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EXPLORING YOUNG ARTISTS' DIGITAL PERFORMANCE
USING ONLINE COMMUNITY ENGAGEMENT

Pedro Nuno Vaz Policarpo

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Supervisor:

Prof. João Guerreiro, Assistant Professor, ISCTE-IUL Business School, Department of

Marketing, Operation and General Management.

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Abstract

New music artists have been emerging in recent years through new digital platforms and streaming services. These platforms allow us to build a community and interact with members who share the same tastes and ideas. Hence, new artists find success through their communities' support and engagement. Analysing this phenomenon might be quite important for understanding music artists and how the engagement with their fans is handled. Accordingly, this study analysed a set of drivers such as: Involvement, Authenticity, Brand Identity, Brand Community Engagement, Co-creation and Brand Love. The results show clearly that Involvement has a significant positive effect on Brand Community Engagement and on Co-creation, Authenticity has also a positive influence on Brand Community Engagement, and, lastly, Brand Community Engagement and Co-creation have a rather significant positive impact on Brand Love. Hence, one can assume that the more involved an artist's fan is, the higher his engagement in communities will be, as well as his aptitude to co-create, which can, subsequently, lead to very high levels of engagement or love for the brand. Music artists that are perceived as authentic by their fans may also contribute to high levels of engagement in their online community. At a time when the number of digital channels is increasing, in which music artists can communicate and release their music, understanding how this kind of human brands can stand out in a more and more competitive and crowded environment becomes of paramount importance.

Keywords: Human Brand; Involvement; Authenticity; Brand Identity; Brand Community Engagement; Co-creation; Brand Love.

Resumo

Recentemente novos artistas musicais têm vindo a emergir através de novas plataformas digitais e serviços de *streaming*. Estas plataformas permitem a criação de comunidades e a interação entre membros que partilham os mesmos gostos e ideias. Consequentemente, os novos artistas encontram sucesso através do apoio e *engagement* da sua comunidade. Analisar este fenómeno poderá ser bastante importante para compreender os artistas musicais e como estes lidam com o *engagement* dos seus fãs. Desta forma, este estudo analisou um conjunto de fatores como: Envolvimento; Autenticidade; Identidade da Marca; *Engagement* da Comunidade da Marca; Cocriação; e Amor pela Marca. Os resultados mostram claramente que o Envolvimento tem um efeito significativo e positivo no *Engagement* da Comunidade da Marca e na Cocriação, a Autenticidade também influencia positivamente o *Engagement* da Comunidade da Marca e, finalmente, o *Engagement* da Comunidade da Marca e a Cocriação têm um impacto bastante significativo e positivo no Amor pela Marca. Deste modo, podemos assumir que quão mais envolvido um fã de um artista for, mais elevado será o seu *engagement*, bem como a sua aptidão para cocriar, o que, subsequentemente, levará a níveis elevados de *engagement* ou amor pela marca. Os artistas musicais que são vistos como autênticos pelos seus fãs podem também contribuir para níveis elevados de *engagement* na sua comunidade. Numa altura em que o número de canais digitais está a aumentar, através dos quais os artistas musicais podem comunicar e lançar a sua música, é de primordial importância perceber como este tipo de marcas humanas se pode destacar num ambiente cada vez mais competitivo e saturado.

Palavras-chave: Marca Humana; Envolvimento; Autenticidade; Identidade da Marca; *Engagement* da Comunidade da Marca; Cocriação; Amor pela Marca.

Index

List of Tables

List of Figures

1. Introduction

According to the Oxford Dictionary, music can be defined as "Vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion", or to simply put it "A sound perceived as pleasingly harmonious" (Oxford Dictionary, 2019). Music is present in our everyday lives – whether it is on the radio while we driving to work, or in any commercial of a company's product. Recently, music availability has increased due to the appearance of music platforms and music streaming and it can reach millions of people with a simple click (IFPI, 2017). Consequently, people are now exposed to countless music artists and/or bands who have the possibility and the means to post their music for free.

In recent years, many new music artists have emerged and thrived digitally, some even without radio support or other traditional media (i.e., television commercials). Such is not mere coincidence as digital revenues in 2017 accounted for 54% of the global recorded music market (IFPI, 2017, p. 10). That achievement is only possible due to the streaming services and other music platforms that provide music artists with global audiences and a digital space to build communities – for instance, Spotify, iTunes, YouTube, SoundCloud, Google Play, Amazon Music, Bandcamp, amongst others. Furthermore, 2017 ended up with 176 million users of paid subscription across the globe, being 64 million new users, – a growth of 45.5% (IFPI, 2017, p. 10).

More and more people are consuming music digitally – "global recorded music achieved its third consecutive year of growth last year, with more fans listening to more music around the globe in increasingly rich and immersive ways" (IFPI, 2017, p. 7) – which, consequently, makes the Internet an incubator for much popular music at the moment. Many of the streaming platforms mentioned previously, such as YouTube and SoundCloud, thrive on communities of people on the Internet that either grow to mainstream levels or maintain a niche-feel. As a result, these online music communities have allowed many music genres to leave the "underground" zone and be known at a mainstream-level (i.e., mumble rap), as well as to create newer genres (i.e., vaporwave).

Building upon the sense of community, social media has become a quite used tool for the music industry and each growing young artist, in general. Due to the social media algorithm that most rewards visual content, the music industry has become more acquainted with "vision" – visibility in a sense that everyone needs to see that the artist is the one

doing the work (Hu, 2018). Moreover, many new artists are using what is named as "the art of tease" – instead of releasing ten songs at once, they release three or four over five or six months, so that the fans might be teased and more engaged with the artist and/or band (Daniels, 2017).

With that said, one can realise the radical transformation the music industry has been through, becoming a much faster and also a more crowded industry. As mentioned in this introductory part before, if one takes into consideration that several new music artists have been able to emerge and prosper in such a market, then one should also look into the several platforms that have provided these artists with free music sharing when uploading their music, so that people can listen to it and make part of an enlarged community.

In short, music is a universal language that can resonate and be comprehended by everyone, it makes people "build emotional conditional reflection such as excitement, pleasure, sadness, peace, nervousness, or relax" (Li, 2014, p. 366), thus dealing with such a big theme is a real challenge.

Henceforth, the idea for this thesis arises from the ever-expanding connection between digital media and music – allowing fans and/or consumers to naturally build a sense of belonging to a community of a single artist and/or band (Brodie *et al*., 2013). Brand communities are also a place where artists and fans can develop a long-term relationship (Baldus *et al*., 2015) and in turn create valuable personalised experiences together (Prahalad & Ramaswamy, 2004) that will result in higher levels of engagement, or brand love (Carroll & Ahuvia, 2006; Vernuccio *et al*., 2015). Furthermore, the identity of an artist plays a direct role in the artist and fan relationship (He *et al*., 2012), as well as the artist's authenticity, which is dependent on perception (Moulard *et al*., 2015) and how involved a fan is, since one pays attention and behaves differently when one is involved (Zaichkowsky, 1986). Thus, the aim of this dissertation is to study the drivers of engagement and brand love in these communities and how they can be perceived and used favourably by the artists and/or bands. Even though there has been academic research about human brands and their influence towards consumers, – more recently Centeno & Wang (2017) – it is still lacking in more specific scenarios, as it is the case of music artists. Therefore, this topic represents a gap in literature, as it will focus on human brands and their communities, how their engagement levels react accordingly, and what characteristics are important for a human brand to be engaging to their public.

Ultimately, that leads to the following research questions that ought to be answered:

Research Questions: How do the fans' engagement levels change when being in a specific artist's community? Are authentic artists more engaging towards their fans than non-authentic artists? Does the artist's identity play an important role in the relationship that artist maintains with his/her fans? Does fans' involvement translate higher levels of engagement?

This dissertation is organised as follows: the first chapter is dedicated to the introduction of the theme and its research questions – what is going to be studied. The following part, the Literature Review, covers the theory used to sustain the dissertation, orderly explained in four big themes. The first theme is the one of Human Brands, more specifically what is a human brand and why it is important in a marketing perspective. The second theme, Engagement, contains several ramifications which are important to be considered in this study: the engagement within the community of a brand, co-creation, and engagement in the perspective of a human brand. Afterwards, the antecedents of Engagement were analysed: Brand Identity, Authenticity, and Involvement and in what way they affect the whole relationship. Brand Love, the last theme to be covered in the Literature Review, represents a culmination of high levels of engagement, hence being the consequence of where all the other constructs lead to. The theoretical framework is presented in the last subtitle of chapter two. Chapter three discusses the methodology and what procedures were taken to conduct the research. The following chapter, chapter four, presents the analysis and the results of the model. Chapters five and six focus on the "Discussion" and "Conclusions", respectively. In chapter five, the discussion covers the overall dissertation and, most importantly, the verification of the hypotheses. In chapter six, the last chapter, the gap in literature, which was referred in the introduction, is analysed and the answers to the research questions are provided. Furthermore, chapter six also comprises the "Managerial implications" and "Limitations and future research".

2. Literature Review

2.1. *Human Brands*

A human brand can be characterised as "any well-known persona who is the subject of marketing communication efforts" (Thomson, 2006, p. 104), for instance, any celebrity can fit the role of a human brand as his/her online and offline interactions can be described as marketing techniques – an artist may represent a celebrity or an icon to the fans, however, he is still susceptible to marketing associations. Therefore, artists or bands are human brands as they "can be professionally managed" and "have additional associations and features of a brand" (Thomson, 2006, p. 105).

The theme of human brands is not entirely a new concept. When defining brands, de Chernatony & Riley (1998) used the trait of 'personality' as one of its many definitions. Personality, in this case, is referred to the "human values projected" (de Chernatony & Riley, 1998, p. 426), that is the human traits that consumers can identify themselves to. However, personality, in that particular case, was used in a general brand scenario, where it was one among many traits when considering the whole description of a brand. In a human brand scenario, personality is a more significant trait as it is closely related to human brands. The previous authors, de Chernatony & Riley (1998), linked personality to an effect of communication. With human brands, personality also becomes linked to the brand's authenticity – "The celebrity literature puts equal emphasis on the notion of authenticity as a key construct in the celebrity persona" (Preece, 2015, p. 619). Additionally, both are dependent on the consumers' perception.

There are several types of human brands that one needs to discuss in order to understand what characteristics are relevant for music-related human brands – the focus of this study. Hence, one can number many types: the political human brands, human brands that are associated with politics, for instance, politicians who have completed a term of office or are still having any prominent political roles (i.e. George W. Bush, Barack Obama, and Donald Trump); the sport-related human brand, for example a football player with wide appeal (i.e. Cristiano Ronaldo); the internet-related human brand that has appeared in recent years and has acquired a huge deal of attention (i.e. PewDiePie); or the artistic human brands. For this study, only the music-related human brands will be taken into account as there are many art forms, all quite different from the one being studied. A

great example of music artists or bands that fit the profile of music-related human brands are The Beatles, who became a cultural icon, or, more recently, other artists like Kendrick Lamar who have captivated the interest of many people.

The subsequent literature has looked deeper into human brands, as it is the case of authors such as Thomson (2006) or, more recently, Centeno & Wang (2017) who extended on the latter theory – "any well-known persona who is the subject of marketing communication efforts" (Thomson, 2006, p. 104) – by considering identities, thus adding a multi-dimensional classification to human brands. In other words, by combining the definitions of human brand and identity, the concept of 'human brand identity' became a subject of study. In this finding, Centeno & Wang (2017) concluded that human brand identity is greatly affected by online and offline social media interactions (Centeno & Wang, 2017) – "human brand identities develop via a function of media experiences" (Centeno & Wang, 2017, p. 138). Considering a music artist's perspective, their human brand identities are shaped by the fans' reactions to the artists' songs, albums, live performances, and offline interactions, as well as the online content the artists produce and release, whether it is a music video or a simple post on the artists' social media.

Linked to the concept of human brands is engagement, that is, the type of relationship between a brand and its consumers. At a human brand level, such can be perceived as idolatry, fandom, and celebrity worship (Thomson, 2006), in other words, a person who is highly engaged in a relationship with a human brand may see "the relationship partner as differentiated and irreplaceable" (Thomson, 2006, p. 105). Therefore, one can understand the importance of studying engagement when linked to a human brand – a music artist, more specifically.

2.2. *Engagement*

The concept of engagement has been developing throughout the years, taking different notions and is still being analysed currently. According to Brodie, Hollebeek, Juric, & Ilic (2011), customer engagement has an interactive and co-creational role between the customers and the other stakeholders in specific service relationships. These relationships are of value to both and provide "focal interactions and/or interactive experiences" (Brodie *et al*., 2011, p. 253). Customer engagement has also been defined as having a cognitive, emotional, and/or behavioural dimension, as consumers interact, correspondingly, with the

other(s) stakeholder(s) in a physical, emotional, and/or cognitive presence (Patterson, Yu, & de Ruyter, 2006) – thus, often being considered a "multidimensional" concept (Brodie *et al*., 2011).

2.2.1. Consumer Brand Engagement

Considering an online environment, and according to Brodie, Ilic, Juric, & Hollebeek (2013), consumer engagement to a brand encompasses particular interactive consumer-brand experiences, as well as interactions between consumer and other members of a community. "Consumer engagement is a context-dependent, psychological state characterized by fluctuating intensity levels that occur within dynamic, iterative engagement processes" (Brodie *et al*., 2013, p. 107). Eventually, consumer brand engagement can be defined as a "consumer's positively valenced brand-related cognitive, emotional and behavioral activity during or related to focal consumer/brand interactions." (Hollebeek, Glynn, & Brodie, 2014, p. 154). Additionally, consumer brand engagement has three corresponding dimensions to those of engagement, mentioned previously. (1) *Cognitive processing* refers to "a consumer's level of brand-related thought processing and elaboration in a particular consumer/brand interaction" (Hollebeek *et al*., 2014, p. 154) – cognitive dimension. (2) *Affection*, on the other hand, can be stated as the level of affection the consumer shows towards the brand after a specific consumer/brand interaction – emotional dimension. (3) *Activation*, as stated by Hollebeek *et al*. (2014), refers to the amount of energy, time, and effort a consumer puts on a brand in a specific interaction between consumer and brand – behavioural dimension.

