

What Makes Crowds Fund? The Link between Crowdfunding and Self-Construal in the Music Industry

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed  _____

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Ethical Approval

Ethical approval was granted from the Auckland University of Technology Ethics Committee (AUTEC) on 18 December, 2014, for a period of three years from the date off 18th December 2014. The AUTEC application case number is 14/405, the letter of confirmation for this approval can be found under *Appendix One*.

Abstract

Crowdfunding through an online environment has emerged as a popular capital raising means for a variety of different organisations and industries across numerous countries. The increasing popularity of crowdfunding brings with it a need for a better understanding of this expansive movement, including the influencing drivers that motivate individuals to contribute towards a crowdfunding campaign. The past few years has realised the potential of crowdfunding from the general public in the entertainment industry (Kickstarter, 2013b; Palmer, 2014; PledgeMusic, 2013), with a growing number of musicians and artists utilising the funding opportunities offered to them through online platforms such as Kickstarter and PledgeMusic. This research explores the notion of self-construal and communication methods as motivating factors in an individual's decision to participate in a crowdfunding endeavour in the specific context of the music industry. An experimental design using an online survey was conducted to examine this connection. Respondents were asked to complete a priming activity designed to set either a dependent or independent state of self-construal, then viewed one of three simulated Facebook pages featuring band content which was presented using different communication strategies. Respondents were then asked to answer a range of questions relating to crowdfunding, contributions, and their perceived attitudes. The resulting data set from this experiment was then analysed using SPSS. The results indicate that independently, neither self-construal nor communication strategy significantly influence an individual's contribution behaviour in a crowdfunding situation, however, a combined self-construal state and communication strategy shows a significant influence on an individual's contribution towards crowdfunding endeavour.

Chapter One: Introduction

This is the future of music... so proclaimed musician Amanda Palmer in her 2012 Kickstarter video for her *Theatre Is Evil* album campaign, a crowdfunding initiative that has opened a new capital-raising avenue to the music industry (Strickler, 2012). Crowdfunding is a growing movement that is changing traditional funding options for a variety of entrepreneurs over a vast range of industries. This thesis aims to explore and unveil why people crowdfund, initially in a general sense, then in the more specific context of the music industry, incorporating the construct of self-construal as a further means to decipher why crowds fund.

Online piracy of entertainment products such as movies and music has drastically reshaped the entertainment industry itself (Storrs, 2012), with Trent Reznor of Nine Inch Nail fame describing the act of paying for music as a “relic of an era gone by” in his 2014 interview with Metal Hammer (Mundro, 2014). When Godfather of Punk, Iggy Pop, addressed a crowd at the 2014 annual John Peel Lecture in Salford, he stated that the digital advances afforded to the mass public today has left the music industry “almost laughably pirate”, making it “easier to steal music than pay for it” (Ryan, 2014).

Noting changes in the music industry along with new opportunities offered to artists, punk-cabaret musician Amanda Palmer employed a different strategy when promoting her 2012 album, consequently becoming the first musician to raise over a million dollars through a Kickstarter initiative (Strickler, 2012). When Palmer achieved this first, she drove websites like Kickstarter (an online crowdfunding website that hosts fundraising endeavours ranging from new product developments to organised events) to be recognised as a viable alternative to traditional production and promotion methods used within the music industry.

As literature on crowdfunding begins to grow, more and more authors are establishing their own definitions of the concept of crowdfunding. Belleflamme, Lambert, and Schwienbacher (2014) placed an emphasis on the use of internet in their crowdfunding definition, a frequently discussed component of crowdfunding and crowdsourcing (Kappel, 2009; Kleemann, Voß, & Rieder, 2008; Ley & Weaven,

2011; Sørensen, 2012). Despite these definitions, Mollick (2013) advocates the necessity of a narrower definition of the concept of crowdfunding and what it encompasses. Mollick (2013) also discusses the opportunities crowdfunding provides artistic projects and productions; this can be linked to creative endeavours and the music industry, where individuals that show demand show viable potential for investors or 'funders'. In the context of 'funders', crowdfunding allows individuals to adopt the role of collective philanthropists in a way, much as a noblemen would have done for a sculpture or painter historically. Interestingly, Ordanini, Miceli, Pizzetti, and Parasuraman (2011) note the need for further inquiry into exploring the motivation behind consumer participation in crowd funding activities, also touching on the unexplored avenue of desired social projection as a motivating force behind consumer patronage in a crowdfunding platform. Motivation and social position are underlying components in the concept of self-construal, a connection that can be applied to existing literature on donation behaviour. This thesis aims to explore these knowledge gaps in the context of the music industry along with the impact of self-construal.

Self-construal refers to the behaviours and cultural traits that influence an individual's sense of identity or self-concept, with the two dominant sides of self-construal being independent and dependent (Escalas & Bettman, 2005; Markus & Kitayama, 1991). Independent self-construal focuses on unique traits and personal attributes of an individual, typically de-emphasising others, whilst dependent self-construal depicts that the individual's sense of self is reflected by their social standing, relationships with others and attachment to a social group (Escalas & Bettman, 2005). The impact of self-construal on crowdfunding has emerged as a knowledge gap in existing literature; this research aims to explore this area through the application of self-construal theory.

Crowdfunding is possible through variety of scenarios and takes place in numerous countries, not to mention it is possible for individuals to support, for example, musicians across the world from their own country via internet crowdfunding initiatives like PledgeMusic (PledgeMusic, 2013). Ordanini et al. (2011) touched on the personal traits seen to affect the likelihood of online crowdfunding initiatives,

distinguishing the need for further investigation into the effects of ‘desired social participation’ on motivation to participate in crowdfunding initiatives. The desired social position, or image, that an individual may be motivated by, can be tied to their self-construal context as an influencing factor, i.e. one's self-construal is often related to their identity or projected self-image (Escalas & Bettman, 2005). From this it is possible to postulate that self-construal affects the likelihood of participation in a crowdfunding initiative. This statement brings about the following research question:

What effect do communication strategies and self-construal have on the participation of individuals in online crowdfunding initiatives in the music industry?

This research question will be explored using an experimental design that will test a self-construal setting against different communication methods via a survey completed by micro-working platform. An American panel sample will be tested and construal will be manipulated; this is possible as it is accepted that every culture exhibits both construal aspects (Escalas & Bettman, 2005). The panel will be presented with band content through an audio clip and three Facebook band page simulations designed to test three differing communication methods. Page one will use one-to-one interactive communication, featuring posts by the artist or act which fans have commented on, to which the source has responded (establishing interaction between the fans or ‘crowd’ and artist or act). Page two will feature one-to-many non-interactive communication, where content is only posted by the artist or act and public comments are disabled (i.e. no community comments or posts), which will test the independent and individualist perspective. Page three will use a many-to-many method of communication, where content is posted and replied to by the community (or crowd) with no interaction from the artist or act (essential a fan established content page). Page two and page three will test the dependent and collectivist component of the participation process. The findings from these six experimental conditions will test the prominence of self-construal in a crowdfunding setting, and will also establish the most effective marketing method to promote crowdfunding initiatives in the music industry.

This thesis has been organised into six chapters in the following format: First, relevant existing literature on crowdfunding is been reviewed to develop the research framework and proposed hypotheses. Second, the adopted methodology is discussed, analysis conducted, and the results reported. Finally, the academic and managerial implications of the research are discussed, along with study limitations and suggestions for future research.

Chapter Two: Review of Literature

This chapter reviews existing literature on the relevant constructs pertaining to the central topic, categorised in a series of sections. First and foremost, the concept of crowdfunding is properly defined, exploring the antecedent topic of crowdsourcing to clarify the origins and evolution of the topic of crowdfunding. Secondly, literature on the subject of donations and donation behaviour is reviewed, with the purpose of distinguishing the similarities and difference between the two concepts. Thirdly, recent literature expressing current theories and practices in the field of crowdfunding academia is explored and presented.

2.1 Crowdfunding & Crowdsourcing

Existing literature specific to crowdfunding is restricted since the topic as a fully rounded construct is in its preliminary stages (Belleflamme et al., 2014). Earlier academic literature on crowdfunding is synonymous with the concept of crowdsourcing. To grasp a better understanding of the development of crowdfunding platforms, we must first distinguish between crowdsourcing and crowdfunding.

2.1.1 Crowdsourcing

The act of crowdfunding can be seen as a component of crowdsourcing, the concept where a crowd are used to source ideas, feedback and solutions for corporate undertakings (Howe, 2008). Kleemann et al. (2008) outline the concept of crowdsourcing:

“crowdsourcing takes place when a profit oriented firm outsources specific tasks essential for the making or sale of its product to the general public (the crowd) in the form of an open call over the Internet, with the intention of animating individuals to make a [voluntary] contribution to the firm's production process for free or for significantly less than that contribution is worth to the firm” (Kleemann et. al, 2008, p. 6).

There are a few key elements to take note of in this definition. Primarily, a ‘crowd’ is defined as the general public, i.e. *everyone* - no matter their occupation, age, or

experience in the field in question. Crowdsourcing allows everyday individuals to participate and contribute to the development of new products and or services. Most likely as a result of this open call being directed towards the general public, crowdsourcing is often a cheaper alternative for firms or organisations to explore when seeking new ideas, as opposed to traditional in-house specialists or hiring external firms to undergo the task (Kleemann et al., 2008). Finally, use of the Internet is a common thread throughout many crowdsourcing and crowdfunding endeavours, largely due to its convenience and the reach it can provide organisations. The importance of the Internet is further discussed a crowdfunding specific context later in this research.

Hammon and Hippner (2012) highlight the creative potential of the public in crowdsourcing initiative. For example, the website iStockphoto.com provides a platform where photography enthusiasts can share their talents by uploading their own photos for use as stock images, a cost effective process that businesses and organisations can benefit from. Another example of creative crowdsourcing is wilogo.com, a site where crowds of design enthusiasts can submit new logo design propositions to companies who capitalise on the websites offerings (Hammon & Hippner, 2012).

A key difference between crowdsourcing and crowdfunding lies within what is being sought from the general public. Crowdsourcing endeavours usually call for ideas regarding product design, quality monitoring, advertising, and technical support solutions from the crowd or 'source' (Howe, 2008; Kleemann et al., 2008). Wikipedia, the online free encyclopaedia, is openly editable by members of the public, essentially crowdsourcing content publishing, editing, and quality monitoring (Hammon & Hippner, 2012). In contrast, crowdfunding endeavours occur for products, services or activities that already have these crowdsourcing components covered. It is possible to suggest that crowdfunding acts for a preconceived idea, whereas crowdsourcing acts to generate an idea not yet conceived. This definition of crowdsourcing offers an introductory understanding of the concept of crowdfunding.

2.1.2 Crowdfunding

Ley & Weaven (2011) describe crowdfunding as an 'online trend,' but it is fair to describe the practice as a growing phenomenon (Howe, 2008). The online Oxford Dictionary defines crowdfunding as "The practice of funding a project or venture by raising money from a large number of people who each contribute a relatively small amount, typically via the Internet" (Crowdfunding, 2015b).

Investopedia expands on the definition given above, specifying the use of social media websites such as Facebook, LinkedIn and twitter to promote the capital raising tactic (Crowdfunding, 2015a). This reference to the social aspect of crowdfunding entrepreneurship is also discussed by Belleflamme et al. (2014) and Kleemann et al. (2008), who touch on the opportunities the Internet offers crowdfunding endeavours.

Previously, Belleflamme et al. (2014) reviewed crowdsourcing literature and nascent theories on crowdfunding to provide the following definition: "Crowdfunding involves an open call, mostly through the Internet, for the provision of financial resources either in form of donation or in exchange for the future product or some form of reward and/or voting rights" (Belleflamme et. al, 2014, pp. 5-6). It is important to note the emphasis placed on the Internet in this definition, a frequently discussed component of crowdfunding and crowdsourcing (Kappel, 2009; Kleemann et al., 2008; Ley & Weaven, 2011; Sørensen, 2012). Despite these definitions, Mollick (2013) advocates the necessity of a narrower definition of the concept of crowdfunding and what it encompasses.

Belleflamme et al. (2014) propose that the objective of crowdfunding is to obtain money for investment not from a small group of investors, but "from a large audience (the "crowd"), where each individual will provide a very small amount" (Belleflamme et. al, 2014, pp. 5-6). Belleflamme et al. (2014) and Kleemann et al. (2008) also touch on the various opportunities the Internet offers via crowdfunding, using sites like Facebook, Twitter, LinkedIn, Kickstarter, and other such platforms. (Kappel, 2009) states that the act of crowdfunding is done to achieve a mutually desired result that may be a physical product or a service; for example, the case of Barack Obama's 2008 election campaign (Kappel, 2009, p. 375), or the growing use of online crowdfunding film production and distribution in the UK (Sørensen, 2012).

Belleflamme et al. (2014) identified two dominant avenues for commercial entrepreneurial crowdfunding endeavours; reward-based crowdfunding and equity-based crowdfunding. It is imperative that entrepreneurs utilise the crowdfunding vehicle that best suits their intended product and/or service so as to optimise their generation of capital. Reward-based crowdfunding uses a system of pre-ordering or pre-purchasing the intended good or service seeking capital, i.e. before the launch of the product or service (Belleflamme et al., 2014). An equity-based crowdfunding system invites individuals to invest capital in exchange for a percentage or a proportional share of profits from the entrepreneurial product or service that has yet to be launched (Belleflamme et al., 2014). To condense, reward-based is used with pre-order/purchase, whilst equity-based crowdfunding is for profit-sharing.

The two avenues of reward-based and equity-based funding can be further defined when compared against these characteristics of crowdfunding. Reward-based crowdfunding seems to place a greater emphasis on community benefits, placing a greater connection with consumption of the intended goods and/or services. Equity-based crowdfunding differs from this in that the incentive is footed in the investment aspect of the exchange, in other words, the act of investing in anticipation of profit from the product or service seeking capital (Hardy, 2013).

Reward-based crowdfunding was shown to be the most effective technique for collecting small sums of capital spread across a large population to obtain a funding goal, whereas equity-based (profit-sharing) was a preferable model to adopt when an entrepreneur wishes to acquire larger sums of capital from a select number of funders to use as an initial investment for their product or service (Belleflamme et al., 2014; Hardy, 2013).

Reward-based or pre-order/purchase funding occurs frequently on platforms such as Kickstarter and PledgeMusic (Kickstarter, 2013a; PledgeMusic, 2013). Tim Brown's company Three Over Seven initiated a Kickstarter campaign in January 2014 for his sock-less woollen running shoe concept, offering a selection of reward incentives to the company break even on its first production run (Lynch, 2014). Rewards ranged from company tote-bags and pre-orders of the shoes themselves, to naming a sheep on the company's production line. Three Over Seven achieved their

initial funding goal of USD\$30,000 in just 5 days, with 970 backers pledging \$119,196 as of July 2015 (Kickstarter, 2015).

These pre-order crowdfunding endeavours when conducted with a large portion of the greater population often offer a selection of goods that can cater to a range of differing budgets, essentially creating customised reward schemes to satisfy all funding parties, from significant investors to those opting for minimum contributions (Hardy, 2013). Reward-based crowdfunding can be likened to pre-ordering or pre-purchasing goods, where by the consumer holds high expectation of the intended good (Nocke, Peitz, & Rosar, 2011). This relationship between pre-ordering and expected valuation in the context of advance-purchase discounts, where consumers who hold a high expected value for a product before its actualisation purchase at an early date for a discounted price. The authors link product pre-ordering to price discrimination, as the offer of a discount through advanced ordering discriminates (in a way) between its customers on the grounds of their value expectations.

Additionally, Colombo, Franzoni, and Rossi-Lamastra (2015) identified lending-based crowdfunding alongside reward-based and equity-based as another so called 'type' of crowdfunding. Lending-based crowdfunding sees contributors receive interest or payment from their initial contributed investment, similar, though differing, from equity or 'royalty'-based crowdfunding where shares of earned revenue are received (Colombo et al., 2015). Lending-based crowdfunding is not typically featured in the more prominent crowdfunding success stories within the entertainment industry.

2.2 Donations and Donation Behaviour

To clearly distinguish crowdfunding as a concept, it is critical that we differentiate crowdfunding from other fund raising initiatives. A novice to the act of crowdfunding could view contributing to crowdfunding endeavours as a form of donation or charity. In the interest of developing a comprehensive understanding of the topic of crowdfunding, it is necessary to define - and distinguish – the nature of donations and donation behaviour.

Grace and Griffin (2009) explore the concept of 'Conspicuous Donation Behaviour', a concept which they define as "the act of donating to charitable causes via the visible display of charitable merchandise or the public recognition of the donation" (Grace & Griffin, 2009. Pp. 16).

The interesting factor within this concept is distinction of the *visual display* of the donation or rather the *recognition* received as the significant aspect of the donation itself, as oppose to the actual donation being the focal element in the exchange (Grace & Griffin, 2009). This highlights the importance of motivation behind donations and donation behaviour, or rather the reasoning behind an individual's decision to give to a cause. Tsotsou (2007) found that highly motivated donors donate substantially more than those who were less motivated when donating to the same cause. It must be asked then, what motivates individuals to give to a cause? This is worth noting when considering the theme of this research. In fact, Ordanini et al. (2011) raise the notion of donor behaviour in the context of crowdfunding, a link that is explored in a later section of this work.

Ye, Teng, Yu, and Wang (2015) observed the effect of donation outcomes on the act of donating in itself, noting the potential influence of outcomes on an individual's decision to donate. Interestingly, Ye et al. (2015) note a connection between individuals from a higher perceived social status were more driven to donate due to benefits afforded to the self, where as those from a lower social status were more inclined to donate when the outcomes of the donation awarded direct benefits to others. As a side note, this finding holds interest when framed against the construct of self-construal, which will be discussed later in this research.

