

Everyday Life Music Information-Seeking Behaviour of Young Adults: An Exploratory Study

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by
Audrey Laplante
School of Information Studies
Faculty of Education
McGill University

Montréal, Québec
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Abstract

The aim of this qualitative research was to contribute to a richer understanding of the everyday life music information-seeking behaviour of young adults. The objectives were (1) to uncover the strategies and sources young adults use to discover new music artists or genres, (2) to understand what motivates young adults to engage in information-seeking activities, and (3) to explore what clues young adults look for in music items to make inferences about the relevance or utility of these items.

Fifteen young adults (18 to 29 years old) of the French-speaking Montreal Metropolitan community participated in this study. The data were collected through in-depth semi-structured interviews. Drawing on the research on shopping behaviour and music behaviour, Wilson's 1996 model of information behaviour has been revised and used to guide data collection and analysis. The data were analyzed inductively, using the constant comparative method.

The analysis revealed that the participants had a strong penchant for informal channels (i.e., friends, colleagues, relatives) and low trust of experts (i.e., librarians, reviewers, music store staff). It also emerged that music discoveries were often the result of passive behaviour. When music was actively sought, it was rarely a goal-oriented activity. Indeed, it was mostly the pleasure they took

in the activity itself – the hedonic outcome – that motivated them to look for music rather than an actual information need. Related to that, browsing, which is best suited for non-goal oriented information seeking, was a very common strategy among participants.

The study also revealed that rich metadata, such as bibliographic information, associative metadata, recommendations, and reviews, were highly valued by the participants. In addition to allowing people to browse music in different ways, these metadata represent valuable information that is used to make inferences about the type of experience a music item proposes. Participants also reported gathering this information to increase their knowledge of music and music artists. This increased knowledge was sometimes used to enrich their listening experience or help them make better relevance judgments in the future.

Résumé

Le but de cette recherche qualitative est de contribuer à une meilleure compréhension du comportement dans la recherche de musique des jeunes adultes dans la vie de tous les jours. Les objectifs étaient de comprendre (1) les stratégies et les sources que les jeunes adultes utilisent pour découvrir de nouvelles musiques; (2) ce qui les motive à entreprendre des recherches afin de découvrir de nouvelles musiques; et (3) la façon dont ils s’y prennent pour évaluer la pertinence ou l’utilité d’enregistrements musicaux.

Quinze jeunes adultes (âgés entre 18 et 29 ans) francophones de la région du Montréal métropolitain ont participé à cette étude. Les données ont été collectées au moyen d’entretiens semi-structurés en profondeur. En s’appuyant sur la recherche sur les habitudes de magasinage et sur le comportement musical, le modèle de comportement informationnel développé par Wilson en 1996 a été modifié. C’est ce modèle qui a guidé la collecte et l’analyse des données. Les données ont été analysées de façon inductive, en utilisant la méthode d’analyse par comparaison constante.

L’analyse a montré que les participants avaient une préférence marquée pour les sources d’information informelles (amis, collègues, famille) et une confiance limitée envers les experts (bibliothécaires, critiques, disquaires). Il est également

apparu que leurs découvertes musicales étaient souvent le résultat d'un comportement passif. De plus, quand ils recherchaient activement de la musique, il s'agissait rarement d'une activité orientée vers un but précis. En effet, il s'est avéré que c'était davantage le plaisir qu'ils prenaient dans l'activité – le résultat hédonique – qui les motivait à entreprendre des recherches plutôt qu'un véritable besoin d'information. De la même façon, le bouquinage, qui constitue une méthode particulièrement appropriée pour rechercher de l'information sans but précis, était très populaire chez les participants.

L'étude a également révélé que les participants accordaient une grande valeur aux métadonnées riches telles que les informations bibliographiques, métadonnées associées, recommandations et critiques. En plus de leur permettre de parcourir des collections musicales de différentes façons, ces métadonnées représentent de l'information utile lorsque vient le temps de déterminer le type d'expérience qu'offre un enregistrement musical. Les participants ont aussi rapporté collecter cette information dans le but d'augmenter leurs connaissances sur la musique et les artistes. Ces connaissances pouvaient ensuite être utilisées pour enrichir leur expérience d'écoute ou encore pour les aider à poser des jugements de pertinence plus éclairés.

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I wish to begin my acknowledgements by thanking all the participants of this study who so generously gave their time, opened themselves to me, and did their best to answer questions on matters they had not thought about before and believed they would never have to think about! Not only did they make this study possible, they made it pleasurable as each interview was like having a good conversation with an old friend.

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1. Introduction

1.1. Background of the Study

During the last decade, the availability of music recordings in digital form has exploded. Technological advances are responsible for this: storage space is now offered at low cost, large bandwidths are becoming standard, computer processors are more and more powerful, and good compression technologies for sound recordings, such as MP3, AAC, and WMA, produce smaller files that can be read on different platforms.

Under the pressure of consumers (Fingerhut, 2004), many tools have been developed to facilitate the exchange, management, retrieval and purchase of music material in digital format. Peer-to-peer applications, such as *KaZaA*, *LimeWire* or *BitTorrent*, have become incredibly popular, as well as pay-for-music sites such as *iTunes Store* from Apple, *Puretracks* or *Archambault ZIK*. *iTunes Store* celebrated its fifth anniversary in April 2008. It had then sold more than four billion songs and their music store catalogue had topped six million songs (Apple, 2008).

This growing area drew the attention of researchers from various disciplines. Numerous researchers now work on the development of information retrieval systems for music in digital form. For example, query-by-humming systems, in

which the query is a fragment of a tune hummed, whistled, or played by the user into a microphone, have been developed (the first commercial application – *midomi* – was launched in January 2007). Systems that generate radio stations tailored to the individual tastes of its users can also be found (e.g., *last.fm*, *Pandora*). To facilitate the communication of research among the various disciplines involved, the *International Conference on Music Information Retrieval* (ISMIR) has been held every year since 2000.

Notwithstanding this high interest of researchers for music information retrieval (MIR), the music information needs of real-life users have not undergone extensive research. Several quantitative studies focusing on user aspects of MIR have been done, for instance by analysing transaction logs or search terms used in a specific system (Bainbridge et al., 2001; Baumann, Klüter, & Norlien, 2002; Blandford & Stelmaszewska, 2002; Itoh & Shukutoku, 2000; McPherson & Bainbridge, 2001; Pauws & Eggen, 2002). The problem with these types of studies is that the information need behind a search can only be *inferred* by the researcher because search terms or transaction logs do not provide direct information about the motivation of the user. In addition, they do not enable the researcher to know about the information needs the users may have had that did not lead to information seeking, nor does it allow the researcher to know if the users enjoyed their experience with the system, if they used the information retrieved (and if so, how), etc.

As a result of this lack of knowledge about real-life users' needs, system designers have relied on what they *believed* users' needs were to develop MIR systems (Cunningham, Reeves, & Britland, 2003, p. 5; Futrelle & Downie, 2003, p. 126; Lee & Downie, 2004, p. 441). Hence, even if MIR is a very young area of research, the adoption of a system-centered perspective seems already well established: "[...] MIR is beginning to emphasize certain areas of research without having identified user communities and evaluated whether the techniques developed will meet the needs of those communities" (Futrelle & Downie, 2003, p. 126). The possible consequence of the absence of in-depth knowledge of music information needs is that a great deal of effort and resources are being allotted to the development of MIR systems that may not meet users' needs. An illustration of this is the interest researchers show for query-by-humming systems – which was especially marked in the early years of MIR research (i.e., 2000-2001) – although there is no evidence that users are interested in these systems (Futrelle & Downie, 2003, p. 126). On the contrary, some studies suggest that people do not seem to consider that having the possibility of searching a database by humming a song is such an interesting feature (McPherson & Bainbridge, 2001; Vignoli, 2004, p. 6).

Moreover, the findings of the few existing studies on music information behaviour that are not related to any specific systems reveal that some

strategies used by people to search for music are not well supported by current MIR systems. For example, in an ethnographic study conducted in various public libraries and music stores, Cunningham, Reeves, and Britland (2003) discovered that music shopping was mainly exploratory and undirected (p. 8), whereas browsing features are not especially developed in MIR systems. It was also found that music information seeking was a highly social activity: people go shopping for music in small groups (Cunningham et al., 2003, p. 10), ask friends or family members for suggestions frequently (Lee & Downie, 2004, p. 443), and show a great interest for playlist sharing in a Web environment (Taheri-Panah & MacFarlane, 2004, p. 458). Again, a lot of improvements need to be made to MIR systems to truly facilitate collaboration between users. Finally, several researchers found that users considered the inclusion of rich metadata an essential feature of a music information retrieval system (Bainbridge, Cunningham, & Downie, 2003; Cunningham et al., 2003; Downie & Cunningham, 2002; Kim & Belkin, 2002; Lee & Downie, 2004, p. 442). Nevertheless, very little attention has been paid lately to this area of research.

By identifying information strategies that are not well supported by current MIR systems, these studies show the impact information behaviour research (or the lack of thereof) could have on the design of music information systems. As long as we do not have an in-depth understanding of real-life music information behaviour, MIR system designers will have to rely on their personal experience

and intuition to develop systems, and the risk for these systems to not meet users' needs will remain high (Downie, 2003, p. 329; Lesaffre et al., 2003, p. 1).

1.2. Focus of Inquiry

Considering the importance of understanding user behaviour for the design of information systems and the lack of in-depth study on music information-seeking behaviour, further exploration of this area is essential. The goal of this study is to provide deep insights into music information-seeking behaviour from the user's perspective. More specifically, the purpose of this qualitative study is **to provide a thick description of the information-seeking strategies French-speaking young adults (18 to 29 years old) employ to discover new music artists or genres in the context of everyday life.**

The focus of this study is, first and foremost, on music information-seeking activities, the motivation behind these information-seeking activities, and the process through which people assess the relevance or utility of music items during these information-seeking activities. As this study focuses on everyday life information behaviour, it does not cover work- or school-related music information behaviour.

The majority of studies that have been conducted in the area of music information-seeking behaviour have focused on the interaction of users with a particular system, usually a system entirely or partly dedicated to music information retrieval. Unlike these studies, this research is independent of any specific system. Its aim is to study the interaction of people with all sorts of information systems and sources as they were defined by Wilson (1981, p. 4-5). This includes systems that were not primarily made for information retrieval but could serve this function occasionally (e.g., online music stores), as well as other information sources such as people (e.g., librarians, colleagues, friends) and media (e.g., newspapers, television, radio).

1.3. Research Questions

The central research question of this study is the following:

How do young adults go about discovering new music, artists, or genres in the context of everyday life?

This main question leads to more specific ones. Here are the ones that were addressed in the course of this project:

Information Sources:

- Which sources do young adults use to discover new music/artists/genres they like? Why do they use these sources? How do they interact with these sources?

Motivation:

- What motivates young adults to engage in music information-seeking activities?

Utility/Relevance:

- What clues do young adults look for in music items to make utility/relevance inferences? How do individual characteristics influence their utility/relevance judgement?

1.4. Significance of the project

This research aims at providing deep insights into everyday life music information-seeking behaviour of young adults. From a practical point of view, the findings of this research represent valuable information for the MIR community of researchers. As mentioned earlier, it is essential for developers to understand the information-seeking strategies of current and potential users to design information retrieval systems that meet users' needs. In the same way, the results of this research provide useful information for the evaluation of MIR systems since it gives some indication as to why current systems meet or fail to meet users' needs. The results of this research also serve public libraries and music stores. By knowing more about the motivation, preferences and behaviour of their current and potential users, they might be able to improve

their online catalogues and the physical browsing and searching facilities these institutions offer. Ultimately, a better understanding of user behaviour should lead to more effective MIR systems.

From a theoretical point of view, this research project contributes to theory of information behaviour and helps expand our knowledge of everyday life information behaviour by examining how everyday life music information behaviour differs from everyday life information behaviour as studied so far. This expanded knowledge allows the author of this study to propose a revised conceptual model of everyday life information behaviour that encompasses a greater diversity of behaviours.

1.5. Some Definitions

1.5.1. Information Behaviour

A number of widely used terms representing complex and multidimensional phenomena exist in the information behaviour research area. Thus, it is necessary to explain first how these terms are defined in the context of this dissertation.

Wilson (1999; 2000) made one of the most important attempts to give clear definitions of the main concepts in the field. He represented the area of

information behaviour as a series of nested fields. In his model, the information behaviour area is a subset of human communication behaviour which subsumes the information-seeking behaviour area, which in turn subsumes the information search behaviour area (see Figure 1 below).

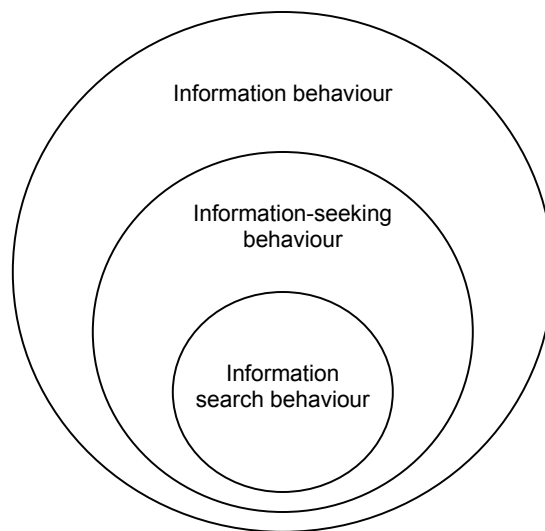


Figure 1. A Nested Model of the Information and Information Searching Research Areas (Wilson, 1999, p. 263)

Wilson (2000, p. 49) proposes the following definitions:

Information Behavior is the totality of human behavior in relation to sources and channels of information, including both active and passive information seeking, and information use. Thus, it includes face-to-face communication with others, as well as the passive reception of information as in, for example, watching TV advertisements, without any intention to act on the information given.

Information Seeking Behavior is the purposive seeking for information as a consequence of a need to satisfy some goal. In the course of seeking, the individual may interact with

manual information systems (such as a newspaper or a library) or with computer-based systems (such as the World Wide Web).

Information Searching Behavior is the 'micro-level' of behavior employed by the searcher in interacting with information systems of all kinds. It consists of all the interactions with the system, whether at the level of human computer interaction [...] or at the intellectual level [...], which will also involve mental acts, such as judging the relevance of data or information retrieved.

To put it differently, "information behaviour" is seen as a very broad field of investigation. It not only includes the interaction between people and information systems but the entire information behaviour, from the information need to the information use. For instance, it encompasses the moment when people become aware of an information need; the strategies they use to collect information from sources as diverse as television programs, books, databases, and other people; the way they incorporate the information found in their world view; the degree to which it meets their initial information need; and the way they pass the information to relatives or friends. In that sense, Wilson's definition is very close to the definition Davenport (1997) gave of information behaviour in his book entitled *Information Ecology*: "[...] how individuals approach and handle information. This includes searching for it, using it, modifying it, sharing it, even ignoring it" (p. 83-84). Wilson's concept of information behaviour also covers active and passive information seeking as defined in the next section.

With his model, Wilson encourages the community of researchers to adopt a universal terminology and a shared understanding of the whole area of information behaviour. Wilson's model and the definitions of the different concepts embedded in it have been widely accepted by researchers. Several have referred to it explicitly (Erdelez & Rioux, 2000, p. 218-219; Lueg, 2002, p. 99; Meho & Haas, 2001, p. 6; Pettigrew, Fidel, & Bruce, 2001, p. 44; Zhang et al., 2004, p. 672) while others adopted it implicitly (Craven, 2003; Heinstrom, 2003). It is clear from these various examples that Wilson reached his goal and that his model has become a standard way of looking at the area. As sharing a common view of the area is believed to be important, the model and definitions proposed by Wilson are adopted for the purpose of this research.

1.5.2. Modes of Information Seeking

As just mentioned, information seeking behaviour can be active or passive. In an article published in 2002, Marcia Bates provided a description of these two modes. Actively doing something in order to acquire information is considered an active information-seeking behaviour. On the contrary, the passive information-seeking behaviour is characterized by being "passively available to absorb information" but not "seek[ing] it out" (Bates, 2002, p. 4). Bates (2002) also made a distinction between *directed* and *undirected* modes of information seeking. *Directed* refers to seeking for a particular information; *undirected* refers to "more or less randomly exposing [oneself] to information" (p. 4). Bates then

combined these terms to describe the modes of information seeking more precisely. For instance, an information-seeking behaviour that is both active *and* directed is called “searching,” while an undirected *and* passive behaviour is called “awareness” (see Figure 2 below).

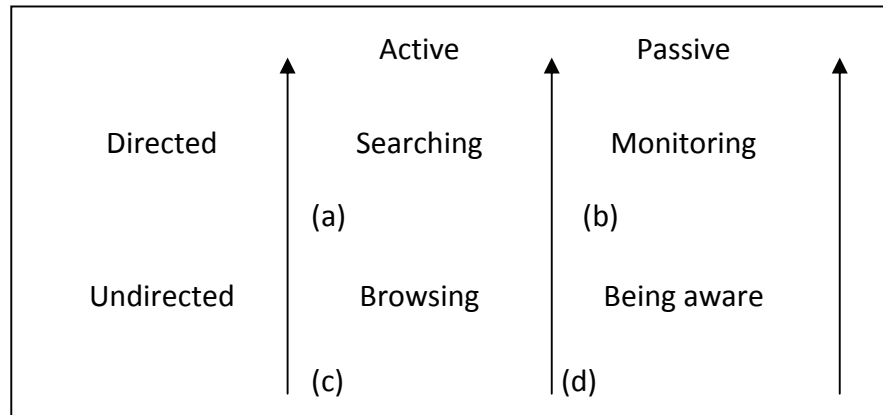


Figure 2. Modes of Information Seeking
(Bates, 2002, p. 4)

As these concepts are considered to encompass the totality of information seeking, they are used in the context of this dissertation.

1.5.3. Music Information Retrieval

In this dissertation, Music Information Retrieval (MIR) refers to the activity of seeking any music information, regardless of the representation or the format. This is close to Smiraglia’s (2002) definition, “the activity of automating the retrieval of musical works, or parts of musical works” (p. 747). Most of the time, however, MIR is used in a more restrictive way than that. It usually implies that music documents (scores, recordings, or information about music) are in digital format. This might come from the fact that the MIR area of research is largely

dominated by the computer science and engineering disciplines. Hence, in a call for papers for a special issue of the *EURASIP Journal on Applied Signal Processing* on MIR, the latter was defined as “an emerging and exciting area of research that seeks to solve a wide variety of problems dealing with preserving, analyzing, indexing, searching, and accessing large collections of digitized music.” Nevertheless, there are no reasons besides usage for limiting the definition of MIR to the retrieval of digital music, nor are there reasons for limiting it to the use of automated systems as suggested by Smiraglia’s definition.

Some might find the word “information” in “music information retrieval” surprising, for that information retrieval has traditionally focused on an environment of words (McLane, 1996, p. 225). But music is also a form of information since it is nothing more than a series of sounds if it is not interiorized by a human who attributes meaning and significance to these sounds (Sloboda, 1985, p. 1). Scrivner (2004) further explained the process through which sounds are translated into information: “It is vibrations of air created by instruments and human voice, translated into meaningful patterns of harmony, melody, and rhythm by the human mind.” In other words, a process of encoding and decoding is involved in music listening, and the result of this “translation” or “decoding” is meaning. The meaning can take different forms. Music can generate emotions and thoughts, or transmit information about a culture. Consequently, as affirmed by McLane (1996), there is a need for the information

retrieval community to change its philosophy and start considering nontextual documents as a form of information in order to develop systems that encompass “the full range of information found in multimedia documents” (p. 225). Considering this, the word “information” in “music information retrieval” seems relevant. It is also important to note that this expression is well established and is used by a large community. For instance, it appears in the title of a conference dedicated to this domain of research, the *International Conference on Music Information Retrieval* (ISMIR).

Taking all this into account, it was decided that Music Information Retrieval or MIR would be used in this dissertation to refer to the activity of retrieving musical works, in digital format or not, from any sources or channels of information.

1.6. Outline of the Dissertation

This dissertation is organized into eight chapters. After an introduction to the research topic area and a presentation of the focus of inquiry, Chapters 2 and 3 provide the background of this study. Chapter 2 (p. 16) is dedicated to a review of the literature found in musicology, sociology, and psychology of music behaviour. Chapter 3 (p. 44) presents an overview of the research on music information-seeking behaviour.

In Chapter 4 (p. 69), a review of relevant conceptual models of information behaviour is provided, followed by a more detailed presentation of the conceptual model used for the present research. Chapter 5 (p. 93) describes the methodology used to carry out the research. Chapter 6 (p. 112) reports the findings of this study. Chapter 7 (p. 208) includes an in-depth discussion of the research findings following the three areas of inquiry identified as the focus of this study: information sources, motivations, and relevance/utility judgement. Contributions of this research to theory of information behaviour and music information retrieval systems design follows. Chapter 8 (p. 250) concludes the dissertation with a summary of findings and suggestions for future research.

2. Literature Review on Music Behaviour

The technological advances of the last decades in music storage and listening devices have deeply modified our music behaviour. The affordability of music players and the portability of some, such as the so-called walkmans and the popular MP3 players, as well as the invention of media such as CDs and tapes, and later on the digitization of music, have all contributed to make music a part of our everyday life.

Music plays a greater part in the everyday lives of more people than at any time in the past. This is partly the result of the extremely rapid technological developments that have occurred in the last two decades or so, allied to the increasing commercialization and economic power of the music industry. (Hargreaves, Miell, & MacDonald, 2002; p. 1)

In a book entitled *Performing Rites*, Frith (1996) identified three consequences of these technological changes on our music behaviour. First, music is now entirely mobile and follows us in our daily activities (p. 236), when we are driving, cooking, taking a bath, walking, etc. Secondly, music *is* the everyday (p. 237) as it is endlessly repeatable and never lost (music from all cultures and eras is now available). Finally, the music experience has been *individualized* (p. 237): “[...] we have what one might call the domestic stage manager: we can now decide for ourselves when and where to hear music, which music to hear, which sounds go together, how sounds will sound” (p. 237). In other words, music is now the “soundtrack of everyday life” (Frith, 2002, p. 36).

Thanks to the increased importance of music in our lives resulting from these rapid changes, researchers from disciplines other than musicology have shown a growing interest in music behaviour. Researchers in music sociology (or cultural studies), psychology of music, popular music theory, and music anthropology (or ethnomusicology) have all contributed to the research in this area, introducing new ways to study the phenomenon.

Until recently, the predominant way to analyse music was through a musicological lens. The musicological approach represents what is considered the academic analysis and judgement of music. According to this approach, the reception of music is inherent to the music itself and therefore independent of the listener and the context in which the music is heard. The music is analysed on the basis of academic and objective criteria, the argument being that the meaning of music is encoded in the melodic and rhythmic patterns (Bennett, 2000, 181-182). Hence, "Musical processes tend to be conceived as absolute, permanent, and discoverable beyond the vagaries of human thought and perception because such an approach aids mystification and so role security." (Shepherd, 1991, p. 73).

For many researchers, the musicological approach to music analysis was deeply flawed: "[...] the object the musicologist defined was not the object the pop fan heard" (Frith, 1996, p. 64). As a matter of fact, this approach is seriously limited,

for it studies music as an academic object and fails to analyse it as a popular activity (Frith, 1996, p. 12). Approaches analysing music from the listener's perspective and taking into account the social context of the music experience were thus developed.

The sociological approach emerged as an important way to analyze music. Music sociology or cultural studies assumes that the meaning of music is located in its function as a social symbol (Shepherd, 1991, p. 13) and has little to do with the music itself. A pioneer of this approach is Adorno (1976) who, in a book first published in German in 1962, defined the sociology of music as the "knowledge of the relation between music and the socially organized individuals who listen to it" (p. 1). The music is thus analysed in its social context, as a social and collaborative product, and the focus is on the social functions of music. Important researchers in this approach besides Adorno are Shepherd, DeNora, Merriam, and Frith.

Music behaviour has also been studied by psychologists. Some adopted a psycho-social approach in which the social context is studied as an integral part of behaviour and cognition (Hargreaves & North, 1999, p. 75). Hence, in addition to the social factors, cognitive structures of the listeners, as well as their personality traits (Hansen & Hansen, 1991; Rawlings, Hodge, Sherr, & Dempsey, 1995) are taken into account in the study of music behaviour. Musical taste, for

instance, is defined in relation to personality and cognitive style (Hargreaves, Miell, & MacDonald, 2002, p. 11). Amid the researchers who embrace this approach are North, D.J. Hargreave, Farnsworth, and Crozier.

The sociological and psychological approaches brought into music behaviour research key factors that had long been dismissed by musicologists. These approaches, however, can also be blamed for focusing exclusively on external factors of music and ignoring the inherent characteristics of it. Consequently, a growing number of researchers have become the advocates of an interdisciplinary approach in which extrinsic and intrinsic features of music would be both considered in the study of music behaviour (Bennett, 2000, p. 182; Sloboda, 1985, p. 2).

Research on music behaviour addresses a few key areas of the information behaviour. Even if undertaken for purposes other than the development of music information retrieval systems, the research in this area provides significant insights into how individuals value music, the function music plays in their private and social life, as well as a reflection on how musical genres are determined. All these factors may have an impact on the way people search for music or assess the relevance of music. In this section, the research on music behaviour done both in the areas of music sociology (or cultural studies) and music psychology are presented.

2.1. Functions of Music

Merriam (1964) was probably one of the first to attempt to identify the functions of music. In *The Anthropology of Music*, he proposed ten major functions of music including “Enforcing conformity to social norms” (p. 224), according to which music dictates what is considered proper behaviour; and “Communication” (p. 223), according to which music conveys emotion through its structure and language but acquires meaning only when interpreted within a social context. One can see from these two examples that Merriam’s approach fits the socio-psychological paradigm and may be considered as having shown the way to other researchers.

The study carried out by North, Hargreaves, and Hargreaves (2004) is a notable example. The researchers surveyed 346 persons on their everyday musical experiences in order to find out what music people listen to, in addition to when, where, why, and with whom they listen to it. They demonstrated that individuals deliberately use music in different social contexts to achieve different purposes. Their level of engagement in a musical experience and the value they attribute to music also vary according to the context (p. 75).

The work of DeNora (2000) is also worth mentioning. She conducted a series of ethnographies and in-depth interviews with women in exercise classes, karaoke evenings, shopping malls, and music therapy sessions. Like North, Hargreaves,

and Hargreaves (2004), her results showed that music is used by people to structure their everyday social life: “[...] music is in dynamic relation with social life, helping to invoke, stabilize and change the parameters of agency, collective and individual” (DeNora, 2000, p. 20).

The review of the literature has been done in order to identify the possible social and psychological functions of music. The most recurrent are presented below and summarized in Table 1 (p. 30).

2.1.1. Construct Self-Identity

Music as a tool for defining self-identity is the most cited function of music in sociology and social psychology of music. Music is considered to play a significant role in the formation of identity for many people, especially in adolescence. For example, studies focusing on music behaviour of adolescents showed that they use music to mark their independence from their parents (Minks, 1999, p. 82; Williams, 2001, p. 235), show their sense of belonging to a gender (Koizumi, 2002, p. 107; Minks, 1999, p. 88) or other social groups (Minks, 1999, p. 82, 93). Other studies showed that adults too used music for self-

identity, to identify themselves with a lifestyle or a social group (Hargreaves & North, 1999, 77; Schuessler, 1980, p. 114). A social group can be large (e.g., an ethnic group, a culture, a society), middle-sized (e.g., an age group, a social class), or small (e.g., a group of friends)¹. For his doctoral research, Fisher (2002) studied the role of music in the construction and articulation of personal identity through in-depth interviews with six young adults. The analysis of these interviews revealed that music has “the ability to supply the *ontological confidence* necessary to change and/or stand firm within an identity” (p. 239). For example, one respondent affirmed that music represented his life and identity (p. 240); another affirmed that music served as a validation tool for her life choices (p. 240).

If music is employed as a means to construct self-identity, musical taste also provides information that is used for social judgement (Bourdieu, 1984, p. 18; Dibben, 2002, p. 124).

¹ In the same way, Doise (1986) proposed four levels of analysis to study human psycho-social behaviour that can be applied to music: the intra-personal level (i.e., how one perceives his/her own music behaviour within his/her social environment); the inter-personal level (i.e., how close people influence one’s music behaviour); the positional level (i.e., how belonging to a small social group affects one’s music behaviour); and the ideological level (i.e., how the values and beliefs of the society in which one is living affect his/her music behaviour) (p. 10-17).

For example, nothing more clearly affirms one's 'class', nothing more infallibly classifies, than tastes in music. This is of course because, by virtue of the rarity of the conditions for acquiring the corresponding dispositions, there is no more 'classificatory' practice than concert-going or playing a 'noble' instrument (activities which, other things being equal, are less widespread than theatre-going, museum-going or even visits to modern-art galleries). (Bourdieu, 1984, p. 18)

Music is therefore an instrument used by individuals to demonstrate their belonging to social groups, to distinguish themselves from other social groups, and to classify other people.

2.1.2. Manage Mood

Music is also a means of expression people use to enhance or modulate their mood. DeNora (2002) talks about music as a tool for self-regulation and self-modulation. The capacity of music to induce affect is used by people to help them shift mood (to attain or maintain a desired mood) or energy levels (e.g., to relax) as the perceived situation prescribes it (p. 53). Music is, for instance, used by some people to relieve unpleasant emotions, as a substitute for an act of impulse (p. 56). As an illustration, DeNora (2002) quoted one of her interviewees who revealed that when she is angry, she listens to punk music to diffuse her mood and prevent herself from acting violently ('hit someone' or 'kick the door') (p. 56). Similarly, Huron (2000) talked about "Mood regulation" to refer to the fact that music can be used for "mood matching" or "mood modification" (slide 12). In Hargreaves and North (1999), this function is designated by the expression "Mood management in everyday life" (p. 80), a

function that explains why music selection is influenced by the situation and the specific goals one wants to achieve by listening to it. Williams (2001) proved that teenagers also make use of music for this function.

This function is consistent with Zillmann's Mood Management Theory in which people purposively use media entertainment to manage moods (Zillmann, 1988, p. 147). Zillmann conducted a research that supports his theory; the results showed that individuals consumed media entertainment in order to minimize aversion and maximize gratification. He stressed, however, that this theory alone is not sufficient to predict the selection of appropriate form of entertainment. Personality, use of alternative means for mood modulation (such as drugs), and social circumstances of entertainment consumption should also be taken into account (Zillmann, 1988, p. 167-168). In other words, the context should not be ignored.

2.1.3. Bring Back Memories

Akin to photo albums and other souvenirs, music is employed by people to help bring back memories. Music aids them remember key people in their lives or relive emotionally significant happenings or phases (DeNora, 2000, p. 63; Dibben, 2002, p. 125; Huron, 2000). These memories are often related to intimate relationships, which explains why it was illustratively (and humorously) called the "Darling, They're Playing Our Tune" theory by Davies (1978, p. 69). Through

associative learning, a specific song evokes a past experience and, at the same time, the feelings associated with it. In addition to that, Davies (1978) asserted that particular *types* or *genres* of music can also come to be “associated with particular types of events, so that through a process known as ‘generalization’ a person may experience an emotion to a piece of music which he has not heard before” (p. 69-70).

As these associations are learned and linked to biographical events, they are normally specific to a person or a group (Huron, 2000, slide 34). When music is used for this purpose, its meaning is highly dependent on the context in which it has been heard and is therefore arbitrary: its emotional power derives from its co-presence with people or events (Davies, 1978, p. 70; DeNora, 2000, p. 66).

DeNora (2000) went further and affirmed that music also helps people remember who they were at certain moments in their life, enabling them to perceive themselves as coherent across time, thus contributing to the construction of their self-identity (p. 66). Similarly, in an essay on nostalgia, Davis (1979) maintained that a nostalgic experience contributes to identity formation, maintenance, and reconstruction (p. 31).

2.1.4. Establish/Maintain Interpersonal Relationships

Music consumption is a peer-oriented activity, especially for adolescents (Minks, 1999, p. 82). In *My Music* (Crafts et al., 1993), a collection of interviews on music uses, a teenager named Edwardo provides a very clear example of it: all his friendships are associated with a specific music and the value he attributes to a musical experience for him depends on the person(s) with whom it was shared (p. xviii). The importance of music sharing on the Web is also an illustration of this. Chat, message boards or discussions groups specialised in music, as well as playlist-sharing and peer recommendations are just examples of social practices related to music. This is not a new phenomenon. Music sharing on the Web is just a transposition of what used to be done through other media such as face-to-face discussion in concerts, or the trading of music magazines, cassettes or CDs between friends (Ebare, 2004).

Even if the aforementioned practices are more popular among teenagers, establishing and maintaining relationships is a universal function of music (Hargreaves & North, 1999, p. 79). DeNora (2000) talked about “music as a touchstone of social relations” (p. 126). Her fieldwork showed that music is employed to reinforce and even undermine certain relationships with friends or intimates. As an illustration of the latter, DeNora (2000) quoted one of her interviewees, Lesley, who used to play the song “Say Hello, Wave Goodbye” or music her ex-husband hated very loudly when she was angry at him so that every

person in the house could hear it. This confirms once again that music is indisputably a means of communication which, as mentioned by Merriam (1964, p. 223) and Frith (2002, p. 46), conveys emotions in a language understood by the individuals of a same culture.

2.1.5. Suggest Appropriate Behaviour

If music is considered to have the power of modulating or communicating emotions and feelings, research also revealed that it could suggest appropriate behaviour. As already mentioned, among the ten functions of music identified by Merriam (1964) is “Enforcing conformity to social norms” (p. 224). But the one who developed this idea the most is DeNora (2000) who attributed to music the capacity to contribute to “social order” (p. 109). To illustrate this, she gave some examples of cases where interviewees reported having used music “to call out or call ahead manners of conduct, value, style and mutual orientation” (DeNora, 2000, p. 128). Music is employed to create “scenes” or, as North, Hargreaves, and Hargreaves (2004) refer to it, “the right atmosphere” (p. 72). It is a prescriptive tool that indicates what is considered proper behaviour.

2.1.6. Pass Time/Alleviate Monotony

Listening to music as a way to pass time or alleviate the monotony of daily tasks is perhaps the most obvious function of music. This probably explains why so few authors mention it. Who has never listened to music just for the pure

pleasure of it or to make dish-washing more pleasurable? Hence, in the surveys carried out by North, Hargreaves, and Hargreaves (2004), the respondents clearly reported using music to help pass the time (p. 72). The adolescents interviewed by Williams (2001) equally declared employing music “as a way of relieving boredom and passing the time” (p. 237). As for Merriam, he made mention of the “Entertainment” function of music but only wrote a few words about it.

2.1.7. Help Concentrate/Think

The same way music is used in background for domestic tasks, it is also used to help people concentrate or focus when they do mental work. Respondents of the surveys conducted by North, Hargreaves, and Hargreaves (2004) reported employing music to help them concentrate or think (p. 72). Similarly, the women interviewed by DeNora (2000) reported using music while working or studying, which led the author to allocate a four-page section to this function entitled “Getting into focus - music and mental concentration” (p. 58-61). In addition to its capacity to create the appropriate atmosphere for concentration, music has the property of blocking out other sounds, which is particularly important for people living in noisy urban areas.

The music most often used for this purpose is instrumental music or music with lyrics in foreign languages so that the words do not monopolize the attention of

the listener. The music selected to facilitate concentration is also most of the time outside the musical map of the listener – for instance a compilation of pieces from a variety of composers the listener is often not able to identify – and should not be the sorts of music that make them want to sing along (DeNora, 2000, p. 59). When repeatedly associated with work, a specific music may even become a tool for self-conditioning (Crozier, 1997, p. 78; DeNora, 2000, p. 60). People come to associate familiar music with concentration such that “when music is replayed, they were able to induce concentration” (DeNora, 2000, p. 60). Older people or professionally trained musicians, however, seem not to be able to use background music while doing mental work. For them, music should be listened to attentively (DeNora, 2000, p. 61).

Table 1
Social and Psychological Functions of Music

<i>Social and Psychological Functions of Music</i>	<i>Authors Referring to the Specific Function or its Concept</i>
Construct self-identity	Bourdieu (1984, p. 17-18); Crafts et al. (1993, p. xii); Crozier (1997, p. 71); DeNora (2000, p. 74); Dibben (2002); Ebare (2004); Fisher (2002); Frith (2002, p. 40; 1996, p. 72, 275-276); Gregory (1997, p. 131); Hargreaves & North (1999, p. 79); Hargreaves, Miell, & MacDonald (2002, p. 1); Koizumi (2002, p. 107); Merriam (1964, p. 226); Minks (1999, p. 82, 88); North, Hargreaves & Hargreaves (2004, p. 72); Rawlings et al. (1995); Russell (1997, p. 151); Schuessler (1980); Sloboda (1985, p. 1).
Manage mood	Crozier (1997, p. 73-74); DeNora (2004, p. 53-58); Fisher (2002, p. 242); Frith (2002, p. 43); Gommart & Hennion (1999); Hargreaves & North (1999, p. 80); Huron (2000, slide 12); Merriam (1964, p. 219); North, Hargreaves, & Hargreaves (2004, p. 72); Sloboda (1985, p. 1); Williams (2001, p. 236).
Bring back memories	Crafts et al. (1993, p. xii); Davies (1978, p. 62-79); Davis (1979, p. 73); DeNora (2004, p. 63, 66-68); Dibben (2002, p. 125); Huron (2000, slide 34); North, Hargreaves, & Hargreaves (2004, p. 72).
Establish / maintain interpersonal relationships	Crafts et al. (1993, p. xviii); Crozier (1997, p. 67); DeNora (2004, p. 126-129); Ebare (2004); Frith (2002, p. 45); Hargreaves & North (1999, p. 79); Merriam (1964, p. 223); Minks (1999, p. 82).
Suggest appropriate behaviour	Crozier (1997, p. 67); DeNora (2004, p. 109-150); Frith (2002, p. 45); Merriam (1964, p. 224); North, Hargreaves, & Hargreaves (2004, p. 72).
Pass time / alleviate monotony	Merriam (1964, p. 223); North, Hargreaves, & Hargreaves (2004, p. 72); Williams (2001, p. 237).
Organise / mark daily routine	Frith (2002, p. 41-43); Williams (2001, p. 237).
Help concentrate / think	Crozier (1997, p. 78); DeNora (2004, p. 58-61); North, Hargreaves, & Hargreaves (2004, p. 72).

2.2. Meaning of Music

Seen with the cold eye of physics a musical event is just a collection of sounds with various pitches, duration, and other measurable qualities. Somehow, the human mind endows these sounds with significance. They become symbols for something other than pure sound, something which enables us to laugh or cry, like or dislike, be moved or be indifferent. (Sloboda, 1985, p. 1)

An important reflection on the meaning of music has been done in the domain of music sociology and psychology in order to counterbalance the musicological approach. According to the latter, the significance of music is inherent to the music itself and can thus be determined objectively. According to the socio-psychological approach, it is far more complicated and subjective than that, and trying to discover the meaning of music in supposedly invariant and trans-temporal properties is to ignore “any instrumental uses or effects of arts” (Cocks, 1996, p. i).

For some sociologists like Frith, Bourdieu and Davis, the music itself has very little (if any) impact on musical meaning (Bourdieu, 1979, p. 18; Davies, 1978, p. 70; Frith, 1996, p. 26). It is socially constructed, which means that it is defined by the social context of the musical experience. The meaning of music is essentially referential and thus idiosyncratic.

But most researchers are more balanced than that. If the significance of music resided only in the social circumstances in which the music is listened to, it

would be totally arbitrary and no one would ever agree on it. This does not seem to be the case as research showed that people from the same culture generally agree on the emotions that are conveyed by a musical piece (Hevner, 1936). Hence, several researchers maintained that both intrinsic and extrinsic characteristic of music determine musical meaning (Lipsitz, 1993, p. xviii; Shepherd, 1991, p. 221; Shepherd & Giles, 1991, p. 175; Sloboda, 1985, p. 2). In the foreword of *My Music*, Lipsitz (1993) wrote that the significance of a specific song depends on “the complicated and complex relationship between cultural texts and social experience” (p. xviii). Similarly, on the basis of a fieldwork on music use and consumption of English-speaking teenage girls from Montreal conducted in 1985-1986 by Giles, Shepherd and Giles (1991) affirmed that “Meaning, in any situation, is thus a consequence of an intense dialectical interaction between text, other adjacent texts (lyrics, images, movement) and social, cultural and biographical contexts” (p. 175).

Factors affecting musical meaning are summarized in Table 2 (p. 33). The “social context” designates the values of the different social groups the listener belongs to: a social class, a group of friends, a family, a couple, a generation, a gender, etc. According to Rawlings, Hodge, Sherr, and Dempsey (1995), social connotations are associated with each type of music, which influences our perception of it (p. 78-79). The “cultural context” refers to the culture in which the listener lives: music is a language shared among people from the same

culture. People's interpretation of music is therefore shaped by the culture they are a part of, which means that it is possible to misinterpret music from other cultures (Shepherd, 1991, p. 213). The "biographical context" represents the past experiences the listener associates with a specific music. "Images" and "movement" relate to music videos, movies, dance movements, cover art, or any other external texts connected to a song. As for the intrinsic factors, the significance comes from the intertextuality of the music and the words that accompany it, if any.

Table 2
Factors Affecting Musical Meaning

<i>Extrinsic Factors</i>	<i>Intrinsic Factors</i>
<ul style="list-style-type: none"> ▪ Social context ▪ Cultural context ▪ Biographical context ▪ Images ▪ Movement 	<ul style="list-style-type: none"> ▪ Music <ul style="list-style-type: none"> - Tempo - Melody - Harmony - Rhythm - Timber ▪ Lyrics

2.3. Musical Taste

Just like the meaning, the value of music has long been evaluated by musicologists on the sole basis of objective and intrinsic criteria. Again, this approach seems very limited. As Frith (1996) mentioned, "culture as an academic object [...] is different from culture as a popular activity, a process, and the value terms which inform the latter are, it seems, irrelevant to the analysis of

the former” (p. 12). Therefore, one needs to turn to the work of music sociologists and psychologists to understand the value of music from the listener’s perspective.

Frith dedicated an entire book to the subject, *Performing Rites: On the Value of Popular Music*. In this book, he asserts that “musical assessment is, as they say, a matter of taste, that involves a judgment which depends on the particular (changing, irrational) social and psychological circumstances of the person making it” (Frith, 1996, p. 72). For Hargreaves, Miell, and MacDonald (2002), “people’s musical likes and dislikes vary according to their moods, the time of the day, their social situation and many other circumstances which are constantly changing” (p. 11). It can be seen from these two quotations that the way people ascribe value to music is closely related to how they determine its meaning. Hence, the factors affecting musical meaning (e.g., the images and movements associated with a particular music work, the biographical details linked to it, the context in which it is heard) also affect its value.

But other aspects must also be considered in the formation of musical taste. Adorno (2001), for example, claimed that these are forged by the music industry. He maintained that nobody has the ability to judge music on the basis of its quality anymore: “To like it is almost the same thing as to recognize it. An approach in terms of value judgements has become a fiction for the person who

finds himself hemmed in by standardized musical goods” (Adorno, 2001, p. 30). And this affirmation is also true for amateurs of classical music (Adorno, 2001, p. 30). Adorno (2001) noticed a regression in the listening process, which led him to talk about “regressive listening” and “infantile hearing.” The listeners are “victims” of the musical industry. As a result, the value of music is mainly dependant on its familiarity, a criterion that was also identified by other researchers (Frith, 1996, p. 19; Schuessler, 1980, p. 114). For Schuessler, however, familiarity does not account for all music tastes. As a matter of fact, he conducted a study and found that “a high degree of familiarity does not always lead to tolerance and approval [which] indicates that additional factors influence musical judgements” (Schuessler, 1980, p. 114).

To familiarity, Frith (1996) added usefulness (p. 19). As seen in Section 2.1 (p. 20), music can play different functions in one’s life. Hence, its value will be judged upon its capacity to fulfil the function for which it was selected. Furthermore, Schuessler showed that demographic factors had a significant impact on our musical taste. Bourdieu (1984), for his part, demonstrated that education and social class influenced musical perception, taste, and consumption. In other words, as Russell (1997) affirmed it, “People’s musical tastes do not develop in isolation – they are subject to a variety of social influences, including those stemming from family, peers, education, and the media” (p. 141).

In order to identify the demographic and personality factors that are considered to have an impact on one's musical taste, a review of the research conducted on this topic in music sociology and social psychology was realized. The findings were combined with those of Uitdenbogerd and Schyndel (2002) who did a review of the literature on this subject in the domain of music psychology. The factors are summarized in Table 3 below.

Table 3
Demographic Factors Affecting Musical Taste

<i>Demographic Factors</i>	<i>Authors Referring to the Factor</i>
Socio-economic background	Schuessler (1980, p. 114); Bourdieu (1979, p. 16-17); Minks (1999, p. 87); Frith (1996, p. 276); Dibben (2002, p. 130); Uitdenbogerd and Schyndel (2002, p. 2); Russell (1997, p. 143, 149); Farnsworth (1969, p. 104-105, p. 126).
Education	Bourdieu (1979, p. 16); Russell (1997, p. 150); Farnsworth (1969, p. 125, p. 128)
Musical training	Schuessler (1980, p. 122); Hargreaves, Miell, and MacDonald (2002, p. 11); Uitdenbogerd and Schyndel (2002, p. 2); Farnsworth (1969, p. 127)
Age	Schuessler (1980, p. 116); Holbrook and Schindler (1989); Hargreaves, Miell and MacDonald (2002, p. 11); Dibben (2002, p. 130); Williams (2001, p. 235); Uitdenbogerd and Schyndel (2002, p. 2); Russell (1997, p. 145); Farnsworth (1969, p. 125)
Gender	Schuessler (1980, p. 115); Minks (1999, p. 88); DeNora (2000, p. 119); Koizumi (2002); Shepherd and Giles (1991, p. 178); Dibben (2002, p. 126); Frith (1996, p. 276); Uitdenbogerd and Schyndel (2002, p. 2); O'Neill (1997); Russell (1997, p. 147)
Origin	Minks (1999, p. 87); Tokinoya and Wells (1998); Frith (1996, p. 276); Dibben (2002, p. 130); Uitdenbogerd and Schyndel (2002, p. 2); Russell (1997, p. 147)
Occupation	Uitdenbogerd and Schyndel (2002, p. 2)

Considering that demographic factors are known to affect musical preferences, the connection with the use of music as a means to build one's identity seems obvious. Indeed, each demographic factor represents a specific social group with values and beliefs. The willingness of people to show their belonging to a group can lead them to adhere to its values and, for instance, to like music considered to be 'appropriate' for this group (DeNora, 2002, p. 119; Dibben, 2002, p. 130; Schuessler, 1980, p. 115). Hence, because of social convention, women tend to prefer "genteel music," a type of music men tend to look on in a "somewhat derogatory fashion" (Schuessler, 1980, p. 116). Friends, especially during childhood and adolescence, are also known to have an important influence on musical taste (Koizumi, 2002, p. 114; Minks, 1999, p. 86; Schuessler, 1980, p. 117). This is so important that children and adolescents sometimes use strategies to "mask" their real musical taste (Koizumi, 2002, p. 114). Minks (1999) noticed that young people even "shifted between various musical identities according to various social environments" (p. 86). For this reason, Crozier (1997) drew a distinction between the private self or personal identity (i.e., the self you are the only one to know, the self that reflects your desires and your beliefs about yourself) and the public self or social identity (i.e., the self that others know, the self that reflects the values of the social groups to which you belong or aspire to belong) (p. 71). The greater is the dependence of someone upon a group, the greater is the disparity between his or her private and social identities (Crozier, 1997, p. 68).

But the impact of demographic factors on musical preferences is not exclusively related to group identification. It might also be linked to familiarity. For example, depending on the social class, one will be exposed to certain types of music and almost isolated from others. Hence, as it is recognized that people belonging to higher social classes have more contact with classical music, they are more likely to appreciate it (Schuessler, 1980, p. 114). The same is true of musical training which usually leads people to be in contact with a wider range of music, especially classical music.

Some demographic factors may also affect the way people interact with music. Gender is one of them. For instance, Shepherd and Giles (1991) discovered that singing along was a very common practice for girls. This habit is “a dominant factor in the formation of their musical tastes which is guided from both a physical and an emotional base” (Shepherd & Giles, 1991, p. 178). The physical factors refer to the voice of the person who sings along (i.e., its range and capacity); the emotional factors refer to the particular musical expression conveyed by the music and the way the person reacts to it. Similarly, Dibben (2002) found out that dance was more important for women than for men (p. 124), a habit that certainly affects musical taste in a similar way singing along does.

The impact of personality on music preferences has also been studied and demonstrated. For instance, Rawlings, Hodge, Sherr, and Dempsey (1995) carried out four studies on the relationship between music preferences and tough-mindedness. They all led to the same conclusion: individuals who are tough-minded are more attracted to “hard” music and “harsh” sounds, while individual who are tender-minded tend to prefer “soft” and easy-listening music with consonant sounds (p. 77). The research conducted by Hansen and Hansen (1991) also revealed that links existed between rock music preferences and personality attributes. According to their study, heavy metal music fans were more Machiavellian and sexist, whereas punk metal fans were more likely to demonstrate a lack of respect for authority (p. 344-346). If, as Hansen and Hansen (1991) stated, there exists a “parallel between the social information provided by music content and the consumer’s view of social reality” (p. 347), it is not clear whether music consumers tend to prefer music genres that reflect their personality or if it is the content of the music they listen to that alters their personality.

To sum up, musical taste results from a complex interaction between attributes that are intrinsic and extrinsic to the music. Apart from the characteristics of the music itself (e.g., melody, tempo, harmony), the value of music depends on demographic factors, the personality of the listener, the familiarity of the listener with the music and/or the usefulness of the music in a specific situation.