Considering a human brand perspective, one can fairly understand that an engaging consumer-human brand relationship will have an impact on that consumer's life; "a person immersed in such an emotionally significant relationship normally perceives the relationship partner as differentiated and irreplaceable" (Thomson, 2006, 105). This relationship can be straightforwardly built in a brand community, such as those in social media, considering that the main goal of brand communities is to develop a long-term relationship with current and potential customers (Zaglia, 2013). In addition, there are several instances on the reasons why consumers, current and potential, seek brand communities and why market researchers see brand communities as important sources of customer insight, which will be discussed in the next point.

2.2.2. *Brand Community Engagement*

Building upon consumer engagement in an online context, Baldus, Voorhees, & Calantone (2015) state eleven dimensions of great significance to what they define as Brand Community Engagement, being those dimensions (1) *brand influence*, (2) *brand passion*, (3) *connecting*, (4) *helping*, (5) *like-minded discussion*, (6) *rewards (hedonic)*, (7) *rewards (utilitarian)*, (8) *seeking assistance*, (9) *self-expression*, (10) *up-to-date information*, and (11) *validation*. The first dimension, (1) *brand influence*, refers to how much a community member desires to influence the brand (Baldus *et al*., 2015); (2) *brand passion*, on the other hand, is shown as the strong affection an individual feels for a brand; (3) *connecting* is the degree to which individuals feel that they are part of something big by interacting with the human brand and its community (Baldus *et al*., 2015), while (4) *helping* refers to the extent a community member is willing to help other community members either by sharing knowledge, experience, and/or time (Baldus *et al*., 2015); (5) *like-minded discussion* reflects the "extent to which a community member is interested in talking to people who are similar to themselves about the brand." (Baldus *et al*., 2015, p. 981); (6) *rewards (hedonic)* is expressed by the individuals' desire to get enjoyment while participating and interacting with the community; contrarily, (7) *rewards (utilitarian)* reflects the individuals' desire to gain utilitarian rewards while participating and interacting with the community; (8) *seeking assistance* refers to the other spectrum mentioned in the (4) *helping* dimension, i.e. the extent to which a community member is willing to receive help from other members; (9) *self-expression* reflects how individuals feel that they can stay true to themselves and express their opinions inside a community, in other words, the brand and the community built around it provide a means for individuals to communicate their feelings and express their opinions freely; (10) *up-to-date information* refers to the "degree to which a community member feels that the brand community helps them to stay informed" (Baldus *et al*., 2015, p. 981), i.e. if the brand community keeps them up-to-date to the information they seek; and, at last, (11) *validation* is the feeling that other community members value one's opinions, ideas, and interests (Baldus *et al*., 2015), in other words, a community member's opinions, ideas, and interests are being validated by fellow community members.

Brand communities, in the end, have one continuous purpose: to develop a long-term relationship between a brand and its current and potential customers (Baldus *et al*.,

2015), as mentioned previously. In turn, consumers become more active in their participation and interaction in the community (Coelho, Rita, & Santos, 2018), providing better consumer insights to marketers since it will become clearly perceived what motivates a certain consumer to engage with a specific brand (Baldus *et al*., 2015). Regarding music artists, it is clear that the main driver for fans to participate in communities derives from the music they are so passionate about. Furthermore, other traits of the artists, for instance, their identity and authenticity, can also be considered drivers of participation and engagement. Nonetheless, these traits will be discussed in depth in the following section. The interactions that occur among the members of the community and between members and brands play a large role in shaping the consumers' relationships, feelings, and participation towards the brands (McAlexander, Schouten, & Koenig, 2002). Therefore, co-creation becomes possible in brand communities, being the sharing of information crucial to form the relationship between marketer and consumer (Hatch & Schultz, 2010).

2.2.3. *Co-creation*

Sharing information is a vital function of a brand community, as mentioned previously, and that encourages a relationship between marketer and consumer (Hatch & Schultz, 2010; Baldus *et al*., 2015). Prahalad & Ramaswamy (2004) define co-creation as a "joint creation of value by the company and the customer" (p. 8). The brand and the consumers create an environment where dialogue between the two parts can be exchanged, creating personalised experiences (Prahalad & Ramaswamy, 2004).

Henceforth, it becomes important for brands to build a system for co-creation of value that follows the DART model, that is: (1) *dialogue*, (2) *access*, (3) *risk-benefits*, and (4) *transparency* (Prahalad & Ramaswamy, 2004). The first element, (1) *dialogue*, is fundamental as it corresponds to "interactivity, deep engagement, and the ability and willingness to act on both sides" (Prahalad & Ramaswamy, 2004, p. 9). Consequently, this element represents a bridge to both sides' interests – a joint problem solver (Prahalad & Ramaswamy, 2004). (2) *Access* and (4) *transparency* refer to the available information, if both sides have access to it and how trustworthy it is, i.e. the quality of the information. Bearing in mind these three elements, the one of (3) *risk-benefits* becomes crucial for a final decision when assessing the overall situation (Prahalad & Ramaswamy, 2004). Ultimately, when brands consider a 'co-creation' view, then a better relationship between consumer and

brand will take place. Consumers will be empowered to co-construct with the brand and create a personalised experience (Prahalad & Ramaswamy, 2004).

In a practical view, co-creation is widely present in the music industry. One of these examples may be the music videos which can involve fans or the artists' communities in any way. For instance, Muse's video for the song "Animals" was entirely done by their fans. In 2012, the band launched a competition with Genero.tv, asking for fans to produce the music video for the song (Genero, 2013). The participants, Inês Freitas and Miguel Mendes of oneness team, had the winning entry and so their work was a product of co-creation with the band. More recently, Rich Brian's song "Kids" featured his family, his friends, and his hometown community in his music video (Hamid, 2019) – a different approach of co-creation. There are also other ways to co-create in the music industry besides music videos. Sampling is one of them. Although sampling has been used for many years and is quite up-to-date with modern music artists, the method of using one's piece of music and transform it to make a different sound has also been used by fans. The present time has allowed many people to make music and sounds in their own bedrooms, offering a wide portfolio of music tools and programmes to make use of. These situations have empowered many fans to sample and be part of their favourite songs in one way or another – an engaging process overall.

2.2.4. *Human Brand Engagement*

Bearing in mind what was previously referred about human brands and consumer brand engagement, one needs to consider the concept of human brand engagement; that is, the result from consumer-human brand interaction. "Consumers see celebrity human brands as integral part of their lives" (Centeno & Wang, 2017, p. 135), thus, in an online environment, they feel the need to react in any way, either commenting, sharing, and/or giving their opinion to those they regard highly – engage, in a sense. Accordingly, their engagement towards human brands results in co-creation; "brand identities are co-created through their socialization and interactions presented by the brand community"; "Stories and active engagement and participation by stakeholders are apparent in human brand identity co-creation" (Centeno & Wang, 2017, p. 135). These interactions reflect a joint creation of value which is achieved through a continuous dialogue between brand and consumer (Prahalad & Ramaswamy, 2004). Co-creation contributes to the human brand-

consumer relationship, and in turn influences the consumer's perception of the brand and the engagement one nourishes for the brand. Furthermore, the process of co-creation is amplified by social media, since communities that are formed online around a specific human brand work in favour of that individual – "Consumers feel closer to celebrities because of the many opportunities to "engage" with celebrities via the internet, particularly social media" (Kowalczyk & Pounders, 2016, p. 349).

Social media also allows new forms of interaction between brand communities and human brands – the so-called parasocial interactions. These parasocial interactions refer to greater gratification which in turn give purpose for community members to become more active and interactive (Frederick, Lim, Clavio, & Walsh, 2012). The parasocial theory, correspondingly, describes the consumer-human brand relationship as one "in which an individual knows more about the other" (Kowalczyk & Pounders, 2016, p. 349); in addition, the parasocial theory "provides the foundation to understand how consumers potentially form relationships and attachments with celebrities" (Kowalczyk & Pounders, 2016, p. 349), in other words, a full comprehension of the one-sided relationship.

Virtual environments, more specifically social media, also amplify the offline social encounters that one consumer may have with a human brand. Moreover, the emphasis consumers put on human brands, due to a social, cultural, political, and/or economic view, generates influence, or a power of persuasion, that those same human brands have towards the primary stakeholder-actors, i.e. the consumers (Centeno & Wang, 2017). This legitimacy consumers give to human brands makes those human brands represent much more than the mere individual (the face of the human brand) – "They evolve into personae or identities that are given heightened cultural significance in the social world (e.g., heroes, idols, or even villains)" (Centeno & Wang, 2017, p. 137) – their brand identity becomes relevant. On a parallel note, attachment theory suggests that 'close bonds' further explain the relationship between consumers and human brands, since it is the result of positive emotions, such as love, passion and delight (Kowalczyk & Pounders, 2016). Henceforth, these positive emotions leave an impact on the consumers which, sequentially, will become stronger and will make them act – "The stronger one's attachment to an object, the more likely one is to maintain proximity to the object." (Thomson, MacInnis, & Park, 2005, p. 78).

When considering the overall process of engagement in music, one can say that fans act in a quite proactive manner by listening to the artists' songs, by following their

work and social media accounts, and by going to see them perform live. Accordingly, Ruggiero (2000) concluded that fans are "proactive contributors to, and co-creators of, their own personal experiences with focal objects" (Hollebeck, Malthouse, & Block, 2016, p. 3) – their focal objects being, in this case, the artists and/or bands. In addition, it was previously mentioned that the artists' characteristics and what they represent to their fans is an interesting topic to take into consideration. Therefore, the artists' personalities and identities, as well as the artists' authenticity and meaning to fans will be discussed in the following paragraphs.

2.3. *Brand Identity*

McWilliam (1993), when referring to brand identity, stated that "A brand is not a product. It is the product's essence, its meaning, and its direction, and it defines its identity in time and space" (p. 11). Henceforth, a well-managed brand identity distinguishes a particular brand from any other brand. He, Li, & Harrys (2012) suggest that brand identity has a direct effect on brand relationship, i.e. the reputation of a brand is valuable to consumers; "customers can develop strong relationships with a brand for its identity" (Fournier, 1998; He *et al*., 2012, p. 649). In addition, perception is an integral part of brand identity, de Chernatony & Riley (1998) also refer it as the weakness of brand identity since it "relates to the desired positioning and not how it is perceived" (p. 421), in other words, brand identity is not the same as brand image, the consumers' perception (Kennedy & Guzmán, 2016).

Centeno & Wang (2017) state that by combining the concept of human brand and brand identity, i.e. the desired positioning of a brand (de Chernatony & Riley, 1998), one will have the human brand identity, which can be summarised as a "multi-dimensional classification and mapping of human concepts" (p. 133). The human brand identity can be formed through the process of co-creation, as "both individuals and community members are relevant to marketing efforts" (p. 133). Furthermore, co-creation, as stated previously by Prahalad and Ramaswamy (2004), is about joint creation of value and experiences between the consumer and the brand; it serves the goal of aligning brand identity and brand perception (Kennedy & Guzmán, 2016). Henceforth, human brand identities undergo a process of co-creation among three groups of stakeholder-actors: (1) *focal stakeholder-actor*, (2) *primary stakeholder-actor*, and (3) *instrumental stakeholder-actor*. The (1) *focal*

stakeholder-actor corresponds to the celebrity, the face of the human brand. Their human traits are shown, in an online environment, by their posts which are then going to be reacted by the consumers of the human brand. The (2) *primary stakeholder-actor* is defined by the consumers/fans of the human brand. These stakeholders engage with the human brand since they feel the need to do so – "They feel social legitimacy to react, 'comment', express opinions to, and even eroticize celebrities" (Centeno & Wang, 2017, p. 135). Lastly, the (3) *instrumental stakeholder-actor* represents the media outfits, advertisers, talent agencies, amongst others. They act as 'infomediaries' between the consumers and the human brand during the process of co-creation and they have a great deal of influence; "Consumers indirectly attribute their source of knowledge about celebrities on these instrumental stakeholders" (Centeno & Wang, 2017, p. 135).

Ultimately, two main hypotheses need to be considered:

Brand Identity has a positive effect on Brand Community Engagement (H1a);

Brand Identity has a positive effect on Co-creation (H2a).

Even though brand identity is quite dependent on fans' perception since it can be viewed positively or rather negatively by a fan, it also depends on how well the identity of the human brand, or music artist, is managed, as a well-managed human brand identity will always distinguish itself from any other particular human brand (McWilliam, 1993). However, the identity of the music artist is dependent on the music artist's actions towards his or her fans and towards society, in general. Hence, it can be instantly damaged, affecting the artist's whole career, as it happened with the artist R. Kelly who in 2019 was once again accused of several sexual assault allegations. The controversy rapidly affected his identity, which moved on to his music as well (Scott, 2019) – Spotify, in the same year, released a 'mute' button to allow its users to block the music from artists they did not appreciate, a clear policy meant to tackle the controversies related to artists like R. Kelly (Wang, 2019). Nonetheless, it is not only Brand Identity that is dependent on the perception of consumers or fans. Authenticity is also another aspect to be worth considering and analysed, as well as its effect on music artists.

2.4. *Authenticity*

Authenticity, as Moulard, Garrity, & Rice (2015) state, is only apparent to an individual when determining his authentic behaviour. When reflecting on another's authenticity, one cannot be truly certain whether that other individual is, in fact, authentic. Thus, authenticity in human brands can be described as "the perception that a celebrity behaves according to his or her true self" (Moulard *et al*., 2015, p. 175) – the true self representing one's true motivations (Moulard *et al*., 2015). Similar to the previous concept of Brand Identity, and also because of being dependent on one's perception, Authenticity is quite significant to the identity of a music artist as well – "Authenticity has been shown to be critical in building brand identity to differentiate the brand" (Keller, 1993; Preece, 2015, p. 619), which makes Authenticity instrumental for building value and character to the brand.

