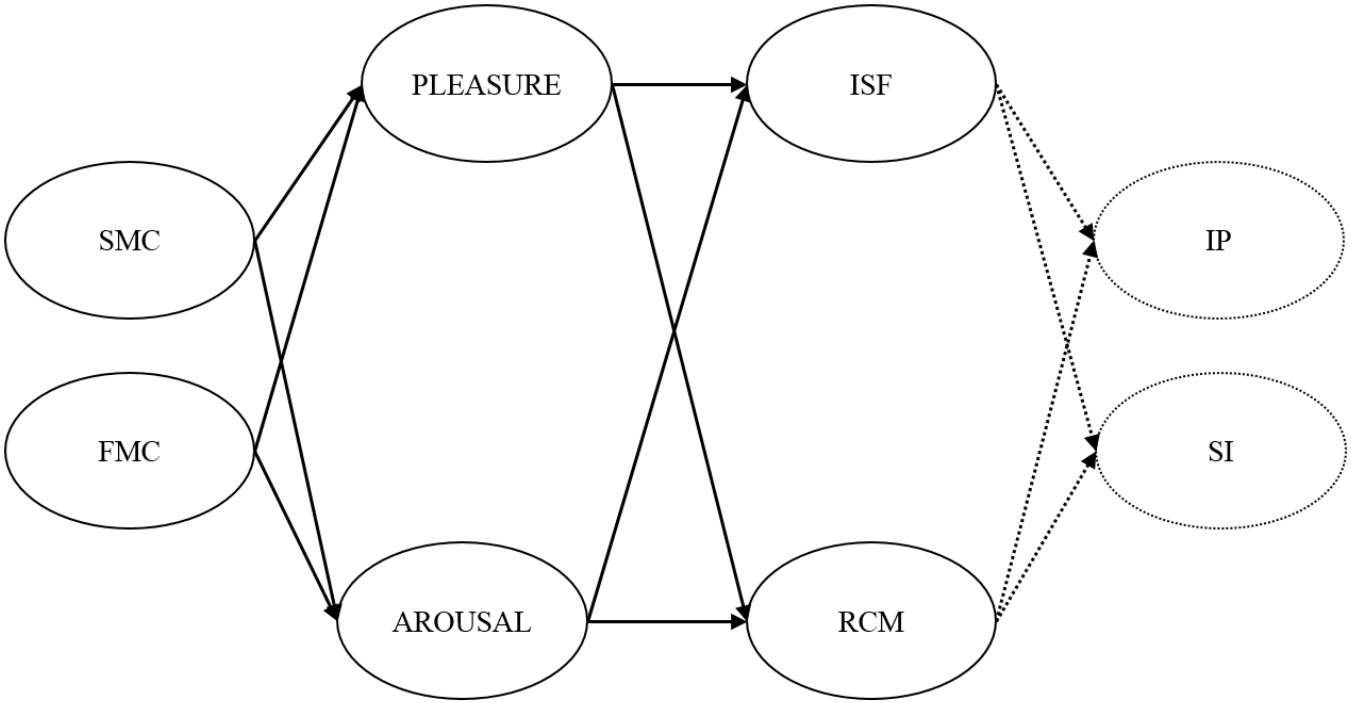


Figure 2.1. Proposed model based on S-O-R theory



SMC: Social media contents,
FMC: Foreign music related contents,
PLEASURE: Pleasure emotion,
AROUSAL: Arousal emotion,
ISF: Intention to join free streaming service,
RCM: Intention to recommend foreign contemporary music to peers,
SI: Intention to share information about foreign contemporary music,
IP: Intention to pay to purchase / download or stream foreign contemporary music.
IVs: SMC, FMC
DVs: PLEASURE, AROUSAL, ISF, RCM, SI, and IP

Figure 2.2. Modified model



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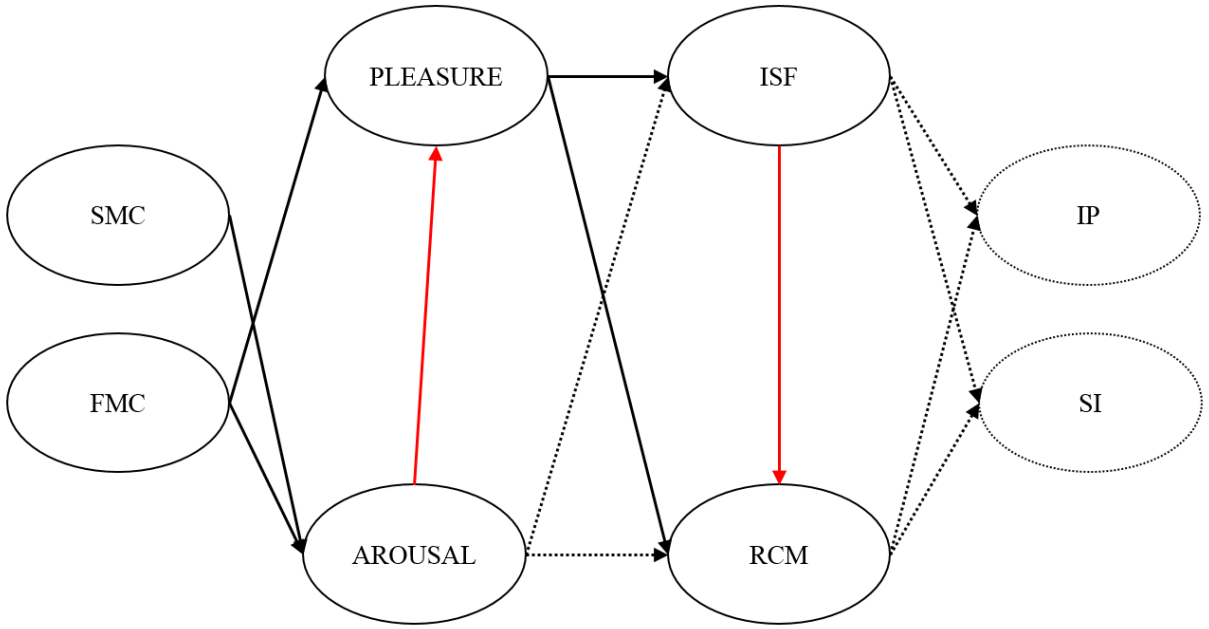
PLEASURE: Pleasure emotion,
AROUSAL: Arousal emotion,
ISF: Intention to join free streaming service,
RCM: Intention to recommend foreign contemporary music to peers
IVs: SMC, FMC
DVs: PLEASURE, AROUSAL, ISF, and RCM
IP and SI removed

Figure 2.3. Modified structural model



SMC: Social media contents,
FMC: Foreign music related contents,
PLEASURE: Pleasure emotion,
AROUSAL: Arousal emotion,
ISF: Intention to join free streaming service,
RCM: Intention to recommend foreign contemporary music to peers
IVs: SMC, FMC
DVs: PLEASURE, AROUSAL, ISF, and RCM
Hypothesized relationships between AROUSAL and ISF, between AROUSAL and RCM removed
New relationship between AROUSAL and PLEASURE, between ISF and RCM added