When comparing the views and definitions of donations and crowdfunding, perhaps the most notable difference between the two concepts is the use of the word 'charity'. Existing literature on donations strongly emphasises the use of the word charity, relating to the actual exchange involved in the contribution process. In crowdfunding instances, goods or services are usually 'pre-ordered' or reward-based incentives to the potential contributor, whereas charitable donations tend to refer to an exchange for no (if any) physical goods or services. Whilst it can be debated that charitable donations potentially offer an emotional reward to the contributor or a sense of

community involvement, crowdfunding differs in that the value of participation lies in the nature of the product, gift, or service advertised to be received. Crowdfunding could be viewed as more on an investment in a predicted, often consumable item, while charitable donations serve to satisfy a sense of goodness or community belonging.

2.3 Emerging Theories on Crowdfunding

The emerging field of crowdfunding shows the development of theories and concepts to explain the phenomena of the topic, including Ouwersloot and Oderkerken-Schroder (2008) proposed connection between crowdsourcing and brand community and experience sharing. Another avenue of theory that holds relevance to crowdfunding is the notion of donor behaviour (Ordanini et al., 2011). Rutherford (2000) discusses the underling motivators of crowdfunding initiatives for small projects high in social meaning, namely monetary support in exchange for a desired result on at a more personable scale. Ordanini et al. (2011) used qualitative research to identify distinct traits of consumers likely to engage in online crowdfunding initiatives: innovation orientation, social identification, the cause or product selected for funding, and monetary exploitation. The influence of social identification or status in the contribution process was discussed by Ye et al. (2015) and can be linked to the concept of self-construal, raising self-construal as a possible influence on an individual's decision to contribute to a crowdfunding initiative. The authors propose that the relative importance of these various traits will vary between not only each consumer, but also each type of crowdfunding exercise (Ordanini et al., 2011).

Building from this, Ordanini et al. (2011) mentions the need for further research exploring the motivation behind consumers who participate in crowd funding activities. The authors propose the unexplored avenue of social desirability as a motivating force behind consumer patronage in a crowdfunding platform, moreover the suggestion that individuals may be inclined to behave in a way which projects their desired social position amongst their peers (Ordanini et al., 2011). To address the right motivations is important for the communications of a crowdfunding project, which is often conducted by the means of social media as they can address social networks easily (Gerber, Hui, & Kuo, 2012). Thus addressing different motivations might be

related to the self-construal of the individual, namely how the contributor deems the funding initiative important.

Davidson and Poor (2015) and Bennett, Chin, and Jones (2015) argue the characteristic traits that successful crowdfunding campaign organisers may share, highlighting extraversion as an important personality trait for campaigners. Bennett et al. (2015) discuss how extravert personalities have more of an advantage when building a crowdfunding campaign, whilst those who are more introverted in nature were more disadvantaged overall. Davidson and Poor (2015) raise the idea that extraverted individuals are more suited to the highly interactive communication demanded from most crowdfunding endeavours, referencing musician Amanda Palmer and her relationship with her existing fan base.

Building from the idea that crowdfunding can be an intense process for the crowdfunding entrepreneur, Davidson and Poor (2015) raise the notion of 'emotional labour' on the organisers of crowdfunding activities. In specific reference to the music industry, the authors discuss how the significant level of interaction demanded from artists or musicians can be a challenging aspect of the crowdfunding model, often requiring personalised messages, updated information for funding contributors, or arranging online video meetings or personal phone calls. The demands imposed by these particular reward-based arrangements may potentially pose as strenuous, however they are often effective in raising contributions, with Davidson and Poor (2015) suggesting that the encounters can be encouraging, bringing personal engagement to the funders, even boosting creativity and motivating the involved parties.

Mollick (2013) discusses the opportunities crowdfunding provides artistic projects and productions as well as entrepreneurs, breaking down the overall 'goals of founders' and 'goals of funders' of crowdfunding endeavours. Mollick (2013) notes that for funders (or the establishers of a crowdfunding project), the main objective may be to demonstrate the demand for the product or service provided by the endeavour. This can be correlated to the music industry, where individuals that show demand show viable potential. In the context of 'funders', crowdfunding allows individuals to

become collective philanthropists, backers for new products, patrons to musicians and artists.

The sheer importance of fan support in crowdfunding campaigns is raised by Booth (2015) in his article examining the connection between 'digital fandom' and crowdfunding. Especially relevant to entertainment crowdfunding endeavours, such as Amanda Palmer's album campaign (Strickler, 2012), the concept of crowdfunding is reliant on support from either an existing or a building fan base that will follow and contribute to the campaign throughout its life cycle. Engagement is thereby a key factor in the success of a crowdfunding endeavour (Booth, 2015). Booth (2015) discusses the link between fandom and participatory culture, namely the symbiotic relationship the two elements have in every crowdfunding exercise. Attaining this engagement with fans can be done by appealing for their attention, whether it be by personalised updates or offering bonus content, fan engagement is possible in a variety of ways with different campaigns. It must be noted that academics have argued the possible exploitative nature of 'participatory online culture' (Aytes, 2012; Colombo et al., 2015; Terranova, 2000), whereby fans can feel manipulated by the appeals for attention directed at them (Booth, 2015).

2.4 Chapter Summary

This chapter has explored existing literature relevant to the varying constructs of the major dependent variable of this research. The concepts and theories reviewed within this chapter serve to provide a base understanding of the concept of crowdfunding in various settings, along with the effects differing elements can have on crowdfunding endeavours. Self-construal was identified as a potential influence on crowdfunding participation as social identity has been discussed as an influencing characteristic in donation behaviour (Ye et al., 2015). Participation in a crowdfunding endeavour can be described as a type of donation behaviour, thus the influences on donation behaviour are relevant to crowdfunding as potential motivators of participation. A model hypothesising the relationship between crowdfunding and these possible effecting elements is proposed and discussed in Chapter Three.

Chapter Three: Theoretical Framework

Building from the literature reviewed in Chapter Two, this chapter presents the proposed theoretical framework of this research. First, the concept of self-construal is defined and discussed, conceptualising a link between cultural interpretations and their impact on crowdfunding endeavours. Secondly, the construct of communication methods is explored, conceptualising the impact such methods have on crowdfunding activities. Finally, the two constructs of self-construal and communication methods are combined with the central theme of crowdfunding, conceptualising the main theoretical framework for this study.

3.1. Self-Construal

Little research has focused on the impact of cultural interpretations on online crowdfunding, namely the effect self-construal has on the likelihood of participating in a crowdfunding scenario and how this is communicated to the possible funder.

Self-construal reflects the self-related behaviours and cultural aspects that influence an individual's sense of self, namely the multiple aspects of self that form one's self-concept (Escalas & Bettman, 2005). Perhaps the two most prominent aspects of self-concept are independent and dependent selves (Escalas & Bettman, 2005; Markus & Kitayama, 1991).

An independent self-construal state places a greater emphasis on the self, rather the personal attributes and unique traits of an individual, characteristically placing less importance on the position of others. In contrast, a dependent self-construal state rests on the notion that an individual's sense of self is reflected by their social position or standing, their relationships with others, and their affiliations or attachments with social groups (Escalas & Bettman, 2005).

The independent perspective is characteristic of individualist cultures such as the UK and USA (Rajiv, Praveen, & Kozłowski, 2013), whilst a particularly strong link has been found between dependent self-construal and collectivist cultures such as Japan and China (Triandis, Bontempo, Villareal, Asai, & Lucca, 1988). Interestingly, Rajiv et al. (2013) discussed how independent self-construal often results in individuals being less

likely to contribute to a cause if they believe others will not, whereas collectivist countries with dependent self-construal were likely to behave in the opposite fashion. Additionally, dependent cultures are motivated to contribute to a cause in accordance with societal norms or expectations, as opposed to personal desires and attributes (Markus & Kitayama, 1991).

3.1.1 What Self-Construal Influences

Skarmeas and Shabbir (2011) describe dependent and independent self-construal as “two important identity-based constructs which may impact on future giving intentions through the mediating effect of relationship quality” (Skarmeas, et. al. 2011. Pp. 721). The authors linked relationship quality to higher donor intention and overall satisfaction, as well as maintained donor loyalty (Skarmeas & Shabbir, 2011). An individual’s motivation can be directed by their desired self-image or desired position in society, Escalas and Bettman (2005), can be tied to their self-construal state. From this it is fair to reason that self-construal can serve as an influencing factor on one’s projected self-image.

3.1.2 Linking Self-Construal and Crowdfunding

With this understanding of self-construal, it is possible to begin to apply this concept to the activity of crowdfunding. Crowdfunding is possible through a variety of scenarios and takes place in numerous countries, not to mention it is possible for individuals to support, for example, musicians in another country from their own country via internet crowdfunding initiatives like PledgeMusic (PledgeMusic, 2013). Ordanini et al. (2011) touched on the personal traits seen to affect the likelihood of online crowdfunding initiatives, distinguishing the need for further investigation into the effects of ‘desired social participation’ on motivation to participate in crowdfunding initiatives. This research aims to explore these knowledge gaps using the concept of self-construal in the context of the music industry.

The impact of self-construal on crowdfunding is one of an influencing motivator, relating to the social outlook an individual may have when engaging in a funding endeavour. Ye et al. (2015) identified that an individual’s social identification

influences their behaviour during a contribution or donation scenario, and the cultural framing of an individual can be described as an aspect of one's social identification. Self-construal is in its essence a theory of cultural framing (Escalas & Bettman, 2005), therefore it is viable that self-construal, as a means of social identification, influences the contribution process. It is plausible that self-construal could have an impact on crowdfunding endeavours. The desired social position or image that an individual may be motivated by can be tied to their self-construal state, as one's self-construal is often related to their identity or projected self-image (Escalas & Bettman, 2005; Kim et al., 2011). From this it is possible to postulate that self-construal affects the likelihood of participation in a crowdfunding initiative. This brings about the following hypothesis:

Hypothesis 1) the main effect of Self-Construal on Crowdfunding

Those in a dependent self-construal state of mind are more inclined to contribute to a crowdfunding initiative than those in an independent state of self-construal. Thus, dependently primed participants will show: (a) a higher level of willingness to contribute to fundraisers, crowdfunding, community specific fundraisers, and political parties that support their values; (b) a higher perceived likeability towards an artist or act and their music and subsequently; (c) would crowdfund the largest amount of money.

3.2 Communication Methods

Social media platforms such as Facebook and Twitter offer a cheap communication channel to a seemingly limitless variety of organisations, causes, services and products, providing a vast array of communication opportunities to marketers (Kozinets & Handelman, 1998). To better appreciate the communication that takes place in these online environments, it is necessary to familiarise oneself with the fundamentals of marketing communications as a construct.

3.2.1 Communication Channel

To understand current communication theory, it is necessary to understand the origins of the topic and its basic elements. The traditional communication model conceived by Lasswell (1948) expresses that a source encodes a message, which is then transmitted or

channelled through a medium, to a receiver who decodes the message. Noise interferes during the communication process, whereby a message is misinterpreted or misunderstood. Feedback occurs after the message has been received, whereby the receiver sends back a response to the original source. In a marketing context, the source is traditionally the company, product, or organisation producing the image, whilst the receiver is the consumer. Communication through marketing channels can be described as the process used to transmit persuasive information from a marketing source to consumers (Frazier & Summers, 1984). Building off of Laswell's model (1948), Mohr and Nevin (1990) specified key aspects of this communication process, including the message or content to be communicated, the 'channel' or mode through which the message is passed, feedback from this message (also described as bidirectional communication), and communication effects.

Jerman and Završnik (2012) explain how bidirectional communication leads to effective marketing communications. Bidirectional communication is an increasingly important construct in today's marketing environment, with successful two-way communication promoting fast, timely information to the consumer from the original information source (Jerman & Završnik, 2012). Caution must be taken to ensure this feedback communication is clear to the receiver, it is critical that the consumer is able to clearly interpret the original message as well as any following responses or feedback when delivering a marketing communication (Jerman & Završnik, 2012).

Interestingly, Mohr and Nevin (1990) explain that communication has been studied as both an independent and a dependant variable, with many researchers choosing to avoid distinguishing between the effects of communication from the effects on communication in their studies (Mohr & Nevin, 1990). This is an interesting point when discussing marketing communication efforts, as it questions both the channel (or mode) through which information is sent, and the content of the message sent through the channel. This has long been a point of debate when analysing effective marketing communication efforts (Duncan & Moriarty, 1998).

3.2.2 One-to-One Communication

Maclaran and Catterall (2002) note that the Internet allows one-to-one communication to occur between the marketing source and the consumer, allowing a more personal communication method that can be achieved through forums and social media platforms such as Facebook and Twitter. This one-to-one communication can be of great advantage when establishing and/or maintaining engagement with consumers, however it must be remembered that the Internet in itself is a many-to-many communications environment (Maclaran & Catterall, 2002). The Internet not only provides a one-to-one channel between a source and receiver, but also provides various platforms where consumers can interact with other consumers over content they have shared or engaged with (Hoffman & Novak, 1997).

These public forums and social media sites have a tendency to bring out so called 'opinion leaders' of the public, rather individuals who are highly active online, and perceived as informed and credible sources for trends or information from the general public (Chaney, 2001). Niyosha Jafari, Abdollah, and Somayeh (2011) stress the importance of opinion leaders in social networks, claiming that these influential parties can be of great advantage for marketers when shaping public opinions. The authors suggest marketers using social networking sites, such as Facebook, should act to identify such influential opinion shapers in order to best drive the product or service being promoted (Niyosha Jafari et al., 2011).

Trent Reznor, of Nine Inch Nails, offered fans the collaborative opportunity to remix some of his works as part of a crowdfunding campaign (Colombo et al., 2015); a high level of one-to-one interactive communication designed to appeal to fan attentions. A possible concern worth mentioning with fan-creator collaborative works is that of copyright or ownership of the final product, this provides food for thought for entrepreneurs who contemplate engaging in this form of interactive one-to-one crowdfunding.

3.2.3 One-to-Many Communication

The traditional model of communication for mass media proposed by Katz and Lazarsfeld (1955) is a method of that utilises a one-to-many process of communication, whereby a message is transmitted from a firm or organisation to a number of

consumers. There are three underlying elements in this one-to-many communication model. Firstly, the medium serves as a channel to transfer information from the firm or organisation to each consumer. Second, the consumers are perceived as an audience that holds homogenous or similar tastes in regards to the information they are receiving. Lastly, and a critical point to note in regards to this research, the traditional one-to-many model exhibits no interaction between consumers and the firm or organisation sending the information (Hoffman & Novak, 1997).

Katz & Lazarsfeld's (1955) two-step-flow of communication model proposes that individuals are influenced by 'opinion leaders' who pass on marketing communication messages to their peers. In a modern context, Sujin (2014) applied the two-step communication model to social media-based public discussion groups on Twitter, analysing group discussions on politics in South Korea. Sujin (2014) found that those distinguished as opinion leaders were influential despite rarely generating content themselves, proving the relevance of Katz & Lazarsfeld's (1955) model in today's online communication platforms. It is possible to suggest from this that interactive communication is an influential factor in online Facebook communication efforts, perhaps especially in the scenario of sender generated content that allows user (in this case 'opinion leader') interactive feedback.

Another type of communication exchange is known as transactional communication (Duncan & Moriarty, 1998). Traditional marketing communication efforts have been more of a singular exchange of money for goods or services; the increasing interest in consumer loyalty and retention of consumers (Hoffman & Novak, 1997; Mohr & Nevin, 1990) has led to the development of more relationship-based communication in the marketing field. A transitional approach to marketing (rather than transactional) focuses on interactive 'two-way' relationships with consumers (Duncan & Moriarty, 1998). This long-term and interactive means of communication strives for a more personable relationship with consumers to best retain their business. Whilst clear merit exists with this communication strategy, marketers must be cautious to ensure that their outgoing communication messages are clear and precise, so as not to be interfered with by noise during the communication process (DHutt, Walker, & Frankwick, 1995; Duncan & Moriarty, 1998). Feedback is a central facet to two-way

communication, establishing a dialog between the content sender and the information receiver (Duncan & Moriarty, 1998). Feedback occurs when a receiver's response becomes known to the sender, it is essentially the 'reversal of flow', an opportunity for communicators to respond to information they have circulated (Windahl & Signitzer, 1992). Even so-called 'non-reaction' qualifies as a type of feedback, this may in part be due to the sender's ability to react to a lack of response to a message, for example changing an advertisement that fails to generate any response from intended consumers. Duncan and Moriarty (1998) raise the significance of feedback in an online context, noting that an increasing use of media as well as more sophisticated technology allows more extensive coverage and instantaneous feedback between consumers and their marketing source than traditional marketing. It is fair to surmise then that interactivity is the future of marketing communications, especially in an online environment. This interactivity can be described as customer relationship marketing whereby marketers must work to produce the best possible relationship outcome with their consumers, "If relationships are the objective, then impersonal mass communication must be supplemented" (Duncan & Moriarty, 1998, Pg 8.).

Some crowdfunding entrepreneurs wish to maintain full control of their idea, product, or work, viewing contributors or fans as receiver-consumers (Colombo et al., 2015). This is a more limited interaction approach, fitting that of a one-to-many communication method.

The Veronica Mars movie fundraiser utilised its dedicated fan base to drive its 2013 Kickstarter funding campaign, drawing on its cult-like fan following to successfully raise over USD\$5 million in total to produce the movie sequel to the series more than five years after its final episode aired on television (Kickstarter, 2013b). The campaign featured video content posted from both actors and creators to its thousands of fans and followers, updating their fans by mass throughout the campaign's progress (Booth, 2015). The mass communication messages sent to a global populace was a more personal way of communicating message to receiver content, providing a large-scale one-to-many communication chain.

3.2.4 Many-to-Many Communication

Revising Katz & Lazarsfeld's (1955) model, Hoffman and Novak (1996) expanded the mass media communications model to better suit the 'hypermedia' internet environment. Hoffman and Novak's (1996) many-to-many model of marketing communications addresses the interactive nature of forums and platforms such as Facebook, where consumers as users are able to respond to communication messages, and even create and post content for other platform users to interact with. This many-to-many model has four main properties. First, consumers are able to directly interact with each other using the medium through which information is communicated or sent. Secondly, firms or organisations are able to send content to the medium or platform design, and are able to interact with other organisations or firms. Thirdly, organisations are able to interact with consumers – a significant change from the traditional mass marketing communication model. Finally, and quite possibly the most drastic shift from traditional marketing communications, consumers are able to publish product or brand related content on the communication medium, for instance a post on Facebook supporting (or criticising) a product for their followers to see (Hoffman & Novak, 1996, 1997). These points distinguish the main features of many-to-many communications from one-to-many marketing channels.

