

KINETIC - AN EXPLORATION OF STORYTELLING MEDIA AND CONTENT
EXPERIENCES AND THE IMPACT ON FAN ENGAGEMENT

by

Kelvin Li

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Kinetic - An Exploration of Storytelling Media and Content Experience and the Impact on Fan
Engagement

Master of Digital Media, 2020

Kelvin Li

Digital Media

Ryerson University

Abstract

The music industry is rapidly changing, with technology affecting music production, consumption, and promotion. Digital storytelling has demonstrated an impact on the success of music artists and their work, affecting relationships and environments between artists and audiences to become more dynamic. Media users now have access to a plethora of content, and contemporary media studies have begun to take a multi-dimensional approach when analyzing media effects (Auter & Palmgreen, 2000). Yet, past literature has focused on analyzing specific mediums, such as television and radio, and media outcomes individually and separately (A. M. Rubin et al., 1985). Thus, new research studies that compare multiple mediums, such as video and virtual reality, and media effects, in an integrated context including concepts such as parasocial interaction, identification, affinity, similarity, and imitation, will provide further insights that are more representative of the modern media consumption process.

This research asks : “Do digital storytelling experiences affect the relationship between artist and audience in the music industry?”. Specifically, it aims to interrogate media consumption outcomes of parasocial interaction, identification, similarity, affinity, and imitation at the developmental stage between media figures and media users. In a study of 89 participants,

the results indicate significant differences between various media, with video and text mediums showing the strongest positive influences on participants in respect to the selected media outcomes. It also suggests correlations between media factors, supporting the direction of multi-dimensional analysis of media outcomes. The study proposes several considerations for media characters and brands relevant to the process of storytelling content optimization based on audience uses and gratifications.

Keywords: digital storytelling, storytelling, fan engagement, audience engagement, fan engagement, parasocial interaction, media effects, media studies, digital media, music marketing

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Introduction

Digital technologies have become a catalyst of change in many creative industries, such as music, where digital transformation is occurring in music production, consumption, and promotion. The popularized usage of digital media in storytelling has demonstrated a drastic impact on the success of music artists and their work, affecting relationships and environments between artists and audiences to become more dynamic.

However, the effects and outcomes of media exposure are complex, and current literature lacks analysis of new digital media, and focus on music artists as media characters. Past research have researched concepts such as liking or disliking characters,, feeling a sense of closeness, discovering similarities or differences with character, being attracted to the characters romantically or sexually, or desire to imitate have all been studied (Hoffner, 1996; Hoffner & Cantor, 1991; Horton & Wohl, 1956; B. Newton et al., 1986; B. J. Newton & Buck, 1985; Reeves & Miller, 1978; Steever, 1994). As many of these studies have focused on individual mediums and outcomes, this neglects the contemporary view of media as a multidimensional process (Horton & Wohl, 1956).

A popular direction of media studies looks at the uses and gratifications perspective of media effects, which has transitioned from the previous mechanistic perspective that looks at the direct effects of media, to the psychological perspective that views media as a process with numerous factors (Fisher, 1978). Past research has demonstrated the importance of parasocial relationships and how it can impact audience engagement and increase viewer activity (A. M. Rubin & Step, 2000).

Parasocial interaction, or the false friendship between media characters and media users, has been a trending topic especially relevant in media studies, as . However, previous works have focused on mediums such as television and radio, leaving an opportunity for further research to analyze new mediums such as digital media. Additionally, traditional literature has focused on the analysis on individual mediums and outcomes separately, where more recent contemporary studies have encouraged a multi-dimensional approach to media outcomes (Auter & Palmgreen, 2000). Dimensions such as identification, similarity, affinity, and imitation have more recently been analyzed in an integrated context with parasocial information, but further research taking this approach is necessary.

This research study focused on analyzing the relationship between media effects and mediums, asking the question, “Do digital storytelling experiences affect the relationship between artist and audience in the music industry?”. The study analyses the audience’s experience of various digital media in terms of the media outcomes of parasocial interaction, identification, affinity, similarity, and imitation. Research comparing and contrasting newer media is necessary, as the study shows significant differences and strengths in certain digital content over others. Greater specificity into connecting media and effects will further add knowledge for academia and industry to gain a better understanding of the potential of digital media.

Literature Review

Media Effects and the Uses and Gratifications Perspective

Media consumption is an elaborate process that can lead to various outcomes between media characters and audiences. In past decades, the effects of media usage have been a popular topic of research, analyzing different forms of media, media characters, media processes, and relationships between media and audiences (Auter & Palmgreen, 2000).

The uses and gratifications approach to media research has become an influential direction for media scholarship that includes two predominant perspectives: the mechanistic and psychological perspectives. Historically, the mechanistic approach on the direct and measurable effects of media on audiences, seen as passive and reactive, as well as on the short-term and measurable effects of media on thoughts, attitudes, and behaviours (Rubin, A. M., 2008). However, this view has been critiqued by scholars who propose that several elements play a role in the interaction between media message and reception (Klapper, 1960). Independently, media alone is not sufficient to cause audience effects, as the medium is only one part of the media experience with additional social and psychological dimensions (Rubin, A. M., 2008).

The opposing psychological perspective views the media experience as a process with numerous factors, and the medium is only one component within a multidimensional process. The main objectives of uses and gratifications research have developed into the study of how people use media to gratify their needs, how media motives affect behaviours, and to study the consequences of viewer needs, motives, and outcomes (Katz et al., 1974). Media uses and gratifications have been found to be part of a mediated experience, whereby individual differences impact media effects and outcomes (Rosengren, 1974). This shift from the

mechanistic perspective changes the focus away from the direct effects of media on receivers to analyzing how media affects audiences as active participants in the process, focusing on media effects in relation to audience choice patterns based on their uses and gratifications (Fisher, 1978).

Directions of Uses and Gratifications Research in Media

In the uses and gratifications direction of research, there are five main assumptions to the uses and gratifications paradigm (Palmgreen, 1984; Palmgreen et al., 1985): 1) Media users are goal-driven, purposeful, and motivated, and these parameters impact communication behaviour in people and societies; 2) Media users make their selection in order to satisfy their needs or desires, resulting in a variety of activity amongst viewers (Katz et al., 1973); 3) Media expectations and behaviours are guided, filtered, and mediated by social and psychological factors, which include predispositions, the environment, and interpersonal interactions; 4) Media is one form of communication that competes with other functional alternatives on how it gratifies user needs or wants, such as with interpersonal interaction; and 5) Although individual initiative mediates the effects of media usage, media has the potential to affect individual characteristics, and social, political, cultural, and economic aspects of society as well. For example, as studies have shown how people may come to develop a reliance on certain communication changes, this demonstrates the potential influence media has on the individual (Rosengren, 1974; A. M. Rubin & Windahl, 1986). Through the years, the emergence of new media forms that provide unique functions and uses for people have continued the interest in media studies to learn more about the functions of audiences.

Propelled by the concept that an object is best described by its function, studies have found that media can lead to numerous outcomes. In many cases, media has proven to play a positive impact on audiences, from escaping unpleasant life experiences, reducing anxiety, providing an opportunity for play, to setting the agenda in election campaigns (Pearlin, 1959; Mendelsohn, 1963; McCombs & Shaw, 1972). Additional research in studying what types of media and stories lead to what outcome is of great significance as it can lead to improved audience experience. Enhanced user experiences can therefore generate positive outcomes such as increased viewership, increased sales, or increased attendance (Brown et al., 2020; Walmsley, 2016).

Uses and gratifications research have assessed how differences in background variables, motives, and exposure play a role in media outcomes such as relationship development, audience involvement, and parasocial interaction. Many researchers have studied the ability of media to gratify social and psychological demands (Katz et al., 1973). For example, a social usage typology was developed by (Lull, 1980), who suggested that television was used by viewers to serve functional purposes such as facilitating communication, social learning, providing an environmental resource for companionship, regulating behaviour for punctuality, and role reinforcement. Rosengren (1974) suggested that the media could act as a functional alternative to personal interaction. However, scholars have mentioned that studies lack thorough understanding about which gratifications are sought by which forms of media, and how different types of media produce different media effects (Blumler, 1979). While studies since Blumler's have expanded the investigation into linking social and psychological attitudes, behaviours, and outcomes, there is still a need for further focus on audience activity with greater specificity in newer media.

Media users now have access to a plethora of content, and contemporary media studies have begun to take a multi-dimensional approach when analyzing media effects (Auter & Palmgreen, 2000). Yet, past literature has focused on analyzing specific mediums, such as television and radio, and media outcomes individually and separately (A. M. Rubin et al., 1985). Thus, new research studies that compare multiple mediums, such as video and virtual reality, and media effects, in an integrated context including concepts such as parasocial interaction, identification, affinity, similarity, and imitation, will provide further insights that are more representative of the modern media consumption process.

Parasocial Interaction

Parasocial interaction refers to an “illusionary “face-to face relationship between spectator and performer” (Horton & Wohl, 1956) (A. M. Rubin & Perse, 1987; A. M. Rubin & Step, 2000; R. B. Rubin & McHugh, 1987) and stems from the *pseudogemeinschaft* concept, which defines parasocial interaction as “a false friendship between an audience individual and a media character” (Sood & Rogers, 2000). Audiences can view media personalities in a way similar to their own friends, seeing them as natural, down-to-earth, and attractive people who hold similar attitudes and values as themselves. Parasocial interaction is a unique concept, where it is distinguished from face-to-face interpersonal relationships as a one-sided relationship between performer and audience. The interaction is controlled by the performer, but the spectator is governed by low levels of effort and responsibility (Horton & Wohl, 1956).

Research in parasocial interaction suggests that audiences may experience an affective or emotional relationship with media characters that come through experiences such as “seeking guidance from a media persona, seeing media personalities as friends, imagining being part of a

favorite program's social world, and desiring to meet media performers" (A. M. Rubin et al., 1985). An important distinction between earlier works from Horton and Wohl (1956) and others such as Rosengren and Windahl (1971) is that Horton and Wohl suggested that parasocial interaction is a short-term immediate experience that happens only during the viewing process. The initial understanding of parasocial interaction was later researched as a long-term identification or parasocial relationship with a media character (A. M. Rubin et al., 1985; R. B. Rubin & McHugh, 1987).

Multiple factors affect parasocial relationships. Aspects of media characters such as perceived authenticity of the character and the content, frequency of consistent appearance of the character, conversational and behavioural mannerisms of the character, along with the factors from the audience such as media usage motivations, and the effective use of technological features (Horton & Wohl, 1956; Meyrowitz, 1982; Nordlund, 1978) all contribute to the opportunity and experience of parasocial interactions. Studies have connected behaviours such as repeated exposure between characters and audiences to the achievement of deeper states of intimacy, suggesting that the amount of interaction time often positively impacts the feeling of intimacy (Altman & Taylor, 1973).

The importance of parasocial interaction is that studies have shown its correlation to positive audience outcomes such as television viewing levels, affinity for television, and perception of television as reality (Auter & Palmgreen, 2000). Parasocial interaction also plays a role in encouraging continued media usage, such as the case for newscasters, where qualities that promote parasocial interaction has been suggested to strengthen the bond and familiarity between news anchors and viewers (Matusow, 1983). Additionally, audiences' needs impact media usage,

and stronger parasocial relationships can promote media usage. For example, newscasters are often chosen less for their craft in journalism, but more for their personality and audience appeal (Bogart, 1980; Powers, 1978). This means that media characters that present qualities that promote parasocial relationships can lead to increased viewership and build a larger audience base. Rubin and Step (2000) found that parasocial interaction with talk-radio hosts can predict planned and frequent listening, as the hosts are viewed as influential sources of information about societal issues.

Measures of Parasocial Interaction

Through the years, a number of different studies have attempted to measure PSI, with the Parasocial Interaction Audience Scale (A. M. Rubin et al., 1985), which was later refined to the 10-item version (A. M. Rubin & Perse, 1987), becoming one of the first widely adopted methodologies for research in parasocial interaction. These two studies focused on looking into viewers of television news and soap operas, and garnered strong positive correlations that supported expectations tying instrumental news viewing for information to greater parasocial interaction, perceived news realism, greater entertainment value, liking to media, and increased news viewing levels. While this suggests a strong pattern stemming from instrumental motivators for information seeking, interpersonal utility, and entertainment, the study was limited to media characters that have existing parasocial relationships with the viewers. In addition, it failed to address other aspects of the interaction, which could be problematic if PSI is not properly contextualized.

The Audience Persona Scale (API) (Auter & Palmgreen, 2000) was developed as a multidimensional measure of parasocial interaction that features four prominent subscales:

“identification with favourite character, interest in favourite character, group identification/interaction, and favourite character’s problem solving ability”. These subscales were found to have reliable positive correlations to level of program exposure, suggesting that the API scale contains more discrete measures and include the additional sub-dimensions of media uses. Unlike previous research with univariate measures such as (Rosengren & Windahl, 1971; A. M. Rubin et al., 1985), the API scale includes more media consumption dimensions suggested by other theorists such as Horton and Wohl (1956). While the sub-scales appear to be related, they possess unique parameters, supporting the approach that views media exposure with potential for multiple effects. A limitation of the study is the frequency of exposure is the main variable, and does not take into account other potential sources factors, including differences in the type of exposure.