2.4. Musical Genres

Music sociologists and music psychologists have also shown an interest in the way musical genres were defined. The rationale behind this interest lies in the fact that musical genres are rarely determined exclusively by the content of the music. It is rather often conditioned by practice and consumption. Frith (1996) dedicated an entire chapter to genre rules (p. 75-98). He found that genre labelling was based on different types of criteria. Besides the music itself (the musicological criteria), he mentioned two examples: the market (the clientele or “who might listen to it”), and the number of racks (when genre labelling is done for classification in music stores). Frith (1996) illustrated the complexity of the phenomenon with the case of “indie” music. The concept of “indie” music has absolutely nothing to do with the musical content. It refers to the means of production (independent label) and the “attitude embodied in the music, in the listeners, and more importantly, in the relationship between them” (Frith, 1996, p. 86).

For Fabbri (1982a), a musical genre is governed by a definite set of “socially accepted rules” (p. 52). He identified five types of rules (p. 54-56): (1) the “formal and technical rules,” which refer to the musical form, (2) the “behaviour rules,” which are based on social criteria and refer to the behaviour of the artist (on and outside the scene) and its public; (3) the “social and ideological rules,” which refer to the social functions of music and its internal social structures (i.e.,

classes, groups or generations that like it); (4) the “semiotic rules,” which refer to the music itself and the context in which it is played (e.g., the distance between the musicians and the audience, between the spectators), and (5) the “economical and juridical rules,” which refer to the means of production.

In short, genre labelling, such as the attribution of meaning or value to music, is the result of a mixture of both intrinsic and extrinsic criteria. The extrinsic criteria can be of sociological nature and refer to the public, the personality of the artist, or the lifestyle or attitude conveyed by the music. The extrinsic criteria can also be of commercial nature: they can be determined by the industry, music stores or radio stations, or refer to the means of production as in the case of indie music. Aucouturier and Pachet (2003) also identified musical genres based on the function a specific music could play, such as “driving music” or “relaxing music.” The latter genres are therefore fairly idiosyncratic as they depend largely on the user. Finally, genres can be ruled by strict musicological criteria.

As a result of the use of different types of criteria, genres are not mutually exclusive. A same piece of music or album can belong to more than one genre (which can be a problem if genre labelling is used to classify physical objects such as CDs). The impact of the market and the clientele on genre labelling can also be problematic: genres change as popular tastes do. New genres emerge while

others disappear. The ideology behind a genre can also evolve across time (McKay & Fujinaga, 2006, p. 103). Consequently, people often disagree on the definition of musical genres and genre labelling is far from consistent across classification systems (Pachet & Cazaly, 2000).

2.5. Conclusions

In this section, a review of the research on music behaviour that has been done in the domains of sociology and social psychology of music was presented. The roles and functions music plays in people's everyday lives were enumerated and explained. This was followed by an overview of the research on the meaning and value of music seen from the user's perspective. Finally, the literature produced by music sociologists on musical genres was summarized.

Even if the literature reviewed in this chapter was not produced with the objective of contributing to the research on information behaviour, its relevance is obvious. For instance, the research on the functions of music provides indications on the factors that can influence the way people select music and the search criteria they might want to use to do it. As Huron and Aarden (2002) affirmed, "Although there are many other uses for music, music's preeminent functions are social and psychological. Consequently, we can expect that the most useful retrieval indexes will be those that facilitate searching according to

such social and psychological functions.” The research on the meaning and value of music suggests the criteria people possibly use to make relevance judgements when they are provided with a set of results or recommendations. Finally, the literature on musical genres helps understand how complex this concept is, how hard it might be for information seekers to grasp the ideologies behind musical genres, and the consequent problems they might face when trying to use them for searching or browsing.

In a more general way, the research on music behaviour in sociology and social psychology of music leads to the realization that MIR systems and music digital libraries designers have mainly adopted a signal processing approach and failed to take the users’ perspectives into account. This explains, for instance, the emphasis that has been put on content-based automatic genre classification research and on the automatic extraction of musical features for automatic playlist generation and recommendations.

3. Literature Review on Music Information-Seeking Behaviour

Despite the vitality of research on music information retrieval (MIR) systems and music digital libraries (MDL), a review of the literature reveals a paucity of formal research on music information-seeking behaviour – especially from the users’ perspective. This led Downie and Cunningham (2002) to affirm that the domain of MIR research was currently system-centered (p. 299). As a result of the lack of user studies, MIR systems are more often than not developed on the basis of the intuition and personal experience of their creators (Cunningham, Reeves, & Britland, 2003, p. 5; Futrelle & Downie, 2003, p. 126; Lee & Downie, 2004, p. 441). An illustration of this is the word “natural” appearing recurrently in the literature as a rationale for developing query-by-humming systems:

A natural way for searching a musical audio database for a song is to look for a short audio segment containing a melody from the song. (Shalev-Shwartz, Dubnov, Friedman, & Singer, 2002, p. 331)

For example, the most *natural* way of querying a database of songs would be by humming a fragment of the desired song. (Raju, Sundaram, & Rao, 2003, p. 1)

In particular, most people do not have professional music skills and the best way to specify an intended song is to sing or hum it. As a result, CBMRAI (content-based music retrieval via acoustic input) systems are the most *natural* tools for common people needs of music information retrieval. (Jang, Lee, & Yeh, 2001, p. 1)

Since singing is *naturally* used as input, we aim to develop a front end dedicated to the symbolic translation of voice into a sequence of pitch and duration pairs. (Haus & Pollastri, 2001, p. 65)

As natural as a query-by-humming (QBH) systems (or any other type of MIR systems) can seem to their developers, they might not correspond to what real users want. For instance, Futrelle and Downie (2003, p. 126) stressed that there is no evidence users would be interested in using QBH systems, some studies even suggesting that they are not (McPherson & Bainbridge, 2001, p. 20; Vignoli, 2004, p. 6). Therefore, it is not too far-fetched to assume that a rich understanding of users' needs is crucial to the development of systems adapted to them, otherwise the risk of seeing people turning their back on new MIR systems is high. This explains the call for research on user aspects in music information retrieval from several researchers (Cunningham, 2002a; Downie, 2003; Futrelle, 2002; Futrelle & Downie, 2003).

3.1. Specific Problems of Music Information Retrieval

Numerous facets of music and music perception make the retrieval of music recordings different and probably more complex than text search. As a result, the extensive research conducted on user aspects in text information retrieval is only of limited use for the development of MIR systems. A few researchers have attempted to identify the problems faced in MIR due to the specificity of music as searchable documents.

3.1.1. Meaning and Value of Music

As mentioned in Section 2.2 (p. 31), the research on social psychology of music has demonstrated that the meaning of music was idiosyncratic and somewhat arbitrary. Indeed, when trying to extract the supposedly objective meaning of music on the sole basis of its intrinsic features, major problems are faced, for there are simply no predictable associations between musical features and meanings (Kim & Belkin, 2002, p. 210). As Lippincott (2002) mentioned, “At the same time that music is a universal language, the language of music lacks a codified universal meaning” (p. 142). As a result, automatic meaning extraction (and indexation) is very challenging if not impossible. The affective meaning of music, as subjective as it can be, cannot just be ignored either: as it will be seen later in this section, users expressed a deep interest in the use of emotions as search criteria (Kim & Belkin, 2002, p. 211).

Related to the meaning and value of music is the concept of relevance (Downie, 2003, p. 304; Downie, 2004c, p. 20; Kim & Belkin, 2002, p. 267). On which criteria do MIR system users base their relevance judgements when provided with a set of results? For instance, in a query-by-example system, when users ask for songs similar to the one they have submitted as a query, how do they evaluate the results? What does the concept of “similarity” mean for them? Similarly, how do users assess music recommendations? What is “good” music

for them? Assessing the relevance of music items is obviously significantly different from assessing the relevance of textual documents in most contexts.

3.1.2. Complexity of Music and Musical Queries

MIR system designers have to cope with the multiple facets of music, which Downie (2003) designated as the “Multifaceted Challenge” (p. 297). He identified seven facets: pitch, temporal, harmonic, timbral, editorial, textual, and bibliographic. And these facets are not discrete. Some (e.g., harmonic) depend on the interaction between two or more other facets (e.g., pitch and temporal) which greatly complicates the automatic and distinct extraction of the different facets. In connection with that, musical queries can become very complex. As some user studies presented in the following sub-section (p. 48) revealed, most real-world musical queries are a combination of different facets and types of information. For example, a query can be composed of a fragment of the melody expressed in music notation (symbolic representation) or hummed by the user (audio information), bibliographic metadata such as the name of the artist or the period of composition of the piece (textual information), lyrics (textual information), and an example of a similar song (audio information). Hence, it is easy to see how multifaceted a musical query can be and how difficult it is to deal with such a wide array of types of information.

Downie (2004b) also drew attention to the problem of the “plasticity of music,” that is the different forms or versions a piece of music can take:

Unlike most text, music is extremely plastic; that is, a given piece of music can be transposed, have its rhythms altered, its harmonies reset, its orchestration recast, its lyrics changed, and so on, yet somehow it is still perceived to be the “same” piece of music. (p. 15)

In addition, the universal nature of music contributes to make it difficult for users to find music. As mentioned by Lee and Downie (2005, p. 441), while it is not common for people to search for textual documents in a language they do not master, looking for music with titles or lyrics in a language that is not understood is quite common.

3.1.3. Representation of Music

The multiple representations of music are also problematic (Downie, 2003, p. 302; Lippincott, 2002, p. 138). Even in an information system dedicated to recorded music (audio), symbolic and textual representations may remain essential, for instance to be able to deal with multirepresentational queries such as the type of query mentioned above. Moreover, different formats exist for the various types of representation. As a consequence, this poses a certain number of problems among which are the difficulty of linking the various representations of a same piece of music (Downie, 2004c, p. 16) and the challenge of simultaneously managing and handling different formats.

All the aforementioned problems contribute to make music retrieval different enough from text retrieval to justify the need for formal research on user aspects of music information retrieval. To date, only a few studies have been conducted in this area. They are presented in the section below.

3.2. User Studies in Music Information Retrieval

Even if several researchers have acknowledged the need for user studies in MIR, only a small number of in-depth research projects in natural settings can be found in the literature. Indeed, the largest part of the studies conducted in this area has focused on the information-searching behaviour exhibited in one or more specific commercial or prototype system(s). Some researchers have conducted task-based experimental studies (Uitdenbogerd & Yap, 2003; Uitdenbogerd & Zobel, 2004) but, for the most part, the studies consisted in the analysis the transaction logs or search terms employed by users during a determined period of time (Bainbridge et al., 2001; Baumann & Klüter, 2002; Bauman, Klüter, & Norlien, 2002; Blandford & Stelmaszewska, 2002; Itoh & Shukutoku, 2000; McPhersen & Bainbridge, 2001; Pauws & Eggen, 2002).

The problem with this type of study is that it provides information on what users do but it does not tell anything about their perceptions, their preferences, and the reasons behind their behaviour, nor does it provide information on the

relevance of the results/responses obtained (Cunningham, 2002a, p. 17). It assumes that if the results match the query, the user's needs are met, which is to say that a query always accurately represents the user's needs. In reality, the researchers can only try to *infer* what information needs could have motivated a query. A quotation from the article of Bauman, Klüter and Norlien (2002), where the authors aimed at explaining the use of music categories in queries, provides a useful illustration:

These queries [queries based on music genres] are mostly like [*sic*] used by the inexperienced user looking for music in general, but by category. Additionally, users that are interested in finding something new might use these queries. Or perhaps a friend had a music category suggestion like you should try jazz music. (p. 5)

In addition, as stated by Cunningham (2002a):

Searches over a formal IR system are often constrained by the user's pre-conception of what types of information or document formats are available – the user tailors requests (consciously or unconsciously) to what s/he thinks could be retrieved from that system. (p. 18)

In the light of the limitations associated with these types of study, a few researchers have undertaken studies on music information behaviour not related to any specific systems. Kim and Belkin (2002), for instance, studied the music information needs of nonspecialists by investigating their music perception. They asked 22 participants to listen to seven pieces of classical music and then to write down the words they would use to describe each of them, as well as the search terms they would use to find each piece in an “ideal” system. The

researchers classified those terms into seven categories derived from the research on music perception and psychology: emotions, musical features, movements, occasions or filmed events, objects, nature, and concepts. This study, however, has some limits, for it was done in an experimental setting. There is no evidence that it accurately represents real-world users' needs. As the participants were LIS students and faculty, it is also doubtful whether they correspond to real-life users. They are probably more aware than most people of the improvements and developments that are being accomplished in information system design, and are therefore more likely to know what can be expected from these systems.

Cunningham, in collaboration with other researchers, has greatly contributed to this area of research by conducting a few qualitative studies on information behaviour in natural settings. In 2003, Cunningham, Reeves, and Britland presented the results of an ethnographic study aiming at examining the searching and browsing strategies used by music store customers and public library users of recorded music collections. The data were collected through participant observations, informal interviews, and one focus group.

Cunningham also studied real-life music information needs by analysing music queries posted on the Internet. Together with Downie, she performed a qualitative analysis of 161 music queries posted to the *rec.music.country.old-*

time Usenet newsgroup between July 2001 and January 2002 (Downie & Cunningham, 2002). It has to be noted, though, that this research focuses on one musical genre only – country music – and that it is limited to text-based queries. Similarly, Bainbridge, Cunningham, and Downie (2003) performed a grounded theory analysis of the music queries posted on *Google Answers* in a one-year period (between April 2002 and April 2003). *Google Answers* was a Web service where people were invited to ask questions. “Experts” could then try to find the answer to a question in exchange for a monetary contribution fixed and paid by the person who had asked the question. Again, this research was limited by the medium: apart from a small number of queries to which an audio example had been attached, most queries were text-based. Moreover, as people had to agree to pay in order to have answers to their questions, it can be assumed that the greater part of the questions were problematic and did not necessarily represent typical everyday music information needs.

Cunningham, Jones, and Jones (2004) conducted another ethnographic study that examined how people organize their personal music collections (mostly composed of CDs and MP3s), the rationale behind this research being that it can help suggest “features and functions that should be included in a personal music digital library software system” (p. 448). The data collection techniques employed were autoethnographies (10); interviews and observation of personal

music collections (16); focus groups (3); and observation of information searching behaviour in music stores.

Finally, in 2007, Cunningham, Bainbridge, and McKay reported the results of a qualitative study on the way people encounter new music in everyday life. They asked 41 persons to maintain a diary during three days to record every incident that put them in contact with music they had not heard before. It has to be mentioned, though, that the respondents were all third year university students in computer science, which means that they all had high computer skills and were therefore probably more prone to use the Web to meet their information needs than most people.

Besides the work of Cunningham, a few other research projects are worth mentioning. The most important one is certainly the Human Use of Music Information Retrieval Systems (HUMIRS) project initiated by Stephen Downie at the University of Illinois at Urbana-Champaign (UIUC). The aim of this project was to gain a rich understanding of real-world music queries and, ultimately, to develop a standardized set of music queries in order to inform the TREC-like evaluation program for MIR systems (Downie, 2004b). One of the studies that has been undertaken as part of this project consisted of a Web-based survey on music information needs, uses, and seeking behaviours (Lee & Downie, 2004). The survey was subdivided into four sections: (1) demographic information, (2)

respondent's characteristics, (3) needs and uses, and (4) search behaviours. The survey was completed and returned by 427 persons (students, faculty and staff) from the UIUC community. As this community might not represent the general population, the generalization of the results is limited. Another limitation of this study concerned the use of a questionnaire with closed sets of responses, which reduced the richness of data. This data collection method, however, allowed the survey of a large number of persons and hence constitutes a strong basis for the qualitative and in-depth study of music information behaviour.

Hu and Downie (2006) also carried out a study as part of the HUMIRS project. They explored the potential relationship between usage and genre, usage and artist, and usage and album. To do so, they used hierarchical clustering methods to analyse user-generated metadata concerning recommended usages of music from *Epinions.com*.

Four other studies should also be mentioned. Taheri-Panah and MacFarlane (2004) used questionnaires to identify and understand the music uses and needs of nonspecialists and how people's life styles affect these uses and needs (p. 455). Forty-five people from three different age groups responded to the questionnaire. In addition to this, ten persons participated in a task-based experimental study on the peer-to-peer Kazaa system, followed by interviews. Vignoli (2004) carried out a study similar to the one of Cunningham, Jones, and

Jones (2004): he investigated how people organized and accessed their personal digital music collection. To do so, he interviewed six “music lovers” who owned large MP3 music collections. Inskip, Butterworth, and MacFarlane (2008) conducted ten semi-structured interviews with users and potential users of a folk music library to investigate their information needs and, ultimately, inform the design of a music digital library. Finally, it is worth saying a few words about a study conducted by Clarke (1973) several years before the current enthusiasm for digital music information retrieval. In an issue of the *American Behavioral Scientist*, he published the results of a survey aiming at understanding the music information-seeking behaviour of teenagers and, more specifically, how the use of a mass media such as popular music serves social functions and has social origins (p. 551).

The main findings of the research projects that have been presented are summarized in the following section.

3.3. Main Findings

A few key and recurrent findings emerge from the various studies on music information behaviour. It is interesting to note that several are closely akin to the findings coming from the research on music behaviour done in the field of music sociology and social psychology of music as presented in Chapter 2 (p. 16).

3.3.1. Need for Metadata

Almost all research projects came to the conclusion that metadata are of premier use for music retrieval. Lee and Downie (2004) identified two types of metadata (p. 445): the metadata based on the content and those based on the context. Content metadata include bibliographic information (title, author, etc.) and information on musical features (tempo, melody, etc.). Contextual metadata are composed of associative information (relation of a musical piece with a movie, an event, a commercial, etc.); as well as relational information, or “data about the item’s relationships (artificially created or socially constructed) with other music related items (e.g., genre; indications of similarity, etc.)” (p. 445). Both types of metadata were proven to be useful for music retrieval by several researchers. More precisely, in the survey conducted by Lee and Downie (2004), the respondents were asked to identify the search/browse options they were likely to use. Among the ten most cited responses, nine were content or context metadata (p. 444) (the tenth being “Recommendations”). Inskip, Butterworth, and MacFarlane (2008) also found that “richer-than-normal” metadata were essential to meet user needs (p. 657).

3.3.1.1. Content Metadata

It was found that the great majority of real-world queries included bibliographic metadata: 75.2 percent of the queries according to Downie and Cunningham (2002); 81.3 percent according to Bainbridge, Cunningham, and Downie (2003). As for McPhersen and Bainbridge (2001) who analysed the transaction logs for

MELDEX – a digital library searchable by audio input (hummed query) and/or textual data – they found that 44 percent of the queries were only textual (p. 20). The experimental study conducted on Kazaa by Taheri-Panah and MacFarlane (2004) showed that the most popular type of query is by song title, followed by artist name. Cunningham, Reeves, and Britland (2003) observed that bibliographic metadata were widely used for known-item searches. Lee and Downie (2004) found that “descriptive metadata [... had] important commercial and experience enrichment aspects for users” (p. 442). This last statement is supported by the responses given to the question “How likely are you to seek the following music information?” which revealed that the top three categories were “Title of work(s)” (90.0 percent), “Lyrics” (81.0 percent), and “Artist information” (74.6 percent). Similarly, Downie and Cunningham (2002) noted that lyrics were mentioned in 14.3 percent of the queries they analysed. Finally, Vignoli (2004) and Cunningham, Jones, and Jones (2004), discovered that people primarily organized their personal music collections on the basis of artist name and album and/or song title to facilitate searching and browsing (Cunningham, Jones, & Jones, 2004, p. 452; Vignoli, 2004, p. 5-6).

3.3.1.2. Contextual Metadata

Contextual metadata (or extra-musical information) were also identified as being extremely important to users. For instance, relational metadata, such as music genres, were widely appreciated. Cunningham, Reeves, and Britland (2003) observed that music shoppers mostly used genre categories to browse the stacks

in order to find artists similar to those they already know and like (p. 8), as well as to monitor what has been recently released in the musical genres they are interested in (p. 11). Genre or similar artist/music is also regularly mentioned in real-life queries as reported by Bainbridge, Cunningham, and Downie (2003) (i.e., 32.7 percent of the queries), and Downie and Cunningham (2002) (i.e., 9.9 percent for genre, 9.9 percent for similar work). According to the survey conducted by Lee and Downie (2004), people also like to search or browse by “Genre” (62.7 percent), by “Similar artist(s)” (59.3 percent), and by “Similar music” (54.2 percent) (p. 446). Broad genres are also often used by people to organize their personal music collections (Cunningham, Jones, & Jones, 2004, p. 450; Vignoli, 2004, p. 2).

Most of the time, however, the genres people use to classify personal collections do not correspond to the genres used in music stores or MIR systems. They are rather often related to intended use (Cunningham, Jones, & Jones, 2004, p. 450). Therefore, instead of “pop,” “jazz” or “hip hop,” one may use “relaxing music,” “driving music” and “work music.” Interestingly, Hu, Downie and Ehmann (2006) found a strong correlation between genres and recommended usages as specified by users, which means that, at least to a certain level, people agree as to what type of music constitutes an adequate accompaniment for a particular task (see Table 4, p. 59). This suggests that classifying music on the basis of its

intended use in a system might not be as unrealistic as it may seem, for the categories do not appear to be that idiosyncratic.

Table 4
Key Dependencies Between Genres and Usages
 (Hu, Downie, & Ehmann, 2006, p. 20)

<i>Genre</i>	<i>Usage</i>
Classical	Listening
Country	Cleaning the House
Electronic	Going to Sleep
Hard Core Punk	Waking Up
Jazz Instrument	Romancing
Pop Vocal	Romancing

This leads to the second type of contextual metadata that represents the item's associations with other works, media, or events. Kim and Belkin (2002) found that 23 percent of the terms people used to describe a musical piece fell in the category *Occasion or filmed events* (e.g., "For Baroque party" or "Saturday at the Art gallery"). Similarly, Downie and Cunningham (2002) and Bainbridge, Cunningham, and Downie (2003), noticed that people often included in their query statements souvenirs or events that were associated with the music for which they were looking (Bainbridge, Cunningham, & Downie, 2003, p. 2; Downie & Cunningham, 2002, p. 300).

Album covers could also be included in this type of metadata: music is associated with another media, graphic art. Several studies showed that cover art played an

important role in browsing and searching personal collections (Cunningham, Jones, & Jones, 2004, p. 452; Vignoli, 2004, p. 2) or music store stacks (Cunningham, Reeves, & Britland, 2003). Album covers help users identify known items or give them some indication of what type of music it contains, as most genres come to be associated with particular cover art styles (Cunningham, Reeves, & Britland, 2003, p. 12).

The interest of people for extra-musical information can also be explained by another finding of Lee and Downie (2004), which is that most people search for music information not with the aim of acquiring a music document but simply to “Learn about artists” (70.5 percent) or “Learn about music” (54.5 percent) (p. 443). Hence, the two most often mentioned favourite music-related web sites were *Amazon.com* and *Allmusic* (p. 443), two web sites that include a wealth of extra-musical information.

3.3.2. Music Seeking and Music Use Are Social Activities

The participants of the various research projects consistently reported searching for music with others. Cunningham, Reeves, and Britland (2003) observed that music shopping was often collaborative (p. 10). People, no matter the age, frequently go to music stores in small groups (two to seven people according to the study). The researchers also noticed that shopping in a group was different in some ways than shopping alone:

Group shopping is not generally the task-oriented, directional shopping associated with shopping for, unless the shoppers are, for example, all searching for a gift for someone else. Instead, group music shopping is usually shopping around, a relatively directionless activity that allows the shoppers to spend time together and to affirm their relationships by demonstrating their knowledge of each others' tastes, styles, and interests. (p. 10)

In the light of the results obtained through a survey on music information-seeking behaviour of adolescents, Clarke (1973) stressed the importance of peer judgment in music selection and suggests that "information sharing" is a more appropriate way to designate the phenomenon. For 76.6 percent of the people surveyed by Lee and Downie (2004), going to an "Acquaintance's/Friend's place" to search for music or music information is something they do at least occasionally (p. 443). In addition, 84.6 percent of their respondents reported seeking help from "Friend or family member" when searching for music or music information (p. 443). In the same way, Inskip, Butterworth and MacFarlane (2008) also noted that music library users attached importance to the social aspects of going to the music library: "[C]lear in the information need analysis is the importance of the social and information networks which have built up around the library" (p. 657).

The equivalent in music searching online was also observed by researchers. The experiment Taheri-Panah and MacFarlane (2004) conducted on Kazaa, a peer-to-peer file sharing application, showed that people appreciate the possibility of looking through the items of other users connected to the network, the

motivation being that someone who owns a song you like is likely to have other things of interest to you (p. 458). Lee and Downie (2004) found that users appreciate reviews, ratings, recommendations, and suggestions in online music resources (p. 443), which, according to the researchers, constitutes “a clear indication of the importance of the social and communal side of music information-seeking” (p. 445).

Music listening was also found to be a shared activity. The majority of the participants in the study of Taheri-Panah and MacFarlane (2004) reported discussing and listening to music in company of others (p. 457). Cunningham, Jones, and Jones (2004) observed that personal music collections were often shared between roommates or family members or with guests, which involves “a sharing of an experience that has been emotionally or intellectually significant, an opportunity for strengthening bonds between friends, or a chance to broaden one’s musical horizons” (p. 451). In the same way, to the question “How often do you search for music you heard from the following places or events?” the respondents of Lee and Downie (2004) mostly named social events or contexts. As a matter of fact, “Acquaintance’s or friend’s place” (87.45%), “Public places” (70.0%), “Special occasion” (54.4%), and “Cultural event” (46.2%) were among the top ten places or events mentioned (p. 444).

3.3.3. Intended Usage of Music Affects Information-Seeking Behaviour

As seen in Section 2.1 (p. 20), music plays different social functions in everyday life. The research on music information behaviour showed that the function or the intended usage affects the way people searched for music. Hence, with the purpose of facilitating searching and browsing, some people arrange their entire personal collection by intended use (Cunningham, Jones, & Jones, 2004, p. 450). The categories chosen sometimes refer to the activity it is projected to accompany (e.g., “Work music,” “Programming music,” “Driving music”). The categories can also refer to the emotions conveyed by the music when music is used to enhance or modulate an emotional state. Similarly, Vignoli (2004) found that people appreciated attributes such as “mood,” “situation,” or “activity” for browsing and searching, hence the use of categories such as “music for reading” or “morning music” (p. 3). Kim and Belkin (2002) reached a comparable conclusion:

The analysis of the searching task confirms that people want to find music information for, about, or on certain occasions, events, or specific activities as much as, or even more than they expect to find the information in accordance with certain emotions. More specifically, we may *infer* from these results that their musical information needs are often related with certain uses of music such as for party, relaxation at day’s end, ceremonies, and dancing. (p. 213)

As the authors admitted, however, this can only be *inferred* but not *confirmed* by their study. They drew their conclusion on the results of an experiment in which people were asked to give the terms and phrases they would like to use to

search for specific pieces of music (29 percent of which fell in the category “Occasion or filmed events;” 24 percent in the category “Emotions”), which might be different from what they would use in real life. Therefore, if this study showed a clear interest of users for this type of metadata, it does not allow one to do more than to speculate on the reason for this.

3.3.4. Music Information Seeking Is Often Undirected and/or Passive

Some research studies revealed that music information seeking was largely exploratory and non-directed. Browsing is therefore a widespread way to search for music, for instance in music stores and libraries (Cunningham, Reeves, & Britland, 2003, p. 8; Inskip, Butterworth, & MacFarlane, 2008, p. 657). This might explain the use of broad genres for classification in these places. Music shoppers scan (sometimes very systematically and exhaustively) the items placed in their favourite genre sections, and “are often willing to spend significant amounts of time flipping through a category of interest” (Cunningham, Reeves, & Britland, 2003, p. 8-9). Browsing was also found to be a very popular way to scan personal collections (Cunningham, Jones, & Jones, 2004, p. 453). People basically scan their collection in a linear way until an album or a song catches their eye and makes them realize that this is the music they want to hear at that specific moment (p. 453). In addition, studies revealed that music information behaviour was often a passive activity: new music is often discovered by chance,

while doing other activities (Cunningham, Bainbridge, & McKay, 2007, p. 5; Inskip, Butterworth, & MacFarlane, 2008, p. 657).

3.4. Conclusions

It is interesting to note that most findings of the research on music information-seeking behaviour are closely related to the results of the research on music behaviour that has been conducted in the domain of music sociology and social psychology of music as presented in Section 2 (p. 16). This reinforces the idea that the literature in these domains is relevant to the study of music information behaviour.

Firstly, the different types of content and context metadata users value and consider relevant for music information seeking correspond almost exactly to the intrinsic and extrinsic factors music sociologists and psychologists identified as affecting the meaning of music (see Table 5, p. 66).

Table 5

Comparative Table of Factors Affecting Musical Meaning and Types of Metadata Desired by Users

<i>Extrinsic Factors</i>		<i>Intrinsic Factors</i>	
<i>Factors Affecting Musical Meaning</i>	<i>Metadata</i>	<i>Factors Affecting Musical Meaning</i>	<i>Metadata</i>
<ul style="list-style-type: none"> ▪ Social context 	<ul style="list-style-type: none"> ▪ Reviews, ratings, recommendations, etc. ▪ Social events 	<ul style="list-style-type: none"> ▪ Musical features: tempo, timber, rhythm, melody, harmony. 	<ul style="list-style-type: none"> ▪ Bibliographic information: artist name, title, etc. ▪ Information on musical features: tempo, timber, rhythm, melody, harmony.
<ul style="list-style-type: none"> ▪ Cultural context 	<ul style="list-style-type: none"> ▪ Genres, similar artists/music ▪ Cultural events, etc. 	<ul style="list-style-type: none"> ▪ Lyrics 	<ul style="list-style-type: none"> ▪ Lyrics
<ul style="list-style-type: none"> ▪ Images 	<ul style="list-style-type: none"> ▪ CD covers 		
<ul style="list-style-type: none"> ▪ Movement 	<ul style="list-style-type: none"> ▪ Movies, commercials, TV shows, etc. 		
<ul style="list-style-type: none"> ▪ Biographical context 			

The only factor affecting the meaning of music that has no correspondence in music searching features identified by users is the biographical context (or past personal experiences or phases associated with a specific music). This can be explained by the fact that the biographical context is extremely idiosyncratic and arbitrary; it could not be shared among a community of users, unless this community was *very* small. Although users do not expect to find such attributes

in an information system, it does not mean, however, that it would not be feasible and that users would not appreciate such a feature.

Secondly, a few studies have shown that it is common to organize a personal collection according to the intended use. Once more, this can be connected to the research in music sociology which revealed that music could play different social and psychological functions in everyday life. For instance, the “Morning music” category used to organize one’s collection corresponds to the “Organize/mark daily routine” function, “Working music” to the “Help concentrate/think” function, and “Relaxing music” to the “Manage mood” function. This suggests that music use can affect one’s information-seeking behaviour.

Finally, akin to the research on music behaviour, the research projects presented in this section also showed that music use is a social activity. People regularly listen to music in company of friends or other acquaintances, discuss music with them, value their judgement, etc. Furthermore, the studies revealed that not only do people *listen* to music in groups, they also *shop* and *search* for music together. Music information seeking, as music use, should therefore be regarded as collaborative activities.

To conclude, the connections that can be traced between the findings of the research on social and psychological aspects of music use and perception, and the research on music information-seeking behaviour indicate that the two areas of research are strongly related. It also suggests that links can be drawn between music uses and music information-seeking behaviour and needs, which means that it might not be desirable to study the latter in isolation from the former. Besides, the research on real-life music information-seeking behaviour contributes to the identification of strategies people currently use or would like to use to search for music. This is another important aspect of the research on music information-seeking behaviour since some of these strategies might have been overlooked by system designers. For instance, as it was seen, browsing has been found to be a significant and prevalent way to search for music, a feature to which MIR system designers have not especially paid attention.

4. Conceptual Frameworks

4.1. Person-in-context vs. User-centered vs. System-centered

As mentioned earlier, studies focusing on user aspects in MIR mostly adopted a system-centered approach as opposed to what is called a user-centered approach. The distinction between these two approaches has been made explicit by Dervin and Nilan in the 1986 issue of the *Annual Review of Information Science and Technology* in which they compared the two approaches and urged all researchers to adopt the user-centered approach. To support this, they quoted Garvey, Tomita, and Woolf (1979):

[...]it becomes increasingly clear that the success of information services is more likely to be achieved through adjusting the services to meet the specific needs of an individual rather than trying to adapt the individual user to match the wholesale output of an information system. (p. 256)

In the system-centered approach or the traditional paradigm, the focus is on the external behaviour of an individual interacting with an information system at a specific moment. Consequently, it is assumed that “by knowing how users have or might use systems, one knows what their needs are or might be” (Dervin & Nilan, 1986, p. 10). In the alternative paradigm, the focus is on the user.

It focuses on how people construct sense, [...] on understanding information use in particular situations and is concerned with what leads up to and what follows intersections with systems. [...] It examines the system only as seen by the user.” (Dervin & Nilan, 1986, p. 16)

In other words, it includes both the internal and the external behaviour.

Lately, a shift from the user-centered approach to the “person-in-context” approach occurred. This shift can be observed by following the evolution of several conceptual models of information behaviour, for instance in the evolution of Wilson’s models of information behaviour that will be presented later in this chapter. The context has taken such an important place in the research on information behaviour that a conference entitled the *International Conference on Research in Information Needs, Seeking and Use in Different Contexts* has been held biennially since 1996.

4.2. Review of Models of Information Behaviour

A conceptual model can play different roles in qualitative research. It can be used early in the research, as a broad explanation for behaviour or as a lens through which the researcher will look at the phenomenon under study, or as an end point such as in grounded theory where a generalized model is built *from* the data (Creswell, 2003, p. 131-132). In this study, the first of the two approaches was adopted, which means that a conceptual model was used *a priori*, as a lens or perspective that guided the researcher as to “what issues are important to examine [...] and the people that need to be studied” (Creswell, 2003, p. 131). It is important to specify that the use of a conceptual framework in qualitative research is dissimilar in several ways than its use in quantitative research. The model is not meant to be tested, even if it can be modified or

adjusted based on participant views (Creswell, 2003, p. 134). As mentioned by Chatman (1992), a conceptual framework allows the researcher to “gather data in some normative fashion” (p. 15). Moreover, even if the researcher does not force the data into the conceptual model, the latter may guide the analysis.

Data must be allowed to generate propositions in a dialectical manner that permits use of *a priori* theoretical frameworks, but which keeps a particular framework from becoming the container into which the data must be poured. The search is for theory which grows out of context-embedded data, not in a way that automatically rejects a priori theory, but in a way that keeps preconceptions from distorting the logic of evidence. (Lather, 1986, p. 267)

For the purpose of this research, the conceptual models of information behaviour were reviewed, with a special attention to models dealing with everyday life information behaviour. In the light of this literature review, Wilson’s conceptual model of information behaviour was considered to be the most suitable for the study of everyday life music information behaviour. A few modifications are nevertheless proposed to best fit the research problem.

In this section, a brief review of major information behaviour models is presented, followed by a more exhaustive presentation of Wilson’s models. Some findings from the research on shopping behaviour that are thought to be relevant for this study are then reviewed. Finally, a revised version of Wilson’s second model of information behaviour is proposed.

Since the term “model” is widely used and can be defined in different ways, it seems necessary to define the concept prior to presenting the various models. The definition Wilson (1999) provides conveys the sense in which the term is employed in this paper:

A model may be described as a framework for thinking about a problem and may evolve into a statement of the relationships among theoretical propositions. Most models in the general field of information behaviour are of the former variety: they are statements, often in the form of diagrams, that attempt to describe an information-seeking activity, the causes and consequences of that activity, or the relationships among stages in information-seeking behaviour. Rarely do such models advance to the stage of specifying relationships among theoretical propositions: rather, they are at a pre-theoretical stage, but may suggest relationships that might be fruitful to explore or test. (p. 250)

According to this definition, a model focuses on a more limited phenomenon than does a theory. It describes a phenomenon rather than attempting to predict it.

Because of the crucial importance of information behaviour research, multiple studies are conducted every year in this area. These studies take place in a wide range of settings (e.g., health services, everyday life, work environment), focus on various groups of people (e.g., children, students, pregnant women, janitors, African Americans, engineers, public library users), and on different media of information (e.g., fiction books, sound recordings, documentaries, images). Researchers come from various fields: information science, computer science, psychology, marketing, organization theory, health science, education, and

communication. Therefore, multiple conceptual models of information behaviour have been developed through the years or have been imported from other fields.

The existing models of information behaviour can be classified in several ways (Table 6, p. 74, provides an overview of the various models according to different aspects). For instance, the models vary significantly in scope. The narrower ones focus exclusively on information-searching behaviour (i.e., the interaction of a user with an information system). This is the case of Bates's Berrypicking Model of Information Seeking (Bates, 1989), Belkin's Anomalous States of Knowledge (Belkin, Oddy, & Brooks 1982a; 1982b), and Ingwersen's cognitive model (Ingwersen, 1999). It can be added that these models only address *active* and *directed* modes of information seeking. Some other models adopt a little broader perspective and embrace the whole information-seeking behaviour. Ellis's (1989) behavioural model, the Information Search Process (ISP) of Kuhlthau (2004), and Krikelas's (1983) model are among them, although the latter is a little broader as it includes the information needs, both deferred and immediate. They all focus on *active* modes of information seeking only. Finally, a few models attempt to cover the whole information behaviour, including both *active* and *passive* modes of information behaviour. Wilson's 1996 model (Wilson & Walsh, 1996) is one of them, as are Savolainen's (1995) Everyday Life

Table 6

A Summary Table of Conceptual Models

<i>Author</i>	<i>Perspective</i>	<i>Scope</i>		<i>Modes of Information-Seeking</i>	
		<i>Information Behaviour Area</i>	<i>Context</i>	<i>Directed/Undirected</i>	<i>Passive/Active</i>
<i>Bates (1989)</i>	Cognitive	Information- searching behaviour	Occupational/ scholar	Directed and Undirected	Active
<i>Belkin (1980)</i>	Cognitive	Information- searching behaviour	Occupational/ scholar	Directed	Active
<i>Dervin (1992)</i>	Multifaceted	Information behaviour	Goal-oriented	Directed and Undirected	Active
<i>Ellis (1989)</i>	Behavioural	Information-seeking behaviour	Occupational/ scholar	Directed and Undirected	Active
<i>Ingwersen (1999)</i>	Holistic cognitive	Information-searching behaviour	Occupational/ scholar	Directed	Active
<i>Krikelas (1983)</i>	Cognitive	Information-seeking behaviour	Occupational/ scholar	Directed and Undirected	Active
<i>Kuhlthau (1991)</i>	Cognitive and affective	Information-seeking behaviour	Occupational/ scholar	Directed and Undirected	Active
<i>Savolainen (1995)</i>	Social	Information behaviour	Everyday life	Directed and Undirected	Active and Passive
<i>Wilson (1981)</i>	Cognitive	Information behaviour	Global	Directed	Active
<i>Wilson (1996)</i>	Multifaceted	Information behaviour	Global	Directed and Undirected	Active and Passive

Information Seeking (ELIS) model and Dervin's (1992) Sense-Making Methodology.

Another way to narrow the scope of an information behaviour model is by limiting it to a specific context. As a matter of fact, most models concentrate on occupational and school information seeking (Spink & Cole, 2001, p. 301), or on goal-oriented information seeking. This results in models proposing a problem-solving approach to information behaviour (Lueg, 2002). According to these models, the information-seeking behaviour is activated by the need to satisfy some cognitive anomalies. These cognitive anomalies are differently labelled depending on the model. Belkin, Oddy and Brooks (1982a; 1982b) talk about an "Anomalous State of Knowledge" (ASK), Ingwersen (1999), Kuhlthau (2004) and Krikelas (1983) refer to it as the state of "uncertainty," and Dervin (1992) uses the word "gap." Information seeking is thus seen as a goal-oriented activity, aiming at solving specific problems. Consequently, there is no place in these models for non-directed information behaviour motivated, for instance, by exploration or the desire to search for information for the mere pleasure of it.

Systematic occupational/school information searching starts with a gap, and the information is used for problem-solving activities that lead to the production of reports, essays, proposals, and other work- or school-related outputs. Systematic ELIS [Everyday Life Information Seeking] searching, on the other hand, may start with a sense of coherence, and the information is used for Mastery of Life. (Spink & Cole, 2001, p. 302)

Hence, if a goal-oriented approach might be adequate and sufficient to explain the information-seeking behaviour in the context of work or study, or in some specific daily life situations (such as when one seeks health information); it has a limited explanatory power in most contexts of everyday life information behaviour. Spink and Cole (2001) further elaborate on the difference between these two contexts:

In occupational or school information seeking, the user is seeking information in a controlled environment with a definite end product that has some sort of paradigmatic quality to it. ELIS [Everyday Life Information Seeking], on the other hand, is fluid, depending on the motivation, education, and other characteristics of the multitude of ordinary people seeking information for a multitude of aspects of everyday life. It is definitionally unsystematic in order to incorporate counter-productive-type behavior. (p. 301)

And this is especially true when the information is sought for recreational activities, such as for newsreading, pleasure reading, or music listening. Indeed, it has been shown that in these three contexts, users mainly search for information in an undirected way and are therefore less likely to report cognitive anomalies (Cunningham, Reeves, & Britland, 2003, p. 8; Ross, 1999; Toms, 1999).

In contrast to occupational/school information-seeking behaviour models, Savolainen (1995) has proposed a conceptual model dedicated exclusively to everyday life information behaviour (see Figure 3, p. 78). According to Savolainen (1995), everyday life information seeking, or ELIS,

[...] refers to the acquisition of various informational (both cognitive and expressive) elements which people employ to orient themselves in daily life or to solve problems not directly connected with the performance occupational tasks. Such problems may be associated with various areas of everyday life, for example, consumption and health care. (p. 266-267)

The theory of *habitus* of Pierre Bourdieu (1984) provided the background for the development of Savolainen's model. The term *habitus* refers to "a socially and culturally determined system of thinking, perception, and evaluation, internalized by the individual" (Savolainen, 1995, p. 261-262). The "way of life" is the practical manifestation of *habitus*, which designates the preferences a person gives to various activities. The preferences, or the "order of things," are determined on both subjective (e.g., what one considers as a pleasant way to spend time) and objective grounds (e.g., the length of the working day which influences the time left for hobbies). Another important concept of Savolainen's model is the concept of "mastery of life," which consists of taking care of keeping things in order and is determined by social, cultural, economic, and psychological factors. Thus, because of the "mastery of life," people constantly aim at reducing the distance between the perceived situation and what they think the situation should be. To the way of life and the mastery of life, Savolainen added the situational factors that affect the information behaviour, such as the resources available.

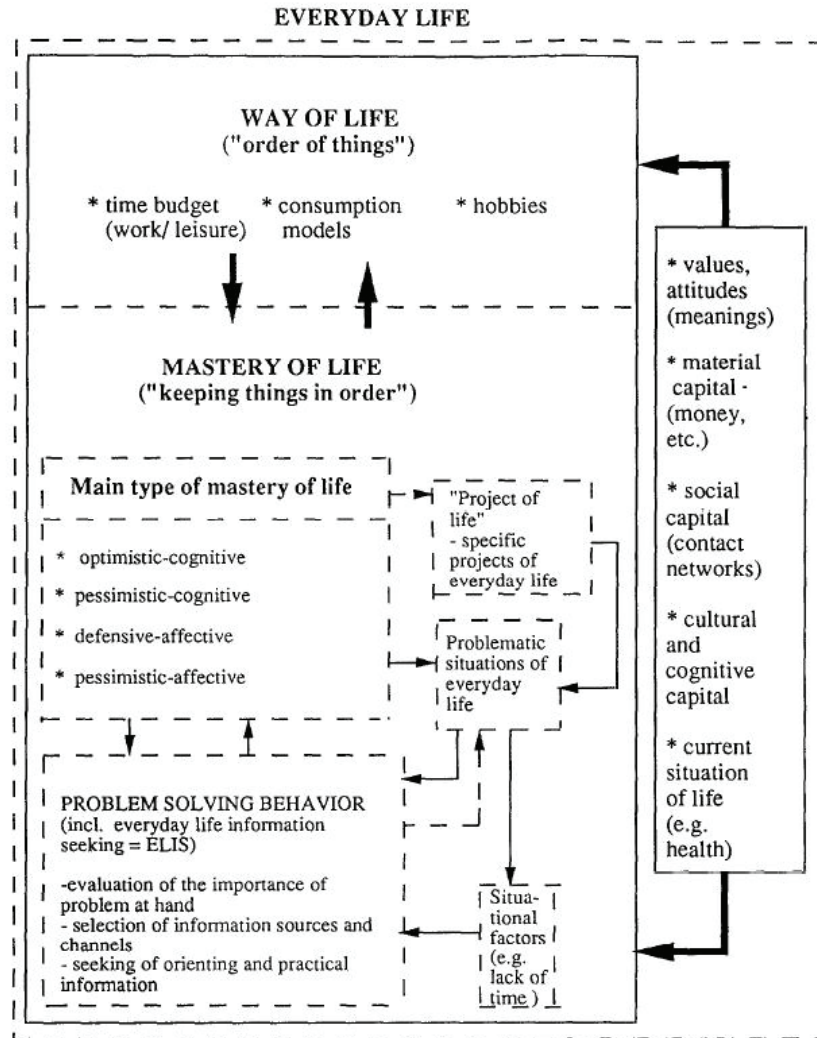


Figure 3. Savolainen's Model of Everyday Life Information Seeking (Savolainen, 1995, p. 268)

Savolainen is recognized for having provided a way to study everyday life information behaviour, a phenomenon that had been discarded from most information behaviour models. One wonders, however, if it is necessary to develop a model dedicated exclusively to ELIS rather than expanding existing systems in order to cover all types of information behaviour since there are a lot of overlaps and they cannot be so easily distinguished. But the most important

criticism that can be addressed to this model is that it still adopts a problem-solving approach, which can be explained by the fact that the bulk of research on everyday life information behaviour has focused on situations in which information is crucial, such as in case of illness, as opposed to situations in which information is sought for recreational purposes, which leads Hartel to talk about the “Serious Leisure Frontier” (2003). Moreover, Savolainen’s model it is not easy to understand nor easy to use. It is composed of many different concepts, some of them having a rather vague definition. Therefore, as observed by Savolainen himself in an empirical research aiming at validating his model, it may become hard to specify “which part of ELIS are determined by way of life and which would be explained by other factors” (Savolainen, 1995, p. 289).

4.2.1. Wilson’s 1996 Model of Information Behaviour

Tom Wilson is certainly a leader in the research on models of information behaviour. Besides his various articles presenting and evaluating major existing models, he proposed a few of his own which, as Case (2002) mentioned, are interesting to examine since they reflect trends in information-seeking research (p. 116). Wilson’s first model appeared in a 1981 issue of *Journal of Documentation* (see Figure 4, p. 80). It was the first model to attempt to cover the entire information behaviour: it starts with the information need and ends with the information use. It is composed of twelve elements related to each

other with arrows indicating the possible paths an individual can follow after having perceived an information need.

This model of information behaviour presents remarkable advantages in comparison to the traditional model. Firstly, it recognizes that people do not only search for information in systems dedicated to that purpose. They also use systems that were not primarily made for information retrieval but can nevertheless serve this function; for example systems of car sales agencies that are above all concerned with selling but could also be used to obtain information on current prices. Secondly, it recognizes that information is exchanged between people during the information-seeking process.

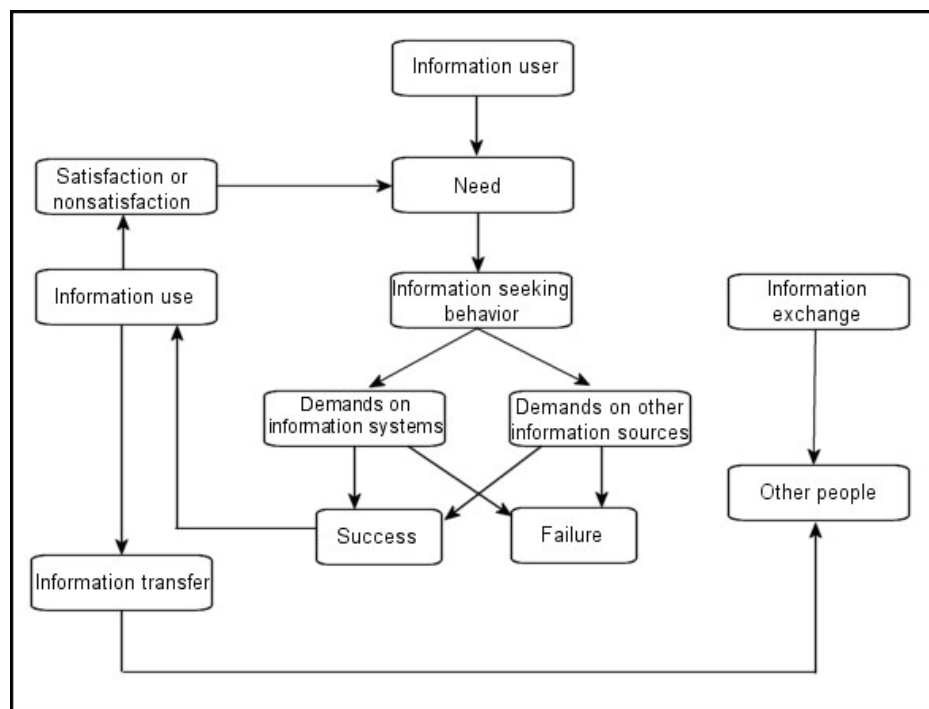


Figure 4. Wilson's 1981 Model
(Wilson, 1981, p. 4)

Despite these interesting aspects, Wilson's 1981 model is limited in the sense that it is essentially a map of the area that allows us to identify which parts have been neglected by research but has no real explanatory power. Wilson (1981) himself recognized it by entitling his model *Interrelationships among areas in the field of user studies* (p. 4). Some inconsistencies can also be observed. For instance, why does the "Failure" element not lead to the "Satisfaction or nonsatisfaction" box? It is equally surprising to see that Wilson did not include people as information sources to which users can address demands. Finally, Wilson's first model does not integrate passive and undirected modes of information seeking.

