The use of the Artist Fan Engagement Model as a strategy tool

Sarita M. Stewart | Belmont University | VMBR - Days 2017
Nobody knows where the music business is going...

but it’s going to be about fan-artist relationships & how you monetize that

—Tom Silverman | Tommy Boy Record Label Founder
INITIAL CONCEPTUALIZATION OF THE MODEL

MUSIC EXPOSURE

RESPONSE TO MUSIC

EMOTIONAL
SENSORIAL
IMAGINAL
ANALYTICAL

RESPONSE TO ARTIST

IDENTIFICATION
AFFINITY
SIMILARITY
IMITATION

ENGAGEMENT

RECORDED MUSIC

ACCESS
UNPAID DOWNLOADS
BROADCAST
FREE STREAMING

OWNERSHIP
PAID SUBSCRIPTIONS
PHYSICAL PRODUCT
PAID DOWNLOADS

RECORDED MUSIC
**IDENTIFICATION**
The viewers desire to share the personality’s perspective

**AFFINITY**
The viewer likes the personality, which is likely to influence fandom towards them

**SIMILARITY**
The viewer may share a similar background or demographics with the personality

**IMITATION**
The viewer models their behavior based upon the personality’s actions
EMOTIONAL
Emotion has traditionally been considered as a primary factor of music appreciation as well as a factor in the purchasing process.

SENSORIAL
This raw reaction to music incorporates both physical and physiological responses to music.

IMAGINAL
This is the associative aspect of music, whether nostalgic, or projection into the future.

ANALYTICAL
The cognitive, or actively thinking about the elements that make up music.
ENGAGEMENT

how an individual interacts with an entertainment property from an emotional and analytical standpoint
RECORDED MUSIC ACCESS

UNPAID DOWNLOADS
- Piracy
- Free Downloads

BROADCAST
- Radio
- Television
- YouTube

FREE STREAMING
- Interactive Streaming
- Non-interactive Streaming
RECORDED MUSIC

OWNERSHIP

PAID SUBSCRIPTIONS
  - Spotify
  - Apple Music

PHYSICAL PRODUCT
  - Compact Disc
  - Vinyl
  - Cassettes

PAID DOWNLOADS
  - iTunes
  - Amazon MP3
METHODOLOGY

- Anonymous 75-question survey was conducted online in order to test the association among the various components within the model.

- Convenience sample was made up of students at an university located in the mid-Southern U.S. and music industry executives.

- An email went out to 975 entertainment industry partners and 2,000 undergraduate students.

- The respondent listed a song first, and then answered questions related to the "Response To Music" construct. Later in the survey, they referenced the name of the artist who sang the song, and answered questions about them.
1,576 respondents accessed the survey. 636 surveys were listwise deleted since they did not have both a valid artist and song title listed.

940 surveys were analyzed, 836 of which were fully completed surveys.

Structural equation modeling was used to analyze the data.

All in all, 940 survey respondents listed 806 individual song titles performed by 568 music artists.
The music often introduces the artist to the audience through various promotional platforms. Once the fan is “in the know” about the act, then the focus of the relationship often switches from the music to the music artist.
Streaming is now the dominate distribution medium in the United States. David Bakula, Nielsen's Vice President of Music Industry Insights recently stated "The rapid adoption of streaming platforms by consumers has generated engagement with music on a scale that we've not seen before."
Physical product is still important as reflected in the continuing growth of vinyl record product. Again, superfans tend to buy any and all physical artifacts connected to their favorite artists.
All of the variables discussed within the Artist-Fan Engagement Model are important consideration factors. This synthesis model can be used to help the artist and their management team think through how to cohesively approach the music marketplace.


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