Through the analysis of parasocial interaction with television newscasters, talk-radio hosts, or favorite personalities, studies have shown that certain media formats and techniques encourage and promote the development of parasocial relationships (A. M. Rubin & Perse, 1987; A. M. Rubin & Step, 2000; R. B. Rubin & McHugh, 1987). Although different media characters have been analyzed, there still lies opportunity in further refinement in connecting specific media to different media characters, and comparing various media consumption outcomes such as parasocial interaction. Further specificity on what media promotes parasocial interaction is needed to help content creators and media characters understand optimal ways of developing parasocial relationships.

However, much of previous research has interpreted media consumption as individual effects, rather than an integrated multivariable process. Critiques of previous studies on

parasocial interaction argue that much of past research disregards other important concepts pertaining to character-audience relationship as it mainly focuses on the dimension of the individual's identification with media characters (Fisher 1978, Nordlund 1978). More recent works such as (Auter & Palmgreen, 2000) and (Shen, 2009) study contextualizes parasocial interaction as an outcome in relation to other concepts such as identification, similarity, affinity, and imitation. Auter and Palmgreen's (2000) work added clarity in the definition and comparison of these media outcomes, distinguishing the concepts of identification, parasocial interaction, liking, similarity, and imitation. In Shen's study (2009), the study looked at the relationship between audiences and their favorite media character, and revealed high positive associations between parasocial interaction with identification, similarity, liking, and imitation, supporting the multi-dimensional approach and further investigation into alternative mediums and industries.

Identification

Identification is theorized as “a mechanism through which audience members experience reception and interpretation of the text from the inside, as if the events were happening to them” (J. Cohen, 2001). Described as an imaginative response that viewers experience with characters in a mediated text, when experiencing identification, viewers adopt the perspective of the media character, and momentarily become unaware of their role as the audience. Empathy, cognitive aspect, motivational aspect, and absorption are central to the identification experience. Cohen suggested that different types of media produce different experiences for audiences, and proposed that identification could be promoted through various technical production features and media character attributes.

Similar to parasocial interaction, identification is only one of many ways media affects audiences (Hoffner & Cantor, 1991), having demonstrated relations to feelings of affinity, kinship, similarity, and imitation. However, identification involves viewers connecting with the media character and sharing similar features, and stems from psychoanalysis (Cohen, 2001), whereas parasocial interaction is a concept of interpersonal communication (Horton & Wohl, 1956). Identification is a state where audience members cannot distinguish themselves and media figures, while in parasocial interaction, the audience needs to retain their self-identity and interact with the character, thus preserving some amount of social distance (Horton & Wohl, 1956). Previous works such as the Parasocial Interaction Scale (A. M. Rubin et al., 1985) focused on parasocial as a concept that included identification, but without specifically analyzing identification as a separate factor.

Similarity

Another concept that is related to both parasocial interaction and identification is similarity. One of the foundational principles in interpersonal communication is that similarity between a source and a receiver promotes communication effectiveness (Rogers & Bhowmik, 1970). Some scholars describe similarity as a factor in identification and see it as one of the various possible responses that media users can have, along with liking and modelling (Liebes & Katz, 1990). Research has found that perceived similarity can promote parasocial interaction between media characters and audience members (Turner, 1993).

Affinity

Affinity, or interpersonal attraction, is defined as a person's judgment of their feelings of like and feeling good towards another party, being described as the liking or depending of

something (A. M. Rubin & Perse, 1987). Affinity is described as any instance where a media user displays a liking for a character (Giles, 2002). The key difference of affinity in comparison to other interaction concepts is that Giles mentions that affinity occurs without users identifying with the characters and losing their own identity, or forming a parasocial relationship. The Interpersonal Attraction Scale was a foundational piece of research guiding interpersonal affinity (McCroskey & McCain, 1972). The Interpersonal Attraction scale found three predominant factors that shape affinity: social attraction, physical attraction based on dress and physical features, and task attraction relating to the easiness of working with the other party.

Affinity is a dimension that plays an influential role on other media effects, such as a predictor of parasocial interaction (Horton & Wohl, 1956; R. B. Rubin & McHugh, 1987), as a component of identification (Liebes & Katz, 1990), or as an outcome of identification (J. Cohen, 2001). In Rubin and McHugh's (1987) study, they found that social attractiveness of a media character influences a media user's willingness and interest in parasocial interaction (R. B. Rubin & McHugh, 1987). Similar to other concepts, there has not been much research into affinity as a factor in the relationships between audience members with no prior knowledge and media characters. This study aims to use methods to test affinity in the context of audience members who were recently made aware of the character.

Imitation

Imitation is the "desire to be like or behave in ways similar to a character" (Hoffner, 1996). Imitation has previously been measured as the inclination for people to imitate characters, and related to the possibility of stimulation of taking on different roles (Lee & Lee, 1995). Research has distinguished two main reasons for imitation. (Boon & Lomore, 2001) suggest that

media figures, celebrities in particular, are often imitated since people perceive these characters as possessing attractive and desirable qualities. In the example of Elvis Presley, many still idolize and imitate him even 25 years after his passing (Fraser & Brown, 2002) . The second reason is how media users will only be the learner if they desire to, where the attractive qualities of characters catch the attention of media users who expect the media to improve their lives (A. M. Rubin & Perse, 1987; J. Cohen & Perse, 2003).

The Connectedness Scale was developed to analyze the intensity of the relationships that viewers develop with television programs and their characters (C. A. Russell et al., 2004). The study researched the concept of connectedness, defined as “the level of intensity of the relationship(s) that a viewer develops with the characters and contextual settings of a program in the parasocial television environment”. It identified the six factors of how viewers connect with their television programs, being aspiration, modeling, imitation, fashion, paraphernalia, and escape. The study supports the notion that the more deeply a viewer relates to a program and the characters in the media, the greater the influence they will receive from the media with stronger behavioural modelling effects (Nord & Paul, 1980). It also mentions that imitation and modeling are related, with the difference being that imitation is a lighter expression of identification with the characters, whereas modeling is deeper with longer-term effects. However, it does not evaluate parasocial interaction and imitation as a media consumption outcome, but rather sees imitation as a factor within a parasocial environment, which may be an inaccurate representation of the context of media effects.

The New Age of Digital Media

Mass media models have effectively changed from the traditional one-to-many top-down approach through broadcast media such as radio and television, to being supplemented with many-to-many relationships using the Internet (A. Russell et al., 2008). Computer-mediated technologies now allow artists the ability to communicate to their audiences in multiple methods: one-way direct communications, two-way feedback and dialogue, and three-way communication between fans and artist (Davis et al., 2011). Audiences are transitioning from passive television viewers and radio listeners to becoming active consumers of media content as users and producers (Pavlik, 2008).

Improved technological infrastructures have propelled the adoption of new forms of content, advancing the popularity of digital media, much of which was made possible with the advent of the Internet and the World Wide Web. Since its development in the mid 1950's, the Internet has been cited as one of the most significant technologies of the 20th century (Zhang et al., 2015). Recent years have shown a drastic increase in the amount of time and money consumers spend online, as studies have shown consumers spend 33% of their time online (Corley II et al., 2013). The Internet is now viewed as an opportunity to better serve customers, and to enhance user relationships (Thaichon et al., 2012).

This behavioural change has caused the Internet to become an important channel for businesses to reach and connect with consumers. The popularity of the Internet has influenced the worlds of marketing, entertainment, and advertising. The Internet provides three core aspects to its marketing potential: “enhanced selling process, enhanced customer buying experience, and enhanced customer usage experience” (Corley II et al., 2013). Nowadays, the understanding and

literacy of the Internet's capabilities have resulted in more effective and sustainable marketing strategies (Nuseir, 2016). Businesses now have many new channels to market their products, from display advertising, email marketing, and social networking advertising has evolved. (Roberts & Zahay, 2012) mentions that the new era of relationships between individuals and organizations is one of greater transparency and commitment.

A fundamental feature of digital media and tools is the opportunity for users and businesses to easily share information with each other without the restrictions of time or geography, especially with the adoption of mobile devices. One of the strongest advantages of digital media is the capacity to facilitate feedback, interactivity, and response, which many consumers view as valuable information (Erdoğan & Cicek, 2012). The digital ecosystem allows marketers to deliver more value to customers, such as personalized messaging and special offers based on customer profiles (Cader & Al Tenaiji, 2013). Although there are many examples of how businesses have leveraged digital technologies to grow, scholars have pointed out that there is still a need for studying the characteristics of new media to further understand the social and psychological effects between media (Goi, 2009).

Storytelling Through Digital Media

Digital technologies have opened new possibilities for the art of storytelling, creating new ways connecting storytellers and listeners. The eight dimensions of storytelling have been proposed by works such as BASIC IDS Framework (R. J. Cohen, 1999), becoming a popular tool in examining storytelling and its relationship to experiences. These dimensions were defined as: (1) *Behaviour* as the storyteller's actions through the perspective of the consumer, and what actions are encouraged in the consumer, (2) *Affect* refers to the feelings of empathy with the

storyteller based on the feelings expressed and evoked by the storyteller (Martin & Woodside, 2011), (3) *Sensation* is the “perception of visual, auditory, olfactory, gustatory, tactile, and related sensory input exhibited by the storytelling”, (R. J. Cohen, 2014), and the activation and engagement of the viewer’s senses, (4) *Imagery* consists of effective, memorable and meaningful images of the story as perceived by the consumer, (5) *Cognition* speaks to the storyteller’s thoughts, beliefs, and attitudes, (6) *Interpersonal relations* is concerned with consumer’s interest in possible future engagement based on likeability and relatability, (7) *Drugs* encompasses the health-related concerns and benefits that could result from using a particular product or service (Martin & Woodside, 2011) requiring further information), and (8) *Sociocultural* components are the context that describes the storyteller’s belonging in certain groups, and the similarity with the main cultural mind-set of the intended audience.

This framework allowed for the investigation of the three main components of cognition, emotion, and behaviour, in a context with other dimensions of sensory, interpersonal relations, drugs, and sociocultural factors, expanding the analysis of storytelling into a multidimensional construct. Within the context of social media, storytelling can evoke rational, emotional, and relational experiences (Pera et al., 2016). Building upon the BASIC IDS framework (R. J. Cohen, 1999), Pera’s study (2016) found that at the level of rational experience, participants interpreted and verbally represented the behavioural actions correctly, along with demonstrating the ability to decode problems of the storyteller. Imagery demonstrated a strong influence on the level of emotional experience. At the relationship level, viewers identified with the storyteller on socio cultural commonalities, creating interpersonal connections built on trust and admiration, and has proven to impact the arousal of behavioral intention. Stories have the ability to resemble

real-life experiences through narrative transportation with effective use of imagery (Green, 2006). This suggests that tools enhance the process of visualization could impact story response.

The Digital Impact in Music Marketing

As the music industry continues to experience growth with the advent of new online consumption models, companies such as Spotify are providing unprecedented access to music to their current 138 million paying subscribers in quarter two of 2020 (Spotify, 2020). The market is changing to one where fans have unlimited access to music, so artists will have to compete for the attention of their fans and the relationships of their audiences. While digital engagement strategies are known to positively impact artists, there is little research examining the differences between connective technologies applied in fan-engagement, as well as differences between types of digital content and their impact on the artist-fan relationship.

Digital technologies have changed the production, promotion, and consumption of the music industry. The dynamic interactions between experiences and audiences have been acknowledged in cases such as festival organizers who implement a variety of digital and mobility technologies to engage attendees, highlighting functional purposes such as ticket purchases, and access to schedules and maps to design highly effective experiences with enhanced connectivity. (De Geus et al., 2016).

Information, emotional response, and communities have been recognized as the main themes of digital media engagement (Brown et al., 2020). The responses of their participants who were festival attendees supported the belief that trust and faith in the festival was supported by the effective delivery of information, updates, and media, which developed feelings of

reassurance and reduction in uncertainty for the consumers (Otto & Ritchie, 1996; Packer & Ballantyne, 2011; Van Winkle et al., 2018). The study also demonstrated digital media's role in developing pre-festival emotional responses of anticipation and excitement in the attendee's psychological environment (Otto & Ritchie, 1996). The final theme of *communitas* relates to festival attendees experiencing deep and meaningful parasocial interactions, networks, and communities (Brown et al., 2020), noting particular interest in behind-the-scenes recordings with artists supporting the "sensing" dimension even after the event (Korn & Pine, 2011).

Methodology

The objective of the study was to analyze the impact of digital storytelling media on various media outcomes between music artists and audiences. Pieces of storytelling content was first developed around a Toronto-based music artist, Red Farrow, all of which focused on the story of his music journey and of his song "Home" in order to ensure a consistent comparison between script and story across media.

In efforts to maintain consistency between mediums, original content that consisted of a text story, photo story, video story, and virtual reality story with a central storyline about Red Farrow were created, as shown in Appendix A. The main story follows the script of a video interview conducted with the artist that talks about his journey as an artist and his release of the song "Home". This is reflected in the narration of the video, and in the text of both the text and photo stories.