The nature of internet usage has caused a shift from a traditional one-to-many marketing communication model to a many-to-many media communication system (Hoffman & Novak, 1997). It is critical that markets adopt the later model for their online communication efforts in order to maximise their communication efforts and best utilise the opportunities offered by the Internet. By creating an interactive environment to reach and communicate with consumers, consumers are able to participate in the marketing process (Hoffman & Novak, 1997). This higher level of interaction can be of great advantage to the marketing process, especially effective through the active participation of fans of products or service in a marketing communication. For example, a fan of a band who shares a Facebook message announcing a new album from said band would not only be receiving that message, but also providing further exposure to the band by sharing the message with their Facebook friends.

Of course, the opportunities brought to marketers through the highly interactive marketing environment of online social media platforms is not without its disadvantages (Schivinski & Dabrowski, 2015), as high levels of interaction can backfire for markets should the public react negatively in a social networking environment. Kozinets and Handleman (1998) have discussed the impact of boycott Web sites on marketing institutions and on consumers themselves, whilst Niyoosha Jafari et al. (2011) highlight the importance of and influence of opinion leaders in social media environments.

Amanda Palmer's Kickstarter campaign was engineered by Palmer herself, who utilised her international online fan base to promote her endeavour through interactive sharing on various forums and networks including Facebook, her personal website, and the public post forum The Shadowbox (Palmer, 2014). This high level interaction with and between an engaged fan base helped palmer to generate a place of promotion and publicity not just for herself, but for supporters and their ideas too, establishing a many-to-many communication method.

3.2.5 Linking Communication Methods and Crowdfunding

Both source- and user- generated brand or product information published on social media websites has an influence on the perceived image of the brand or product in question (Schivinski & Dabrowski, 2015), though the significance of each varies in different areas. Schivinski and Dabrowski (2015) identified that brand or source generated communication tends to raise brand awareness and association, whereas user generated content has more of a positive effect on brand loyalty and the perceived quality of the service, brand or product. From this we can take that the method in which a crowdfunding exercise is communicated can influence the outcome of the exercise itself. Where loyalty could be seen as an integral goal to capture devoted contributors, a many-to-many or user generated communication model could be ideal, however if numbers and awareness is the intended goal, then a one-to-many method is better suited for the particular campaign's needs. The various examples discussed within this section demonstrate differing tactics of communication employed by crowdfunding entrepreneurs, identifying the connection between crowdfunding and communication methods, generating the following hypotheses:

Hypothesis 2) The main effect of Communication methods on Crowdfunding

Media communication methods have an affect on willingness to contribute towards a crowdfunding exercise. Thus, the band-with-fans (one-to-one) communication method will be the most effective method, whilst band-to-fans (one-to-many) will be the least effective method when influencing (a) willingness to contribute fundraisers, crowdfunding, community specific fundraisers, and political parties that support their values, (b) the perceived likeability towards an artist or act and their music and, subsequently, (c) amount of money contributed to a crowdfunding endeavour for a band or artist.

3.3 Self-Construal and Communication Methods with Crowdfunding

The reviewed literature discusses the influence that self-construal has on individuals decision making capabilities and behaviours, including its ties to individual motivation (Escalas & Bettman, 2005). From this knowledge, it is possible to hypothesise that self-construal will affect the likelihood of participation in a crowdfunding initiative.

Communication holds a strong link to self-construal, as dependent and independent states reflect how individuals relate to each other. Kim et al. (2011) discuss the concept of interconnectedness, referring to an individual's socialness with others, and its connection to self-construal. Those in a higher dependent state are generally more inclined to connect with others, whilst those in an independent state tend to be more reserved or disconnected with those around them. Interestingly, those in a more independent state of self-construal are more likely to project a desired form of themselves by emphasising personal traits and characteristics (Kim et al., 2011). The donation process has been found to be influenced by the desired self-image of the contributor (Escalas & Bettman, 2005; Ye et al., 2015), however Kim et al. (2011) expanded on the impact of the desired self in the context of self-construal, stating that whilst a prominent characteristic of the independent state, those in a dependent state prefer to pursue their goals by forming interconnecting relationships with others. From here, the authors incorporate 'conversational constraints' and the sharing of cultural values when connecting (or communicating) with others. Essentially, a clear link

showing the symbiotic relationship between self-construal and communication is described.

Oguri and Gudykunst (2002) examined the relationship between self-construal and communication styles, again noting the 'traits' shown by independent and dependent self-construal states. The authors found that independent self-construal was a strong influencer of an individual's choice of communication style, noting that self-construal can prepare individuals to assess how best to respond to a situation or environments in a communicative way. The self-construal state influences the way we respond or communicate to others in a given environment, therefore influencing an individual's behaviour. Building from this, it is possible to assume that communication and self-construal influence individual behaviour, therefore self-construal and communication must impact an individual's decision to participate in a crowdfunding initiative.

This study uses a self-construal activity along with three differing Facebook pages as its priming manipulations. One Facebook page simulation will use an interactive form of communication; i.e., source-generated content that, with interactive posts building a dialog of sorts between the act or artist and their fans, which will serve to test the dependent and collectivist component of the participation process. A second page will only feature marketing efforts and posts by the artist or act (i.e. no community generated comments or posts), which will test the independent and individualist perspective. A third Facebook simulation will act as a 'fan' page where content is both generated and responded to by fans, without any interaction from the artist or act, bringing a strong community focus that emphasises the voices and opinions of fans. The findings from these six experimental conditions (self-construal x 2) x (communication method x 3) will test the prominence of self-construal in a crowdfunding setting, and will also suggest the most effective marketing method to promote crowdfunding initiatives in the music industry.

3.3.1 The Effects of Self-Construal and Communication on Crowdfunding

The self-construal state will moderate that effects of the communication method used when marketing a crowdfunding endeavour.

Hypothesis 3) The effects of self-construal and band-with-fans (one-to-one) communication on Crowdfunding

H3) When communicated with using band-with-fans (one-to-one) method, those in an independent self-construal state will show a higher (H3a) willingness to contribute; (H3b) likability towards the band or artist; and (H3c) will contribute a greater amount of money towards a crowdfunding campaign compared to those in a dependant state.

Hypothesis 4) The effects of self-construal and band-to-fans (one-to-many) communication on Crowdfunding

H4) When communicated with using band-to-fans (one-to-many) method, those in a dependent state will show a lower (H4a) willingness to contribute; (H4b) likability towards the band or artist; and (H4c) will contribute the least amount of money towards a crowdfunding campaign compared to those in an independent state.

Hypothesis 5) The effects of self-construal and fans-with-fans (many-to-many) communication on Crowdfunding

H5) When communicated with using a fans-with-fans (many-to-many) method, those in a dependent self-construal state will show a higher (H5a) willingness to contribute; (H5b) likability towards the band or artist; and (H5c) contribution amount of money towards a crowdfunding campaign compared to those in an independent construal.

3.4 Chapter Summary

This chapter discussed the concepts of self-construal and communication methods, and examined the relationship of these concepts with crowdfunding. From this examination a series of hypotheses formulated in Chapter Three, along with a theoretical framework have been developed to further explore these connections. These hypotheses will be addressed in Chapter Four.

Chapter Four: Method

This chapter describes and details the methodology adopted to test the proposed theoretical model for comparing self-construal against communication methods, specifically in the context of willingness to crowdfund, against the various hypotheses outlined in Chapter Three. This chapter briefly discusses the operationalisation of the dependent and independent variables, outlines the development of the survey instrument, and details the collection method, along with sampling characteristics analysis.

This research has adopted quantitative methodology techniques through the use of a survey design. The measures used within this experiment were all sourced from existing concepts and theories identified in the literature reviewed in Chapters Two and Three. This is advantageous as all given measures have been previously tested and validated in previous academic publications.

Type of communication method (Facebook page) (IV)	Self-Construal (IV)	
	Independent	Dependent
	Band-with-Fan (One-to-One)	
	Band-to-Fan (One-to-Many)	
Fan-to-Fan (Many-to-Many)		

Figure 4.1. Research Design for Comparing Self-Construal against Communication Methods

To test the proposed hypotheses, a 2 self-construal (independent vs. dependent) by 3 communication method (band-with-fan, band-to-fan, and fan-to-fan) framework is employed. The design method for this research is an online experiment, using the two states of self-construal along with a three Facebook band page simulations as primers to test different communication methods and construal state. The comparison of the independent variables of this research has been further distinguished in Figure 4.1, which exhibits a 2 x 3 design showing the 6 variable combinations of this experimental design.

To test the effect these primed states would have on crowdfunding, the survey then asked general questions relating to denotation behaviour, including donation type and donation method preferences (Grace & Griffin, 2009).

4.1 Experiment Design

The experiment primed each respondent with a combination of the independent variables of self-construal and communication methods. Respondents were primed with both of the two independent variables, creating a total of six possible primed states as depicted in Figure 4.1.

Manipulation through ‘priming’ independent and dependent self-construal within one culture can lead to differing world viewpoints (collectivist or individualistic in nature). Gardner, Gabriel, and Lee (1999) manipulated selected groups from the same university using individualist or collectivist self-construal primes (in this case getting participants to circle the word ‘we’ or ‘I’ in a word search before an experiment), and found that the “values and judgements of obligations were mediated through a shift in self-construal” (Gardner, Gabriel, & Lee. 1999. Pp. 325). Mandel (2003) successfully used self-construal priming, using a mix of priming techniques including completing sentences beginning with ‘I am...’ and reading a short story with collectivist prompts within it to manipulate self-construal to measure if self-construal impacted the financial and social risk taking behaviours of individuals. These two examples demonstrate the effectiveness of using priming self-construal to manipulate research participants in an experimental setting.

Self-construal priming for this research has been adapted for use in an online context, as certain methods are not possible in a digital format. Traditional self-construal priming tactics would have the participants circle either ‘I’ or ‘we’ pronouns on a survey, a technique that was not possible with the digital survey design that was used.

Gardner et al. (1999), for example, primed 90 students with an independent or dependent word search that used aligning pronouns e.g. an independent story used ‘I’ and ‘mine’, whilst the dependent story used ‘we’ and ‘ours’. After the participants

were primed with one of these tasks, the participants were asked to rate a selection of 56 principles from 1 - 7 according to the extent that they guide their decisions. Gardner, Gabriel, & Lee's (1999) priming manipulation successfully made dependent aspects of self-concept more apparent, e.g., a participant demonstrated independent self-concept by choosing to read an interesting book rather than help their friend find a product in a store. This example demonstrates how self-construal manipulation alters behaviours through the use of priming.

4.1.1 Stimuli Selection – His Master's Voice (NZ)

His Master's Voice, a New Zealand based rock/metal band, was selected as the example act or artist for the scenario simulation in this experiment. A band was selected rather than an individual artist or digital act as it was thought that respondents would better identify with a collective group when being introduced to new music. The band also had pre-existing audio recordings and photo content which they gave permission to use in this research.

4.1.2 Self-construal, Independent Variable Primer

Self-construal is the first of the two independent variables within this study. The two states of self-construal (independent and dependent) were primed with the respondent set, to establish individualist and collectivist states of the respondents in order to test the effects of self-construal in a crowdfunding setting.

A self-construal manipulation based off of Gardner, Gabriel, & Lee's (1999) priming manipulation was used to set a self-construal state for each of the respondents. Each respondent completed one of two different 'drag and drop' interactive question sets, shown below in Tables 4.1 and 4.2. Respondents were required to read through a list of 10 questions containing either 'I' or 'we' pronouns, and rank these questions according to their perceived importance. The design of the Qualtrics survey ensured that the number of respondents completing either the dependent or independent question sets was even.

Please drag and drop the following sentences in the box to the right that most apply to you, in the order of what is most relevant to you and what is least relevant to you

- _____ I often listen to music by myself (1)
- _____ I tend listen to my music through stereo speakers (2)
- _____ I tend to listen to my music through headphones (3)
- _____ I buy CDs for myself (4)
- _____ I buy music online (5)
- _____ I stream music online (6)
- _____ I don't often listen to music by myself (7)
- _____ I consider music a social activity (8)
- _____ I buy records/LPs for myself (9)
- _____ I attend gigs/concerts by myself (10)
-

Table 4.1: Independent Self-Construal Manipulation

Please drag and drop the following sentences in the box to the right that most apply to yourself and your friends and family, in the order of most relevant to us (them) to least relevant to us (them):

- _____ We often listen to music together (1)
- _____ We tend listen to our music through stereo speakers (2)
- _____ We don't often listen to music through separate headphones (3)
- _____ We buy CDs for ourselves (4)
- _____ We buy music online (5)
- _____ We stream music online (6)
- _____ We don't often listen to music by ourselves (7)
- _____ We consider music a social activity (8)
- _____ We buy records/LPs for ourselves (9)
- _____ We attend gigs/concerts together (10)
-

Table 4.2: Dependent Self-Construal Manipulation

The survey incorporated a 7-point Likert scale (Bryman & Bell, 2011)) near its end to serve as a manipulation check for the two self-construal states. This set of questions was designed to test the respondent's self-construal state at the end of the survey. This scale is modelled on the Self-Construal Measurement Scale of Singelis (1994), consisting of two sets of 12 questions. These two sets of 12 contained either 'I' or 'we' pronouns within the questions, or rather 12 'dependent items' and 12 'independent items' (Singelis, 1994). Table 4.3 shows the self-construal

measurement scale used for this research, consisting of three sets of dependent items and three sets of independent items taken from Singelis (1994) model. Respondents were asked to select where they ranked themselves on this scale at the end of the research survey.

Please answer how much you agree or disagree with the following statements:							
	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
It is Important for me to maintain harmony within my group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My happiness depends on the happiness of those around me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I often have the feeling that my relationships with others are more important than my own accomplishments	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I enjoy being unique and different from others in many respects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being able to take care of myself is a primary concern for me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I act the same way no matter who I am with	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Table 4.3: Self-Construal Measurement Scale Used in this Research

A pre-test was conducted for this experimental research as a manipulation check, to test whether the manipulation would be successful. Singelis (1994) Self-Construal Scale was used as the manipulation check in the experiment, serving as the post-test for all participants. This self-construal scale is designed to gauge if an individual has a more independent or dependent mindset.

The manipulation-base check was tested using a version of the experimental survey, and was completed by a test sample of 69 individuals to gauge whether or not the independent variables would have an impact on the dependant variables in the way the hypotheses predicted. The 69 respondents from the US were sourced through MTurk via email invitation. It is possible to source respondents from a single country for this manipulation as is accepted that every culture exhibits both construal aspects (Escalas & Bettman, 2005).

An ANOVA (Table 4.4) of the pre-test construal manipulation (featuring no Facebook manipulations, $n = 69$) led to a significant difference for the dependent construal variables. ($F(1,63) = 4.740$, $p = .033$) while, not surprisingly, the independent measure does not differ for the U.S. American sample. If people were primed with the independent procedure they were less dependent ($M = 5.23$, $SD = 1.039$) compared to when they were primed with the dependent procedure ($M = 4.63$, $SD = 1.278$).

		Sum of Squares	df	Mean Square	F	Sig.
Dependent	Between Groups	7.310	1	7.310	4.740	0.033
	Within Groups	97.162	63	1.542		
	Total	104.472	64			
Independent	Between Groups	0.330	1	0.330	0.302	0.584
	Within Groups	68.720	63	1.091		
	Total	69.050	64			

Table 4.4: ANOVA Self-Construal Manipulation Base Check

4.1.3 Communication Method, Independent Variable Primer

For the purpose of this study, communication method refers to the manner in which content is shared with the intended receiver (or ‘fan’) through a digital platform, namely three differing Facebook page examples. These three simulated band pages featured band content including information and images, essentially showing the same content, simply present to the viewer in a different way. Figure 4.2 provides an

example of these pages; the complete set of three page simulations can be found in the appendices.

The first page, shown in Appendix Two, known as 'band with fan' shows a simulated page where the band had posted interactive content which fans had commented on, and the band or source had responded too (establishing interaction between the fans or 'crowd' and artist or act). This page utilises one-to-one interactive communication (Katz & Lazarsfeld, 1955) with initial communication messages being delivered from a single source, but maintaining an exchange of communication with the message receiver/s.

The second page, shown in Appendix Three, described as 'band to fan', features one-to-many non-interactive communication (Katz & Lazarsfeld, 1955), where content is posted by the band with no public comments (no community or 'fan' comments or posts). Images and information are posted by the band, however this simulation assumed that the comments for the page had been disabled, disallowing any content to be posted by sources external to the band itself.

The third page, shown in Appendix Four, described as 'fan to fan', features a strong community focus that emphasises the voices and opinions of the fans of the depicted band (all information was community generated content). This depicts a many-to-many form of communication (Hoffman & Novak, 1996). Content appears to be posted by fans of the band, with other fans interacting with the content through comments to one another. The band neither posted nor responded to any content on this page. Facebook page three served as an unofficial fan page for the group, run and contributed to by the fan base alone.

A cross-tabulation manipulation check was conducted to test the distribution of these three different band page simulations, the results of which are depicted in Table 4.5.

Please indicate what you remember: who was communicating with whom on the Facebook page?				
		Independent variable (Facebook page) viewed		
		Band-with-fans	Band-to-fans	Fan-to-fans
Communication method recalled by respondent	Band-to-fans	32.1%	73.8%	45.1%
	Band-with-fans	62.5%	24.6%	32.4%
	Fans-with-fans	5.4%	1.5%	22.5%
	Total	100%	100%	100%

Table 4.5: Results of Communication Manipulation Base Check



4.1.4 Ethical Considerations

An application for ethics approval to collect primary content for this proposed experimental design was granted from AUTECH (AUT Ethics Committee) prior to the data collection process on 18th December 2014, case number 14/405 (*Appendix One*). It must be stated that this experiment did not request monetary contributions from the participants; the three experimental conditions merely gathered preferences and attitudes towards the three pages, measured as well as an indicative willingness to crowdfund a certain amount. However, participants were not asked to contribute or pledge money for the purpose of this study, they were asked only to indicate their intentions. Participants have complete autonomy over their role in the research, as they have the option to withdraw from the research by exiting the survey before completing and submitting their answers. Screened-out participants received a thank you message and were offered the opportunity to sign up for the results. The data collected will not be used outside of this research project or in a disrespectful manner.