Authenticity has two main antecedents that is important to consider when referring to human brands – rarity and stability (Moulard *et al*., 2015). The first antecedent, rarity, defines how much a human brand is seen as uncommon, in other words, more unique than others; "unique characteristics that are not easily copied, which set the celebrity apart from other stars" (Moulard *et al*., 2015, p. 177). The second antecedent, stability, reflects a human brand's firmness and commitment to his/her actions, words, etc. "The perception of a celebrity's behavior as stable or unwavering suggests the celebrity is behaving in accordance to his/her true self" (Moulard *et al*., 2015, p. 178). Thomson (2006) stated that authenticity "is best developed slowly and deliberately" (p. 116), in a long-term view, so as to avoid the human brand from "selling out" – perceived as not authentic. Eventually, consumers define what is authentic (Kowalczyk & Pounders, 2016).

Linked to the concept of authenticity is the attribution theory, i.e. an individual's behaviour is reflected on whether it comes from his intrinsic motivations or extrinsic pressures (Kowalczyk & Pounders, 2016). Hence, if one's behaviour comes from our intrinsic motivations, such can be considered authentic; "One's behavior is characterized as intrinsic if the behavior is unique to that person" (Kowalczyk & Pounders, 2016, p. 349). The perception of authenticity in a human brand can lead to a further interaction between the two parts, i.e. human brand and consumers.

Marshall & Forest (2011), and later Moulard, Rice, Garrity, & Mangus (2014), concluded that an artist's authenticity will positively affect the consumers' attitude towards that artist; that is to say, if a human brand is passionate and shows care for his/her craft,

that same human brand will be perceived as more authentic (Moulard *et al*., 2014). For instance, U2 is a good example of what an authentic music artist or band is, for it reinvents itself, album after album, without ever forgetting its roots (Fast, 2015). However, Bands who find success early on and begin to incorporate more commercial aspects into their sound are often seen as "sell outs" or inauthentic by their fans. Hence, the sound and music an artist makes can reflect authenticity to the fans. Consequently, the perceived authenticity of a human brand by a consumer may lead to increased attachment to that same human brand (Thomson, 2006). Thus, it is expected that a community built around an authentic-perceived artist will be formed. Accordingly, one can hypothesise that: ***Authenticity has a positive effect on Brand Community Engagement (H3a)***.

Co-creation, which has as its main pillar a joint creation of value, makes authentic brands more desirable for consumers to engage in the process of co-creation. "Consumers often purchase brands for the many positive benefits they represent" (Lee, Motion, & Conroy, 2009, p. 169); they want to express their identities, and which brands they want to be linked with and which ones they do not (Lee *et al*., 2009). Therefore, Authenticity is "central to the meaning-making process as it is through a negotiation of authenticity that the public engages with celebrity." (Preece, 2015, p. 619). Consequently, consumers are more interested in participating, in 'being included in the same story' of the brand: ***Authenticity has a positive effect on Co-creation (H4a)***.

Eventually, Involvement needs to be analysed as well.

2.5.   *Involvement*

Involvement, as stated by Zaichkowsky (1986), is a stimulating concept; "When we are involved, we pay attention, perceive importance and behave in a different manner than when we are not involved" (Zaichkowsky, 1986, p. 12). Consequently, three main factors are important to define involvement (Zaichkowsky, 1986). Those factors are: person factors which are related to an individual's characteristics (interests, values, etc.); stimulus factors or factors associated with the object, i.e. the type of media, the content in the communication, etc. (p. 5); and situational factors, for instance if one desires to purchase a specific product, his involvement will be higher towards products of the same category.

Involvement arises from the need to connect and know more about the brand (Zaichkowsky, 1985); to participate and to interact in online communities about the human

brand – to socialise; understand more about the human brand through different media. It is an antecedent of Consumer Brand Engagement, as it was identified by Hollebeek *et al*. (2014). Considering a human brand perspective, involvement may be reflected on the characteristics of that human brand, or the surrounding environment and its community, that lead interested individuals to get involved and to interact. Likewise, the need to get involved with a music artist may lead to socialisation in a community dedicated to that music artist. Consequently, involved fans are a must for a community to thrive. Therefore, one can assume that: ***Involvement has a positive effect on Brand Community Engagement (H5a)***.

Current consumers are more informed, connected, empowered, and active in their processes (Prahalad & Ramaswamy, 2004); that is, more involved in their actions, "increasingly learning that they too can extract value at the traditional point of exchange." (Prahalad & Ramaswamy, 2004, p. 6). One can say that fans who are involved with a music artist are more likely to co-construct and joint create experiences with that music artist – for instance, being part of music videos or sampling one's song, as it was mentioned previously. As a result, "the more information provided and the more available the celebrity is, the easier it becomes to construct authenticity" (Preece, 2015, p. 619), after all the relationship between the artist and fans is subjected to different stakeholders, being in turn embedded in the process of co-creation. "The quality of that experience is dependent on the nature of the involvement" (Prahalad & Ramaswamy, 2004, p. 9), thus, it can be hypothesised that: ***Involvement has a positive effect on Co-creation (H6a)***.

2.6.   *Brand Love*

According to Carroll & Ahuvia (2006), Brand Love can be defined as "the degree of passionate emotional attachment a satisfied consumer has for a particular trade name" (p. 81). Furthermore, Brand Love distinguishes from 'simple' affection, as it is a more intense response and its concept is fairly separate from "brand liking", since it disassociates from hate or other negative feelings (Carroll & Ahuvia, 2006). According to marketing researchers, Brand Love is an indication of a brand that belongs to a consumer's sense of identity (Carroll & Ahuvia, 2006; Vernuccio, Pagani, Barbarossa, & Pastore, 2015).

Batra, Ahuvia, & Bagozzi (2012) defined ten elements of Brand Love which parallel those identified in the previous section of engagement; those elements being: (1) *great quality/quantities*; (2) *strongly held values and existential meaning*; (3) *intrinsic rewards*; (4) *self-identity*; (5) *positive affect*; (6) *passionate desire and sense of natural fit*; (7) *emotional bonding and anticipated heartbreak*; (8) *willingness to invest*; (9) *frequent thought and use*; (10) *length of use*. For many consumers the quality and quantity of a particular brand's product/service justifies their interest and love for that brand (Batra *et al*., 2012); hence, having (1) *great quality/quantities* is significant for a brand – "knowing that a better brand existed was commonly offered as a reason for not loving a particular brand" (Batra *et al*., 2012, p. 4). According to Batra *et al*. (2012), brands which have (2) *strongly held values and existential meaning* want to connect their brand to something deep and meaningful for their consumers. They do such in order to build close interpersonal relationships, hence being loved. (3) *Intrinsic rewards* distinguish themselves from extrinsic rewards. The former meaning to do something because you love it, while the latter means "performing an act to get something" (Batra *et al*., 2012, p. 4). Loved brands generally provide both types of reward (Batra *et al*., 2012). Similarly, (4) *self-identity* reflects the identity link that connects a consumer to a brand, as well as the further relationship brand-consumer. (5) *Positive affect* refers to positive experiences consumers have with brands, generally reflecting lower-arousal emotions (Batra *et al*., 2012), whereas (6) *passionate desire and sense of natural fit* refer to the harmony between a consumer and a loved brand, that is, the higher-arousal emotions related to such passion. The seventh element, (7) *emotional bonding and anticipated heartbreak,* refers to consumers who are "likely to feel a strong desire to maintain proximity with their loved objects" (Batra *et al*., 2012, p. 4); moreover, the consumers would feel distressed if their loved brands disappeared (Batra *et al*., 2012). (8) *Willingness to invest* is related to the consumers' use of time, energy, and resources towards their loved brands. The ninth element, (9) *frequent thought and use*, reflects the relationship between a consumer and a brand in which the highlight is considered to be the frequent interactions between the two parties. These interactions reflect on the future interactions and attitudes a consumer will demonstrate to the brand. At last, (10) *length of use* refers to the history a consumer has with a brand, the length of their relationship (Batra *et al*., 2012).

To simply put it, Brand Love is quite often the result of a long-term relationship between the consumer and the brand (Carroll & Ahuvia, 2006). It is formed through a continuous dialogue between both parties, as well as an incorporation of co-creational aspects

in the relationship, for instance, a joint creation of personalised experiences (Prahalad & Ramaswamy, 2004). On a specific note, brand love frameworks reflect several concepts, such as brand acceptance and brand loyalty, positive word-of-mouth, or even a resistance to negative information about the brand (Carroll & Ahuvia, 2006; Vernuccio *et al*., 2015).

Building upon Carroll & Ahuvia (2006) definition of brand love, human brand love or, more specifically, music artist's brand love can be defined as the intense and emotional attachment an engaged fan has towards a specific music artist. Human brand love or music artist's brand love will be the last step on the further conceptual model, being the consequence of the human brand engagement.

Ultimately, from what was mentioned previously, two main hypotheses can be constructed:

Brand Community Engagement has a positive effect on Brand Love (H1b);

Co-creation has a positive effect on Brand Love (H2b).

Bearing in mind the previous literature, it was possible to build a conceptual framework where several variables ought to be considered. Figure 1 shows the conceptual model.
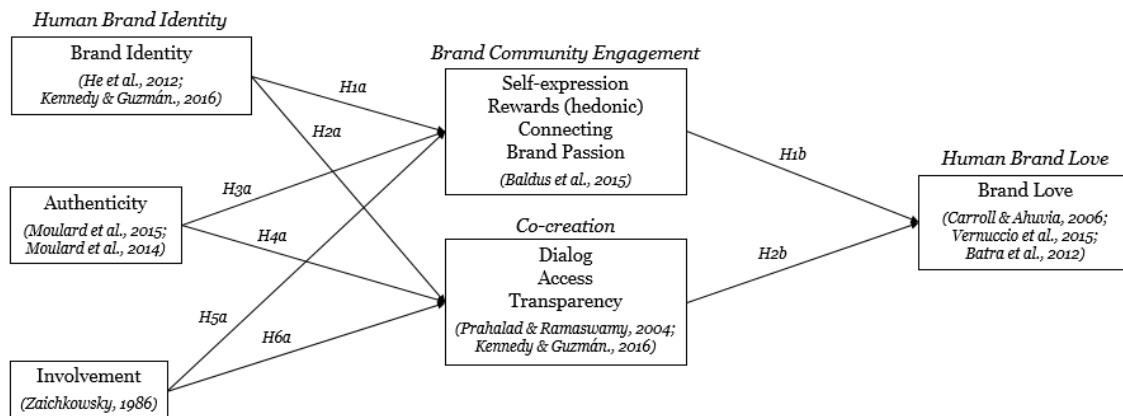
Figure 1 - Conceptual Model

The before-mentioned constructs were chosen for the model since they had already been tested and proven to have relationships with one another. For example, Involvement is known to be an antecedent of Engagement (Hollebeek *et al*., 2014), whereas the constructs of Authenticity and Brand Identity provide a new and interesting take on human brands and engagement due to the fact that both also play a big role on the artists themselves. Music artists are always being subject to criticism regarding their songs and individuality or uniqueness in the music industry, hence Authenticity and Brand Identity are two pivotal constructs to explain the relationship between music artists and their fans.

Regarding the construct of Brand Community Engagement, only four dimensions were chosen – 'self-expression', 'rewards (hedonic)', 'connecting', and 'brand passion' – since they were the only ones that fitted into the theme of music artists and their community's engagement. Similarly, when considering the construct Co-creation, the dimension of 'risk-benefits' did not equate into the overall topic, thus it was excluded from the model, as well as several other indicators from 'dialogue', 'access', and 'transparency' (Kennedy & Guzmán, 2016) that were also discarded since they did not take a music artist perspective.

3. Methodology

Before the current study was conducted, a small pre-test was performed by twenty previously chosen respondents. The pre-test consisted of two parts: the first part was an experiment to choose three among ten different artists who would be displayed in the final study; the second part, however, involved only one of the chosen artists to test the full questionnaire's reliability.

Regarding the first part, the ten artists were: "twenty one pilots", "BROCKHAMP-TON", "Billie Eilish", "Joji", "Post Malone", "XXXTentacion", "Capitão Fausto", "Conjunto Corona", "Jorja Smith", and "boy pablo". The criteria for choosing these artists were based on their youth and successful careers thus far, which, for most, occurred due to the availability of digital platforms and streaming services, but also due to their relatedness to young listeners. To compare these ten artists, the construct of Brand Identity was chosen, and the three highest arithmetic means of the construct would indicate the three most recognisable artists. In total, there were five indicators for each artist, the first four belonging to the construct of "Brand Identity" – illustrated on the "Data collection and preparation" section – while the last one corresponded to a variable named "Past Experience", which was created to test the opinion of the respondent, that is, an indicator to check for bias – "What is your opinion on the following ARTIST?". All indicators had a Likert seven-point scale. In the end, the three chosen artists were "twenty one pilots", "Post Malone", and "Capitão Fausto".

→ "twenty one pilots" had the highest mean in the first, third, and last indicator – ($M = 3.69$), ($M = 3.75$), and ($M = 4.94$), respectively; with ($SD = 0.793$), ($SD = 0.577$), and ($SD = 1.389$), correspondingly. The first indicator was about the band's unique identity, while the third was associated with the band's quality. The overall mean of all indicators was 3.79 ($SD = 0.897$).

→ "Post Malone" had the highest mean in the fourth indicator, ($M = 3.80$), which was related to the artist's reputation, and ($SD = 1.014$). The overall mean of all indicators was 3.548 ($SD = 1.045$).

→ "Capitão Fausto" had the highest mean in the second indicator, ($M = 3.53$), related to the band's ability to distinguish themselves from others, ($SD = 0.743$), and the second highest mean in the last indicator, ($M = 4.80$) and ($SD = 1.424$). The overall mean of all indicators was 3.772 ($SD = 0.869$).

Table 1 – Pre-test artists: means and standard deviations

Artist	Construct	Indicator	Mean	Std. Deviation
twenty one pilots	Brand Identity	ID1	3.69	0.793
		ID2	3.38	0.806
		ID3	3.75	0.577
		ID4	3.19	0.911
	Past Experience	PE	4.94	1.389
Post Malone	Brand Identity	ID1	3.40	0.986
		ID2	3.20	1.146
		ID3	3.27	0.799
		ID4	3.80	1.014
	Past Experience	PE	4.07	1.280
Capitão Fausto	Brand Identity	ID1	3.67	0.617
		ID2	3.53	0.743
		ID3	3.53	0.743
		ID4	3.33	0.816
	Past Experience	PE	4.80	1.424

The second part of the pre-test consisted of testing the full questionnaire about one of the three artists, in order to understand which queries were well adapted to the case and what the overall opinion on the questionnaire was. Bearing that in mind, the artist "Post Malone" was the chosen one since he was the most recognisable artist in the first part of the pre-test. The data was gathered in two weeks with twenty responses after the pre-test had been carried out.