In 1996, Wilson proposed a major revision of his 1981 model (see Figure 5, p. 82) on the basis of research findings from various research areas: information science, decision-making, psychology, innovation, health communication, and consumer research (Wilson & Walsh, 1996, chap. 1). One of the key concepts of this new model is what Wilson called the "activating mechanisms," which represent the factors that motivate and stimulate an individual to engage in information seeking. Three theories, mainly coming from psychology, are embedded in the model in order to explain these "activating mechanisms." The stress/coping theory provides an explanation for the fact that information needs do not always lead to action. The risk/reward theory aims at explaining why people prefer some sources to others. Finally, the goal of the social learning

theory is to explain how people's perception of their self-efficacy affects their capacity to execute the required behaviour. These "activating mechanisms" are affected, positively or negatively, by what Wilson called "intervening variables." The "intervening variables" can arise from the psychological profiles of individuals, from their demographic background, from their social roles, from the environment (time, culture, geography) and/or from the characteristics of the sources (accessibility, credibility, channel of communication). To finish, Wilson's model explicitly includes the various modes of information seeking.

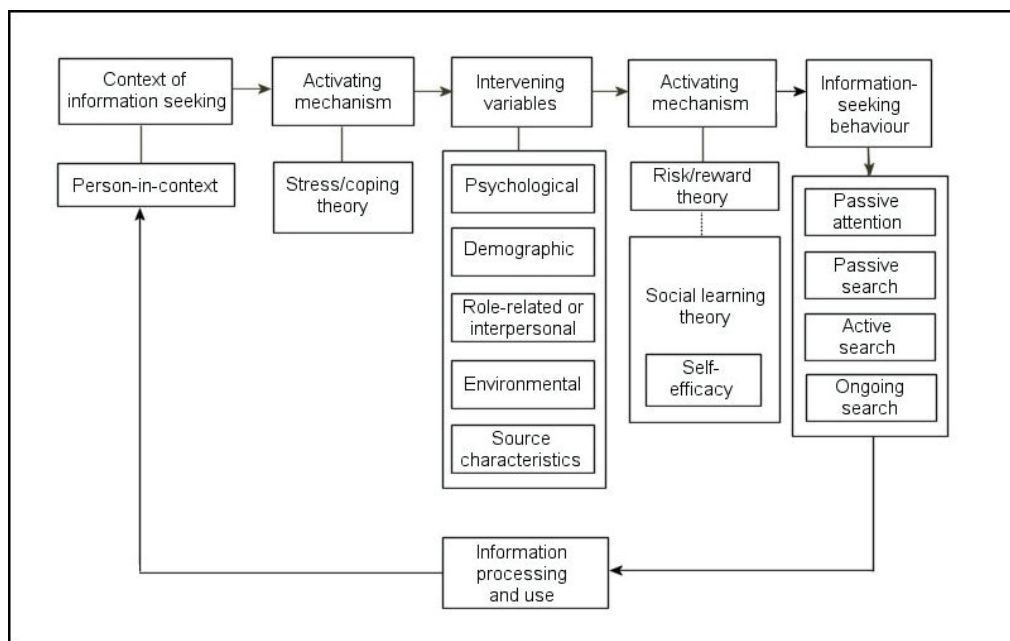


Figure 5. Wilson's 1996 Model of Information Behaviour
(Wilson & Walsh, 1996, chap. 7)

Wilson's 1996 model is certainly one of the most global conceptual models of information behaviour. It is meant to be applicable to all categories of

information users in all contexts, as opposed to Savolainen's model which focuses exclusively on everyday life information behaviour. It is independent of any information system – the information source can be a person, a television program or a database – and includes all modes of information seeking, active and passive, directed and undirected. The model encompasses the entire information behaviour, from the context in which the need for information arises to information processing and use through information-seeking behaviour, with a feedback loop in case the information need has not been satisfied. Information behaviour is therefore divided in three stages involved in a triangle-shaped relation (see Figure 6, p. 84). Unlike most models (including Wilson's own previous model), it does not adopt a single perspective but a multifaceted one². As mentioned by Niedźwiedzka (2003), it incorporates the largest part of earlier research perspectives, including cognitive, social and environmental (p. 7). Wilson's 1996 model also has a stronger explanatory power due to the incorporation of theories, providing more than a map of the area as his first model did.

² For instance, several models adopt a pure cognitive perspective. This is the case of Bates' Berry picking model, Belkin's ASK, as well as Krikelas's and Ingwersen's models. A few other models adopt a pure behavioural perspective, such as in Ellis's model.

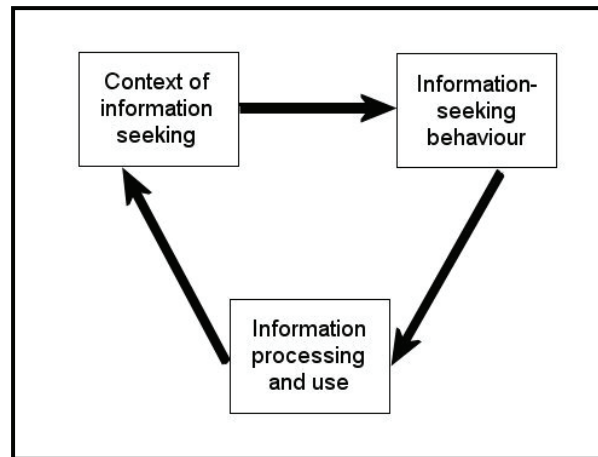


Figure 6. The Three Stages of Information Behaviour

Wilson's 1996 model appears to be well suited for the present research project for several reasons. Firstly, its global nature represents an important advantage for the study of information behaviour from a qualitative perspective as it provides a way to look at the phenomenon as a whole. This framework allows the researcher to situate the portion of the information behaviour which is the focus of the study – in this case the information-seeking behaviour stage – in the context of the entire information behaviour, from the information need to the information use. Such a holistic approach is essential since, as mentioned earlier in this dissertation, the information behaviour is composed of interrelated factors that cannot be studied in isolation from each other. The phenomenon is portrayed in its entirety, which facilitates the understanding of its components. In addition, unlike Savolainen's model, Wilson's model remains simple despite its completeness, and easy to understand and use as its different components are well defined.

In contrast with traditional models of information behaviour, Wilson's approach to information behaviour is not task-oriented. As a matter of fact, although it is not explicitly included in his model, Wilson acknowledged the fact that affective needs, such as curiosity, sensory stimulation, or escapism, can motivate information-seeking behaviour. He identified three types of needs: physiological, affective, and cognitive (Wilson and Walsh, 1996, chap. 2). In the same way, Wilson and Walsh (1996) clearly stated that the stress/coping theory in the model is only an example of a theoretical approach to what they call the "activating mechanisms," thus leaving room for sources of motivation other than stress to exist (chap. 7). All these features contribute to making Wilson's model particularly appropriate for this study. Indeed, as seen in Chapter 3 (p. 44), previous studies have suggested that everyday life music information behaviour is primarily exploratory rather than task-oriented.

Wilson's model, although comprehensive and flexible, has been the target of several criticisms. As Niedźwiedzka (2003) rightly affirmed, there is no reason why the "activating mechanisms" should not also play a role in the decision to process/use the information retrieved. If it is true to say that not all information needs lead to information seeking, it is also true to affirm that not all information retrieved will be processed and used by an individual. Therefore, it would make more sense to add an "activating mechanisms" box between the "information-seeking behaviour" and the "information processing and use" stages.

Niedźwiedzka (2003) also raised a similar criticism concerning the “intervening variables.” Wilson strangely positioned the “intervening variables” in his diagram between the “context of information-seeking” and the “information-seeking behaviour,” suggesting that they only affect the decision to undertake information seeking activities. These “intervening variables,” however, can be thought to have an influence on all stages of information behaviour, which means that it would be more logical to explicitly insert them between all stages.

Another weakness that has been noted by Niedźwiedzka (2003) is the concept of “context” and its relation to the “intervening variables.” According to the model, these concepts are distinct, a distinction that appears to be artificial and inconsistent. Aren’t these variables part of the context? Wouldn’t it be more accurate if the information behaviour was situated *within* the context instead of putting the context in a separate box, on the same level as the “information-seeking behaviour” and the “information processing and use”?

Some inconsistencies are also observed in the way the relations between the three stages of information behaviour are presented. For example, Wilson oddly drew an arrow from the “information-seeking behaviour” box to the box containing the different modes of information seeking. It would have been more coherent to draw an arrow directly from the “information-seeking behaviour”

box to the “information processing and use” box as the different modes of information seeking are already included in the concept of “information-seeking behaviour.”

Finally, a last criticism that can be levelled at all models of information behaviour including Wilson’s concerns the outcomes of the information-seeking behaviour. In all cases, the outcomes are related to the processing and use of the information retrieved and eventually to the satisfaction or nonsatisfaction of the initial information need. In other words, the focus is exclusively put on the utilitarian outcomes, hence discarding all possible hedonic outcomes.

4.3. Review of Models of Shopping Behaviour

The research on consumer behaviour has also long focused exclusively on the utilitarian aspects of the shopping experience. In the past two decades, however, it has become more and more common to consider hedonic aspects as part of the shopping experience. Researchers have started to abandon the utilitarian view or the “information processing model” where the consumer is regarded as a “logical thinker who solves problems to make purchasing decisions” (Holbrook & Hirshman, 1982, p. 132) to study the “complete shopping experience” (Babin, 1994, p. 644), which includes the experiential aspects of consumer behaviour. In this new approach, “the consumer is portrayed, in a

shopping context, as both intellectual and emotional.” The underlying assumption is that “[...] not all consumer behavior is directed toward satisfying some functional, physical, or economic need” (Babin, 1994, p. 653). Hence, seeking fun, fantasy, arousal, sensory stimulation, and enjoyment (Childers, Carr, Peck, & Carson, 2001, p. 513) are regarded as possible motives behind consumer behaviour.

More specifically, Childers et al. (2001) distinguished two types of shopping experiences: “shopping as work” and “shopping as fun” (p. 513). These two types are obviously not mutually exclusive. Shopping with a utilitarian goal can also be enjoyable. Nevertheless, some shopping situations are more prone to produce hedonic outcomes than others. For instance, shopping for food is usually strongly goal-directed and is thus expected to bring more utilitarian outcomes. Conversely, “recreational shoppers likely expect high levels of hedonic value” (Babin, 1994, p. 646). Drawing from this, it may be extrapolated that music shoppers are more likely to be expecting hedonic outcomes.

Consumer behaviour is not that far from information behaviour. In certain cases, for instance when someone browses the albums in an online music store, gathering information along the way, the line between consumer behaviour and information behaviour is almost impossible to draw. It can thus be assumed that both types of behaviour share a lot of attributes. Intuitively, it would make

sense to suppose that the dual nature of shopping, “shopping as fun” and “shopping as work,” also describes the nature of information behaviour, which means that information-seeking behaviour might potentially be motivated by utilitarian *and* hedonic goals. The research on consumer shopping behaviour demonstrated the necessity of looking at both aspects in order to encompass the complete shopping experience; it seems relevant to try to do the same to study information behaviour.

4.4. Proposed Model of Information Behaviour

Taking into account all the criticisms that have been levelled at Wilson’s model, plus the findings of the research on shopping behaviour, a revision of Wilson’s model of information behaviour is proposed for the purpose of this research (see Figure 7, p. 91). In this version, an “activating mechanisms” box has been inserted between the “information-seeking behaviour” and the “information processing and use” stages. The whole information behaviour is placed into the context, which is itself composed of “intervening variables.” The term “variables,” however, has been replaced by “factors,” which is coherent with the qualitative approach according to which a phenomenon cannot be divided into distinct and discrete variables. The “Role-related” factor has also been replaced by the broader “Sociological” factor in order to encompass the global social

environment of individuals (i.e., the social class and other social groups to which they belong, their social network) in addition to the interpersonal factor.

“Motivation/Information need” replaces the “Context of information seeking” in the triangle-shaped relation. The three types of needs/motivations as identified by Wilson have been added to acknowledge that the motivation behind the information-seeking behaviour is not necessarily an information need and that seeking pleasure, for example, can also be an incentive to engage in information-seeking behaviour. The different modes of information-seeking behaviour have been included *within* the “Information-seeking behaviour” box for more coherence. The modes themselves have also been replaced by the modes proposed by Bates (2002) (see Section 1.5.2, p. 11, for a detailed explanation of these modes).

The person is located at the center of the diagram to emphasize that information behaviour is looked at from the person’s perspective. The theoretical approaches to the activating mechanisms proposed by Wilson are not explicitly integrated in the diagram because, as mentioned at the beginning of this section, the model is used here only to offer a *broad* explanation of the area of information behaviour. The theories that allow one to explain the activating mechanisms in the context of everyday life music information behaviour will

therefore be presented only in the discussion chapter of this dissertation, in the light of the data analysis.

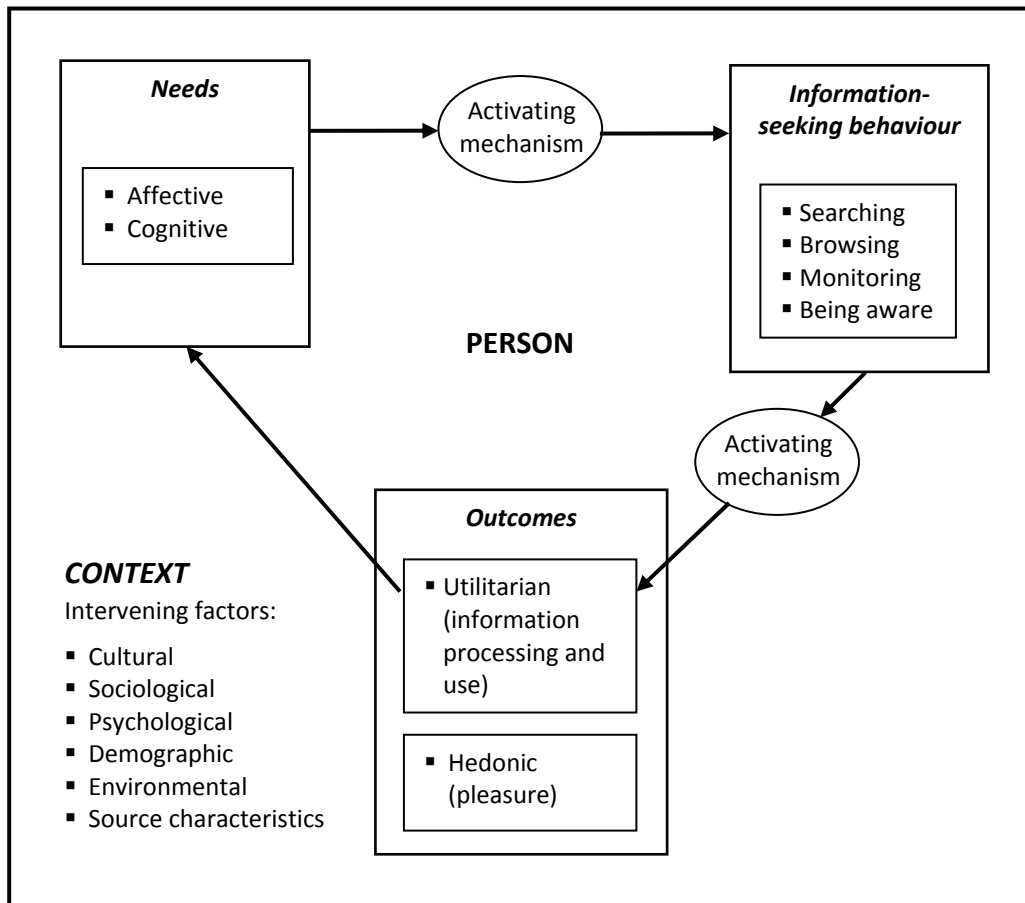


Figure 7. A Revised Version of Wilson's Model

4.5. Summary

In this section, a brief review of the conceptual models of information behaviour was presented, with an emphasis on models of everyday life information behaviour. This review showed that traditionally, a task-oriented approach to information behaviour has been adopted, which does not seem to be well suited for the study of information behaviour in a leisure context. In the end, Wilson's

1996 model was considered to be the most appropriate for the purpose of this research. Nevertheless, considering the criticisms that have been levelled at this model, as well as the findings from shopping behaviour research, a revised version of Wilson's model was presented. This revised version constitutes the conceptual framework that has guided the present study.

5. Research Design

The purpose of this study is to provide a thick description of the everyday life music information behaviour of young adults. A qualitative approach has therefore been considered more appropriate as it yields results that are rich in quality and depth.

As mentioned in the previous chapter, a paradigm shift from the system-centered approach to the user-centered (and eventually the person-in-context approach) occurred in the 1980's. With this shift came the need to replace quantitative methods by qualitative methods. Indeed, several authors have urged researchers to adopt a qualitative approach to study information behaviour (Myers & Klein, 1999; Park, 1994; Tenopir, 2003; Wang, 1999; Wilson, 1981; Wilson, 2003). According to the qualitative approach, a phenomenon has to be studied holistically and in its natural setting (Lincoln & Guba, 1985). This approach seems indeed better suited to the complex nature of human information behaviour. As stressed by Wilson (2003), it allows the researcher to perform a "deep analysis of what the information seeker believes s/he is doing, of what the intention is in the acts employed to discover information, and in what the information found means to the information user" (p. 448).

Current research in this area suggests that the call for a shift from quantitative to qualitative approach has been heard since the adoption of qualitative perspective is now widely accepted in the library and information science community and its popularity is growing (Park, 1994, p. 136; Wang, 1999, p. 83). Wilson (2003) even affirmed that “over the past 50 years or so there has been a shift in information research from a predominantly positivist model of the world to a predominantly phenomenological perspective” (p. 447). He then added that this shift was especially manifest in research on information behaviour (Wilson, 2003, p. 448).

5.1. Participants

5.1.1. Population

The population studied was composed of French-speaking young adults (18-29 years old) who lived in the Montreal area, and who were not professional musicians or currently enrolled in a music program in a Cégep or university.

5.1.2. Sampling Strategy

In qualitative research, the level of detail required does not allow the researcher to conduct hundreds of interviews, or to deal with samples that are statistically considered to be representative of a population as large as the one considered in the present study. Hence, to compensate for the small size of the samples,

qualitative researchers use “purposeful sampling” instead of random sampling, which means that they base their samples on specific criteria so that the utility of the data obtained is increased (Patton, 2002, p. 230). For this research, the maximum variation sampling strategy was used. The aim of the maximum variation sampling strategy is to ensure, as much as possible, that the different experiences of the phenomenon under study are represented in the sample in order to maximize the diversity in the sample. According to this technique, “Each successive unit can be chosen to extend information already obtained, to obtain other information that contrasts with it, or to fill in gaps in the information obtained so far” (Lincoln & Guba, 1985, p. 201). This way, “any common patterns that emerge from great variation are of particular interest and value in capturing the core experiences and central, shared dimensions of a setting or phenomenon” (Patton, 2002, p. 235). The use of this sampling technique therefore facilitates the transferability of the findings, while not providing the possibility of generalizing them to the whole population.

Initially, the criteria used for the selection of participants were the following: education, gender, age, and socio-economic background. They correspond to characteristics or factors that were identified as having an impact on musical taste and consumption (the criteria accompanied by the reference to the research projects from which it comes are enumerated in Table 7, p. 96). However, because the population studied was aged between 18 and 29 years, many were still students, so that the annual income did not appear to be a

relevant way to determine the socio-economic background of many (the annual income of their parents would probably have been a better measure).

Table 7
Sampling Criteria

<i>Criteria</i>	<i>References</i>
Socio-economic background	<ul style="list-style-type: none"> ▪ Bourdieu, 1984 ▪ Schuessler, 1980 ▪ Minks, 1999 ▪ Dibben, 2002 ▪ Russell, 1997
Education	<ul style="list-style-type: none"> ▪ Bourdieu, 1984 ▪ Russell, 1997
Age	<ul style="list-style-type: none"> ▪ Taheri-Panah & MacFarlane, 2004 ▪ Schuessler, 1980 ▪ Russell, 1997 ▪ Holbrook & Schindler, 1989
Gender	<ul style="list-style-type: none"> ▪ Minks, 1999 ▪ Schuessler, 1980 ▪ Koizumi, 2002 ▪ DeNora, 2000 ▪ Shepherd & Giles, 1991 ▪ Russell, 1997 ▪ Dibben, 2002

In qualitative research, it is recommended to stop conducting interviews when the saturation point is reached, that is to say when the information obtained through interviews starts to be redundant (Lincoln & Guba, 1985, p. 202). As stressed by Morse (1995), the signal that the saturation point has been reached is not connected to the *quantity* of data in each category but by the *richness* and *completeness* of the data. The saturation point should usually be reached after

12 to 20 interviews if the sampling has been done carefully (Lincoln & Guba, 1985, p. 234-235), that is if the sample is culturally cohesive (Morse, 1995, p. 149). The researcher felt that the saturation point had been reached after 12 interviews. A clear sign that the saturation was complete is that no new themes or patterns emerged from the analysis after the twelfth interview. Three more interviews were nevertheless conducted to be sure no more new important information would be dismissed, for a total of 15 interviews.

5.1.3. Recruitment

Participants were recruited in the hall of the Grande Bibliothèque of the Bibliothèque et Archives nationales du Québec (BANQ) at different times and on different days (including evenings and week-end days). The Grande Bibliothèque is a public library located in downtown Montreal, which means that it is reasonable to think its users are diversified in terms of socio-economic background, education, and age. The incredible popularity of this library since its opening and its proximity with the Université du Québec à Montréal (UQÀM) contributed to make it an excellent place to find people who corresponded to the sought profile (Bibliothèque nationale du Québec, 2005).

The researcher distributed flyers (see Appendix 1) to the people who seem to meet the sought criteria. If interested, the persons were invited to schedule the interview right away or to contact the researcher by email at their convenience.

Table 8

Demographics of the Participants

<i>Pseudonym</i>	<i>Gender</i>	<i>Age</i>	<i>Education (Completed)</i>	<i>Currently Studying</i>	<i>Currently Working</i>	<i>Annual Gross Income</i>	<i>Type of Listener</i>
Adrien	Male	26	Undergraduate	No	Yes (full-time)	\$15,000 – \$24,999	Heavy
Alexandre	Male	29	Graduate	No	Yes (full-time)	\$15,000 – \$24,999	Heavy
Benoît	Male	22	Cégep	Yes	No	< \$15,000	Heavy-Moderate
Christian	Male	23	High School	No	Yes (full-time)	< \$15,000	Heavy
Danielle	Female	24	Cégep	No	No	< \$15,000	Moderate-Light
Élise	Female	23	Undergraduate	No	Yes (full-time)	\$15,000 – \$24,999	Heavy-Moderate
Fannie	Female	18	High School	Yes	No	< \$15,000	Heavy
Gabriel	Male	27	Cégep	Yes	Yes (full-time)	\$25,000 – \$44,999	Heavy-Moderate
Hervé	Male	27	Undergraduate	No	No	\$45,000 – \$64,999	Light
Ian	Male	29	Cégep	Yes	No	< \$15,000	Heavy-Moderate
Jean-Sébastien	Male	23	Cégep	No	No	\$25,000 – \$44,999	Heavy
Karine	Female	26	Undergraduate	Yes	Yes (part-time)	< \$15,000	Moderate
Laura	Female	27	Cégep	Yes	Yes (full-time)	\$25,000 – \$44,999	Moderate
Martin	Male	20	Cégep	Yes	No	< \$15,000	Moderate
Nicolas	Male	23	Undergraduate	No	Yes (full-time)	\$15,000 – \$24,999	Heavy

5.1.4. Demographics

Among the 15 persons who participated in the study, ten were men. The average age was 24 years (range 18-29). Six were full-time students, one was a part-time student. Seven were full-time workers, one was a part-time worker, and three were unemployed. To be allowed to participate, the participants had to feel sufficiently comfortable in French to be able to do the interview in this language. One participant, however, whose mother tongue was a foreign language, used a mix of English and French during the interview. Apart from this participant, there was only one other participant whose mother tongue was not French but he was perfectly fluent in French. Several participants were avid music listeners, although the sample also included a few light or moderate music consumers. The details regarding the demographics of the participants are given in Table 8 (p. 98).

5.2. Data Collection Method

5.2.1. In-Depth Interviews

Maykut and Morehouse (1994) described the interview as “a conversation with a purpose” (p. 79). The objective of an interview is to understand the perceptions, opinions and feelings the participants have in relation to the phenomenon under study, as well as the language they use to talk about it. In the context of this

research, the interviews enabled the researcher to obtain the perspective of the respondents of their music information-seeking strategies. Because of the control the researcher has on the line of questioning (Creswell, 2003, p. 186), the information collected is more directly relevant to the research and more limited in terms of quantity as opposed to other data collection techniques such as participant observation.

When using interview as a principal data collection technique, it is essential to be aware that this technique has some limits. First, as Creswell (2003) rightly stated, “people are not equally articulate and perceptive” (p. 186). Secondly, the researcher is not able to verify whether or not the respondents are – consciously or unconsciously – telling the truth. In order to minimize these problems, the interviewer tried to ask questions that facilitate the recall of a situation in detail and reduce the lapses of memory as much as possible.

To support the choice of the interview as the unique data collection technique, it can also be argued that this is the most suitable one in the context of this research. As a matter of fact, it is the only technique, along with individual journals which are highly time-consuming for the participants, that allows the researcher to get access to everyday life information behaviour (it is not possible for a researcher to follow his/her participants in their private lives). As mentioned by Creswell (2003), interviews are useful “when participants cannot

be observed directly” (p. 186). Moreover, information behaviour includes many aspects, such as the mental processes behind it or the enjoyability of the experience, that could not be observed either. As Patton (2002) indicated, “We interview people to find out from them those things we cannot directly observe. [...] We cannot observe feelings, thoughts, and intentions” (p. 340-341).

One in-depth interview was carried out with each participant. The interviews consisted of face-to-face sessions with the researcher and were conducted in French. All interviews took place at the Grande Bibliothèque of the Bibliothèque et Archives nationales du Québec, in a research carrel put at the researcher’s disposal by the Library, between April 1, 2006 and August 8, 2007. Each interview lasted between 38 and 62 minutes. All participants received a \$10 gift certificate for a music store in token of appreciation.

Consent and permission to record the interviews were requested prior to the beginning of the interview. All participants allowed the researcher to record the interview. Technical problems, however, prevented the recording of two interviews – the interviews with Danielle and Élise. In these two cases, detailed notes were taken by the researcher during and right after the interview. In the following Chapter, the accounts of these two interviewees have therefore been paraphrased most of the time. A few quotations were nevertheless included when found in the handwritten notes of the researcher. Otherwise, the

interviews were recorded using a microphone and a computer application called *Super Mp3 Recorder Professional* by Admiresoft.

5.2.2. Interview Guide

In-depth interviews can be structured by an interview guide (a series of topics or broad open-ended questions) or an interview schedule (a series of open-ended questions) (Maykut & Morehouse, 1994, p. 83-84). For the purpose of this research, an interview guide was chosen over an interview schedule since it offers more flexibility. As there was only one interviewer, the variance in the content of the various interviews was less likely to be problematic than if several researchers had been involved. Additionally, the researcher felt comfortable with the freedom offered by the interview guide because of her knowledge of the research topic, as well as her experience as an interviewer in another qualitative study (Bouthillier, 2003).

A preliminary interview guide was developed (see Appendix 2) and tested during a pre-test to ensure the wording of the questions was clear, the sequence of the questions coherent, and to make sure the instrument would allow the researcher to collect the information needed. It also helped determine how much time was needed to administer the interview guide. The pre-test was carried out with two persons in March 2006, after receiving the approval of the Review Ethics Board of the McGill University Faculty of Education. These two persons were asked to

make comments regarding the content of the interviews and how easy it was to answer the questions. Considering the comments received, plus the experience of the researcher with the interview guide, some questions were reworded, one question was replaced, and a few secondary questions added (see Appendix 3 for the final version of the interview guide). The data collected during the pre-test were not integrated in the final analysis.

The interview guide drew upon previous research on music information behaviour. It followed the structure of the conceptual framework presented in Chapter 4 (p. 69) and was developed with the objective of allowing the researcher to collect the information required to answer the research questions presented in Section 1.3 (p. 6).

The interview guide was composed of seven sections. The introductory section was devoted to the reading of the consent form with the participants to ensure they understood the purpose of the research, and the risks and benefits of participating in the research. In the second section, the participants were asked to talk about their music consumption in a general way, including their musical taste (in relation with contexts and situations) and the place music occupies in their life. This section aimed at setting the context for the information-seeking behaviour, in addition to putting the participants at ease by asking simple questions. In the third section, the interviewees were asked to recall the last

music artist or genre they had discovered and liked, and then to try to recall how it happened. The idea was to get an overview of the process through which one comes to discover a new music artist or genre. The fourth section included questions regarding information sources. The way the participants interact with these sources was investigated. The fifth section was meant to address the “motivation” issue by exploring the hedonic and utilitarian motives behind the information-seeking behaviour. The sixth section was left to the participants who were invited to share comments or additional information. Finally, the seventh section was used to collect background information for sampling purposes.

5.3. Data Analysis

5.3.1. Preparing the Data for Analysis

As mentioned earlier, 13 of the 15 interviews were recorded. These interviews were transcribed in computer files as soon as possible after completion by the researcher to serve as a guide for the following interviews. The notes taken during the two interviews that were not recorded were also transcribed in computer files. The average transcript for a recorded interview consisted of around 9000 words. The transcripts were then imported into *NVivo 7*, a software package produced by QSR International that is especially designed for the data analysis of qualitative studies. In order to facilitate the analysis, *NVivo*

was employed to segment the computer files into manageable and logical units (in this case in paragraphs), and to subdivide each transcript according to the questions of the interview guide.

5.3.2. Data Analysis

Interview data were analyzed using an inductive approach.

Inductive analysis involves *discovering* patterns, themes, and categories in one's data. Findings emerge out of the data, through the analyst's interaction with the data, in contrast to *deductive analysis* where the data are analyzed according to an existing framework (Patton, 2002, p. 453).

In more general terms, Lincoln and Guba (1985) defined inductive analysis as “a process for ‘making sense’ of field data” (p. 202). As Patton (2002) said, the aim of this analysis process is therefore to “bring out underlying uniformities and diversities” (p. 114).

Different methods of inductive data analysis exist. For the purpose of this research, the constant comparative method as defined by Maykut and Morehouse (1994) was selected. This method comes from Glaser and Strauss (1967). It combines “inductive category coding with a simultaneous comparison of all units of meaning obtained” (Maykut and Morehouse, 1994, p. 134). The primary goal of this approach is to accurately describe what the researcher has understood, whereas it also includes some interpretation. It is a time-consuming

Table 9
Steps for Inductive Data Analysis Using the Constant Comparative Method

Step 1	Organize and prepare the data for analysis. <ul style="list-style-type: none"> ▪ Transcription of the interviews. ▪ Unitization of the data, i.e., subdividing the data into units of meaning that stand by themselves, usually a response to a question in the case of interviews.
Step 2	Read through the data to identify potential important experiences, themes, ideas, or concepts. <ul style="list-style-type: none"> ▪ Identification of recurrent words, phrases, topics, and patterns. ▪ Generation of provisional categories representing those recurrent concepts.
Step 3	Begin coding process using the constant comparative method. <ul style="list-style-type: none"> ▪ Analysis of each unit of meaning: Each unit is compared to all other units in order to group it (i.e., to categorize it and code it) with those who “look alike.” If no similar units of meaning are found, a new category is formed. ▪ Comparison of all units of meaning comprised in the same category to verify if they correspond to the “look/feel-alike criteria.”
Step 4	Refine categories. <ul style="list-style-type: none"> ▪ Examination of all units of meaning comprised in a category to identify the common properties or characteristics. ▪ Development of rules of inclusion (and exclusion) for each category in the form of propositional statements. ▪ Restatement of category names if necessary. ▪ Re-examination of each unit to verify if it meets the rules of the categories it belongs to. ▪ Data analysis continues until all units are categorized into one or more specific categories or the miscellaneous pile.
Step 5	Explore relationships and patterns across categories. <ul style="list-style-type: none"> ▪ Examination of the propositional rule statement of each category to connect it to other statement(s) if applicable. Some categories will possibly stand alone.
Step 6	Integrate data and write up the research report.

approach that involves continuous refinement. Categories are constantly modified, merged, removed, or added. The constant comparative method is therefore an iterative process that can nevertheless be broken down into different steps. These steps are summarized in Table 9 (p. 106).

Hence, after carefully reading each interview, some recurrent themes, concepts and behaviours emerged (e.g., distrust of experts, construction of self-identity), and some of the components of the conceptual framework presented in Chapter 4 (p. 69) were recognized (e.g., hedonic outcomes, being aware). An initial coding scheme was developed following this first reading, inspired partly by the data and partly by the conceptual framework and literature review. The real coding began at the second reading, when the researcher systematically went through all interviews to code every unit (note that many units were coded in more than one category as they were not meant to be mutually exclusive). New categories or codes were created for the units that did not fit in any of the existing ones (e.g., language issues). Then, the refinement of the categories began. For each category, the researcher examined all units it contained to uncover the underlying similarities and develop a definition which, as suggested by Holman-Jones (2005), included a description of the category, the inclusion/exclusion criteria, and excerpts of real text fitting into this category (p. 781). In the light of the definition created, the units were re-examined to be sure they still fit in the category. At this stage, some units were moved from one

category to another, some categories were merged as they overlapped each other so much so that the distinction was hard to maintain (e.g., music information seeking as a non goal-oriented activity and browsing). This step allowed the researcher to stop looking at the units individually and start looking at the dataset as a whole (see Appendix 4 for samples of analyzed transcripts).

The following step was to explore the possible relationships that could exist between the different categories. The idea was to try to organize the categories hierarchically in order to reflect these relationships. The conceptual framework acted as a guide but was not rigidly followed. As a matter of fact, the categories were organized in a way that differed quite significantly from the original conceptual framework since it seemed to better represent what had been found in the data. For instance, it appeared important to add a category for “Relevance Judgement,” and to subdivide the “Information-Seeking Behaviour” into “Acquisition of Information” (i.e., looking for information *about* music) and “Acquisition of Document” (i.e., looking for music recordings). See Appendix 5 for the final coding scheme.

5.4. Ethics

Ethical issues are inherent to all forms of research dealing with humans. Therefore, the researcher had to request approval for human subject research from the Research Ethics Board of the Faculty of Education of McGill University.

The approval was granted on February 6, 2006 for one year, and subsequently renewed until December 2007 (see Appendix 6). Prior to beginning the interview, all participants received information about the researcher and the research project to ensure that they understood the risks and benefits of participating in the research. Written consent was required for participating in the study and for audio-recording the interviews (see Appendix 7). To protect privacy, the name of the participants remained confidential, which means that the names used in this dissertation are pseudonyms.

5.5. Delimitations and Limitations of the Study

5.5.1. Delimitations

This study is confined to the everyday life music information behaviour; it does not include work- or school-related music information behaviour. It is also confined to the population studied, namely young adults of the French-speaking Montreal metropolitan community. For practical reasons, it was decided that the participants would be recruited among the users of the Grande Bibliothèque of the Bibliothèque et Archives nationales du Québec, which means that people who never use this public library could not be recruited for the present study. In addition, as these people voluntarily accepted to participate in the study, they were probably more interested in music than average young adults. But although these people might not be representative of the young adult

population, studying them also presents some advantages. On one hand, as stressed by Lee and Downie (2004) who studied a similar population in a large-scale survey on music information behaviour, “these are the people who would be the first to use the MIR/MDL systems we develop and therefore it seems appropriate to start with this group [...]” (p. 442). On the other hand, studying a population similar to the population studied by Lee and Downie (2004) facilitated the comparison of the results of the two studies which are complementary in nature as one is quantitative and the other, qualitative.

5.5.2. Limitations

The research design of this study engenders a series of limitations. As discussed in detail in Section 5.2.1 (p. 99), the use of interviewing as the unique data collection technique, even if it was considered to be the most appropriate for this research, limits the validity of the data in some ways. The use of a purposive sampling strategy does not permit the generalization of the findings. Nevertheless, the technique used – the maximum variation technique – should increase the transferability of the data as it aims at covering a great diversity of experiences. Finally, as in any qualitative research, one should keep in mind that data analysis is interpretive, which means that the “data have been filtered through [the] particular theoretical position and biases [of the researcher]” (Merriam, 1998, p. 216). To compensate for this, Merriam’s recommendation to

include sufficient data (i.e., direct quotes from the participants) in the report so that the readers can draw their own conclusions (1998, p. 216) was followed.

6. Findings

The purpose of this chapter is to present the results of the inductive analysis of the data collected through in-depth interviews with 15 young adults about the strategies they use to discover new music in everyday life. The structure of the Chapter follows the three areas of inquiry identified as the focus of this study: the information sources, the motivation, and the relevance/utility judgements.

Numerous direct quotes have been included to accurately present the voice of the participants and to allow the reader to examine the data and evaluate the validity of the findings. To facilitate the reading, the quotes were translated from French to English, while maintaining as much as possible the level of language used. The original quotes can be found in Appendix 8. The superscripts at the end of each quote refer to the original quote in the Appendix.

6.1. Information Sources

In this section, the findings regarding the information sources participants reported using to discover music in everyday life are presented. The section begins with a presentation by source type of the analysis of the comments the participants made about the characteristics and features of the different sources. The way the participants reported interacting with these sources is then presented in a section dedicated to information-seeking behaviour. It is followed

by the analysis of participants' recollections of the process through which they had recently discovered music artists or genres they liked.

6.1.1. Sources of Information Used

During the course of the interview, the participants were asked to talk about the sources they used to discover new music. A systematic review of the most common music information sources was done with each participant to ensure that they were not forgetting any. Following that, each participant was asked to identify what they considered to be the two or three types of music information sources they used the most. Table 10 (p. 114) lists the first two types of information sources mentioned by each participant (note that no second source has been included for two participants who reported relying almost exclusively on one type of information source).

As expected, the most important source of music information was acquaintances, typically friends and colleagues. Ten participants said it was the first, three said it was the second most important source. Internet sources represented the second most used type of music information sources. More specifically, web sites such as *Allmusic*, *MySpace* and *Pandora* were often cited. Apart from that, music stores appeared in the top sources of seven participants. Public libraries and radio stations were also mentioned by a few.

Table 10

Types of Music Information Sources Most Often Used

<i>Participants</i>	<i>First Type of Sources</i>	<i>Second Type of Sources</i>
Adrien	Acquaintances (friends)	Internet (<i>Allmusic</i>)
Alexandre	Acquaintances (friends)	Internet (<i>Allmusic</i>)
Benoît	Internet (<i>Wikipedia</i>)	
Christian	Acquaintances (relatives, colleagues)	Library/Music stores
Danielle	Acquaintances (boyfriend, friends)	Shows
Élise	Acquaintances (friends)	Music stores
Fannie	Internet (<i>MySpace</i>)	Acquaintances (friends, boyfriend)
Gabriel	Acquaintances (friends, colleagues)	Internet (social network sites, <i>Pandora</i>)
Hervé	Acquaintances (friends)	
Ian	Acquaintances (friends)	Internet (<i>YouTube</i> , <i>MySpace</i> , <i>Pandora</i>)
Jean-Sébastien	Acquaintances (friends)	Internet (<i>MySpace</i> , <i>Allmusic</i>)
Karine	Acquaintances (friends, relatives)	Radio (<i>Radio-Canada</i>)
Laura	Radio (<i>Radio-Canada</i> , CISM)	Acquaintances (Colleagues)
Martin	Movies	Music stores
Nicolas	Internet (<i>Allmusic</i> , <i>MySpace</i>)	Music magazines

6.1.1.1. Acquaintances

Friends, colleagues and relatives were by far the most important sources of music discovery for the participants. As one might expect, the ease of access was a factor, but undoubtedly not the only one. Nor was it the most important one. For most participants, it is the quality of the recommendations that seemed to be the main reason for relying on acquaintances rather than on formal music information sources: 1) as these persons know their taste, they can provide personalized and relevant recommendations; and 2) as they know the taste of these persons, they can assess the relevance and reliability of their recommendations.

Christian (talking about his friends)

Oh! The advantage is because... it's as if they already knew my tastes and I know them very well.^{C1}

Alexandre

When we know someone, we can always... Well, we kind of know what he listens to, we kind of know what we can expect.^{AL1}

Adrien (comparing Allmusic to his friends)

[On Allmusic,] they don't write for you, knowing your tastes. It is intended for everyone. Hence, it is a considerably less reliable source.^{AD1}

The relevance of the recommendations also comes from the fact that close friends often have similar tastes.

Gabriel

Well, whether you want it or not, when you discuss music with friends, you end up having similar tastes [...]^{G1}

Adrien

Most of my friends, we follow the same pattern. We have similar tastes, we're really curious about everything that's new, so we rely on word of mouth. As soon as we discover something we like, we... we pass the word on.^{AD2}

In other words, asking acquaintances for music recommendations is a way to obtain information that has been filtered specifically for them.

Karine (talking about her friends)

It's like a filter. You know... the person is a filter in the sense that I know we are the same age, we have similar interests, and, you know, maybe we have the same profile and... I know that... you know, it's a person who is really aware of the latest trends in general so... It's a bit like a shortcut.^{K1}

Needless to say, getting information that has already been filtered means saving time and efforts.

Jean-Sébastien

If it's a friend or someone who's really... who listens to the same type of music you do, it'll be... it'll save you the trouble of doing research. You'll almost find it... you're more likely to come across something good right away, without having to do research.^{J1}

Ian

I have friends who... that's what they do with their time, you know? Researching, they look for a new band and they... I just get the good stuff in the end, what they like.

And later...

The problem for me is that there are tons and tons of new things I don't know and... I don't know why but I don't have the time and... not that I don't have the time... I don't do it with my time... to find the good stuff.

Interviewer

And your friends, they do the selection for you?

Ian

Yes. Yes.^{I1}

For some, the discussion that comes with music recommendations also constitutes another reason for preferring consulting their friends rather than formal sources. While talking about an artist they like, their friends might pass on their passion for the music of this artist, point out particularly interesting features or passages, or provide additional information on the artist or his music that will enhance the chances that they will appreciate the music.

Hervé (talking about his friends)

Because they tell me the story in addition to the music itself, they will tell me the story of the singers, in which context or at what time the music has been composed, or in which state of mind. It counts too. So it allows me to better understand the music and... Yes, it allows me to better appreciate the music.^{H1}

Fannie

Because sometimes, there are groups I discover by myself that I don't like but my friend will find arguments related to the music and I will listen to it again, but from a new angle. It's as if they would make me see the music differently.^{F1}

For those who have eclectic music taste, recommendations might come from various persons, each being a source of information on a specific music style.

Hervé (when asked whom among his friends he seeks recommendations from)

Maybe more those who like a specific style or genre of music. Those who have a passion for a specific genre. So I have several friends, I know that one likes metal, another one likes... hum... I don't know how to say... exotic music. [...] Each has his own tastes; each has a passion for a particular genre[...]^{H2}

Naturally, relying on friends for music recommendations often means browsing their music library or mp3 reader, and exchanging discs or music files with them.

Laura

I work for a big company so we always exchange music. "Would you have a cassette for me?" [laughter] Usually, that's how it works! Because... you know, we bring... we bring CDs but after a while, our pile... after a couple of weeks, it's like...^{L1}

Hervé

Often, between friends, we share our whole music directory, that is "I give you the 600 albums I have, you gave me the 500 you have, we'll do the selection later..."^{H3}

But even if acquaintances were generally considered an incomparable source of information by most participants, several admitted that it was limited in some ways. For instance, for Élise who lived at Lake Louise, Alberta for a while, relying on the persons around her to keep up to date with the Quebec musical scene was not possible; she used Internet sources instead. For someone who likes musical genres none of his acquaintances appreciate, turning to other sources may also be necessary.

Adrien

There are a number of music styles that my friends won't appreciate so I'll have to look somewhere else.^{AD3}

For Fannie, it is even a question of identity:

Fannie

Maybe I wouldn't be myself anymore if I discovered [music] only through my friends. I have a feeling that I would become someone else because we don't always listen to the same things.^{F2}

It must be added that three participants said they never or almost never follow recommendations from friends, colleagues or relatives, whether because they believe none of their acquaintances know more than they do about music, or because they have dissimilar music tastes.

Benoît

Generally speaking, I'm not interested in other people's music tastes because I find that I know more than they do about music.^{B1}

Martin (when asked why he does not ask his friends for music recommendations)

Mainly because we don't always listen to the same type of music. They've got one music genre they like and... the genre they listen to, I already know about it or, you know... I've got nothing else to discover about it.^{M1}

6.1.1.2. Internet Sources

MySpace

The most often mentioned Internet source was *MySpace*. Although *MySpace* is not specifically dedicated to music, it has become an extremely popular promotion tool for musicians, so popular that it is now almost obligatory for music groups to have an account on *MySpace* (Nicolas: *"Now, every artist, well every artist I know, has a MySpace, so you're sure or almost sure to find something."*^{N1}) *MySpace* is a typical social networking service: it allows each user to create a profile – a Web page on which users can upload pictures and put information about them (e.g., interests, activities, education) – and provides various tools to connect with other users and make "friends." What makes *MySpace* an especially interesting source of music information is its music

section. In *MySpace Music*, musicians can create an account for free and hence have a Web space for their group, with its own URL, and upload up to four songs that are played in streaming mode when people visit their profile page. The template for music group profiles includes pictures of the group, general information (e.g., members, influences, “sounds like” artists), contact information, upcoming shows, biographical information, and a blog. Moreover, in the same way regular individual users can have “friends,” music groups can have friends of their own, which can be other groups or individual users. Since a group friend list is public and appears on its Web space, visitors can use that to browse other profiles. (Figure 8, p. 121, provides an example of what is included in the profile of a music group.)

According to the participants who reported using *MySpace* frequently, it is this “Friend Space” on a group profile that is the most interesting feature. Browsing the list of friends of a group one loves is considered a good way to discover new (but similar) groups.

THE BE GOOD TANYAS


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Folk / Country / Soul



Canada

Profile Views: 130091

Last Login: 03/10/2007

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[Forward to Friend](#)

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[Add to Favorites](#)

[Instant Message](#)
[Block User](#)

[Add to Group](#)
[Rank User](#)


MySpace URL: <http://www.myspace.com/thebegoodtanyas>

The Be Good Tanyas: General Info


Member Since: 22/08/2005

Band Website: begoodtanyas.com/


Band Members



Sam Parlon
guitar, mandolin, banjo, piano, vocals



Frazee Ford
guitar, vocals



[La Valse des Corbeaux](#)
The Be Good Tanyas
Play: 145
Download | Rate | Comments | Lyrics | Add

[Human Thing](#)
The Be Good Tanyas
Play: 61071
Download | Rate | Comments | Lyrics | Add

[Song For B](#)
The Be Good Tanyas
Play: 53015
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myspace.com STANDALONE PLAYER

The Be Good Tanyas's Latest Blog Entry: [Subscribe to this Blog]

New Deb Hinkala track produced by Sam Parlon. (view more)

Exclusive Sony Connect acoustic session. (view more)

Pago Springs Harvest Festival performance cancelled. (view more)

Sam produces Jan Bell's new album. (view more)

To Live's To Fly. (view more)

[View All Blog Entries]

About The Be Good Tanyas

BOOKING CONTACTS

Canada/US:

Julian Paquin / Paquin Entertainment / tel: 416-962-8885 / julian@paquinentertainment.com


UK/Europe: Paul Fenn / Asgard Promotions Ltd. / 125 Parkway / London NW1 7PS / tel: 44-20-7387 5090 / info@asgard-uk.com

MANAGEMENT:

Mandy Wheelwright
tel: 604-984-4346 / contactmandy@shaw.ca

VIDEOS

"Human Thing"
from the album Hello Love




About the "Human Thing" video:


The Be Good Tanyas are proud to announce the completion of an animated music video for the song "Human Thing" from their new album Hello Love. The creation of the "Human Thing" video has been a rewarding collaboration between Kate Brown (an talented animator from New Mexico) and Frazee Ford of The Be Good Tanyas. Together the two of them came up with ideas and concepts for this charming story and Frazee took her first step into the world of rotoscoping (Rotoscoping is animation that's based on live-action photography). Kate spend countless hours creating the thousands of animated drawings by hand and all of us are keen for you to view the video, which you can watch above.

The Be Good Tanyas's Friend Space


The Be Good Tanyas has 16733 friends




Jolie Holland



Old Man Luedecke



Jake Fusco II



Rager Dean Young & the Tin Cup

Figure 8. Example of a Group Profile on MySpace

Nicolas

It's also a good way to see, in their friends, which groups they listen to, to find groups that make similar music, and groups with who they do concerts... Oh! It's really, really useful!

And later...

You check the groups, you discover things, you click, you open pages and pages and pages... [laughter]^{N2}

Jean-Sébastien

MySpace Music is really the place. I go there and I check all the friends of the group I listen to... it never ends!^{I2}

Nicolas also appreciates the fact that almost anything one wants to know about a group is gathered on a single page, including a few *complete* sample songs (as opposed to 30-second excerpts).

Nicolas

MySpace is... you have everything you want to know about a group on one page. You have audio excerpts, biographical information, inspirations, and shows. The tour is clearly indicated on the first page [...] So when you're feeling like going to a show, you do the rounds of the groups you like.^{N3}

As creating an artist account is free, a lot of underground, very little known groups have their profile on *MySpace*. Participants seem to like this democratic aspect of the site as well as the fact that they can use it to discover groups nobody else knows.

Fannie

[On MySpace,] there are more things than anywhere else! There are a lot of groups who are not yet known and are just starting. [...] There are a lot of bands who have not yet released a CD or the library doesn't buy their CD.^{F3}

Nicolas

*Often, there are small bands whose albums are not distributed.
[...] They are only on MySpace.*^{N4}

Very few criticisms were voiced against *MySpace* by the participants. Two nevertheless mentioned that they did not like that it was also used by regular users, mostly groupies, to contact music artists. Hence, Fannie talks about the “superficial”^{F4} aspect of *MySpace* and the fact that girls send pictures “you don’t necessarily want to see”^{F5} to musicians. Similarly, Nicolas finds that these persons are “a little pathetic”^{N5} and “sad.”^{N6}

Allmusic

Allmusic was the second most popular Internet source among participants. It is essentially a guide to music recordings that includes information on all music genres. The guide, which is a free resource, proposes individual articles for albums, artists, and musical styles. These articles consist of factual information (e.g., album title and tracks, label, credits, release date), music descriptors (e.g., styles, moods, instruments, period), related artists (e.g., influencers, followers, similar artists), and editorial content (e.g., biographies, album and song reviews). *Allmusic* relies entirely on music experts contributions for its content, reviews and links to related artists included (Figure 9, p. 124, provides an example of what is included in a music group article.)

allmusic
allmovie allgame

Artist/Group

DATA PROVIDED BY **AMG**
All Media Guide

Classical Corner
Top Composers
Artist Spotlight
Classical Reviews

You are not logged in.