4.2 Survey Design

The designed survey was constructed using Qualtrics Survey Software, an online web-based survey instrument (Qualtrics, 2014). The survey is a self-completion questionnaire survey that featured a range of differing question structures including those detailed above, with multiple uses of 7-point likert scale models (Edmondson, Edwards, & Boyer, 2012). It should be noted that Qualtrics software allows each question block within a survey to be timed, a useful feature that was used for this research to help distinguish any outliers who may not have allowed a suitable length of time to properly respond to each question. The survey was completed through the US based micro-working website Amazon Mechanical Turk (MTurk, 2015). An invitation to participate in the survey was sent via MTurk's online panel database, in the form of an email invite to participate in an academic survey. Respondents who chose to participate in the survey received an MTurk code to enter once they had fully completed the survey to verify their submission. This email contained a link to the Qualtrics survey, where participants were further briefed on the nature of the research. The use of a panel sample ensures anonymity to the participants. This

anonymity minimised the chance of bias occurring in the sample population, an advantage when analysing the resulting dataset. (Bryman & Bell, 2011) . The scales and methods used in this questionnaire have been previously tested and pre-validated (Gardner et al., 1999; Singelis, 1994).

4.3 Experiment Procedure & Measures

This experimental design model utilised a 2 x 3 cell design as shown in Figure 4.1, comparing the two aspects of self-construal (independent and interdependent), against the three Facebook pages (communication methods). The design explores the different ways for a band or artist can market their crowdfunding endeavour, and tests these communication methods against the two self-construal states. The experiment features two dependent variables (DV), and two independent variables. Crowdfunding is the dominant dependent variable of this research, being compared against the two independent variables communication method and self-construal.

Once participants responded to MTurk's initial email invitation, the respondents were given an online brief prior to the commencement of the survey that outlined the theme of the research. Based on the information within this brief, respondents then decided whether to complete the survey or withdraw, with the understanding that a completed submission provided consent to the use of their given results in the research. All incomplete surveys were excluded during the analysis of the dataset. The survey completion time of the participants varied from 6 to 25 minutes to complete the survey.

The beginning of the questionnaire focused on general information that related to the respondent in order to obtain an understanding of the different participants, and to ease them into the survey. First, the respondents were asked to complete a selection of demographic questions including gender, location (in this case a specified US state for verification purposes), and age. These demographic questions are further discussed in the proceeding sample section.

Next, the respondents completed two 7-point Likert scale questions related to music. The first, shown in Table 4.6, is a 7-point single item asking the respondent to rank

how important music is to them (1 = not important at all to 7 = extremely important), while the second asks how often the respondent chooses to listen to music (1 = never to 7 = everyday).

Please indicate how important music is to you using the scale below:

Not at all Import- ant	Very Unimpor- tant	Somewhat Unimpor- tant	Neither Important nor Unimportant	Somewhat Important	Very Impor- tant	Extremely Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Table 4.6: Importance of Music to Individual

The respondents were then asked to select the music genres they found enjoyable, the options provided can be seen in Table 4.7 below. Respondents were able to select multiple options (including all) if appropriate.

Out of the selection provided below, please indicate which genres of music you enjoy/are interested in by selecting one or more of the options below:

<input type="checkbox"/> Pop (eg. teen pop, soft/pop rock, dance) <input type="checkbox"/> Classical (eg. concerto, opera) <input type="checkbox"/> Metal (eg. thrash, doom, black) <input type="checkbox"/> Reggae (eg. dub, ska) <input type="checkbox"/> Blues (eg. contemporary, Chicago) <input type="checkbox"/> Country (eg. country rock, bluegrass) <input type="checkbox"/> Jazz (eg. smooth, big band, swing) <input type="checkbox"/> Hip-Hop (eg. rap, gangster, trap)	<input type="checkbox"/> R&B/Soul (eg. contemporary, funk, Motown) <input type="checkbox"/> Electronic (eg. D&B, house, ambient) <input type="checkbox"/> Rock (eg. hard rock, prog rock, arena) <input type="checkbox"/> World (eg. African, Asian, Latin) <input type="checkbox"/> Folk (eg. progressive, revival) <input type="checkbox"/> Alternative (eg. indie, punk, grunge)
--	--

Table 4.7: Music Genre Preference

These questions served as a base introduction into the subject of music for the participants, whilst providing additional information to the researchers on musical preferences and how this may impact the results produced from the research. These music-related questions aimed to define sample characteristics, and are further discussed in the proceeding sample section.

Following this introduction, respondents were then asked how they generally purchase or use music related items. Table 4.8 contains the seven possible items respondents were able to select (including the option of no items at all). This question also provided researchers with additional information about the respondents preferred consumption methods for music related items. Percentages for the consumption each of the listed items is discussed in the proceeding sample section.

Please select music related items you would usually purchase or use:	
<input type="checkbox"/> Digital Download	<input type="checkbox"/> Posters/prints
<input type="checkbox"/> CD	<input type="checkbox"/> Goods Personally signed by the band/artist
<input type="checkbox"/> LP/Record	<input type="checkbox"/> None
<input type="checkbox"/> Apparel Merchandise (e.g. shirt/patch)	

Table 4.8: Music Related Items Usually Purchased

At this point in the questionnaire the first independent variable, the self-construal priming manipulations, is introduced. The “drag and rank” questions found in Tables 4.1 and 4.2 were presented to the respondents for completion, priming their construal mind set. The Qualtrics construction of the survey ensured that an approximately equal number of all respondents received either independent or dependent self-construal primers, with 50.8% completing an independent and 49.2% completing a dependent priming activity.

Once either independently or dependently primed, all respondents were presented with an audio clip of a band to listen to. This audio clip was presented through the scenario that the respondent had been searching through a web radio stream to find new music to listen too. They were required to listen to an audio clip of the New Zealand rock band "His Master's Voice" for at least 10 seconds, with the page automatically advancing after 45 seconds.

With the respondent already construal-primed, the second independent variable, communication method, is introduced. It is at this stage, once the independently or dependently primed respondent has heard an audio clip of the band His Master’s Voice, that each participant was shown one of the three simulated Facebook band

pages. It must be noted that, due to the Qualtrics constructed survey, both independent and dependent respondents sets received an evenly spread ratio of 1 of 3 Facebook pages. Respondents were asked to carefully read whichever of the following communication simulations they received: band-with-fan (one-to-one) (Appendix two), band-to-fan (one-to-many) (Appendix Three), or fans-to-fans (many-to-many) (Appendix Four).

With each of the possible combinations of the independent variables set, the dependent variable, crowdfunding, was introduced. All respondents, having heard music from the band and viewed information on a simulated Facebook band page, were asked if they would be willing to contribute or crowdfund to support the funding of the bands next album.

Crowdfunding intension was measured by asking the respondents to indicate how much they would contribute in US dollars to support the band (His Master's Voice) that they had just heard; thus an open ended measure was created with 0 as starting point ($M = 19.19$, $SD = 144.28$, min = 0 max = 2000).

Respondents were then asked which items they would theoretically contribute funds to, by entering in how much they would contribute to receive each item (in US dollars), as shown in Table 4.9. Once again, each item used an open-ended measure with 0 as starting point.

Consider the band (His Master's Voice) announces that they will reward crowd funding with the following types of rewards. Please give an estimate of how much you would be willing to contribute, if you would receive the item. Consider that you receive only one reward, not combined ones.	
\$ if you receive a Digital Download	\$ if you receive Posters/Prints
\$ if you receive a CD	\$ if you receive goods signed by the band/artist
\$ if you receive a LP/Record	\$ if you would receive 0.1% from the Album Profits
\$ if you receive an Apparel Merchandise (e.g. shirt/patch)	

Table 4.9: USD\$ Sum for Crowdfunding Items – Band (His Master's Voice)

Overall, the highest indicated return for a contribution in exchange for an item was the exchange of 0.1% from the album profits ($M = 240.71$, $SD = 1117.00$, min = 0 max = 10000). Goods signed by the band or artist featured the second highest returns from the total sample, with the average respondent indicating they would contribute UD\$22.72 ($M = 22.73$, $SD = 26.17$, min = 0 max = 200). Apparel merchandise also indicated a good return ($M = 14.16$, $SD = 13.75$, min = 0 max = 70). LP records ($M = 11.15$, $SD = 11.77$, min = 0 max = 65) and Posters and prints ($M = 10.70$, $SD = 11.59$, min = 0 max = 60) scored similar returns, whilst CDs gave marginally more ($M = 8.78$, $SD = 8.68$, min = 0 max = 60) than digital download ($M = 5.32$, $SD = 6.28$, min = 0 max = 50).

Respondents were then asked two questions regarding their attitude towards the band His Master's Voice, shown in Table 4.10, and their attitude towards the band's style of music, shown in Table 4.11.

Please indicate your attitude towards the band that you have just heard using the scale below:

Dislike Extremely	Dislike Moderately	Dislike Slightly	Neither Like nor Dislike	Like Slightly	Like Moderately	Like Extremely
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Table 4.10: Attitude towards Band (His Master's Voice)

On average, respondents neither liked nor disliked the band ($M = 4.67$, $SD = 1.328$), nor did they like or dislike the music of the band His Master's voice ($M = 4.74$, $SD = 1.398$).

Please indicate your attitude towards the band's music (His Master's Voice) that you have just heard using the scale below:

Dislike Extremely	Dislike Moderately	Dislike Slightly	Neither Like nor Dislike	Like Slightly	Like Moderately	Like Extremely
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Table 4.11: Attitude towards Band's Music (His Master's Voice)

Respondents were then asked to select the items they would most likely consume from the band His Master's Voice, depicted in Table 4.12.

Please select the items you would likely consume from the band you have just heard (His Master's Voice)	
<input type="checkbox"/> Digital Download	<input type="checkbox"/> Posters/prints
<input type="checkbox"/> CD	<input type="checkbox"/> Goods Personally signed by the
<input type="checkbox"/> LP/Record	band/artist
<input type="checkbox"/> Apparel Merchandise (e.g. shirt/patch)	<input type="checkbox"/> None

Table 4.12: Music Items Likely to Consume from Band (His Master's Voice)

65.8% of respondents indicated they would consume a digital download of the music from the band His Master's Voice, 21.8% would consume a CD, 7.8% would consume an LP record, 10.9% would consumer apparel merchandise, 7.8% would consume posters or prints, 9.8% would consume good personally signed by the band, whilst 25.4% of respondents indicated they would not consume any of the listed band items.

At this stage, general questions on the dependent variable crowdfunding are investigated. To establish the respondents' exposure to crowdfunding, a single-answer multiple choice question asked respondents if they had ever participated in an online crowdfunding activity before (a selection of either 'yes' or 'no'). This question aimed to identify participants whom had a history with crowdfunding endeavours, with 35.8% of respondents having previously participated in a crowdfunding endeavour.

Respondents were then asked to rank their attitude towards donations in different situations. Table 4.13 shows a single item dependent variable measuring question, asking respondents to rank their attitude towards generally donating for a cause. On

average, respondents rated their attitude to donating to a cause as moderately positive ($M = 5.00$, $SD = 0.898$).

How negative/positive are you towards donating for a cause?					
Extremely Negative	Moderately Negative	Slightly Negative	Slightly Positive	Moderately Positive	Extremely Positive
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Table 4.13: Attitude towards Donating to a Cause

Donations and cause funding were then further investigated when asked a series of questions related to crowdfunding, and fundraising in different instances, shown in Table 4.14. Table 4.14 depicts a 7-point attitudinal scale requesting respondents to indicate their willingness to donate in specific situations. These different questions provide insight into which activities participants would be most inclined to contribute to, along with the overall indication of the respondent's attitude to and willingness to donate. On the likelihood of contributing to a fundraiser, respondents ranked themselves somewhat likely to contribute ($M = 5.13$, $SD = 1.268$), whilst respondents were undecided if they would contribute to a crowdfunding exercise, ($M = 4.94$, $SD = 1.378$). Respondents were somewhat likely to contribute to a community specific ($M = 5.36$, $SD = 1.296$), whilst somewhat unlikely to contribute to a political party ($M = 3.98$, $SD = 1.762$).

Please indicate your willingness to contribute towards the following:							
	Very Unlikely	Unlikely	Somewhat Unlikely	Undecided	Somewhat Likely	Likely	Very Likely
I would contribute to a fundraiser	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would contribute to a crowdfunding exercise	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would contribute towards a community specific fundraiser	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would contribute towards a political party supporting my interests	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Table 4.14: Willingness to Contribute to Funds towards Causes

As a measure for the three communication methods, respondents were asked to recall who was communicating with whom on the Facebook band page they read earlier in the survey, shown in Table 4.15.

Please indicate what you remember: who was communicating with whom on the Facebook page?	
<input type="radio"/>	Band to fans
<input type="radio"/>	Band with fans
<input type="radio"/>	Fans with fans

Table 4.15: Indicated Facebook Page Communication Type

Respondents were asked to select the type of communication they observed in the Facebook page they viewed, either (1) band-to-fans, (2) band-with-fans, or (3) fans-with-fans ($M = 2.07$, $SD = 0.813$). 29.5% reported band-to-fan communication, 33.7% reported band-with-fan, whilst 36.8% reported fan-to-fan communication in the simulated Facebook page they read.

The final question set within the survey was the manipulation check explained in the experiment design section previously in this chapter. Respondents were asked to select where they ranked themselves on the self-construal measurement scale, consisting of three sets of independent items and three sets of dependent items taken from Singelis (1994) model (Table 4.3). The total sample responded to the question within the manipulation check as follows: 'It is Important for me to maintain harmony within my group', neither agree nor disagree ($M = 4.54$, $SD = 1.646$). 'My happiness depends on the happiness of those around me', somewhat agree ($M = 5.25$, $SD = 1.24$). 'I often have the feeling that my relationships with others are more important than my own accomplishments', neither agree nor disagree ($M = 4.34$, $SD = 1.670$). 'I enjoy being unique and different from others in many respects', somewhat agree ($M = 5.44$, $SD = 1.207$). 'Being able to take care of myself is a primary concern for me', somewhat agree ($M = 5.76$, $SD = 1.116$). 'I act the same way no matter who I am with', neither agree nor disagree ($M = 4.88$, $SD = 1.705$).

At the end of the research survey, a debrief thanked the respondents for their participation in the research, and clarified the intentions of the study. Participants were also reminded that they were still able to withdraw from the research by exiting the survey and not submitting their MTurk code. A link to a Dropbox was also offered for any participants who wished to receive further information regarding the research.

4.4 Sample

A snowball sampling of university students was considered for this study, though the reflection that students tend to be stringent with funds was thought to be a conflicting factor. A panel sample was advantageous for this experiment as it allows confounding variables such as age and education to be taken into account, whereas a snowball sample does not allow for such constraints, as it is not possible to control the sample criteria. The criteria selected for the panel participants who completed this survey consisted of individuals based in the US who have an interest in music, and were over 18 years old at the time of the survey. This purposive sample was selected as it was expected to represent a population that is familiar with online music purchasing, and

the concept of crowdsourcing (though not necessarily limited to the music industry) (Hair, Anderson, Tatham, & William, 1998; Tabachnick, Fidell, & Osterlind, 2001). A purposive sample was applicable within this proposed research as exploratory design seeks perspective on a specific research question, as opposed to cross-sectional sampling of opinions (Iacobucci & Churchill, 2010).

A US panel was used as the sample for this experiment, for multiple reasons. Firstly, a US panel permits the use of demographic variables in a given panel sample, so self-construal was able to be manipulated using this sample. Additionally, there was both a time and cost advantage in the use of the MTurk US panel sample, providing rapid response rates for lower expenditure. The larger sample population also offered greater likelihood of appropriate candidates for the research. Data collection occurred between July 3rd and 6th, 2015.

4.4.1 Sample size

69 participants completed the pre-test as a base manipulation check. A total of 222 respondents opened the survey however outliers and cantatas that failed to comply with the selected sample criteria were removed, leaving 193 participants completing the final survey for this research.

4.4.2 Sample Characteristics

As shown in Table 4.16, the average age of the respondent was 32, with an average age of 32.2 ($M = 32.2$, $SD = 9.745$). Over half of the sample was male, with 123 male respondents (64%) and 70 female respondents (36%) respectively. Sample age and gender did not differ between groups.

Age		
N	Valid	193
	Missing	0
Mean		32.30
Median		30.00
Std. Deviation		9.745

Table 4.16: Respondent Age

Screened candidates were required to have an interest in music, specifically rock and/or metal as a preference. The average respondent rated music as very important to them, and chose to listen to music on most days. Rock was the most preferred music genre of the sample, with 96.9% selecting rock as a preferred music genre. Alternative and pop were also common music genre preferences of the sample, with 67.4% and 56.0% of the sample selecting these options. World music was found to be the least preferred music genre of the sample. The results for all genres of music preferred by the sample can be seen in Table 4.17.

Music Genre Preferences of Sample			
Pop	56.0%	Hip-hop	36.8%
Classical	27.5%	R&B/Soul	30.6%
Metal	39.4%	Electronic	35.8%
Reggae	20.2%	Rock	96.9%
Blues	22.8%	World	14.5%
Country	27.5%	Folk	25.9%
Jazz	23.3%	Alternative	67.4%

Table 4.17: Music Genre Preferences of Sample

The sample respondents overall attitude towards donating to a cause was slightly positive ($M = 4.63$, $SD = 0.898$). Respondents were somewhat likely to contribute to a fundraiser ($M = 5.13$, $SD = 1.268$), undecided if they would contribute to a crowdfunding exercise ($M = 4.94$, $SD = 1.378$), somewhat likely to contribute to a community specific fundraiser ($M = 5.36$, $SD = 1.293$), and somewhat unlikely to contribute towards a political party supporting their interests ($M = 3.98$, $SD = 1.762$).