Qualtrics was the platform used to conduct the questionnaire and three different artists, – "Post Malone", "twenty one pilots", and "Capitão Fausto" – selected according to the pre-test analysis, were to serve as a 'visual' case for the respondents. Each respondent had to complete the questionnaire about one, and only one artist, since it had been previously set in Qualtrics for each artist to appear randomly, and evenly, to each new participant in the study. Once more, the variable "Past Experience" was incorporated into the test which meant to cover the familiarity that each respondent had with the artist. It would be clearly possible to determine if the artist and his work were unfamiliar to the respondent, according to the given answers. In retrospective, this indicator was meant to work as a reliable factor to keep the established criterion. Finally, the questionnaire was published in Portuguese and English with the intention to gather more and varied responses. The ques-

tionnaire was open from 22nd of April (Portuguese) and 24th of May (English) until 30th of June.

3.1. *Data collection and preparation*

The fifty queries were taken from the authors mentioned in the Conceptual Framework section and adapted to fit a human brand and music scenario. Even though they were adapted to fit the topic, the type of scale was left untouched. The majority of the constructs used a Likert-type seven-point scale, however, the construct of Brand Community Engagement had a ten-point Likert-type scale and the construct of Brand Love a five-point one. All constructs and their descriptions can be seen in the table below.

Table 2 – Questionnaire's constructs and descriptions

Construct	Source and Item Description	Mean	SD	Scale	Total Items
Involvement	Five items adapted from Zaichkowsky (1985).			Likert 7	5
	IN1. I would be interested in reading information about the artist.	4.29	1.49		
	IN2. I would be interested in reading the comments about the artist.	3.98	1.62		
	IN3. I have compared this artist with other artists/bands.	3.89	1.84		
	IN4. I think there are a great deal of differences among artists/bands.	5.18	1.54		
	IN5. I have a most-preferred artist of this genre.	4.45	1.92		
Authenticity	Three items adapted from Moulard *et al*. (2015).			Likert 7	3
	AU1. The artist is genuine.	4.99	1.25		
	AU2. The artist seems real to me.	5.09	1.31		
	AU3. The artist is authentic.	4.99	1.29		
Brand Identity	Four items adapted from He *et al*. (2012).			Likert 7	4
	ID1. The artist has a distinctive identity.	5.16	1.18		
	ID2. The artist stands out from other artists/bands.	4.91	1.20		
	ID3. The artist is a first-class, high-quality artist.	4.59	1.20		
	ID4. The artist has a high reputation.	5.01	1.28		
Brand Community Engagement *- Self- Expression*	Fifteen items adapted from Baldus et al. (2015).			Likert 10	15
	BCE1. I feel that I can freely share my interests in the artist's community.	5.97	2.11		
	BCE2. I would express any opinion or idea I had about this artist in this artist's community.	5.60	2.34		
	BCE3. I can always be myself when interacting with others in the artist's community.	5.85	2.38		
	BCE4. This artist's community makes it easy for me to express my true beliefs about the artist.	5.86	2.22		

- Rewards (hedonic)	BCE5. I like participating in this artist's community because it is entertaining.	5.07	2.25		
	BCE6. Having fun is my main reason for participating in this artist's community.	5.06	2.32		
	BCE7. I participate in this artist's community because I think it is fun.	5.06	2.32		
	BCE8. I find participating in this artist's community to be very entertaining.	5.20	2.27		
- Connecting	BCE9. Increasing the strength of the connection I have with this artist's community makes me want to participate more in the community.	5.43	2.23		
	BCE10. Being part of this artist's community makes me feel more connected to the artist.	5.56	2.37		
	BCE11. Being part of this artist's community makes me feel more connected to other fans of the artist.	5.64	2.37		
- Brand Passion	BCE12. I am motivated to participate in this artist's community because I am passionate about the artist.	5.05	2.56		
	BCE13. I participate in this artist's community because I care about the artist.	5.13	2.42		
	BCE14. I would not belong to the artist's community if I did not have passion for the artist.	6.38	2.36		
	BCE15. My passion for this artist's music makes me want to participate in this artist's community.	5.28	2.49		
Co-creation	Thirteen items adapted from Mazur & Zaborek (2014).			Likert 7	13
- Dialog	CO1. The artist encourages fans to enter dialog leading to enhance their experiences with the artist's music.	4.17	1.14		
	CO2. The artist supports a dialog with fans to foster the preference over other artists.	4.07	1.04		
	CO3. The artist is actively involved in discussions in social media.	4.06	1.18		
	CO4. The artist supports user fan groups of his music.	4.20	1.12		
	CO5. The artist gives his fans ample opportunities to share their ideas for increasing their satisfaction with the music experience.	4.15	1.11		
	CO6. The artist has open and sincere dialog with all his fans.	4.38	1.18		
- Access	CO7. The artist immediately responds to questions and comments from his fanbase.	3.93	1.03		
	CO8. The artist maintains social media contact where his fans can exchange opinions among themselves and with the artist.	4.23	1.08		
	CO9. The fans can communicate with the artist easily.	4.29	1.21		
- Transparency	CO10. The artist makes all relevant information available to fans, which facilitates their use of the music and/or inspire them with new ideas.	4.27	1.19		
	CO11. Personal relationships with the fans encourage the artist to supply them with information that can augment their experience.	4.31	1.23		
	CO12. The artist releases music frequently fostering the best possible				

	experience with the fans.	4.46	1.19	
	CO13. The fans know about the artist as much as the artist knows himself.	4.03	1.42	
Brand Love	Nine items adapted from Carroll and Ahuvia (2006); and one item adapted from Vernuccion *et al*. (2015).			Likert 5	10
	LO1. This is a wonderful artist.	3.18	0.90	
	LO2. This artist makes me feel good.	3.19	1.00	
	LO3. This artist is totally awesome.	3.05	0.97	
	LO4. I have neutral feelings about this artist.	2.61	1.36	
	LO5. This artist makes me very happy.	2.93	1.00	
	LO6. I love this artist.	2.91	1.06	
	LO7. I have no particular feelings about this artist.	2.67	1.43	
	LO8. This artist is a pure delight.	2.89	0.98	
	LO9. I'm very attached to this artist.	2.49	1.10	
	LO10. I am passionate about this artist.	2.47	1.08	
Total Items					50

The data was collected online, mostly gathered in two websites, Facebook and LinkedIn. In both cases, the study was posted on the main page of the author, sent to people through chat, and, regarding Facebook, it was posted on specific groups where the members respond and post new questionnaires daily. A value of 133 responses was collected, 130 of those being eligible and 3 being missing values.

The sample's mean age was approximately 24, being most respondents aged between 22 and 24 – that range accounting for values close to 70% of the total (see chart 1 in the appendix). Concerning the variable 'gender', of the total 130 valid respondents, 50% were female and 48,5% male – the remaining percentage was attributed to individuals who selected the option "Rather not say". Table 2 shows the distribution of Gender.

Table 3 – Gender

	Frequency	Valid Percent	Cumulative Percent
Female	65	50,0	50,0
Male	63	48,5	98,5
Rather not say	2	1,5	100
Total	130	100	

As far as the professional situation is concerned, 71.5% of all respondents answered the option 'Student', that is 93 individuals out of 130, while the rest responded either 'Employed', 27.7%, or 'Unemployed', 0.8%. Lastly, when it comes to the level of education, as one can analyse from the table below, 6.9% of the respondents had only completed High School, a significant portion (49.2%) had the Bachelor's degree, while 22.3% and 21.5% had the Master's degree and the PhD, respectively.

Table 4 – Professional situation

	Frequency	Valid Percent	Cumulative Percent
Employed	36	27,7	27,7
Student	93	71,5	99,2
Unemployed	1	0,8	100
Total	130	100	

Table 5 – Level of education

	Frequency	Valid Percent	Cumulative Percent
High School	9	6,9	6,9
Bachelor's Degree	64	49,2	56,2
Master's Degree	29	22,3	78,5
PhD	28	21,5	100
Total	130	100	

4. Results

The method of PLS-SEM was chosen to test the proposed hypotheses. The partial least squares approach, or PLS-SEM, is widely used in marketing as well as in other social sciences (Henseler *et al*., 2013; Urbach & Ahlemann, 2010). There are many advantages in using the method PLS as an alternative to other approaches, such as the covariance-based SEM. For example, PLS-SEM is better for prediction and theory development tests, as well as being less strict concerning measurement scales, residual distributions, and sample size (Wold, 1985; Urbach & Ahlemann, 2010; Hair, Ringle, & Sarstedt, 2011). The current dissertation used Likert-scale questions that are mode fit to non- parametric models, such as PLS-SEM.

The current study used 130 valid responses which comply with the "10 times rule" of PLS-SEM regarding sample size. This rule states that the minimum sample size should be ten times larger than the number of independent latent variables that impact a single dependent variable in the path model (Chin, 1998; Urbach & Ahlemann, 2010). Therefore, regarding this study's model, the minimum sample size required would be 3 x 10 = 30, since three is the maximum number of structural paths directed to a specific dependent variable.

The following data was obtained after the model had been built into the SmartPLS3, and after conducting the "PLS Algorithm" and "Bootstrapping". The first procedure, PLS Algorithm, consists in calculating the model's parameters to validate the model – according to Urbach & Ahlemann (2010), model validation is the "process of systematically evaluating whether the hypotheses expressed by the structural model are supported by the data or not" (p. 18). The following section of "Outer Model Analysis" will illustrate and go deeper into the results of PLS Algorithm.

The second procedure, Bootstrapping, consists in "drawing a large number of re-samples with replacement from the original sample, and then estimating the model parameters for each bootstrap re-sample" (Henseler, Hubona, & Ray, 2016, p. 5). Therefore, the section of "Inner Model Analysis" will contain a more descriptive analysis on the results of this model.

4.1. *Outer Model Analysis*

To analyse the results of the model, one needs to take into account its reliability and validity, the first steps in the measurement model metrics.

Concerning the reliability of the model, several criteria are invaluable to make a good assessment: the Cronbach's alpha, the composite reliability, the variance inflation factor (VIF), and the outer loadings. Firstly, the Cronbach's alpha was obtained to determine the internal consistency validity (Cronbach, 1951). Henceforth, after gathering the results, it was possible to determine that the Cronbach's alphas of all constructs were above 0.7 (Hair, Black, Barbin, & Anderson, 2010), which meant that they were satisfactory to continue research. The construct Brand Community Engagement was the one with the highest value, $\alpha = 0.974$, followed by Authenticity with $\alpha = 0.973$, and Co-Creation with $\alpha = 0.962$; Brand Love had a Cronbach's alpha value of $\alpha = 0.930$, while Brand Identity and Involvement had a value of $\alpha = 0.881$ and $\alpha = 0.812$, respectively. In the end, all constructs had a Cronbach's alpha > 0.8, more than satisfactory to continue research. Similarly, the composite reliability of all constructs was >= 0.7, which proved the internal consistency (Nunally & Bernstein, 1994).

Table 6 – Construct Reliability Validity

	Cronbach's α	rho_A	CR	AVE
Authenticity	0.973	0.974	0.983	0.949
Brand Community Engagement	0.974	0.977	0.977	0.743
Brand Identity	0.881	0.889	0.918	0.738
Brand Love	0.930	0.960	0.943	0.639
Co-creation	0.962	0.964	0.967	0.692
Involvement	0.812	0.823	0.870	0.574

Still considering the topic reliability, the variance inflation factor was also examined. Taking a conservative perspective, VIF < 5 (Kock & Lynn, 2012), only the constructs Involvement and Brand Identity showed a VIF < 5 in all its indicators (see Annex 2 Table 14). When considering VIF < 10 (Hair *et al.*, 2010), however, Authenticity, Brand Love, and Co-Creation joined the previous two constructs, and only three indicators of Brand Community Engagement did not fit the criteria. In spite of the fact that the variance infla-

tion factor, or VIF, is of great importance to formative models, it is not to reflective models as it is the case in this study (Urbach & Ahlemann, 2010).

The last criterion concerning reliability is Outer loadings. For the outer item loadings >= 0.7, the indicators should be reliable and to the model under analysis it is the case for most indicators (see Annex 2 Table 14). The few indicators that are situated between 0.4 and 0.7 will be considered for removal from the scale depending on how much they affect the composite reliability and the content validity (Bagozzi, Yi, & Philipps, 1991; Hair *et al*., 2011). However, the fourth indicator of Brand Love has a value of 0.291, that is < 0.4, thus it was eliminated from the construct.

Regarding the validity of the constructs, two types of validities can be analysed: the convergent validity and the discriminant validity. The former implies "that a set of indicators represents one and the same underlying construct" (Henseler *et al*., 2009, p. 299). According to Fornell and Larcker (1981), the average variance extracted (AVE) can be used as a criterion for convergent validity. The obtained results showed an AVE > 0.5 for all variables, thus indicating sufficient convergent validity (Hair *et al*., 2010; Urbach & Ahlemann, 2010). Consequently, the construct explains more than half of the variance of its indicators. When it comes to discriminant validity, the criteria fall on two sides: the Fornell-Larcker criterion and the cross loadings. The Fornell-Larcker criterion states that "each latent variable shares more variance with its own block of indicators than with another latent variable representing a different block of indicators" (Henseler *et al*., 2009, p. 300; Fornell and Larcker, 1981). Thus, the Fornell-Larcker criterion is met in this model, as the diagonal is the square root of the AVE of the latent variables and its values are the highest in any column or row (Fornell and Larcker, 1981). Similarly, the cross loadings criterion confirms the previous statement as the requirement is also met.