Experimental Study

The experimental study was designed to examine the influence of digital storytelling on various media consumption outcomes of the audience. Across four different conditions (i.e. media), as well as a fifth control condition, no prior experience with digital storytelling was required as this study did not focus on media expertise, but rather on anyone exposed to digital media. The experiment used virtual conferencing to administer the study, with a digital survey as shown in Appendix B, for participants to fill out at the end of the experiment.

Participants were assigned a number between 1 to 5 which delivered the appropriate condition. As this study focused on the unique relationship between the music artist and audiences, all conditions started with the participants listening to 1 minute of music by the music artist to establish an initial understanding. The control group (Condition 1), where participants did not consume any additional media after the music, was used to provide a baseline for the study. In Condition 2 (text), participants were asked to listen to the music, and then experience 3 minutes of a text-based story on the digital content publishing platform, Issuu. In Condition 3 (photo), participants were asked to experience 3 minutes of an editorial story with photography and text published on Issuu. In Condition 4 (video), participants were asked to watch a 3 minute video about the music artist. In Condition 5 (virtual reality), the participants experienced 3 minutes of a 360 degree video experience that featured multiple scenes stitched together using the Mobfish virtual reality platform.

In total, 89 participants took part in this study, divided equally across the 5 conditions. All participants were of 1) ages 18-34, 2) did not have visual or auditory impairments, and 3) had proper access to the Internet. After consuming the media, participants were asked to complete the survey evaluating their thoughts and attitudes about the music artist. The questionnaire featured

questions adapted from previous studies on parasocial interaction, identification, similarity, affinity, and imitation.

Namely, 4 questions were derived from the Parasocial Interaction Scale (A. M. Rubin et al., 1985) and modified “newscaster” to “music artist” and “news program” to “media”. These questions were selected for the relevancy to the context of media users who are recently introduced to the media character. The participants’ feelings of similarity with the artist were measured using adapted questions from the Audience Persona Interaction Scale (Auter & Palmgreen, 2000), replacing “FAV” (favourite character from the show) with “music artists”. These questions were selected due to their high factor loadings. +significance. Three questions evaluating social, physical, and task attraction were derived and adapted from the Interpersonal Attraction Scales (McCroskey & McCain, 1972) to evaluate affinity. The proposed study modified the original questions by replacing the subject of the questions from a classmate acquaintance to the music artist. Last, three questions from the Connected Scale (C. A. Russell et al., 2004) were revised to analyze imitation, replacing the analysis of the relationship between television programs and audiences (“character”) to music artist and audiences (“music artist”).

Results

The survey was broken down to test the factors of parasocial interaction (PSI), identification (IDEN), similarity (SIM), affinity (AFF), and imitation (IMIT). Table 1 shows the breakdown of the questions with its corresponding factor.

Factor Group Analysis

Table 2 shows the results of correlation tests of the questions part of each factor to support further analysis of the data by group, and also to determine if there is a relationship between each factor. The data demonstrates significant correlations between the questions in each factor, with several parameters demonstrating correlation at the 0.01 level, supporting further data analysis by factor.

In the one-way Anova test, Table 3 shows the descriptives data, and Table 4 shows the results of the test of homogeneity of variances by factor. The video condition was associated with the highest agreements with the dimensions of PSI, IDEN, and AFF. The text condition was associated with the highest agreements with SIM and IMIT. The photo condition was associated with the lowest scores for PSI, SIM, and IMIT. The virtual reality condition scored the lowest in IDEN and AFF. Although the results of the Anova tests in Table 5 and the robust tests of equality of means in Table 6 did not indicate any significant findings, it is still worthwhile to note that video and text content did positively impact the audience's responses to the tested media consumption outcomes.

Individual Question Analysis

Table 7 shows the correlations of each question divided by each factor. The various dimensions all showed significant correlations between each factor, supporting the multi-dimensional analysis based on the interrelated nature of these outcomes.

Comparing the responses of each question between groups, Table 8 shows the descriptives data, Table 9 includes the test of homogeneity of variances of questions, Table 10 displays the results of the ANOVA test, and Table 10 records the robust test of equality of means

by question. Analyzing the post-hoc Tukey H-S-D test in Table 11, significant results were found for responses part of the parasocial interaction and identification factors. The video condition demonstrated the strongest influence on parasocial interaction and identification. The photo condition was also associated with a significant positive influence on identification.

Conclusion

Implications for Future Practice

This study sheds light on the interplay between digital storytelling, parasocial relationships, and other media consumption dimensions between artists and audiences that are relevant for both academic and industry purposes.

First, it shows a significant difference in media performance when comparing text, photo, video, and virtual reality, where video and text demonstrated the strongest positive influence on audiences and their relationships with media characters. Scholars have spoken in the past to the strength of video, explaining the impact as “if text was the medium of the analog era, video is the medium of the digital age” (Berthon et al., 2011). The factor group analysis clearly demonstrates that video is the most effective media in positively impacting the dimensions of PSI, IDEN, and AFF, suggesting that media characters and brands interested in developing parasocial interactions with their audiences need to pay special attention to their video initiatives. When analyzing the questions individually, video demonstrated to be the strongest positive influence on in questions part of the PSI and IDEN factors, along with photo condition producing a significant result in the IDEN factor. This supports studies such as Cohen (1999) who suggested imagery has a strong influence on the emotional dimension. As the imagery that is displayed through videos and

photos contain additional layers of visual information, this could have positively influenced the viewing experience. Viewers were able to see and hear the story of the artist, whereas in the text story they could only read the story.

This study further supports studies that suggest effectiveness of video digital storytelling as a powerful tool in comparison to written formats for its effectiveness in influencing the emotional dimension of experiences of consumer relationships (Pera et al., 2016). With researchers proposing that stories “help build awareness, comprehension, empathy, recognition, recall, and provide meaning to the brand” (Singh & Sonnenburg, 2012), brands and media characters that can leverage the potential of digital content, and optimize the media to match audience uses, they will be best able to develop positive audience relationships and experiences.

Interestingly, the study demonstrated strong results not only in video, but in the text story as well. The text condition was associated with the highest scores of agreement on the similarity and imitation dimensions. With text media leaving much to imagination, this could have positively impacted the audience’s agreement with these dimensions. Compared to the text story, the visual nature of photo, video, and virtual reality make it much more apparent if the media viewer and character share similarities. Although it has been suggested that word-based representations tend to only prompt cognitive dimensions (Belk, 1988), and that images and visuals have greater potential in fostering the emotional dimensions, the results show that text-based stories still can produce effective outcomes.

Furthermore, contrary to initial thoughts, virtual reality scored the lowest in identification and affinity. With the possibility and promise of advanced immersion, past studies on websites and virtual worlds have associated more immersion with a positive impact on consumers’ images

of products (Spears & Singh, 2004). However, although the virtual reality condition was originally designed to create the most immersive and realistic experience, reasons such as the audience's relative unfamiliarity with the medium in comparison to more common media such as video or photo may have affected the reception of the media. Additionally, with the delivery of the 360 degree content being confined to an internet browser, this could have required more effort and involvement from the viewer, potentially negatively impacting the audience's experience. Instead of simply looking around when using a virtual reality headset, the participants had to use their mousepads to click and drag through the 360 degree videos.

The photo condition scored the lowest for PSI, SIM, and IMIT. Factors that could have contributed to the low scores can be the setting of the photos, items in the photos such as clothing, and structure of the photos with the poses. A key aspect of media that resonates with audiences is how authentic the content is. In comparison to the other visual media of video and virtual reality, the photo experience may have been perceived as more manufactured and staged. Since the photos were posed in a mix of environments, this could have affected how the audience interpreted the authenticity of the media, whereas in the video format the audience members can see and hear the artist in a more organic demonstration.

The second contribution is that the data supports a multidimensional analysis on media effects, as supported by the strong correlations between the dimensions of PSI, IDEN, SIM, AFF and IMIT. Supporting the works such as Auter and Palmgreen (2000), an integrated multivariable approach provides a more robust and discrete method to analyze the uses and gratifications of media. Knowing that media outcomes are interrelated, media characters and brands should note that it is important to consider all these parameters when developing content.

With our study supporting correlations between these media outcomes, it is important for media characters and brands to expand their view on relationships with audiences, as the effective development of these dimensions can improve overall audience experiences.

Limitations and Future Research

Although digital media users and fans of music artists are quite common, this study's sample may not be an accurate representation of the population. In addition, although the study attempted to keep the story as consistent through the media as possible, the virtual reality experience did contain different content, such as a live performance of the song, making it difficult to pinpoint the influence of the story itself. Also, the virtual reality condition was not delivered through a native medium, as the participants accessed the media through an internet browser versus a virtual reality headset, greatly restricting the full functionality of virtual reality. In addition, as the song used in the study was electronic music, the participants' views and taste for this genre of music could have influenced the effects. Also, as the study was distributed digitally, this creates opportunities for other extraneous factors to influence the experience of the audience as they were not in a controlled environment.

Future research should seek to take the multi-dimensional and multi-media approach of the study to analyze different media, characters, and audiences. As this study focused on the story of a music artist, future research can analyze other media characters, from actors, celebrities, to influencers. Capturing demographic data such as gender, geography, and income levels could be explored. The approach of the study can also be extended to test specific methods of media delivery, studying integrations of digital storytelling with different connective technologies, such as QR codes and NFC chips that can provide further specificity on the role of

media delivery. Further research into virtual reality in native experiences using tools such as virtual reality headsets should be considered. Other digital media, such as podcasts, were not explored in this study, but could have unique differences to this study worthy of analysis. Lastly, opportunities for different story types could be explored. For example, this study focused on the story of a music artist, however the potential for tourism, live events, and corporate marketing are worthy of additional consideration.

Summary

Modern day media consumption is a complex process featuring multiple media, characters, and outcomes. This study was designed to compare and contrast digital storytelling media and its relationship to various viewer outcomes of parasocial interaction, identification, affinity, similarity, and imitation, through the story of a music artist. The study demonstrated a significant difference between media effectiveness evaluated by the amount of positive influence on audience relationships and views of a media character through storytelling. The data showed that certain mediums were stronger at influencing different parameters of the viewer relationship, which suggests it would be advantageous for media characters and brands to optimize their digital content to match media outcome.

In particular, when comparing text, photo, video, and virtual reality, video and photo showed positive influence on audience experiences in the factors of parasocial interaction, identification, and affinity. This supports past literature that praises features such as imagery having the ability to affect the emotional response of audiences (Pera et al., 2016). Text also showed the strongest impact on the similarity and imitation factor, emphasizing the continued strength and importance of text in media. This suggests that media characters and brands that are

able to craft captivating text stories in their digital storytelling efforts can potentially strengthen their relationships with audiences.

With the study supporting the direction of multi-dimensional research in media effects, this emphasizes the importance for media characters to be mindful of all of the different media outcomes, as these concepts have shown to be interrelated through this study and works such as Auter and Palmgreen (2000). Those who are able to leverage these dimensions will build stronger relationships, which can result in increased viewership, increased sales, or increased attendance (Brown et al., 2020; Walmsley, 2016).

The advent of digital technologies have increased access, reach, and awareness of audiences, making their attention the principle currency for media. Media characters such as music artists have the opportunity to utilize digital media to increase their reach, but more importantly, build relationships with their audiences. Because even in a digital world, it will be about the people.

Appendix A - Media Experiences



Figure A-1. Text story published on Issuu. Access the experience at www.bit.ly/kinetic-letterstory.



Figure A-2. Photo story published on Issuu. Access the experience at www.bit.ly/kinetic-photostory.



Figure A-3. Video story. Access the experience at www.bit.ly/kinetic-videostory.

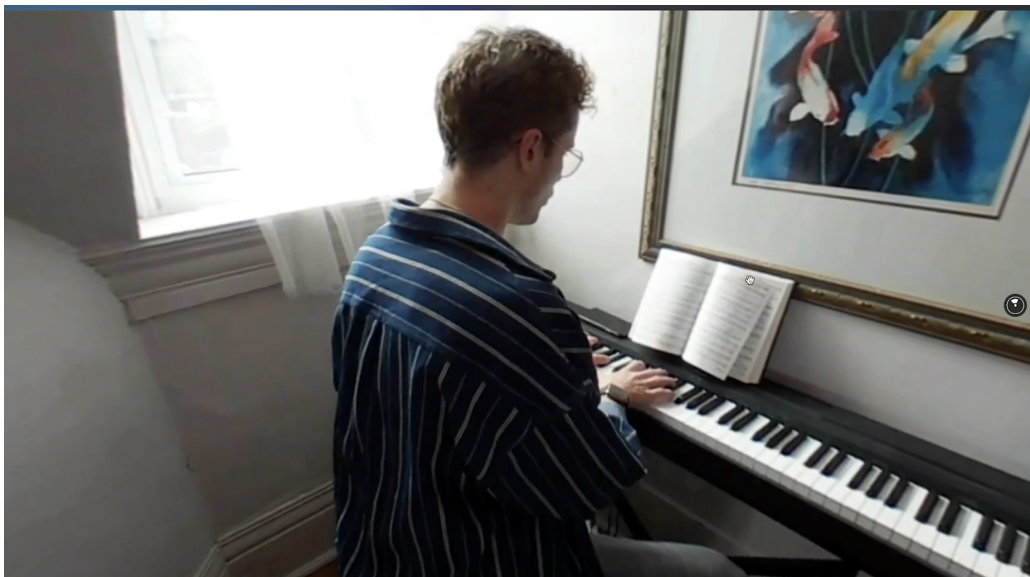


Figure A-4. Virtual reality story. Access the experience at www.bit.ly/kinetic-360story.