4.5 Chapter Summary

A description of the experiment design and measurement of the dependent and independent variables had been discussed in this chapter. A clear model of the 2 by 3 design model has been developed and presented. Data collection method, sample size, and respondent characteristics have been identified and defined. Additionally, this chapter has provided an outline of the methodological processes involved in the development of the survey design, along with the testing of the priming constructs.

Chapter Five: Data Analysis and Results

This chapter presents the results from the experimental design conducted for this research. First, the MANOVA analysis process is described and the contrast analysis presented. Finally, the second section presents the results of the MANOVA analysis, exploring the main interaction effects of self-construal and communication methods on willingness to contribute, attitudes towards the band, and contribution amount and sub strategies.

5.1 Multivariate (MANOVA) Applied Analysis

The dataset from this exploratory research was analysed with quantitative analysis techniques using SPSS 22.00. To examine the effects of both independent variables, a MANOVA test of between subject effects was used. A multivariate analysis of variance or MANOVA was used because this study features more than one dependant variable which might be related (Creech, 2015). The two levels of construal (independent vs. dependent) and the three communication methods (band with fans, band to fans and fans to fans) were entered as independent variables. The 4 variables for willingness to contribute, the two attitude measures for the band and the music as well as the 8 items to gauge the amount people would be willing to contribute were entered as depend variables. The MANOVA first calculates an overall omnibus test of all dependent variables combined which needs to be significant to further explore the single between subject effects (Creech 2015). The significance values derived from this MANOVA omnibus test are displayed in Appendix Five. The overall omnibus test (Pillai's Trace) for the MANOVA reveals that the two proposed main effects are not significant (construal: $F(1,174) = 0.976, p = 0.479$; communication: $F(1,350) = 0.847, p = 0.692$) but the overall interaction effect of all combined dependent variables is significant ($F(1,350) = 1.883, p = 0.005$). Thus for testing the hypotheses, single between-subject tests were applied. The complete table of the omnibus test can be found in Appendix 5.

Table 5.1 displays the single between-subject tests for all dependent variables. Furthermore, if significant differences were found, contrast analysis using a Pairwise Comparison were performed as reported in within this chapter. The significant results from this pairwise comparison test are discussed within each variable. The omnibus test did not find significant differences, but an overall significant difference was found with the interaction effect (Pillai's Trace: $F(28, 350) = 1.883, p = .005$).

The two independent variables identified in Chapter Three, self-construal and communication method, were tested against the three dependent variables of willingness to contribute, attitude towards a band or artist, and crowdfunding, using the MANOVA between variables analysis process.

Source	Dependent Variable (DV)	Type III Sum of Squares	df	Mean Square	F	Sig.
Construal (IV_cons)	I would contribute to a fundraiser (WFUND)	0.016	1	0.016	0.01	0.921
	I would contribute to a crowd-funding exercise (WCFUND)	0.554	1	0.554	0.299	0.585
	I would contribute towards a community specific fundraiser (WCOMFUND)	0.161	1	0.161	0.099	0.754
	I would contribute towards a political party supporting my interests (WPOL)	0.867	1	0.867	0.281	0.597
	Sum you would fund band in \$ (DSUM)	13878.968	1	13878.968	0.665	0.416
	Attitude towards the band (ATBAND)	1.562	1	1.562	0.896	0.345
	Attitude towards the band's music (ATBMUSIC)	0.97	1	0.97	0.502	0.48
	\$ if you receive a Digital Download (DDWLD)	2.174	1	2.174	0.056	0.813
	\$ if you receive a CD (DCD)	12.018	1	12.018	0.168	0.682
	\$ if you receive a LP/Record (DLP)	3.598	1	3.598	0.027	0.871
	\$ if you receive an Apparel Merchandise (e.g. shirt/patch) (DMERCH)	136.487	1	136.487	0.75	0.388
	\$ if you receive Posters/Prints (DPRNT)	6.614	1	6.614	0.052	0.819
	\$ if you receive goods signed by the band/artist (DSIGNG)	67.368	1	67.368	0.1	0.752
	\$ if you would receive 0.1% from the Album Profits (DPROFT)	2113668.65	1	2113668.6	1.675	0.197
				5		
Communication (IV_FB)	WFUND	0.074	2	0.037	0.023	0.977
	WCFUND	2.033	2	1.017	0.549	0.578
	WCOMFUND	0.157	2	0.079	0.048	0.953
	WPOL	17.678	2	8.839	2.864	0.06
	ATBAND	2.739	2	1.369	0.786	0.457

	ATBMUSIC	2.382	2	1.191	0.616	0.541
	DSUM	42325.624	2	21162.812	1.015	0.364
	DDWLD	4.669	2	2.334	0.06	0.942
	DCD	17.354	2	8.677	0.121	0.886
	DLP	242.989	2	121.494	0.895	0.41
	DMERCH	12.982	2	6.491	0.036	0.965
	DPRNT	114.45	2	57.225	0.452	0.637
	DSINGN	90.615	2	45.308	0.067	0.935
	DPROFT	1237422.499	2	618711.25	0.49	0.613
IV_cons * IV_FB	WFUND	10.433	2	5.216	3.274	0.04
	WCFUND	15.35	2	7.675	4.148	0.017
	WCOMFUND	17.065	2	8.533	5.227	0.006
	WPOL	0.976	2	0.488	0.158	0.854
	ATBAND	8.818	2	4.409	2.529	0.082
	ATBMUSIC	10.667	2	5.333	2.76	0.066
	DSUM	35671.475	2	17835.738	0.855	0.427
	DDWLD	283.121	2	141.56	3.639	0.028
	DCD	1073.067	2	536.533	7.508	0.001
	DLP	944.813	2	472.407	3.48	0.033
	DMERCH	2206.231	2	1103.116	6.059	0.003
	DPRNT	2061.384	2	1030.692	8.149	0
	DSINGN	5614.51	2	2807.255	4.179	0.017
	DPROFT	348846.455	2	174423.22	0.138	0.871
				<u>7</u>		
Error	WFUND	297.958	187	1.593		
	WCFUND	346.031	187	1.85		

	WCOMFUND	305.281	187	1.633
	WPOL	577.057	187	3.086
	ATBAND	325.964	187	1.743
	ATBMUSIC	361.314	187	1.932
	DSUM	3899953.116	187	20855.364
	DDWLD	7273.982	187	38.898
	DCD	13362.709	187	71.458
	DLP	25388.319	187	135.766
	DMERCH	34047.061	187	182.07
	DPRNT	23650.897	187	126.475
	DSIGNG	125623.943	187	671.786
	DPROFT	235903531.6	187	1261516.2
				1
Total	WFUND	5397	193	
	WCFUND	5080	193	
	WCOMFUND	5873	193	
	WPOL	3652	193	
	ATBAND	4545	193	
	ATBMUSIC	4713	193	
	DSUM	4067963.25	193	
	DDWLD	13037.36	193	
	DCD	29401.64	193	
	DLP	50605.66	193	
	DMERCH	75039.13	193	
	DPRNT	47948.13	193	
	DSIGNG	231315.84	193	

DPROFT	250742929	193
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Table 5.1: MANOVA - Tests of Between-Subjects Effects

5.2 Hypothesis Testing

As stated previously in this Chapter, the hypotheses were tested using MANOVA analysis, the results of which will now be reported. Firstly, the main results for H1 and H2 are reported, followed by the interaction effects of H3 to H5.

5.2.1 Main Effect Results

H1 and H2 proposed the main effects of construal and communications on an individual's decision to participate in a crowdfunding endeavour.

H1 suggests a main effect of construal in a way that those in a dependent frame of mind are more willing to contribute, have a more likable attitude towards the band or artist and their music, and are more inclined to contribute towards a crowdfunding incentive than those in an independent state of self-construal. Table 5.1 shows the results for the main effect of construal on the dependent variables, there were no significant results for the main effect of construal observed. Thus H1 has to be rejected.

H2 suggests a main effect that communication methods will influence an individual's willingness to contribute, attitude towards a band or artist and their music, and the amount contributed towards a crowdfunding campaign in exchange for an item.

As Table 5.1 shows, no significant main effects were observed for communication methods except a marginally significant difference for donations intentions for political parties ($F(2,187) = 8.839, p = 0.06$). While band-with-fans ($M = 4.321$) and fan-to-fan ($M = 4.114$) communications did not change the respondents willingness to donate to political parties, band-to-fans communication showed a decrease ($M = 3.714$). Thus, for contributions to political supporting the contributors interests, the suggested direction for band-to fans was found, however the effect was only marginal thus a support for H2 cannot be assumed.

While H1 and H2 are insignificant and must be rejected, H3 to H5 returned significant results which are presented in the following sections.

5.2.2 Interaction Effects

H3 to H5 investigate the effects of self-construal and communications on the willingness to contribute, participants attitudes towards the band, as well as the actual amount they would intend to contribute to a variety of items. Below are the results for the interaction effects on the single dependent variables.

5.2.2.1 Willingness to Contribute - H3(a), H4(a), H5(a)

H3a anticipated band-with-fans (one-to-one) communication in an independent state to be the most effective method when influencing willingness to contribute. H3a showed significance in between-subject testing for all willingness to donate variables (see Table 5.1), with exception of willingness to contribute to a political party. Single comparisons showed that band-with-fans communication had significant differences among 2 of the 3 significant dependent variables as illustrated in Figure 5.1 and Figure 5.3 and discussed below. Thus the results show support for H3a.

H4a predicted that band-to-fans (one-to-many) communication would be the least effective means of communication in a dependent state. Results show this hypothesis to be inconsistent across the willingness to contribute variables. Single comparisons for all of the willingness dependent variables yielded no significant difference for band-to-fans and construal. Thus H4a has to be rejected.

H5a anticipated that with fans-to-fans (many-to-many) communication, those in a dependent self-construal state would show more willingness to contribute compared to those in an independent self-construal state. The data suggests a significant difference for willingness to contribute to a crowdfunding exercise, thus H5a can be partly supported. The single results for the dependent variables are discussed below.

Willingness to donate to a fundraiser (WFUND) yielded significant differences ($F(2,187) = 5.216, p = 0.04$). As the following graph shows (Figure 5.1), in the band-with-fans condition independence lead to a significantly higher willingness to contribute to fundraisers ($WFUND_{dependent} = 4.828, WFUND_{independent} = 5.50, p = 0.046$) compared to the dependent condition. Contrast analyses revealed that the other differences were not significant.

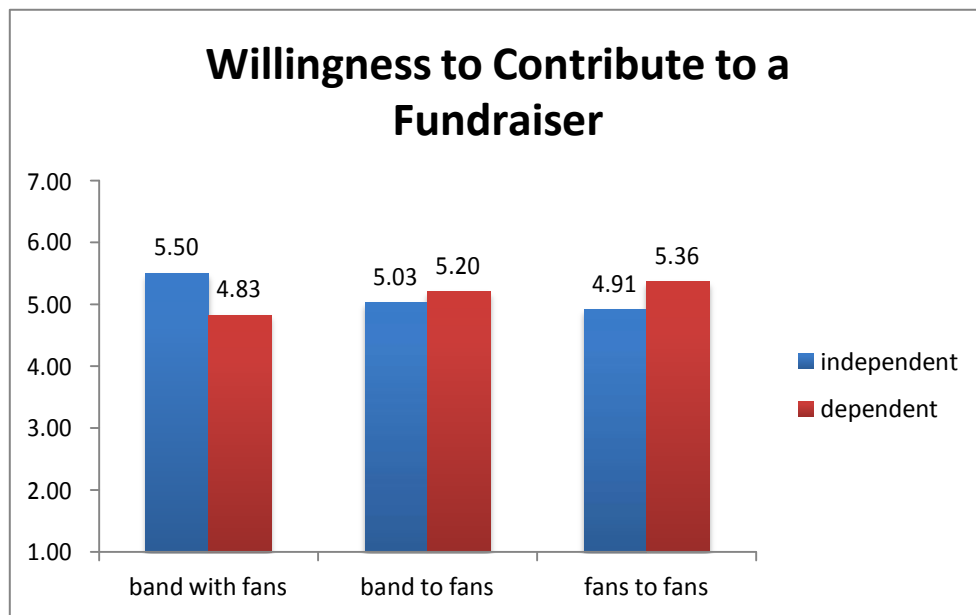


Figure 5.1: Willingness to Contribute to a Fundraiser

Willingness to donate to a crowdfunding endeavour (WCFUND) features significant differences ($F(2,187) = 7.675, p = 0.017$). As the following graph shows (Figure 5.2), in the fan-to-fans condition, dependence lead to a significantly higher willingness to contribute to a crowdfunding exercise ($WCFUND_{independent} = 4.46, WCFUND_{dependent} = 5.17, p = 0.029$) compared to the independent condition. Contrast analyses revealed that the other differences were not significant.

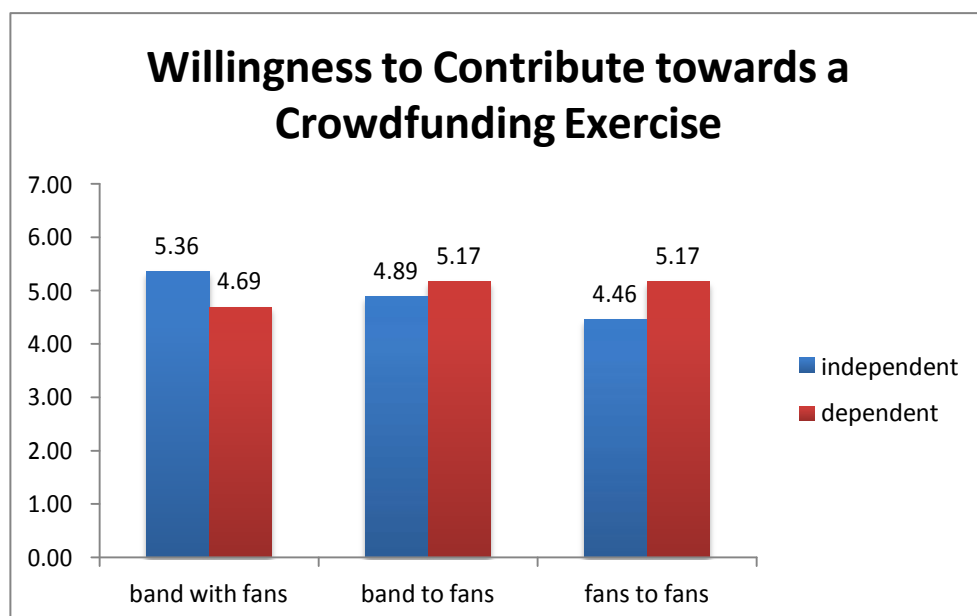


Figure 5.2: Willingness to Contribute towards a Crowdfunding Exercise

Willingness to donate to a community specific fundraiser (WCOMFUND) yielded significant differences ($F(2,187) = 8.533, p = 0.006$). As the following graph shows (Figure 5.3), in the band-with-fans condition, independence lead to a significantly higher willingness to contribute to a community specific fundraiser ($WCOMFUND_{dependent} = 4.90, WCOMFUND_{independent} = 5.82, p = 0.007$) compared to the dependent condition. Contrast analyses revealed that the other differences were not significant.

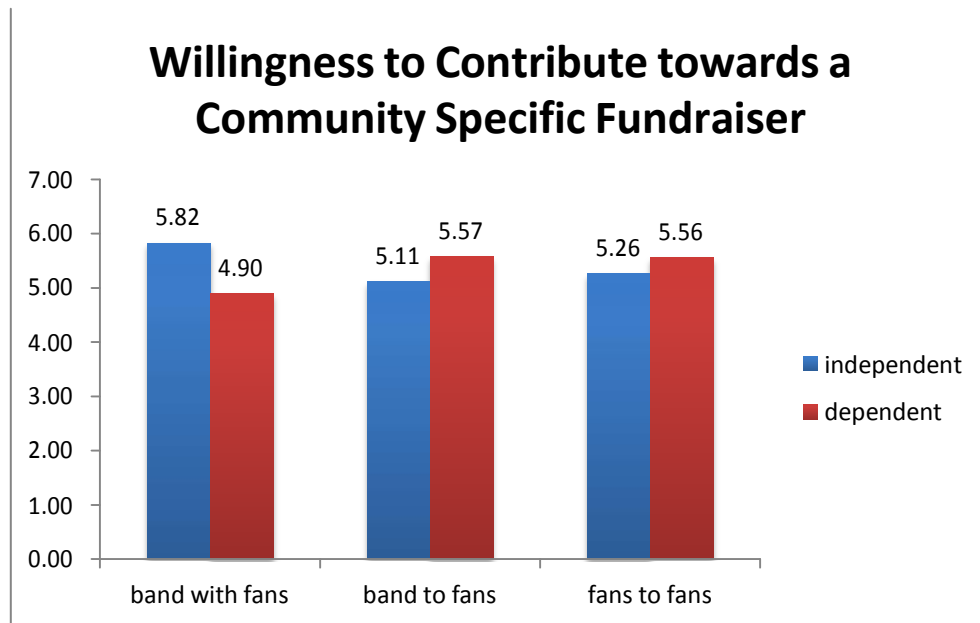


Figure 5.3: Willingness to Contribute towards a Community Specific Fundraiser

Willingness to donate to a political party supporting a respondents interests (WPOL), shown in Figure 5.4 below, generated insignificant differences ($F(2,187) = 0.488, p = 0.854$). As the following graph shows Figure 5.4 in the band-with-fans condition, independence lead no significant difference in willingness to contribute to a Political Party Supporting my Interests ($WCOMFUND_{dependent} = 4.21, WCOMFUND_{independent} = 4.32, p = 0.806$) compared to the dependent condition.