Table 7 – Discriminant Validity: Fornell-Larcker Criterion

	Authenticity	BCE	Brand Identity	Brand Love	Co-creation	Involvement
Authenticity	**0.974**					
Brand Community Engagement	0.585	**0.862**				
Brand Identity	0.745	0.652	**0.859**			
Brand Love	0.516	0.679	0.609	**0.799**		

Co-creation	0.451	0.689	0.547	0.614	**0.832**	
Involvement	0.504	0.682	0.652	0.664	0.581	**0.757**

Table 8 – Discriminant Validity: Cross Loadings

	Authenticity	BCE	Brand Identity	Brand Love	Co-creation	Involvement
AUT_Q2_1	**0.977**	0.578	0.741	0.517	0.455	0.505
AUT_Q2_2	**0.973**	0.567	0.702	0.483	0.427	0.473
AUT_Q2_3	**0.973**	0.564	0.735	0.507	0.435	0.496
BCOM_Q4_1	0.651	**0.813**	0.657	0.565	0.549	0.617
BCOM_Q4_2	0.567	**0.820**	0.593	0.534	0.567	0.634
BCOM_Q4_3	0.570	**0.842**	0.598	0.555	0.571	0.590
BCOM_Q4_4	0.614	**0.866**	0.670	0.604	0.605	0.622
BCOM_Q4_5	0.486	**0.899**	0.588	0.635	0.605	0.593
BCOM_Q4_6	0.445	**0.901**	0.527	0.597	0.608	0.582
BCOM_Q4_7	0.407	**0.892**	0.532	0.595	0.609	0.606
BCOM_Q4_8	0.487	**0.931**	0.556	0.607	0.611	0.615
BCOM_Q4_9	0.418	**0.917**	0.535	0.570	0.613	0.614
BCOM_Q4_10	0.476	**0.909**	0.536	0.585	0.583	0.602
BCOM_Q4_11	0.481	**0.880**	0.539	0.592	0.545	0.575
BCOM_Q4_12	0.488	**0.857**	0.527	0.638	0.612	0.569
BCOM_Q4_13	0.520	**0.902**	0.571	0.661	0.630	0.633
BCOM_Q4_14	0.457	**0.562**	0.466	0.346	0.553	0.272
BCOM_Q4_15	0.481	**0.872**	0.516	0.624	0.665	0.600
BLOVE_Q6_1	0.536	0.632	0.586	**0.869**	0.601	0.587
BLOVE_Q6_2	0.566	0.629	0.595	**0.873**	0.601	0.604
BLOVE_Q6_3	0.498	0.605	0.599	**0.894**	0.534	0.598
BLOVE_Q6_4	0.142	0.220	0.138	**0.291**	-0.004	0.249
BLOVE_Q6_5	0.484	0.616	0.558	**0.918**	0.582	0.579
BLOVE_Q6_6	0.384	0.609	0.548	**0.934**	0.548	0.603
BLOVE_Q6_7	0.126	0.259	0.174	**0.439**	0.051	0.315
BLOVE_Q6_8	0.464	0.553	0.519	**0.875**	0.539	0.545
BLOVE_Q6_9	0.392	0.529	0.467	**0.812**	0.468	0.560
BLOVE_Q6_10	0.299	0.567	0.405	**0.810**	0.516	0.544
CCREAT_Q5_1	0.385	0.612	0.507	0.483	**0.802**	0.421
CCREAT_Q5_2	0.490	0.579	0.521	0.595	**0.785**	0.460
CCREAT_Q5_3	0.328	0.575	0.470	0.482	**0.836**	0.459
CCREAT_Q5_4	0.389	0.556	0.459	0.511	**0.831**	0.441

CCREAT_Q5_5	0.367	0.593	0.472	0.523	**0.910**	0.465
CCREAT_Q5_6	0.524	0.616	0.533	0.605	**0.885**	0.523
CCREAT_Q5_7	0.336	0.546	0.417	0.491	**0.848**	0.439
CCREAT_Q5_8	0.310	0.511	0.341	0.482	**0.852**	0.526
CCREAT_Q5_9	0.325	0.579	0.436	0.513	**0.852**	0.585
CCREAT_Q5_10	0.415	0.596	0.470	0.524	**0.875**	0.503
CCREAT_Q5_11	0.398	0.539	0.431	0.433	**0.816**	0.457
CCREAT_Q5_12	0.357	0.634	0.475	0.518	**0.829**	0.525
CCREAT_Q5_13	0.182	0.494	0.342	0.432	**0.668**	0.457
IDENT_Q3_1	0.707	0.521	**0.869**	0.495	0.436	0.548
IDENT_Q3_2	0.658	0.576	**0.880**	0.500	0.482	0.599
IDENT_Q3_3	0.693	0.634	**0.882**	0.636	0.524	0.569
IDENT_Q3_4	0.489	0.494	**0.802**	0.442	0.427	0.522
INV_Q1_1	0.480	0.590	0.604	0.625	0.446	**0.815**
INV_Q1_2	0.413	0.508	0.490	0.453	0.426	**0.770**
INV_Q1_3	0.317	0.564	0.466	0.601	0.484	**0.808**
INV_Q1_4	0.385	0.351	0.475	0.268	0.402	**0.631**
INV_Q1_5	0.326	0.536	0.441	0.511	0.441	**0.749**

To sum up, the model is reflective as opposed to formative, since the indicators for each construct follow a common theme. For example, each one of the Involvement indicators expresses the level of involvement a fan expresses towards an artist – whether being interested in reading information about the artist or comparing the artist to other artists in the field. For the most part, several constructs fit the parameters established by the reliability and validity measurements, however, certain indicators reveal a presence of harmful collinearity (Henseler *et al*., 2009), or have outer item loadings < 0.4 and will be removed from the scale, as mentioned previously. Nonetheless, the model is valid since the AVE values of the constructs are > 0.5 and they meet the requirements for the Fornell-Larcker criterion and the cross loadings.

Model Fit

Hu & Bentler (1999) stated that a Standardized Root Mean Square Residual, or SRMR, value < 0.1 or around 0.08 represents a good fit for a model. This particular model has a value of 0.103 which is > 0.1 (see Table 8). However, the value is rather close to represent good fit, hence it will be further analysed in the following section.

Table 9 – Model Fit

	Saturated Model	Estimated Model
SRMR	0.073	0.103

4.2. *Inner Model Analysis*

After the initial analysis regarding the measurement of the outer model, one needs to analyse the inner model. Below, it is presented an illustration of the path coefficients and p-values for the model and the corresponding results. Hair, Hult, Ringle & Sarstedt (2014) stated that path coefficients' values vary between -1 and +1. The negative numbers indicate a negative influence and connection between two constructs, whereas the positive numbers indicate a positive influence and connection between two constructs.
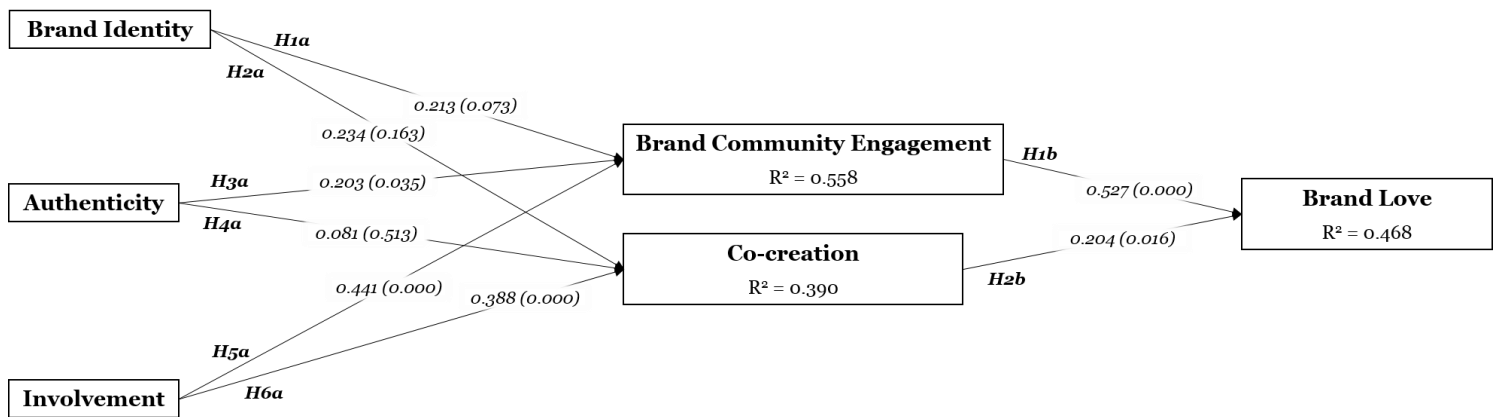
Path Coefficients for this model:
Std β (p-value)

Figure 2 – Overall model with PLS-Algorithm and Bootstrapping results

There are several criteria presented in the model that ought to be analysed. The first criterion to be examined and interpreted is the R^2. According to Chin (1998), R^2 values may be substantial, moderate or weak in PLS path models. When it comes to the model in question, its R^2 values are moderate, i.e. the value is between 0.33 and 0.67. The three constructs Brand Community Engagement, Brand Love, and Co-creation have R^2 values of 0.558, 0.468, and 0.390, respectively, meaning that they may be acceptable (Chin, 1998) – see Figure 2 and Table 9 for reference.

Table 10 – R^2 values

	R Square	R Square Adjusted
BCE	0.558	0.548
Brand Love	0.468	0.459
Co-creation	0.390	0.376

The second criteria to be analysed are the Standardised Betas or path coefficients. According to Huber *et al.* (2007), path coefficients should exceed the value of 0.100 to have a firm impact in the model. Hence, the path coefficients of this model show that Brand Community Engagement has a strong positive impact on Brand Love, with a value of 0.527; the constructs Involvement and Brand Community Engagement also reveal a strong connection, 0.441, while Authenticity has a weak path coefficient to Co-creation, with a value of 0.081 (see Figure 2).

The last criterion is the p-values, which determines the significance of the paths (Hair *et al.*, 2010). As one can understand from the presented model (Figure 2), certain paths had p-values of significant value while others were deemed not significant. The paths that had a p-value < 0.05, that is, paths which showed a significant relationship between the constructs (Hair *et al.*, 2010) were the paths Involvement → Brand Community Engagement; Involvement → Co-creation; Authenticity → Brand Community Engagement; Brand Community Engagement → Brand Love; and Co-creation → Brand Love. All the

other paths that had a p value > 0.05, i.e. not significant (Hair *et al*., 2010), were Authenticity → Co-creation; Brand Identity → Brand Community Engagement; and Brand Identity → Co-creation.

Table 11 – Results gathered from the Bootstrapping analysis

Hyp.	Relationship	Std β	Std. Error	p-value	Decision	f^2	97.5% CI (LL)	97.5% CI (UL)
H1a	BI → BCE	0.213	0.119	0.073	Not Verified	0.035	-0.019	0.447
H2a	BI → CC	0.234	0.168	0.163	Not Verified	0.031	-0.089	0.563
H3a	AU → BCE	0.203	0.096	**0.035**	Verified	0.042	-0.016	0.391
H4a	AU → CC	0.081	0.123	0.513	Not Verified	0.005	-0.163	0.297
H5a	IN → BCE	0.441	0.093	**0.000**	Verified	0.252	0.261	0.611
H6a	IN → CC	0.388	0.107	**0.000**	Verified	0.141	0.171	0.591
H1b	BCE → BL	0.527	0.103	**0.000**	Verified	0.250	0.332	0.725
H2b	CC → BL	0.204	0.115	**0.016**	Verified	0.081	-0.004	0.394

The paths or relationships between the constructs are presented in the table in a more detailed view. Among several other criteria, the f^2 has yet to be analysed. Henceforth, to study the effect in the path model, one should consider the effect size of f^2 and the values of 0.02, 0.15, and 0.35 as a weak, medium, or large effect (Cohen, 1988). Most importantly, the effect size measures the impact that one independent latent variable has on one dependent latent variable (Cohen, 1988). Therefore, in this particular model, the construct of Involvement has a high-medium effect on Brand Community Engagement, and Brand Community Engagement has a similar effect on Brand Love, (f^2 = 0.253) and (f^2 = 0.274), respectively; all the other effects are rather small-medium, except for the conclusively weak effect the construct Authenticity has on Co-creation, valued at (f^2 = 0.005) – see Table 10 and Table 12 in the Annex 2 in the Appendix for reference.

In short, one can conclude that Involvement has a strong relationship with Brand Community Engagement, and Brand Community Engagement with Brand Love, thus revealing one of the paths in the conceptual framework. The link between Authenticity and Co-creation, however, seems to be weak and not significant, as well as the links between Brand Identity and Brand Community Engagement and Brand Identity and Co-creation.

Authenticity, however, does have a significant connection to Brand Community Engagement, as mentioned previously. Lastly, Co-creation seems to have a positive effect on Brand Love. In the following section, 'Discussion', the aforementioned constructs and their relationships, that is, the hypotheses formed beforehand, will be analysed in a more detailed way, framing them in the specific scenario of music artists.

5. Discussion

The aim of this dissertation was to (1) study the effect that communities have on music listeners and how their engagement levels react; (2) investigate if the constructs of Brand Identity, Authenticity, and Involvement are significant to the artist's fans and in turn positively influence engagement and the volition to co-create; and (3) study the effect that engagement in an artist's community and co-creation have on the love for that artist.

Therefore, and based on previously released theory, the author is able to prove which hypotheses stay true to the literature review and in turn make some hypotheses validation. With that said, one shall start from the hypotheses *H1a* and *H2a* which refer to the construct of Brand Identity and its influence on Brand Community Engagement and Co-creation. Both hypotheses, however, were casted out from the model as they proved to have p-values > 0.05, that is, Brand Identity did not have a significant influence on the dependent variables of Brand Community Engagement and Co-creation. Specifically, the path Brand Identity → Brand Community Engagement had a p value of 0.073, not quite significant, and the path Brand Identity → Co-creation had a p value of 0.163, surely insignificant. Even though the social identity perspective defined brand identity as a key antecedent to brand identification (He *et al*., 2012), suggesting that consumers engage with brands due to their previous knowledge about the said brands (Fournier, 1998), the gathered results for this dissertation turned out to be insufficient to make assumptions. In addition, one would assume the identity of a brand to have an important influence on whether a consumer would jointly create value with the said brand or not. Kennedy & Guzmán (2016) state that the creation of a brand's identity relies on the concept of co-creation as it migrates to a mix of different stakeholders. Retrospectively, the path Brand Identity to Co-creation was not verified which might be explained by having overcontrolled the identity of the cases under study, leading to less variability of the responses. Considering a music perspective, it may be justified by a strongly established identity of a specific artist that is unable or unwilling to co-create or provide instances to co-create with the fans. Therefore, and particular to this case, a music human brand, such as an artist, that registers a high score on his identity does not necessarily lead to high levels of engagement from his community or high levels of co-creation.