ROCK JAZZ R&B RAP COUNTRY BLUES WORLD ELECTRONICA CLASSICAL MORE...

Overview Biography Discography Songs Credits Charts & Awards

Arcade Fire

wrong person? more matches HERE

Biography by Mackenzie Wilson
Win Butler, Régine Chassagne, Richard Parry, Tim Kingsbury, and Win's kid brother William Butler formed the Arcade Fire in summer 2003. The experimental indie rock quintet, which hails from Montreal, initially began when the elder Butler spotted Chassagne singing jazz standards at a local art exhibit at Concordia University in their hometown. From there, two became inseparable, both professionally and personally. Gathering Parry on organ, Kingsbury on bass, and the younger Butler on synthesizer and percussion, the Arcade Fire fleshed out an eclectic mix of bossa nova, punk, and classically tinged songs. A self-titled EP appeared in 2003. ... [Read More...](#)

Picture Browser
Previous Next

Formed
Jun 2003 in Montreal, Quebec, Canada

Years Active
1998 (20 30 40 50 60 70 80 90 2000)

Genre **Styles**
Rock Post-Rock/Experimental Indie Rock

Moods
Placid
Eclectic
Detached
Melancholy
Cerebral
Visceral
Cathartic
Yearning
Woody
Brooding
Passionate
Autumnal
Dramatic
Infernal
Reflective
Amiable/
Good-Natured
Theatrical
Quirky
Earnest
Volatile
Ethereal

Other Entries
Movie Entry

Group Members
Howard Berman
Win Butler
Régine Chassagne
Richard Reed Parry
Tim Kingsbury
William Butler

Similar Artists
British Sea Power
The Main Drag
Golden Dopes
Hurley Jay
White Whale
Islands
Frage Ferdinand
The French Kiss
The Courty Way
The Olivia Tremor Control
The Polyphonic Series
Chim
Spoon
The Walkmen
Interpol
Neutrotalk Hotel

See Also
Avalon Bay
Norman Duncan

Music videos
Neighborhood #1 (Tunnels)

Influenced By
Echo & the Bunnymen
Beverly Spector
Talking Heads
David Bowie
Pink
Joy Division

Followers
The Anson
The Dodos
Le Loup
Lunar Bear
The Dearly Symptom

Performed Songs By
Win Butler
Josh Deu

Main Albums **Compilations** **Singles & EPs** **DVDs & Videos** **Other**

Rating	Year	Title	Label
★★★★★	2004	Funeral	Merge
★★★★★	2007	Neon Bible	Merge

✓ indicates #100 Album Pick

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Figure 9. Example of an Article in Allmusic

Four participants reported using Allmusic frequently. Although too few participants were interviewed to allow generalization of the results, it is interesting to note that all four were male and ranked among the six most heavy music listeners of the sample.

Allmusic was appreciated by the participants for its comprehensiveness (Nicolas: “*It’s like a bible!*”^{N7}) and reliability (Adrien: “*it’s not a Wikipedia*”^{AD4}). It is used as a reference source, for instance to get information on an artist or the track list of an album.

Nicolas

It’s so complete! It’s everything! It’s everything you want to know [...] They talk about a drummer, you don’t know what he did, they give you all the groups... That’s it! They give you the groups, the labels, the musical styles, the artists. For each group member, they tell you the groups he used to be a part of in the past... You can spend so much time...^{N8}

Jean-Sébastien

It’s mostly to get a list of songs to really know whether you have the whole album or if four songs are missing or things like that.^{J3}

Nevertheless, while advocating the exhaustiveness of *Allmusic*, two of the four participants also acknowledged that it was far from comprehensive in terms of coverage of local underground music.

Nicolas

I’ve never found... well... there’s almost no Quebec music. [...]

Interviewer

You feel that the equivalent of the Quebec underground music scene in the United States would be better covered?

Nicolas

Yeah. It would be better covered.^{N9}

For reasons similar to those several participants gave for enjoying browsing friends lists in *MySpace*, the numerous hyperlinks between related artists/albums/genres in *Allmusic* appeared to be a much appreciated feature.

Alexandre

Yeah, for example, you can see their influences; you can see who they've worked with. They've done a song with another artist, it's really... I find it very comprehensive!^{AL2}

Nicolas

You can click on everything, even in the reviews, if they talk about something, it's highlighted. You can click if you don't know what it is, if you don't know who it is.^{N10}

But as much as the participants said they liked the links in *Allmusic* in a general way, the links to “similar artists” were not unanimously considered reliable. As a matter of fact, two of the four participants who used *Allmusic* affirmed that more often than not, they did not agree with these links.

Alexandre

I talked about 16 Horsepower earlier, but this band in particular, I found that the groups that were similar, well...

Interviewer

Were not similar?

Alexandre

Were not really similar, no.^{AL3}

Jean-Sébastien

You know, you check the “similar artists,” you listen to them, and it's not similar at all! You click on a similar artist, and then you click again on one... you just click on two links, really... two generation links and you get to something totally different! You know, I can't believe that in two generation links it can be so different!^{J4}

Well aware that the “similar artists” links are created by *Allmusic* employees, Jean-Sébastien even implies that the lack of relevance of these links might come from the fact that *Allmusic* is a commercial tool whose goal is to make money. Hence, comparing *MySpace* “friends” to *Allmusic* “similar artists,” he said:

Jean-Sébastien

It's less... you know, they're not there to sell something like Allmusic. I find the links between bands more... you know, if a group has another band as a friend, it's often because they've met, or they've played together, or things like that. So I think you can trust that more than the "similar artists" in Allmusic.¹⁵

Allmusic is also the information source they turn to when they want to know where to start to discover a new artist. They consult the discography provided in *Allmusic* and look for the highest rated albums and, if applicable, AMG album or track pick(s) (i.e., highly recommended albums/songs according to *Allmusic*) in order to identify the album or song that would best represent the style of an artist. Hence, Alexandre explained that if he wants to borrow a CD of an artist with whom he is not familiar from the library, he looks up the article on the artist on *Allmusic* to identify *"the one that best represents the career of the artist."*^{AL4}

Jean-Sébastien reported adopting a similar strategy:

Jean-Sébastien

The only thing I trust in Allmusic is... for example, if there are six... too many albums to listen to and I don't want to... I just want to get a general idea, I will only take the five-star ones or the ones with the highest number of stars. Usually, if I don't like the five-star one...¹⁶

On the other hand, the reviews on *Allmusic* did not seem to be of particular interest to most participants. As a matter of fact, the "AMG picks" and the five-star ratings were mentioned far more often than the written reviews which, according to some, they *"don't read often"*^{N11} although *"it seems to be well done"*^{N12} (Nicolas).

Moreover, two participants reported visiting the *Allmusic* site regularly to look at the featured artists/albums and new releases displayed on the welcome page as a starting point for discovering new artists.

Adrien

I regularly go on the Allmusic.com site to see... Every week, they have new highlights... Every week, they present an artist and, just out of curiosity, as soon as a name sounds familiar, that it's something I've already heard of, I will do some research on that.^{AD5}

Another participant also said doing the same thing on *Purevolume*, a site similar to *Allmusic*.

Pandora

Although *Pandora* has never been officially available outside the United States, it had been quite easy to bypass this restriction until May 2007, when it became more strictly enforced. As a consequence, five participants said they had the opportunity to use it at least once before they were denied the access to their account.

Pandora is a free Internet resource that automatically generates radio stations tailored to one's tastes. The users only have to enter the names of their favourite artists to hear *Pandora* immediately starting to play music from these

artists and from other similar artists. This is made possible by what the founder called the “Music Genome Project,” whose objective is to manually index as many songs as possible. In 2008, half a million songs had been indexed by analysts with an average of 400 attributes per songs, including attributes related to melody, instrumentation, tempo, lyrics, and vocal style. The similarity assessment is done automatically, by comparing the attributes of the songs the user likes with the attributes of other songs in the *Pandora* database. Users can then improve their radio station by adding new artists/songs, or by saying if they like or not the song that are being played for them. Users can create as many radio stations as desired.

Since it is a relatively new source (it has only existed since 2005) and because its access is limited to American residents, only one participant had been a heavy user of *Pandora*. Nevertheless, all five participants who had heard about it and tried it showed great interest in this type of tool. Because *Pandora* recommendations are based on the calculation of similarity attributes rather than on social filtering (as it is in many online stores such as *iTunes Store* and *Amazon*), the most popular songs are not necessarily recommended more often than the obscure ones. As a result, the participants felt that *Pandora* was more sophisticated and objective than most tools, and they found it to be an excellent source of discovery.

Gabriel

I use it mainly to discover new music. And it was really... how could I say... the system was actually made for discovery, it is made to analyze our tastes. Ok... It was not simply for one genre and everything... "the persons who like this will usually also like this..." It was really things... how could I say, it was very analytic. Ok, this person likes minor modes or... the guitar shouldn't take too much place, you know, they really take into account the different components of what you listen to, of what you like, in order to determine why you like that. So in the long run... if you kept... the more you were saying "I like this," "I don't like that," the better the suggestions.^{G2}

Ian

It was really a good way to discover a new group.

And later...

The selection was done just for me. [...] The music is filtered.¹²

In fact, Ian liked *Pandora* so much that he wrote a letter to the founder when it became unavailable in Canada. During the interview, he even humorously pretended that he was thinking about moving in the United States to be able to use it!

The only negative comment that was made about *Pandora* was related to the fact that in order to get a selection of music that corresponds well to their tastes, users need to keep feeding the system continuously by rating the songs that are being played on their station. Hence, even if Élise was aware of that and was complaining about the repetitiveness of the recommendations generated by *Pandora*, she felt that standing by the computer to rate the music aired on her station was not worth the effort.

YouTube

YouTube was mentioned by two participants. It is a web site that allows individuals who create an account to upload video clips and share them with other people. About any type of videos can be found on this site, including music video clips and video excerpts of concerts and shows. Watching a video of a performance by a music artist was considered by the two participants to be a good way to get a more complete picture of artists, as well as to judge the quality of their live performances.

Nicolas (talking about *YouTube*)

I go check performances, for example if I feel like going to a show, I'll watch... I'll go check if the show looks interesting.^{N13}

Ian

YouTube it's more... to look at the artist, to see the artist.

Interviewer

Why is it important?

Ian

*For example, Esperanza Spalding, the women who... If you listen to her music, it's nice but if you see her, it's... it's part of the show.*¹³

General Comments About Internet Resources

These four sources – *MySpace*, *Allmusic*, *Pandora* and *YouTube* – are the only Internet sources that were mentioned by more than one participant. Among the other sources cited by the participants are music forums and newsletters, music label sites, *Wikipedia*, and reference tools similar to *Allmusic* but specialized in a

particular music genre. Common well-liked features of Web resources were 1) links between related artists that allow a user to browse a site and discover new artists in a more or less random fashion, and 2) social filtering features such as tools allowing users to navigate through the favourite music lists of other users in social networking sites like *MySpace* or *Facebook*.

Gabriel

You know, I don't know why, but just about everybody who needs to create some sort of profile, whether it is on MSN, Réseau Contact, or... Facebook, it doesn't matter which, people will often put a list of their favourite music. And when you come across someone who has tastes that are quite similar to yours and you see names... "Oh! That, I don't know what it is!" Especially if it is quite recurrent, that it comes up often, you think "ok, there's really something I need to... at least, I need to try, that's for sure!"^{G3}

On the other hand, the thirty-second music excerpts most music online stores or reference sources offer did not appear to be an asset for most participants. They seem to consider that listening to the first 30 seconds of a song is not sufficient to properly make up their mind about the music of an artist. Therefore, several preferred to download the complete song, album, or even the complete discography of an artist instead.

Gabriel

Well, the thirty-second samples, I think it's stupid. There are so many ways you can make the music available in streaming, you know, so that it can't be downloaded. And anyway, usually, streaming, when it's... most of the time, the compression rate is something like 20kbps... [...] It's so compressed... It's awful, you know! But it allows you to really see what the song is like, the melody, see if you like it or not.^{G4}

Adrien

To do some research or to discover new things, I'll go on sites that are more... like reference sites. Of course, we can't have... we can rarely listen to... or only 30-second excerpts so I go on other sites, music file exchange sites to get... [...] When I download music, I download at least the complete album to get a good idea of the artist.^{AD6}

As a matter of fact, downloading music illegally was quite widespread among the participants: ten of the fifteen participants said they were doing it frequently. Most of these participants, however, do not commonly use these applications for anything else than for downloading music, that is to say they do not regularly chat with other users, navigate through playlists, or use any of the other social networking functions available that could allow them to discover new music. Several were not even aware that such functionalities were offered by these applications. The only participant who reported using them was Benoît. Indeed, Benoît uses *Limewire* (a peer-to-peer application) to search music by genre, as well as to identify the songs that best represent an artist. His assumption is that the more popular a song is, the more representative it is.

Benoît

What's interesting in P2P, it's that when you search for a particular artist, the songs that will come up the more often are the songs people listen to the most. So just like that, you come across the... the... the common sound of these bands, these groups, or these people.^{B2}

Finally, it is interesting to note that most participants frequently use more than one source to find music information on the Web, often within a single session. Each source is selected for its specific characteristics, to achieve a particular goal. The different sources complement each other in such a way that everything is covered.

Nicolas

I check... Allmusic first. Especially for older groups. I use MySpace for present-day groups. When I want to discover older groups that escaped me or that...

Interviewer

Groups that do not exist anymore...

Nicolas

Things like that, most of the time, I'll go check the reviews on Allmusic. In these cases, they often... the groups that do not exist anymore are not on MySpace so I will... I'll use the Torrents [a type of file sharing service]... And, let's say, I download the Editor's pick, and if I like it... because... I really download only to be sure I buy an album I like.

And later...

Basically, that's it. What is covered in MySpace... MySpace covers what Allmusic does not.^{N14}

Fannie (when asked how she had discovered a specific music group)

Well, I was looking at... you know, on Internet, there are forums on music groups... of people who are music fans...

Interviewer

And you came across someone talking about...

Fannie

About this group. I read the characteristics and found it interesting. So I said "Oh! I'll go listen to it on MySpace." And I liked it. So I came to the library to borrow one of their CDs. I burned it. After that, I downloaded all the other CDs.^{F6}

6.1.1.3. Music Stores/Public Libraries

Although the participants had been recruited in the hall of the Grande Bibliothèque, which has a wide-ranging collection of music CDs available for loan, only six of the 15 participants reported visiting libraries to borrow music recordings. Two said they found it was not worthwhile to bother to go to the library to borrow albums they could download free on the Web.

Jean-Sébastien

Oh, I haven't tried but I'm not interested to. Anyway, the only thing that will happen is that I will copy it on my computer and... I rather download it and not have to bother coming here to get it, for that matter.¹⁷

On the contrary, one participant expressed concerns related to the principle:

Nicolas

I'm not a fan of the idea. It's cool but... at the same time, it's like paradise for pirates. I mean, I think that people, if they've listened to it... because they will get tired of an album quickly I think, so if the appeal fades or... they don't need to buy it anymore, you know, or if they copy it, now everybody is doing it.^{N15}

Other reasons for not taking out music recordings from libraries included *"I think they're probably a bit damaged anyway"*¹⁸ (Jean-Sébastien), and *"Because I always forget to bring my books back on time, it costs me a fortune!"*^{L2} (Laura).

The participants who reported going to libraries to borrow music recordings mentioned appreciating this source for three reasons: 1) the calm atmosphere of the library,

Christian

And what's more, it's a library. Nobody talks, it's... really quiet.^{C2}

2) the diversity of the collections,

Alexandre

I find that Torrents [a type of file sharing service] are good but it's things that are recent, and often, it's things that are popular. You know... I haven't tried to find Woody Guthrie in Torrents but I'm sure it would be difficult. I don't know... everything that's old folk, or everything that's old blues, for example... you know, that's it, that's why the library is cool. This is really, this is really what's... what's the most difficult to find, well...^{AL5}

and 3) the fact that it is free, which encourages them to take risks with new artists or genres, something they are less inclined to do in music stores where they need to purchase the albums to take them home. Hence, comparing libraries to music stores, Fannie said *"I try more. I take more risks."*^{F7}

Nevertheless, music stores were far more popular than libraries with 11 participants reporting being regular clients. Small and specialized music stores were particularly appreciated. According to the participants who visit these stores, one can find there albums that are not available or too expensive in large music stores.

Nicolas

Like Cheap Thrills or L'Oblique, anyway, there are something like four small stores that... that have things that are more rare maybe. Things that I wouldn't find in... in large branches, unless it's \$30. There, I can get good prices in small stores.^{N16}

There also seems to be a touch of snobbery behind this marked preference for specialized stores. For instance, when asked if he sometimes goes to music stores, Jean-Sébastien answers: *“Yes, but again, only where they sell vinyl records because that’s about all I buy. I don’t really go to Archambault [a large music store] or places like that.”*¹⁹

What participants seemed to like about both libraries and music stores was the possibility of browsing the collection. They enjoy looking at the new release or best seller racks; wander around the aisles, flipping through CDs; and sampling the CDs featured on listening stations. Hence, Élise likes going to HMV (a large music store) to do the round of her favourite artists to see if any of them has released a new album, as well as to go systematically through all the CDs in the sections dedicated to the music genres she likes in order to keep up-to-date. For his part, Martin prefers having a look at the special display rack at the entrance of the store:

Martin (when asked what he usually does when he goes to music stores)

Usually... I wander around and I look at... for example... let’s say I talk about Archambault where I’ve been lately. When we come in, there are always things like the best selling, or the most well known, or the newly released CDs. I start looking at them, and if, for example, there was one that caught my eye...^{M2}

They also appreciate being able to take the albums in their hands, look at the cover art, and read the song title list at the back.

Christian (talking about what he usually does in the music section of a library)

There is a lot of reading, there's the reading of the titles, and you look at the cover art, and I really look at all CDs, I look inside the booklet, and it's really... it's a search, really... a discovery without my even realising it.^{C3}

Having the possibility of looking at disc jackets also allows them to easily identify familiar albums.

Christian

Because often, I just like... visually scan, just like that, really quickly, and I recognize it right away by the image that it's "Oh! That's the one I want!" Because that's it, really, I have a collection in my head of images [of albums] I wish I had.^{C4}

Unlike looking for music on the Web, looking for music in physical stores or libraries can easily be done in conjunction with others. Hence, several participants expressed getting pleasure out of shopping for CDs with their friends or boyfriend/girlfriend. For Alexandre, *"It's almost a conjugal activity!"*^{AL6} For Gabriel, shopping for music or books with others offers great opportunities for interesting discussions:

Gabriel (when asked if he usually goes to music stores alone or with others)

With friends, with my girlfriend, alone... it doesn't matter. [...] Among culture aficionados, you know, Renaud-Bray [a large book and music store], you know what I mean... [...] Whether you want it or not, it triggers so many interesting conversations, just saying "Hey, have you read that?" and then you start sharing reading tastes and... or music again.^{G5}

Others preferred looking for music in libraries and stores on their own “to take the time”^{L3} (Laura) and avoid being judged by their friends, a topic that will be further discussed in Section 6.1.1.7 (p. 147).

The main criticism levelled at music stores and libraries was that sampling the music is time-consuming, sometimes intimidating, if not impossible. Indeed, some music stores put listening stations at their clients’ disposal but the number of albums one is allowed to sample and the time spent listening to them is usually limited.

Alexandre (talking about shopping in music stores)

I don’t know, maybe... you can listen to it if you want to but I personally feel uncomfortable doing it, you know, going to ask “Unwrap that for me, dude, I gonna listen to it entirely and tell you no thanks!”^{AL7}

To finish, it is interesting to note that asking the librarian for music suggestions was something none of the participants mentioned doing, mostly because they did not think it was the role of librarians to do that. Here are two of the answers the participants gave to the question “Do you seek advice from the library personnel?”

Danielle

Are they there for that?^{D1}

Ian

It seems... it seems weird. To come to someone asking “Can you give...” Maybe it’s a good idea but... I don’t do that.^{I4}

Similarly, most participants expressed doubts about the utility of seeking advice from music store staff since these persons do not know their taste and vice versa (Élise: “He doesn’t know me at all!”^{E1}) A lack of confidence in vendors’ impartiality was also expressed by one participant:

Benoît

Well, if I wanted to buy shoes, I won’t ask the shoe manufacturer! He will tell me all the qualities. I want to know someone who wears them to know... It’s a little bit like that, really. I go get people who really listen to that or... yes, that’s it. [...] In the end, they want to sell you something. I’m quite sure they have a commission on that, so...^{B3}

The few participants who reported asking music store personnel for recommendations from time to time were doing it selectively, on the basis of 1) the general appearance of the staff member,

Fannie

Well, it depends on how that person is or what she exudes because often... I don’t listen to very popular music.^{F8}

Christian

And I see the style of the persons... you know, like when we see that it is something he would listen to, I say “Which groups does he know?” and sometimes he gives me names I don’t know, so I’ll go look for what he said. Sometimes I go on Internet before to see if it is really good, and when I really like it, well, I’ll try to find it or I’ll buy it directly.^{C5}

or 2) the place where the staff member works. Indeed, some participants showed a higher level of trust in the personnel of small music stores dedicated to one genre.

Jean-Sébastien

It depends where. I go to L'Oblique [a store dedicated to independent, underground music], on the Plateau. He is quite... he pretty much listens to what I listen to.^{J10}

Once they find someone who has proven to be trustworthy based on past experience, this person may become a reference source for them.

Nicolas (when asked if he had a favourite music store staff member)

There is a [David] in Saint-Hyacinthe who has a small underground CD store. I don't know how it can survive in Saint-Hyacinthe! [...] But he has every CD and he knows my tastes... We basically have the same tastes, and when I go to Saint-Hyacinthe, it doesn't happen often, he tells me "Hey, [Nicolas], listen to that, that, that!"^{N17}

6.1.1.4. Magazines/Newspapers

The participants were asked if they read music-related articles in magazines and newspapers. Four participants answered a categorical “no” to the question and four said it was very occasional. Although interviews with music artists were mentioned a few times, the conversation naturally turned onto music reviews almost every time. Hence, the first reason given by the participants for not reading about music in newspapers or magazines was analogous to the reason provided for not seeking advice from music store staff: they consider that no one is a better judge of what sort of music they like than they are themselves.

Benoît

I'm the reviewer, it's not the others! As I said, it's really personal. What others think about music, I don't care!^{B4}

Martin

I'll look at the CDs that have just been released "Hey, this group has released a new CD," that's all. As I told you, I usually make my own judgement on music. I like too much... I like too much of everything so that... It's hard for someone to convince me by saying: "Hey, it's good, you'll like it!"^{M3}

The seven remaining participants reported reading about music in printed magazines or newspapers (or in very few cases their online version) regularly or often. The free cultural newspapers *Voir*, *Ici* and *Exclaim!* were the most often cited sources. Only two participants reported buying magazines dedicated exclusively to music, both of whom were heavy music listeners who also mentioned reading free cultural newspapers. As the others did not voice any special reservations regarding music magazines, one can suppose that they probably just do not feel the need to buy magazines in addition to what is available free of charge. For instance, Alexandre said he was satisfied with the information available on the Web:

Alexandre

I subscribed to CMJ for two years but I didn't... No, I stopped. [...] Well it's because of Internet, you know, today, it's easier to go get the information and...^{AL8}

Discussions about albums and music show reviews revealed that participants had contradictory opinions about the influence the reviews read in newspapers or magazines had on their perception of the product reviewed. Some candidly affirmed that it had a great impact on their judgement;

Karine (when asked if reviews from her favourite music critic influenced the way she perceives music)

Oh yes! There's no question about it! [...] I am a real chameleon in that I will really adopt his attitude because in my opinion, this person has credibility.^{K2}

Others affirmed that reviews had no impact on them, but even so they still read them.

Christian

I read them but I don't even listen to them! I read them like: "Oh! He did not like this show! Ok, that's good!" Like there was a group, System of a Down, at first... at first, the CD was amazing! After that, the live show, everybody was saying "It's very bad!" and things like that, and now, they're good! You know...^{C6}

It was not clear, however, whether this seemingly contradictory behaviour was the result of mere curiosity, or whether the reviews had more influence on them than they were willing to admit or, perhaps, of which they were conscious.

6.1.1.5. Radio and Television

Although most participants reported listening to music on the radio at least occasionally, it did not seem to play an important role in the discovery of new music for most of them. Radio was chosen sometimes simply for practical reasons, because *"in my mother's car, there's no CD player"*^{F9} (Fannie). Two exceptions were Laura and Karine who said they considered the radio as a major source of discovery. No participants, however, said they watched music-related programs on television. As a matter of fact, discovering music through that medium appeared to be isolated incidents, while zapping *"during commercial breaks"*^{AD7} (Adrien) or *"watching the news"*^{E2} (Élise).

But whether or not they regarded radio as a significant music source, an astonishing majority of participants showed a strong penchant for national and community radio stations over the commercial ones, especially for discovering new music, because of the diversity of the music aired on these stations and the large proportion underground music occupies in the programming. For example, Laura likes to listen to CISM, the Université de Montréal student radio station, because *“we discover things on CISM because they really dig into the underground scene”*^{L4} and because *“every hour, the musical universe changes completely.”*^{L5} Similarly, Karine listens to one of CBC French radio stations because *“I have the feeling that it’s a little more underground”*^{K3} and *“what I hear is less... for masses, less popular.”*^{K4} In the same way, several participants complained about the *“poverty”* of the programming on commercial radio stations and television channels, which always play the same music.

Karine

CKOI, CKMF, Mix96 [three commercial radio stations]... it’s always... I find that, you know, they... like I told you, they spoil the songs, you know? They play them so often that... you know, it’s like... it’s sad, because it has lost all...^{K5}

Gabriel

Anyway, we don’t really discover things anymore with Musique Plus [a commercial music television channel] and the likes.^{G6}

Nevertheless, even if they had severely criticized the commercial radio stations, both Karine and Laura admitted that in certain circumstances, it was what they wanted to hear, for example in the morning (Karine), or at the physician:

Laura

They [Rock Détente, a commercial radio station] will play things... of course, they will play things that are really smooth, really cheesy, but through that, they will play an old Joe Dassin and it's always nice an old Joe Dassin. As cheesy as it is, when you're at the doctor, it works! [laughter]^{L6}

6.1.1.6. Concerts

In the initial version of the interview guide, the list of music information sources stopped here. But after the few first interviews, it appeared that music discoveries also occur while attending shows, which explains why it was included in the subsequent versions of the interview guide. As a matter of fact, most participants said they go to shows featuring artists they do not know or barely know, sometimes intentionally, sometimes because they were somewhat forced to do so (e.g., as the support band of a well-liked artist, to accompany friends to a show).

Although it did not represent a major source of discovery for any participant except Danielle, it was a much appreciated one for most. Even if Ian admits that going to concerts of groups that are new to him – something he does regularly – often led to deceptions (*“more often than good things”^{L5}*), good experiences seemed to largely compensate for that in his mind (*“but when you discover something good... it's nice!”^{L6}*)

For Karine, concerts constitute an ideal way to discover new music artists. While she confessed seeking comfort in music she loves and knows well when she goes out,

Karine

I really want to feel comfortable, you know, like be at ease and sing along and, you know, really feel like “yeah, it’s cool!”^{K6}

she affirmed being a lot more open-minded when she goes to concerts.

Karine

When I go to concerts, I’m more open to... I went to see Malajube’s concert during the Franco [Francofolies, a festival of francophone music held in Montreal], so then, I’m more... It’s like if I was there to discover something so I’ll be more open and I’ll be there like “Yeah...”, you know.^{K7}

What Karine particularly likes about discovering an artist during a concert is that it enhances the experience of listening to the album afterwards:

Karine

What’s good is that after that, when I listen to the album, I don’t know, it gives me a proximity that I did not have before, you know. I think about the show again and it puts me even more into the context, and often, it allows me to really appreciate the album better after.^{K8}

At the same time, Karine concedes that she would probably enjoy a concert more if she were already familiar with the music of the artist:

Karine

But that’s true that once at the show, I’m like “Oh, maybe it would have been a good idea to listen to the album before to really appreciate the show.”^{K9}

And Karine was not the only one to express that concern. Two other participants – Jean-Sébastien and Nicolas – affirmed that when they go to concerts featuring artists they do not know well, they usually take some time to go listen to their music ahead of time to better appreciate the concert.

Jean-Sébastien

You can go see what will be the support band and start listening to the things before going to the show.^{J11}

Nicolas

Well, often I go see before, just before, the MySpace.^{N18}

6.1.1.7. Factors Influencing Source Selection

Questioning the participants about the sources they use to discover new music artists or genres almost systematically brought the discussion to the source selection criteria level. In addition to the intrinsic features of the sources, which obviously have an influence on the source they will choose to use to meet their needs, factors that pertain more to the context or the characteristics of the medium were also mentioned.

Characteristics of the Channel of Communication

Since all participants reported having a computer with an Internet access at home, it was not surprising to see that most of them considered that accessibility was one of the main reasons for using Web resources.

Adrien

I believe Internet is really an indispensable way to find music. Because... even better... even if I consider my friends the best source to discover new music, I still find it easier to be at home and download things on the basis of what my friends have recommended than take the time to exchange music among us.^{AD8}

Fannie (when asked why she liked *MySpace* more than music stores)

The fact that it's closer, accessible anytime.^{F10}

But although people tend to think that all young adults are comfortable with new technologies and have extensive experience with computers and Internet, it appeared that this is not always the case. As a matter of fact, the medium was a barrier for Danielle, who relies entirely on her boyfriend to put music on her mp3 player because she considers herself “a little retarded, technologically speaking.”^{D2} She later also admitted that she does not do research on the Web very often because “I get lost,” “I don’t know where to go,” or “I’m not able to have sound.”^{D3}

Characteristics of the Context

As it will be discussed later (see Section 6.2.1.1, p. 164), several participants reported that being aware of the judgement people make based on music taste influenced the value they attributed to music. It was therefore not that surprising to hear some saying that it also affected their source selection. Hence, some said that they preferred shopping or searching for music on their own, to

avoid the judgemental look of others. For instance, when asked if he usually goes to music stores alone or with other people, Christian said the following:

Christian

Always alone! Always alone! Because people don't like what I listen to. So if you're with a friend, he will say "Oh! It's bad! It's bad!" They always make comments. Look, I listen to that, ok? Once, I was listening to a song and my cousin told me "What is that?" It was a mix of rock and opera. I like it because I really love women's voices, and there is a choir on top of that, it is really crazy! "It is weirdos' music!" So when I tell people I listen to that, they say "Well, ok..." So I prefer avoiding comments.^{C7}

Karine also said she would rather not ask her friends for recommendations when she is looking for work out music, because she does not want to publically reveal her taste for "cheesy" music.

Karine

You know, it happened to me once, it was very funny because... during my undergrad studies, I wasn't paying attention to that as much as I do now. I had burned a CD and my friend... Lately, I got into her car and she told me "[Karine], we will make you listen to your CD." It was pathetic! There was "Si j'étais un homme" by Diane Tell, and then the Moulin Rouge, and then... you know, that kind of things. So I was listening to that and I was "Oh my God! It's really too much!" I was almost ashamed. In fact, I was ashamed. [...]

Interviewer

In these cases, you search for music on your own instead of exposing yourself? [laughter]

Karine

Exactly! Exactly! [laughter]^{K10}

In the same way, when asked what she did not like about music stores, Fannie did not talk about characteristics related to the music store as a source of information but about the clients in the store:

Fannie

It's the atmosphere. I find it... well... it is superficial. [...] It's the attitude of the people. You know, it seems like... you browse the CDs in a category, and you see people looking at you...^{F11}

6.1.2. Modes of Information-Seeking Behaviour

The purpose of this section is to present the findings regarding the way the participants reported interacting with the different sources to discover new music in their everyday life. In other words, it aimed at presenting their information-seeking strategies. The section starts with active modes of information behaviour, which include both searching and browsing. It will be followed by a description of the passive modes of information behaviour.

6.1.2.1. Active

According to Bates (2002), two modes of information-seeking behaviour involve active behaviour: searching and browsing. She defined browsing as the activity of purposely exposing ourselves to information without having any particular need in mind (2002, p. 6). As the focus of this study was to investigate how people *discovered* new music artists or genres, it was not surprising to find that browsing was a very common and well-liked strategy among the participants. The analysis showed that browsing could take different forms depending on the information source used, the person, and the motivation.

As seen in the previous section, participants commonly reported browsing the stacks of music stores or music section of libraries, looking at CD covers.

Laura (when talking about how she shops for music)

Now, I see myself in the same three rows at Archambault [a music store] downtown, and then, well... [...] I go in the "Francophone Music" section and I say "Oh! Mireille Mathieu! Oh no! My God, Mireille Mathieu, I can't stand her!" and then, zoom, zoom, zoom, zoom, zoom [mimicking someone who flips through CDs in a rack], you know... [...] I've found what I wanted to buy and I'm now looking for other buying ideas.^{L7}

Similarly, several participants mentioned enjoying using hyperlinks to browse music Web resources. Hyperlinks are used to browse through a single source, for instance by using the "Friends" links in *MySpace* or the "Similar Artists" links in *Allmusic*.

Fannie (explaining what she usually does when she goes on *MySpace*)

Well, actually, I often click on a band I like, and they themselves have friends, other bands, and I go listen to that.^{F12}

Browsing also occurs between different Web resources.

Nicolas

Well, it's that... starting from MySpace, I often end up on the web sites of bands or labels or... things like that. But it often starts on MySpace. It goes from... It begins with "I want to go see a concert," I follow links, I go check the label, you know, it's... then, there are many windows opened! [laughter]^{N19}

Purposely exposing ourselves to new things can as well be done by sampling an album on a listening station or having a quick look at a special display rack in a music store or a library; by looking at the new releases section, a list of the most popular items, or the "Artist of the Day" in a Web music reference source.

Martin (talking about *Purevolume*, a web site dedicated to underground music)

I mainly wander, on this site, I don't really search in it.

And later...

There is kind of a top, they say, the bands that people go see the most, so I go have a look, and then I check, and then I listen.^{M4}

Participants seemed to have their own way to browse. Some were very methodical, like Nicolas who “can scan from A to Z”^{N20} a second-hand section in a music store, or Martin who looks at every album in the “Best Sellers” display rack:

Martin

Oh, I really look at everything. All CDs. One by one. I don't do “Oh! Look! Oh! Look!” No, no. I do... I have a quick look. I'm really visual so if ever there is something that grabs me, the name, for example, it will come back to me quickly enough.^{M5}

At the other of the spectrum, some browse albums in a far from systematic way:

Alexandre

[I]t's quite chaotic. On the other hand, on that, you see, I'm not methodical at all. [...] It's quite... I walk around and come across something and say “Oh! Look at that!”^{AL9}

In the light of these examples, browsing can be seen as a strategy used to trigger serendipitous encounters. This becomes even more obvious when Christian explained that he goes as far as selecting CDs in a completely randomly way in the stacks at the library:

Christian

Sometimes, I pick something my eyes closed: “I take this one! I take this one!” I take it, I don't even look at them, I take them out, and I come home and say “Oh! That's what I picked!” [...] I go towards things I really don't know.^{C8}

Not only does browsing appear to be the proper strategy to use to discover new music, it is also considered a good way to keep up to date with what is being released. A number of participants thus said they regularly browse their favourite music web site, store, or library (or a part of it) to be informed of what has been released lately that could potentially interest them.

Alexandre

It looks stupid, but it's like... Well, I don't know, but that's what I do, er, almost on a daily basis... or rather on a weekly basis. Well, for example, when I was doing my Master degree, I was on AMG [Allmusic] every Tuesday, it was my ritual to go see what had been released during the week and get information on the groups.^{AL10}

In the same way, when Élise is “fed up”^{E3} with what is on her mp3 reader, she sometimes goes to the music store to browse the sections of the shelves dedicated to her favourite artists or genres to see if new albums have been released lately and to “keep up to date.”^{E4}

On the other hand, as searching occurs when someone knows what he needs to know (Bates, 2002, p. 6), participants rarely mentioned performing searches to discover new music, unless the new artist or album had been identified previously. As a matter of fact, no participant besides Fannie reported using search interfaces in online sources if they did not at least know the name of the artist or the title of the album they were looking for. In other words, participants did not seem to perform searches using musical genres, instrumentation, labels, or any other metadata that might be included in catalogues or music reference

sources as keywords. As for Fannie, she said that she sometimes uses musical genres to search for music on music Web resources, but not in library catalogues.

Fannie (when asked if she uses library catalogues to search by music genre)

I do it more on the Internet, going by genre. It often retrieves more results.

Interviewer

You do that in MySpace, doing a search by genre?

Fannie

There, or on the web site of Archambault [a music store]. I can type "rock."

Interviewer

Ok. So you do that, but not on the library web site?

Fannie

No. I don't. I haven't really thought about it.^{F13}

Searching, however, if not directly used to discover new music, seems to be very often used as a starting point for browsing. Several participants said they frequently start by searching for something they know and like. In Web resources like *MySpace* or *Allmusic*, they search for an artist they like and then start browsing by following the numerous hyperlinks that appear on the page dedicated to that artist. Hence, when Jean-Sébastien goes on *MySpace*, he systematically looks at "*all the friends of the band I listen to*,"^{J12} just like Ian who "*start[s] with something... someone I know and I look for the friends*."¹⁷

In music stores or libraries, searching and browsing appeared to be even more intertwined. Several participants mentioned that they always have in mind a list of a few albums they would like to have. When they shop for CDs, they typically

look for those CDs in the stacks, browsing the surrounding CDs on the way, as if the list gave them some sort of direction for browsing, or a place to start.

Nicolas

I always have a list, let's say, there are always four or five albums I should buy. So when I'm in a music store, I check if they're there, it's like a constant floating list! [laughter] And then, I'm like, "Oh yes, it's true, I need to look for that!" And... I hardly ever go home empty-handed. I always end up finding something.

Interviewer

Is it necessarily what you were looking for?

Nicolas

No, really not! [laughter] It's the CD that was playing there, or something the guys recommended, something I found... No, it's very unlikely, even, that it will be the disc I was looking for because they are quite hard to find.^{N21}

Fannie

Often I have... I always have a list of the CDs I need to buy so I used to take it out. [Fannie uses the past tense since she said she had not been shopping for music lately as she did not have enough money to do so.]

Interviewer

[...] Would you always buy something on your list?

Fannie

No, no! Sometimes I would find something that looked interesting, I would try, I would take a chance!^{F14}

6.1.2.2. Passive

According to Bates (2002), passive information seeking can be divided into two modes, awareness (undirected passive information-seeking behaviour), and monitoring (directed passive information-seeking behaviour). As Bates herself wrote, "It is hard to draw the line between simple awareness and monitoring"

(2002, p. 6). Indeed, it seems more accurate to view passive information-seeking behaviour as a continuum between awareness and monitoring. Therefore, these two modes are presented in this section under the umbrella of “passive information-seeking behaviour,” which can be more or less directed.

While several participants reported actively engaging in music information behaviour at least occasionally, it appeared to be mainly through passive behaviour that they discover new music, whether by constantly monitoring their environment for potentially interesting music, or by simply being aware of whatever music they happen to come across.

Gabriel

Well I wouldn't say that I use it [Internet] to search for music. I'd say that I'm quite always on the look-out for that when I do various related activities. I come across this type of information, it stays imprinted in my head. [...] In any conversation, in any... thing I happen to read, well, I note it in my head.^{G7}

As a matter of fact, music discoveries often seem to be unexpected but welcomed outcomes or, as Élise worded it, “by-products”^{E5} of daily activities. It can be the result of a conversation that has naturally turned to music. Hence, Élise said she does not usually ask her friends to recommend music to her. Rather recommendations arise when music becomes the focus of their conversation. An affirmation that is also true for Fannie:

Fannie

Well... often, we invite each other, we have a beer, we talk about bands... It pretty much boils down to that. [...] These are... regular conversations.^{F15}

Music discoveries can also be the outcome of reading. Just like Gabriel, Benoît always remains alert for music that could potentially meet his tastes while reading:

Benoît

Yeah... It's not often that I will really go search for music... it's rather general information and, if I ever happen to come across music, well, I'll come across music, and I'll go get that.^{B5}

Hearing music at work; in a music store, a café, or a bar; or in someone else's car can all lead to discoveries as well. Hence, Karine said she first heard the music of a singer that has since become one of her favourites while in the car with a friend:

Karine

Well it [the music] was playing in the car of one of my friends and I said "Hey, what's that?" and everything.^{K11}

When asked if this was typical for her to discover music this way, Karine nodded, adding that at times, it was *"as though I was open,"*^{K12} as if she was saying that music discoveries only occurred when she was receptive to them.

Similarly, Alexandre made a discovery while listening to the music his superior had put on at work. Unlike Karine, however, it was not an instant revelation. On the contrary, it was the long exposure to a music genre he used to dislike that slowly and progressively won him over.

Alexandre

Because you see, rap and hip hop music, it's something I've always... really disliked and my boss is a fan of hip hop, and he plays in a hip hop band, and he sometimes brings some, and I'm slowly getting used to it.^{AL11}

Passive information behaviour was such an important way to discover new music that quite a few participants even reported relying almost exclusively on passive behaviour to do so, although the reasons for not actively looking for music were not always clear. For some, the need to find new music simply did not seem to be pressing enough to motivate them to engage in active information seeking, or it did not appear to be worth the effort. Élise, who affirmed that her needs *"are not that great,"*^{E6} said that she does not actively seek music recommendations, but appreciates it when it comes to her *"without having to make any effort,"*^{E7} for example in the course of a discussion with friends. It also seemed to depend on how often they come across music that is both new and interesting to them in everyday life. Hence, when asked if he sometimes actively searched for music, Gabriel said that *"it does not happen that often"*^{G8} since he feels that he is *"well fed"*^{G9} with the music he encounters daily. To the same question, Danielle replied that it's *"as if I didn't have the impulse,"*^{D4} and then added that as she had six roommates, each of which being a bit of a musician, she constantly discovers new things without really having to do any research.

6.1.2.3. General Comments on Modes of Information-Seeking Behaviour

As just mentioned, the analysis of the interviews revealed that passive information-seeking behaviour accounted for a considerable proportion of music discoveries. Some even reported rarely or never engaging in active music information seeking. Those who said they actively looked for music all reported making discoveries by constantly monitoring their environment for new music as well. In fact, music discoveries appeared to be often the result of a combination of both passive and active information-seeking behaviour.

Adrien

If I hear... As soon as I hear something new, I get some information on that topic. Searching for music is really a daily activity for me! [laughter]^{AD9}

As Adrien's quote illustrates, discovery usually starts with passive behaviour (e.g., a friend talks about a group I might be interested in), followed by active behaviour (e.g., I go on the Web finding information on this group and listening to its music). This behaviour seemed to be more common among avid music listeners, who might just take the most of all resources and strategies available. As a matter of fact, even though most of Fannie's friends are musicians and frequently share music information with her (they talk about music "*almost every time we have a beer*"^{F16}), she also regularly engages in active music information behaviour, visiting music stores and browsing *MySpace* or other music-related web sites frequently. Besides Adrien and Fannie, Alexandre and

Nicolas also reported similar behaviour. All four were among the participants who appeared to attach the most value to music in their everyday life.

6.1.3. A Recent Experience

In the course of the interview, the participants were asked to recollect the last time they had discovered a music artist, group or genre they liked, and to provide a detailed description of how it happened. The objective was to have a more precise idea of how discoveries occurred in their everyday life, as well as to have an overview of the whole process by which it happens. Although there was a wide variety of sources and strategies mentioned, some patterns emerged.

6.1.3.1. A Common Scenario

An overall scenario came to light as a common way to discover music: one 1) comes across the name of an artist or his/her music; 2) actively searches information about the artist and/or music excerpts; 3) acquires the music of this artist. For instance, Élise 1) hears about the group Tricot Machine during the television news; 2) goes to the music store and ask to listen to their CD; 3) buys their CD. Similarly, Fannie 1) reads about the group the Stooges in a music forum on the Web; 2) goes on *MySpace* to read about the group and listen to their music; and 3) goes to the library to borrow one of their albums, which she then downloads on her computer.

6.1.3.2. A Serendipitous Encounter

For all but two participants – Christian and Jean-Sébastien – the discovery was the result of a more or less serendipitous encounter rather than the result of active searching motivated by a need to discover new music (the event or need at the origin of the music discovery of each participant is given in Table 11, p. 162).

Hervé (when asked how he discovered a particular artist)

At the Montreal Jazz Festival. [...] Well, it was in the context of a cultural activity and really unexpected since it was... it was more... spontaneous... The show was there, I was passing by and... hop! There was no planning...^{H4}

Nicolas

In a music magazine. [...] I think it was NME [New Musical Express]. [...] There was an article on the group. [...] I had never heard of them before.^{N22}

Benoît

I was at a friend's place. The girl is Québécoise, I'm [ethnic origin of the participant]. She tells me "Hey, have you ever heard of Harmonium?" I said "Harmonium? It doesn't ring a bell!" [...] Then, she says "Look, I will put on some." And then, she puts on some; I loved it.^{B6}

Of course, the chances are greater that one will encounter new music while reading a music magazine or wandering around on the site of a music festival (which is considered as active but undirected information-seeking behaviour or browsing), than by being simply visiting a friend (which is considered as passive information-seeking behaviour). That is to say that some encounters are less accidental than others.

Table 11
Event/Need at the Origin of a Recent Music Discovery

<i>Discovery as a result of a (more or less) serendipitous encounter</i>	
Adrien	Looking at the featured artists on <i>AllMusic</i> web site
Alexandre	Reading the <i>Allmusic New Release Newsletter</i>
Benoît	Recommendation from a friend
Danielle	Browsing her boyfriend's music library on his computer to sample the music he had downloaded lately
Élise	Watching a short clip on a music group during the television news
Fannie	Reading postings on a music forum on the Web
Gabriel	Recommendation from a friend
Hervé	Walking on the site of the <i>Montreal Jazz Festival</i>
Ian	Attending a concert recommended by a friend at the <i>Montreal Jazz Festival</i>
Karine	Hearing music in a friend's car
Laura	Recommendation from a colleague
Martin	Looking at the featured artists on <i>Purevolume</i> web site
Nicolas	Reading an interview with a group in the music magazine <i>New Musical Express</i> (NME)
<i>Discovery as a result of an information need</i>	
Christian	Finding music that would take his mind off the recent death of two relatives
Jean-Sébastien	Wanting to discover artists similar to one of his favourite groups

6.1.3.3. Sampling the Music

A last general remark related to the recent discovery as reported by the participants concerns the sampling of the music encountered. For those who had only come across the *name* of an artist or a genre (not the music), the following step was to try actively to find songs or excerpts in order to sample the music of this artist/genre, and see if it suits their taste (the sources used by the participants to do so are given in Table 12 below). Indeed, in this section of the interview, no one reported having purchased an album without listening to it, at least in some measure, beforehand.

Table 12
Sources Used to Sample Music

<i>Sources</i>	<i>Participants</i>
Borrowing the disc from a library	▪ Gabriel
Downloading music on the Web with a peer-to-peer application	▪ Benoît ▪ Jean-Sébastien
Listening to a few songs or excerpts on a music web site	▪ Adrien: <i>Allmusic</i> ▪ Alexandre: <i>Allmusic</i> ▪ Fannie: <i>MySpace</i> ▪ Martin: <i>Purevolume</i>
Listening to the album in a music store	▪ Élise ▪ Nicolas

6.2. Inferring Relevance/Utility

Information-seeking behaviour involves selection, and selecting involves making relevance inferences based on a variety of clues. Obviously, the intrinsic characteristics of music, which include both the music and the lyrics (if any), play an important role in determining the degree of relevance of the music retrieved (e.g., music usually has to suit one's tastes). The aim of this study was not to examine how the music itself influences relevance judgement but rather to explore if any other attributes or information, external to the music itself, also had an impact on the perceived utility of the music retrieved in a given situation.

6.2.1. Individual Characteristics

The analysis of the interview transcripts revealed that the context in which the music is retrieved has an impact on the relevance or utility judgement, particularly the listening experience someone is looking for. Indeed, contextual aspects such as the intended use of music (or the function one wants the music to play in a particular situation) and the current mood of the information seeker seemed to have an impact on music selection.

6.2.1.1. Intended Use

As seen in Section 2.1 (p. 20), music plays different functions in people's lives. One of the objectives of this research project was to see how the function music is intended to play affects the relevance judgement of the music retrieved. Key

for answering that question is determining whether or not people listen to different types of music in different contexts. If they do, it can be assumed that the same music will not be considered relevant in all contexts.

The participants all reported listening to music to fulfill a variety of functions. Every function of music enumerated in Section 2.1 (p. 20) was referred to at least by one participant. Table 13 below provides an overview of how often each function was mentioned. The most common functions were “Establish/Maintain Interpersonal Relationships,” “Pass Time/Alleviate Monotony,” “Help Concentrate/Think,” and “Manage Mood.” An additional function was also identified, the use of music to “Block Ambient Sound/Fill the Silence.”

Table 13
Functions of Music Mentioned by Participants

<i>Functions</i>	<i>Number of Participants who Mentioned it</i>	<i>Total Number of Times Mentioned</i>
Block Ambient Sound/Fill the Silence	6	6
Bring Back Memories	4	7
Construct Self-Identity	9	27
Establish/Maintain Interpersonal Relationships	15	39
Help Concentrate/Think	11	18
Manage Mood	10	25
Pass Time/Alleviate Monotony	15	27
Suggest Appropriate Behaviour	5	5

Block Ambient Noise/Fill the Silence

Four participants said that they used music to block the surrounding noise and cut themselves off from the world. Hence, Danielle affirmed that music allowed her to cover the *“always polluted silence”*^{D5} of the city and *“create a bubble,”*^{D6} whereas Nicolas said that music enabled him to *“disconnect from the external world”*^{N23} and *“block the ambient noise.”*^{N24} For two other participants, listening to music was a way to fill the silence when they were alone.