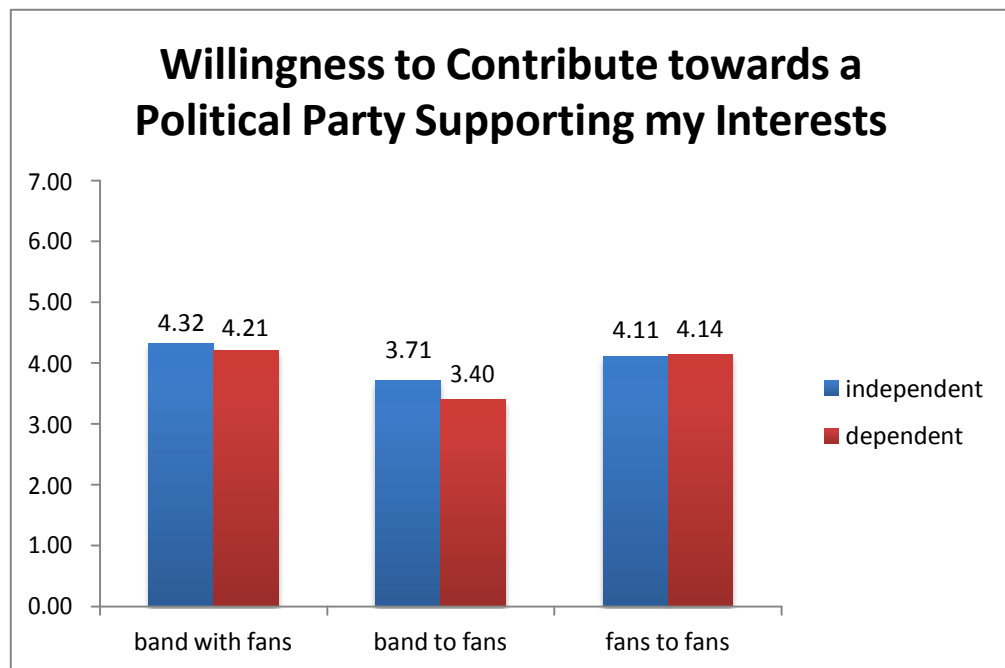


Figure 5.4: Willingness to Contribute towards a Political Party Supporting my Interests

5.2.2.2 Attitude to towards Band (His Master's Voice) and Band's Music – H3(b), H4(b), H5(b)

H3b predicted that band-with-fans (one-to-one) communication in an independent state would show a higher likability towards the band or artist and their music. Results for the single comparisons were insignificant for the general attitude towards the band for band-with-fans communication, however a marginally significant difference was found with attitude towards the band's music. Although only marginal, the suggested effect for band-with-fans was found, therefore H3b is marginally supported.

H4b anticipated that band-to-fans (one-to-many) communication would show a lower likability towards the band or artist and their music in a dependent state. Single comparisons of for band-with-fans communication and construal are insignificant for both of the two attitude variables. Thus, H4b has to be rejected.

H5b anticipated that fans-to-fans (many-to-many) communication would show higher likability towards a band or artist and their music in a dependent state than those in an independent state. The results of the single comparisons for attitude towards the band

and the band's music yielded insignificant differences for fans-to-fans communication and construal. Thus H5b has to be rejected.

On a 7-point Likert attitudinal scale, participants were asked to rate their attitude towards the music of the band His Master's Voice. Figure 5.5 illustrates that band-with-fan (one-to-one) in the independent condition rated highly favourably, closely followed by band-to-fan (one-to-many) communication. Independently conditioned participants that viewed the fan-to-fan (many-to-many) communication rated the band the least favourably out of all six conditions. Participants in the dependent condition who were primed with the fan-to-fan (many-to-many) communication method had the most favourable attitude to the band out of the overall dependent state, with band-to-fan (one-to-many) communication following second, and band-with-fan (one-to-one) scoring the least favourable attitude towards the band's music ($F(2, 187) = 2.760, p = 0.066$).

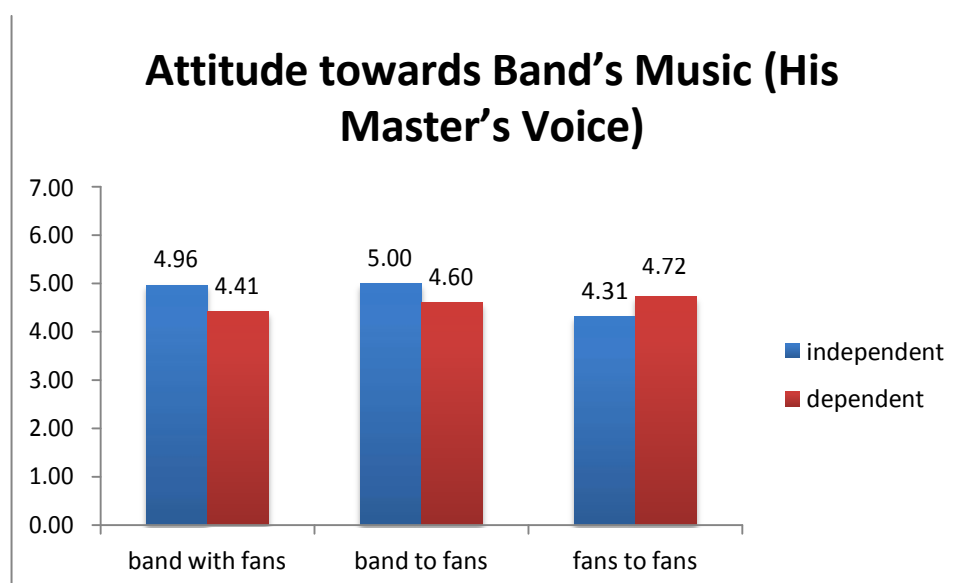


Figure 5.5: Attitude towards Band's Music (His Master's Voice)

Respondents were also asked to rate their general attitude towards the band His Master's Voice. Figure 5.6 below shows that band-to-fan (one-to-many) rated highly favourably in the independent condition, closely followed by band-with-fan (one-to-one) communication. Independently conditioned respondents that viewed the fan-to-fan (many-to-many) communication rated the band the least favourably out of all six conditions. Fan-to-fan (many-to-many) communication respondents in the dependent

condition had the most favourable attitude to the band out of the overall dependent state, followed by band-to-fan (one-to-many) communication, with band-with-fan (one-to-one) scoring the least favourable attitude towards the band ($F(2, 187) = 2.529$, $p = 0.082$).

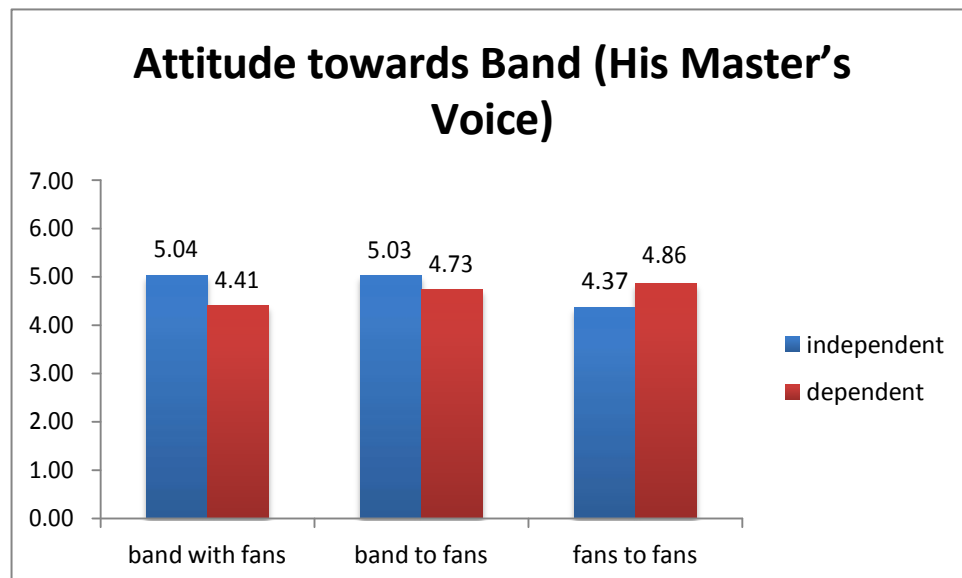


Figure 5.6: Attitude towards band (His Master's Voice)

5.2.2.3 Amount to Crowdfund and Sub Strategies – H3(c), H4(c), H5(c)

The interaction effect of self-construal and communications was significant for all crowdfunding reward scenarios. The ANOVA shown in Table 5.2 below shows that most data of the reward scenarios was significant, with 6 out of 7 scenarios showing a significance value under 0.05, a significant reading.

Consider the band (His Master's Voice) announces that they will reward crowd funding with the following types of rewards. Please give an estimate how much you were be willing to contribute, if you would receive the item. Consider that you receive only one reward, not combined ones.

Model	Sum of Squares	df	Mean Square	F	Sig.
\$ if you receive a Digital Download	283.121	2	141.560	3.639	.028
\$ if you receive a CD	1073.067	2	536.533	7.508	.001
\$ if you receive a LP/Record	944.813	2	472.407	3.480	.033
\$ if you receive an Apparel Merchandise (e.g. shirt/patch)	2206.231	2	1103.116	6.059	.003
\$ if you receive Posters/Prints	2061.384	2	1030.692	8.149	.000
\$ if you receive goods signed by the band/artist	5614.510	2	2807.255	4.179	.017
\$ if you would receive 0.1% from the Album Profits	348846.455	2	174423.227	.138	.871

Table 5.2: Results of ANOVA

H3c anticipated that band-with-fans (one-to-one) communication in an independent self-construal state would contribute a higher amount of money towards a crowdfunding campaign compared to those in a dependent state. H3c shows significance in between-subject testing for all contribution for items variables (see Table 5.1). Single comparisons show significant differences for all band-with-fans communication as illustrated in Figures 5.7 - 5.14 below. Results show the independent state to be higher than the dependent state for band-with-fans communication and construal. Thus, results show support for H3c.

H4c anticipated that with band-to-fans (one-to-many) communication, those in a dependent self-construal state would contribute a lower amount of money towards a

crowdfunding campaign compared to those in an independent state. Single comparisons showed significant differences for 5 out of 8 items for band-to-fan communication and construal, consisting of; digital downloads (Figure 5.7), apparel merchandise (Figure 5.8), goods signed by the band or artist (Figure 5.12), 0.1% from the album profits (Figure 5.13), and overall sum to contribute (Figure 5.14). Thus, the results show support for H4c.

H5c predicted that fans-to-fans (many-to-many) communication in a dependent self-construal state would contribute a higher amount of money towards a crowdfunding campaign compared to those in an independent state. H5c single comparisons testing showed significant differences for 7 out of 8 contribution for items variables, with exception of Figure 5.13, USD\$ to receive 0.1% from album profits. Therefore the results support H5c.

Digital downloads

In the case of digital downloads, depicted in Figure 5.7, participants in the dependent condition were most likely to donate more when communicated with in the fan-to-fan (many-to-many) method. This was closely followed by the band-to-fans (one-to-many) communication method, with band-with-fan (one-to-one) communication proving to be the least effective method with the dependent construal state when influencing individuals to contribute to a crowdfunding endeavour in exchange for a digital download. The most effective communication for the independent construal state was band-with-fan (one-to-one), with band-to-fan and fan-to-fan sharing similar, lesser levels of success ($F(2, 187) = 3.639, p = .028$).

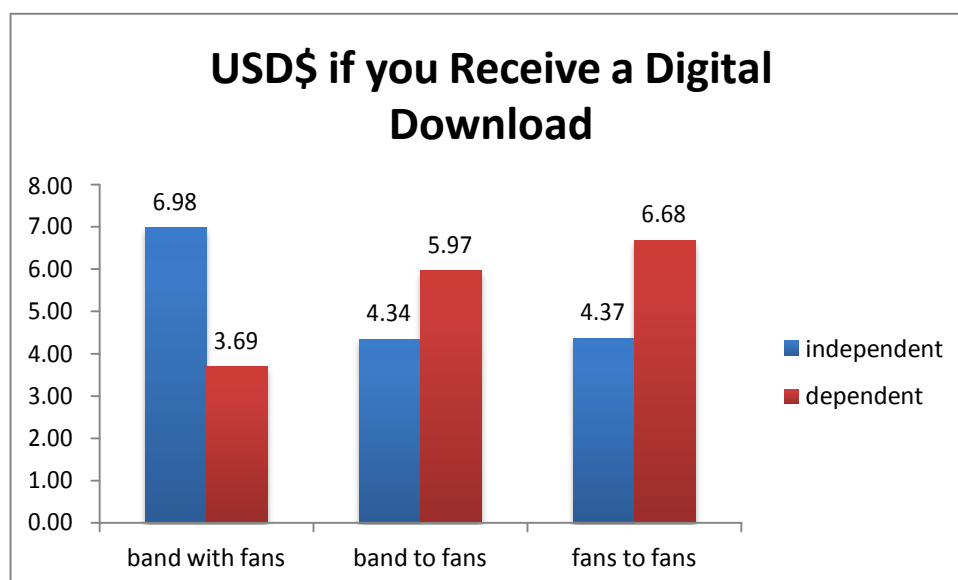


Figure 5.7: USD\$ if you Receive a Digital Download

As the Figure 5.7 shows, in the band-with-fans condition, interdependence lead to a significantly higher willingness to contribute to a crowdfunding exercise in exchange for a digital download ($DDWLD_{\text{dependent}} = 3.69$, $DDWLD_{\text{independent}} = 6.98$, $p = 0.048$) compared to the independent condition. Contrast analyses revealed that the other differences were not significant.

CDS

In the case of CDs, participants in the dependent condition were most likely to donate with the fan-to-fan (many-to-many) method, with fan-to-fan (many-to-many) communication proving to be the least effective method. Band-with-fan (one-to-one) communication was the most effective method for the independent state in the case of CDs, with fan-to-fan (many-to-many) proving to be the least effective method. Both the dependent state and the independent state received similar results when using the band-to-fan (one-to-many) communication method ($F(2, 187) = 7.508$, $p = 0.01$).

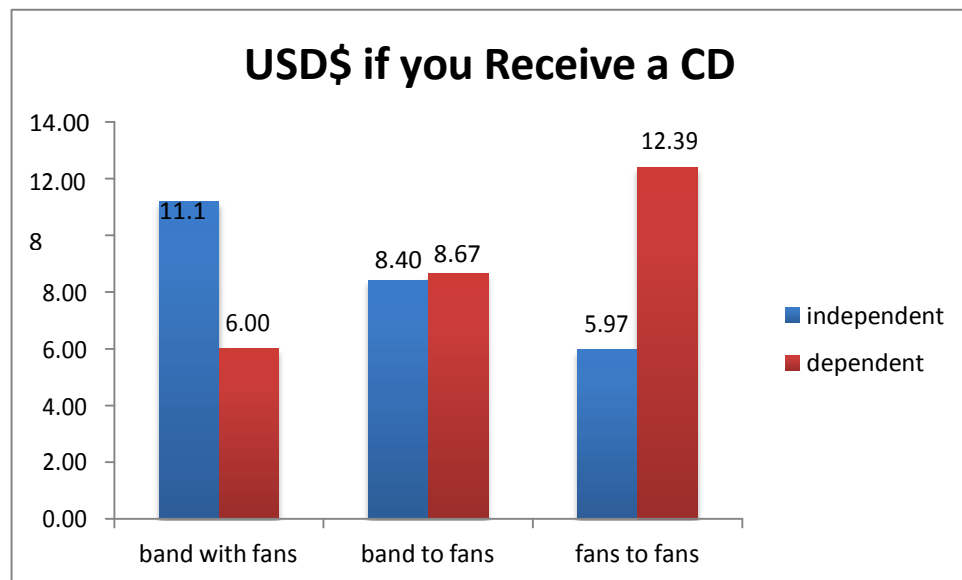


Figure 5.8: USD\$ if you receive a CD

Figure 5.8 above details the significant results from the band-with-fans condition, and the fan-to-fan condition. In the band-with-fans condition, independence lead to a significantly higher willingness to contribute to a crowdfunding exercise in exchange for a CD ($DCD_{\text{dependent}} = 6.00$, $DCD_{\text{independent}} = 11.18$, $p = 0.022$) compared to the dependent condition. Contrast analyses also revealed that in the fan-to-fan condition, interdependence lead to a significantly higher willingness to contribute to a crowdfunding exercise in exchange for a CD ($DCD_{\text{dependent}} = 12.39$, $DCD_{\text{independent}} = 5.97$, $p = 0.002$) compared to the independent condition. The band-to-fan condition did not feature as significant.

LP/Record

In the case of LP records, participants in the dependent condition were most likely to donate with the fan-to-fan (many-to-many) method, and least likely to donate with the band-with-fan (one-to-one) method. Band-with-fan was the most effective method for the independent state, with fan-to-fan (many-to-many) placing at a similar level as band-to-fan (one-to-many) in effectiveness for the independent state. Both the dependent state and the independent state received similar results when using the band-to-fan (one-to-many) communication method ($F(2, 187) = 3.480$, $p = 0.033$).

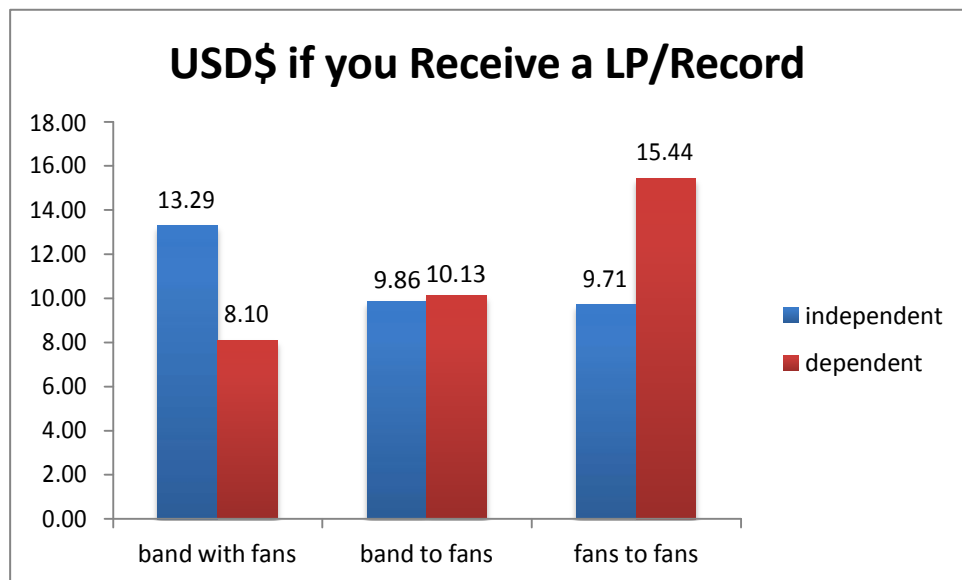


Figure 5.9: USD\$ if you receive a LP/record

As the graph above shows (Figure 5.9), in the fan-to-fans condition, dependence lead to a significantly higher willingness to contribute to a crowdfunding exercise in exchange for a LP record ($DLP_{\text{dependent}} = 15.444$, $DLP_{\text{independent}} = 9.714$, $p = 0.004$) compared to the independent condition. Contrast analyses revealed that the other differences were not significant.