This presented model also showed that the constructs Authenticity and Brand Community Engagement are relevant since their p values are < 0.05. As it was stated by Marshall & Forest (2011), and later tested by Moulard *et al*. (2014), an artist's authenticity

influences the consumers' choice when evaluating that artist, which in turn ends up influencing the consumers' behaviour and intentions towards the artist. As a result, an attachment can be born if the consumers see the artist as authentic (Thomson, 2006). Authenticity relates to Brand Community Engagement, that is, an authentic-perceived music human brand will have a more engaged community – *H3a* was then verified.

However, when considering the hypothesis *H4a*, i.e. 'Authenticity has a positive effect on Co-creation', that revealed to be false or insufficient to make assumptions. The path Authenticity → Co-creation had a p value of 0.513 (> 0.05), thus the effect of Authenticity on Co-creation is insignificant to the model. Even though the theory mentioned in the Literature Review section suggested a link between the two constructs – Authenticity being "central to the meaning-making process as it is through a negotiation of authenticity that the public engages with celebrity." (Preece, 2015, p. 619) – such did not occur in this study. As a consequence, the implication one can take from this is that Authenticity as being an antecedent of Co-creation could not be verified in this specific environment of the music industry. It might also be the case that a proper moderator was not considered, which would justify the previously reported theory, for instance age, as younger respondents could very well differentiate themselves from older respondents. Subsequently, a high-scored authentic music human brand does not necessarily lead to high levels of co-creation by the community.

The construct Involvement is shown to be an antecedent of the construct Brand Community Engagement, as it was determined in the Literature Review and proved in this study's Methodology Section – the p value of the path Involvement → Brand Community Engagement having a value < 0.05. Consequently, the hypothesis *H5a* was verified. One ought to look into theory to support these claims on why Involvement is also an important antecedent of Engagement in a music scenario. Accordingly, Zaichkowsky (1985) described Involvement as an individual's level of interest in something – a product, a brand, or, in this case, an artist. Hollebeck *et al*. (2014), however, studied Engagement in a social media setting while considering Involvement as a key antecedent of the said Engagement. The results showed that Involvement had indeed a positive effect on CBE, or Consumer Brand Engagement – the kind of engagement in their study. Moreover, Baldus *et al*. (2015), concerning their findings about brand communities, suggested that brands should pay attention to consumers who show a stronger involvement to the brands, as this would contribute to improved idea generation, better results, and, overall, a greater experience.

All of these notions, when applied to a music scenario between an artist and his or her fans, come true, so the theory matches the practicality – involved fans will demonstrate higher levels of engagement towards the artist, as it was proven in the Methodology Section. Therefore, it can be assumed that higher levels of involvement lead to a higher brand community engagement.

The hypothesis *H6b* was also verified - The p value of the path Involvement → Co-creation registered a value < 0.05. According to Prahalad & Ramaswamy (2004), Co-creation is joint creation of value between the consumer and the company or brand. Therefore, creating an environment where consumers actively participate, dialogue, and co-construct is imperative (Prahalad & Ramaswamy, 2004). Consequently, consumers who are strongly involved in such process have a positive influence on the joint creation of value – co-creation. Additionally, as mentioned previously, involved consumers contribute to increased idea generation (Baldus *et al*., 2015). Therefore, Involvement was proved to be an antecedent of Co-creation, as an involved fan will be more apt to co-create with the artist.

Regarding the construct of Brand Love, the path Brand Community Engagement → Brand Love registered a p value < 0.05. As a result, the hypothesis *H1b* was verified. As mentioned in the Literature Review section, the love in Brand Love can be distinguished from 'simple' affection, as it is a more intense response of "brand liking" – high levels of engagement (Carroll & Ahuvia, 2006). Engagement, more specifically Brand Community Engagement, is considered an antecedent of Brand Love in this study. Consequently, Vernuccio *et al*. (2015), when explaining engagement in brand communities, stated that "personalised and participatory communication environments stimulate consumer engagement" (p. 706), that is, brand communities contribute to higher levels of engagement. Moreover, the dimensions that were considered for this study allude to a personalised and interactive environment – such is the case of self-expression, hedonic rewards, connecting, and brand passion (Baldus *et al*., 2015). Hence, brand communities where participation and personalisation coexist create an environment that is favourable to Brand Love.

From the previous theory, Involvement was considered and proved to be an antecedent of Engagement in Hollebeck *et al*. (2014) study, as well as in this dissertation – with the hypothesis *H5a* being verified – and, consequently, Engagement being an antecedent of Brand Love – hypothesis *H1b* is also verified. As a consequence, one ought to

consider the relationship between the two constructs of Involvement and Brand Love. With that said, this dissertation's results showed that Involvement contributes positively to Brand Love when being its antecedent (see Table 14 in appendix), as the p value of the link is < 0.05, that is, rather significant. Furthermore, the specific path Involvement → Brand Community Engagement → Brand Love, when seen as a whole, had a p value < 0.05, thus being significant as well (see Table 15 in appendix).

In this dissertation, Co-creation was considered an antecedent of Brand Love, in other words, the act of co-creation would lead to higher levels of love for a brand – the artist. Correspondingly, the p value of the path Co-creation → Brand Love was considered significant. Hence, *H2b* was proven. In theory, Co-creation is also connected to Engagement, since in order to create personalised experiences with consumers, dialogue is vital – it requires "interactivity, deep engagement, and the ability and willingness to act on both sides." (Prahalad & Ramaswamy, 2004, p. 9). So, fans who co-create are fans who are engaged and fans who may show high levels of engagement towards the music artist posteriorly.

Ultimately, five out of eight hypotheses were verified in this dissertation. Consequently, the conclusions one can take from the results in accordance to the literature review are that Involvement has a positive effect on Brand Community Engagement and on Co-creation (Zaichkowsky, 1985; Hollebeck *et al*., 2014; Baldus *et al*., 2015; Prahalad & Ramaswamy, 2004); Authenticity has a positive effect on Brand Community Engagement (Marshall & Forest, 2011; Moulard *et al*., 2014; Thomson, 2006); and, lastly, Brand Community Engagement and Co-creation have a positive effect on Brand Love (Hollebeck *et al*., 2014; Baldus *et al*., 2015; Prahalad & Ramaswamy, 2004; Vernuccion *et al*., 2015).

6. Conclusions

This dissertation is one of the few studies that focuses on understanding the engagement in online communities among fans towards their favourite music artists. Building on the theory and findings from the works of Hollebeck *et al*. (2014), Baldus *et al*. (2015), Prahalad & Ramaswamy (2004), and Thomson (2006), among others, this study contributes with new information in that regard. After analysing the results and checking which hypotheses were verified and which ones were not, this new section will focus on what contributions can be achieved for the music business in general. As a result, various research questions were made in the introductory part of the dissertation to which there are now suitable answers.

How do the fans' engagement levels change when being in a specific artist's community?

From this study's results, Involvement was verified to be a predictor of Engagement, as it had also been the case in Hollebeck *et al*. (2014) study. Involved fans are more engaged and/or are more likely to be engaged by their favourite artists. Moreover, authentic artists, seen by fans as more genuine and likeable, have a positive influence in the fans' minds, which will reflect increased engagement levels. In other words, if fans perceive an artist as authentic, that will positively affect the engagement among fans towards the same artist.

Another contribution concerning this dissertation is that the engagement registered in brand communities can lead to higher levels of engagement among their members and love for the artists of those communities (Brand Love) will be attained. The said engagement can be a product of self-expression among the fans, the pleasure gained from connecting and making connections, hedonic rewards, and the natural passion for the artist. What is more, high levels of co-creation also lead to high levels of engagement – more participation, interaction, and personalised experiences lead to Brand Love.

Bearing that in mind, one can say that there are several factors that contribute to the variability or change in the fans' engagement levels when in a community towards a specific artist. Several actions that allude to the previously mentioned constructs will affect those engagement levels.

Are authentic artists more engaging towards their fans than non-authentic artists?

Young musicians who started on digital platforms and/or streaming services like YouTube, SoundCloud, or Bandcamp, are generally perceived by their followers as more authentic, more genuine, and more 'real'. Even if their identity is not properly established in the music business when comparing to the likes of seasoned musicians, one can assuredly say that authenticity leads to significant levels of engagement – Marshall & Forest (2011), and later Moulard *et al.* (2014), stated that an artist's authenticity has an influence on the fans' choice when those fans are evaluating that specific artist.

As a result, authentic artists are, in fact, more engaging towards their fans than non-authentic artists. As a last remark, the authenticity of an artist depends on the perception of the fans – young musicians who started making music in their bedrooms are seen more favourably in that regard than other artists that have many things at their disposal. These are seen as more 'distant'.

Does the artist's identity play an important role in the relationship that artist maintains with his/her fans?

The results from this study show that the identity of a human brand is not an antecedent of engagement in brand communities. Thus, the artist's identity does not play an important role in the engagement fans have towards the said artists. As an example, there are many artists who have their identities quite established in the market due to several albums released and years in the spotlight, however, those identities do not necessarily lead to a big community or following online by their fans. It is quite likely that renowned artists have huge followings online, nevertheless, the artist's identity is not a viable reason for that occurrence. According to the findings of this dissertation, Authenticity is a better predictor of Engagement than Brand Identity.

In addition, Brand Identity was also verified not to be an antecedent of Co-creation. Therefore, an artist whose identity is already known by the masses is not so vulnerable to follow fans' advice or opinions. However, fans may appreciate that side as being part of the artist's identity.

Does fans' involvement translate higher levels of engagement?

Involvement had been already proven to be an antecedent of Engagement (Hollebeck *et al*., 2014) and it was also verified to be an antecedent of Brand Love in this study. Hence, one can certainly state that involvement does lead to higher levels of engagement. Needless to say, one needs to understand how involvement behaves in a music perspective. With that said, involved fans – that is, fans that follow their favourite artists religiously, online and offline; fans who are certainly members of a community dedicated to their favourite artists; fans who buy and proudly wear their artists' merchandise; fans who go to their artists' concerts – are far more engaged by their artists' songs, albums, social media posts, messages, and ideals they stand by than any non-involved individuals who just interact with the said artists, either by listening to their songs and/or albums.

Managerial implications

The current study shows the importance that human brands have on consumers. The way fans interact with a human brand, for instance a music artist, is exceedingly different from that of a non-human brand, generally a company. Human brands, most of the time, play the role of heroes and idols to consumers, making them want to emulate and identify themselves with the face of those human brands. Consequently, this study demonstrates how much potential human brands have on the areas of marketing, management, and business.

Nowadays, companies are trying to create new and unique experiences for their customers and anticipate their competitors in trying to come up with the best product/service in the market. By doing so, marketing serves an important purpose of creating and maintaining relationships between brands and consumers, in other words, keeping the consumers interested, providing an attractive and rewarding experience that will benefit both ends. Henceforth, one can certainly say that there is no stronger relationship than the one between a human brand and a consumer. As mentioned in the literature review, "Consumers see celebrity human brands as integral part of their lives" (Centeno & Wang, 2017, p. 135), human brands are human like the consumers, thus it is easy to identify oneself with a human brand.

In the end, this study is another contribution to prove how much non-human brands can learn from human brands; how they can recognise and reproduce the relationships be-

tween human brands and consumers. In what concerns the music industry, it is advantageous for music artists' managers to be aware of which drive moves the fans, what they love, what they like or don't like. For example, if fans are apt to co-create, managers may promote specific music events to please them. These actions might increase the artists' audience and, consequently, boost the sales of the artists' merchandise. Therefore, it becomes imperative for managers of young music artists to understand the powerful connection that fans create with their music artists, and, also quite significantly, the relationship fans create among themselves on digital platforms. Social media has brought many people with different backgrounds together, therefore it ought to be used for beneficial purposes. It is rather difficult to create a strong and unique experience if one does not take into consideration how a brand can appear more human, more relatable to consumers. Marketers should be aware of this powerful interaction and then apply and adjust it to their own case.

Limitations and future research

The current research aims to provide other paths to explore engagement and its importance concerning human brands. This is quite noticeable among music artists, since there is a strong bond between an artist and his fans, augmented by the continuity of music being released and the pleasure that comes with it. Therefore, a music artist needs to create empathy with the public and one way to do that is by being quite active on trendy social media platforms. Enlarged communities and their engagement will be a launch pad for success and, consequently, for the creation of a human brand.

The current study, nevertheless, has limitations concerning the amount of data gathered and the platforms where such data was gathered. For instance, the data collection was solely done online through Facebook and LinkedIn, posted on the author's home page and shared with acquaintances; furthermore, a big portion of the data collection occurred on specific Facebook groups for dissertations' questionnaires. Henceforth, if the data had been collected in more platforms, such would prove to be better as it would capture a wider audience. On the other hand, if data had been collected considering just a specific age group, i.e. millennials, gen z, amongst others, this specific research might have had a different outcome – for example, a younger audience may have a higher engagement with younger artists, and the opposite may also be true.

Eventually, the 130 responses that this current research collected might not be entirely sufficient to make theoretical generalisations; nevertheless, the theoretical contributions of this study are a starting point for further research on the area. As far as Marketing is concerned, it's of great significance to realise that one's understanding of how engagement behaves in a human brand setting, as well as one's involvement with a human brand leads to high levels of engagement, an aptitude for co-creation, and love for that same human brand.

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8. Appendix

Annex 1 – The Questionnaire

Pre-test – First Part

ISCTE ⬡ Instituto Universitário de Lisboa

O presente questionário tem como objectivo recolher informação sobre o 'engagement' relativo a dez jovens bandas e artistas.

Estima-se que o seguinte questionário demore 3 minutos.

