

Bruce Springsteen fan behavior and identification

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Abstract

The present research studied Bruce Springsteen fans and investigated their fanship and fandom, fan-related behavior, worship and psychological functions for listening to Springsteen's music. In total, 600 Springsteen fans from the United States, Canada, Europe, the Nordic countries, South-Africa and South America filled an online survey distributed to them via fan forums. The results showed that on average the respondents had been Springsteen fans for three decades and had attended to 27 shows in total. The primary function of listening to Springsteen's music was to achieve self-awareness. Over half of the respondents listened to Springsteen's music daily and in average, over half of the fans' total music consumption was by Springsteen. The fans were also heavily involved in popular forms of fan consumption. Analyses showed some gender and cultural differences, particularly with females scoring higher level of fan identification and consumption, but no age differences. These findings indicate that it was possible to identify quantitative differences between fan behavior and identification which have implications for rock music marketing and management industry.

Keywords: Bruce Springsteen, rock music, fanship, fandom, worship

Introduction

Statistics from the Recording Industry Association of America (RIAA) of the highest-certified music artists in the United States, based on certifications on wholesale shipments, show that Bruce Springsteen ranks as no 15 on the album list with his 65.5 million sold albums in the U.S.A alone. Worldwide Springsteen has sold more than 135 million albums and his world tours have been repeatedly listed as one of the highest-grossing rock concert tours in 2000s and 2010s. His last tour, The River Tour 2016, had over 2.5 million attendances in the altogether 89 shows on three continents during the time frame of 13 months. In Europe, there is a pit line and roll-call system, organized together with the promoters, to make sure that the most dedicated Springsteen fans get spots at the front row in the pit area. Fans arrive to the pit line already days before the show.

Although similarly to sports teams and individual athletes, some rock artists such as Springsteen are worldwide well known, within psychology, rock music fandom has thus far gained relatively little research attention. The concept of fandom originates from sport fandom particularly. It relates more general to the extent to which fans connect psychologically to the object itself and see his/her/their performance as self-relevant (Wann & Branscombe, 1993). Fans differ from nonfans also in terms of their knowledge and emotional commitment.

The psychology of music aims to empirically investigate, explain and understand musical behavior and experience, including the processes through which music is perceived, created, responded to, and incorporated into everyday life (e.g Thompson, 2009). In recent years, qualitative research of

music fandom has increased (Duffett, 2014), and studies such as Lucy Bennett's (2012) research with fans of R.E.M, Nick Stevenson's (2009) study on fans of David Bowie and Joanne Garde-Hansen's (2011) study of Madonna fans have been published. Numerous studies have also been conducted to show that music preference is associated with personality, gender, age and self-views. For example, females prefer popular music more than males and their emotional reaction to music is stronger (Chamorro-Premuzic et al. 2009; Rawlings & Ciancarelli, 1997). Although there is a general lack of quantitative research on rock music fandom three related bodies of research are relevant to mention here. First, psychological research on sports fans suggests that fanship is closely tied with identification processes relating to fan interest and with other fans (Melnick, & Wann, 2004, 2010; Reysen & Branscombe, 2010; Wann, 1995). Second, within the field of psychology of music, research has focused on increasing understanding of how music is used, the various reasons for listening to music, and how people use it to fulfil needs. Third, a small body of research has examined celebrity worship, a form of parasocial interaction in which individuals become obsessed with one or more celebrities (McCutcheon et al. 2002). These three bodies of research are used here to study the behavior and identity of Bruce Springsteen fans.

The concept of identity is relevant for understanding the psychological aspects of identification as a fan. Identity is essentially social in nature, as it is created, strengthened, and developed through interaction with others (Gecas, 1982; Hogg, Terry, & White, 1995). Sport fan literature mainly views fans as a group of people who share the psychological connection to the sport team or individual athlete but are also often strongly connected to each other as fans. Thus, a distinction has been made between a fan's personal psychological connection with a sport team as *fanship*, and a fan's connection with other fans as a group as *fandom* (Reysen & Branscombe, 2010; Taylor 2015). In a study with science fiction fans, Obst, Zinkiewicz, and Smith (2002a; 2002b) found that although fans may not know each other personally, belongingness, emotional connection, identification, shared values, influence, and overall sense of a community was rated higher in fan community compared to a neighborhood community. Many sport fans define themselves and others as ingroups and outgroups (Reysen & Branscombe, 2010; Voci, 2006) and seek for positive social identity and collective happiness during their teams' victories and aim to protect self-esteem when being threatened during their teams' defeats (Boen et al. 2002; End, 2001; Reysen & Branscombe, 2010). To explain the relationship between identification and sport fandom particularly, Wann (2006) presented a theoretical framework labeled the Team Identification-Social Psychological Health Model. According to this framework, identification with a salient sport team, but not mere sport fandom per se, correlates positively with psychological health because it will result in increased social connections with others (Branscombe & Wann, 1991; Wann et al. 2003).

In order to understand rock music fandom, it is essential to examine the reasons people have for music listening, which directly relates to the role music plays in their lives, and how they use it to fulfil their needs (Laiho, 2004; Lonsdale & North, 2011; Randall & Rickard, 2017; Schafer et al. 2013). Three primary functions of music listening have been identified: to regulate arousal and mood, to achieve self-awareness and as an expression of social relatedness (Schafer et al, 2013). Of these, emotional functions and more specifically mood control and mood improvement, such as reaching or leaving a specific mood, increasing energy or lifting spirit, reducing stress and venting strong emotions, have consistently been shown to be the most important (Juslin & Laukka, 2004; Saarikallio, 2011; Randall & Rickard, 2017; Saarikallio & Erkkila, 2007; Schäfer & Sedlmeier, 2009). Whereas emotional functions are situation dependent, self-awareness and social relatedness related functions are not and therefore may relate more to rock music fandom because previous research has also shown that listeners to rock music like it especially because they feel that it expresses their identity and values (Schäfer & Sedlmeier, 2009). Thus, listening to a particular rock music to achieve self-awareness is likely to relate to coping, learning about oneself, creating meaning for oneself and escaping from the reality.