Fannie

Sometimes, it fills the silence that is heavy when you’re left alone with yourself.^{F17}

Adrien

In this context [when he works at home], it’s essentially an accompaniment because if I leave my desk to prepare myself something to eat, I will turn the television on. So it’s really to have a background sound.^{AD10}

Although not specifically asked, no participants mentioned listening to a particular type of music for blocking ambient noise or filling the silence. This might be because in the situations described by the participants, music generally also played other functions such as “Help Concentrate/Think” and “Alleviate Monotony,” which seemed to be what determined the type of music to which they would be listening.

Bring Back Memories

Four participants affirmed intentionally using music to recall a particular phase of their life (e.g., their youth), a significant event (e.g., a trip), or an intimate

relationship. For instance, when asked what influenced his perception of the feeling or emotion conveyed by the music, Jean-Sébastien said:

Jean-Sébastien

The context in which I've discovered this particular music. You know... each music always evokes a phase in your life.^{J13}

Similarly, Benoît affirmed that it is one of the reasons why he likes listening to music:

Benoît

If I appreciate music, well, it is, as I told you, at an emotional level. It will bring back memories.^{B7}

He later added:

I've had several girlfriends in my life and it's like if each of them had a... maybe a music genre, maybe a group. A group, that's for sure. Maybe even a song. So I was with a girl who was listening to Japanese music, a type of music we used to listen to together. Now, when I hear Japanese music, it makes me smile.^{B8}

Therefore, at least for some people, music meaning is affected by the memories linked to it. It modulates their perception and appreciation of it, which can go as far as enjoying listening to a musical genre they used to dislike. For instance, Élise reported that since she came back from a long trip to Panama, she takes pleasure in listening to Latin music – a type of music she was not interested in before – because it is now associated with good memories.

Construct Self-Identity

The research in music sociology shows that music is used by adolescents to define their identity. It was rather surprising to discover that music appeared to

continue to play a significant role in the forging of the identity of the young adults interviewed for this study, although in more subtle ways.

Several participants reported using musical tastes (or an absence of thereof) to classify, even judge other people.

Jean-Sébastien

Usually, I think that someone who says that he listens to everything, I think it means “I have no tastes. [...] I listen to everything, everything suits me.” You know... You don’t have any opinion? You don’t have a personality? You need to listen to something particular...^{J14}

Some also showed strong aversion towards certain types of music.

Benoît

If I ever organize a party and someone brings some Britney, I’ll smash his face, for sure! [...] I used to listen to punk when I was younger, and punk, for me, is music with meaning, you know? It promotes anti-capitalism, so when I hear some Britney, for example, who sings to make money... I hear cash machines. I hear “ka-ching, ka-ching!” in my head, and it gets on my nerves!^{B9}

Gabriel

Listening to Antoine Graton, who performed for the opening act of the Rita Mitsouko show, was a real torture!^{G10}

In the same way, looking at someone’s music library was considered by several to be a good way to know a person better. Here are some of the answers obtained when the interviewer asked if they sometimes browsed their friends’ music collection:

Jean-Sébastien

Yes, if I'm invited to the place of someone I just met. [...] It's quite a good way to... Music is like a filter. You know... if a person often listens to music and really knows what she wants, you can know what type of person she is.^{J15}

Nicolas

Yes. I don't look at their Mp3 player or their computer but... Well... if I run into someone, I can ask what is playing on his Mp3 player. I think it tells a lot about people. But yes, for sure, if I go to someone's place... For example, if... if I have a date, for example, I will go check what she listens to! [laughter]^{N25}

But there are always two sides to a coin. If they use music taste to judge others, they are also conscious that others judge them on theirs, and this can affect the value they ascribe to music. Hence, a few participants, who believed that their knowledge of music was not good enough to allow them to judge the “real” and “objective” value of music, said they trusted experts (e.g., music reviewers, music store staff) or friends they consider to know more about music than they do (e.g., friends who are musicians or music aficionados) more than they trusted themselves.

Karine

I really feel that he [a music reviewer] knows what he's talking about. Because objectively, I believe that I do not have... you know, I have no ear for music. It's not a domain I know well. There are other domains I feel comfortable in, but I humbly admit that I'm not good in this one. I can't really tell what is good and what is not good. But this person, when he writes a review, I know that it is well founded. You know, he's not influenced by the machinery, the marketing, and the like. I know it is really objective. He's really able to appreciate the quality of the recording, the drummers, and the musicians.^{K13}

Fannie

Sometimes, when I discover a new group by myself that I don't like, my friends will find arguments related to the music so that I will listen to it with a new angle. They make me see another side of the music. My friends are musicians, so they often see the technical side of a song. It's weird to explain! [laughter]

Interviewer

No, I understand what you mean. Does it sometimes go the other way around? When you like something your friends do not...

Fannie

Yes! Often! [laughter]^{F18}

Another finding, that emerged from the data and can be related to the use of music for the construction of one's identity, is the preference some participants showed for local music. Hence, five participants clearly stated that they were more interested by local music artists – whether that meant artists from Montreal or from the whole province – than by foreign artists, which can be seen as a way to mark their belonging to a nation or a part of it.

Karine

I like discovering Quebec groups. In concerts.

Interviewer

Would you say that you are more open to Quebec groups than to other groups?

Karine

Hmmm... Yeah! Yeah!^{K14}

Élise

I also really like to follow what's happening on the Quebec music scene.^{E8}

Jean-Sébastien

There is quite a lot of Montreal stuff I like. The Montreal scene is quite good... since two or three years, I think...^{J16}

Similarly, how mainstream a particular type of music is also seemed to greatly affect music appreciation. While adolescents are known to have a preference for commercial and popular music, 11 of the young adults interviewed for this study expressed a strong penchant for underground music and obscure, unknown (or not yet known) bands. Although no participants clearly expressed why they preferred underground to commercial music, one possible explanation could be that it constitutes another way to distinguish themselves from others, that is from the common people (those who like mainstream music), by having personal and unique music taste.

Gabriel (on what makes a search experience pleasurable)

I would say... It would be how much I feel I've made a real discovery, something that really stirs me and that I've never heard of before. [...] And, you know, when nobody has ever heard of it, you come across it, it's a real jewel! It's like, "Hey! It's so much fun!"^{G11}

Karine

And then, I tell myself that I should read the reviews in Voir [a local cultural newspaper]. You know, sometimes I read show reviews, but it's as if it was already a little late when they talk about it in the newspapers, you know? [...] It's already known, it's already quite commercial. But I'd kind of like to catch it in the previous steps.^{K15}

It is interesting to note that with this preference for underground music often comes an aversion for popular music.

Benoît

I sort of hate popular songs. I tend to want to be unique, not only as a person but as a personality, in my clothing or anything else. Even in terms of music, I prefer being different. [...] I like hip-hop music, but if I can find underground hip-hop music, I will like it better than, for instance, 50 Cent.^{B10}

Establish/Maintain Interpersonal Relationships

All participants reported at least occasionally listening to, shopping for, or discussing music with acquaintances. Music sometimes even occupies a very significant place within a particular relationship or group of friends.

For instance, a common passion for music helps create a special bond between

Christian and his parents:

Christian

My parents are the most important source [of music recommendations] I have. It allows me to listen to songs they like. They sing along and after that, as I've recorded it all in my brain, I go to my drum and play it to them. And then, they enjoy it a lot! Just because of music, we're having a wonderful time!^{C9}

One participant also mentioned how important music had always been in his love relationships. As he noticed that he and his current girlfriend do not share any meaningful music, he even wondered, with a pinch of humour, if it meant their relationship was not going well!

Benoît

What happens if you have no group in common with your girlfriend? Like the girl I'm going out with, it's like... she doesn't listen to music much. She plays the violin a lot but it's not... she listens to the radio and she doesn't mind at all. [...]

Interviewer

Maybe not every relationship has a meaningful music attached to it?

Benoît

Oh! It might also mean that it's not going well! [laughter]^{B11}

Some participants said music was a major topic of discussion among their group of friends. Élise talks about music with her friends *"Every time I see them,"*^{E9} whereas for Fannie and her friends, it happens *"Almost every time we go for a beer."*^{F19} Shopping for music with others is also a way to trigger passionate discussions on music (see Section 6.1.1.3, p. 135, for quotes from interviewees regarding this aspect).

Exchanging music on CDs or computer files between friends or colleagues was very common among the young adults interviewed. It is also often seen as an occasion to discuss or listen to music together.

Gabriel

When you talk about music with your friends, you end up having similar tastes. We talk about things we have in common and things we don't know yet. For example, I was always telling people that I loved PJ Harvey. At several occasions, the name of Cat Power came up. "Oh, if you like PJ Harvey, you should like Cat Power. It is really similar." [...] And then, usually, we'll say "You don't know her? You absolutely need to... wait, I have some on my computer, I'm sending them to you right away." Or something like this. You send them the files through MSN or lend them your CD.^{G12}

But how does using music as a way to establish or maintain a relationship influence music selection? Some of the interviewees explicitly mentioned listening to different genres of music with different persons so that it would please everyone, maybe even music they wouldn't have listened to at all if alone.

Christian.

My mother hates Pink Floyd. But I would never tell her "You're right! It's bad." No, no, it's not true! So... when I'm with my father, we listen to Pink Floyd but when I'm with my mother, I'll listen to something else. I can even listen to some Luce Dufault, you know, so... It really varies.^{C10}

Laura

[On CISM radio station,] at the end of each day, they kind of play the most popular songs [of the station] and it's often quite good. It's really diversified... they play Francophone, Anglophone, and indie-rock music. So... it's an excellent compromise in the car when you carpool.^{L8}

Laura (when asked if she always goes to shows of artists she has heard of previously)

No, not always. No. It's a social thing too, so I don't always go see things I want to see or I would usually go see by myself, but... I'm going with friends.^{L9}

Help Concentrate/Think

Music was the soundtrack of mental or artistic work for eleven participants; an uninterrupted one for seven of them. The reasons for listening to music while working were various. Music can 1) contribute to inducing concentration,

Karine

I'm writing my thesis these days. I've been working full time and I'm always, always listening to music when I work. [...] And what's more, if I happen to forget my headphones, I'm kind of not productive.^{K16}

2) making the work more pleasant, especially a tedious or repetitive task,

Fannie

As I study computer graphics, when I do image retouching, for sure I have a radio close by.^{F20}

Alexandre

At work, it helps... you know, it helps pass the day. It's one of the very positive points...^{AL12}

or 3) giving inspiration for artistic activities.

Fannie

When I feel like painting, I put on more sombre music which will help me get into a context. [...] It gives me inspiration. It helps me think too.^{F21}

But listening to music while working or studying is not for everyone. Two participants said it monopolized too much of their attention to be able to do any mental work at the same time.

Ian

When I'm doing an activity that requires some thinking... I can't study and listen to music, it doesn't work. [...] I've very limited... I do one thing at a time.^{I8}

For most participants, the music used to accompany mental work is not among their favourites. The primary selection criteria seems to be that it does not

interfere with their thinking, which typically means instrumental and/or repetitive music such as classical, techno, or electronic music. Hence, for Laura, who usually listens to old French popular music, the music that plays as a background when she works is radically different:

Laura

If I'm at work and I need a lot of concentration, I will put on techno music with no lyrics. Just instrumental.^{L10}

In a similar fashion, Adrien puts on music out of his favourite genres (i.e., punk, metal, and rock):

Adrien

I tend to listen to instrumental music when I work so that I don't lose my concentration. Everything that's, let's say... electronic, lounge, or anything quiet, jazz...^{AD11}

Manage Mood

Among the most popular reasons cited for listening to music was the use of music to manage one's mood. Whereas most use music to modulate or enhance their mood (e.g, to have more energy or motivation, to relax, to be in a better mood),

Benoît

For instance, if I get up on the wrong side of the bed, I put on music and it makes me happy for the whole day.^{B12}

Christian

[I listen to some] Pink Floyd if I want to be calm. If I really want to have a positive attitude all the time, I listen to techno music. If I want to feel really relaxed, I listen to relax songs. I can even listen to classical music.^{C11}

Karine

[Music] kind of enhances my mood. If I hit the gym, I'm already motivated, but it will give me even more motivation. Before going out, listening to music will help putting me in the right mood. It's as if it emphasized my mood or my state.^{K17}

some will also occasionally seek music that matches their current mood.

Gabriel (when asked what type of music he listens when he feels depressed)

I would say that we're a little masochistic so I would probably listen to some Placebo or PJ Harvey. [...] I'd say that it puts words on things that are often still informal in our mind. If you're broken-hearted, you don't feel well... you feel shaken. [...] Hearing Brian Molko sing "Without You I'm Nothing," you feel... it almost makes you want to cut your veins! [laughter] Or Rose by Portishead... you clearly know that they feel like shit, just as you do. [...] I have the impression that it reinforces my feeling.^{G13}

Obviously, using music for mood management has a great impact on selection criteria. Music selection is not only influenced by the initial mood of people, if is also affected by what people intend to get from the music, namely whether they want to change, enhance, or match their current mood. Interestingly, *not* wanting music to affect our mood can also have a direct impact on music selection.

Karine

I need to be careful because I've been through more sombre periods during which I was listening to things like Isabelle Boulay or Pierre Lapointe. I love that! Their music touches me deeply, but I find that I have to be careful because they are downers. [...] My sister used to tell me: "Karine, it's a prescription: stop listening to that music, I don't think it helps you!"^{K18}

Pass Time/Alleviate Monotony

Unsurprisingly, passing time or making a monotonous or tedious task more pleasurable was the most often cited reason for listening to music. Music is the common soundtrack of daily activities such as commuting, getting prepared in the morning, or doing some housework.

Martin

I would say that [music] is a source of entertainment... It depends on what type of music you listen to but usually, it's relaxing, it helps pass time, for example, when you are... When I'm alone in the metro, for example, or when I walk, you know, it gives me something to do.^{M6}

Gabriel

I don't watch television a lot. I spend more time on Internet, playing video games, or talking on the phone and... I often end up listening to music while I do these activities.^{G14}

Fannie

I sometimes put on some music when I read. When I clean the house or do the dishes. Well... all daily activities that do not require too much concentration.^{F22}

Only a few participants, however, reported listening to music while doing nothing else at the same time. Except for Ian, who spends an average of two

hours per day just listening to music, it is something most do only occasionally, for instance to listen attentively to a new album while reading the liner notes or the lyrics. Here are some of the answers the interviewees gave when asked if there were times when they just settle down to listen to music:

Alexandre

When I have a new album, I like... well... listening to it seriously. You know, sitting down, focussing and read the liner notes, and...^{AL13}

Gabriel

Once in a while, but mostly when I want to discover an artist. Then I will take the time to really listen to it.^{G15}

Adrien

It can happen but it is very occasional. Very occasional, really...^{AD12}

When music is used as a background to an activity, the nature of the activity seems to influence music selection. Hence, one will listen to different music genres depending on the activity.

Karine

If I'm working on my thesis, I listen to classical music [...] but if I go out, I listen to very popular music from the 80s. So you know, it really depends on the situation what I listen too. I really listen to lots of different types of music. [...] If I go to the gym, I will listen to some Madonna.^{K19}

Interestingly, in a given situation, not everyone appears to want to listen to music for the same reason. Therefore, what someone wants to obtain from the music will also have an impact on music selection. For example, while Hervé and

Karine both like listening to music while getting prepared in the morning, they are obviously motivated by different reasons:

Hervé

I will give you a concrete example. Matrix, Ramnstein, or Offspring. It's the kind of music I like listening to in the morning. [...] It is something more brutal than my mood so that it... you know... pfff!

Interviewer

It stimulates you?

Hervé

It stimulates me, yes.^{H5}

Karine

I listen to Rock Détente radio [in the morning], not to be cheesy. [...] You know, if they talk too much, I gets on my nerves; if there is too much music, it also gets on my nerves. So I find it is just the right balance, you know. And the music is... smooth, so it doesn't irritate me too much in the morning. You know, listening to punk music in the morning... not really!^{K20}

Suggest Appropriate Behaviour

Five participants mentioned using music to create what they considered to be the right atmosphere when organizing a social event or a romantic evening, which relates to the “Suggest Appropriate Behaviour” function as defined in Section 2.1.5 (p. 27).

Martin

For instance, if you have a date with a girl, you can always put on some music. It's relaxing.^{M7}

Karine

Sometimes, I invite people over for dinner and then, I always put on some background music. [...] I will put on a CD by the Cirque [du Soleil] or the Gipsy Kings, you know, I find it liven things up. Some Frank Sinatra...^{K21}

The music selected in these situations will depend on the atmosphere they want to create. If their intention is to cheer up their guests, it is the mood of the music that will prevail as a selection criterion, whereas those who would like their guests to dance will select music based on its beat.

Fannie

When I invite people over, I try to put cheerful music.^{F23}

Gabriel (talking about the music he puts on when he organizes parties)

It has to be rhythmic music... maybe not music I would listen to afterward but that will work in a party, that will help create the right general atmosphere.^{G16}

6.2.1.2. Receptivity to Novelty

Although the interview guide did not include any question related to that matter, nine participants mentioned at one point that their perception of music that is new to them depended in part on how receptive they were. Discovering new music artists or genres seems to require some openness of mind that one may only have in certain contexts.

Four said they needed to have time ahead of them and to do nothing else at the same time to really enjoy new music.

Adrien

I could also mention as a source the fact that I've worked in a music store, more specifically in a second hand one. When it's not located downtown, you have long hours to fill and... I'd probably never have been drawn to classical music if I didn't have so much time to waste! So much time to kill! [laughter]^{AD13}

Three affirmed that their appreciation depended on their mood.

Karine

Well, you know, I need to make a little effort, because... sometimes, they [Radio-Canada] put... it's international music and I have the impression that... How could I say this? I need to be in a different state of mind because... you know, it's not something you've heard before. You really have to say, like, "Ok, I need to adapt." It requires some effort.^{K22}

Jean-Sébastien

Often, you will be searching for music, listening to plenty of things, and nothing really appeals to you.

Interviewer

Why would you say this happens?

Jean-Sébastien

Oh, I don't know. Sometimes, I think it's because of me. Out of cowardice, or maybe just because I'm not ready to listen to something new. It often happens.

Interviewer

It depends on your state of mind?

Jean-Sébastien

Yes. I think you need to be ready to listen to something new so that... if you... Often, if you're not ready, you won't really... And when you listen to something for the first time, I think you should only do that, you know, you shouldn't do two things at a time.^{J17}

As discovering new music artists or genres means having to make an effort for some, two said they were more inclined to appreciate it if it was mixed with music with which they were already familiar.

Ian (on Pandora Music Streaming Service)

They do it with whatever tricks they have, they find the style of music I like and I can give them task but they give me and... the balance too... there is one song I know... a group I know, then two I don't know. The balance is...

And later, on the quick mix function of Pandora:

*Again the balance is... you can play with the balance of the new and the old, and the groups you like and...*¹⁹

6.2.2. Metadata

Whether scanning the new releases display in a music store or browsing the *Allmusic* web site, people need to make inference regarding the utility or relevance of the music they come across, and decide whether or not they should acquire the music. This section tries to investigate how the participants go about inferring relevance or utility of the music. As already mentioned, listening to the music plays a crucial role in the process. But the music itself is not the only selection criteria. The analysis also revealed that in addition to or in lieu of the music itself (e.g., when it is not possible to sample the music, such as in some music stores or libraries), participants used a wide array of metadata or clues for that matter. As these clues are not always self-explanatory, previous knowledge and experience is often called upon to interpret metadata during the music selection process.

6.2.2.1. Bibliographic Metadata

According to Lee and Downie (2004, p. 445), bibliographic metadata are the data that are traditionally used to describe an item, which includes author, title and publisher information. When dealing with music recordings, the author metadata refer to performers, composers, authors of lyrics, etc.; the title metadata refer to titles of albums and titles of songs/pieces; and the publisher metadata refer to music labels. This type of information appeared to be commonly used by the participants in the selection process. Hence, Christian explained that when he browses the stacks at the library, it is *“mostly the titles,”*^{C12} more specifically the titles of the songs that influence his choice:

Christian

*The titles influence me a lot. [...] If there is something I find like
“Oh! It looks interesting!”*^{C13}

The names of the contributors may also have an impact on music selection. Of course, unlike song titles, this type of information will only be helpful when the artists mentioned are already known. For instance, a good experience with an artist can result in having faith in this artist to the point of buying any new album to which he or she has contributed without even listening to it. For instance, Christian, who is desperately waiting for information concerning the release of a DVD of his favourite group, Pink Floyd, affirmed that *“I never stop wanting to have it,”*^{C14} although he has not seen it. Same thing for Gabriel who is willing to

buy any album of Modest Mouse (a music group) he does not currently own, as long as it is not too expensive.

For two participants, music labels appeared to be another potentially useful clue. The fact that these two participants are avid music listeners leads us to believe that extensive knowledge of music and the music industry is required to be able to interpret this type of information. Both the reputation of the label and the type of music the label is known to be specialized in, appear to have an impact on selection.

Nicolas

There are some important labels, there are two important ones, but it's... anyway, it's more like indie music. Matador, for instance, I pretty much trust what they release. Sub Pop too. They know it at the store [Nicolas works in a music store], if there is a Sub Pop that arrives or a Matador, they will put it aside for me.^{N26}

Alexandre

For example, when I come across several bands that are on the same label, I will say "Oh! That really grabs me!" [...] Like Relapse Records for metal. There is... Well, I appreciate a lot of their artists. Bloodshot, for country.^{AL14}

And later, when asked if he sometimes borrows CDs he has never heard of from the library:

Well... [pause] Yeah, if it's on a label, maybe. You know, for instance, Smithsonian Folkways, if it's a bluegrass band, for instance, because it's on Smithsonian, it must be good.^{AL15}

6.2.2.2. Relational Metadata

Lee and Downie (2004, p. 445) define relational metadata as data about relationships between music-related items, which include information regarding

music genres and similarity. The relationships that can exist between the artists themselves (and not necessarily their music) could also be added to this. This type of metadata seemed to play an important role in the relevance judgement process, but again, the interpretation of this type of information depends on one's previous knowledge about music and/or the music industry.

Several participants reported attaching importance to relational metadata when evaluating the relevance of music recordings. Some thus affirmed that information about the relationships that can exist between musicians or groups, such as influences among artists, proved to be helpful. For instance, Nicolas reported seeking the music of a group after reading an interview about them in a music magazine, which resulted in an interesting discovery. When asked how his reading had influenced him or led him to get the music of this group, Nicolas said the following:

Nicolas

*Well, you know, they were citing their inspirations, like Joy Division... things I like. The Cure... Some old groups, but they were talking about Interpol as well, groups that are more recent. [...]
So I said "Oh! Something that can interest me!"^{N27}*

Similarly, collaborations between musicians can represent insightful information for some, such as for Jean-Sébastien who considers that if someone has collaborated with an artist he likes, chances are good that the music of this person will also meet his tastes.

Jean-Sébastien (when asked how he had discovered one of his favourite music artists, Antony and the Johnsons)

Well, I discovered him because... I was listening to another group called CocoRosie, and they had sung with him on one of their songs on only one album. He had done back-vocals for them. So I got interested in what he was doing just because of this.^{J18}

Information regarding the similarity between the music of different artists was also considered by some as a good indicator of the probability that the music will correspond to their taste, whether the similarity had been determined by specialists (such as in *Allmusic*) or by friends.

Gabriel

I was often talking about the fact that I liked PJ Harvey with many people. On several occasions, the name Cat Power came up. "Oh! If you like P J Harvey, you should like Cat Power. It's really similar." Or Nick Cave. It came to me about the same way.^{G17}

While data about the relationships between a particular artist/item and other artists/items appeared to play an important role in trying to determine what type of experience an individual item proposes; music genres come in useful at a more general level. As a matter of fact, genres are mostly used as a starting point, to discard several items at once in order to get a more manageable set of items to browse. Hence, Fannie searches for "rock" in an online music store; Christian goes directly in the "Film Music" section at the library; and Nicolas never browses the "Hip Hop" section in a music store.

Although music genres are commonly used for searching/browsing, as well as for describing one's tastes,

Hervé

I quite like English pop, rock 'n' roll, jazz, classical at times...^{H6}

Adrien

I really listen to anything, maybe not much to world music avant-garde music. But rock, electronic, punk, metal... classical.^{AD14}

participants also frequently complained about genres. Common criticisms include: (1) genres are too large,

Adrien (when asked if he sometimes search by genre on *Allmusic* or other music-related web sites)

Er... rarely because it generates... it generates endless lists. [...] It will retrieve 60,000 results so...^{AD15}

Fannie (talking about the classification of CDs in music stores)

They put everything that is rock, alternative, punk, metal, they put them all together! [...] I'm a music lover, so I would classify it totally differently!

Interviewer

How would you classify it? You would use "punk," or something even more specific than that?

Fannie

Oh! More specific than that because... really, there are five, six styles of punk.^{F24}

and (2) genres are too narrow.

Nicolas (when asked if there were things he does not like about *Allmusic*)

The music styles. They have... you know, they have something like... 600 styles of music, it's not concise enough, it's too...

Interviewer

You find it too specific?

Nicolas

Yes, it's... you know, they'll make up terms I've never seen, and there are basically two groups that make this type of music, maybe even just one!^{N28}

As Nicolas's quote illustrates, when genres are considered too specific, it also often means that they are unfamiliar. Unknown genres are often not self-explanatory and therefore useless:

Benoît

On Limewire [a peer-to-peer application], genres are extremely precise. Personally, I... There are maybe about sixty genres, and I couldn't believe it! I know something like seven genres, eight at the most! [...]

Interviewer

And did they mean anything to you though you didn't know them?

Benoît

Absolutely not.

Interviewer

You couldn't guess?

Benoît

No, no, no. Well, it can happen, for example, if it's written "industrial," you know it's techno, but usually, there are maybe... I could tell you there are 40-50% I have no idea where it comes from or what it is.^{B13}

Benoît's comment shows that genres are meaningful only to those who have the knowledge required to interpret them, which includes knowledge about music, as well as about the music industry, since it's the industry that initially determines the genre of an artist/album.

In addition, one participant – Alexandre – brings up the problem of classifying groups that do not clearly fit into one genre.

Alexandre

It's maybe just for 16 that I had... 16 Horsepower, I had problems finding this type of music. You know... but... these are pre-established categories and, you know, it's not always obvious either... You know, I mean, it's oversimplified, you know, you can't always categorize a group into something. There will always be, you know, Venn diagrams. A group will be in several genres at the same time and...^{AL16}

To sum up, although most participants appreciate browsing or even searching for music by genre, they rarely seem entirely satisfied by the level of specificity used.

6.2.2.3. Associative Metadata

For Lee and Downie (2004, p. 445), associative metadata refer to data regarding the relationship of a music-related item with events or other forms of art, which includes cover art. Disc jackets were frequently mentioned by participants as having an impact on music selection, some even seemed to consider that a cover art can be a work of art in itself (Alexandre: *"It's quite beautiful, a disc jacket!"*^{AL17}), even interesting enough to justify buying an album. Indeed, Adrien, who regularly (and illegally) downloads music on the Web, affirmed that *"I still buy CDs or vinyl when I like the cover art,"*^{AD16} especially vinyl records that have large jackets; *"it's a matter of aesthetic."*^{AD17}

Besides appreciating cover art for its intrinsic beauty, participants also appeared to attach importance to it for what it tells about the music. Christian, who reported closing his eyes to randomly pick up CDs at the library, nevertheless

admitted looking at jackets for final verification, to discard albums he believes have very little chance to meet his taste.

Christian

Unless it's really... you know, I still look at it. If I see that it's really like rock with... with rappers on it... phew!^{C15}

For his part, Nicolas affirmed that cardboard jewel cases often contain albums that meet his taste:

Nicolas

There is like a running gag because everything I listen to, it's like if it was always in cardboard sleeves... you know, with an artistic drawing... [...] So... when they receive new CDs [referring to the music store where he works], if I happen to not be there on Tuesday – because we process new releases on Tuesdays – well they put the cardboard CDs aside for me! And often, it interests me “Oh yes! It's the solo project of bla-bla-bla!” and... Often, it happens to be albums I like!^{N29}

For Nicolas, assessing the potential value of an album on the basis of its cover art represents a valid alternative when sampling an album is not possible:

Nicolas

Like, for instance, at Cheap Thrills [a music store], they have a one-dollar rack and... you know, there are only groups I don't know, so the only thing I can look at, really, when I'm there, it's the cover art. If it looks cool... And that's it, it often happens to fit. I find music I like in jackets I like!^{N30}

But as Nicolas said, very little money is involved as these albums are only one dollar. Would he be as willing to buy an album only because it has a very nice jacket if it was at regular price? When asked if he would do so, Nicolas answered that he would rather try to “remember the name and go check on Internet,”^{N31}

even if selecting albums on the basis of their jacket has proven to pay off in the past.

As a matter of fact, cover art appeared to be mainly used to make a first selection among albums in music stores or libraries, the following step being most of the time to sample the music. Hence, when asked how she goes about selecting CDs in a store, Fannie said that she looks at them *“one by one”*^{F25} and selects those that have nice cover art, because *“it says a lot”*^{F26} and *“it has to represent something.”*^{F27} Nevertheless, important though it may seem to her, cover art alone will not convince her to buy a CD *“if I’ve never heard of it.”*^{F28} She will rather wait to be at home to download it on the Web and *then* buy it if she likes it. Similarly, Martin, who considers himself as a *“visual person,”*^{M8} admitted that cover art influences him, but only for *“groups I don’t know,”*^{M9} and he will listen to the album, or at least sample it in a listening station, before buying it.

But cover art does not influence everyone. At least not consciously. For Gabriel, *“It remains that unlike books or things like that, [shopping for] music is not really visual. It’s not simply by wandering around, looking at jackets that...”*^{G18} He will nonetheless admit that *“of course, it’s always nice [to have a disc with a beautiful cover jacket],”*^{G19} but he will add right after that *“it’s not what will make me change my perception of an artist.”*^{G20} For Laura, her previous

experience convinced her that disc jackets do not represent a good indicator of the quality of the music inside:

Laura (when asked if she was influenced by cover art)

Oh! No! Because I've bought really good albums with really hideous jackets in my life! Oh! God!^{L11}

6.2.2.4. Recommendations and Reviews

As seen in Section 6.1.1 (p. 113), which provides an overview of the music information sources most used by the participants, the majority affirmed that they attached importance to recommendations, reviews, and ratings, whether they came from acquaintances, other users, and/or music experts. It was also seen that several participants admitted that these recommendations and reviews influenced their perception of the music, which amounts to saying that it has an impact on music selection. As already mentioned, some participants reported looking at the ratings on *Allmusic* to identify the album that best represents an artist with which they were not familiar, whereas others said they relied on friend's recommendations to discover a new genre.

6.3. Motivation

This study also aimed at providing insights into the motivation behind music information-seeking behaviour. The analysis showed that the participants

engaged in music information seeking for both utilitarian and hedonic motives, most of the time for a combination of both.

6.3.1. Utilitarian

The most obvious reason for engaging in music information-seeking behaviour is utilitarian: the need to discover new music to eventually acquire this music. This sort of motivation was indeed observed among the participants, although it did not appear to be the most common one. Indeed, the interviews with the participants uncovered other types of utilitarian motives, such as recommending other people and, more importantly, gathering information *about* music, without having the clear, specific intention of getting the music itself.

6.3.1.1. Acquire Music Documents

A few participants reported occasionally gathering information about music with the specific intention of discovering new music and acquiring it afterward. It is therefore the outcome – the acquisition of new music that meets one's taste – that motivates the information-seeking behaviour.

The need to acquire new music might come from wanting to renew a personal music collection that has been heard too many times. Talking about a recent conversation she had with a friend, Karine said the following:

Karine

I was like "Oh! Do you know some bands?" And then, I started looking at her CDs, but I can't remember everything she told me because she gave me about fifteen names. And I was like, "Oh! Yeah! Cool!" You know, new things to listen to, at last! [...] You know, like now, I'm working on my thesis. I work full time but I'm always listening to music while working, so I quickly run out of music.^{K23}

Similarly, Hervé affirmed that he looks for new music when he wants to replace an old playlist:

Hervé

I usually have a playlist I pretty much listen to constantly. It's the first playlist I put on. But often, I tell myself "Well! I feel like changing it!" So I look in my database [Hervé has a database of several hundred of songs on his computer], I listen to a genre I already know, I put it for a change. Or I start... depending on my mood, I start looking for a new thing.^{H7}

Music information seeking might also be motivated by an insatiable need to discover new music to extend one's collection. Alexandre, who looks for music on a daily basis, is motivated by the possibility of making a real discovery, "something new,"^{AL18} "something that is not recycled stuff."^{AL19} In other words, he is looking for a new listening experience.

Finally, finding new music that will fulfil a specific function can also motivate music information seeking. It is what motivated Christian who explained that the recent death of two persons in his family has led him to go to the library to look for music that was completely new to him, things "I never thought I would listen to,"^{C16} to "try to forget"^{C17} and "take my mind off that."^{C18}

Nevertheless, as mentioned before, engaging in music information-seeking behaviour with the objective of meeting a specific need was more occasional than typical, the most common utilitarian motive being to simply gather information *about* music, without necessarily having the intention of acquiring the music itself.

6.3.1.2. Acquire Information about Music

As a matter of fact, several participants said they regularly engage in music information seeking for no other reason than for gathering information *about* music or music artists. In these cases, the need to actually acquire the music was non-existent, vague, or unrecognized.

There appeared to be different reasons for wanting to acquire information about music. One was to increase one's general culture, which can be motivated by curiosity and/or the desire to keep up-to-date. For instance, Gabriel affirmed that he frequently goes to music stores only *"to see what has been released"*^{G21} and often walks out the door empty-handed. Motivated by a similar objective, Adrien adopts a different strategy; he visits the *Allmusic* web site on a regular basis.

Adrien

It's the type of site [Allmusic] I visit out of habit, not necessarily with the objective of downloading music. I go there first and foremost to get informed.^{AD18}

The zeal with which Alexandre collects music information, which brought him to humorously call himself “a methodical psychopath,”^{AL20} indicates that some carry out the task with conscientiousness.

Alexandre

While I listen to something, I'll start to... “Oh! This artist...” or “Oh! There is a link to this thing!” and, you know, I will take notes, and at home, I have a kind of folder filled with... It's quite chaotic, I should put some order into it, for that matter, but... yes.^{AL21}

Although Alexandre devotes a lot of time and effort gathering music information, he did not seem to know exactly why he does so. The only thing he was sure of was that it is not always motivated by the desire to eventually get the music.

Alexandre

I'm sure there are tons of things I've noted that I've not yet listened to, and that I will probably never listen to. [...]

Interviewer

Do you realize that while you're taking notes? Do you realise that you won't really go check...

Alexandre

I would say that I know I won't have time to... but I will note it down anyway.^{AL22}

What Hervé said about his own behaviour might offer the beginning of an explanation for the behaviour of Alexandre and the few other participants who reported collecting information about music with no specific objective. He affirmed that for him, gathering music information represents a way to expand his general culture, so that he would become a more interesting person, socially speaking. This is something that might unconsciously also motivate others.

Hervé

Well I will say that what I get out of it [music information seeking] is a knowledge base, a general culture. It brings me a general culture that will help me to better discuss... in a social context, for instance. It allows me to better discuss about it in conversations, and to bring my own personal base in music, so that it facilitates communication between people. It gives me the little something in my social relationships.^{H8}

Several participants also mentioned looking for information about artists or their music to enrich a listening experience. For instance, knowing about what artists have to say about their work – why and when it was composed, what it means, etc. – can allow one to better appreciate it.

Nicolas (on why he reads interviews with artists in music magazines)

It's nice, too, to know about how the artist sees his album. What he wanted to do. You know, we have the point of view of the critics, but it's nice to know what the artist wanted to convey. [...]

Interviewer

Does it influence your perception when...

Nicolas

Yes, maybe, yes. If I know what he was trying to get at, for example, it gives me a new perspective for the album.^{N32}

Benoît even considers this step essential to truly understand and appreciate music.

Benoît

For me, the world I live in... you know, I study in ecology so... The field of ecology is really large. It's a combination of a large number of sciences, and all these sciences together allow us to understand the whole. So I believe that I'll never be able to understand a particular music group if I didn't read about it, if I didn't know what their inspirations were, where they come from, what their social background is... the music alone, it's empty!^{B14}

As for Christian, who mostly listens to English rock, getting lyrics on the Web enables him to translate them and understand “*what they [the artists] really want to say,*”^{C19} which should allow him to enhance his listening experience. But this also proved to be deceiving at times:

Christian

The song that really disappointed me is Hotel California. [...] God it's disappointing! They talk about a monster at a certain point. A monster! At the hotel, you know, it's like... Ok. It's a nice song, everybody listens to it, but it seems that no one has really listened to the lyrics.^{C20}

It is worth mentioning that although several participants showed interest in getting information about the professional life of music artists, none of them expressed interest in their personal life. A few even quite strongly expressed the opposite:

Christian

I like to follow their professional life, but all their life... knowing where they live, how many millions they have, look... I don't care, you know.^{C21}

There are other benefits to collecting information about music. All the reviews one has read, all the information concerning the artists and their work one has collected, all that remains in one's memory can potentially be useful when the time actually comes to acquire music. Indeed, as seen in Section 6.2.2 (p. 183), several participants reported using different types of metadata to make inferences about the relevance or utility of music items. It was also seen that knowledge about music was sometimes essential to properly interpret these metadata. In other words, someone who acquires extensive information about music will usually be better equipped than someone who doesn't, to judge the relevance of the albums he comes across, for instance while browsing a music store. The analysis of the interviews also revealed that collecting information about music without any specific goal often resulted in a wish list: a list of music-related items one would like to have (see Section 6.1.2.1, p. 150, on active information-seeking behaviour for quotes related to that topic). Some take the time to put it on paper, whereas others simply keep it in mind. As they reported, when offered the opportunity to acquire music, they draw suggestions from their list, at least to start their search.

Although the analysis of the interviews showed that gathering music information could facilitate relevance judgement or result in a list of desired items, it seems important to mention that no participants reported collecting information with these objectives in mind. One possible explanation could be that these

constitute secondary benefits that are welcomed but are not what the person was seeking information for initially.

6.3.1.3. Recommend Others

When asked whether they sometimes sought music recommendations from acquaintances, a few participants said they did, and then added that they were also a source of recommendations for others. For instance, Christian was proud to say that he had introduced his father to techno music, and that his father was now a big fan of the genre.

Christian

When we put on some [techno music] in the car... Hey! He puts it very loud! And I like it! I love it! My mother is not as keen on it, but my father listens to techno. I couldn't believe it! He tells me "That is good!" I look at him and say: "Are you kidding me?" "Yes! That's really good!" So I turned the volume up a little, and up again, and... He really likes it!^{C22}

In a similar way, Gabriel seemed to get a sense of pride from being the main source of music recommendations for a previous roommate:

Gabriel

There still is my previous roommate, however, who still relies on me for music discoveries. Ok... It's been... The last time we saw each other, we hadn't seen each other for eight months. "Well, ok, [Gabriel], now, you introduce me to new things. It's your mission, as usual." "Ok. Wolf Parade, you don't know? No? Ok." And heaps of things like that, and I prepare her a... a small list of things to discover.^{G22}

To the same question, three other participants answered that they were the ones in their social environment who recommended to others, as they considered themselves to be the persons who knew the most about music.

Laura

I believe I'm quite the biggest consumer of music. I myself give some to my family, but the opposite... not really.^{L12}

Nicolas

It won't be members of my family [I will ask for recommendations]. Maybe my friends, but it's mostly me who... as I work in a music store and I only do that...^{N33}

Nicolas also affirmed that he likes the challenge and prides himself upon his ability to find the right music for the right person:

Nicolas

I think I'm good at figuring out the music tastes of people quite quickly. It's kind of my job, really. [...] I don't know the person, and I need to find something that might interest him, so... yes, I believe I have a talent for that.^{N34}

The reason why this is mentioned in this particular section is that the pride and/or pleasure some seem to take in recommending music to others might well be one of the motivations for gathering information on music. Although it can only be inferred in most cases, one participant – Nicolas – clearly indicated that he sometimes specifically seeks music information for others:

Nicolas

Well, for example, my brother, he... I don't know why I tell you that, but my brother always wants to discover music. He's younger, he's 18 years old, and... he always comes to me to ask for advice, and... we quite like the same type of music, so... sometimes, I even do research for him. I search for things I know he will like, that I've heard of, and it motivates me even more to make new discoveries. It's not... It's to recommend my other friends too.^{N35}

When asked why he likes making recommendations to others (i.e., acquaintances and customers from the music store where he works), Nicolas explained:

Nicolas

I don't know, really... well people like it and, at the same time, I like to do research so... everyone wins!^{N36}

6.3.2. Hedonic

Traditionally, information-seeking behaviour has been seen as an activity motivated by a utilitarian purpose: satisfying an information need. The analysis, however, showed that not only do the participants search for music and information about music for utilitarian purposes, they also appear to do that because it is an activity they enjoy doing, which amounts to saying that they also engage in music information-seeking behaviour for hedonic purposes.

As a matter of fact, several participants reported that it was mostly the pleasure they take in the activity itself that motivates them to search for music, rather

than an actual information need. Jean-Sébastien affirmed that even if he can get a record for less on *eBay*, he still buys some in music stores, simply because of the inherent pleasure of shopping for music.

Jean-Sébastien

It's nice to buy one [a record], even if it's more expensive, just for the fact of going to a store. It's almost like a hobby.^{J19}

And Jean-Sébastien is not the only one to see music information seeking or shopping as a hobby. Nicolas even affirmed that searching for music was “80% as fun as listening to music. Maybe it's too much... 60!”^{N37} Gabriel said that he feels “like a seven-year-old at Toys'R'Us”^{G23} when he goes to music or book stores. Adrien compared it to playing video games:

Adrien

Ultimately, I think it's a substitute for video games. It's as pleasant as... it's as good and entertaining as video games to kill time and have fun. And it's not as stressful!^{AD19}

As for Laura, it is something she does when she wants to take time for herself:

Laura

I like music stores because it's like... it's like a moment to myself in the sense that when you buy a CD, you really buy it to please yourself. [...] It's like eating a slice of apple pie alone on a Wednesday afternoon. It's in the same area of pleasure.^{L13}

Since music information seeking was considered by several as a pleasant activity, it was not surprising to hear some participants saying that they sometimes look forward to doing it:

Fannie (talking about how she feels the night before going to a library or a music store)

Often it's... I go to bed and "Oh! I'll do that tomorrow! Yippee!"^{F29}

Christian (talking about how he feels on his way to the library)

I look forward to it! I'm in the bus going to Henri-Bourassa station and I'm like, "Hey, I'm almost there!" Then I'm here [at the library], let's say, in ten minutes, and I like... I don't run but... when I walk in here, if I see the security guards, I always say hello to them, then I come in, and I'm like "Ok, Let's go to the 4th floor [the floor on which the music collection is located]!" And then I search, I search and... it can last hours and hours!"^{C23}

As a logical consequence, most participants reported spending a lot of time searching for music. Laura affirmed she can easily spend up to an hour and a half in a music store. Fannie said she usually stays three to four hours at the library.

Christian even spends several hours per day looking for music:

Christian

I can't tell how much time I can spend here [at the library]. After work, I come here directly to take my train [...] I'm like "Bah! It doesn't matter! I'll miss the train! I'll stay here" And sometimes, I stay here for too long, and I look, and it's like 9 pm already. And I've been here since, let's say, 6 pm. It's always like this."^{C24}

Not to mention that once home, Christian also spends "a minimum of one hour"^{C25} searching for music on the Web. Indeed, several participants admitted that they are sometimes so absorbed when they browse for music that they have problem stopping. Hence, Jean-Sébastien affirmed that "you always spend more than you were supposed to"²⁰ looking for music on the Web. Christian confessed that "sometimes, when I come back home, I'd like to do something else,"^{C26} adding that "it's ridiculous how quickly time passes doing that!"^{C27}

Alexandre said that at one point, when he was studying, he was spending so much time looking for music on the Web that he was afraid he would never finish his degree:

Alexandre

When I started my master's degree, I think that Napster almost... it almost made me... Really! Really! I had to discipline myself, to consider it as a real job.^{AL23}

Fannie goes as far as talking about addiction:

Fannie

I'm a little addicted, sometimes. There are evenings where I can... I have to get up at 5 am to go to school, and I should have gone to bed at 8 pm, and it's midnight and I'm still at my computer!^{F30}

One participant, though, showed no interest in the process. He rather affirmed that it is essentially the utilitarian outcome – finding good music – that motivates him to undertake information-seeking activities:

Hervé

I quite like finding right away what I want and I don't like wasting time on anything else. I really start with this idea in mind. I'm looking for good music, and I don't like to waste time with music I don't like.^{H9}

But if Hervé's very practical behaviour is rather atypical compared to the behaviour of the other participants in this study, it is also because it is motivated by a single objective. Indeed, it appeared to be mainly for a combination of both utilitarian and hedonic motives that most engage in music information seeking.

For instance, although Alexandre considers that looking for information is “*an activity in itself*,”^{AL24} which he finds to be “*pleasant*,”^{AL25} the meticulousness with which he gathers information about music in his notebook indicates that he is also motivated by utilitarian purposes. In fact, a common scenario was to start looking for music for utilitarian purposes, but ending spending more time than planned because of the pleasure one takes in the process.

7. Discussion

The purpose of this chapter is to present the most salient findings of this study, insisting on what distinguishes the music information behaviour from information behaviour in other contexts. The objective is also to discuss these findings in relation to the relevant literature in information science, musicology, music sociology, and music psychology. As mentioned in Section 4.4 (p. 89), the conceptual model was meant to be a map of the area that would allow the researcher to collect the data in a somewhat normative fashion. Consequently, the theories aiming at *explaining* the activating mechanisms had been removed from the initial conceptual model. Now that the data has been collected and analysed, the theories that could explain the music information behaviour of the young adults who participated in this study will be presented.

This chapter is divided into five sections. In the first three sections, the main findings are presented, following the three areas of inquiry that were the focus of the present study. The fourth section discusses the contribution of this study to theory of information behaviour, which is followed by a discussion on its contribution to music information retrieval systems design.

7.1. Information Sources and Information-Seeking Behaviour

This section presents what was considered to be the most striking findings of this study regarding the information sources used for discovering music in everyday life. A discussion on the characteristics of the information-seeking behaviour leading to music discoveries in everyday life follows.

7.1.1. Importance of Social Network

This study revealed that acquaintances played an important role in the discovery of new music for most participants. This mirrors the results of the survey conducted by Lee and Downie (2004), which showed that a strong majority of people turn to friends and family members for help when searching for music or music information (p. 433). It is also related to the fact that playlist sharing (Taheri & MacFarlane, 2004, p. 458) and user-generated information in music retrieval systems, such as ratings or reviews (Lee & Downie, 2004, p. 443), were found to be highly valued by people.

The fact that people often rely on their social network for information is not specific to music information behaviour. Several studies (Agosto & Hughes-Hassell, 2005; Chatman, 1992; Julien & Michels, 2002; Williamson, 1998) have shown that individuals have a clear preference for other people (typically family members, friends and co-workers) as sources of information to meet their everyday life information needs.

Zipf's Principle of Least Effort (1949) is regularly called upon to explain why people rely so much on their social environment for information. According to this theory, when deciding which path to take, people try to minimize the average rate of work-expenditure over time as they estimate it (Zipf, 1949, p. 6). But *least effort* should not be mistaken for *laziness*. People do not try to minimize their effort at a specific moment: their estimation of the required effort takes into account the actual problematic situation in addition to their probable future problems. Hence, people tend to repeatedly take the same path, for they save the effort of calculating over and over again which path would be the most effective. As stated by Bates (2002),

[C]ountless studies have shown that people use the principle of least effort in their information seeking, even to the point that they will accept information they know to be of lower quality (less reliable), if it is more readily available or easier to use. (p. 7)

Nevertheless, if saving time and effort was indeed considered by the participants as a significant advantage of asking friends or colleagues for music information, it did not appear to be the most important one. It was rather the trustworthiness of the source that was mentioned the most often. Participants considered that someone who knew their taste well and whose taste they esteemed was likely to provide relevant recommendations, recommendations that would be especially tailored to their needs. This parallels the findings of Ross (1999) who found that

avid readers “welcome[d] prior recommendations from others and strongly privilege[d] known and ‘trusted’ sources of advice.” Similarly, M. L. McKenzie (2005) found that “managers prefer[ed] to seek out individuals they know, like or trust more often than individuals who are the foremost subject matter experts.” Julien and Michel (2000) also observed that people relied on others for information because of their ability to make “knowledgeable judgements” (p. 13). This might be a particularly important factor when dealing with music, for music taste is, as affirmed by music sociologists, subjective and changing depending on the context (Frith, 1996, p. 72; Miell & MacDonald, 2002, p. 11). Therefore, it was not surprising to see that many participants affirmed not seeking advice from persons they did not know, even if these persons were specialists (e.g., reviewers, librarians, music store staff), as they believed that advisors needed to know them (and their musical taste) well in order to provide relevant recommendations.

In addition, the social interaction involved in the process was also highly appreciated by the participants in this study. This corroborates the findings of several other studies on everyday life information behaviour, which showed that people enjoyed this interaction. Hence, Julien and Michel (2000) found that turning to personal sources for information was partly motivated by a social goal, that is, “strengthening social ties” (p. 8-9). Similarly, Cunningham, Jones, and Jones (2004) found that sharing music was a way to “[strengthen] bonds

between friends” (p. 451). Wilson (2006) suggested that affective needs might even *motivate* this type of behaviour:

The channel of communication, particularly the choice of oral channels over written channels, may well be guided by affective needs as much, if not more than, by cognitive needs. For example, in seeking information from a superior, someone may be more interested in being recognized and accepted as a particular kind of person than in the actual subject content of the message; in other words, he may be seeking approval or recognition. (p. 664)

Considering this, it seems that the Social Network Theory might be appropriate to explain the sharing of music information within a social group.