Figure B - Survey Questionnaire

1. This artist makes me feel comfortable as if I am with a friend.

Totally Disagree	1	2	3	4	5	Totally Agree
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2. This artist is a natural, down-to-earth person.

Totally Disagree	1	2	3	4	5	Totally Agree
------------------	---	---	---	---	---	---------------

3. The media shows me what the artist is like.

Totally Disagree	1	2	3	4	5	Totally Agree
------------------	---	---	---	---	---	---------------

4. If I see content about this artist in the future, I would consume that content.

Totally Disagree	1	2	3	4	5	Totally Agree
------------------	---	---	---	---	---	---------------

5. I have a good understanding of this artist.

Totally Disagree	1	2	3	4	5	Totally Agree
------------------	---	---	---	---	---	---------------

6. While consuming the media, I could feel the emotions of the artist.

Totally Disagree	1	2	3	4	5	Totally Agree
------------------	---	---	---	---	---	---------------

7. While consuming the media, I could relate to what the artist was going through.

Totally Disagree	1	2	3	4	5	Totally Agree
------------------	---	---	---	---	---	---------------

8. The artist reminds me of myself.

Totally Disagree	1	2	3	4	5	Totally Agree
------------------	---	---	---	---	---	---------------

9. The artist and I have similar qualities.

Totally Disagree	1	2	3	4	5	Totally Agree
------------------	---	---	---	---	---	---------------

10. The artist and I have similar problems.

Totally Disagree	1	2	3	4	5	Totally Agree
------------------	---	---	---	---	---	---------------

11. I would like to have a chat with this artist.

Totally Disagree	1	2	3	4	5	Totally Agree
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12. I find this artist physically attractive.

Totally Disagree	1	2	3	4	5	Totally Agree
------------------	---	---	---	---	---	---------------

13. I would enjoy interacting with this artist and my friends at the same time.

Totally Disagree	1	2	3	4	5	Totally Agree
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14. I imitate the gestures and facial expressions of the artist.

Totally Disagree	1	2	3	4	5	Totally Agree
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15. I relate what happens to the artist's life to my own life.

Totally Disagree	1	2	3	4	5	Totally Agree
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16. I get ideas from the artist about how to interact in my own life.

Totally Disagree	1	2	3	4	5	Totally Agree
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Appendix C - Tables

Table 1. Breakdown of Questions by Factor

Question	Factor
1	PSI
2	PSI
3	PSI
4	PSI
5	Identification
6	Identification
7	Identification
8	Similarity
9	Similarity
10	Similarity
11	Affinity
12	Affinity
13	Affinity
14	Imitation
15	Imitation
16	Imitation

Table 2. Correlations of questions in each factor group

Parasocial Interaction					
Questions		1 Comfortable with friend	2 Natural and down to earth	3 Media shows what the artist is like	4 Will consume future content
1 Comfortable with friend	Pearson Correlation	1	.271*	.241*	.392**
	Sig. (2-tailed)		0.01	0.023	0
	N	89	89	89	89
2 Natural and down to earth	Pearson Correlation	.271*	1	.246*	.335**
	Sig. (2-tailed)	0.01		0.02	0.001
	N	89	89	89	89
3 Media shows what the artist is like	Pearson Correlation	.241*	.246*	1	0.064
	Sig. (2-tailed)	0.023	0.02		0.554
	N	89	89	89	89
4 Will consume future content	Pearson Correlation	.392**	.335**	0.064	1
	Sig. (2-tailed)	0	0.001	0.554	
	N	89	89	89	89

Identification				
Questions		5 Good understanding of artist	6 Feel emotions	7 Relate to what artist was going through
5 Good understanding of artist	Pearson Correlation	1	0.164	0.206
	Sig. (2-tailed)		0.124	0.053
	N	89	89	89
6 Feel emotions	Pearson Correlation	0.164	1	.485**

	Sig. (2-tailed)	0.124		0
	N	89	89	89
7 Relate to what artist was going through	Pearson Correlation	0.206	.485**	1
	Sig. (2-tailed)	0.053	0	
	N	89	89	89

Similarity				
Questions		8 Reminds me of myself	9 Similar qualities	10 Similar problems
8 Reminds me of myself	Pearson Correlation	1	.667**	.523**
	Sig. (2-tailed)		0	0
	N	89	89	89
9 Similar qualities	Pearson Correlation	.667**	1	.514**
	Sig. (2-tailed)	0		0
	N	89	89	89
10 Similar problems	Pearson Correlation	.523**	.514**	1
	Sig. (2-tailed)	0	0	
	N	89	89	89

Affinity				
Questions		11 Like to chat	12 Physically attractive	13 Interact with artist and friends
11 Like to chat	Pearson Correlation	1	.327**	.530**
	Sig. (2-tailed)		0.002	0
	N	89	89	89
12 Physically attractive	Pearson Correlation	.327**	1	.290**
	Sig. (2-tailed)	0.002		0.006
	N	89	89	89
13 Interact with artist and friends	Pearson Correlation	.530**	.290**	1
	Sig. (2-tailed)	0	0.006	

		N	89	89	89
Imitation					
Questions		14 Imitate gestures and facial expressions	15 Relate to artist's life to own	16 Get ideas for how to interact	
14 Imitate gestures and facial expressions	Pearson Correlation	1	.436**	0.187	
	Sig. (2-tailed)		0	0.08	
	N	89	89	89	
15 Relate to artist's life to own	Pearson Correlation	.436**	1	.482**	
	Sig. (2-tailed)	0		0	
	N	89	89	89	
16 Get ideas for how to interact	Pearson Correlation	0.187	.482**	1	
	Sig. (2-tailed)	0.08	0		
	N	89	89	89	

Table 3. Descriptives table by factor

Descriptives									
Factor	Condition	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval			
						for Mean		Minimum	Maximum
						Lower	Upper		
						Bound	Bound		
psi	Control	18	14.5556	3.36456	0.79303	12.8824	16.2287	7	20
	Text	19	15.1053	1.79179	0.41107	14.2416	15.9689	11	17
	Photo	18	14.0556	3.15244	0.74304	12.4879	15.6232	7	18
	Video	16	16.375	1.85742	0.46435	15.3853	17.3647	13	20
	VR	18	14.3889	2.47669	0.58376	13.1573	15.6205	8	18

	Total	89	14.8652	2.67646	0.2837	14.3014	15.429	7	20
id	Control	18	10.6111	2.06195	0.48601	9.5857	11.6365	7	14
	Text	19	10.6316	2.49912	0.57334	9.427	11.8361	6	15
	Photo	18	10.8889	2.42266	0.57103	9.6841	12.0936	6	14
	Video	16	11.1875	1.86971	0.46743	10.1912	12.1838	9	15
	VR	18	10.3333	2.0292	0.47829	9.3242	11.3424	7	14
	Total	89	10.7191	2.16894	0.22991	10.2622	11.176	6	15
sim	Control	18	7.2778	2.96659	0.69923	5.8025	8.753	3	12
	Text	19	8.5789	2.45664	0.56359	7.3949	9.763	3	13
	Photo	18	6.8889	2.11128	0.49763	5.839	7.9388	3	11
	Video	16	7.9375	2.54214	0.63554	6.5829	9.2921	5	13
	VR	18	6.7778	2.66912	0.62912	5.4505	8.1051	3	12
	Total	89	7.4944	2.59862	0.27545	6.947	8.0418	3	13
aff	Control	18	8.7222	3.13998	0.7401	7.1607	10.2837	4	15
	Text	19	8.5263	2.19516	0.5036	7.4683	9.5843	5	12
	Photo	18	9.2778	2.37154	0.55898	8.0984	10.4571	4	13
	Video	16	10	2.87518	0.7188	8.4679	11.5321	4	15
	VR	18	8.8333	3.3299	0.78487	7.1774	10.4893	3	14
	Total	89	9.0449	2.79167	0.29592	8.4569	9.633	3	15
imit	Control	18	7.6667	3.19926	0.75407	6.0757	9.2576	3	14
	Text	19	7.8421	2.63023	0.60342	6.5744	9.1098	4	12
	Photo	18	6.5	1.97782	0.46618	5.5165	7.4835	3	11
	Video	16	7.0625	1.84278	0.46069	6.0806	8.0444	4	10
	VR	18	6.6667	2.42536	0.57166	5.4606	7.8728	3	11
	Total	89	7.1573	2.48129	0.26302	6.6346	7.68	3	14

Table 4. Test of Homogeneity of Variances by factor

Factor		Levene Statistic	df1	df2	Sig.
psi	Based on Mean	1.29	4	84	0.281
	Based on Median	1.324	4	84	0.268
	Based on Median and with adjusted df	1.324	4	67.745	0.27
	Based on trimmed mean	1.312	4	84	0.272
id	Based on Mean	0.839	4	84	0.504
	Based on Median	0.597	4	84	0.666
	Based on Median and with adjusted df	0.597	4	72.474	0.666
	Based on trimmed mean	0.841	4	84	0.503
sim	Based on Mean	1.009	4	84	0.408
	Based on Median	0.968	4	84	0.429
	Based on Median and with adjusted df	0.968	4	80.36	0.43
	Based on trimmed mean	0.999	4	84	0.413
aff	Based on Mean	0.989	4	84	0.418
	Based on Median	0.845	4	84	0.501
	Based on Median and with adjusted df	0.845	4	76.17	0.501
	Based on trimmed mean	0.98	4	84	0.423
imit	Based on Mean	2.328	4	84	0.063
	Based on Median	2.211	4	84	0.075
	Based on Median and with adjusted df	2.211	4	78.84	0.075
	Based on trimmed mean	2.324	4	84	0.063

Table 5. One-way ANOVA test by factor

Factor		Sum of Squares	df	Mean Square	F	Sig.
psi	Between Groups	55.176	4	13.794	2.014	0.1
	Within Groups	575.206	84	6.848		
	Total	630.382	88			
id	Between Groups	7.063	4	1.766	0.365	0.833
	Within Groups	406.914	84	4.844		
	Total	413.978	88			
sim	Between Groups	42.178	4	10.545	1.604	0.181
	Within Groups	552.069	84	6.572		
	Total	594.247	88			
aff	Between Groups	23.361	4	5.84	0.741	0.567
	Within Groups	662.459	84	7.886		
	Total	685.82	88			
imit	Between Groups	25.834	4	6.458	1.051	0.386
	Within Groups	515.964	84	6.142		
	Total	541.798	88			

Table 6. Robust tests of equality of means by factor

Factor		Statistic	df1	df2	Sig.
psi	Welch	2.718	4	41.27	0.043
	Brown-Forsythe	2.028	4	68.595	0.1
id	Welch	0.432	4	41.922	0.784
	Brown-Forsythe	0.369	4	81.582	0.83
sim	Welch	1.684	4	41.602	0.172

	Brown-Forsythe	1.603	4	79.842	0.182
aff	Welch	0.775	4	41.269	0.548
	Brown-Forsythe	0.735	4	75.945	0.571
imit	Welch	1.008	4	41.81	0.414
	Brown-Forsythe	1.067	4	73.677	0.379

Table 7. Correlations of each question per factor

Questions	Correlations	Parasocial Interaction			
		1 Comfortable with friend	2 Natural and down to earth	3 Media shows what the artist is like	4 Will consume future content
1 Comfortable with friend	Pearson Correlation	1	.271*	.241*	.392**
	Sig. (2-tailed)		0.01	0.023	0
	N	89	89	89	89
2 Natural and down to earth	Pearson Correlation	.271*	1	.246*	.335**
	Sig. (2-tailed)	0.01		0.02	0.001
	N	89	89	89	89
3 Media shows what the artist is like	Pearson Correlation	.241*	.246*	1	0.064
	Sig. (2-tailed)	0.023	0.02		0.554
	N	89	89	89	89
4 Will consume future content	Pearson Correlation	.392**	.335**	0.064	1
	Sig. (2-tailed)	0	0.001	0.554	
	N	89	89	89	89
5 Good understanding of artist	Pearson Correlation	.211*	.240*	.311**	0.06
	Sig. (2-tailed)	0.047	0.023	0.003	0.573
	N	89	89	89	89
6 Feel emotions	Pearson Correlation	.273**	.295**	.306**	.317**
	Sig. (2-tailed)	0.01	0.005	0.004	0.002
	N	89	89	89	89
7 Relate to what artist was going through	Pearson Correlation	.280**	.272**	.290**	.496**
	Sig. (2-tailed)	0.008	0.01	0.006	0
	N	89	89	89	89