→

Tendo em conta a sua opinião sobre a banda "twenty one pilots", responda às seguintes questões.

	Discordo Totalmente	Discordo	Não Concordo nem Discordo	Concordo	Concordo Totalmente
A banda tem uma identidade única.	○	○	○	○	○
A banda destaca-se de outras bandas.	○	○	○	○	○
A banda é de grande qualidade.	○	○	○	○	○
A banda tem uma grande reputação.	○	○	○	○	○

De 1 a 7 (1 = detesto; e 7 = adoro), qual a sua opinião sobre a seguinte banda.

	1	2	3	4	5	6	7
twenty one pilots	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre a banda "BROCKHAMPTON", responda às seguintes questões.

	Discordo Totalmente	Discordo	Não Concordo nem Discordo	Concordo	Concordo Totalmente
A banda tem uma identidade única.	○	○	○	○	○
A banda destaca-se de outras bandas.	○	○	○	○	○
A banda é de grande qualidade.	○	○	○	○	○
A banda tem uma grande reputação.	○	○	○	○	○

De 1 a 7 (1 = detesto; e 7 = adoro), qual a sua opinião sobre a seguinte banda.

	1	2	3	4	5	6	7
BROCKHAMPTON	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre a artista "Billie Eilish", responda às seguintes questões.

	Discordo Totalmente	Discordo	Não Concordo nem Discordo	Concordo	Concordo Totalmente
A artista tem uma identidade única.	○	○	○	○	○
A artista destaca-se de outros artistas.	○	○	○	○	○
A artista é de grande qualidade.	○	○	○	○	○
A artista tem uma grande reputação.	○	○	○	○	○

De 1 a 7 (1 = detesto; e 7 = adoro), qual a sua opinião sobre a seguinte artista.

	1	2	3	4	5	6	7
Billie Eilish	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre o artista "Joji", responda às seguintes questões.

	Discordo Totalmente	Discordo	Não Concordo nem Discordo	Concordo	Concordo Totalmente
O artista tem uma identidade única.	○	○	○	○	○
O artista destaca-se de outros artistas.	○	○	○	○	○
O artista é de grande qualidade.	○	○	○	○	○
O artista tem uma grande reputação.	○	○	○	○	○

De 1 a 7 (1 = detesto; e 7 = adoro), qual a sua opinião sobre o seguinte artista.

	1	2	3	4	5	6	7
Joji	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre o artista "Post Malone", responda às seguintes questões.

	Discordo Totalmente	Discordo	Não Concordo nem Discordo	Concordo	Concordo Totalmente
O artista tem uma identidade única.	○	○	○	○	○
O artista destaca-se de outros artistas.	○	○	○	○	○
O artista é de grande qualidade.	○	○	○	○	○
O artista tem uma grande reputação.	○	○	○	○	○

De 1 a 7 (1 = detesto; e 7 = adoro), qual a sua opinião sobre o seguinte artista.

	1	2	3	4	5	6	7
Post Malone	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre o artista "XXXTentacion", responda às seguintes questões.

	Discordo Totalmente	Discordo	Não Concordo nem Discordo	Concordo	Concordo Totalmente
O artista tem uma identidade única.	○	○	○	○	○
O artista destaca-se de outros artistas.	○	○	○	○	○
O artista é de grande qualidade.	○	○	○	○	○
O artista tem uma grande reputação.	○	○	○	○	○

De 1 a 7 (1 = detesto; e 7 = adoro), qual a sua opinião sobre o seguinte artista.

	1	2	3	4	5	6	7
XXXTentacion	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre a banda "Capitão Fausto", responda às seguintes questões.

	Discordo Totalmente	Discordo	Não Concordo nem Discordo	Concordo	Concordo Totalmente
A banda tem uma identidade única.	○	○	○	○	○
A banda destaca-se de outras bandas.	○	○	○	○	○
A banda é de grande qualidade.	○	○	○	○	○
A banda tem uma grande reputação.	○	○	○	○	○

De 1 a 7 (1 = detesto; e 7 = adoro), qual a sua opinião sobre a seguinte banda.

	1	2	3	4	5	6	7
Capitão Fausto	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre a banda "Conjunto Corona", responda às seguintes questões.

	Discordo Totalmente	Discordo	Não Concordo nem Discordo	Concordo	Concordo Totalmente
A banda tem uma identidade única.	○	○	○	○	○
A banda destaca-se de outras bandas.	○	○	○	○	○
A banda é de grande qualidade.	○	○	○	○	○
A banda tem uma grande reputação.	○	○	○	○	○

De 1 a 7 (1 = detesto; e 7 = adoro), qual a sua opinião sobre a seguinte banda.

	1	2	3	4	5	6	7
Conjunto Corona	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre a artista "Jorja Smith", responda às seguintes questões.

	Discordo Totalmente	Discordo	Não Concordo nem Discordo	Concordo	Concordo Totalmente
A artista tem uma identidade única.	○	○	○	○	○
A artista destaca-se de outros artistas.	○	○	○	○	○
A artista é de grande qualidade.	○	○	○	○	○
A artista tem uma grande reputação.	○	○	○	○	○

De 1 a 7 (1 = detesto; e 7 = adoro), qual a sua opinião sobre a seguinte artista.

	1	2	3	4	5	6	7
Jorja Smith	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre a artista "boy pablo", responda às seguintes questões.

	Discordo Totalmente	Discordo	Não Concordo nem Discordo	Concordo	Concordo Totalmente
O artista tem uma identidade única.	○	○	○	○	○
O artista destaca-se de outros artistas.	○	○	○	○	○
O artista é de grande qualidade.	○	○	○	○	○
O artista tem uma grande reputação.	○	○	○	○	○

De 1 a 7 (1 = detesto; e 7 = adoro), qual a sua opinião sobre o seguinte artista.

	1	2	3	4	5	6	7
boy pablo	○	○	○	○	○	○	○

← →

Pre-test – Second Part

ISCTE ⊘ Instituto Universitário de Lisboa

O presente questionário tem como objectivo recolher informação sobre o 'engagement' relativo a um artista jovem.
Após o 1º questionário-teste, o artista escolhido para esta 2ª parte é "Post Malone".

Estima-se que este questionário dure 7 minutos.

Obrigado!

→

Tendo em conta a sua opinião sobre o artista "Post Malone", responda às seguintes questões, sendo 1 = discordo totalmente e 7 = concordo totalmente.

	1	2	3	4	5	6	7
Estaria interessado em ler mais informação sobre o artista.	○	○	○	○	○	○	○
Estaria interessado em ler comentários sobre o artista.	○	○	○	○	○	○	○
Já comparei este artista a outros artistas.	○	○	○	○	○	○	○
Acho que há uma grande diferença entre artistas/bandas.	○	○	○	○	○	○	○
Tenho um artista preferido.	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre o artista "Post Malone", responda às seguintes questões, sendo 1 = discordo totalmente e 7 = concordo totalmente.

	1	2	3	4	5	6	7
O artista é genuíno.	○	○	○	○	○	○	○
O artista parece-me verdadeiro.	○	○	○	○	○	○	○
O artista é autêntico.	○	○	○	○	○	○	○
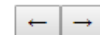
← →

Tendo em conta a sua opinião sobre o artista "Post Malone", responda às seguintes questões, sendo 1 = discordo totalmente e 7 = concordo totalmente.

	1	2	3	4	5	6	7
O artista tem uma identidade única.	○	○	○	○	○	○	○
O artista destaca-se de outros artistas.	○	○	○	○	○	○	○
O artista é de grande qualidade.	○	○	○	○	○	○	○
O artista tem uma grande reputação.	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre o artista "Post Malone", responda às seguintes questões, sendo 1 = discordo totalmente e 7 = concordo totalmente.

	1	2	3	4	5	6	7
Sinto-me muito positivo quando ouço este artista.	○	○	○	○	○	○	○
Ouvir este artista faz-me feliz.	○	○	○	○	○	○	○
Sinto-me bem quando ouço este artista.	○	○	○	○	○	○	○
Tenho orgulho em ouvir este artista.	○	○	○	○	○	○	○
Passo muito tempo a ouvir este artista, em comparação com outros artistas.	○	○	○	○	○	○	○
Quando estou a ouvir música, quase sempre ouço este artista.	○	○	○	○	○	○	○
Este artista é um que ouço quase sempre.	○	○	○	○	○	○	○
Ouvir este artista faz-me pensar sobre o artista.	○	○	○	○	○	○	○
Eu penso bastante neste artista quando o estou a ouvir.	○	○	○	○	○	○	○
Ouvir este artista estimula o meu interesse em saber mais sobre o mesmo.	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre o artista "Post Malone", responda às seguintes questões, sendo 1 = discordo totalmente e 10 = concordo totalmente.

	1	2	3	4	5	6	7	8	9	10
Sinto que posso expressar livremente os meus interesses na comunidade do artista.	○	○	○	○	○	○	○	○	○	○
Expressaria qualquer opinião ou ideia sobre este artista na comunidade do artista.	○	○	○	○	○	○	○	○	○	○
Posso sempre ser eu mesmo quando interajo com outros na comunidade do artista.	○	○	○	○	○	○	○	○	○	○
A comunidade do artista facilita a expressão dos meus verdadeiros sentimentos sobre o artista.	○	○	○	○	○	○	○	○	○	○
Gosto de participar na comunidade do artista porque é divertido.	○	○	○	○	○	○	○	○	○	○
Divertir-me é a minha principal razão para participar na comunidade do artista.	○	○	○	○	○	○	○	○	○	○
Participo na comunidade do artista porque penso que é divertido.	○	○	○	○	○	○	○	○	○	○
Acho que participar na comunidade do artista é algo bastante divertido.	○	○	○	○	○	○	○	○	○	○
Aumentar a ligação que tenho com a comunidade do artista faz-me participar mais na mesma.	○	○	○	○	○	○	○	○	○	○
Fazer parte da comunidade do artista faz-me sentir mais ligado ao artista.	○	○	○	○	○	○	○	○	○	○
Fazer parte da comunidade do artista faz-me sentir mais ligado a outros fãs do artista.	○	○	○	○	○	○	○	○	○	○
Estou motivado para participar na comunidade deste artista porque sou apaixonado pelo artista.	○	○	○	○	○	○	○	○	○	○
Participo na comunidade do artista porque me interesso pelo artista.	○	○	○	○	○	○	○	○	○	○
Não pertenceria à comunidade do artista se não tivesse paixão pelo artista.	○	○	○	○	○	○	○	○	○	○
A minha paixão pela música do artista faz-me querer participar na comunidade do artista.	○	○	○	○	○	○	○	○	○	○

← →

56

Tendo em conta a sua opinião sobre o artista "Post Malone", responda às seguintes questões, sendo 1 = discordo totalmente e 7 = concordo totalmente.

	1	2	3	4	5	6	7
O artista incentiva os fãs a entrar em diálogo, aumentando o meu contacto com a música do artista.	○	○	○	○	○	○	○
O artista apoia o diálogo com fãs para promover a sua preferência sobre outros artistas.	○	○	○	○	○	○	○
O artista está ativamente envolvido em discussões nas redes sociais.	○	○	○	○	○	○	○
O artista apoia 'user fan groups' da sua música.	○	○	○	○	○	○	○
O artista oferece aos fãs várias oportunidades de partilhar as suas ideias para aumentar a sua satisfação com a experiência musical.	○	○	○	○	○	○	○
O artista tem um diálogo aberto e sincero com os seus fãs.	○	○	○	○	○	○	○
O artista responde imediatamente a perguntas e comentários da sua base de fãs.	○	○	○	○	○	○	○
O artista mantém contacto nas redes sociais onde os seus fãs podem trocar opiniões entre eles e com o artista.	○	○	○	○	○	○	○
Os fãs podem comunicar facilmente com o artista.	○	○	○	○	○	○	○
O artista disponibiliza aos fãs todas as informações relevantes que facilitam o uso da música e/ou os inspiram com novas ideias.	○	○	○	○	○	○	○
Relações pessoais com os fãs incentiva o artista a fornecer informações que possam melhorar a sua experiência.	○	○	○	○	○	○	○
O artista lança músicas frequentemente, promovendo a melhor experiência possível com os fãs.	○	○	○	○	○	○	○
Os fãs sabem tanto sobre o artista, como o artista sabe sobre ele próprio.	○	○	○	○	○	○	○

← →

Tendo em conta a sua opinião sobre o artista "Post Malone", responda às seguintes questões, sendo 1 = discordo totalmente e 5 = concordo totalmente.

	1	2	3	4	5
Este é um artista maravilhoso.	○	○	○	○	○
Este artista faz-me sentir bem.	○	○	○	○	○
Este artista é totalmente impressionante.	○	○	○	○	○
Tenho sentimentos neutros sobre este artista.	○	○	○	○	○
Este artista faz-me muito feliz.	○	○	○	○	○
Adoro este artista.	○	○	○	○	○
Não tenho sentimentos particulares sobre este artista.	○	○	○	○	○
Este artista é um puro prazer.	○	○	○	○	○
Estou muito ligado a este artista.	○	○	○	○	○
Sou apaixonado por este artista.	○	○	○	○	○

← →

Comentários, feedback sobre o questionário.

[   ]

← →

Final Questionnaire (Example: Capitão Fausto)

ISCTE ◉ Instituto Universitário de Lisboa

Este questionário enquadra-se no âmbito de uma dissertação de Mestrado em Marketing do ISCTE Business School. Estima-se que demore entre 5/7 minutos. Pede-se que responda honestamente às perguntas que se seguem. Os dados recolhidos serão usados somente para investigação académica. O anonimato será garantido.

Grato pela colaboração.

[   ]

→

Os "Capitão Fausto" são uma banda portuguesa composta por cinco elementos (Domingos Coimbra, Francisco Ferreira, Manuel Palha, Salvador Seabra e Tomás Wallenstein) que junta pop progressivo com traços psicadélicos. Iniciaram em 2011 com o lançamento do seu primeiro álbum, "Gazela". Desde então, os "Capitão Fausto" já lançaram cinco álbuns, o último recentemente (2019), intitulado "A Invenção do Dia Claro".