7.1.2. Music Information-Seeking as a Non-Goal Oriented Activity

The participants in this study often reported having no specific goal in mind when actively searching for music, for instance when entering music stores or consulting music reference resources on the Web. It rather was a potential interesting discovery (or serendipitous encounter), or a very broad objective (e.g., “finding good music”) that they seemed to be pursuing. Similar behaviour was also observed by Elaine Toms (1999) in a study on electronic newsreading: “People explore information without having consciously structured queries or explicit goals” (p. 202). Ross (1999), who studied the information behaviour of avid readers, also came to the conclusion that looking for books for recreational reading was not a goal-directed activity. Although the context of the information behaviour studied in the present project and these two studies are different in many ways, they all share one thing: whether people are searching for

interesting news, a good book, or a high quality album, they are engaged in a recreational activity. Therefore, it seems reasonable to presume that in this context, people are less likely to report cognitive anomalies than if they were looking for health-, school-, or work-related information.

This lack of a specific goal influences the way people look for information. Indeed, the findings of this study showed that participants often discovered new music simply by constantly monitoring their environment and by being open to serendipitous encounters. When they actively searched for music, exploratory browsing was the most common strategy employed.

7.1.2.1. Finding without Seeking

The analysis of the interviews conducted for this study revealed that discovering new music is often the product of more or less serendipitous encounters, for instance while reading about a group one already knew and like, or while listening to music in a café. This supports Cunningham, Bainbridge, and McKay (2007) who found that more than 60 percent of music discoveries were the result of passive information-seeking behaviour which included hearing music at the homes of acquaintances or *en route* from one place to another (p. 3). But again, this type of behaviour has been observed in various domains and is therefore not limited to music information behaviour. Table 14 (p. 214) provides examples of contexts in which serendipitous information retrieval has been observed. It has to be noted, however, that all but two studies – Foster (2003)

and Heinström (2006) – focused on everyday life information behaviour which suggests that this way of acquiring information might be more common in this context. Although no studies have attempted to investigate this, it can be speculated that because everyday life information needs are often related to recreational activities, the need to actively seek information is less likely to be pressing than when information is required to accomplish work- or study-related tasks.

Table 14
Studies on Information Encountering

<i>Reference</i>	<i>Context</i>
Erdelez (1995)	Information-seeking behaviour of university employees and students
Foster (2003)	Information-seeking behaviour of inter-disciplinary academic and postgraduate researchers
Heinström (2006)	Information-seeking behaviour of students (12-53 years old)
Ross (1999)	Information-seeking behaviour of avid readers
Savolainen (1995)	Everyday life information-seeking behaviour
Toms (2000a)	Information behaviour of readers of daily digital newspapers
Williamson (1998)	Everyday life information behaviour of elderly people

The term used to refer to this phenomenon differs from one researcher to the other. Some use the term “incidental information acquisition” or IIA (Heinström, 2006, p. 583; Williamson, 1998); Erdelez uses both “information encountering” or IE (1997), and “opportunistic acquisition of information” or OAI (2004, p. 1013); Tom (2000b) refers to it as “serendipitous information retrieval;” and Ross (1999) talks about “finding without seeking.” Whatever the term, the underlying concept is basically the same: it represents one of the ways through which people acquire information, one that involves the serendipitous encountering of useful or interesting information that, as affirmed by Erdelez (1995), might address past, current, or future needs (p. 144). Heinström (2006) further explained the process: “Incidental information acquisition is an outcome, a moment of successful retrieval, while browsing and other search behaviors are processes that may end up to be unproductive” (p. 581).

According to Erdelez (1999), information encountering can occur in two contexts: when (1) one seeks information with a specific goal in mind but finds information on another topic *en route* (i.e., browsing); and when (2) one bumps into information while performing a daily activity (i.e., environmental scanning) (p. 25). Both situations were also mentioned by the participants of this study who, for instance, reported browsing the stacks in music stores to find a specific item to finally end up buying another album that was encountered on the way

(context 1) and acquiring music first heard in the car or the home of a friend or relative (context 2).

After reviewing the literature on scientific creativity, Bawden (1986) affirmed that people also browse with the definite intention of finding inspiration (p. 211), which is to say that people sometimes purposefully seek out situations that are likely to produce serendipitous encounters. In the same way, Foster (2003) explained that these encounters arise “not from random accidents, but from circumstances brought about by unconscious motives which lead ultimately to the serendipitous event” (p. 324). This is in accordance with the type of behaviour reported by some participants in this study who, for example, explained that searching for a particular album in a music store was sometimes just a pretext to wander around the aisles of a music store, so that the chances to come across an unexpected discovery would be increased.

Heinström (2006), who explored the potential link between incidental information acquisition and certain personality traits and emotional states through three different studies, found that people with intrinsic motivation and personal engagement were more likely to serendipitously encounter interesting/useful information as “topical involvement makes a motivated person more alert to cues in the environment and more eager to pick them up” (p. 589). Similarly, Ross (1999) observed that avid readers were “constantly

[scanning] their environments for hints and suggestions” (p. 785). This is congruent with what the participants in this study who were the most avid music listeners reported, which is that they were continuously monitoring their environment for new music.

Although Heinström (2006) found no significant relationship between openness to experience and incidental information acquisition (p. 591), the findings of this study suggest otherwise. Indeed, as mentioned in Section 6.2.1.2 (p. 181), several participants admitted that being open was essential for appreciating the new music they encountered. The reason for this discrepancy between the two studies is difficult to explain. Surprised by her own finding, Heinström (2006) suggested that mere openness might not be enough unless supported by a certain level of activity (p. 591). The difference in the contexts of both studies might also be part of the explanation, for Heinström studied the phenomenon in the context of school-related activities which differs in many ways from everyday life music information behaviour. For instance, it could be hypothesized that because music perception is highly subjective, openness of mind might play a greater role than it does in scientific information retrieval.

7.1.2.2. Prevalence of Exploratory Browsing as an Active Mode of Information Seeking

When they actively engaged in music information seeking, undirected and semi-directed browsing were the most common strategies employed. Indeed, the

ability of a source to allow its users to be exposed to new things in a more or less arbitrary way was a very much appreciated characteristic of music sources. The means used to browse varied greatly. It could be done by browsing the new releases or the most popular items in music stores, libraries, or music reference sources online. Other ways to browse music included reading about “featured artists” who were given prominence on the front page of a magazine or on the homepage of a music portal; listening to the “album of the week” in a music store; and scanning the music recording collections of friends or relatives, whether on shelves or on mp3 players.

This is congruent with Cunningham, Reeves, and Britland (2003) who, as reported by Bainbridge, Cunningham, McPherson, Downie, and Reeves (2005), found that in music stores, people browsed “to locate potentially interesting music within a genre known to be of interest, to serendipitously bringing unexpected songs or types of music to the shopper’s attention” (p. 327). Toms (1999) observed an analogous behaviour among people looking for interesting news:

Cued by the content, people immerse themselves in a topic of interest and meander from topic to topic while concurrently recognising interesting and informative information en route. They seem to seek and gather information in a purposeless, illogical and indiscriminate manner. (p. 191)

It is easy to understand why browsing is such a popular way to search for music. First, as seen in the previous section, people often seek to create favourable circumstances for serendipitous encounters to arise. The finding of this study suggested that browsing, whether it was done by using the hyperlinks to navigate within or between resources on the Web or by walking around the aisles of a music store or a public library, was used by the participants to create such a circumstance. The connection between serendipitous information retrieval and browsing (or more specifically undirected or exploratory browsing) has already been made by several researchers (Bawden, 1986; Erdelez, 1995; Heinström, 2006; Rice, McCreddie, & Chang, 2001). Indeed, compared to analytical searching, the chance of identifying interesting information that was not being sought while browsing is greater (Large, Tedd, & Hartley, 1999, p. 192), which is consistent with Bates's definition of browsing given in the introductory chapter of this thesis that emphasizes the fact that browsing is the strategy we use to "actively expose ourselves to possibly novel information" when we have "no special information need or interest" (p. 6).

Second, browsing is best adapted for vague or ill-defined goals than traditional retrieval techniques, as the user does not have to start searching by entering a query in a system. Indeed, as explained by Large, Tedd and Hartley (1999), browsing basically means recognizing useful or interesting information when

encountered, which means less cognitive effort from the user is required (p. 192).

Finally, browsing also seems well suited for non-textual information as it “offers an opportunity for the user to explore these potentially rich sources in a way that is very difficult to equal using conventional retrieval techniques” since there exists “no natural language text to form the basis for indexable entry points” (Large, Tedd, & Hartley, 1999, p. 192-193).

7.2. Motivation

This section discusses the various utilitarian and hedonic motives that encourage people to interact with music information sources in everyday life.

7.2.1. Getting Information *about* Music

Apart from the rather vague objective of finding “good music” or making “interesting discoveries,” active music information-seeking appeared to be motivated also by the desire to gather information *about* music or music artists. This finding is consistent with the answers Lee and Downie (2004) received to the question “How often to you seek music or music information for the following reasons?” which revealed that learning about artists and learning about music were two very popular reasons (70.5 percent seek music

information to learn about artists at least once per month; 54.5 percent to learn about music). What this study revealed that the survey conducted by Lee and Downie did not is the motivation behind such a behaviour. The analysis of the interviews uncovered three reasons for seeking information about music: 1) enriching the listening experience, 2) gathering information for future purchases/acquisitions, and 3) increasing one's cultural knowledge.

Several participants expressed the need to learn about music and artists to fully appreciate and understand the music, which is consistent with the research that has been done in music sociology. As seen in Section 2.2 (p. 31), researchers found that the way people perceive music is not only based on the intrinsic characteristics of the music but also on many other external features (Adorno, 2001; Frith, 1996; Shepherd, 1991). According to these researchers, the meaning of music is socially constructed. This might explain the importance some participants in this study reported attaching to the personalities or values of music artists, which is what Adorno (2001) called "The star principle" (p. 166). As Woodworth (2004) affirmed, this is especially true of popular music:

In a mediated form such as popular music, it is often assumed axiomatically that what is important is not so much the authorship of the songs, but of the creation of the overall personality or character of the star him/herself. (p. 166)

The interviews also revealed that information such as what the artists wanted to convey with their music, what professional critics see in it, or in which context it

was composed, deeply affected their perception of the music. To use one participant's words, it gives them the "little details"^{H10} that allow them "to better understand the music"^{H11}.

Gathering information about music was also a way to gain the knowledge required to assess the value of the music they would encounter in the future. As it will be seen in the discussion on utility judgement, the information collected during such activities are constantly called upon when the time comes to assess the utility or relevance of the music they encounter in their daily activities or through more formal music searches. This finding was similar to Bloch (1986) who questioned more than 700 people on their shopping behaviour and found that apart from searching with the clear objective of purchasing an item, people also engage in ongoing search with the aim of increasing "product expertise, but for reasons other than to optimize the outcome of a planned purchase" (p. 121). By doing so, people build what Bloch called an "information bank" that might be used for future purchases or to help friends or family make purchase decisions (see Figure 10 below for the entire conceptual framework of consumer information behaviour developed by Bloch).

	<i>Prepurchase Search</i>	<i>Ongoing Search</i>	
Determinants	<ul style="list-style-type: none"> ▪ Involvement in the purchase ▪ Market environment ▪ Situational Factors 	<ul style="list-style-type: none"> ▪ Involvement with the product ▪ Market environment ▪ Situational Factors 	
Motives	To make better purchase decisions	Build a bank of information for future use	Experience fun and pleasure
Outcomes	<ul style="list-style-type: none"> ▪ Increased product and market knowledge ▪ Better purchase decisions ▪ Increased satisfaction with the purchase outcome 	<ul style="list-style-type: none"> ▪ Increased with the product and market knowledge leading to: <ul style="list-style-type: none"> - future buying efficiencies - personal influence ▪ Increased impulse buying ▪ Increased satisfaction from search, and other outcomes. 	

Figure 10. Bloch's Framework for Consumer Information Search
(Bloch, 1986, p. 120)

Finally, although very few participants explicitly admitted it, increasing one's personal cultural knowledge seemed to be an important reason for seeking music information. Judging by the way musical taste affected their perception of other people, the way they used their own taste to define themselves, and the pride they took in knowing about or being able to appreciate certain types of music, it seems that music and identity continue to be strongly linked in the everyday life of young adults. Again, this corroborates the findings of studies conducted by music sociology researchers, which basically revealed that people used music to construct their identity (see Section 2.1.1, p. 21, for a detailed review of the findings regarding this topic). Toms's (1999) results suggested that this might also be true of other domains such as newsreading. She found that

many selected articles because of social motives, for instance to be able to converse knowledgeably with others, or wanting “to be seen knowledgeable” or “informed” (Toms, 199, p. 201-202).

Bourdieu’s Theory of Tastes is particularly enlightening to explain why people seek to increase their personal culture knowledge and how an increased knowledge will allow them to better appreciate music and other forms of art.

7.2.1.1. Bourdieu’s Theory of Tastes

Pierre Bourdieu (1930-2002) is a French sociologist and anthropologist whose work has focused on the sociological aspects of everyday life. One of the core concepts of his work is the *habitus* which represents the beliefs and dispositions a person internalizes (most often unconsciously) across time:

The habitus is both the generative principle of objectively classifiable judgements and the system of classification (*principum divisionis*) of [...] practices. It is in the relationship between the two capacities which define the habitus, the capacity to produce classifiable practices and works, and the capacity to differentiate and appreciate these practices and products (taste), that the represented social world, i.e., the space of life-styles, is constituted. (Bourdieu, 1984, p. 170)

Hence, according to Bourdieu, people’s *habitus*, which depends on people’s conditions of existence, influences the choices they make, which means that their behaviour is not completely conscious and deliberate. This applies to all domains of practice, including culture.

Table 15
Bourdieu's Zones of Taste
 (Bourdieu, 1984, p. 16)

<i>Zone of Taste</i>	<i>Types of Musical Works</i>	<i>Example of Musical Works</i>	<i>Social Classes and Education Levels Associated with this Zone</i>
Legitimate Taste	<ul style="list-style-type: none"> ▪ Legitimate works of major arts ▪ Works of genres in process of legitimization 	<ul style="list-style-type: none"> ▪ Bach's <i>Well-Tempered Clavier</i> ▪ Jazz music 	<ul style="list-style-type: none"> ▪ Intellectual fractions of the dominant class ▪ Increases with educational level
'Middle-Brow' Taste	<ul style="list-style-type: none"> ▪ Minor works of major arts ▪ Major works of minor arts 	<ul style="list-style-type: none"> ▪ Gershwin's <i>Rhapsody in Blue</i> ▪ Jacques Brel's songs 	<ul style="list-style-type: none"> ▪ Middle class ▪ Less intellectual fractions of the dominant class
'Popular' Taste	<ul style="list-style-type: none"> ▪ Classical music devalued by popularization ▪ Songs totally devoid of artistic ambition 	<ul style="list-style-type: none"> ▪ Strauss' <i>Blue Danube Waltz</i> ▪ Pétula Clark's songs 	<ul style="list-style-type: none"> ▪ Working class ▪ Decreases with educational level

Bourdieu dedicated an important part of his research to culture, its production, and its perception. The latter aspect was the main subject of his book entitled *Distinction: A Social Critique on the Judgement of Taste* (1984). In this book, Bourdieu provided a statistical analysis of the responses obtained through a survey questionnaire conducted in France in the 1960s on a sample of 1,217 persons. The analysis established that a strong correlation existed between cultural practices and taste on one hand, and educational capital and social

origin on the other hand (Bourdieu, 1984, p. 13). On this basis, Bourdieu (1984) developed a map of cultural taste composed of three zones, each of which being closely linked to educational levels and social classes (p. 16). The map proposed by Bourdieu is summarized in Table 15 (p. 225), with types of music and examples of musical works corresponding to each zone of taste.

Bourdieu's approach to cultural consumption was the exact opposite of Kant's view of aesthetic. For Bourdieu, "pure" taste does not exist. Art appreciation (or "art competence" as Bourdieu called it) is not an innate predisposition. It is *learned or inculcated*. It is the product of cultural knowledge and experience acquired through education and/or a privileged social environment. As art competence is most of the time unconsciously integrated, it is often interpreted by cultivated individuals as a "talent" or a "natural" predisposition which is a sign of "distinction," a symbol of their social value.

Inasmuch as it produces a culture which is simply the interiorization of the cultural arbitrary, family or school upbringing, through the inculcation of the arbitrary, results in an increasingly complete masking of the arbitrary nature of the inculcation" (Bourdieu, Darbel, & Schnapper, 1990, p. 109).

But what exactly is "art competence" and how does this facilitate the appropriation of a work of art? Art competence is defined by Bourdieu (1984) as "the disposition to *recognize* legitimate works, a propensity and capacity to recognize their legitimacy and perceive them as worthy of admiration in

themselves” (p. 28). Art appropriation is the result of an act of deciphering, which means that someone needs to master the cultural code to properly interpret a work of art. Hence, art competence is measured by the degree to which someone masters the “set of instruments” required to decipher a work of art (Bourdieu, 1993, p. 220). Knowledge of musical laws enables one to *locate* or *classify* a work of music on the basis of its stylistic traits, and therefore to better understand and appreciate it or, in Bourdieu’s words, to appropriate it. For instance, someone who possesses the appropriate set of perceptual and evaluative schemes, will be able to identify the composer of a piece (“This is Debussy”) or even its title (“This is *Prélude à l’après-midi d’un faune* by Debussy”), and to recognize it as a member of a class of works (“This is a musical piece of the Impressionist movement”) (Bourdieu, 1993, p. 26). To sum up, art competence modifies the perception (or deciphering), classification, and memorization of a work of art (Bourdieu, 1993, p. 28). The capacity to decode a work of art leads to greater satisfaction coming from “pure aesthetic enjoyment” and from more indirect gratification, that is, the effect of distinction (Bourdieu, 1993, p. 227) which will be addressed later.

How does someone acquire this so called “art competence”? According to Bourdieu, it is acquired through education: “[S]chooling provides the linguistic tools and the references which enable aesthetic experience to be expressed and to be constituted by being expressed” (Bourdieu, 1984, p. 53). It is also related

to social and cultural conditions, since art competence is the product of an “imperceptible familiarization and an automatic transferring of aptitudes” (Bourdieu, 1993, p. 234). These two sources – the education and the social environment – are not completely independent as the latter facilitates the assimilation of the former. As a matter of fact, Bourdieu affirmed that familial cultural heritage provides the instruments for adequate reception of the school message (1993, p. 233).

To go back to music, the knowledge of principles or laws that rule music or music genres can be acquired through formal learning (e.g., music lessons) or be unconsciously interiorized through listening (e.g., in the family environment). In both cases, the person will be able to appropriate and classify a work of music, although the person who has not formally studied music will probably not be able to explain the underlying reasons (for example, the person will be able to hear and tell to which musical movement a specific piece belongs but will be unable to say why it belongs to this movement).

The aforementioned “effect of distinction” that comes from art perception is a key concept in Bourdieu’s work. Bourdieu (1993) defined “distinction” as “a mark of difference which [...] sets people apart from the common herd ‘by characteristics of elegance, nobility and good form’[...]” (p. 236). Since cultural taste is the product of social conditions, it is used by people as a tool for

aesthetic discrimination. "The society is organized around a dominant cultural model: in each sphere, there are upper classes in relation to which other classes define and orient themselves and all classes are in constant competition in order to delineate their differences" (Bouthillier, 2003, p.14). People use cultural taste to affirm their belonging to a social class and, most importantly, to distinguish themselves from others. Hence the sometimes strong aversion people manifest towards other people's taste. As a matter of fact, most of the time, people justify their tastes negatively, by opposition to others' tastes (Bourdieu, 1984, p. 56). As Jenkins summarized it in his book on Bourdieu, "People compete about culture and compete with it" (1992, p. 128).

Another interesting aspect of Bourdieu's theory is his reflection on cultural needs. He maintained that those needs, unlike "primary needs," increase in proportion as they are satisfied, "because each appropriation tends to strengthen the mastery of the instruments of appropriation and, consequently, the satisfactions attached to a new appropriation" (Bourdieu, 1984, p. 227). On the contrary, those who do not possess the means of appropriation are more likely to be unaware of this dispossession and will therefore have fewer cultural needs.

Although Bourdieu's writings seem outdated at times, the bare bones of his theory are still useful to understand today's music behaviour of young adults.

For instance, even if the association of “high social class” with “classical music” did not seem to be relevant anymore, at least for young adults, similar associations were found in the present study. As a matter of fact, the concept of “legitimate taste” still existed in the participants’ mind. It was not associated with classical music, however, but with underground music, a type of music they considered to be not as “easy” or “accessible” as popular music. Bourdieu’s affirmation regarding the use of culture as a means to distinguish oneself from others also appeared extremely relevant to explain the music behaviour of young adults. For instance, it provides insight into the reasons why they judge others on the basis of their music taste, and why they attach so much importance to the values and connotations associated with the different types of music. This, in turn, helps us understand (1) how they select their music information sources, such as when they choose to look for music on the Web instead of asking their friends because they are ashamed of the music they love; and (2) how they interact with these music information sources, such as when they use music information retrieval systems to gather information *about* music in addition to or in lieu of using them to acquire music.

7.2.2. Hedonic Motives

Consistently throughout this study, participants mentioned taking pleasure in the activity of searching for music, whether on the Web, in a music store, or at a library. Some reported being deeply absorbed in the activity to the point of

devoting hours to it. No other studies on music information seeking have attempted to investigate this, so that comparison is impossible. This type of behaviour, however, was often observed among newsreaders. Shepherd and Burkowski (1998), for instance, found that newsreading was intrinsically motivated as “getting” seemed to be part of the “reward” (p. 139). This is why Stephensen’s Play Theory is often invoked to explain newsreading behaviour. It seems that it could as well explain the music behaviour of the participants in this study.

Searching for information for the pleasure of it, rather than to meet a specific information need, is also similar to the “shopping as fun” and “shopping as work” dichotomy in shopping behaviour research (Childers, Carr, Peck, & Carson, 2001, p. 513). Indeed, as mentioned in Section 4.3 (p. 87), the researchers who studied shopping behaviour have long admitted that shopping could be motivated by utilitarian and/or hedonic motives (Babin, Darden, & Griffin, 1994; Holbrook & Hirshman, 1982). In his framework for consumer information search, Bloch (1986) also acknowledged that “Experience fun and pleasure” can motivate search activities (see Figure 10, p. 223). In these cases, “the activities are not guided by goals or outcomes, but by the process itself” (Bloch, 1986, p. 121).

7.2.2.1. Stephensen’s Play Theory and *Ludenic* Theory of Newsreading

The distinction between entertainment and information is not always easy to make. That is why Stephensen’s Play Theory is so interesting: it covers both. In a

book published in 1988 and entitled *The Play Theory of Mass Communication*, Stephensen introduced the Play Theory, which led him to a more specific one, the *Ludenic* Theory of Newsreading.

At the heart of the Play Theory is the concept of pleasure. Stephensen (1988) maintained that two different meanings could be assigned to this word:

The one concerns our moods of elation, joy, sorrow, and the like; the other is retrospective, as when we say that we were so absorbed in an activity, so engrossed in it, that we “enjoyed” it. In the latter case, the person may not have been experiencing any particular feelings – on the contrary he may have been so absorbed that he lost all sense of himself in the process. Thus, as I have said earlier, when people say they enjoy reading a newspaper, sheer absorption may be involved and not feelings at all. (p. 54)

That is to say that the concept of pleasure as defined by Stephensen is large and encompasses both the feeling of enjoyment and the feeling of engagement or absorption.

Stephensen (1988) affirmed that newsreading could not be understood through mass communication theory, and that Play Theory would be more suitable. He developed what he called the *Ludenic* Theory of Newsreading and tested it with students. According to this theory, newsreading is not seen as communication between generators (e.g., journalists) and receptors (e.g., readers), but as a situation in which people play with communication (Stephensen, 1988, p. 151).

It is important to note that this theory does not apply to users reading newspapers to satisfy an explicit and specific information need.

Several other studies on newsreading have validated Stephensen's *Ludenic* Theory to date (Gugle, 1998; Toms, 1999; Toms, 2000; Watters et al., 1998; Watters, Shepherd, Manchester, & Chaisson, 1997). The findings of the present study suggested that the Play Theory could also help understanding what motivates music information retrieval. This theory explains both why people decide to actively engage in music information-seeking activities without having any information need to satisfy or gap to bridge and why they continue doing it, sometimes for hours.

7.3. Relevance/Utility

Traditionally, relevance has been determined from an information system perspective, by determining whether the information object at hand was topically related to the information need. This had the useful property of being an objective measure. Several researchers, however, have argued that this was too simplistic and have promoted "user-based relevance" (Park, 1994) – a user-dependent and thus subjective measure – that could be studied from different perspectives, for instance from a psychological (Harter, 1992) or a cognitive (Bruce, 1994) point of view. The concept of "pertinence," which includes both

subjective and objective aspects of relevance, has also been introduced (Howard, 1994). Saracevic (2007a) added that relevance could not be considered outside its context, which includes both the “internal context”: (i.e., cognitive and affective states) and the “external context” (i.e., the situation, task, or problem) (p. 1920). The analysis of the interviews conducted for this research project showed the utility of considering both aspects of the context in which relevance judgement occurs.

In this section, the internal and the external contexts of music relevance – the individual characteristics – are discussed, followed by a discussion on the importance of relational and associated metadata for determining the relevance of music objects.

7.3.1. Importance of Individual Characteristics

Saracevic (2007b) talked about “individual characteristics” to refer to four types of criteria used to infer relevance: 1) use or situational match (i.e., appropriateness to situation), 2) cognitive match (e.g., novelty, mental effort), 3) affective match (e.g., fun, frustrations), and 4) belief match (e.g., trust, confidence) (p. 2130). This study revealed that these four types of individual characteristics had an impact on the way people assessed the value or utility of music objects, particularly the affective match criteria.

Indeed, the affective aspects seemed to play an important role in the process of inferring relevance from music items among the participants. In fact, the results of this study almost perfectly mirror those of Ross (1999) who studied the information behaviour of avid readers to conclude that “the affective dimension [was] involved throughout the search process” (p. 796). Just as several participants in the present study admitted that their current mood affected the way they perceived music, Ross found that her participants selected books according to their mood (p. 796).

But the current mood alone is not enough to predict how people determine the utility of the music they encounter, as it also depends on the type of experience for which they are looking (the situational match, as Saracevic called it). As a matter of fact, the utility judgement is affected by whether people seek to modulate their current mood or to enhance it, which is also something that was observed by Ross (p. 796).

Finally, the cognitive dimension should not be overlooked as the participants themselves admitted they were not always receptive to novelty, which explains why they seemed to be unable to appreciate any new music they encountered on certain days. Again, this finding corresponds to what Ross (1999) observed, that there are times when people are more prone to take risks and select challenging or unfamiliar material than others (p. 796). Although the amount of

information gathered on the topic for this study is too scarce to further elaborate on this point, it is interesting to note that Ross found that the level of receptivity to novelty of her participants increased when their level of stress in life decreased (p. 796).

7.3.2. Importance of Metadata

This study aimed at investigating the way people use different criteria to make relevance or utility inferences about the music they encounter. Making inferences about the relevance of music is complicated by the fact that it is not really possible to scan the content of a music recording or to have a summary of it. Some systems offer alternative solutions, such as the possibility of listening to the first 30 seconds of each track of an album, but this was considered by most participants as unsatisfactory. According to them, the first 30 seconds were often not representative of the whole work.

In this context, it appeared that metadata played a crucial role in determining the utility of music items they come across, particularly relational metadata (e.g., music genres, similar artists, influences) and associated metadata (e.g., cover art). The popularity of the links between “Friends,” “Similar artists,” or “Influencers” in music resources on the Web, as mentioned in Section 6.2.2 (p. 183), showed the interest of participants towards this type of information. Although no other studies on music information-seeking behaviour expressly

focused on the process through which people make inferences about the relevance or utility of music recordings, two studies came to the conclusion that MIR systems should provide rich metadata, including background information and indication of similarity, to meet users' needs (Inskip, Butterworth, & MacFarlane, 2008, p. 658; Lee, & Downie, 2004, p. 444). Most participants in this study also expressed attaching importance to cover art when selecting music. Some even pretended being able to make inferences about music based on cover art. This corresponds to what Cunningham, Reeves, and Britland (2003) observed, which is that "[t]oday's music shoppers can generally recognize the cover style of music genres that they enjoy, and cover appearance plays a part in browsing and searching for music" (p. 12).

Although one can flip through the pages of a fiction book, grasping the essence of it only by reading a few excerpts might not be easier than trying to assess the value of a song by hearing a few seconds of it. Therefore, it was not surprising to find similarities in the strategies used by recreational readers to make relevance inferences about books, and the strategies the participants of this study reported using to make relevance inferences about music recordings. Hence, apart from elements of the book itself, Ross (1999) found that clues on books such as author, genre, cover, title, and publisher, as well as reviews or recommendations from acquaintances, were used by people to make inferences about the content of the book and the type of experience proposed.

The process through which people make these inferences about books was also similar to the process described by the participants in this study:

Past experience with books and remembered information from reviews or from word of mouth are carried in the reader's head and available to be called upon when the reader is browsing in a bookstore or library. (Ross, 1999, p. 788)

Ross (1999) added that it is through past experience with books that people acquire knowledge about genres, authors, cover art, and the reputation of publishers (p. 797). This knowledge allows them to interpret clues found in books and hence determine "the reading experience being offered" (p. 791). Ross's description of the process of selecting books for recreational reading corresponds almost exactly to the strategies the participants in this study reported using to select music albums. As a matter of fact, depending on their previous experience, people used different types of metadata to make inferences about music. For instance, several reported having difficulties interpreting clues such as genres or labels if they were not already familiar with the type of music they were looking for, in which case they would seek guidance from someone they knew, or rely on reviews or ratings to compensate. On the contrary, when they had an extensive knowledge of the type of music sought, they reported using a wider array of clues to determine the relevance of music (e.g., labels, influencers, followers, musicians, sub-genres, cover art).

7.4. Contributions to Theory of Information Behaviour

As mentioned in Chapter 4 (p. 69), most conceptual models of information behaviour assume that information seeking is goal- or task-oriented and that it is motivated by the need to satisfy cognitive anomalies. Although little research has been done on the information behaviour related to leisure or hobbies, all suggested that the experience with information was significantly different from the information behaviour pictured in traditional models (Hartel, 2003; Ross, 1999; Watter, Shepherd, & Burkowski, 1998; Yang, 2002). The findings of this study corroborate that and suggest that the traditional model of information behaviour needs to be extended to capture the totality of information behaviour (see Figure 11, p. 240).

The conceptual model proposed in Chapter 4 (p. 69), a revised version of Wilson's 1996 model of information behaviour, proved to be useful for the study of everyday life music information behaviour. Nevertheless, in the light of the results obtained, additional modifications are suggested.

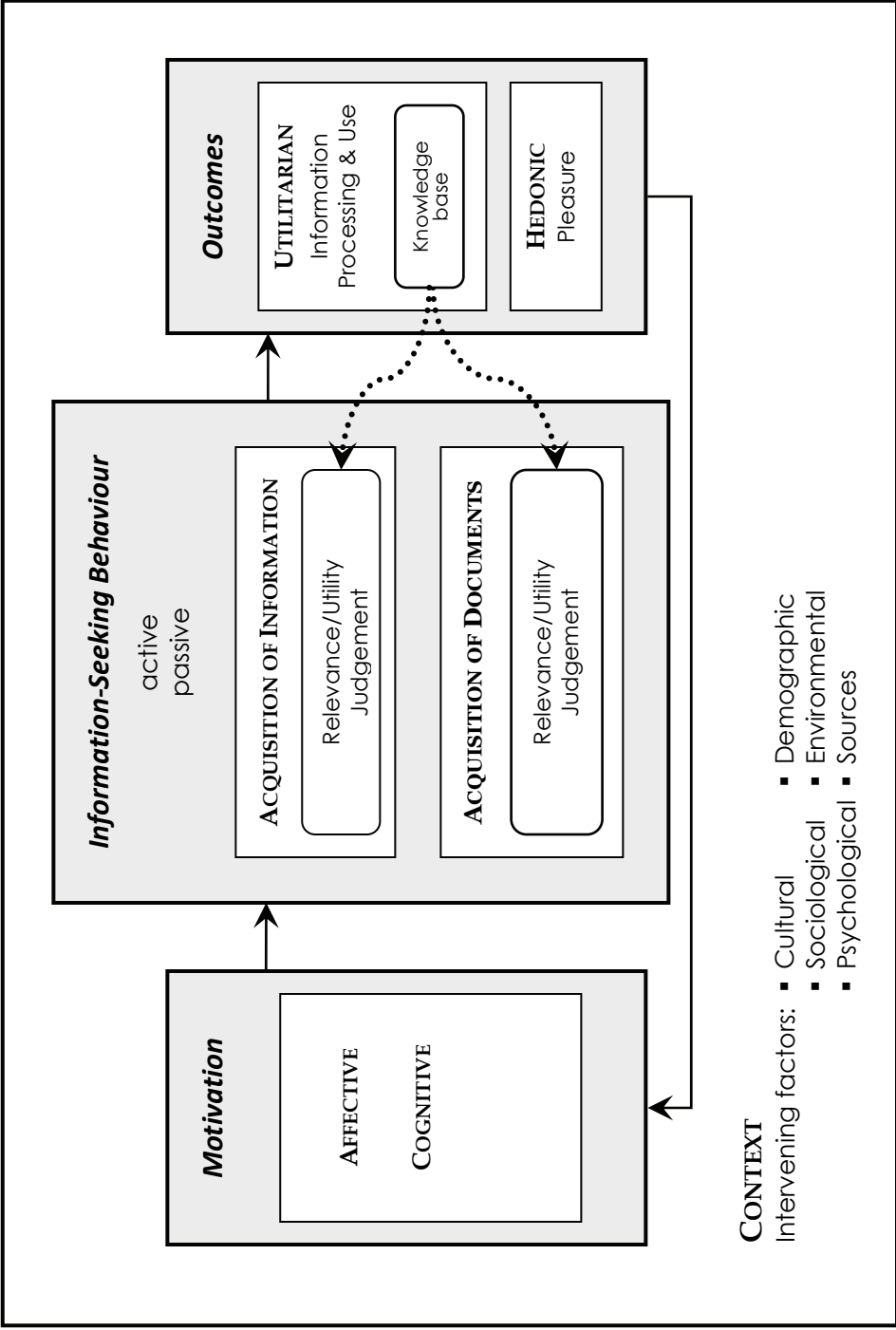


Figure 11. New Model of Information Behaviour

7.4.1. Needs/Motivations

If Wilson acknowledged that information seeking is not always motivated by cognitive needs and that “affective” and “physiological” needs could also bring people to seek information (Wilson & Walsh, chap. 2), the word “need” did not seem appropriate in the context of this study. Considering the following definitions given by the *Oxford English Dictionary*,

Need: Necessity for a particular action or course of action arising from the facts or circumstances of a situation.

Necessity: Constraint or determination by some external force; an instance of this.

the term “need,” which implicitly includes the concept of “necessity,” seems indeed too strong to adequately represent what stimulates people to seek information in some contexts, particularly in recreational contexts. Hence, as suggested by Toms (1999), the term “motivation” seems best suited since, as she explained it, “drives may exist without needs” (p. 192). For the word “motivation,” the *Oxford English Dictionary* provides the following definition:

Motivation: The (conscious or unconscious) stimulus for action towards a desired goal, esp. as resulting from psychological or social factors; the factors giving purpose or direction to human or animal behaviour.

Therefore, apart from information or cognitive needs, the word “motivation” encompasses motives such as “strengthening social bonds,” “curiosity,” or “seeking pleasure,” which were all mentioned by the participants in this study as reasons for seeking music information.

7.4.2. Information Seeking

The inclusion of Bates's modes of information-seeking behaviour, which include both active and passive modes, was essential as passive acquisition of music information in everyday life, as in other recreational contexts, was very common. The subdivision of passive behaviour into "monitoring" and "awareness," however, seemed impractical as the line between both modes is too difficult to draw. Consequently, dividing the modes of information seeking into "passive" and "active" seemed more appropriate, especially since the two modes of active information-seeking behaviour, "browsing" and "searching," were also often intertwined.

The fact that people consulted secondary or tertiary sources with the objective of acquiring information *about* music instead of the music itself brought the need to distinguish "acquisition of information" from "acquisition of documents." Although no other studies specifically investigated this, it seems plausible that this type of behaviour exists in other contexts. For instance, scholars might search databases just to see who among their colleagues has recently published articles (with no intention of reading the articles), or recreational readers might want to browse library stacks and read book jackets simply to increase their knowledge of literature, which could eventually enrich their reading experience or later increase their success rate when selecting books.

Finally, the relevance assessment was considered a too important step of the information-seeking behaviour not to explicitly include it in the conceptual framework. It was therefore integrated into the “document acquisition” and the “acquisition of information” portions of the diagram to acknowledge that document and information acquisition involves selection.

7.4.3. Outcomes

Both the information contained in the documents acquired during the information-seeking process and the information gathered *en route*, once processed, increase the knowledge of the user. This is what is commonly called the utilitarian outcomes of the information processing and use. As it was seen in Section 6.2.2 (p. 183), this knowledge appeared in turn to be used by people to interpret clues on documents and make inferences about the type of experience or information they propose. In other words, people rely on their personal knowledge to make relevance or utility judgement during the information-seeking process. To acknowledge this, the concept of “Knowledge Base” has been incorporated in the “Utilitarian Outcomes” portion of the diagram and an arrow now connects “Knowledge Base” to “Relevance Assessment.”

The addition of “Hedonic Outcomes,” made following the review of the literature on shopping behaviour, proved to be relevant as it better reflected the different

facets of the experience as perceived by the users. It is also more coherent with the “Motivation” component of the model according to which information-seeking behaviour can be motivated by the pleasure one takes in the process itself.

7.4.4. Activating Mechanisms

In the revised conceptual model proposed in Chapter 4 (p. 69), an “Activating Mechanisms” box had been inserted between the “Information-Seeking Behaviour” and the “Utilitarian Outcomes” stages to acknowledge the fact that not all documents retrieved are processed by the user. As this aspect was not the focus of this study, it is not possible to draw any conclusion about the relevance of this modification, although the author still believes it adds coherence to the model. As for the activating mechanisms thought to affect – positively or negatively – the decision to seek information, a few theories could be added to the ones proposed by Wilson. On one hand, it seems that Stephensen’s Play Theory (wanting to experience fun and pleasure) and Bourdieu’s Theory of Tastes (wanting to develop the art competence corresponding to our social class) could explain why people seek information. On the other hand, the Play Theory (wanting to select the source that yields the most pleasure), as well as Zipf’s Principle of Least Effort (wanting to minimize the effort), could help explain why people prefer some sources to others. The prevalence of other people as sources of information suggests that the Social

Network Theory could also shed light on the source selection process. The importance people attached to the opinion of others is an indication that the Social Network Theory could help understand relevance judgement as well. To affirm that, though, a more in-depth examination of the relevance judgement process and information sharing within social groups would be needed, as this is a complex phenomenon that was not thoroughly investigated in the context of this study.

As the activating mechanisms depend highly on the context of the information behaviour, it was decided that the specific theories would not be listed in the conceptual model proposed.

7.4.5. Context

Although not every intervening factor mentioned in the original model has been examined in the course of this study, it appeared that the context could have an impact on any aspect of the information behaviour. For instance, as seen in Section 6.2.1.2 (p. 181), some participants admitted that their current mood (i.e., a psychological factor) affected the way they perceived music, which in turn affect their selection process. It was also seen that sociological factors could influence music information behaviour in different ways. It can affect the source they choose to use to find music, such as when one decides to search for music on the Web rather than going to a music store to avoid the judgmental look of

others (see Section 6.1.1.7., p. 147). Sociocultural factors also seemed to affect music selection (see p. 167), such as when participants reported not trusting their own judgment of music or when they showed a strong aversion towards popular –“easy”– music.

7.5. Contributions to Music Information Retrieval Systems Design

“Perhaps the most important message that emerges from these interviews concerns just how complicated people’s encounters with music can be. As creators and receivers, performers and spectators, active and passive listeners, people’s musical tastes and interests reveal far more complexity and far more self-directed searching, testing, and experimenting than either music schools or commercial market categories can account for.” (Lipsitz, 1993, xiii)

The comment Lipsitz makes in the preface of *My Music*, which is essentially a collection of interviews on the place music takes in people’s lives, could have been written about the interviews conducted for this study. Indeed, if there is one thing that system designers should learn from it, it is that music taste – and music information behaviour in general – is the result of a complex interaction of factors. Hence, systems relying on an oversimplified conception of music behaviour will fail to meet the needs of the users.

Saying that the perfect music information retrieval system will probably never exist because of the complexity of music information behaviour does not mean that it is useless to try to improve these systems. Drawing on the findings of this

study, some suggestions regarding system design can be made. Hence, to better meet the needs of users similar to the young adults studied in this research, a system should:

1. Provide better support for undirected browsing: Just as conceptual frameworks on information behaviour adopt a goal-oriented approach, most systems presume that the user has an articulated information need and seeks to achieve a specific goal. Users should be able to navigate within systems using a variety of facets and techniques. This would help the users who have no specific need, or an ill-defined one, to browse the collection without having to enter an initial query into the system. This would also encourage the serendipitous encountering of information.

2. Provide rich metadata: This study showed that metadata were not only used to *search* but also to *evaluate* the items in an information retrieval system, as well as to increase one's knowledge about music and music artists. Different types of metadata are therefore needed:

- a. Bibliographic metadata: name of contributors, title of albums and individual songs, label, etc.
- b. Relational metadata: musical genre, influencers, followers, similar artists, etc.

- c. Associative metadata: relationships with other forms of art such as cover art, movies, commercials, etc.
- d. Reviews and recommendations: reviews, ratings, and recommendations created by specialists or users, or automatically generated by the system.

This study also uncovered the fact that metadata alone might prove useless if the user does not possess the knowledge required to interpret them. Considering this, it would be desirable to provide additional information that would help users interpret the metadata, such as descriptions for musical genres and music labels, and biographical information or interviews for contributors and reviewers.

3. *Facilitate the sharing of information between users:* This study uncovered the important role other people play in music information behaviour, both as sources of information and as legitimatizing agents (some people attach great importance to the opinions of others). In this context, it appears that systems that enhance social network or peer-to-peer exchange of information/recommendations/playlists will be best positioned to find broad-based acceptance and usage.

4. *Recommender systems should take the context into consideration:*

Recommender systems tend to consider users as having stable music taste. This study showed that music taste change depending on the context, which includes the current mood of the person and the intended use. A successful music recommender system should therefore be able to handle this complexity, recognize that people have multiple and changing taste, and take that into account when providing personalized recommendations.

5. *Interacting with a music information retrieval system should be a*

pleasurable experience: This study showed that people sometimes engaged in information-seeking behaviour for the mere pleasure of discovery or information gathering. This suggests that it might pay bigger dividends to put less effort into building “perfect search” algorithms and more effort into developing “discovery” or “novelty-biased” systems that will capture and maintain the attention of its users.

8. Conclusions

8.1. Summary

Most studies on music information behaviour have adopted a system-oriented approach and focused on the interaction of users with a specific system, for instance by studying the transaction logs or search terms used. In contrast, this study looked at music information behaviour from the individual's perspective. The primary objective of this study was to provide a rich description of the music information behaviour of young adults in everyday life. Specifically, it focused on (1) the strategies young adults use to discover new music, new artists, or new genres in their everyday life (Which sources do they use? Why? How do they interact with these sources?); (2) their motivation for engaging in information-seeking activities (What type of utilitarian and/or hedonic outcomes motivates them to actively search for music?); and (3) the process through which they assess the relevance or utility of music recordings (What clues do they look for in music recordings to infer the type of experience offered? How do individual characteristics, such as their current mood or the type of experience sought, influence their relevance judgement?).

To answer those questions, in-depth individual interviews were conducted with 15 French-speaking young adults of the Montreal metropolitan area. They were recruited in the hall of the Grande Bibliothèque of Bibliothèque et Archives

nationals du Québec following the maximum variation strategy. The interviews were then transcribed and analysed inductively, using the constant comparative method.

The analysis revealed that young adults had a strong penchant for informal channels (i.e., friends, colleagues, and relatives) and, conversely, relatively low trust of experts (i.e., librarians, music reviewers, and music store staff). The main reason mentioned for this was twofold: 1) as these informal contacts knew the participants' tastes, they could provide personalized and relevant recommendations; and, 2) as the participants knew the tastes of their informal contacts, they could assess the relevance and reliability of their recommendations. Music-related websites such as *Allmusic* (a guide to music recordings providing detailed information on artists and albums) and *MySpace Music* (a social networking site for music artists) were also popular among the participants who appreciated the extended browsing facilities and the richness of the metadata available in these sources.

It also emerged that music discoveries were often the result of passive behaviour. New music artists or genres were mostly discovered by chance, for example by serendipitously encountering interesting music while doing activities that were not undertaken for that purpose. When participants reported *actively*

seeking music, it seemed to be rarely a goal-oriented activity. Indeed, it was mostly the pleasure they took in the activity itself – the hedonic outcome – that motivated them to look for music rather than an actual information need. Searching for music was something they did regularly – on a daily or weekly basis – just because it was an activity they enjoyed doing. As a logical consequence, several participants reported spending “a lot of” or “too much” time searching for music. Related to that, browsing, which facilitates serendipitous discoveries and thus seems to be well-suited for non-goal oriented information seeking, was a very common and appreciated strategy among the participants.

Moreover, the study uncovered that rich metadata such as bibliographic information, associative metadata, recommendations, and reviews, were highly valued by the participants. Not only did these metadata allow them to browse music in different ways, they also represented valuable information that helped them make inferences about the type of listening experience a music item proposes, which in turn helped them assess the relevance or utility of the item. Added to that, rich metadata allowed participants to gather information *about* music and music artists, and thus increased their music knowledge. This increased knowledge could be used to enrich their listening experience, or to help them make better relevance judgments in the future. It appeared that participants also wanted to increase their music knowledge for social motives

such as for constructing their identity or for identifying themselves with a lifestyle or a social group. Finally, it appeared that relevance was of dynamic nature in the context of music information retrieval: it changes depending on (1) the situation (participants reported selecting different music for different occasions or purposes) and (2) one's current mood (participants reported that being open-minded and receptive to novelty were essential to appreciate new music).

8.2. Suggestions for Future Research

As seen in Section 5.5 (p. 109), this study presents some limitations and delimitations that are inherent to any research. It was essentially an exploratory study, and probably raised more questions than it answered. But, as Patton (2002) wrote, exploratory research constitutes a reasonable point of departure when "little is known about the nature of the phenomenon" (p. 193). Next steps would be to conduct more qualitative research on this topic to add depth to the findings of this study and to use quantitative methods to allow for generalization.

Considering the impact the social context appeared to have on music information behaviour, a logical complement to this study would be to investigate how musical information is shared within a social group. Using the

Social Network analysis technique, one could further examine the impact the relationships and dynamics that exist within a social group might have on the different aspects of music information behaviour.

There is also a need to explore in more depth the concept of relevance in the context of music information retrieval. By asking the participants about their music taste and the way they used different sources, this study offered a first glance at the way people make relevance inferences about music items. Studies focusing exclusively on this aspect of music information behaviour are required to really understand this complex process.

Limitations also come from the design of the study. It focused on 15 French-speaking young adults living in the Montreal metropolitan area. It is impossible for the researcher to know how the findings would be affected if the study was replicated with another population. The participants were between 18 and 29 years old, which means that they were, for the most part, comfortable with computers and the Web. The participants were also more educated than average, probably because they were recruited in the hall of a library which is furthermore located in the vicinity of two universities (i.e., Université du Québec à Montréal and McGill University). The fact that the participants were all living in an urban area has certainly an impact as well: countless music concerts and

festivals are held throughout the year; cultural magazines and newspapers are easily available; music stores are everywhere; etc. Further research is therefore needed to see how the music information-seeking behaviour of other communities would differ from that of the participants of this study. Repeating the same study with adolescents would be particularly interesting as research in sociology and psychology demonstrated that music played a major role in their life, especially in the building of their identity and as a mean to strengthen bonds with their friends (Koizumi, 2002; Minks, 1999; North, Hargreaves, & O'Neill, 2000; Williams, 2001).

The study is also limited by the data collection method used. A complete picture of everyday life music information behaviour cannot be obtained through interviewing only. Researchers should use quantitative methods to examine the generalizability of the findings of this study. Other qualitative data collection techniques, such as individual journals, observation, or group interviews, could be used to get a deeper understanding of music information behaviour.

Appendix 1: Flyer

RECHERCHE PARTICIPANTS POUR ETUDE

Je recherche de jeunes adultes prêts à parler des stratégies qu'ils utilisent pour découvrir de nouvelles musiques au cours d'une interview d'environ une heure qui se déroulera ici, à la Grande Bibliothèque.

Pour participer, vous devez

- être âgé(e) entre 18 et 29 ans (incl.)
- parler français
- habiter la région de Montréal

Si vous êtes intéressé(e) à participer ou désirez plus d'information,
vous êtes invité(e) à m'écrire
D'ICI LE 17 AOÛT 2007.

Courriel : audrey.laplante@mail.mcgill.ca

Les participants ne seront pas rémunérés. Toutefois, un petit cadeau sera offert à chacun en guise de remerciement.

Audrey Laplante
Étudiante au doctorat
Université McGill



McGill

Appendix 2: Preliminary Interview Guide

Numéro du participant : _____ Date de l'interview : _____

Lieu : _____ Heure : _____

Section A : Introduction

Nous allons commencer par lire ensemble le formulaire de consentement, c'est-à-dire le formulaire que vous devez signer si vous acceptez que je vous interview.

Lecture avec le participant du formulaire de consentement pour la participation à l'étude et pour l'enregistrement de l'entrevue.

Section B : Habitudes musicales et besoins d'information reliés à la musique.

- 1) Pour commencer, j'aimerais que vous me parliez de vos goûts musicaux.

Question complémentaire possible :

- 1.1) Quels genres ou types de musique aimez-vous?

- 2) Quelle place tient la musique dans votre vie?

Questions complémentaires possibles :

- 2.1) À quelle fréquence écoutez-vous de la musique?
2.2) Dans quels contextes écoutez-vous de la musique?
2.3) Pour quelles raisons écoutez-vous de la musique?
2.4) Est-ce que vous jouez de la musique?

Section C : Une expérience récente

- 3) Maintenant, racontez-moi une situation récente où vous avez senti le besoin de découvrir de nouvelles musiques.