8 Reminds me of myself	Pearson Correlation	.252*	.309**	0.142	.422**
	Sig. (2-tailed)	0.017	0.003	0.184	0
	N	89	89	89	89
9 Similar qualities	Pearson Correlation	.220*	0.182	0.179	.375**
	Sig. (2-tailed)	0.038	0.087	0.092	0
	N	89	89	89	89
10 Similar problems	Pearson Correlation	0.068	0.171	0.106	.411**
	Sig. (2-tailed)	0.53	0.11	0.324	0
	N	89	89	89	89
11 Like to chat	Pearson Correlation	.469**	0.102	0.132	.496**
	Sig. (2-tailed)	0	0.341	0.217	0
	N	89	89	89	89
12 Physically attractive	Pearson Correlation	0.182	0.057	.250*	0.024
	Sig. (2-tailed)	0.087	0.598	0.018	0.823
	N	89	89	89	89
13 Interact with artist and friends	Pearson Correlation	.261*	0.076	0.148	.427**
	Sig. (2-tailed)	0.013	0.478	0.165	0
	N	89	89	89	89
14 Imitate gestures and facial expressions	Pearson Correlation	.231*	.229*	0.126	.276**
	Sig. (2-tailed)	0.029	0.031	0.238	0.009
	N	89	89	89	89
15 Relate to artist's life to own	Pearson Correlation	0.042	0.073	0.06	.327**
	Sig. (2-tailed)	0.698	0.495	0.58	0.002
	N	89	89	89	89
16 Get ideas for how to interact	Pearson Correlation	0.161	0.144	0.183	.294**
	Sig. (2-tailed)	0.133	0.178	0.086	0.005

	N	89	89	89	89
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Table 8. Correlations between questions

Questions	Correlations	Parasocial Interaction			
		1 Comfortable with friend	2 Natural and down to earth	3 Media shows what the artist is like	4 Will consume future content
1 Comfortable with friend	Pearson Correlation	1	.271*	.241*	.392**
	Sig. (2-tailed)		0.01	0.023	0
	N	89	89	89	89
2 Natural and down to earth	Pearson Correlation	.271*	1	.246*	.335**
	Sig. (2-tailed)	0.01		0.02	0.001
	N	89	89	89	89
3 Media shows what the artist is like	Pearson Correlation	.241*	.246*	1	0.064
	Sig. (2-tailed)	0.023	0.02		0.554
	N	89	89	89	89
4 Will consume future content	Pearson Correlation	.392**	.335**	0.064	1
	Sig. (2-tailed)	0	0.001	0.554	
	N	89	89	89	89
5 Good understanding of artist	Pearson Correlation	.211*	.240*	.311**	0.06
	Sig. (2-tailed)	0.047	0.023	0.003	0.573
	N	89	89	89	89
6 Feel emotions	Pearson Correlation	.273**	.295**	.306**	.317**
	Sig. (2-tailed)	0.01	0.005	0.004	0.002
	N	89	89	89	89
7 Relate to what artist was going through	Pearson Correlation	.280**	.272**	.290**	.496**
	Sig. (2-tailed)	0.008	0.01	0.006	0
	N	89	89	89	89

8 Reminds me of myself	Pearson Correlation	.252*	.309**	0.142	.422**
	Sig. (2-tailed)	0.017	0.003	0.184	0
	N	89	89	89	89
9 Similar qualities	Pearson Correlation	.220*	0.182	0.179	.375**
	Sig. (2-tailed)	0.038	0.087	0.092	0
	N	89	89	89	89
10 Similar problems	Pearson Correlation	0.068	0.171	0.106	.411**
	Sig. (2-tailed)	0.53	0.11	0.324	0
	N	89	89	89	89
11 Like to chat	Pearson Correlation	.469**	0.102	0.132	.496**
	Sig. (2-tailed)	0	0.341	0.217	0
	N	89	89	89	89
12 Physically attractive	Pearson Correlation	0.182	0.057	.250*	0.024
	Sig. (2-tailed)	0.087	0.598	0.018	0.823
	N	89	89	89	89
13 Interact with artist and friends	Pearson Correlation	.261*	0.076	0.148	.427**
	Sig. (2-tailed)	0.013	0.478	0.165	0
	N	89	89	89	89
14 Imitate gestures and facial expressions	Pearson Correlation	.231*	.229*	0.126	.276**
	Sig. (2-tailed)	0.029	0.031	0.238	0.009
	N	89	89	89	89
15 Relate to artist's life to own	Pearson Correlation	0.042	0.073	0.06	.327**
	Sig. (2-tailed)	0.698	0.495	0.58	0.002
	N	89	89	89	89
16 Get ideas for how to interact	Pearson Correlation	0.161	0.144	0.183	.294**

	Sig. (2-tailed)	0.133	0.178	0.086	0.005
	N	89	89	89	89

Identification

Questions	Correlations	5 Good understanding of artist	6 Feel emotions	7 Relate to what artist was going through
1 Comfortable with friend	Pearson Correlation	.211*	.273**	.280**
	Sig. (2-tailed)	0.047	0.01	0.008
	N	89	89	89
2 Natural and down to earth	Pearson Correlation	.240*	.295**	.272**
	Sig. (2-tailed)	0.023	0.005	0.01
	N	89	89	89
3 Media shows what the artist is like	Pearson Correlation	.311**	.306**	.290**
	Sig. (2-tailed)	0.003	0.004	0.006
	N	89	89	89
4 Will consume future content	Pearson Correlation	0.06	.317**	.496**
	Sig. (2-tailed)	0.573	0.002	0
	N	89	89	89
5 Good understanding of artist	Pearson Correlation	1	0.164	0.206
	Sig. (2-tailed)		0.124	0.053
	N	89	89	89
6 Feel emotions	Pearson Correlation	0.164	1	.485**
	Sig. (2-tailed)	0.124		0
	N	89	89	89
7 Relate to what artist was going through	Pearson Correlation	0.206	.485**	1
	Sig. (2-tailed)	0.053	0	
	N	89	89	89
8 Reminds me of myself	Pearson Correlation	0.102	0.157	.479**

	Sig. (2-tailed)	0.343	0.141	0
	N	89	89	89
9 Similar qualities	Pearson Correlation	0.201	.274**	.242*
	Sig. (2-tailed)	0.059	0.009	0.022
	N	89	89	89
10 Similar problems	Pearson Correlation	0.106	0.049	.289**
	Sig. (2-tailed)	0.324	0.649	0.006
	N	89	89	89
11 Like to chat	Pearson Correlation	0.031	.214*	.398**
	Sig. (2-tailed)	0.775	0.044	0
	N	89	89	89
12 Physically attractive	Pearson Correlation	0.11	0.097	-0.001
	Sig. (2-tailed)	0.306	0.368	0.996
	N	89	89	89
13 Interact with artist and friends	Pearson Correlation	-0.103	0.19	.343**
	Sig. (2-tailed)	0.336	0.075	0.001
	N	89	89	89
14 Imitate gestures and facial expressions	Pearson Correlation	-0.069	.213*	.278**
	Sig. (2-tailed)	0.521	0.045	0.008
	N	89	89	89
15 Relate to artist's life to own	Pearson Correlation	-0.103	0.058	.429**
	Sig. (2-tailed)	0.335	0.59	0
	N	89	89	89
16 Get ideas for how to interact	Pearson Correlation	0.161	0.151	.245*
	Sig. (2-tailed)	0.132	0.158	0.021
	N	89	89	89

Similarity

Questions	Correlations	8 Reminds me of myself	9 Similar qualities	10 Similar problems
1 Comfortable with friend	Pearson Correlation	.252*	.220*	0.068
	Sig. (2-tailed)	0.017	0.038	0.53
	N	89	89	89
2 Natural and down to earth	Pearson Correlation	.309**	0.182	0.171
	Sig. (2-tailed)	0.003	0.087	0.11
	N	89	89	89
3 Media shows what the artist is like	Pearson Correlation	0.142	0.179	0.106
	Sig. (2-tailed)	0.184	0.092	0.324
	N	89	89	89
4 Will consume future content	Pearson Correlation	.422**	.375**	.411**
	Sig. (2-tailed)	0	0	0
	N	89	89	89
5 Good understanding of artist	Pearson Correlation	0.102	0.201	0.106
	Sig. (2-tailed)	0.343	0.059	0.324
	N	89	89	89
6 Feel emotions	Pearson Correlation	0.157	.274**	0.049
	Sig. (2-tailed)	0.141	0.009	0.649
	N	89	89	89
7 Relate to what artist was going through	Pearson Correlation	.479**	.242*	.289**
	Sig. (2-tailed)	0	0.022	0.006
	N	89	89	89
8 Reminds me of myself	Pearson Correlation	1	.667**	.523**
	Sig. (2-tailed)		0	0

	N	89	89	89
9 Similar qualities	Pearson Correlation	.667**	1	.514**
	Sig. (2-tailed)	0		0
	N	89	89	89
10 Similar problems	Pearson Correlation	.523**	.514**	1
	Sig. (2-tailed)	0	0	
	N	89	89	89
11 Like to chat	Pearson Correlation	.425**	.313**	0.161
	Sig. (2-tailed)	0	0.003	0.131
	N	89	89	89
12 Physically attractive	Pearson Correlation	.257*	.270*	0.03
	Sig. (2-tailed)	0.015	0.011	0.781
	N	89	89	89
13 Interact with artist and friends	Pearson Correlation	.397**	.324**	.343**
	Sig. (2-tailed)	0	0.002	0.001
	N	89	89	89
14 Imitate gestures and facial expressions	Pearson Correlation	.462**	.403**	.339**
	Sig. (2-tailed)	0	0	0.001
	N	89	89	89
15 Relate to artist's life to own	Pearson Correlation	.537**	.362**	.490**
	Sig. (2-tailed)	0	0	0
	N	89	89	89
16 Get ideas for how to interact	Pearson Correlation	.435**	.408**	.257*
	Sig. (2-tailed)	0	0	0.015
	N	89	89	89

Affinity

Questions	Correlations	11 Like to chat	12 Physically attractive	13 Interact with artist and friends
1 Comfortable with friend	Pearson Correlation	.469**	0.182	.261*
	Sig. (2-tailed)	0	0.087	0.013
	N	89	89	89
2 Natural and down to earth	Pearson Correlation	0.102	0.057	0.076
	Sig. (2-tailed)	0.341	0.598	0.478
	N	89	89	89
3 Media shows what the artist is like	Pearson Correlation	0.132	.250*	0.148
	Sig. (2-tailed)	0.217	0.018	0.165
	N	89	89	89
4 Will consume future content	Pearson Correlation	.496**	0.024	.427**
	Sig. (2-tailed)	0	0.823	0
	N	89	89	89
5 Good understanding of artist	Pearson Correlation	0.031	0.11	-0.103
	Sig. (2-tailed)	0.775	0.306	0.336
	N	89	89	89
6 Feel emotions	Pearson Correlation	.214*	0.097	0.19
	Sig. (2-tailed)	0.044	0.368	0.075
	N	89	89	89
7 Relate to what artist was going through	Pearson Correlation	.398**	-0.001	.343**
	Sig. (2-tailed)	0	0.996	0.001
	N	89	89	89
8 Reminds me of myself	Pearson Correlation	.425**	.257*	.397**

	Sig. (2-tailed)	0	0.015	0
	N	89	89	89
9 Similar qualities	Pearson Correlation	.313**	.270*	.324**
	Sig. (2-tailed)	0.003	0.011	0.002
	N	89	89	89
10 Similar problems	Pearson Correlation	0.161	0.03	.343**
	Sig. (2-tailed)	0.131	0.781	0.001
	N	89	89	89
11 Like to chat	Pearson Correlation	1	.327**	.530**
	Sig. (2-tailed)		0.002	0
	N	89	89	89
12 Physically attractive	Pearson Correlation	.327**	1	.290**
	Sig. (2-tailed)	0.002		0.006
	N	89	89	89
13 Interact with artist and friends	Pearson Correlation	.530**	.290**	1
	Sig. (2-tailed)	0	0.006	
	N	89	89	89
14 Imitate gestures and facial expressions	Pearson Correlation	.335**	.239*	.385**
	Sig. (2-tailed)	0.001	0.024	0
	N	89	89	89
15 Relate to artist's life to own	Pearson Correlation	.356**	0.082	.379**
	Sig. (2-tailed)	0.001	0.447	0
	N	89	89	89
16 Get ideas for how to interact	Pearson Correlation	.296**	.212*	.288**
	Sig. (2-tailed)	0.005	0.046	0.006
	N	89	89	89

Imitation

Questions	Correlations	14 Imitate gestures and facial expressions	15 Relate to artist's life to own	16 Get ideas for how to interact
1 Comfortable with friend	Pearson Correlation	.231*	0.042	0.161
	Sig. (2-tailed)	0.029	0.698	0.133
	N	89	89	89
2 Natural and down to earth	Pearson Correlation	.229*	0.073	0.144
	Sig. (2-tailed)	0.031	0.495	0.178
	N	89	89	89
3 Media shows what the artist is like	Pearson Correlation	0.126	0.06	0.183
	Sig. (2-tailed)	0.238	0.58	0.086
	N	89	89	89
4 Will consume future content	Pearson Correlation	.276**	.327**	.294**
	Sig. (2-tailed)	0.009	0.002	0.005
	N	89	89	89
5 Good understanding of artist	Pearson Correlation	-0.069	-0.103	0.161
	Sig. (2-tailed)	0.521	0.335	0.132
	N	89	89	89
6 Feel emotions	Pearson Correlation	.213*	0.058	0.151
	Sig. (2-tailed)	0.045	0.59	0.158
	N	89	89	89
7 Relate to what artist was going through	Pearson Correlation	.278**	.429**	.245*
	Sig. (2-tailed)	0.008	0	0.021
	N	89	89	89
8 Reminds me of myself	Pearson Correlation	.462**	.537**	.435**