Apparel Merchandise

In the case of apparel merchandise (e.g. a shirt or patch), participants in the dependent condition were most likely to donate with the fan-to-fan (many-to-many) method, and least likely to donate with band-with-fan (one-to-one) communication. Band-with-fan (one-to-one) was the most effective method for the independent state, with fan-to-fan (many-to-many) proving to be the least effective communication method. Band-to-fan (one-to-many) communication was the middle ground for both state, however the independent state fared better with this communication method than the dependent state ($F(2, 187) = 6.059$, $p = 0.003$).

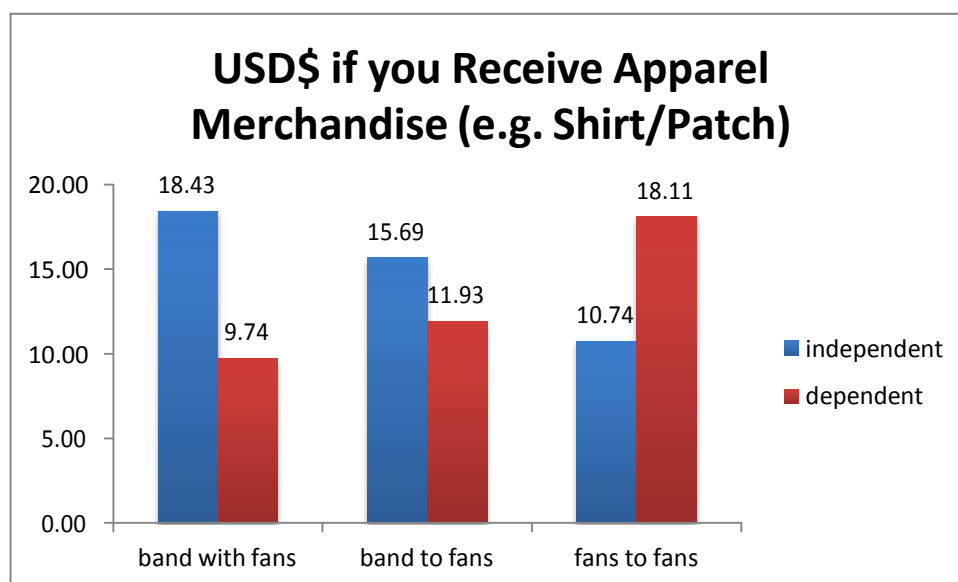


Figure 5.10: USD\$ if you Receive Apparel Merchandise

Figure 5.10 above details the significant results from the band-with-fans condition, and the fan-to-fan condition. In the band-with-fans condition, independence lead to a significantly higher willingness to contribute to a crowdfunding exercise in exchange for apparel merchandise ($DMERCH_{dependent} = 9.741$, $DMERCH_{independent} = 18.429$, $p = 0.016$) compared to the dependent condition. Contrast analyses also revealed that in the fan-to-fan condition, interdependence lead to a significantly higher willingness to contribute to a crowdfunding exercise in exchange for apparel merchandise ($DMERCH_{dependent} = 18.111$, $DMERCH_{independent} = 10.743$, $p = 0.023$) compared to the independent condition. The band-to-fan condition did not feature as significant.

Posters/Prints

In the case of posters or prints, participants in the independent condition were most likely to donate with the band-with-fan method, and least likely to donate with the fan-to-fan (many-to-many) method. Fan-to-fan (many-to-many) was the most effective method for the dependent state, with band-with-fan (one-to-one) method proving to be the least effect method. Both the dependent state and the independent state received similar results when using the band-to-fan (one-to-many) communication method ($F(2, 187) = 3.480$, $p = 0.033$).

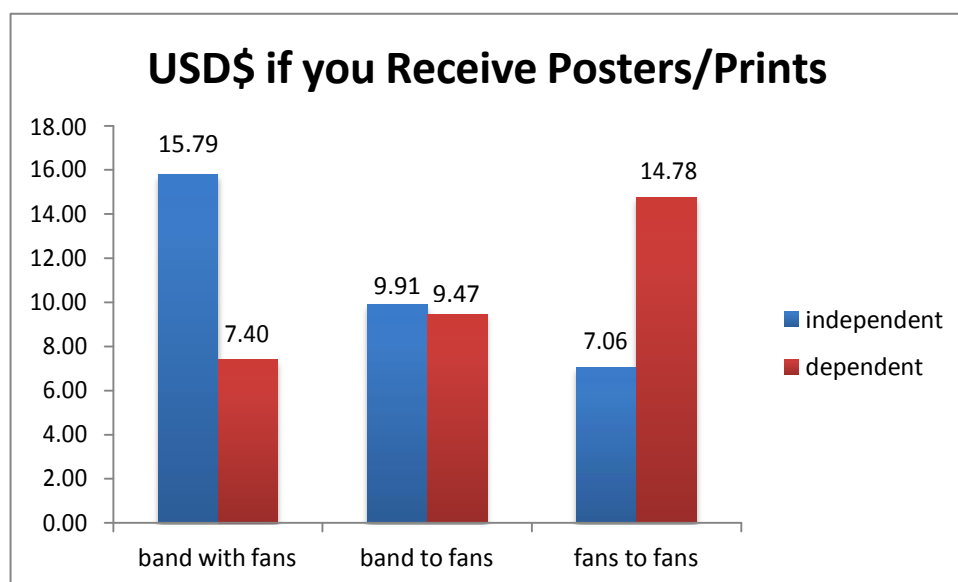


Figure 5.11: USD\$ if you Receive Posters/Prints

Figure 5.11 above details the significant results from the band-with-fans condition, and the fan-to-fan condition. In the band-with-fans condition, independence lead to a significantly higher willingness to contribute to a crowdfunding exercise in exchange for apparel merchandise ($\text{DPRNT}_{\text{dependent}} = 7.397$, $\text{DPRNT}_{\text{independent}} = 15.786$, $p = 0.016$) compared to the dependent condition. Contrast analyses also revealed that in the fan-to-fan condition, interdependence lead to a significantly higher willingness to contribute to a crowdfunding exercise in exchange for apparel merchandise ($\text{DPRNT}_{\text{dependent}} = 14.78$, $\text{DPRNT}_{\text{independent}} = 7.06$, $p = 0.023$) compared to the independent condition. The band-to-fan condition did not feature as a significant result.

Goods Signed By the Band or Artist

In the case of goods signed by the band or artist, participants in the dependent condition were most likely to donate with fan-to-fan (many-to-many) communication, with band-to-fan (one-to-many) just passing band-with-fan (one-to-one) communication in effectiveness for the dependent state. Fan-to-fan (many-to-many) was the least effective method for the independent state. Band-to-fan (one-to-many) proved to be more effective than band-with-fan (one-to-one) communication for the independent state, and was also more effective than the band-to-fan dependent state ($F(2, 187) = 4.179$, $p = 0.017$).

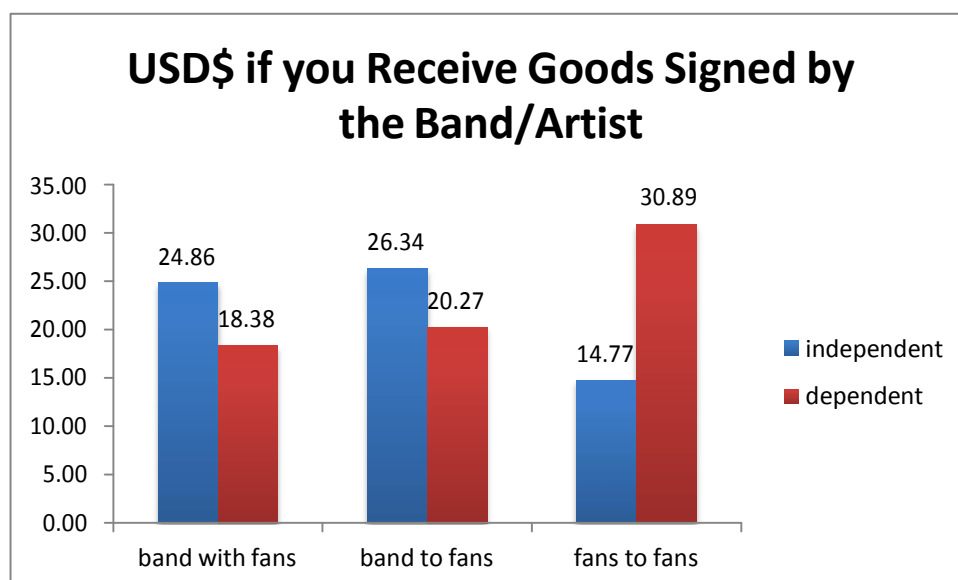


Figure 5.12: USD\$ if you Receive Goods Signed by the Band/Artist

As the graph above shows (Figure 5.12), in the fan-to-fans condition, interdependence lead to a significantly higher willingness to contribute to a crowdfunding exercise in exchange for goods signed by the band or artist ($DSIGNG_{\text{dependent}} = 30.889$, $DSIGNG_{\text{independent}} = 14.771$, $p = 0.004$) compared to the independent condition. Contrast analyses revealed that the other differences were not significant.

0.1% from the Album Profits

In the case of receiving 0.1% from the album profits, participants in the independent condition were least likely to donate with fan-to-fan (many-to-many) communication, whilst band-to-fan (one-to-many) and band-with-fan (one-to-one) communication achieving effectiveness for the independent state. Surprisingly, fan-to-fan (many-to-many) was the least effective method for the dependent state, with band-with-fan (one-to-one) scoring a similar result. Band-to-fan (one-to-many) proved to be more effective than communication for the dependent state, but was considerably less effective than the band-to-fan dependent state ($F(2, 187) = 0.138$, $p = 0.871$).

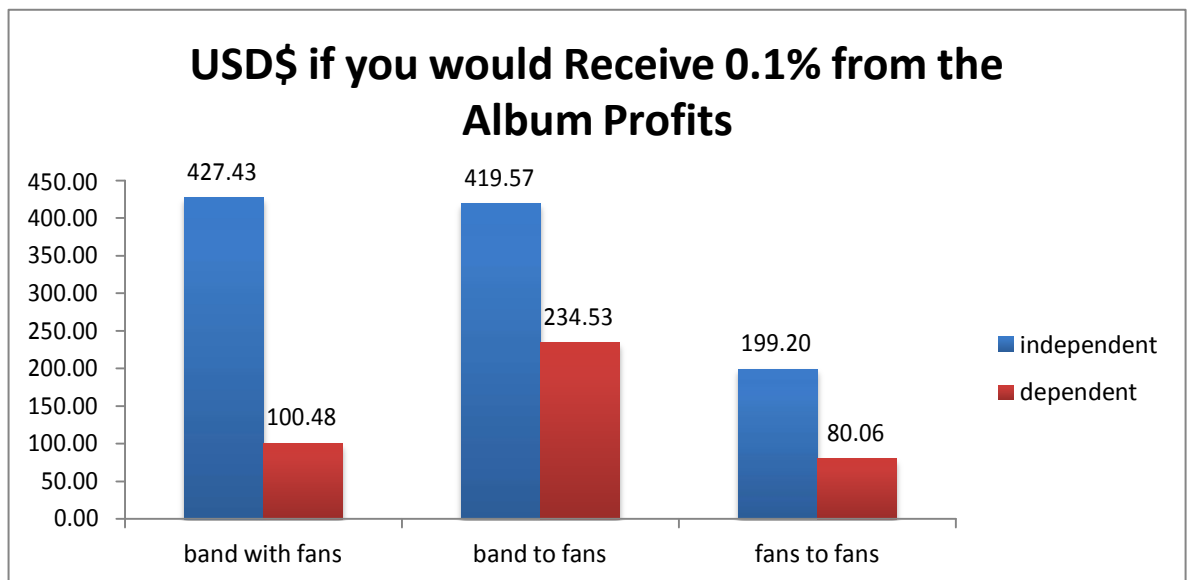


Figure 5.13: USD\$ if you would Receive 0.1% from the Album Profits

Overall Sum Contribution

When asked to enter a specific sum (in US dollars) they would be willing to contribute to the help fund the next album from the band His Master's Voice, participants in the dependent condition were most likely to donate more with fan-to-fan (many-to-many) communication. Band-to-fan (one-to-many) and fan-with-fan (one-to-one) communication were similar in their ineffectiveness with the dependent state. Surprisingly, band-to-fan (one-to-many) communication was the least effective method for the independent state, with band-with-fan (one-to-one) and band-to-fan (one-to-many) scoring similar results of low donation sums. The independent state was considerably less effective overall than the dependent state in generating large donation sums ($F(2, 187) = 0.855, p = 0.427$).

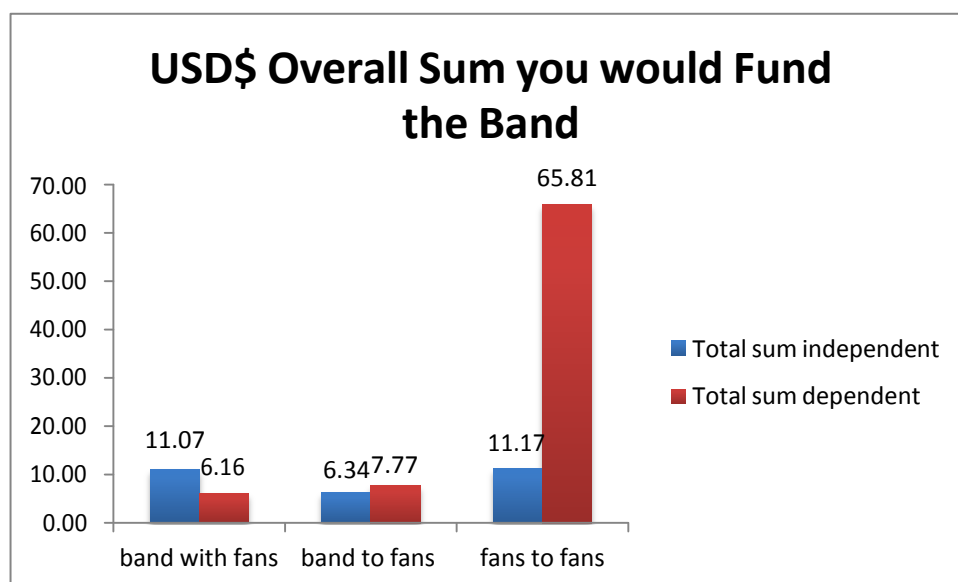


Figure 5.14: USD\$ Overall Sum you would Fund the Band (His Master's Voice)

5.3 Chapter Summary

This chapter outlined the data analysis procedures used to test the various hypotheses identified in Chapter Three. The results of the hypotheses testing have been analysed, and a summary of which can be found in Table 5.3. These results are interpreted and discussed in Chapter Six, along with the implications these results may present.

Main and Subsidiary Hypotheses	A	B	C
	(willingness to contribute)	(attitude towards band and music)	(contribution of funds to crowdfunding exercise)
H₁: Main effect of Self-Construal on Crowdfunding. Dependently primed participants will show: (a) a higher level of willingness to contribute to fundraisers, crowdfunding, community specific fundraisers, and political parties that support their values; (b) a higher perceived likeability towards an artist or act and their music and subsequently; (c) would crowdfund the highest amount of money.	x	x	x
H₂: Main effect of Communication methods on Crowdfunding. The band-with-fans (one-to-one) communication method will be the most effective method in whilst band-to-fans (one-to-many) will be the least effective method when influencing (a) willingness to contribute fundraisers, crowdfunding, community specific fundraisers, and political parties that support their values, (b) the perceived likeability towards an artist or act and their music and subsequently; (c) amount of money contributed to a crowdfunding endeavour for a band or artist.	x	x	x
H₃: Effects of self-construal and with-fans (one-to-one) communication on Crowdfunding. When communicated with using band-with-fans (one-to-one) method, those in an independent self-construal state will show a higher (H3a) willingness to contribute; (H3b) likability towards the band or artist; and (H3c) will contribute a higher amount of money	✓	✓ (marginally supported)	✓

towards a crowdfunding campaign compared to those in an independent state.			
H4: Effects of self-construal and band-to-fans (one-to-many communication on Crowdfunding. When communicated with using band-to-fans (one-to-many) method, those in a dependent state will show a lower (H4a) willingness to contribute; (H4b) likability towards the band or artist; and (H4c) will contribute the least amount of money toward s a crowdfunding campaign compared to those in an independent state.	x	x	x
H5: Effects of self-construal and fans-with-fans (many-to-many communication on Crowdfunding. When communicated with using a fans-with-fans (many-to-many) method, those in a dependent self-construal state will show a higher (H5a) willingness to contribute; (H5b) likability towards the band or artist; and (H5c) contribution amount of money towards a crowdfunding campaign compared to those in an independent construal.	✓ (marginally supported)	x	✓

Table 5.3: Hypotheses Result Summary

Chapter Six: Discussion and Conclusions

A review of the somewhat limited existing literature in Chapter Two lead to the investigation and development of the theoretical framework outlined in Figure 3.1, Chapter Three. The theoretical framework was then tested against a set of distinct hypotheses using an experimental design involving an online survey. The results presented in Chapter Five will now be discussed, along with their potential managerial and academic implications, concluding with research limitations and directions for future research.