Questions complémentaires possibles :

- 3.1) Pour quelle occasion avez-vous voulu découvrir de nouvelles musiques?
- 3.2) Comment avez-vous procédé pour trouver la musique que vous vouliez?
- 3.3) Expliquez-moi étape par étape ce que vous avez fait.
- 3.4) Pourquoi avez-vous procédé de cette façon?
- 3.5) Après vos recherches, avez-vous écouté la musique que vous aviez trouvée?
 - 3.5.1) *Si oui* : Est-ce que vous étiez satisfait?
 - 3.5.2) *Si non* : Pourquoi ne l'avez-vous pas écoutée?
- 3.6) Comment décririez-vous ce que vous avez ressenti tout au long de vos recherches?
 - 3.6.1) Avez-vous vécu des frustrations?
- 3.7) Dans quelle mesure cette expérience est-elle typique pour vous?

Section D : Comportement dans la recherche d'information

- 4) À présent, parlez-moi des moyens que vous utilisez pour découvrir des nouvelles musiques.

Questions complémentaires possibles :

- 4.1) Est-ce qu'il vous arrive de demander des conseils?
 - 4.1.1) Est-ce que vous demandez des conseils ou des informations à vos amis ou à des membres de votre parenté?
- 4.2) Est-ce qu'il vous arrive d'aller quelque part pour découvrir des nouvelles musiques?
 - 4.2.1) Est-ce que vous allez dans les magasins de musique?
 - 4.2.2) *Si oui* : Est-ce que vous demandez des informations ou des conseils au disquaire?
 - 4.2.3) Est-ce que vous allez à la bibliothèque publique?
 - 4.2.4) *Si oui* : Est-ce que vous demandez des informations ou des conseils au personnel de la bibliothèque?
 - 4.2.5) Est-ce que vous allez chez des amis?
- 4.3) Est-ce que vous faites des recherches sur Internet?
 - 4.3.1) *Si oui* : Quels sites ou bases de données utilisez-vous?
- 4.4) Est-ce que vous lisez les critiques de disques ou de spectacle dans les magazines ou les journaux?
 - 4.4.1) *Si oui* : Lesquels?
- 4.5) Est-ce que vous utilisez d'autres sources telles que la télévision ou la radio pour découvrir de nouvelles musiques?

- 5) Parmi les sources que vous utilisez pour découvrir de nouvelles musiques, quelle est celle que vous utilisez le plus souvent?

Questions complémentaires possibles :

- 5.1) Pourquoi utilisez-vous cette source?
- 5.2) Quelles sont les caractéristiques ou fonctionnalités qui vous plaisent particulièrement dans cette source?
- 5.3) Quelles sont les caractéristiques ou fonctionnalités qui vous déplaisent particulièrement dans cette source?
- 5.4) Dans quelles occasions utilisez-vous cette source?
- 5.5) Utiliseriez-vous cette source dans un autre contexte?

Section E : Résultats de la recherche

- 6) Maintenant, expliquez-moi comment vous percevez votre expérience lorsque vous cherchez à découvrir de nouvelles musiques.

Questions complémentaires possibles :

- 6.1) Que retirez-vous de cette expérience?
- 6.2) Qu'est-ce qui rend cette expérience agréable?
- 6.3) Qu'est-ce qui la rend désagréable?

Section F : Conclusion

- 7) Est-ce que vous avez des commentaires?
- 8) Est-ce qu'il y a des informations que vous voudriez partager et qui n'ont pas été abordées au cours de cette entrevue?

Section G : Informations démographiques

Pour finir, j'aurais besoin d'informations démographiques. Je vous rappelle que ces informations demeureront confidentielles et que vous n'êtes pas obligé de répondre à toutes les questions si vous ne voulez pas le faire.

- 9) Quel âge avez-vous?
- 10) Quel est le plus haut niveau de scolarité que vous avez complété?
- 11) Est-ce que vous étudiez toujours?
- 12) Est-ce que vous avez un emploi en ce moment?
- 13) Quel est votre revenu annuel avant impôts?
 - a. Moins de 15 000\$
 - b. Entre 15 000\$ et 24 999\$
 - c. Entre 25 000\$ et 44 999\$
 - d. Entre 45 000\$ et 64 999\$
 - e. Plus 65 000\$

Appendix 3: Final Interview Guide

Numéro du participant : _____ Date de l'interview : _____

Lieu : _____ Heure : _____

Section A : Introduction

Nous allons commencer par lire ensemble le formulaire de consentement, c'est-à-dire le formulaire que vous devez signer si vous acceptez que je vous interview.

Lecture avec le participant du formulaire de consentement pour la participation à l'étude et pour l'enregistrement de l'entrevue.

Section B : Habitudes musicales et besoins d'information reliés à la musique.

Question 1 : Pour commencer, j'aimerais que vous me parliez de vos goûts musicaux.

Question complémentaire possible :

1.1) Quels genres ou types de musique aimez-vous?

Question 2 : Quelle place tient la musique dans votre vie?

Questions complémentaires possibles :

- 2.1) À quelle fréquence écoutez-vous de la musique?
- 2.2) Dans quels contextes écoutez-vous de la musique?
- 2.3) Pour quelles raisons écoutez-vous de la musique?
- 2.4) Vous arrive-t-il souvent de chanter ou de danser en écoutant de la musique?
- 2.5) Est-ce que vous jouez de la musique?
- 2.6) Allez-vous souvent voir des spectacles ou des concerts?
- 2.7) À l'aide de quel type de lecteur écoutez-vous de la musique (ordinateur, lecteur CD, lecteur MP3, discman, etc.)?

Section C : Une expérience récente

Question 3 : Maintenant, j'aimerais que vous essayiez de vous souvenir de la dernière fois que vous avez découvert un nouvel artiste/groupe musical ou encore un nouveau genre musical que vous avez aimé. Pourriez-vous me raconter comment ça c'est passé?

Questions complémentaires possibles :

- 3.1) Est-ce que vous cherchiez à découvrir de nouvelles musiques ou est-ce arrivé par hasard?
- 3.2) *Si par hasard :*
 - 3.2.1) Est-ce qu'il vous arrive aussi d'entreprendre des recherches dans le but de découvrir de nouvelles musiques?
- 3.3) *Si le participant cherchait à découvrir de nouvelles musiques :*
 - 3.3.1) Est-ce que vous cherchiez à découvrir de nouvelles musiques pour une occasion particulière?
 - 3.3.2) Comment avez-vous procédé pour trouver la musique que vous vouliez?
 - 3.3.3) Expliquez-moi étape par étape ce que vous avez fait.
 - 3.3.4) Pourquoi avez-vous procédé de cette façon?
 - 3.3.5) Comment décririez-vous ce que vous avez ressenti tout au long de vos recherches? Avez-vous vécu des frustrations? Était-ce une expérience agréable?
- 3.4) Dans quelle mesure cette expérience est-elle typique pour vous?

Section D : Comportement dans la recherche d'information

Question 4 : À présent, je vais énumérer différentes sources d'information et j'aimerais que vous me disiez s'il vous arrive de les utiliser pour découvrir de nouvelles musiques.

4.1) *Les amis*

- 4.1.1) Est-ce qu'il vous arrive de demander des conseils ou des suggestions à vos amis, vos collègues ou à des membres de votre parenté?
- 4.1.2) *Si non* : Pourquoi?
- 4.1.3) Est-ce qu'il vous arrive de regarder ce qu'ils ont comme musique dans leur bibliothèque, leur ordinateur ou leur lecteur MP3?
- 4.1.4) Est-ce que vous discutez souvent de musique avec eux?
- 4.1.5) Est-ce que vous écoutez souvent de la musique avec eux?

4.2) *Les magasins de disques*

- 4.2.1) Est-ce qu'il vous arrive d'aller dans les magasins de disques pour découvrir de nouvelles musiques?
- 4.2.2) *Si oui* : Est-ce que vous demandez des informations ou des conseils au disquaire?
- 4.2.3) *Si oui* : Est-ce que vous y allez généralement seul?
- 4.2.4) *Si non* : Pourquoi?

4.3) *Les bibliothèques*

- 4.3.1) Est-ce qu'il vous arrive d'aller à la bibliothèque pour découvrir de nouvelles musiques?
- 4.3.2) *Si oui* : Est-ce que vous demandez des informations ou des conseils au personnel de la bibliothèque?
- 4.3.3) *Si oui* : Est-ce que vous y allez généralement seul?
- 4.3.4) *Si non* : Pourquoi?

4.4) *Internet*

4.4.1) Est-ce qu'il vous arrive d'utiliser Internet dans le but de découvrir de nouvelles musiques?

4.4.2) *Si oui* : Quels sites ou bases de données utilisez-vous?

4.4.3) *Si oui* : De façon générale, consultez-vous plus d'un site ou base de données dans le cadre d'une même recherche?

4.5) *Magazines et journaux*

4.5.1) Est-ce que vous lisez les critiques de disques ou de spectacle dans les magazines ou les journaux?

4.5.2) *Si oui* : Lesquels?

4.5.3) *Si oui* : Est-ce que vous avez des critiques musicaux préférés?

4.5.4) *Si non* : Pourquoi?

4.6) *Télévision et radio*

4.6.1) Est-ce qu'il vous arrive de découvrir de nouveaux artistes ou groupes musicaux en écoutant la télévision ou la radio?

4.7) *Spectacles*

4.7.1) Est-ce qu'il vous arrive de découvrir de nouveaux artistes ou groupes musicaux en allant voir des spectacles dans des salles, des bars ou des festivals?

Question 5 : Parmi les sources que vous utilisez pour découvrir de nouvelles musiques, quelles sont celles que vous utilisez le plus souvent?

Questions complémentaires possibles pour chaque source :

S'il s'agit de personnes (amis, disquaire, critiques, etc.) :

- 5.1) Pourquoi demandez-vous des conseils ou des informations à cette personne plutôt que de faire vos recherches vous-même?
- 5.2) Dans quelles occasions préféreriez-vous faire vos recherches vous-même?

S'il s'agit d'autres sources (site Web, bibliothèque, magazine, etc.) :

- 5.3) Pourquoi utilisez-vous cette source?
- 5.4) Quelles sont les caractéristiques ou fonctionnalités qui vous plaisent particulièrement dans cette source?
- 5.5) Que retrouvez-vous dans cette source que vous ne retrouvez pas dans les autres?
- 5.6) Y a-t-il des caractéristiques ou fonctionnalités qui vous déplaisent dans cette source?
- 5.7) Dans quelles occasions préféreriez-vous utiliser une autre source?

Section E : Résultats de la recherche

Question 6 : Maintenant, expliquez-moi comment vous percevez votre expérience lorsque vous cherchez à découvrir de nouvelles musiques de façon générale.

Questions complémentaires possibles :

- 6.1) Que retirez-vous de cette expérience? Que ressentez-vous au moment où vous faites vos recherches?
- 6.2) Qu'est-ce qui rend cette expérience agréable?
- 6.3) Qu'est-ce qui la rend désagréable ou décevante?
- 6.4) Chaque fois que vous cherchez à découvrir de nouvelles musiques, combien de temps passez-vous à faire des recherches en moyenne?
- 6.5) Comment vous sentez-vous juste avant d'entreprendre des recherches pour découvrir de nouvelles musiques?
- 6.6) Dans quelle proportion vos recherches aboutissent-elles à l'acquisition de disques ou de fichiers musicaux?
- 6.7) Vous arrive-t-il d'entreprendre des recherches sans avoir l'intention de faire l'acquisition de disques ou de fichiers musicaux?
 - 6.7.1) *Si oui* : Dans quel objectif entreprenez-vous vos recherches dans ce cas?
 - 6.7.2) *Si oui* : Lorsque vous entreprenez vos recherches dans ce but, arrive-t-il que vos recherches aboutissent tout de même à l'acquisition de disques ou de fichiers musicaux?

Section F : Conclusion

Question 7 : Est-ce que vous avez des commentaires?

Question 8 : Est-ce qu'il y a des informations que vous voudriez partager et qui n'ont pas été abordées au cours de cette entrevue?

Section G : Informations démographiques

Pour finir, j'aurais besoin d'informations démographiques. Je vous rappelle que ces informations demeureront confidentielles et que vous n'êtes pas obligé de répondre à toutes les questions si vous ne voulez pas le faire.

Question 9 : Quel âge avez-vous?

Question 10 : Quel est le plus haut niveau de scolarité que vous avez complété?

Question 11 : Étudiez-vous toujours?

Question 12 : Avez-vous un emploi en ce moment?

Question 13 : Quel est votre revenu annuel avant impôts?

- a. Moins de 15 000\$
- b. Entre 15 000\$ et 24 999\$
- c. Entre 25 000\$ et 44 999\$
- d. Entre 45 000\$ et 64 999\$
- e. Plus 65 000\$

Appendix 4: Samples of Analyzed Transcripts

Excerpt from the interview with Benoît

Audrey

Quand tu disais que tu lis des informations sur Internet, c'est où que tu vas prendre cette information-là?

Benoît

Souvent, s'il y a un artiste en particulier qui m'intéresse, je le google.

Audrey

Ok.

Benoît

Donc je vais [...] où est-ce que je peux le trouver mais récemment c'est vraiment Wiki, là.

Audrey

Wikipedia?

Benoît

Oui.

Audrey

Puis quand tu vas sur Google, tu cherches quel genre de sites?

Benoît

Ben, peu importe. Ce que je fais, là, souvent, je m'en vais lire des fans aussi parce que c'est une autre approche.

Audrey

Les sites de fans?

Benoît

Oui, c'est ça. C'est plus personnel... C'est plus... c'est pas... c'est moins officiel, là, je préfère ça comme ça.

Gather information about music

Internet

Audrey
Ah oui? Tu préfères ça?

Benoît
Ben, si jamais je veux acheter des souliers, je vais pas demander au fabricant de souliers. Il va me dire toutes les qualités. Je veux savoir quelqu'un qui les porte pour savoir... C'est un petit peu ça dans le fond. Je vais chercher les gens qui écoutent vraiment ça ou... ouais, c'est ça.

Audrey
Ce serait la raison pour laquelle tu irais pas dans un magasin de disques pour demander au disquaire...

Benoît
Exactement. C'est trop commercial. Moi j'ai déjà été vendeur puis je sais comment ça fonctionne puis ça m'intéresse pas pantoute.

Audrey
Tu leur ferais pas confiance?

Benoît
Non. Pas vraiment. J'ai tellement eu d'expériences là-dessus au niveau des ventes, que c'est n'importe quoi que je fais plus vraiment confiance aux vendeurs.

Audrey
Ok. Tu aurais l'impression qu'ils essaient de te vendre les choses qui sont les plus avantageuses pour le magasin?

Benoît
Ben dans le fond, ils veulent juste te vendre. Je suis pas mal sûr qu'ils sont sur commission ça fait que... Je me dis que... Non, non.

Audrey
Tu leur fais pas confiance.

Benoît
Non mais sérieux, je suis pas quelqu'un qui achète des CD.

Internet

Music Stores Staff. Librarians

Music Stores

Audrey

Non, c'est ça. Mais ici, tu n'en empruntes pas non plus?

Benoît

Non.

Audrey

Ok.

Benoît

J'ai comme l'impression que l'Internet c'est beaucoup plus efficace que d'emprunter des CD. J'ai tellement eu d'expériences, des mauvaises expériences. J'ai acheté peut-être deux-trois CD dans ma vie puis je suis tombé sur deux-trois chansons que j'aimais puis le reste c'était pas bon. Donc je me dis à quoi bon louer des CD si je suis juste pour les mettre puis les changer puis ça m'intéresse pas.

Audrey

Ok. T'aimes pas le concept d'album? C'est rare que t'aimes un album?

Benoît

Non mais ce qui est intéressant sur les P2P c'est que si jamais tu cherches un artiste en particulier, les chansons qui vont venir plus souvent, c'est les chansons que le monde écoute le plus donc tout de suite tu tombes sur le... le... le son commun de ces bands-là, de ces groupes-là ou de ces gens-là.

Audrey

Ok. Donc tu as déjà un filtre...

Benoît

Donc pour moi, c'est ça, c'est... il y a déjà un filtre assez pertinent.

Audrey

Ok.

Benoît

Qu'un CD qui n'a pas de filtre pantoute, là.

Libraries

Internet

Music Stores

Social Filtering

Peer-to-Peer etc.

Excerpt from the interview with Karine

Audrey

Ok. Donc on va passer à la deuxième partie. J'aimerais que tu penses à un groupe que tu aurais découvert, à un groupe ou à un artiste musical que tu aurais découvert récemment puis que tu aimes beaucoup.

Karine

Ben Feist. Feist.

Audrey

Est-ce que tu pourrais me dire comment tu l'as découverte?

Karine

Euh... Ben ça jouait dans l'auto d'une de mes amies puis j'ai « Ah, c'est quoi ça? » puis tout ça.

Audrey

Qui écoutait la radio ou elle écoutait...

Karine

Non, elle écoutait un CD.

Audrey

Ok.

Karine

Puis je me demandais c'était quoi.

Audrey

Est-ce que c'est... Ok. Puis là tu lui as demandé c'était quoi.

Karine

Oui. Puis là elle m'a dit... Puis là, justement, elle allait voir le spectacle. Puis là j'ai essayé d'aller voir le spectacle mais les billets étaient plus disponibles. Ils étaient tous vendus.

Audrey

Ok. Puis qu'est-ce que tu as fait?

Karine

J'étais dans l'auto, puis j'avais mon portable dans l'auto ça fait que j'ai pris son CD puis je les...

Acquaintances

Awareness

Audrey
Tu l'as copié?

Karine
Copié, oui.

Audrey
Ok. Et puis... est-ce que ça arrive souvent que tu découvres de la musique par tes amies comme ça?

Karine
Hum, hum. Ouais. Ouais parce que... autre que ça, je sais comme... Des fois j'me dis... Des fois j'suis comme ouverte à... en fait je connais pas vraiment qu'est-ce qui se passe, t'sais, tout ça. Puis là j'me dis, bon, faudrait que j'aille voir dans le *Voir*, voir les critiques. T'sais des fois je vais voir les critiques de spectacles mais on dirait que... c'est déjà un peu en retard quand ils en parlent dans les journaux, t'sais.

Audrey
Oui, il est passé le spectacle!

Karine
Oui, non, ben c'est ça puis, c'est pas... T'sais c'est parce que c'est déjà connu, c'est déjà commercial, pas mal. Mais moi j'aimerais ça avoir les étapes avant, genre.

Audrey
Ok.

Karine
Ça fait que c'est pour ça je demande à mes amis.

Audrey
Est-ce que tu as des amis en particulier à qui tu demandes souvent?

Karine
Ben, il y a une de mes amies que, je pense c'est ça, un de ses amis est DJ, ça fait que je pense que c'est pour ça. Elle a plus de primeurs, là.

Audrey
Ça fait que c'est souvent à elle que tu...

Acquaintances

Awareness

Magazines and Newspapers

Non-Popular Music

Karine
Oui.

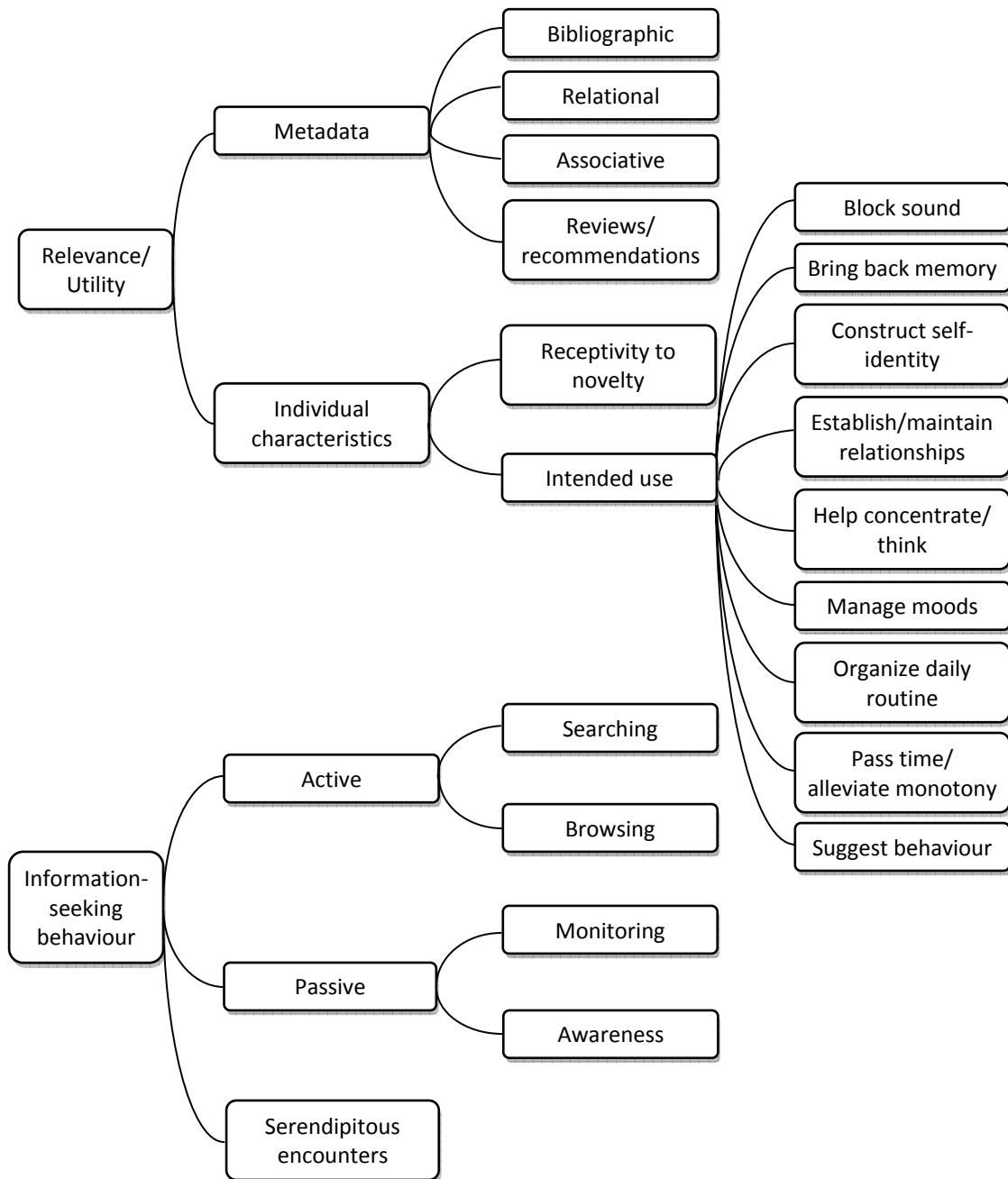
Audrey
Puis est-ce que tes amis en général ont les mêmes goûts que toi?

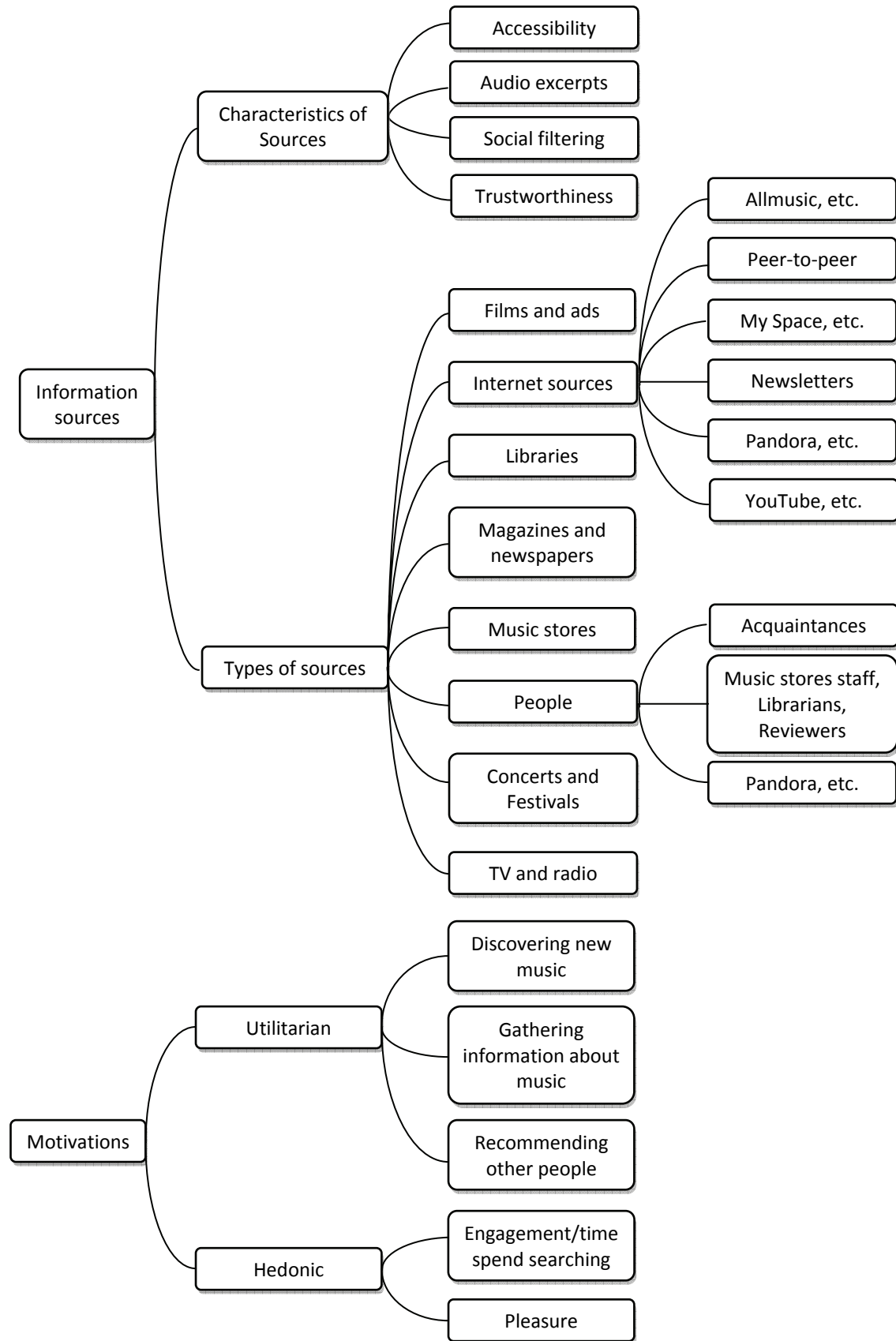
Karine
Non! [rires] Ben, justement, quand on sort, eux-autres veulent aller au Mile-End ou à... la [...] Ça c'est de la musique électronique et tout puis moi... j'aimerais ça aimer ça mais... ça vient pas! [rires] Je trouve ça cool parce que c'est pas commercial, mais en même temps je trouve... ben c'est peut-être parce que je sors à chaque fois que je l'entends, ça fait que je trouve pas ça accessible. J'accroche pas partout puis j'aimerais ça mais ça vient pas.

Audrey
Ok. Mais tu as quelques amis qui ont plus les mêmes goûts comme ton amie dont le chum est DJ?

Karine
Ouais. C'est ça, elle, elle a plus les mêmes goûts que moi, oui. Oui.

Appendix 5: Coding Scheme





Appendix 6: Approvals from Research Ethics Board



Faculty of Education – Ethics Review Board
McGill University
Faculty of Education
3700 McTavish; Room 230
Montreal H3A 1Y2

Tel: (514) 398-7039
Fax: (514) 398-1527
Ethics website: www.mcgill.ca/rgo/ethics/human

Faculty of Education – Review Ethics Board
Certificate of Ethical Acceptability of Research Involving Humans

REB File #: 627-0106

Project Title : *Everyday life music information behaviour of young adults: An exploratory study*

Applicant's Name: Audrey Laplante **Department:** GSLIS

Status: PhD student **Supervisor's Name:** John Leide

Granting Agency and Title (if applicable): SSHRC

Type of Review: Expedited ☒ Full ☐

This project was reviewed by: Stapley/Starke-Meyerring

Approved by:

 Feb 6, 2006

Signature/Date
Robert Bracewell, Ph.D.
Chair, Education Ethics Review Board

Approval Period: Feb 6/06 to Feb 6/07

All research involving human subjects requires review on an annual basis. An Annual Report/Request for Renewal form should be submitted at least one month before the above expiry date. If a project has been completed or terminated for any reason before the expiry date, a Final Report form must be submitted. Should any modification or other unanticipated development occur before the next required review, the REB must be informed and any modification can't be initiated until approval is received. This project was reviewed and approved in accordance with the requirements of the McGill University Policy on the Ethical Conduct of Research Involving Human Subjects and with the Tri-Council Policy Statement on the Ethical Conduct for Research Involving Human Subjects.

1/25/06

**McGill University – Faculty of Education
ETHICS REVIEW
RENEWAL REQUEST/FINAL REPORT**

Continuing review of human subjects research requires, at a minimum, the submission of an annual status report to the REB. This form must be completed to request renewal of ethics approval. If a renewal is not received before the expiry date, the project is considered no longer approved and no further research activity may be conducted. When a project has been completed, this form can also be used as a Final Report, which is required to properly close a file. To avoid expired approvals and, in the case of funded projects, the freezing of funds, this form should be returned 3-4 weeks before the current approval expires.

REB File #: 627-0106

Project Title: Everyday life music information behaviour of young adults: an exploratory study

Principal Investigator: Audrey Laplante

Department/Phone/Email: Graduate School of Library and Information Studies; 514-272-8262;
audrey.laplante@mail.mcgill.ca

Faculty Supervisor (for student PI): Prof. John Leide

1. Were there any significant changes made to this research project that have any ethical implications? ____ Yes X No
If yes, describe these changes and append any relevant documents that have been revised.
2. Are there any ethical concerns that arose during the course of this research? ____ Yes X No. If yes, please describe.
3. Have any subjects experienced any adverse events in connection with this research project? ____ Yes X No
If yes, please describe.
4. X This is a request for renewal of ethics approval.
5. ____ This project is no longer active and ethics approval is no longer required.
6. List all current funding sources for this project and the corresponding project titles **if not exactly the same** as the project title above. Indicate the Principal Investigator of the award if not yourself.

Principal Investigator Signature: Audrey Laplante **Date:** 31/01/2007

Faculty Supervisor Signature: John Leide **Date:** 07/02/09
(for student PI)

____ The closing report of this terminated project has been reviewed and accepted

☒ The continuing review for this project has been reviewed and approved

____ Expedited Review

____ Full Review

Signature of REB Chair or designate: S. Gracewell **Date:** Feb. 14, 2007

Approval Period: Feb 6/07 to Feb 6/08.

Submit to Carole Grossman, Education Ethics Coordinator, Education Bldg., rm 230, fax: 398-1527 tel: 398-7039
1/31/07

Appendix 7: Consent Form

Chère Madame, cher Monsieur,

J'effectue un projet de recherche dans le cadre de mon doctorat en sciences de l'information à l'Université McGill sous la direction de John Leide. Il s'agit d'une étude sur la recherche de musique dans la vie de tous les jours chez les jeunes adultes. Je cherche à comprendre comment les jeunes adultes procèdent pour découvrir de nouvelles musiques. Le but à long terme est d'améliorer l'accès à la musique.

Si vous acceptez de participer à cette étude, nous allons réaliser une interview d'environ une heure qui se déroulera ici, à la Grande Bibliothèque du Québec. Durant cette interview, vous serez invité(e) à répondre à des questions sur vos habitudes musicales et sur la façon dont vous vous y prenez pour découvrir de nouvelles musique. Dans le but de consigner le plus fidèlement possible ce que vous direz au cours de l'interview, la permission de faire un enregistrement audio vous est demandée. Les enregistrements seront utilisés exclusivement pour faire une transcription textuelle de l'interview. Si vous refusez, vous pourrez tout de même participer à l'étude et je prendrai des notes pendant l'interview.

Les informations recueillies au cours de l'interview demeureront strictement confidentielles. Les notes, enregistrements audio et formulaires de consentement seront conservés dans un classeur verrouillé auquel seuls mon directeur de recherche et moi-même auront accès. Tous ces documents seront détruits une fois l'étude terminée.

Si vous êtes d'accord, veuillez signer le formulaire de consentement ci-joint. Même si vous acceptez de participer et signez la lettre maintenant, vous pouvez refuser de répondre à certaines questions ou encore vous retirer du projet à tout moment si vous le désirez.

Cordialement,

Audrey Laplante
Étudiante au doctorat
Courriel : audrey.laplante@mcgill.ca

John Leide
Professeur et directeur de recherche

Formulaire de consentement

☐ J'ai lu la description du projet de recherche et accepte d'y participer.
Je suis au courant

- que les résultats seront utilisés pour des fins de recherche exclusivement,
- que mon identité demeurera confidentielle,
- que je peux me retirer du projet en tout temps si je le désire.

Nom (en lettres moulées) : _____

Signature : _____ Date : _____

☐ J'accepte que l'entretien qui sera réalisé avec moi soit enregistré au moyen d'un microphone.

Signature : _____ Date : _____

Appendix 8: Original Quotes of the Participants

Adrien (AD)

- ^{AD1} [Sur *Allmusic*], ils s'adressent pas juste à toi, en connaissant tes goûts, ils s'adressent à tout le monde donc ça peut pas... c'est pas mal moins fiable je trouve comme moyen.
- ^{AD2} La plupart de mes amis, on fonctionne sur le même pattern. On a les mêmes intérêts, on est très curieux de tout ce qui est nouveau donc on fonctionne par le bouche-à-oreille. Dès qu'on découvre quelque chose qui nous intéresse, on se... on se passe le mot d'une personne à l'autre.
- ^{AD3} Ben... il y a certains styles de musique qui ne plairont pas à mes amis donc il va falloir que je cherche ailleurs.
- ^{AD4} C'est pas un *Wikipedia*, là.
- ^{AD5} Je vais régulièrement sur le site *Allmusic.com* qui présente, là, à chaque semaine, ils ont des nouveaux... highlights ou chaque semaine, ils présentent un artiste et puis... juste par curiosité, dès que je connais le nom, que c'est quelque chose dont j'ai déjà entendu parler, je vais aller faire des recherches là-dessus.
- ^{AD6} Pour faire de la recherche ou découvrir des choses nouvelles, je vais aller sur des sites qui sont plus... des sites qui sont plus de référence. Évidemment, on peut pas avoir... on peut difficilement écouter ou seulement des extraits de 30 secondes, ça fait que je vais sur d'autres sites qui sont des sites d'échange de fichiers de musique pour avoir... [...] Moi quand je télécharge de la musique, c'est un album au complet au moins pour me faire une bonne idée disons d'un artiste.
- ^{AD7} pendant les pauses publicitaires
- ^{AD8} Internet, c'est vraiment un moyen essentiel, je pense, de trouver de la musique. Parce que... encore mieux... même si je considère mes amis comme la meilleure source pour découvrir de la nouvelle musique, je trouve encore plus simple d'arriver chez-moi puis de télécharger à partir des suggestions de mes amis que de prendre le temps qu'on se les échange entre nous.
- ^{AD9} Si j'entends... Dès que j'entends quelque chose de nouveau, je m'informe à ce sujet-là. C'est vraiment quotidien ma recherche de musique! [rires]
- ^{AD10} Dans ce contexte-là, c'est vraiment pour accompagner parce que si... si je quitte mon bureau pour me faire à manger, je vais allumer la télé. Donc c'est vraiment pour avoir un fond sonore, je dirais.

- ^{AD11} J'ai plus tendance à écouter de la musique instrumentale en travaillant parce que c'est moins déconcentrant. Tout ce qui, disons... dans l'électronique, là, du lounge, ou tout ce qui est plus tranquille, du jazz.
- ^{AD12} Ça peut arriver mais c'est très rare. C'est très rare, vraiment...
- ^{AD13} Je pourrais mentionner ça aussi, dans mes outils de recherche, là, travailler dans un magasin de disques, surtout dans l'usager, quand c'est pas au centre-ville, il y a des longues heures à passer puis c'est là que... j'aurais probablement jamais été attiré par le classique si j'avais pas eu tant de temps à perdre! De temps à tuer! [rires]
- ^{AD14} J'écoute vraiment de tout, peut-être moins de musiques du monde puis de musique actuelle. Mais du rock, de l'électronique, du punk, du métal... du classique.
- ^{AD15} Euh... rarement parce que ça donne... ça donne des listes interminables. [...] Ça va donner 60 000 résultats donc...
- ^{AD16} Je vais quand même encore acheter des CD ou des vinyles quand la pochette me plaît, là.
- ^{AD17} C'est une question d'esthétique
- ^{AD18} C'est le genre de site où je vais par habitude, vraiment, pas nécessairement dans le but de télécharger de la musique. J'y vais avant tout pour m'informer.
- ^{AD19} À la limite, c'est un substitut aux jeux vidéo, je trouve. C'est... c'est aussi agréable que... c'est un aussi bon moyen de tuer le temps puis de se divertir que de... puis à la limite, c'est moins stressant!

Alexandre (AL)

- ^{AL1} Quand on connaît quelqu'un, on peut toujours... Ben on sait un peu c'est quoi qu'il écoute, on sait un peu à quoi s'attendre.
- ^{AL2} Ouais, admettons, tu peux voir les influences, tu peux voir avec qui ils ont travaillé. Bon ben ils ont fait une chanson avec tel autre artiste, ça c'est vraiment... Je trouve ça complet, là!
- ^{AL3} *Alexandre:* J'ai parlé de 16 Horsepower tantôt, mais ce band-là particulièrement, j'ai trouvé que les groupes qui étaient similaires ben...
Interviewer: Ne l'étaient pas?
Alexandre: Ne l'étaient pas vraiment, ouais.
- ^{AL4} celui qui représente le plus la carrière de l'artiste

- AL5 Moi je trouve que les torrents, c'est bon mais c'est des choses qui sont récentes puis souvent, c'est des choses qui sont populaires. Tu sais... J'ai pas essayé de trouver Woody Guthrie sur les torrents mais je suis sûr que j'aurais de la misère. Je sais pas, tu sais... tout ce qui est vieux folk puis tout ce qui est vieux blues, mettons... tu sais, c'est ça, ça c'est cool la bibliothèque. Ça c'est vraiment, c'est vraiment ce qui est... ce qui va être le plus difficile à trouver, ben...
- AL6 C'est pratiquement une activité conjugale!
- AL7 Je sais pas, peut-être... ben tu peux l'écouter si tu veux, mais moi ça me gêne de faire ça, tu sais, d'aller demander « Déballe-moi ça, dude, je vais l'écouter au complet puis je vais te dire non merci. »
- AL8 J'ai été abonné à *CMJ* pendant deux ans mais je me suis pas... Non, j'ai arrêté. [...] Ben, c'est de la faute d'Internet, tu sais, aujourd'hui c'est plus facile d'aller chercher l'information puis...
- AL9 [C]'est assez chaotique. Ça, par exemple, tu vois, là-dessus, je ne suis pas méthodique du tout. [...] C'est assez... Je vais me promener et puis je vais tomber sur quelque chose puis je vais me dire « Ah! Tiens donc! ».
- AL10 Mais moi, ça a l'air niais, mais c'est comme... Ben je l'sais pas, mais c'est comme ça que je procède, euh, pratiquement sur une base quotidienne... ben sur une base hebdomadaire, plutôt. Ben, par exemple, ben pendant que... ben pendant pratiquement tout le temps de ma maîtrise, j'étais sur *AMG* puis à chaque mardi, c'était mon rituel d'aller voir c'est quoi qui sortait cette semaine puis de me renseigner sur les groupes.
- AL11 Parce que tu vois, le rap puis le hip hop, c'est quelque chose que j'ai toujours... vraiment pas aimé, puis mon patron est un fan de hip hop, et puis il joue dans un band de hip hop, et puis il en amène des fois, et puis je suis en train de m'habituer.
- AL12 Ben au travail, en tout cas, ça aide à... tu sais, ça aide à faire passer la journée. C'est un des points très positifs, là...
- AL13 Quand j'ai un nouvel album, j'aime bien... ben... une écoute sérieuse, là... Tu sais, s'asseoir, se concentrer puis lire les notes, là, puis...
- AL14 Quand... admettons que je vais rencontrer plusieurs bands qui vont être sur le même label, là je vais me dire « Ah! Ben ça. Ça, ça me branche vraiment. » [...] Comme Relapse Records dans le métal. Il y a... Ben, il y a beaucoup de leurs artistes que j'apprécie. Bloodshot, dans le country.
- AL15 Ben... [silence] Ouais, ben si c'est sur un label, peut-être. Tu sais, comme, admettons, Smithsonian Folkways, si c'est un band de bluegrass, admettons, parce que c'est sur Smithsonian, ça doit être bon.
- AL16 C'est peut-être juste pour 16 que je trouve que j'ai eu de la... 16 Horsepower,

que j'ai eu de la misère à trouver ce genre de musique-là. Tu sais... mais... non mais c'est des catégories préétablies et puis, tu sais, c'est pas toujours évident non plus... Tu sais, je veux dire, c'est schématisé, tu sais, puis tu peux pas toujours catégoriser un groupe dans quelque chose. Il va toujours y avoir, tu sais, les diagrammes de Venn. Un groupe va être dans plusieurs genres en même temps et puis...

AL17 C'est beau, une pochette!

AL18 Quelque chose de nouveau

AL19 Quelque chose qui n'est pas du recyclé

AL20 Un psychopathe méthodique

AL21 En même temps que j'écoute de quoi, je vais dire, là, bon ben je vais commencer à... « Ah! Tel artiste! », « Ah! Un link qui va à telle affaire » et puis tu sais, je vais prendre des notes et puis chez-nous, j'ai genre une chemise, un folder bourré de... C'est assez chaotique, il faudrait que j'y mette de l'ordre d'ailleurs mais, ouais.

AL22 *Alexandre*: Je suis sûr qu'il y a full trucs que j'ai notés que j'ai pas encore écoutés et puis que probablement que j'écouterai jamais de ma vie. [...]

Interviewer: Mais tu t'en rends compte au moment où tu prends des notes? Tu le sais que tu ne vas pas vraiment aller voir...

Alexandre: Je dirais que je le sais que j'aurai pas le temps de tous les... mais je vais noter pareil.

AL23 Au début de ma maîtrise, *Napster*, je pense, ça m'a fait... ça a failli me faire... Ah! Oui! Ah! Oui! Il a fallu que je me fouette, là, et puis que je prenne ça comme une job, vraiment.

AL24 Une activité en soi

AL25 Le fun

Benoît (B)

B1 Les gens en général, moi, je trouve que leurs goûts musicaux, moi, j'en connais plus qu'eux autres donc ça m'intéresse pas.

B2 Ce qui est intéressant sur les P2P c'est que si jamais tu cherches un artiste en particulier, les chansons qui vont venir plus souvent, c'est les chansons que le monde écoutent le plus donc tout de suite, tu tombes sur le... le... le son commun de ces bands-là, de ces groupes-là ou de ces gens-là.

- ^{B3} Ben, si jamais je veux acheter des souliers, je vais pas demander au fabricant de souliers. Il va me dire toutes les qualités. Je veux savoir quelqu'un qui les porte pour savoir... C'est un petit peu ça dans le fond. Je vais chercher les gens qui écoutent vraiment ça ou... ouais, c'est ça. [...] Ben dans le fond, ils veulent juste te vendre. Je suis pas mal sûr qu'ils sont sur commission, ça fait que...
- ^{B4} C'est moi la critique, c'est pas les autres! Comme j'ai dit, c'est vraiment personnel. Moi, ce que les autres gens pensent de la musique, moi, ça m'intéresse pas.
- ^{B5} Ouais, c'est pas... c'est pas souvent que je vais aller chercher vraiment de la musique mais... c'est plutôt de l'information générale, puis si jamais je tombe sur de la musique, ben je vais tomber sur la musique, puis je vais aller chercher ça.
- ^{B6} J'étais chez une amie. [...] La fille est québécoise, moi je suis [origine ethnique du participant]. Et puis elle me dit : « Hey, est-ce que tu connais l'Harmonium? ». Là je fais : « Ben, Harmonium, ça me dit absolument rien! J'ai jamais entendu parler de ça. » [...] Puis elle me dit : « Ben, regarde, je te fais écouter ça. ». Puis là, elle m'a fait écouter; j'ai adoré.
- ^{B7} Si j'apprécie ma musique, ben, comme je t'ai dit, c'est au niveau émotionnel. Ça va me rappeler des souvenirs.
- ^{B8} J'ai eu plusieurs blondes dans ma vie, puis c'est comme si chacune des blondes avaient un... un... Peut-être un peu un genre de musique, mais peut-être un groupe. Un groupe c'est certain. Peut-être une chanson, même, ça arrive. Donc j'étais avec une fille qui écoutait de la musique japonaise, ben on en écoutait ensemble, ça fait que je vais écouter ça, ça va me faire sourire.
- ^{B9} Si je jamais je fais un party, quelqu'un m'amène du Britney, je lui casse la gueule certain. [...] Ouais, ben, ce que j'écoutais plus jeune, j'écoutais du punk. Puis le punk, pour moi, c'est de la musique qui a un meaning, tu vois? Donc c'est anti... c'est anticapitaliste, tout ça, donc dès que j'entends, par exemple, du Britney qui chante pour faire de l'argent, là, genre... Ben c'est comme si j'entendais des, euh... des machines à caisse. Ça fait « chi-chigne » dans ma tête, puis ça m'énerve.
- ^{B10} J'ai comme horreur des chansons populaires. Moi, j'ai tendance à vouloir être spécial en même temps. Même, non seulement en tant que personne, en tant que personnalité, de goûts vestimentaires ou peu importe, mais même au niveau de la musique. [...] J'aime bien le hip-hop, mais si jamais je suis capable de trouver de la musique underground hip-hop, je vais l'aimer mieux que, par exemple, du 50 Cent.

- ^{B11} *Benoît*: Mais qu'est-ce qui arrive si jamais tu as une copine puis il y a absolument aucun groupe que tu as avec? Comme présentement la fille avec qui je sors, c'est comme... elle écoute très peu de musique. Elle joue du violon en masse mais c'est pas... elle va écouter la radio, par exemple, puis ça lui dérange pas pantoute, là. [...]
Interviewer: Peut-être qu'il y a pas une musique significative qui est rattachée à chaque relation?
Binh: Ah, peut-être dire que ça veut dire que ça va mal aussi! [rires]
- ^{B12} Parfois, si mettons, je me lève du mauvais pied, j'écoute de la musique puis ça me rend joyeux toute la journée.
- ^{B13} *Benoît*: Sur *Limewire*, les genres sont extrêmement pointus. Moi je... Il y a peut-être une soixantaine de genres, puis j'en revenais pas. Moi, j'en connais comme sept, huit au max. [...]
Interviewer: Puis est-ce que ça te disait quelque chose même si tu ne les connaissais pas?
Benoît: Absolument pas.
Interviewer: Tu ne devinais pas?
Benoît: Non, non, non. Ben, ça peu arriver, là, mettons c'est écrit industriel, tu sais que c'est du techno, là, mais en général, il y en a peut-être... je pourrais te dire il y en a 40-50% que j'ai aucune idée de ça vient d'où puis c'est quoi, là.
- ^{B14} Pour moi, le monde dans lequel je vis... mais tu sais, j'étudie en écologie ça fait que... l'écologie, c'est très large, c'est énormément de sciences qui viennent ensemble, puis toutes ces sciences-là ensemble, ça permet de comprendre le tout. Donc je me dis que j'arriverai pas à comprendre un groupe de musique en particulier si jamais je lisais pas là-dessus, si je savais pas c'est quoi les inspirations, d'où ils viennent, dans quel milieu ils ont vécu... Juste la musique en tant que telle, c'est vide!

Christian (C)

- ^{C1} Ah! Ah non l'avantage c'est parce que... ils savent déjà comme c'est quoi leurs goût on dirait puis je les connais très bien.
- ^{C2} Puis en plus c'est une bibliothèque, il y a personne qui parle, c'est... hyper calme.
- ^{C3} Il y a beaucoup de lecture, il y a les lectures de titres, puis tu regardes l'image, puis je regarde vraiment tous les CD, je regarde en dedans des pochettes puis c'est vraiment... c'est une recherche dans le fond... une découverte sans même que je m'en aperçoive, là.

- ^{C4} Parce que souvent, je fais juste comme... yeuter, comme ça, ben, ben vite, puis je le reconnais par l'image tout de suite que c'est « Ah! C'est lui que je veux! ». Donc c'est ça, c'est vraiment j'ai une banque dans ma tête juste d'images que je désire.
- ^{C5} Puis je vois le style des personnes... t'sais comme quand on voit que c'est ça qu'il écouterait mais je dis « Quels groupes il connaît? » puis des fois il me dit des noms que je connais pas, ça fait que moi, je vais aller rechercher ce qu'il a dit. Des fois, je vais sur Internet avant pour voir si c'est vraiment bon, puis quand je l'aime vraiment, ben je vais essayer de le trouver ou l'acheter direct.
- ^{C6} Je les lis mais je les écoute même pas! Je les lis comme genre « Ah! Il a pas aimé ce show-là! Ok, c'est beau! ». Comme il y avait un groupe, System of a Down, au début... au début, le CD était écœurant! Après ça, c'est le show live, tout le monde disait « C'est pourri! » puis tout ça, puis aujourd'hui, ils sont bons! T'sais...
- ^{C7} Toujours seul! Toujours seul! Parce que le monde n'aime pas tout ce que j'écoute. Donc si t'es avec un ami « Ah! C'est pas bon! Ah! C'est pas bon! » puis c'est... tout le temps des commentaires. Regarde, moi j'écoute ça, c'est correct? À un moment donné j'ai même une tounne que mon cousin a fait « C'est quoi t'écoutes?!? ». C'est du gros rock, mélangé avec de l'opéra. Moi je trouve ça écœurant parce que j'aime vraiment les voix féminines puis tout ça puis c'est une chorale qui embarque, c'est vraiment fou! Mais lui... « C'est de la musique de fuckés! ». Donc une personne à qui je dis que j'écoute ça il fait comme : « Ouais, ok... ». Ça fait que j'aime mieux éviter les commentaires.
- ^{C8} Des fois, je prends les yeux fermés : « Je prends celui-là! Je prends celui-là! ». Je prends celui-là, je les regarde même pas, je les prends puis j'arrive chez-nous puis je fais « Ah! C'est ça que j'ai pris! ». [...] j'm'en vais dans les affaires que je connais vraiment pas, là.
- ^{C9} Mes parents, c'est ma plus grande source que j'ai pas, puis en plus ça me permet d'écouter les tounes qu'ils aiment, puis ils les chantent, puis moi après ça, je l'enregistre dans mon cerveau une fois, puis après je vais sur mon drum, puis je la joue devant eux autres. Ça fait que là ils trippent ben gros puis là, c'est comme... juste à cause de la musique, ça nous fait tripper!
- ^{C10} Comme ma mère, Pink Floyd, elle haït ça! Mais j'irais pas dire, « Ah mais c'est vrai! C'est pas bon! ». Non, non. C'est pas vrai, là. Ça fait que... quand je suis avec mon père, c'est ça qu'on écoute, puis quand je suis avec ma mère, j'écoute d'autre chose. Je peux même écouter du Luce Dufault, là, t'sais, là, ça fait que... c'est *très* variable.