	Sig. (2-tailed)	0	0	0
	N	89	89	89
9 Similar qualities	Pearson Correlation	.403**	.362**	.408**
	Sig. (2-tailed)	0	0	0
	N	89	89	89
10 Similar problems	Pearson Correlation	.339**	.490**	.257*
	Sig. (2-tailed)	0.001	0	0.015
	N	89	89	89
11 Like to chat	Pearson Correlation	.335**	.356**	.296**
	Sig. (2-tailed)	0.001	0.001	0.005
	N	89	89	89
12 Physically attractive	Pearson Correlation	.239*	0.082	.212*
	Sig. (2-tailed)	0.024	0.447	0.046
	N	89	89	89
13 Interact with artist and friends	Pearson Correlation	.385**	.379**	.288**
	Sig. (2-tailed)	0	0	0.006
	N	89	89	89
14 Imitate gestures and facial expressions	Pearson Correlation	1	.436**	0.187
	Sig. (2-tailed)		0	0.08
	N	89	89	89
15 Relate to artist's life to own	Pearson Correlation	.436**	1	.482**
	Sig. (2-tailed)	0		0
	N	89	89	89
16 Get ideas for how to interact	Pearson Correlation	0.187	.482**	1
	Sig. (2-tailed)	0.08	0	
	N	89	89	89

Table 9. Descriptives table by question

Descriptives									
Questions	Condition	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Min	Max
						Lower Bound	Upper Bound		
1 Comfortable with friend	Control	18	3.72	1.227	0.289	3.11	4.33	1	5
	Text	19	3.68	0.82	0.188	3.29	4.08	2	5
	Photo	18	3.44	1.097	0.258	2.9	3.99	1	5
	Video	16	3.75	1	0.25	3.22	4.28	2	5
	VR	18	3.67	0.907	0.214	3.22	4.12	2	5
	Total	89	3.65	1.001	0.106	3.44	3.86	1	5
2 Natural and down to earth	Control	18	3.89	1.023	0.241	3.38	4.4	2	5
	Text	19	4.11	0.459	0.105	3.88	4.33	3	5
	Photo	18	3.72	0.826	0.195	3.31	4.13	2	5
	Video	16	4.38	0.719	0.18	3.99	4.76	3	5
	VR	18	4.06	0.938	0.221	3.59	4.52	2	5
	Total	89	4.02	0.825	0.087	3.85	4.2	2	5
3 Media shows what the artist is like	Control	18	3.06	1.11	0.262	2.5	3.61	1	5
	Text	19	3.74	0.872	0.2	3.32	4.16	2	5
	Photo	18	3.94	0.938	0.221	3.48	4.41	2	5
	Video	16	4.31	0.704	0.176	3.94	4.69	3	5
	VR	18	3.28	1.127	0.266	2.72	3.84	1	5
	Total	89	3.65	1.046	0.111	3.43	3.87	1	5
4 Will consume future content	Control	18	3.89	1.132	0.267	3.33	4.45	2	5
	Text	19	3.58	1.071	0.246	3.06	4.09	1	5
	Photo	18	2.94	1.259	0.297	2.32	3.57	1	5
	Video	16	3.94	0.68	0.17	3.58	4.3	3	5

	VR	18	3.39	1.29	0.304	2.75	4.03	1	5
	Total	89	3.54	1.149	0.122	3.3	3.78	1	5
5 Good understanding of artist	Control	18	2.5	0.924	0.218	2.04	2.96	1	4
	Text	19	3.32	1.003	0.23	2.83	3.8	1	5
	Photo	18	3.67	0.84	0.198	3.25	4.08	2	5
	Video	16	3.63	1.088	0.272	3.05	4.2	2	5
	VR	18	3.17	0.786	0.185	2.78	3.56	2	4
	Total	89	3.25	1.003	0.106	3.04	3.46	1	5
6 Feel emotions	Control	18	4.28	0.895	0.211	3.83	4.72	2	5
	Text	19	3.89	0.937	0.215	3.44	4.35	2	5
	Photo	18	3.89	1.132	0.267	3.33	4.45	1	5
	Video	16	3.94	0.998	0.249	3.41	4.47	2	5
	VR	18	3.94	0.998	0.235	3.45	4.44	2	5
	Total	89	3.99	0.983	0.104	3.78	4.2	1	5
7 Relate to what artist was going through	Control	18	3.83	1.15	0.271	3.26	4.41	2	5
	Text	19	3.42	1.017	0.233	2.93	3.91	2	5
	Photo	18	3.33	0.97	0.229	2.85	3.82	1	4
	Video	16	3.63	0.885	0.221	3.15	4.1	2	5
	VR	18	3.22	1.003	0.236	2.72	3.72	2	5
	Total	89	3.48	1.013	0.107	3.27	3.7	1	5
8 Reminds me of myself	Control	18	2.56	0.984	0.232	2.07	3.04	1	4
	Text	19	2.74	1.046	0.24	2.23	3.24	1	5
	Photo	18	2.11	0.758	0.179	1.73	2.49	1	4
	Video	16	2.56	1.209	0.302	1.92	3.21	1	5
	VR	18	2.11	0.832	0.196	1.7	2.53	1	4
	Total	89	2.42	0.986	0.105	2.21	2.62	1	5

9 Similar qualities	Control	18	2.44	1.199	0.283	1.85	3.04	1	4
	Text	19	3.05	1.079	0.247	2.53	3.57	1	5
	Photo	18	2.44	0.856	0.202	2.02	2.87	1	4
	Video	16	2.81	0.981	0.245	2.29	3.34	1	5
	VR	18	2.33	0.97	0.229	1.85	2.82	1	4
	Total	89	2.62	1.039	0.11	2.4	2.84	1	5
10 Similar problems	Control	18	2.28	1.018	0.24	1.77	2.78	1	4
	Text	19	2.79	0.918	0.211	2.35	3.23	1	4
	Photo	18	2.33	0.907	0.214	1.88	2.78	1	4
	Video	16	2.56	1.209	0.302	1.92	3.21	1	5
	VR	18	2.33	1.237	0.291	1.72	2.95	1	4
	Total	89	2.46	1.056	0.112	2.24	2.68	1	5
11 Like to chat	Control	18	3.28	1.526	0.36	2.52	4.04	1	5
	Text	19	3.05	1.311	0.301	2.42	3.68	1	5
	Photo	18	3	1.237	0.291	2.39	3.61	1	5
	Video	16	3.5	1.095	0.274	2.92	4.08	2	5
	VR	18	3	1.372	0.323	2.32	3.68	1	5
	Total	89	3.16	1.305	0.138	2.88	3.43	1	5
12 Physically attractive	Control	18	2.22	1.437	0.339	1.51	2.94	1	5
	Text	19	2.32	0.946	0.217	1.86	2.77	1	4
	Photo	18	3.11	0.832	0.196	2.7	3.53	2	4
	Video	16	2.88	1.204	0.301	2.23	3.52	1	5
	VR	18	2.67	1.138	0.268	2.1	3.23	1	5
	Total	89	2.63	1.152	0.122	2.39	2.87	1	5
13 Interact with artist and friends	Control	18	3.22	1.06	0.25	2.69	3.75	2	5

	Text	19	3.16	1.015	0.233	2.67	3.65	1	5
	Photo	18	3.17	1.098	0.259	2.62	3.71	1	5
	Video	16	3.63	1.204	0.301	2.98	4.27	1	5
	VR	18	3.17	1.505	0.355	2.42	3.92	1	5
	Total	89	3.26	1.173	0.124	3.01	3.51	1	5
14 Imitate gestures and facial expressions	Control	18	2.17	1.425	0.336	1.46	2.88	1	5
	Text	19	1.89	1.1	0.252	1.36	2.43	1	4
	Photo	18	1.67	0.594	0.14	1.37	1.96	1	3
	Video	16	2.06	0.998	0.249	1.53	2.59	1	4
	VR	18	2.06	0.873	0.206	1.62	2.49	1	4
	Total	89	1.97	1.027	0.109	1.75	2.18	1	5
15 Relate to artist's life to own	Control	18	2.89	1.367	0.322	2.21	3.57	1	5
	Text	19	2.68	1.204	0.276	2.1	3.26	1	4
	Photo	18	2.22	0.943	0.222	1.75	2.69	1	4
	Video	16	2.56	0.892	0.223	2.09	3.04	1	4
	VR	18	2.39	1.037	0.244	1.87	2.9	1	4
	Total	89	2.55	1.108	0.117	2.32	2.78	1	5
16 Get ideas for how to interact	Control	18	2.61	1.037	0.244	2.1	3.13	1	4
	Text	19	3.26	1.195	0.274	2.69	3.84	1	5
	Photo	18	2.61	1.195	0.282	2.02	3.21	1	5
	Video	16	2.44	1.031	0.258	1.89	2.99	1	4
	VR	18	2.22	0.943	0.222	1.75	2.69	1	4
	Total	89	2.64	1.121	0.119	2.4	2.88	1	5

Table 10 - Test of homogeneity of variances of questions

Question		Levene Statistic	df1	df2	Sig.
1 Comfortable with friend	Based on Mean	0.403	4	84	0.806
	Based on Median	0.336	4	84	0.853
	Based on Median and with adjusted df	0.336	4	67.866	0.852
	Based on trimmed mean	0.319	4	84	0.864
2 Natural and down to earth	Based on Mean	2.645	4	84	0.039
	Based on Median	2.418	4	84	0.055
	Based on Median and with adjusted df	2.418	4	69.027	0.057
	Based on trimmed mean	2.447	4	84	0.053
3 Media shows what the artist is like	Based on Mean	0.971	4	84	0.428
	Based on Median	0.59	4	84	0.671
	Based on Median and with adjusted df	0.59	4	68.163	0.671
	Based on trimmed mean	1.011	4	84	0.407
4 Will consume future content	Based on Mean	2.584	4	84	0.043
	Based on Median	1.6	4	84	0.182
	Based on Median and with adjusted df	1.6	4	74.894	0.183
	Based on trimmed mean	2.455	4	84	0.052
5 Good understanding of artist	Based on Mean	0.818	4	84	0.517
	Based on Median	0.55	4	84	0.7
	Based on Median and with adjusted df	0.55	4	79.394	0.7
	Based on trimmed mean	0.821	4	84	0.515
6 Feel emotions	Based on Mean	0.028	4	84	0.998
	Based on Median	0.054	4	84	0.994
	Based on Median and with adjusted df	0.054	4	75.23	0.994
	Based on trimmed mean	0.031	4	84	0.998

7 Relate to what artist was going through	Based on Mean	0.625	4	84	0.646
	Based on Median	0.446	4	84	0.775
	Based on Median and with adjusted df	0.446	4	75.299	0.775
	Based on trimmed mean	0.599	4	84	0.665
8 Reminds me of myself	Based on Mean	2.453	4	84	0.052
	Based on Median	1.2	4	84	0.317
	Based on Median and with adjusted df	1.2	4	73.364	0.318
	Based on trimmed mean	2.562	4	84	0.044
9 Similar qualities	Based on Mean	1.109	4	84	0.358
	Based on Median	0.595	4	84	0.668
	Based on Median and with adjusted df	0.595	4	81.091	0.668
	Based on trimmed mean	1.108	4	84	0.358
10 Similar problems	Based on Mean	1.379	4	84	0.248
	Based on Median	0.658	4	84	0.623
	Based on Median and with adjusted df	0.658	4	74.124	0.623
	Based on trimmed mean	1.331	4	84	0.265
11 Like to chat	Based on Mean	0.988	4	84	0.419
	Based on Median	0.834	4	84	0.508
	Based on Median and with adjusted df	0.834	4	81.824	0.508
	Based on trimmed mean	1.008	4	84	0.408
12 Physically attractive	Based on Mean	1.609	4	84	0.18
	Based on Median	0.798	4	84	0.53
	Based on Median and with adjusted df	0.798	4	75.594	0.53
	Based on trimmed mean	1.366	4	84	0.253
13 Interact with artist and friends	Based on Mean	1.671	4	84	0.164
	Based on Median	1.504	4	84	0.208