Porém, foi com "Capitão Fausto Têm os Dias Contados", o seu terceiro álbum, que a banda portuguesa entrou para o primeiro lugar do top português de vendas. Tendo tocado em vários palcos portugueses, bem como em festivais de grande importância (ex: Rock in Rio, Super Bock Super Rock, Festival de Paredes de Coura, entre outros), os "Capitão Fausto" mantêm o sucesso alcançado desde então.

in Casa da Música

Tendo em conta a sua opinião sobre a banda "Capitão Fausto", responda às seguintes questões, sendo 1 = discordo totalmente e 7 = concordo totalmente.

	1	2	3	4	5	6	7
Estaria interessado em ler mais informação sobre esta banda.	○	○	○	○	○	○	○
Estaria interessado em ler comentários sobre esta banda.	○	○	○	○	○	○	○
Já comparei esta banda a outras bandas.	○	○	○	○	○	○	○
Acho que há uma grande diferença entre artistas e bandas neste meio musical.	○	○	○	○	○	○	○
Tenho uma banda preferida deste género musical.	○	○	○	○	○	○	○

Tendo em conta a sua opinião sobre a banda "Capitão Fausto", responda às seguintes questões, sendo 1 = discordo totalmente e 7 = concordo totalmente.

	1	2	3	4	5	6	7
Esta banda é genuína.	○	○	○	○	○	○	○
Esta banda parece-me verdadeira.	○	○	○	○	○	○	○
Esta banda é autêntica.	○	○	○	○	○	○	○

Tendo em conta a sua opinião sobre a banda "Capitão Fausto", responda às seguintes questões, sendo 1 = discordo totalmente e 7 = concordo totalmente.

	1	2	3	4	5	6	7
Esta banda tem uma identidade única.	○	○	○	○	○	○	○
Esta banda destaca-se de outras bandas.	○	○	○	○	○	○	○
Esta banda é de grande qualidade.	○	○	○	○	○	○	○
Esta banda tem uma grande reputação.	○	○	○	○	○	○	○

Tendo em conta a sua opinião sobre a banda "Capitão Fausto", responda às seguintes questões, sendo 1 = discordo totalmente e 10 = concordo totalmente.

	1	2	3	4	5	6	7	8	9	10
Sinto que posso expressar livremente os meus interesses na comunidade desta banda.	○	○	○	○	○	○	○	○	○	○
Expressaria qualquer opinião ou ideia sobre esta banda na comunidade da mesma.	○	○	○	○	○	○	○	○	○	○
Posso sempre ser eu mesmo quando interajo com outros na comunidade desta banda.	○	○	○	○	○	○	○	○	○	○
A comunidade desta banda facilita a expressão dos meus verdadeiros sentimentos sobre a mesma.	○	○	○	○	○	○	○	○	○	○
Gosto de participar na comunidade desta banda porque é divertido.	○	○	○	○	○	○	○	○	○	○
Divertir-me é a minha principal razão para participar na comunidade desta banda.	○	○	○	○	○	○	○	○	○	○
Participo na comunidade desta banda porque penso que é divertido.	○	○	○	○	○	○	○	○	○	○
Acho que participar na comunidade desta banda é algo bastante divertido.	○	○	○	○	○	○	○	○	○	○
Aumentar a ligação que tenho com a comunidade desta banda faz-me participar mais na mesma.	○	○	○	○	○	○	○	○	○	○
Fazer parte da comunidade desta banda faz-me sentir mais ligado à mesma.	○	○	○	○	○	○	○	○	○	○
Fazer parte da comunidade desta banda faz-me sentir mais ligado a outros fãs da banda.	○	○	○	○	○	○	○	○	○	○
Estou motivado para participar na comunidade desta banda porque sou apaixonado pela mesma.	○	○	○	○	○	○	○	○	○	○
Participo na comunidade desta banda porque me interesso por ela.	○	○	○	○	○	○	○	○	○	○
Não pertenceria à comunidade desta banda se não tivesse paixão pela mesma.	○	○	○	○	○	○	○	○	○	○
A minha paixão pela música desta banda faz-me querer participar na sua comunidade.	○	○	○	○	○	○	○	○	○	○

Tendo em conta a sua opinião sobre a banda "Capitão Fausto", responda às seguintes questões, sendo 1 = discordo totalmente e 7 = concordo totalmente.

	1	2	3	4	5	6	7
Esta banda incentiva os fãs a entrar em diálogo, aumentando o contacto com a sua música.	○	○	○	○	○	○	○
Esta banda apoia o diálogo com fãs para promover a sua preferência em relação a outras bandas.	○	○	○	○	○	○	○
Esta banda está ativamente envolvida em discussões nas redes sociais.	○	○	○	○	○	○	○
Esta banda apoia 'user fan groups' da sua música.	○	○	○	○	○	○	○
Esta banda oferece aos fãs várias oportunidades de partilharem as suas ideias para aumentarem a sua satisfação com a experiência musical.	○	○	○	○	○	○	○
Esta banda tem um diálogo aberto e sincero com os seus fãs.	○	○	○	○	○	○	○
Esta banda responde imediatamente a perguntas e comentários da sua base de fãs.	○	○	○	○	○	○	○
Esta banda mantém contacto nas redes sociais e os seus fãs podem trocar opiniões entre si e a banda.	○	○	○	○	○	○	○
Os fãs podem comunicar facilmente com a banda.	○	○	○	○	○	○	○
Esta banda disponibiliza aos fãs todas as informações relevantes que facilitam o uso da sua música e/ou que os inspiram com novas ideias.	○	○	○	○	○	○	○
Manter relações pessoais com os fãs incentiva a banda a fornecer informações que possam melhorar as suas experiências.	○	○	○	○	○	○	○
Esta banda lança músicas frequentemente, promovendo a melhor experiência possível com os fãs.	○	○	○	○	○	○	○
Os fãs sabem tanto sobre a banda, como esta sabe sobre si própria.	○	○	○	○	○	○	○

Tendo em conta a sua opinião sobre a banda "Capitão Fausto", responda às seguintes questões, sendo 1 = discordo totalmente e 5 = concordo totalmente.

	1	2	3	4	5
Esta banda é maravilhosa.	○	○	○	○	○
Esta banda faz-me sentir bem.	○	○	○	○	○
Esta banda é totalmente impressionante.	○	○	○	○	○
Tenho sentimentos neutros sobre esta banda.	○	○	○	○	○
Esta banda faz-me muito feliz.	○	○	○	○	○
Adoro esta banda.	○	○	○	○	○
Não tenho sentimentos particulares sobre esta banda.	○	○	○	○	○
Esta banda é puro prazer.	○	○	○	○	○
Estou muito ligado a esta banda.	○	○	○	○	○
Sou apaixonado por esta banda.	○	○	○	○	○

→

Após a sua participação no questionário, mencione qual o seu conhecimento sobre o artista/banda em questão, sendo que num dos extremos a posição 1 significa "não estou nada familiarizado o artista/banda", e no outro extremo a posição 7 indica "estou totalmente familiarizado com o artista/banda".

	1	2	3	4	5	6	7
Conhecimento sobre o artista/banda	○	○	○	○	○	○	○

→

Idade

[   ]

Género
○ Feminino
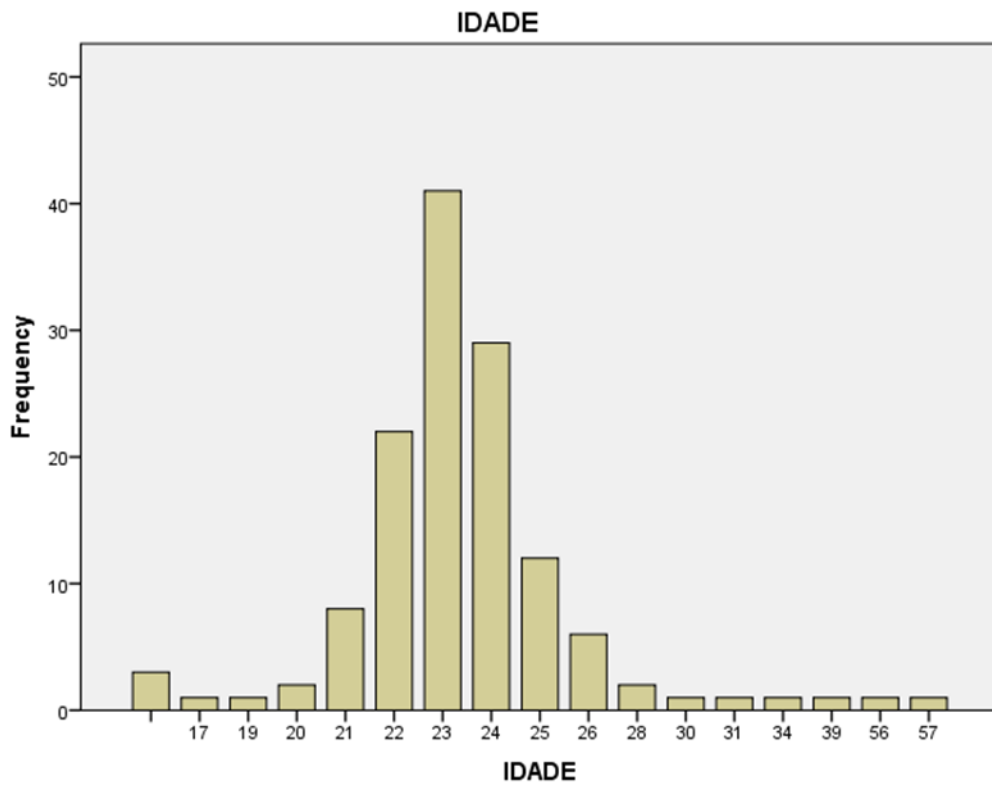○ Masculino

Ocupação profissional
○ Empregado
○ Estudante
○ Desempregado

Habilitações Literárias
○ Ensino Básico
○ Ensino Secundário
○ Licenciatura
○ Mestrado
○ Doutoramento

→

Chart 1 – Mean age of respondents

Annex 2 – Results

Table 12 – Collinearity Statistics (VIF) and Outer Loadings

INDICATORS	VIF	Outer Item Loadings
AU1	9.519	**0.997**
AU2	8.660	**0.973**
AU3	8.665	**0.973**
BCE1	5.549	**0.813**
BCE2	4.473	**0.820**
BCE3	8.535	**0.842**
BCE4	8.417	**0.866**
BCE5	6.985	**0.899**
BCE6	9.222	**0.901**
BCE7	12.200	**0.892**
BCE8	11.936	**0.931**
BCE9	9.225	**0.917**
BCE10	10.476	**0.909**
BCE11	8.964	**0.880**
BCE12	5.111	**0.857**
BCE13	9.623	**0.902**
BCE14	1.575	0.562
BCE15	6.352	**0.872**
LO1	4.641	**0.869**
LO2	4.394	**0.873**
LO3	4.557	**0.894**
LO4	3.905	0.291
LO5	5.643	**0.918**
LO6	6.790	**0.934**
LO7	4.371	0.439
LO8	4.148	**0.875**
LO9	3.810	**0.812**
LO10	3.219	**0.810**
CO1	3.416	**0.802**
CO2	2.743	**0.785**
CO3	3.693	**0.836**
CO4	5.441	**0.831**
CO5	6.517	**0.910**

CO6	4.743	**0.885**
CO7	3.976	**0.848**
CO8	4.726	**0.852**
CO9	4.786	**0.852**
CO10	4.622	**0.875**
CO11	3.152	**0.816**
CO12	3.320	**0.829**
CO13	2.362	0.668
ID1	3.009	**0.869**
ID2	2.986	**0.880**
ID3	2.482	**0.882**
ID4	1.960	**0.802**
IN1	2.860	**0.815**
IN2	2.658	**0.770**
IN3	2.053	**0.808**
IN4	1.331	0.631
IN5	1.895	**0.749**

Table 13 – Path Coefficients

	Authenticity	BCE	Brand Identity	Brand Love	Co-creation	Involvement
Authenticity		0.042			0.005	
Brand Community Engagement				**0.250**		
Brand Identity		0.035			0.031	
Brand Love						
Co-creation				0.081		
Involvement		**0.252**			0.141	

Table 14 – T statistics and p values

	Original Sample	Sample Mean	Standard Deviation	T statistics	p values
Authenticity -> BCE	0.204	0.205	0.096	2.111	**0.035**
Authenticity -> Co-creation	0.081	0.074	0.123	0.655	0.513
BCE -> Brand Love	0.487	0.486	0.103	4.720	**0.000**
Brand Identity -> BCE	0.213	0.220	0.119	1.796	0.073
Brand Identity -> Co-creation	0.234	0.242	0.168	1.396	0.163
Co-Creation -> Brand love	0.278	0.284	0.115	2.428	**0.016**
Involvement -> BCE	0.440	0.435	0.093	4.724	**0.000**
Involvement -> Co-Creation	0.387	0.379	0.107	3.607	**0.000**

Table 15 – Total Indirect Effects

	Original Sample	Sample Mean	Standard Deviation	T statistics	p values
Authenticity -> BCE					
Authenticity -> Brand Love	0.122	0.115	0.075	1.626	0.105
Authenticity -> Co-Creation					
BCE -> Brand Love					
Brand Identity -> BCE					
Brand Identity -> Brand Love	0.169	0.177	0.099	1.717	0.087
Brand Identity -> Co-Creation					
Co-Creation -> Brand Love					
Involvement -> BCE					
Involvement -> Brand Love	0.322	0.324	0.073	4.441	**0.000**
Involvement -> Co-Creation					

Table 16 – Specific Indirect Effects

	Original Sample	Sample Mean	Standard Deviation	T statistics	p values
Authenticity -> BCE -> Brand Love	0.099	0.099	0.052	1.918	0.056
Brand Identity -> BCE -> Brand Love	0.104	0.106	0.061	1.693	0.091
Involvement -> BCE -> Brand Love	0.214	0.213	0.069	3.117	**0.002**
Authenticity -> Co-creation -> Brand Love	0.022	0.017	0.035	0.634	0.526
Brand Identity -> Co-creation -> Brand Love	0.065	0.071	0.060	1.087	0.277
Involvement -> Co-creation -> Brand Love	0.108	0.111	0.059	1.832	0.068