- C11 Donc du Pink Floyd, ça va être pour être calme. Si je veux vraiment être positif tout le temps, j'écoute du techno, puis si je veux être vraiment relax, je vais écouter des petites tounes ben relax aussi. Du classique même, je peux en écouter.
- C12 Surtout les titres
- C13 Les titres vont m'influencer beaucoup. [...] S'il y a quelque chose que je trouve que comme « Ah! Ben ça a l'air intéressant! ».
- C14 J'arrête pas de vouloir l'avoir.
- C15 À part quand c'est vraiment du... t'sais, je le regarde quand même. Si je vois que c'est vraiment du rock avec des... des yo, là, dessus, ouf...
- C16 Je pensais même pas écouter
- C17 Pour essayer d'oublier
- C18 Pour me changer les idées
- C19 C'est quoi qu'ils veulent dire vraiment.
- C20 Mais moi, la toune qui m'a vraiment déçu, c'est la toune *Hotel California*. God, c'est décevant! Il parle d'un monstre à un moment donné. Un monstre! Ok, c'est beau! À l'hôtel, t'sais, c'est comme... ok, bon. C'est une belle toune, tout le monde l'écoute, mais on dirait que personne a écouté vraiment les paroles.
- C21 J'aime suivre leur vie professionnelle mais toute leur vie... savoir où ils demeurent, combien de millions ils ont, regarde... j'm'en fous, là, t'sais.
- C22 Quand on met ça dans l'auto, puis... Hé! T'a! Il met ça fort en maudit! Puis moi j'aime ça! J'adore ça! Ma mère est moins forte là-dessus, mais mon père, il écoute du techno. J'en revenais pas! Il me dit : « C'est bon ça! ». Je le regarde puis je fais : « Voyons! Tu me niais-tu, là? ». « Oui! C'est vraiment bon! » Ça fait que là, je mettais un petit peu plus fort, puis plus fort, puis... Il aime vraiment ça!
- C23 J'ai hâte, là! Je suis dans l'autobus pour aller au métro Henri-Bourassa, puis là je suis « Hey, j'arrive! ». Là j'arrive, mettons, en dix minutes ici, puis là je fais comme... là... je cours pas, là, mais... quand je rentre ici, si je vois les gardiens de sécurité, je dis toujours « salut », là je rentre, je fais « Bon, on s'en va au 4e étage! ». Puis là je fouille, je fouille, puis... des fois ça peut durer des heures, des heures!

- C24 Je peux pas dire combien de temps je peux passer ici. Après avoir fini de travailler, je m'en viens en direction d'ici directement pour prendre mon train. [...] Je me dis « Bah! Pas grave! Je vais manquer le train, je vais rester ici! ». Puis des fois je reste trop longtemps, puis je regarde, puis il est comme neuf heures déjà. Puis c'est depuis mettons six heures que je suis ici. C'est tout le temps comme ça.
- C25 Le minimum, c'est une heure.
- C26 Des fois, quand j'arrive chez-nous, j'aimerais ça faire d'autre chose.
- C27 C'est ridicule comment le temps passe vite là-dessus, là!

Danielle (D)

- D1 Est-ce qu'ils sont là pour ça?
- D2 Je suis un peu retardée côté technologie.
- D3 Parce que je me perds et que je ne sais pas où aller. Ou encore je n'arrive pas à avoir du son.
- D4 On dirait que je n'ai pas l'élan.
- D5 En ville, le silence est toujours pollué.
- D6 Créer une bulle

Élise (E)

- E1 Il ne me connaît pas du tout!
- E2 en écoutant les nouvelles
- E3 Tannée
- E4 Me tenir au courant
- E5 Sous-produits
- E6 Mes besoins sont pas si grands
- E7 Sans qu'on ait à faire d'effort.
- E8 J'aime aussi beaucoup suivre ce qui se passe sur la scène québécoise.
- E9 Chaque fois que je les vois.

Fannie (F)

- F1 Parce que des fois, il y a un groupe que je vais avoir découvert par moi-même que j'aurai pas aimé mais que mon ami va me trouver des arguments par rapport on dirait à la musique puis je vais le réécouter mais avec un angle nouveau. On dirait qu'ils me font voir une autre vision de la musique.
- F2 C'est que je serais peut-être plus moi si je découvrais juste par mes amis. J'ai l'impression que je deviendrais une autre parce que c'est ça, on n'écoute pas toujours les mêmes affaires.
- F3 [Sur *MySpace*,] il y a plus de choses que partout! Du fait qu'il y a beaucoup de groupes qui sont pas beaucoup connus encore mais qui commencent. [...] Il y a beaucoup de groupes qui sortent pas encore de CD ou que la bibliothèque achète pas de leur CD.
- F4 Superficiel
- F5 tu veux pas nécessairement voir d'eux
- F6 *Fannie*: Ben je regardais... souvent, t'sais, des forums sur Internet de groupes de musique... de monde qui trippent sur la musique...
Interviewer: Puis tu es tombée sur quelque qui parlait de...
Fannie: De ce groupe-là. J'ai lu les caractéristiques puis ça m'a plu. Ça fait que j'ai dit « Ah! Je vais aller en écouter sur *MySpace*. » Là j'ai aimé ça. Là je suis venue à la bibliothèque chercher un CD. Je l'ai gravé.
- F7 Je m'essaie plus. Je prends plus de risques.
- F8 Ben ça dépend de comment la personne est ou de ce qu'elle dégage parce que souvent... j'écoute pas de la musique super populaire.
- F9 Dans l'auto de ma mère, il n'y a pas de lecteur CD!
- F10 Le fait que c'est plus proche, plus accessible n'importe quand.
- F11 Mais aussi souvent l'ambiance que... je trouve que... ben c'est superficiel. [...] Ben c'est l'attitude des gens. T'sais on dirait, tu regardes une catégorie, il y en a qui te regardent...
- F12 Ben en fait souvent je clique sur un groupe que j'aime, puis eux autres ont des amis, d'autres groupes, puis je vais écouter.
- F13 *Fannie*: C'est plus sur Internet que j'y vais par genre. Il en sort souvent plus.
Interviewer: Tu vas comme... dans *MySpace*, tu vas faire une recherche par genre?
Fannie: Là, ou le site d'Archambault. Je peux taper « Rock ».
Interviewer: Ok. Ça, tu le fais, mais tu ne le fais pas sur le site de la bibliothèque?
Fannie: Non, je sais pas, je n'y ai pas pensé vraiment.

- F14 *Fannie* : Souvent j'ai... j'ai toujours une liste de CD qu'il faut que je m'achète puis là, je la sortais.
Interviewer: Puis est-ce que des fois tu tombais... tu finissais par acheter autre chose que ce pourquoi tu étais venue? Est-ce que tu achetais toujours quelque chose qui était sur ta liste?
Fannie: Non, non! Des fois je trouvais que ça avait l'air intéressant, je m'essayais, je prenais une chance!
- F15 Ben... souvent on s'invite, on boit une bière, on parle des groupes... Ça se résume pas mal à ça. [...] C'est des discussions... normales.
- F16 Quasiment à chaque fois qu'on prend une bière
- F17 Des fois, ça enlève le silence qui est fatigant quand tu te retrouves toute seule avec toi-même.
- F18 *Fannie*: Mes amis ils sont musiciens ça fait qu'ils voient souvent le côté technique de la chanson. C'est bizarre aussi à expliquer, là! [rires]
Interviewer: Non, non. Je comprends ce que tu veux dire. Des fois, est-ce que ça va dans l'autre sens? Est-ce qu'il y a des choses que tu aimes puis que tes amis ils te disent...
Fannie: Oui! Souvent! [rires]
- F19 Quasiment à chaque fois qu'on prend une bière.
- F20 Ben vu que j'étudie en infographie, quand je fais de la retouche photo, c'est sûr que j'ai une radio à côté
- F21 Quand je feel pour faire de la peinture, je mets on dirait une musique un peu plus sombre puis ça me fait rentrer dans un contexte. [...] Ça te donne de l'inspiration. Ça t'emmène aussi à penser plus.
- F22 Des fois, quand je lis, je peux avoir un peu de musique. Quand je fais du ménage, de la vaisselle. Ben toutes mes activités quotidiennes qui ne demandent pas trop de concentration.
- F23 Quand j'invite du monde, j'essaie de mettre de la musique joyeuse.
- F24 *Fannie*: Ils mettent tout qu'est-ce qui est rock, alternatif, punk, métal; ils mettent ça tout ensemble! [...] Moi, je suis mélomane ça fait que je classerais ça tout autrement, là!
Interviewer: Comment tu classerais ça? Tu mettrais juste « punk » ou plus précis que ça encore?
Fannie: Ah! plus précis parce que... vraiment, il y a cinq, six styles de punk.
- F25 Un par un
- F26 Ça parle beaucoup
- F27 Il faut que ça représente de quoi.
- F28 Si je connais pas pantoute.

F29 Souvent c'est... je me couche, puis « Ah! Je vais faire ça demain. Yé! »

F30 Je suis un peu accro, des fois. Il y a des soirs que tu peux... je me lève à cinq heures le matin pour aller à l'école, puis il y aurait fallu que je sois couchée à huit heures, puis à minuit, je suis encore sur mon ordi, là!

Gabriel (G)

G1 Well, whether you want it or not, when you discuss music with friends, you end up having similar tastes [...]

G2 je l'utilise principalement pour faire de la découverte musicale. Puis surtout que c'était... vraiment... comment dire... le système était tellement fait pour, justement, faire de la découverte, pour analyser nos goûts. Ok... comment dire, c'était pas simplement pour un genre et tout... « les personnes qui aiment ça, normalement vont aussi aimer ça... ». Là c'était vraiment des trucs... comment dire, c'était très analytique. Ok, cette personne-là aime les sonorités mineures ou... la guitare doit pas être trop mis de l'avant, t'sais, ils vont vraiment voir les algorithmes des différentes composantes de ce que tu écoutes, de ce que t'aimes puis c'est de déterminer pourquoi tu aimes ça. Donc à la longue, à force... plus tu en disais des « J'aime » « J'aime pas », plus qu'ils te suggéraient... plus ça devenait efficace.

G3 Tu sais, à peu près tout le monde, je sais pas pourquoi, quand on a une fiche à faire sur un profil quelconque, que ce soit *MSN*, *Réseau contact*, voyons... *Facebook*, peu importe, les gens vont souvent se mettre une liste de leurs choix musicaux. Puis quand tu tombes sur quelqu'un qui a des goûts qui sont assez similaires à toi puis qu'il y a des noms que tu... « Ah! Non, ça, je connais pas ça! » Puis surtout si tu vois que c'est assez récurrent, que ça revient souvent, ben tu te dis « ok, il y a vraiment quelque chose qui faut que... il faut au moins que j'essaie. C'est clair! »

G4 Ben les échantillons de 30 secondes, et tout. Ça, c'est stupide, je trouve. Tant qu'à ça, il y a tellement de moyens de juste mettre la musique en stream, t'sais, qui est pas téléchargeable comme ça. Puis de toute façon, généralement, le stream, quand c'est... le trois quarts du temps, ils vont te mettre un taux de compression à quelque chose comme 20k/seconde... [...] C'est tellement compressé... C'est dégueulasse, t'sais! Mais par contre, ça te permet de vraiment voir c'est quoi la chanson, la mélodie, voir si t'aimes ça.

G5 Ah, avec des amis, en couple, tout seul... peu importe. [...] Ben quand tu es entre trippeux de culture, t'sais, *Renaud-Bray*, t'sais je veux dire... [...] veut, veut pas, ça part tellement des conversations le fun, de juste se dire « Ah, t'as-tu lu telle affaire » puis là on se met à se partager des goûts de lecture puis... ou des musiques encore une fois.

- ^{G6} Anyway, on fait plus grand découvertes avec *Musique Plus* et tout.
- ^{G7} Ben je dirais pas que je m'en sers pour rechercher de la musique. Je dirais que je suis quand même à l'affût de ça, alors quand je suis dans mes différentes activités connexes, je tombe sur cette information-là, elle reste gravée dans ma tête. [...] Dans n'importe quelle conversation, dans n'importe quel... truc que je vais lire, ben je le note dans ma tête.
- ^{G8} Ça m'arrive moins souvent
- ^{G9} Bien feedé
- ^{G10} En première partie des Rita Mitsouko, Antoine Graton, là, c'était souffrant longtemps!
- ^{G11} Ben je dirais le... ben souvent ça va être le degré... à quel point je vais sentir que j'ai fait une vraie découverte, quelque chose qui me fait vraiment vibrer puis que avant ça, ça m'était inconnu, là. [...] Puis ben, t'sais, quand il y a une personne qui t'a jamais parlé de ça, tu tombes là-dessus, c'est un petit bijou, c'est comme « Yé! C'est tellement l'fun! »
- ^{G12} ben, veut, veut pas, quand on parle de musique avec des amis, on commence à avoir des goûts similaires, on va se parler de choses qui... qu'on a en commun et d'autres choses, mettons, qu'on connaît pas. Par exemple... je parlais souvent du fait que j'aimais P J Harvey à plusieurs personnes. À quelques reprises, le nom Cat Power est sorti. « Ah! Si t'aimes P J Harvey, tu devrais aimer Cat Power. Ça ressemble beaucoup. » [...] Puis généralement, on est tous du même genre à ce dire « Tu connais pas ça! Il faut vraiment que tu... Hey, ok, attends un peu j'en ai sur mon ordi, je t'en envoie tout de suite. » Ou quelque chose comme ça. On s'envoie des fichiers par *MSN*, ou encore on se prête le disque.
- ^{G13} Ben je dirais qu'on est un petit peu masochiste alors je vais penser à écouter du Placebo, du P J Harvey, probablement. [...] Je dirais que ça met des mots sur des choses qui sont informelles dans notre esprit souvent. Tu sais, tu es en déception amoureuse, ça va pas... Tu te sens juste tout croche [...] Entendre Brian Molko chanter « Without you I'm nothing », tu le sens que... t'as quasiment le goût de te couper les veines en écoutant ça! [rires] Ou *Rose* de Portishead ça... clairement tu le sais qu'eux autres ils se sentent aussi d'la marde que toi présentement. [...] Ça nous conforte dans notre sentiment j'ai l'impression.
- ^{G14} J'écoute pas beaucoup la télé. Je suis plus un consommateur d'Internet, de jeux, ou encore je suis plus au téléphone puis... souvent je vais me ramasser à écouter de la musique en même temps que je fais ces activités-là.
- ^{G15} Une fois de temps en temps, mais c'est surtout quand je veux découvrir un artiste, justement, que je vais prendre le temps de vraiment l'écouter.

- G16 Il faut que ce soit des trucs qui ont du rythme... puis peut-être pas des trucs que je réécouterai encore mais que je sais qui vont marcher dans la soirée, que ça va aider pour l'ambiance générale.
- G17 Je parlais souvent du fait que j'aimais P J Harvey à plusieurs personnes. À quelques reprises, le nom Cat Power est sorti. « Ah! Si t'aimes P J Harvey, tu devrais aimer Cat Power. Ça ressemble beaucoup. » Ou Nick Cave. C'est un petit peu la même chose que ça m'est venu.
- G18 Il reste que la musique, contrairement à des livres ou des trucs comme ça, c'est pas vraiment très visuel. C'est pas juste de se promener puis de regarder des pochettes que...
- G19 C'est sûr que ça peut toujours être le fun
- G20 C'est pas ça qui va me faire changer ma perception pour un artiste.
- G21 Pour voir qu'est-ce qu'il y a de sorti de nouveau.
- G22 J'ai encore mon ancienne co-loc, par contre, qui dépend encore de moi pour les découvertes musicales. Ok... Ça fait... la dernière fois qu'on s'est vus, ça faisait à peu près huit mois qu'on s'était pas vus. « Bon, ok, [Gabriel], là, tu me fais découvrir des trucs. Puis c'est ta mission, comme d'habitude. » « Ok. Wolf Parade, tu connais pas? Non? Ok. » Puis justement un paquet de trucs comme ça, puis je lui fais un... une petite liste de trucs à découvrir.
- G23 Je me sens comme un enfant de 7 ans au Toys'R'Us.

Hervé (H)

- H1 Parce qu'ils me racontent l'histoire et en plus de la musique en elle-même, ils vont me raconter l'histoire des chanteurs, dans quelle situation ou dans quelle époque il a composé cette musique, ou dans quel état. Ça aussi ça joue. Du coup ça permet de mieux comprendre la musique et... Donc oui, ça permet de mieux apprécier la musique.
- H2 Oui, peut-être plus ceux qui aiment un style de musique, un genre précis. Qui se passionnent pour un genre précis. Donc j'ai plusieurs amis, je sais qu'il y en a un c'est métal, il y en a un autre c'est plus... euh ouais, c'est... je sais pas comment on dit... exotique, voilà. [...] Ils ont chacun leurs goûts, ils se passionnent pour un genre [...]
- H3 Et souvent, entre amis, on se partage tout notre répertoire de musique. C'est-à-dire « Je te donne mes six cents albums tu me donnes tes cinq cents à toi, on fera le tri plus tard... »

- ^{H4} Donc au Festival de Jazz. [...] Enfin, c'était dans le cadre de l'activité de la vie culturelle et vraiment inattendu puisque ça a été... ça a été plus... spontanément enfin... Le concert était là, je passais à côté et... hop! Il y a pas eu de planification...
- ^{H5} *Hervé*: Je vais prendre un exemple concret. Matrix, Ramstein ou Offspring. C'est des musiques que j'aime bien le matin. [...] Un truc un peu plus brutal que mon humeur pour me... tu sais me... pfff!
Interviewer: Pour te fouetter
Hervé: Me fouetter, oui.
- ^{H6} J'aime bien le pop anglais, rock 'n' roll, jazz, classique par moments...
- ^{H7} Souvent, j'ai ma playlist, celle que j'écoute souvent en boucle, c'est la première que je mets. Mais souvent, je me dis « Tiens, j'ai envie de changer! ». Donc je fouille un peu dans ma base et soit j'écoute un genre que je connais déjà, je le mets pour changer, soit je pars... suivant mon humeur, je pars un peu à la recherche d'un nouveau truc.
- ^{H8} Ben je vais dire, ce que j'en retire, ouais, plus une base de connaissances, une culture générale. Ça m'apporte une culture générale qui va m'aider à mieux discuter... dans un cadre social, on va dire. Ça permet ensuite de mieux en discuter dans des conversations et d'apporter sa propre base personnelle en musique pour favoriser les échanges entre les individus, tout ça. Ça m'apporte un p'tit plus dans les relations sociales.
- ^{H9} J'aime bien trouver tout de suite ce que je veux, et j'aime pas perdre de temps avec le reste. Je pars vraiment dans cette optique-là. Je cherche une bonne musique et j'aime pas perdre du temps avec des musiques que j'aime pas.
- ^{H10} petits détails
- ^{H11} Ça permet de mieux apprécier la musique.

Ian (I)

- ^{I1} *Ian*: J'ai quelques amis qui fait les... that's what they do with their time, you know? Researching, they look for a new band and they...
And later...
 Le problème pour moi c'est qu'il y a vraiment, vraiment beaucoup de choses nouvelles que je connais pas et... je sais pas pourquoi mais j'ai pas de temps et... pas que j'ai pas de temps je... I don't do it with my time... to find the good stuff.
Interviewer: Puis là tes amis font le tri pour toi?
Ian: Oui, oui.

- ¹² Ça c'était vraiment une bonne façon de découvrir une nouvelle groupe.
And later...
 C'est fait pour moi la sélection. [...] Et la musique là aussi elle est "filtred".
- ¹³ *Ian: YouTube* c'est plus... to look at the artist, to see the artist.
Interviewer: Pourquoi c'est important?
Ian: Par exemple, Esperanza Spalding, la femme qui... Si tu écoutes la musique, it's nice but if you see her, it's... it's part of the show.
- ¹⁴ It seems... it seems weird. To come to someone asking "Can you give me..."
 Peut-être c'est une bonne idée mais... je ne fais pas ça.
- ¹⁵ more often than good things (*said in English in the Interview*)
- ¹⁶ but... quand je trouve quelque chose bon j'ai... c'est l'fun!
- ¹⁷ Je commence avec quelque chose... quelqu'un que je connais et je cherche pour les amis.
- ¹⁸ Mais quand je dois penser à quelque chose, je peux pas étudier et écouter de la musique, ça ne marche pas. [...] I've very limited... I do one thing at a time.
 (*said in English in the Interview*)
- ¹⁹ They do it with whatever tricks they have they find the style of music I like and I can give them task but they give me and... (*said in English in the Interview*) aussi la balance because... il y a une chanson que je connais, ok, le groupe que je connais, après ça deux que je connais pas, un que je connais, trois que je connais pas. La balance est...
And later:
 Again the balance is... you can play with the balance of the new and the old, and the groups you like and... (*said in English in the Interview*)

Jean-Sébastien (J)

- ¹¹ Ben si c'est un ami ou une personne qui est vraiment... qui écoute le même style musical ça va être... ça va t'éviter les recherches justement, là. Tu vas le trouver presque... tu as plus de chance de tomber sur quelque chose de bon tout de suite sans chercher.
- ¹² *MySpace Music* c'est vraiment la place, là. Je vais là puis dans le fond tous les amis du groupe que j'écoute... ça finit plus, là!
- ¹³ C'est surtout pour savoir la liste des chansons puis vraiment savoir si tu as l'album au complet ou s'il manque pas quatre tounes ou des affaires comme ça.

- ^{J4} T'sais tu t'en vas dans « artistes similaires » puis là t'écoutes ça puis c'est pas similaire pantoute! Puis tu cliques sur un artiste similaire à quelque chose puis là tu recliques... tu fais juste dans le fond deux liens... comme deux liens de génération puis t'arrives dans quelque chose qui est totalement opposé, là. T'sais, je peux pas croire qu'en deux liens de génération ça peut être aussi opposé, là!
- ^{J5} Ben c'est moins... t'sais, c'est pas là vraiment pour vendre, là, je dirais comme *Allmusic*, là. Je trouve que les liens entre les bands sont plus... t'sais, s'il y a un groupe qui a un ami dans son band c'est... souvent c'est parce qu'ils les ont vraiment rencontrés ou ils ont joué avec dans des premières parties ou des affaires comme ça, là. Ça fait que je trouve que tu peux plus te fier à ça qu'à... que les artistes similaires dans *Allmusic*.
- ^{J6} Ben la seule affaire que je me fie sur *Allmusic* c'est s'il y a mettons six... trop d'albums à écouter puis je veux pas tout... je veux juste survoler, je prends vraiment ce qui est coté cinq étoiles, qu'il y a plus d'étoiles. Puis si j'aime pas le cinq étoiles, habituellement...
- ^{J7} Ah, j'ai pas essayé mais ça m'intéresse pas, là. De toute façon, la seule affaire qui va en résulter c'est que ça va être pour le copier sur mon ordi puis... tant qu'à ça, je vais le télécharger puis je vais pas... je vais pas me bouger jusqu'ici pour venir en chercher un, là.
- ^{J8} Je pense que c'est quand même un peu magané de toute façon.
- ^{J9} Oui, mais encore là, juste où ils vendent des vinyles, là, parce que vu que c'est pas mal ça que j'achète, là. Je vais pas vraiment chez *Archambault* ou des places comme ça, là.
- ^{J10} Ça dépend où, là. Ben je vais à *L'Oblique*, là, sur le Plateau. Lui il est pas mal... il écoute pas mal ce que j'écoute aussi, là.
- ^{J11} Tu peux aller voir le premier groupe ça va être quoi puis commencer à écouter un peu les affaires avant d'aller au show, dans le fond, que eux autres vont jouer en première partie, là.
- ^{J12} tous les amis du groupe que j'écoute
- ^{J13} Le contexte que j'ai connu cette musique-là. T'sais... chaque musique te rappelle tout le temps une partie de ta vie quand même, là.
- ^{J14} Habituellement, je trouve quelqu'un qui dit qui écoute n'importe quoi, je trouve que ça veut dire... comme ça veut dire « je n'ai pas de goûts », là. « J'écoute n'importe quoi, tout me convient. » T'sais... t'as pas une idée, là? T'as-tu une personnalité? Il faut que tu écoutes de quoi en particulier pareil.

- ^{J15} Ouais, si je vais chez une nouvelle personne. [...] Ouais, c'est pas mal une façon... C'est comme un filtre, là, pareil la musique, là! T'sais tu sais en... si la personne écoute beaucoup de musique puis elle sait vraiment ce qu'elle veut, tu peux vraiment savoir un peu quel genre de personne c'est, là.
- ^{J16} Il y a des affaires pas mal montréalaises aussi que j'aime. La scène montréalaise est pas mal... ben depuis 2-3 ans, je pense, là, comme...
- ^{J17} *Jean-Sébastien:* Mais ça arrive souvent que tu cherches, puis que tu en écoutes plein, puis qu'il y a pas vraiment quelque chose que t'accroches, là.
Interviewer: Puis pourquoi tu dirais que ça arrive?
Jean-Sébastien: Ah, je le sais pas, là, des fois je pense que c'est à cause de moi-même, là, genre par lâcheté, ou c'est peut-être que t'es juste pas prêt à écouter quelque chose de nouveau, là. Ça arrive souvent.
Interviewer: Ça dépend de ton état d'esprit?
Jean-Sébastien: C'est ça. Je pense qu'il faut comme tu sois prêt pour écouter quelque chose de nouveau pour que... si t'es... souvent, si t'es pas prêt, tu vas pas vraiment... Puis quand tu écoutes de quoi pour la première fois, aussi, je pense qu'il faut que tu fasses juste ça, puis t'sais que tu fasses pas deux affaires en même temps, là.
- ^{J18} Ben j'ai découvert ça parce que... genre j'écoutais un autre groupe qui s'appelle CocoRosie, puis eux autres avaient déjà chanté avec lui sur une de leurs chansons sur un album seulement. Il faisait des back vocals. Ça fait que je me suis juste intéressé à ce qu'il faisait juste à cause de ça.
- ^{J19} C'est l'fun en acheter un, même s'il est plus cher, juste pour le fait d'aller dans un magasin. C'est comme presque un passe-temps, là.
- ^{J20} Tu passes toujours plus de temps que tu étais supposé.

Karine (K)

- ^{K1} Ben c'est parce que c'est comme un filtre. T'sais... la personne c'est un filtre dans le sens que je sais qu'elle a le même âge que moi, elle a les mêmes intérêts que moi, puis t'sais elle a peut-être le même profile que moi, puis euh... t'sais, je sais que... t'sais c'est une personne qui est vraiment au courant des tendances à tous les niveaux ça fait que... C'est un peu le shortcut.
- ^{K2} Ben, oui, c'est clair! [...] Je suis totalement caméléon dans le sens que je vais reprendre vraiment l'attitude que lui dit parce que moi, dans ma tête, lui, il est crédible.
- ^{K3} J'ai le sentiment que c'est un peu plus underground.
- ^{K4} Ce que j'entends c'est moins... masse, moins populaire.

- K5 CKOI, CKMF, Mix96... c'est tout le temps... Ben je trouve que t'sais, ils... C'est ça, comme je te dis, ils brûlent les chansons, t'sais? Ils les jouent tellement tout le temps que... t'sais, c'est comme... c'est poche, là, parce qu'elle a perdu toute...
- K6 Je veux vraiment me sentir confortable puis tu sais, genre, être à l'aise puis chanter puis tu sais, vraiment faire comme, "ouais, c'est cool!" là.
- K7 Quand je vais voir des spectacles, là, je suis plus ouverte à... Je suis allée voir le spectacle de Malajube pour les Franco, ça fait que là, je suis comme plus... là, je suis comme là pour découvrir quelque chose ça fait que là, je vais être plus ouverte puis je vais être comme là « Ouais... » tu sais.
- K8 Ce qui est bon c'est qu'après, quand j'écoute l'album, je sais pas, ça me donne une proximité que j'avais pas avant, t'sais. Je repense au spectacle et ça me met encore plus en contexte puis souvent, ça me permet vraiment plus d'apprécier l'album après, là.
- K9 Ben c'est vrai que une fois arrivée au spectacle, je suis comme « Ah, ça aurait peut-être été bon que j'écoute l'album avant pour vraiment apprécier le spectacle. »
- K10 *Karine:* T'sais, ça m'est arrivé une fois, là, c'était super drôle parce que... justement dans ma phase du bacc., je faisais moins attention à ça. J'avais gravé un CD puis mon amie... Dernièrement, je suis rembarquée dans son auto puis elle m'a dit « [Karine], on va te faire réécouter ton CD. ». Mais c'était pathétique, là! Genre c'était comme... Diane Tell « Si j'étais un homme » après ça, Moulin Rouge, après ça... T'sais, genre... Ça fait que là j'écoutais ça puis j'étais comme « Oh, my god, c'est vraiment too much! ». Puis t'sais, j'étais quasiment gênée. En fait, *j'étais* gênée. [...]
Interviewer: Dans ces cas-là, tu vas aller faire tes recherches toi-même plutôt que de te dévoiler? [rires]
Karine: Exactement! Exactement! [rires]
- K11 Ben ça jouait dans l'auto d'une de mes amies puis j'ai fait « Ah, c'est quoi ça? » puis tout ça.
- K12 Je suis comme ouverte
- K13 J'ai vraiment le sentiment qu'il sait de quoi il parle puis t'sais il est pas... Parce que moi, objectivement, je trouve que j'ai pas... t'sais, genre, j'ai pas l'oreille critique. T'sais, c'est pas un domaine que je maîtrise bien, t'sais, ça fait que, c'est pour ça que... T'sais autant dans d'autres domaine, oui, je me sens à l'aise, mais dans celui-là, j'avoue très humblement que je suis poche, genre. Je peux pas vraiment savoir qu'est-ce qui est bon pis qu'est-ce qui est pas bon. Ça fait que lui, t'sais, je sais qu'il dit une critique puis t'sais, c'est appuyé, puis t'sais c'est pas... T'sais il est pas influencé, justement, par la machine, par le marketing, puis par tout ça, t'sais, ça fait que je sais que c'est

- hyper objectif. Il est vraiment capable d'apprécier la qualité sonore, t'sais... des drummers, puis de tout ceux qui jouent des instruments.
- K14 *Karine*: J'aime bien découvrir des groupes québécois. Dans les spectacles, tout ça.
Interviewer: Tu dirais que tu es plus ouverte aux groupes québécois qu'au reste?
Karine: Euh... Ouais, quand même!
- K15 Puis là j'me dis, bon, faudrait que j'aille voir dans le *Voir*, voir les critiques. T'sais, des fois je vais voir les critiques de spectacles, mais on dirait que... c'est déjà un peu en retard quand ils en parlent dans les journaux, t'sais. [...] T'sais, c'est parce que c'est déjà connu, c'est déjà commercial, pas mal. Mais moi j'aimerais ça avoir les étapes avant, genre.
- K16 T'sais comme là, je fais mon mémoire, je travaille à temps plein mais j'écoute toujours, toujours de la musique, là, quand je travaille. [...] Même t'sais, genre, il y a des journées où j'ai oublié mes écouteurs, là, puis je suis pas productive, genre.
- K17 Ça l'accentue mes moods, genre. Tu sais comme... comme je suis au gym, je suis motivée, tout ça, ben ça va me donner encore plus de motivation. Avant de sortir, je vais écouter de la musique, ça va me mettre encore plus dedans. On dirait que ça... ça l'accentue l'humeur ou l'état.
- K18 Il faut que je fasse attention parce que j'ai eu des périodes plus sombres où j'écoutais t'sais comme Isabelle Boulay, Pierre Lapointe. J'adore! C'est de la musique qui me rejoint beaucoup mais je trouve que faut... faut que je fasse attention parce que c'est des downer, genre. [...] Puis la ma sœur était comme « [Karine], là, c'est une prescription que je te fais : arrête d'écouter ça, là, je pense pas que ça t'aide! ».
- K19 Quand je rédige mon mémoire, je vais écouter de la musique classique. [...] Mais quand je sors, je vais écouter de la musique hyper populaire, années 80, tout ça. Ça fait que tu sais, c'est comme, ça va vraiment dépendre de la situation qu'est-ce que j'écoute, mais j'écoute vraiment plein de styles différents. [...] Quand je vais m'entraîner, c'est vraiment genre Madonna.
- K20 J'écoute Rock Détente pour pas faire kétaine. [...] Puis t'sais, si ils parlent trop, ça m'énerve, si il y a trop de musique, ça m'énerve. Ça fait que je trouve que c'est un juste milieu, c'est bon, t'sais. Oui, puis la musique est... est smooth, t'sais, ça fait que ça m'agresse pas trop le matin. T'sais entendre du... d'la punk le matin euh... plus ou moins!
- K21 Tu sais, des fois, je vais recevoir des gens à souper, puis là, c'est ça, je mets toujours de la musique en background. [...] Je vais mettre un CD du Cirque ou les Gipsy Kings, mais tu sais, je trouve que ça met de l'ambiance, du Frank Sinatra...

- ^{K22} Bon, t'sais, c'est un petit effort que je dois faire, là, parce que t'sais... Des fois, ils ont... c'est ça de la musique internationale, tout ça, bon j'ai l'impression de... comment je te dirais... il faut que je sois dans un état différent parce que... t'sais, c'est pas du déjà vu, là, t'sais. Il faut vraiment que tu fasses comme bon, ok, t'sais, il faut que je m'adapte, là, t'sais. Ça demande un petit effort, t'sais.
- ^{K23} J'étais comme, « Ah, t'sais, tu connais tu des groupes? ». Puis là, j'ai commencé à regarder tous ses disques, mais j'ai pas retenu tout ce qu'elle m'a dit parce qu'elle m'en a nommé comme une quinzaine. Puis là j'étais comme, « Ah, ouais, cool! Enfin des nouveaux trucs à écouter! ». [...] T'sais, comme là, je fais mon mémoire. Je travaille à temps plein, mais j'écoute toujours, *toujours* de la musique, là, quand je travaille, ça fait que tu viens vite à bout de ta liste.

Laura (L)

- ^{L1} Ben je travaille dans une grosse boîte ça fait qu'on se refile tout le temps de la musique, là. « T'as pas une cassette à me passer? » [rires] En général, c'est comme ça que ça se présente! Parce que... t'sais on amène... on amène des CD, à un moment donné, la pile, au bout de deux semaines c'est comme...
- ^{L2} Parce que j'oublie toujours de ramener mes livres puis ça me coûte des fortunes!
- ^{L3} Pour prendre le temps.
- ^{L4} Puis on découvre des trucs sur CISM parce qu'ils vont vraiment sur la scène underground.
- ^{L5} D'heure en heure, tu changes complètement d'univers musical.
- ^{L6} Ils vont passer des trucs... ben c'est sûr ils vont passer des trucs super smooth, super kétaine, mais à travers, ils vont mettre d'autres... ils vont passer du vieux Joe Dassin puis c'est toujours sympathique un vieux Joe Dassin. Aussi kétaine que ce soit, quand t'es chez le mé<decin, ça marche!
- ^{L7} Ben là je me vois, là, dans mes trois mêmes rangées chez Archambault au centre-ville, là, puis là ben... [...] ça fait que là je vais aller dans « Musique francophone » puis là je vais faire « Ah! Mireille Mathieu! Ah non! Mon dieu seigneur, Mireille Mathieu, pas capable! », puis là zoom, zoom, zoom, zoom, t'sais... [...] Là, j'ai trouvé le disque que je voulais acheter puis là je me cherche d'autres idées d'achats.
- ^{L8} En fin de journée, il y a un genre de palmarès qui est souvent super bon. Qui est très varié... parce qu'ils ont palmarès franco, anglo, indie-rock, c'est ça. Ça fait que... c'est un excellent compromis dans la voiture en co-voiturage!

- ^{L9} Non, pas nécessairement. Non. C'est truc social aussi ça fait que je vais pas nécessairement voir des choses que *moi* j'ai envie de voir ou que moi j'irais voir de prime abord mais... j'y vais avec des amis.
- ^{L10} Ben si je suis au travail puis que j'ai besoin de beaucoup de concentration je vais mettre de la musique techno où il y a pas de paroles. Juste comme instrumentale.
- ^{L11} Ah! Non! Parce que j'ai acheté des très bons disques avec des vraiment horribles pochettes dans ma vie. Oh! Seigneur!
- ^{L12} Je suis pas mal la plus grande consommatrice, je pense, de musique. Moi, j'en refille à ma famille, mais l'inverse... pas vraiment.
- ^{L13} Ben j'aime ça les magasins de disques parce que c'est comme... c'est comme un moment pour soi. Dans le sens que quand tu achètes un disque, tu l'achètes vraiment pour te faire plaisir. [...] C'est comme aller tout seul un mercredi après-midi manger une pointe de tarte aux pommes. Dans ce rayon-là de plaisir.

Martin (M)

- ^{M1} Ben parce que premièrement peut-être qu'on n'écoute pas le même genre de musique tout le temps, là. Eux-autres ont peut-être plus un genre de musique fixe puis... le genre qu'ils écoutent je le connais déjà ou t'sais... j'ai rien à découvrir là-dessus.
- ^{M2} Ben habituellement... je me promène puis je regarde... mettons... je parle mettons d'*Archambault* que j'ai été dernièrement. Quand qu'on rentre, il y a comme tout le temps les CD, admettons, les plus vendus ou les plus connus ou qui viennent juste de sortir. Je me mets à les regarder puis si admettons il y en avait un qui m'avait accroché...
- ^{M3} Je vais checker les CD qui sortent « Ah, tiens, tel groupe a sorti tel CD », c'est tout. Comme je t'ai dit, je fais mon propre jugement, habituellement, sur la musique. J'aime trop... j'aime trop de tout un peu ça fait que... C'est dur que quelqu'un puisse me convaincre à dire « Ah ça c'est bon, tu vas aimer ça ».
- ^{M4} Je flâne plus, là-dessus, je fais pas de la recherche vraiment.
And later...
C'est ça, il y a comme un top, ils disent, admettons, les groupes que le plus de monde vont voir, ça fait que je vais faire un petit tour puis je regarde, puis j'écoute.
- ^{M5} Ah, je regarde vraiment tout, là. Tous les CD. Un par un. Je fais pas « Ah mais tiens! Ah mais tiens! ». Non, non. Je fais... je fais un coup d'œil rapide. Je suis gros visuel ça fait que si jamais il y a quelque chose qui me retient, là, le nom, mettons, ça va me revenir assez vite.

- ^{M6} Ben, t'sais, c'est une source de divertissement je pourrais dire... Ça dépend quel genre de musique mais habituellement, aussi, ça détend, ça passe le temps, admettons, quand on est... moi quand je suis seul dans le métro, admettons, ou quand que je marche, t'sais, ça me fait quelque chose aussi à faire.
- ^{M7} Mettons qu'on pourrait avoir un rencart avec une demoiselle on peut toujours mettre de la musique, là, ça détend un peu.
- ^{M8} Je suis gros visuel
- ^{M9} Les groupes que je connais pas

Nicolas (N)

- ^{N1} Puis maintenant, chaque artiste en tout cas que je connais a son *MySpace*. Ça fait que tu es sûr de trouver quelque chose à peu près.
- ^{N2} C'est une bonne façon, aussi, tu vois, dans leurs amis, mettons, quels groupes qu'ils écoutent, pour trouver quelque chose qui ressemble, les groupes avec lesquels ils font des concerts... Ah, c'est vraiment, *vraiment* pratique, là!
And later...
Tu regardes les groupes, mettons tu découvres des choses, tu fais juste cliquer, t'ouvres des pages, des pages, des pages, des pages... [rires]
- ^{N3} *MySpace* c'est... tu as tout ce que tu veux savoir sur un groupe en une page. Tu as des extraits audio... l'historique de groupe, les inspirations, puis tu as les spectacles. La tournée est indiquée clairement sur la première page [...] Ça fait que si tu as le goût d'aller voir un spectacle, tu fais le tour des artistes que tu aimes.
- ^{N4} Souvent c'est des petits groupes que leurs albums sont pas distribués... [...] C'est juste sur *MySpace*.
- ^{N5} un petit peu pathétique
- ^{N6} Triste
- ^{N7} C'est une bible!
- ^{N8} C'est... c'est tellement complet, là! C'est tout! C'est tout ce que tu veux savoir [...] Il parle d'un drummer, tu sais pas dans quoi il était, tu as tous les groupes... Mais c'est ça. Il y a les groupes, il y a les étiquettes, il y a les styles de musique, il y a les artistes, chaque membre des groupes, dans quels groupes ils ont été... Ça, tu peux passer du temps...

- ^{N9} *Nicolas*: J'ai jamais trouvé... ben la musique, dans le fond, québécoise, il y en a presque pas. [...]
Interviewer: Tu as l'impression que l'équivalent de la scène underground québécoise aux États-Unis serait mieux couvert?
Nicolas: Hum, hum. Elle serait mieux couverte.
- ^{N10} Tu peux cliquer sur n'importe quoi, même pendant les critiques, s'ils parlent de quelque chose, c'est highlighté, tu peux aller cliquer si tu sais pas c'est quoi, si tu sais pas c'est qui.
- ^{N11} Je consulte pas beaucoup
- ^{N12} Ça a l'air quand même bien fait
- ^{N13} Je vais voir des prestations, mettons si j'ai le goût d'aller voir un show, je vais regarder... Je vais aller voir si ça a l'air intéressant le spectacle.
- ^{N14} *Nicolas*: Je vais consulter... *Allmusic*, d'abord. Surtout pour les vieux groupes. *MySpace* c'est plus pour les groupes maintenant, là. Quand je veux découvrir des groupes dans le temps qui m'ont échappé ou que...
Interviewer: Qui n'existent plus...
Nicolas: Des choses comme ça, je vais surtout sur *Allmusic* voir les critiques. Dans ce cas-là, souvent, ils ont... des groupes qui existent plus ont pas de *MySpace* donc je vais aller... je vais utiliser les torrents, là... Puis mettons, le *Editor's pick*, je vais le downloader puis si ça m'intéresse, c'est parce que... J'utilise vraiment le téléchargement pour être sûr d'acheter un disque que j'aime.
And later...
 Dans le fond c'est ça, ce que couvre *MySpace*... *MySpace* embarque là où *Allmusic* va pas.
- ^{N15} Je trippe pas sur l'idée, là. Ben c'est cool, là, mais... en même temps, c'est comme le paradis des pirates. Je veux dire, je pense que les gens, s'ils l'ont écouté puis... parce que des gens peuvent se tanner rapidement, je pense, d'un album, puis en même temps s'ils passent leur goût ou... ils ont plus besoin de l'acheter, là, t'sais, ou ben ils se le copient, maintenant tout le monde le fait.
- ^{N16} Comme *Cheap Thrills*, là, ou *l'Oblique*, en tout cas, il y a comme quatre petites boutiques qui... qui ont des choses plus recherchées, là, peut-être. Des choses que je réussis pas à trouver dans des... des grandes succursales, là, à moins que ce soit 30\$. Là je peux avoir des bons prix dans les petites boutiques.

- N17 Il y a un [David] à Saint-Hyacinthe il a un petit magasin de CD underground, je sais pas comment ça peut survivre à Saint-Hyacinthe! [...] Mais il a tous les CD puis il connaît mes goûts... Dans le fond, on a les mêmes goûts, là, puis quand je vais faire mon tour à Saint-Hyacinthe, ça arrive pas souvent, là, il me dit « Ah, [Nicolas], écoute ça, ça, ça », là.
- N18 Ben souvent c'est que je vais voir avant, juste avant, le *MySpace*, là.
- N19 Ben c'est qu'en partant de *MySpace*, je me retrouve souvent sur les sites de groupes ou d'étiquettes ou de... des choses comme ça. Mais ça part souvent sur *MySpace*. Ça passe de... Ça part de « je veux aller voir un spectacle », je regarde qu'est-ce qui joue, je vais voir l'artiste sur le... si ça m'intéresse, je fais les liens, je vais voir l'étiquette, si tu veux c'est... là il y a plein de fenêtres d'ouvertes! [rires]
- N20 Ça peut m'arriver de scanner de A à Z
- N21 *Nicolas* : J'ai toujours une liste, mettons j'ai toujours 4-5 albums que je devrais acheter. Ça fait que quand je me retrouve dans un magasin de disques, je vérifie s'ils sont là aussi, là, c'est comme toujours une liste flottante, là! [rires] Puis là, je suis là, « Ah oui, c'est vrai, il faut que je regarde ça! ». Puis... c'est très rare que je ressors bredouille, là.
Interviewer: Puis est-ce que c'est nécessairement ce que t'étais entré...
Nicolas: Non, vraiment pas nécessairement! [rires] C'était le CD qui jouait là, ou quelque chose que les gars m'ont conseillé, quelque chose que j'ai trouvé... non, c'est rarement, même, le disque que je cherche parce qu'ils sont quand même dur à trouver.
- N22 Dans une revue de musique. [...] Je pense que c'était dans *NME*. [...] C'était un article sur le groupe. [...] J'en avais pas vraiment entendu parler.
- N23 Me déconnecter du monde extérieur
- N24 Bloquer les bruits ambiants
- N25 Oui. Je vais pas dans le lecteur mp3 ou l'ordinateur, là, mais... Ben dans le fond, si je rencontre quelqu'un, je peux lui demander c'est quoi qui joue dans son lecteur mp3, là, je trouve que ça en dit beaucoup sur les gens. Puis oui, c'est sûr que si je vais chez quelqu'un... si j'ai une date, mettons, je vais voir c'est quoi qu'elle écoute! [rires]
- N26 Il y a quelques grosses étiquettes, il y en a deux grosses, mais c'est... en tout cas, c'est de la musique plus indépendante. Matador, mettons, je fais confiance, pas mal à ce qu'ils sortent. Sub Pop, mettons, aussi, oui. Ils savent au magasin, s'il y a un Sub Pop qui rentre ou un Matador, ils vont me le mettre de côté.

- ^{N27} Ben t'sais, ils citaient des inspirations, mettons, Joy Division, des choses que... que j'aimais, là. The Cure... Des vieux groupes, mais ils parlent aussi d'Interpol, des groupes plus actuels. [...] Ça fait que j'ai dit « Ah! Quelque chose qui peut m'intéresser! ».
- ^{N28} *Nicolas:* Les styles musicaux. Ils ont... t'sais, ils ont comme... 600 styles musicaux, là, c'est pas assez concis, c'est trop...
Interviewer: Tu trouves que c'est trop précis?
Nicolas: Oui, c'est... t'sais, c'est ça, ils vont inventer des termes que j'ai jamais vus, là, puis dans le fond, il y a deux groupes qui existent qui font de ça, même pas, un!
- ^{N29} Il y a comme un running gag, parce que toute la musique que j'écoute, c'est comme tout le temps en pochette de carton... puis t'sais, avec un dessin artistique... Ça fait que... Quand ils reçoivent les nouveaux disques, mettons que je suis pas là le mardi (parce qu'on fait les sorties le mardi), ben ils me mettent de côté les disques en carton! Puis souvent ça m'intéresse « Ah oui! C'est le projet solo de na-na-na! » puis... Ça s'adonne que souvent, c'est des disques que j'aime!
- ^{N30} Comme mettons au *Cheap Thrill*, ils ont un bac à un dollar, puis... t'sais, c'est tout des groupes que je connais pas, ça fait que la seule chose que je peux regarder, dans le fond, quand je suis là, c'est la pochette, si ça a l'air cool... Puis c'est ça, souvent ça adonne, ça fit, là. Je trouve de la musique que j'aime dans les pochettes que j'aime!
- ^{N31} Me rappeler du nom puis à aller vérifier sur Internet.
- ^{N32} *Nicolas:* C'est l'fun, aussi, de savoir comment l'artiste voit son disque. Qu'est-ce qu'il voulait faire. T'sais, souvent, on a la vision des critiques, là, mais c'est l'fun de voir qu'est-ce que l'artiste voulait transmettre. [...]
Interviewer: Ça va influencer ta perception quand...
Nicolas: Oui, peut-être, oui. Si je sais à quoi il voulait en venir, mettons, ça me donne une autre oreille à l'album.
- ^{N33} Ce sera pas les membres de ma famille. Ça va être peut-être mes amis, là, mais c'est surtout moi qui leur... vu que je travaille dans un magasin de disques puis que je fais que ça...
- ^{N34} Oui, je pense que je suis bon pour cerner les goûts musicaux des gens assez rapidement. C'est un peu ma job, là, dans le fond. [...] Je connais pas la personne, puis il faut que je trouve quelque chose qui peut l'intéresser, là, ça fait que... oui, je pense que j'ai un talent là-dedans.

- ^{N35} Ben, mettons, mon frère, il... je sais pas pourquoi je raconte ça, là, mais mon frère, il veut tout le temps découvrir de la musique. Il est plus jeune, il a dix-huit ans, puis... il vient toujours me demander des conseils puis... il aime pas mal la même musique que moi donc... des fois, même, je cherche pour lui, là, des choses que je sais qu'il va aimer, que j'entends parler de, puis ça me motive encore plus à aller faire des découvertes, là. C'est pas... c'est pour faire découvrir mes autres amis, aussi.
- ^{N36} Je le sais pas, vraiment... ben ça plaît aux gens puis moi, ça me plaît en même temps de chercher donc... tout le monde est gagnant!
- ^{N37} 80% aussi pour l'fun que d'écouter la musique. C'est beaucoup peut-être... 60!

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