	Based on Median and with adjusted df	1.504	4	80.142	0.209
	Based on trimmed mean	1.625	4	84	0.176
14 Imitate gestures	Based on Mean	3.048	4	84	0.021
and facial expressions	Based on Median	1.592	4	84	0.184
	Based on Median and with adjusted df	1.592	4	64.55	0.187
	Based on trimmed mean	2.52	4	84	0.047
15 Relate to artist's	Based on Mean	1.533	4	84	0.2
life to own	Based on Median	1.097	4	84	0.363
	Based on Median and with adjusted df	1.097	4	82.998	0.363
	Based on trimmed mean	1.543	4	84	0.197
16 Get ideas for how	Based on Mean	0.689	4	84	0.602
to interact	Based on Median	0.583	4	84	0.675
	Based on Median and with adjusted df	0.583	4	82.425	0.675
	Based on trimmed mean	0.751	4	84	0.56

Table 11 - One way ANOVA test by question

Questions		Sum of Squares	df	Mean Square	F	Sig.
1 Comfortable with friend	Between Groups	1.041	4	0.26	0.251	0.908
	Within Groups	87.161	84	1.038		
	Total	88.202	88			
2 Natural and down to earth	Between Groups	4.082	4	1.021	1.534	0.2
	Within Groups	55.873	84	0.665		
	Total	59.955	88			
3 Media shows what the artist is like	Between Groups	17.581	4	4.395	4.696	0.002
	Within Groups	78.622	84	0.936		
	Total	96.202	88			
4 Will consume future content	Between Groups	11.543	4	2.886	2.318	0.064
	Within Groups	104.569	84	1.245		
	Total	116.112	88			
5 Good understanding of artist	Between Groups	15.707	4	3.927	4.527	0.002
	Within Groups	72.855	84	0.867		
	Total	88.562	88			
6 Feel emotions	Between Groups	1.928	4	0.482	0.488	0.745
	Within Groups	83.06	84	0.989		
	Total	84.989	88			
7 Relate to what artist was going through	Between Groups	4.232	4	1.058	1.033	0.395
	Within Groups	85.993	84	1.024		
	Total	90.225	88			

8 Reminds me of myself	Between Groups	5.996	4	1.499	1.581	0.187
	Within Groups	79.622	84	0.948		
	Total	85.618	88			
9 Similar qualities	Between Groups	6.737	4	1.684	1.603	0.181
	Within Groups	88.274	84	1.051		
	Total	95.011	88			
10 Similar problems	Between Groups	3.406	4	0.851	0.755	0.557
	Within Groups	94.707	84	1.127		
	Total	98.112	88			
11 Like to chat	Between Groups	3.239	4	0.81	0.464	0.762
	Within Groups	146.558	84	1.745		
	Total	149.798	88			
12 Physically attractive	Between Groups	10.02	4	2.505	1.971	0.106
	Within Groups	106.744	84	1.271		
	Total	116.764	88			
13 Interact with artist and friends	Between Groups	2.669	4	0.667	0.473	0.755
	Within Groups	118.387	84	1.409		
	Total	121.056	88			
14 Imitate gestures and facial expressions	Between Groups	2.727	4	0.682	0.635	0.639
	Within Groups	90.171	84	1.073		
	Total	92.899	88			
15 Relate to artist's life to own	Between Groups	4.813	4	1.203	0.979	0.423

	Within Groups	103.209	84	1.229		
	Total	108.022	88			
16 Get ideas for how to interact	Between Groups	11.206	4	2.802	2.37	0.059
	Within Groups	99.288	84	1.182		
	Total	110.494	88			

Table 12. Robust test of equality of means by question

Question		Statistica	df1	df2	Sig.
1 Comfortable with friend	Welch	0.212	4	41.414	0.93
	Brown-Forsythe	0.25	4	77.223	0.909
2 Natural and down to earth	Welch	1.607	4	40.187	0.191
	Brown-Forsythe	1.529	4	70.691	0.203
3 Media shows what the artist is like	Welch	5.001	4	41.813	0.002
	Brown-Forsythe	4.748	4	77.405	0.002
4 Will consume future content	Welch	2.414	4	41.681	0.064
	Brown-Forsythe	2.359	4	76.332	0.061
5 Good understanding of artist	Welch	4.405	4	41.506	0.005
	Brown-Forsythe	4.49	4	77.569	0.003
6 Feel emotions	Welch	0.54	4	41.66	0.707
	Brown-Forsythe	0.487	4	81.127	0.745
7 Relate to what artist was going through	Welch	0.903	4	41.877	0.471
	Brown-Forsythe	1.041	4	82.258	0.391
8 Reminds me of myself	Welch	1.703	4	41.321	0.168
	Brown-Forsythe	1.56	4	72.959	0.194
9 Similar qualities	Welch	1.516	4	41.703	0.215
	Brown-Forsythe	1.609	4	80.141	0.18
10 Similar problems	Welch	0.874	4	41.365	0.488
	Brown-Forsythe	0.746	4	76.226	0.564
11 Like to chat	Welch	0.551	4	41.89	0.699
	Brown-Forsythe	0.468	4	81.146	0.759
12 Physically attractive	Welch	2.353	4	41.198	0.07

	Brown-Forsythe	1.955	4	72.545	0.111
13 Interact with artist and friends	Welch	0.448	4	41.475	0.773
	Brown-Forsythe	0.471	4	75.59	0.757
14 Imitate gestures and facial expressions	Welch	1.027	4	40.731	0.405
	Brown-Forsythe	0.638	4	66.422	0.637
15 Relate to artist's life to own	Welch	0.894	4	41.858	0.476
	Brown-Forsythe	0.992	4	77.334	0.417
16 Get ideas for how to interact	Welch	2.18	4	41.785	0.088
	Brown-Forsythe	2.384	4	81.868	0.058

Table 13. Post-hoc Tukey H-S-D test by question

Question	(I) Group Number	(J) Group Number	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
1 Comfortable with friend	Control	Text	0.038	0.335	1	-0.9	0.97
		Photo	0.278	0.34	0.924	-0.67	1.22
		Video	-0.028	0.35	1	-1	0.95
		VR	0.056	0.34	1	-0.89	1
	Text	Control	-0.038	0.335	1	-0.97	0.9
		Photo	0.24	0.335	0.952	-0.69	1.17
		Video	-0.066	0.346	1	-1.03	0.9
		VR	0.018	0.335	1	-0.92	0.95
	Photo	Control	-0.278	0.34	0.924	-1.22	0.67
		Text	-0.24	0.335	0.952	-1.17	0.69
		Video	-0.306	0.35	0.906	-1.28	0.67
		VR	-0.222	0.34	0.965	-1.17	0.72
	Video	Control	0.028	0.35	1	-0.95	1
		Text	0.066	0.346	1	-0.9	1.03
		Photo	0.306	0.35	0.906	-0.67	1.28
		VR	0.083	0.35	0.999	-0.89	1.06
	VR	Control	-0.056	0.34	1	-1	0.89
		Text	-0.018	0.335	1	-0.95	0.92
		Photo	0.222	0.34	0.965	-0.72	1.17
		Video	-0.083	0.35	0.999	-1.06	0.89

2 Natural and down to earth	Control	Text	-0.216	0.268	0.928	-0.96	0.53
		Photo	0.167	0.272	0.973	-0.59	0.92
		Video	-0.486	0.28	0.419	-1.27	0.3
		VR	-0.167	0.272	0.973	-0.92	0.59
	Text	Control	0.216	0.268	0.928	-0.53	0.96
		Photo	0.383	0.268	0.612	-0.36	1.13
		Video	-0.27	0.277	0.866	-1.04	0.5
		VR	0.05	0.268	1	-0.7	0.8
	Photo	Control	-0.167	0.272	0.973	-0.92	0.59
		Text	-0.383	0.268	0.612	-1.13	0.36
		Video	-0.653	0.28	0.146	-1.43	0.13
		VR	-0.333	0.272	0.736	-1.09	0.42
	Video	Control	0.486	0.28	0.419	-0.3	1.27
		Text	0.27	0.277	0.866	-0.5	1.04
		Photo	0.653	0.28	0.146	-0.13	1.43
		VR	0.319	0.28	0.785	-0.46	1.1
	VR	Control	0.167	0.272	0.973	-0.59	0.92
		Text	-0.05	0.268	1	-0.8	0.7
		Photo	0.333	0.272	0.736	-0.42	1.09
		Video	-0.319	0.28	0.785	-1.1	0.46

3 Media shows what the artist is like	Control	Text	-0.681	0.318	0.213	-1.57	0.21
		Photo	-0.889	0.322	0.054	-1.79	0.01
		Video	-1.257*	0.332	0.003	-2.18	-0.33
		VR	-0.222	0.322	0.958	-1.12	0.68
	Text	Control	0.681	0.318	0.213	-0.21	1.57
		Photo	-0.208	0.318	0.966	-1.09	0.68
		Video	-0.576	0.328	0.407	-1.49	0.34
		VR	0.459	0.318	0.602	-0.43	1.35
	Photo	Control	0.889	0.322	0.054	-0.01	1.79
		Text	0.208	0.318	0.966	-0.68	1.09
		Video	-0.368	0.332	0.802	-1.29	0.56
		VR	0.667	0.322	0.244	-0.23	1.57
	Video	Control	1.257*	0.332	0.003	0.33	2.18
		Text	0.576	0.328	0.407	-0.34	1.49
		Photo	0.368	0.332	0.802	-0.56	1.29
		VR	1.035*	0.332	0.021	0.11	1.96
	VR	Control	0.222	0.322	0.958	-0.68	1.12
		Text	-0.459	0.318	0.602	-1.35	0.43
		Photo	-0.667	0.322	0.244	-1.57	0.23
		Video	-1.035*	0.332	0.021	-1.96	-0.11

4 Will consume future content	Control	Text	0.31	0.367	0.916	-0.71	1.33
		Photo	0.944	0.372	0.092	-0.09	1.98
		Video	-0.049	0.383	1	-1.12	1.02
		VR	0.5	0.372	0.664	-0.54	1.54
	Text	Control	-0.31	0.367	0.916	-1.33	0.71
		Photo	0.635	0.367	0.422	-0.39	1.66
		Video	-0.359	0.379	0.878	-1.41	0.7
		VR	0.19	0.367	0.985	-0.83	1.21
	Photo	Control	-0.944	0.372	0.092	-1.98	0.09
		Text	-0.635	0.367	0.422	-1.66	0.39
		Video	-0.993	0.383	0.081	-2.06	0.08
		VR	-0.444	0.372	0.754	-1.48	0.59
	Video	Control	0.049	0.383	1	-1.02	1.12
		Text	0.359	0.379	0.878	-0.7	1.41
		Photo	0.993	0.383	0.081	-0.08	2.06
		VR	0.549	0.383	0.61	-0.52	1.62
	VR	Control	-0.5	0.372	0.664	-1.54	0.54
		Text	-0.19	0.367	0.985	-1.21	0.83
		Photo	0.444	0.372	0.754	-0.59	1.48
		Video	-0.549	0.383	0.61	-1.62	0.52

5 Good understanding of artist	Control	Text	-0.816	0.306	0.068	-1.67	0.04
		Photo	-1.167*	0.31	0.003	-2.03	-0.3
		Video	-1.125*	0.32	0.006	-2.02	-0.23
		VR	-0.667	0.31	0.21	-1.53	0.2
	Text	Control	0.816	0.306	0.068	-0.04	1.67
		Photo	-0.351	0.306	0.782	-1.2	0.5
		Video	-0.309	0.316	0.864	-1.19	0.57
		VR	0.149	0.306	0.988	-0.7	1
	Photo	Control	1.167*	0.31	0.003	0.3	2.03
		Text	0.351	0.306	0.782	-0.5	1.2
		Video	0.042	0.32	1	-0.85	0.93
		VR	0.5	0.31	0.495	-0.37	1.37
	Video	Control	1.125*	0.32	0.006	0.23	2.02
		Text	0.309	0.316	0.864	-0.57	1.19
		Photo	-0.042	0.32	1	-0.93	0.85
		VR	0.458	0.32	0.609	-0.43	1.35
	VR	Control	0.667	0.31	0.21	-0.2	1.53
		Text	-0.149	0.306	0.988	-1	0.7
		Photo	-0.5	0.31	0.495	-1.37	0.37
		Video	-0.458	0.32	0.609	-1.35	0.43

6 Feel emotions	Control	Text	0.383	0.327	0.768	-0.53	1.29
		Photo	0.389	0.331	0.767	-0.54	1.31
		Video	0.34	0.342	0.856	-0.61	1.29
		VR	0.333	0.331	0.852	-0.59	1.26
	Text	Control	-0.383	0.327	0.768	-1.29	0.53
		Photo	0.006	0.327	1	-0.91	0.92
		Video	-0.043	0.337	1	-0.98	0.9
		VR	-0.05	0.327	1	-0.96	0.86
	Photo	Control	-0.389	0.331	0.767	-1.31	0.54
		Text	-0.006	0.327	1	-0.92	0.91
		Video	-0.049	0.342	1	-1	0.9
		VR	-0.056	0.331	1	-0.98	0.87
	Video	Control	-0.34	0.342	0.856	-1.29	0.61
		Text	0.043	0.337	1	-0.9	0.98
		Photo	0.049	0.342	1	-0.9	1
		VR	-0.007	0.342	1	-0.96	0.95
	VR	Control	-0.333	0.331	0.852	-1.26	0.59
		Text	0.05	0.327	1	-0.86	0.96
		Photo	0.056	0.331	1	-0.87	0.98
		Video	0.007	0.342	1	-0.95	0.96