6.1 Major Research Findings

By applying experimental research to the framework model proposed in Figure 3.1, Chapter Three, this research offers new understanding on the motivating factors that influence individuals to contribute to a crowdfunding endeavour. The collected data returned some unexpected results, both in support of and contesting the proposed hypotheses outlined in Chapter Three. The main hypotheses (H1 and H2) showed insignificant differences and thus had to be rejected, whilst between-subject interaction analysis of H3 to H5 yielded some significant findings.

6.1.1 Crowdfunding and Self-Constructual

H1 proposed that self-constructual would have an effect on an individual's contribution to a crowdfunding endeavour, proposing that those in a dependent state would show more willingness to donate, a higher attitude towards the band or artist, and would be more inclined to contribute towards a crowdfunding campaign in exchange for an incentive. Unexpectedly, all three aspects of this main effect were found to be insignificant in the instance of this research. This outcome may be due to the presentation of the research survey instrument, is it possible that respondents did not respond to the simulated Facebook pages due to the somewhat artificial nature of their presentation. Whilst the results for the self-constructual alone produced unexpected results, H3 to H5 performed as predicted, with 5 out of the 9 interaction effects producing significant or marginally significant results (see Table 5.3).

6.1.2 Crowdfunding and Communication Methods

H2 suggested a main effect between three select communication methods and an individual's willingness to contribute, also influencing attitude towards a band and contribution amount in a crowdfunding campaign. Surprisingly, this was found to be unsupported for all but one of the variables. The band-to-fans (one-to-many) communication method was found to be less likely to donate to a political party, however only marginally. Even though noticeable, this effect cannot be assumed due to its only marginal difference. Again, the main effect of H2 cannot be supported, and the impact of communication alone on crowdfunding cannot be seen as significant from this research. Much like self-construal in H1 however, communication methods returned interesting results for the between-subjects effects.

6.1.3 Self-construal and Communication Methods Impact on Willingness to Contribute

It was expected that band-with-fans (one-to-one) communication in an independent state would be the most effective strategy when influencing individuals to participate in a crowdfunding activity, as expressed in H3. This was found to be accurate for H3a, willingness to contribute, which showed significant differences for 2 of the 3 significant dependent variables for willingness to contribute. H5a was also accurate in its prediction that fans-to-fans (many-to-many) communication in a dependent state would be the most effective strategy to influence crowdfunding participation, returning significant results for willingness to contribute towards a crowdfunding exercise. Somewhat unexpectedly, that band-to-fans (one-to-many) communication (H4a) was not significantly less effective as an influence than band-with-fans and fans-to-fans communication. In fact, with exception of willingness to contribute to a political party, the dependent state for band-to-fans reported higher contribution willingness than those in an independent state, in direct contrast to what was predicted.

6.1.4 Self-construal and Communication Methods Impact on Attitude

Surprisingly, band-to-fan communication in an independent state yielded the highest attitude towards the band's music as opposed to band-with-fans communication in a dependent state. This result is in stark contrast of what was predicted in the proposed hypotheses. This being said, an individual's attitude towards a band or artist and their music was found to have no notable effect.

6.1.4 Self-construal and Communication Methods Impact on Item Incentives

Of the interaction variables, amount of money contributed to an item incentive proved to be a significant finding. H4c, band-to-fans (one-to-many) communication, and H5c, fans-to-fans (many-to-many) communication, both behaved as anticipated in the dependent self-construal state. Band-to-fans proved to be less successful in generating sums in the dependent state than an independent, whilst fans-to-fans saw a higher level of contributions in the dependent state, as predicted. The unexpected outcome of the item incentives came from band-with-fans (one-to-one) communication, where those in an independent state were found to give more in exchange for incentive items in all instances. This finding is in complete contrast to the anticipated results proposed in hypothesis H3c.

6.2 Implications

The surge in popularity of crowdfunding as a capital starter source has led to a greater interest in the area, thus information and insights into the developing movement are of particular value. The beneficial outcomes of this research include its contribution to literature exploring the relatively new area of crowdfunding, more specifically crowdfunding in relation to the music industry. The limited publications on crowdfunding means a contribution of knowledge to the field is of benefit to the academic community.

The vast range of industries that employ crowdfunding initiatives can find advantage from crowdfunding research within specific industry settings to distinguish which strategies best complement the desired funding goal of their endeavour. In an academic sense, industry specific research into crowdfunding endeavours is beneficial in assisting researchers to identify whether the context of a specific

industry has an impact on the crowdfunding process, and how to best engage potential funders across these differing industries. In a managerial context, this research provides insights into the best way to market crowdfunding endeavours to independent or dependent cultures in different countries, for instance the collectivist cultures such as Japan and China (Triandis et al., 1988).

6.3 Limitations and Future Research

This study was conducted using a small sample size, restricted by music preference and geographical location. The use of different music genres along with the use of respondents with a broader range of tastes in music could be an interesting avenue for future researchers, as certain genres may attract participants more inclined to contribute to a crowdfunding initiative. As a further note, different bands or artists could be used in a similar experiment to greater examine the impact of individual preference and attitude towards a band or artist.

For the purpose of this research, respondents were sourced from a single Western country (US) with the understanding that both dependent and independent self-construal states are possible in a single geographical location. Future research could expand on this limitation by comparing a Western based culture such as the US, against an alternative Eastern culture like China, providing a more significant culture (and possibly self-construal) difference.

As the age criteria for this particular study restricted the sample population to over 18 years, it should be considered that the teen age bracket (typically 13 to 18 years of age) could be highly active in music consumption. Additionally, this study relied heavily on individuals with a strong online presence, restricting insights into crowdfunding and communication efforts in the music industry.

Another possible limitation of this study is the use of the media chosen to test the differing communication methods with the respondents. The use of simulated Facebook pages was effective in this instance, however the incorporation of other media simulations (for example Youtube video content, twitter accounts, and band camp) could generate interesting results and provide further insight into the best

possible media communication methods for promoting a crowdfunding campaign. Additionally, a simulation of an actual crowdfunding website such as Kickstarter or PledgeMusic could be influential when framing crowdfunding research.

Future research may employ the use of different incentive products or offers for potential contributors, as this study limited the range of potential incentives to 8 items. By presenting a greater range of items, a better understanding of demand and preference could be established. This could also be an area of interest throughout different industries for different campaigns. Branching out from the restriction of the music industry, the use of different industries could potentially result in different incentive preferences, specific to the type of product or service a crowdfunding endeavour offers.

6.4 Conclusions

This research proposes a theoretical framework to interpret the relationship between self-construal, communication methods and crowdfunding in order to gain a better understanding of the motivating factors that influence individuals to contribute to a crowdfunding endeavour in the context of the music industry. Reviewed literature distinguishes between crowdfunding and donations to frame a clear definition of the developing concept, and establishes current theories present in crowdfunding literature. From the identified trends in current crowdfunding literature, self-construal and communication emerged as possible motivating factors influencing the crowdfunding contribution process, with this motivation proving to be a knowledge gap in the crowdfunding field.

This study presented an experimental design incorporating self-construal and communication theories to establish an understanding of the motivational factors that influence individuals to contribute to a crowdfunding initiative, specifically in the music industry. It was anticipated that self-construal and communication methods would be significant influences on their own accord, so too was it hypothesised that the interaction of self-construal and communication methods would be a significant influence on crowdfunding contributions.

The results refuted the link between the main effects of self-construal and communication methods as individual motivators in the crowdfunding process, however support was found for the interactive effects of both independent variables when tested against willingness to contribute and the amount given in exchange for an incentive item.

These results indicate that there are multiple factors influencing an individual when they engage in a crowdfunding activity, especially in the environment of the music industry. Furthermore, rewarding incentives have been shown to be a significant motivating factor in the crowdfunding process, along with an individual's existing donation behaviour. This research intends to provide insight into the growing phenomenon of crowdfunding, the so called 'future of music', illustrating how to best market a crowdfunding initiative to create a successful campaign to achieve an intended funding goal.

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Appendices

Appendix One - Ethics Approval Letter



18 December 2014

Martin Waiguny
Faculty of Business and Law

Dear Martin

Ethics Application: **14/405 What makes crowds fund? The link between crowdfunding and self-construal in the music industry.**

Thank you for submitting your application for ethical review to the Auckland University of Technology Ethics Committee (AUTECSecretariat). I am pleased to confirm that the Chair and I have approved your ethics application for three years until 17 December 2017.

As part of the ethics approval process, you are required to submit the following to AUTECSecretariat:

- A brief annual progress report using form EA2, which is available online through <http://www.aut.ac.nz/researchethics>. When necessary this form may also be used to request an extension of the approval at least one month prior to its expiry on 17 December 2017;
- A brief report on the status of the project using form EA3, which is available online through <http://www.aut.ac.nz/researchethics>. This report is to be submitted either when the approval expires on 17 December 2017 or on completion of the project;

It is a condition of approval that AUTECSecretariat is notified of any adverse events or if the research does not commence. AUTECSecretariat approval needs to be sought for any alteration to the research, including any alteration of or addition to any documents that are provided to participants. You are responsible for ensuring that research undertaken under this approval occurs within the parameters outlined in the approved application.

AUTECSecretariat grants ethical approval only. If you require management approval from an institution or organisation for your research, then you will need to obtain this.

To enable us to provide you with efficient service, we ask that you use the application number and study title in all correspondence with us. If you have any enquiries about this application, or anything else, please do contact us at ethics@aut.ac.nz.

All the very best with your research,

A handwritten signature in black ink, appearing to read 'Kate O'Connor'.

Kate O'Connor
Executive Secretary
Auckland University of Technology Ethics Committee

Cc: Geveta Cook geveta_cook@hotmail.com

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facebook

Email or Phone Password

☒ Keep me logged in

Forgot your password?

Log In

HIS MASTER'S VOICE

His Master's Voice (Official Band Page)

Musician/Band

Timeline About Photos Likes Events

PEOPLE

1,073 likes

ABOUT

- Members His Master's Voice are: Jesse Sorensen - vocals & guitar Az Burns - Lead Guitar Rene "Judas" Harvey - percussion & Thunder Brandon Bott- Bass
- Genre Death Blues / Heavy Blues
- Hometown: Auckland, New Zealand
- http://www.thedevilsmench.com/

PHOTOS

Like · Comment · Share

His Master's Voice

May 1 · 📍

First copies are rolling out! Our live bootleg is up for grabs to the first 30 through the door at tonight's gig....get in early...bit of a taste before we start on our EP...Play it loud!

Like · Comment · Share

Alex Harvey, Rachel Burns, Johnny Renton, & 48 others like this.

Nicky Bladwe So been waiting to get this goodness on CD! Love you dudes, really happy you recorded live too
June 21 at 5:49pm · 🎵 2

Cheri Kelly MEAN!!! I've been after a CD for ages, heard you recorded your last gig, I claim one!!
June 21 at 6:27pm · 🎵 3

Taylor Hines Hope to see you guys play there at some point...I'm from down south and I've only seen you play once..Totally epic! Always a massive vibe at King Arms!
June 21 at 8:09pm · 🎵 2

Matt Soundscape You guys killed it...Like you always do!
June 22 at 7:58am · 🎵 3

His Master's Voice Hey thanks guys, means a lot - we do it for you!
June 22 at 3:39pm · 🎵 2

Jed Young This is from my friend Vinnie - 'Jesse's voice can boil up a hot soup on a cold winter's night'. Damn right it can.
June 22 at 11:22am · 🎵 1

His Master's Voice

May 23 · Edited · 📍

The new tees are in. They will be available at gigs, from the bond directly for \$45.00, and we will set up some sort of internet store in the near future.

Like · Comment · Share

Hone Trenton, Adam Jones, Sasha Headsworth, & 57 others like this.

Heather Wild It's a wicked print! (looking good by the way)
August 4 at 7:04pm · Edited · 🎵 1

His Master's Voice Cheers Heather hopefully I'll catch you at the next gig!
August 2 at 7:00pm · Edited · 🎵 1

His Master's Voice

July 27 · 📍

Tonight we play the KA for the last time. Before the tour and recording! This gig will help with our push for E.P. funds. Come check out Shepherds of Cassini who are up first after a DJ set from our own Jax Jin!!!!

His Masters Voice with guests, Shepherds Of Cassini
Friday, August 8 at 8:00pm in UTC+12
The Kings Arms in Auckland, New Zealand
147 people went

Like · Comment · Share

Sammy Dean, Tasha Baney, Brendon Howit, & 35 others like this.

Jenny Smith So excited to see you boys again! Rip it up x)
July 27 at 5:27pm

His Master's Voice We'll keep an eye out for you Jenny, it's been a while since we've seen you.
July 27 at 6:36pm

Appendix Three - Facebook Band Page Simulation 2: Band to fan

facebook

Email or Phone

Password

Keep me logged in

Forgot your password?

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His Master's Voice

(Official Band Page)

Musician/Band

Timeline

About

Photos

Likes

Events

PEOPLE

1,073 likes

ABOUT

Members His Masters Voice are: Jesse Sorensen - vocals & guitar Az Burns - Lead Guitar Rene "Judas" Harvey - percussion & Thunder Brandon Bott - Bass

Genre Death Blues / Heavy Blues

Hometown: Auckland, New Zealand

<http://www.thedevilsmarch.com/>

PHOTOS

His Master's Voice

May 2

First copies are rolling out! Our live bootleg is up for grabs to the first 30 through the door at tonight's gig....get in early....bit of a taste before we start on our EP... Play it loud!

Like · Comment · Share

51

His Master's Voice

May 23 · Edited

The new tees are in. They will be available at gigs, from the band directly for \$45.00, and we will set up some sort of internet store in the near future.

Like · Comment · Share

60

His Master's Voice

August 7

Tonight we play the KA for the last time before the tour and recording! This gig will help with our push for E.P. funds. Come check out Shepherds Of Cassini who are up first after a DJ set from our own Judas Jinx!!!!

His Masters Voice with guests, Shepherds Of Cassini

Friday, August 8 at 8:00pm in UTC+12

The Kings Arms in Auckland, New Zealand

147 people went

Like · Comment · Share

Appendix Four - Facebook Band Page Simulation 3: Fan with fan

facebook

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HIS MASTER'S VOICE

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http://www.thedevilism.erch.com/

PHOTOS

Jed Young

May 1 · 1st

First copies are rolling out! The live bootleg is up for grabs to the first 30 through the door at tonight's gig... get in early... bit of a taste before they start on their EP... (they're loud!)

Like · Comment · Share

61 · 9 · 1 Share

Alex Harvey, Rachael Burns, Johnny Renton, & 48 others like this.

Micky Bladin So been waiting to get this goodness on CD! Love these dudes, really happy they recorded live too

June 21 at 8:46pm · #0 2

Cheri Kelly MEAN!!! I've been after a CD for ages, heard they recorded their last gig. I claim one!

June 21 at 6:27pm · #0 3

Taylor Hines Hope to see you guys play there at some point... I'm from down south and I've only seen you play once... Totally epic! Always a massive vibe at King Arms!

June 21 at 8:08pm · #0 2

Matt Soundscape You guys killed it... Like you always do!

June 20 at 7:45pm · #0 1

Hamish Goodham Was at that gig! Wicked night

June 22 at 3:38pm · #0 2

Jed Young this is from my friend Vinnie - "Jesse's voice can boil up a hot soup on a cold winter's night". Damn night it can.

June 22 at 11:22am · #0 1

Heather Wild

May 23 · Edited · 1st

The new tees are in. They will be available at gigs, from the band directly for \$45.00, and we will set up some sort of internet store in the near future.

Like · Comment · Share

60 · 11

Hone Trenton, Adam Jones, Sasha Headworth, & 57 others like this.

Jed Young it's a wicked print! (looking good by the way)

August 2 at 7:08pm · Edited · #0 1

Heather Wild Cheers Connor, hopefully I'll catch you at the next gig!

August 2 at 7:08pm · Edited · #0 1

Cheri Kelly

July 27 · 1st

Tonight they're playing at the KA for the last time before the tour and recording! This gig will help push for their EP. funds. Come check out Shepherds of Cassini who are up first after a DJ set from their own Judas Jinx!!!

His Masters Voice with guests, Shepherds Of Cassini

Friday, August 8 at 8:00pm in UTC+12

The Kings Arms in Auckland, New Zealand

347 people went

Like · Comment · Share

Sammy Dean, Tasha Baney, Brendon Howit, & 35 others like this.

Jenny Smith So excited to see these boys again! They'll rip it up x)

July 27 at 5:27pm

Cheri Kelly Cool I'll keep an eye out for you Jenny, it's been ages since I've seen you.

July 27 at 8:28pm

Appendix Five - Multivariate Omnibus Test for MANOVA

Effect		Value	F	Hypothesis df	Error df	Sig.
Intercept	Pillai's Trace	0.968	380.366b	14	174	0
	Wilks' Lambda	0.032	380.366b	14	174	0
	Hotelling's Trace	30.604	380.366b	14	174	0
	Roy's Largest Root	30.604	380.366b	14	174	0
IV_cons	Pillai's Trace	0.073	.976b	14	174	0.479
	Wilks' Lambda	0.927	.976b	14	174	0.479
	Hotelling's Trace	0.079	.976b	14	174	0.479
	Roy's Largest Root	0.079	.976b	14	174	0.479
IV_FB	Pillai's Trace	0.127	0.847	28	350	0.692
	Wilks' Lambda	0.876	.847b	28	348	0.692
	Hotelling's Trace	0.137	0.847	28	346	0.693
	Roy's Largest Root	0.097	1.212c	14	175	0.27
IV_cons *						
IV_FB	Pillai's Trace	0.262	1.883	28	350	0.005
	Wilks' Lambda	0.755	1.878b	28	348	0.005
	Hotelling's Trace	0.303	1.873	28	346	0.006
	Roy's Largest Root	0.184	2.306c	14	175	0.006

a Design: Intercept + IV_cons + IV_FB + IV_cons * IV_FB

b Exact statistic

c The statistic is an upper bound on F that yields a lower bound on the significance level.