7 Relate to what artist was going through	Control	Text	0.412	0.333	0.729	-0.52	1.34
		Photo	0.5	0.337	0.577	-0.44	1.44
		Video	0.208	0.348	0.975	-0.76	1.18
		VR	0.611	0.337	0.374	-0.33	1.55
	Text	Control	-0.412	0.333	0.729	-1.34	0.52
		Photo	0.088	0.333	0.999	-0.84	1.02
		Video	-0.204	0.343	0.976	-1.16	0.75
		VR	0.199	0.333	0.975	-0.73	1.13
	Photo	Control	-0.5	0.337	0.577	-1.44	0.44
		Text	-0.088	0.333	0.999	-1.02	0.84
		Video	-0.292	0.348	0.918	-1.26	0.68
		VR	0.111	0.337	0.997	-0.83	1.05
	Video	Control	-0.208	0.348	0.975	-1.18	0.76
		Text	0.204	0.343	0.976	-0.75	1.16
		Photo	0.292	0.348	0.918	-0.68	1.26
		VR	0.403	0.348	0.775	-0.57	1.37
	VR	Control	-0.611	0.337	0.374	-1.55	0.33
		Text	-0.199	0.333	0.975	-1.13	0.73
		Photo	-0.111	0.337	0.997	-1.05	0.83
		Video	-0.403	0.348	0.775	-1.37	0.57

8 Reminds me of myself	Control	Text	-0.181	0.32	0.98	-1.07	0.71
		Photo	0.444	0.325	0.649	-0.46	1.35
		Video	-0.007	0.335	1	-0.94	0.93
		VR	0.444	0.325	0.649	-0.46	1.35
	Text	Control	0.181	0.32	0.98	-0.71	1.07
		Photo	0.626	0.32	0.298	-0.27	1.52
		Video	0.174	0.33	0.984	-0.75	1.1
		VR	0.626	0.32	0.298	-0.27	1.52
	Photo	Control	-0.444	0.325	0.649	-1.35	0.46
		Text	-0.626	0.32	0.298	-1.52	0.27
		Video	-0.451	0.335	0.661	-1.38	0.48
		VR	0	0.325	1	-0.9	0.9
	Video	Control	0.007	0.335	1	-0.93	0.94
		Text	-0.174	0.33	0.984	-1.1	0.75
		Photo	0.451	0.335	0.661	-0.48	1.38
		VR	0.451	0.335	0.661	-0.48	1.38
	VR	Control	-0.444	0.325	0.649	-1.35	0.46
		Text	-0.626	0.32	0.298	-1.52	0.27
		Photo	0	0.325	1	-0.9	0.9
		Video	-0.451	0.335	0.661	-1.38	0.48

9 Similar qualities	Control	Text	-0.608	0.337	0.378	-1.55	0.33
		Photo	0	0.342	1	-0.95	0.95
		Video	-0.368	0.352	0.834	-1.35	0.61
		VR	0.111	0.342	0.998	-0.84	1.06
	Text	Control	0.608	0.337	0.378	-0.33	1.55
		Photo	0.608	0.337	0.378	-0.33	1.55
		Video	0.24	0.348	0.958	-0.73	1.21
		VR	0.719	0.337	0.216	-0.22	1.66
	Photo	Control	0	0.342	1	-0.95	0.95
		Text	-0.608	0.337	0.378	-1.55	0.33
		Video	-0.368	0.352	0.834	-1.35	0.61
		VR	0.111	0.342	0.998	-0.84	1.06
	Video	Control	0.368	0.352	0.834	-0.61	1.35
		Text	-0.24	0.348	0.958	-1.21	0.73
		Photo	0.368	0.352	0.834	-0.61	1.35
		VR	0.479	0.352	0.654	-0.5	1.46
	VR	Control	-0.111	0.342	0.998	-1.06	0.84
		Text	-0.719	0.337	0.216	-1.66	0.22
		Photo	-0.111	0.342	0.998	-1.06	0.84
		Video	-0.479	0.352	0.654	-1.46	0.5

10 Similar problems	Control	Text	-0.512	0.349	0.588	-1.49	0.46
		Photo	-0.056	0.354	1	-1.04	0.93
		Video	-0.285	0.365	0.936	-1.3	0.73
		VR	-0.056	0.354	1	-1.04	0.93
	Text	Control	0.512	0.349	0.588	-0.46	1.49
		Photo	0.456	0.349	0.688	-0.52	1.43
		Video	0.227	0.36	0.97	-0.78	1.23
		VR	0.456	0.349	0.688	-0.52	1.43
	Photo	Control	0.056	0.354	1	-0.93	1.04
		Text	-0.456	0.349	0.688	-1.43	0.52
		Video	-0.229	0.365	0.97	-1.25	0.79
		VR	0	0.354	1	-0.99	0.99
	Video	Control	0.285	0.365	0.936	-0.73	1.3
		Text	-0.227	0.36	0.97	-1.23	0.78
		Photo	0.229	0.365	0.97	-0.79	1.25
		VR	0.229	0.365	0.97	-0.79	1.25
	VR	Control	0.056	0.354	1	-0.93	1.04
		Text	-0.456	0.349	0.688	-1.43	0.52
		Photo	0	0.354	1	-0.99	0.99
		Video	-0.229	0.365	0.97	-1.25	0.79

11 Like to chat	Control	Text	0.225	0.434	0.985	-0.99	1.44
		Photo	0.278	0.44	0.97	-0.95	1.51
		Video	-0.222	0.454	0.988	-1.49	1.04
		VR	0.278	0.44	0.97	-0.95	1.51
	Text	Control	-0.225	0.434	0.985	-1.44	0.99
		Photo	0.053	0.434	1	-1.16	1.26
		Video	-0.447	0.448	0.855	-1.7	0.8
		VR	0.053	0.434	1	-1.16	1.26
	Photo	Control	-0.278	0.44	0.97	-1.51	0.95
		Text	-0.053	0.434	1	-1.26	1.16
		Video	-0.5	0.454	0.805	-1.77	0.77
		VR	0	0.44	1	-1.23	1.23
	Video	Control	0.222	0.454	0.988	-1.04	1.49
		Text	0.447	0.448	0.855	-0.8	1.7
		Photo	0.5	0.454	0.805	-0.77	1.77
		VR	0.5	0.454	0.805	-0.77	1.77
	VR	Control	-0.278	0.44	0.97	-1.51	0.95
		Text	-0.053	0.434	1	-1.26	1.16
		Photo	0	0.44	1	-1.23	1.23
		Video	-0.5	0.454	0.805	-1.77	0.77

12 Physically attractive	Control	Text	-0.094	0.371	0.999	-1.13	0.94
		Photo	-0.889	0.376	0.135	-1.94	0.16
		Video	-0.653	0.387	0.448	-1.73	0.43
		VR	-0.444	0.376	0.761	-1.49	0.6
	Text	Control	0.094	0.371	0.999	-0.94	1.13
		Photo	-0.795	0.371	0.211	-1.83	0.24
		Video	-0.559	0.382	0.59	-1.63	0.51
		VR	-0.351	0.371	0.878	-1.38	0.68
	Photo	Control	0.889	0.376	0.135	-0.16	1.94
		Text	0.795	0.371	0.211	-0.24	1.83
		Video	0.236	0.387	0.973	-0.84	1.32
		VR	0.444	0.376	0.761	-0.6	1.49
	Video	Control	0.653	0.387	0.448	-0.43	1.73
		Text	0.559	0.382	0.59	-0.51	1.63
		Photo	-0.236	0.387	0.973	-1.32	0.84
		VR	0.208	0.387	0.983	-0.87	1.29
	VR	Control	0.444	0.376	0.761	-0.6	1.49
		Text	0.351	0.371	0.878	-0.68	1.38
		Photo	-0.444	0.376	0.761	-1.49	0.6
		Video	-0.208	0.387	0.983	-1.29	0.87

13 Interact with artist and friends	Control	Text	0.064	0.39	1	-1.02	1.15
		Photo	0.056	0.396	1	-1.05	1.16
		Video	-0.403	0.408	0.86	-1.54	0.73
		VR	0.056	0.396	1	-1.05	1.16
	Text	Control	-0.064	0.39	1	-1.15	1.02
		Photo	-0.009	0.39	1	-1.1	1.08
		Video	-0.467	0.403	0.774	-1.59	0.66
		VR	-0.009	0.39	1	-1.1	1.08
	Photo	Control	-0.056	0.396	1	-1.16	1.05
		Text	0.009	0.39	1	-1.08	1.1
		Video	-0.458	0.408	0.794	-1.6	0.68
		VR	0	0.396	1	-1.1	1.1
	Video	Control	0.403	0.408	0.86	-0.73	1.54
		Text	0.467	0.403	0.774	-0.66	1.59
		Photo	0.458	0.408	0.794	-0.68	1.6
		VR	0.458	0.408	0.794	-0.68	1.6
	VR	Control	-0.056	0.396	1	-1.16	1.05
		Text	0.009	0.39	1	-1.08	1.1
		Photo	0	0.396	1	-1.1	1.1
		Video	-0.458	0.408	0.794	-1.6	0.68

14 Imitate gestures and facial expressions	Control	Text	0.272	0.341	0.931	-0.68	1.22
		Photo	0.5	0.345	0.599	-0.46	1.46
		Video	0.104	0.356	0.998	-0.89	1.1
		VR	0.111	0.345	0.998	-0.85	1.07
	Text	Control	-0.272	0.341	0.931	-1.22	0.68
		Photo	0.228	0.341	0.962	-0.72	1.18
		Video	-0.168	0.352	0.989	-1.15	0.81
		VR	-0.161	0.341	0.99	-1.11	0.79
	Photo	Control	-0.5	0.345	0.599	-1.46	0.46
		Text	-0.228	0.341	0.962	-1.18	0.72
		Video	-0.396	0.356	0.8	-1.39	0.6
		VR	-0.389	0.345	0.792	-1.35	0.57
	Video	Control	-0.104	0.356	0.998	-1.1	0.89
		Text	0.168	0.352	0.989	-0.81	1.15
		Photo	0.396	0.356	0.8	-0.6	1.39
		VR	0.007	0.356	1	-0.99	1
	VR	Control	-0.111	0.345	0.998	-1.07	0.85
		Text	0.161	0.341	0.99	-0.79	1.11
		Photo	0.389	0.345	0.792	-0.57	1.35
		Video	-0.007	0.356	1	-1	0.99

15 Relate to artist's life to own	Control	Text	0.205	0.365	0.98	-0.81	1.22
		Photo	0.667	0.369	0.378	-0.36	1.7
		Video	0.326	0.381	0.912	-0.74	1.39
		VR	0.5	0.369	0.659	-0.53	1.53
	Text	Control	-0.205	0.365	0.98	-1.22	0.81
		Photo	0.462	0.365	0.712	-0.55	1.48
		Video	0.122	0.376	0.998	-0.93	1.17
		VR	0.295	0.365	0.927	-0.72	1.31
	Photo	Control	-0.667	0.369	0.378	-1.7	0.36
		Text	-0.462	0.365	0.712	-1.48	0.55
		Video	-0.34	0.381	0.899	-1.4	0.72
		VR	-0.167	0.369	0.991	-1.2	0.86
	Video	Control	-0.326	0.381	0.912	-1.39	0.74
		Text	-0.122	0.376	0.998	-1.17	0.93
		Photo	0.34	0.381	0.899	-0.72	1.4
		VR	0.174	0.381	0.991	-0.89	1.24
	VR	Control	-0.5	0.369	0.659	-1.53	0.53
		Text	-0.295	0.365	0.927	-1.31	0.72
		Photo	0.167	0.369	0.991	-0.86	1.2
		Video	-0.174	0.381	0.991	-1.24	0.89

16 Get ideas for how to interact	Control	Text	-0.652	0.358	0.367	-1.65	0.34
		Photo	0	0.362	1	-1.01	1.01
		Video	0.174	0.374	0.99	-0.87	1.22
		VR	0.389	0.362	0.82	-0.62	1.4
	Text	Control	0.652	0.358	0.367	-0.34	1.65
		Photo	0.652	0.358	0.367	-0.34	1.65
		Video	0.826	0.369	0.176	-0.2	1.85
		VR	1.041*	0.358	0.036	0.04	2.04
	Photo	Control	0	0.362	1	-1.01	1.01
		Text	-0.652	0.358	0.367	-1.65	0.34
		Video	0.174	0.374	0.99	-0.87	1.22
		VR	0.389	0.362	0.82	-0.62	1.4
	Video	Control	-0.174	0.374	0.99	-1.22	0.87
		Text	-0.826	0.369	0.176	-1.85	0.2
		Photo	-0.174	0.374	0.99	-1.22	0.87
		VR	0.215	0.374	0.978	-0.83	1.26
	VR	Control	-0.389	0.362	0.82	-1.4	0.62
		Text	-1.041*	0.358	0.036	-2.04	-0.04
		Photo	-0.389	0.362	0.82	-1.4	0.62
		Video	-0.215	0.374	0.978	-1.26	0.83

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