One important aspect to the study of music and sports fame and fandom is celebrity worship which can have nonpathological forms (e.g. fan clubs) and pathological forms (e.g. stalking, erotomania and inappropriate correspondence). Having idols and being a fan of a music celebrity is often associated with being young and identity development (Greene & Adams-Price, 1990). This ‘worshipping of idols’ is usually expected to decrease in intensity with age (Raviv et al. 1996). For some fans however, worship can become a significant behavioral phenomenon that dominates their lives even when they have reached adulthood (e.g. Giles, 2000), and it can include bizarre expectations of the relationship (Leets et al., 1995). In general three attitudes and behaviors associated with celebrity worship have been identified: the entertainment-social celebrity worship that reflects an attraction to a favorite celebrity because of their perceived ability to entertain and social focus; the intense-personal worship reflecting intensive and compulsive feelings about the celebrity and the borderline-pathological worship reflecting individual’s social-pathological attitudes, thoughts and behaviors (Maltby, Houran, Lange, Ashe, & McCutcheon, 2002; McCutcheon et al., 2002).

Up to date, there has been no empirical, quantitative research on any rock music fans. Springsteen has remained as one of the bestselling rock artists for the past two decades and as his fans are well known for their passion and loyalty, they were chosen as subjects of the present study. The present study seeks to clarify the nature of the experience of Springsteen fanship and fandom in several ways. First, it aims to empirically and quantitatively describe the fan-related behavior. Second, it offers insight into the nature of fanship by examining the fans’ identification with Springsteen and worship. Finally, it explains why fans listen to Springsteen’s music. In the absence of any published quantitative research on rock music fandom, fanship, fan-related behavior, and given the exploratory nature of the study, no a priori hypotheses were tested. It was however expected that in terms of listening to a particular rock music, the function of music listening would be related more to self-awareness and social relatedness related functions than mood control. Descriptive statistics was used to describe the data and assess relationships between key variables.

Method

A total of 600 fans completed the survey. Respondents age ranged from 16 to 73 years ($M = 48$, $SD = 10.6$, 54 % female). Of the respondents 22 % lived in the United States or Canada, 18 % in the Nordic countries, 53 % in the rest of Europe, 6 % in Australia or New Zealand and 1 % in South-Africa or South America. For further data analyses the data from Oceania, South America and South- Africa were combined.

Participants were sampled from several Springsteen on-line fan groups around the world. They were invited to respond to online questionnaires publicized via the University of Helsinki web site and answer anonymously to questions regarding their fanship, fandom and fan behavior. Informed consent was obtained from the participants. The questionnaire was developed in English language and translated by an official translator to Spanish, Italy and French language. In total, four similar questionnaires in four languages were published.

The questionnaires comprised of demographics and questions on fan-related behavior and history as a fan. Due to the lack of a specific instrument to measure rock music fandom two reliable and valid scales that have been used to measure sports fandom and identification, namely the Sport Fandom Questionnaire (SFQ, Wann, 2002) and the Sport Spectator Identification Scale (SSIS, Wann & Branscombe, 1993) were used and modified to measure music fandom and identification with Springsteen. The SFQ scale contains five Likert-scale items with response options ranging from 1 = strongly disagree to 8 = strongly agree. Example items of the SFQ include “I consider myself to be a sport fan” and “being a sport fan is very important to me”. For the present purpose, the word

“sport” was replaced with “Bruce Springsteen”. The SSIS contains seven Likert-type items. Example items of the SSIS include “How important is to you that you team wins”, “how often do you display your teams name or insignia at your place of work, where you live or on your clothing?” and “how strongly do you see yourself as a sport fan of this team?” For the present purpose six of the seven items were used and the word referring to a sport team was replaced with Bruce Springsteen and the first question was modified to “How important is to you that Bruce Springsteen continues to play live”. To measure the attitudes towards one’s favorite celebrity, the 34-item Celebrity Attitude Scale was used (CAS, McCutcheon, Lange & Houran, 2002; Maltby, Day, McCutcheon, Houran et al., 2006) and again, when completing the CAS, the respondents were asked to target Springsteen on a five-item Likert-scale. Example items include “Bruce Springsteen is practically perfect in every way”, “Learning the life story of Bruce Springsteen is a lot of fun” and “It would be great if Bruce Springsteen and I were locked in a room for a few days”. In line with previous research (Maltby, et al., 2002; McCutcheon et al., 2002), the items were combined to form three indexes representing the following subscales; Springsteen worship for entertainment-social reasons; worship for intense- personal reasons and worship that demonstrates borderline-pathological tendencies. Finally, possible psychological functions for listening to Springsteen’s music were measured by presenting the list of 129 psychological functions for music listening and further summed to three distinct underlying dimensions: (1) to regulate arousal and mood, (2) to achieve self -awareness and (3) as an expression of social relatedness (Schäfer et al, 2013).

In carrying out the study as a survey, it was assumed that the participants have relatively accurate introspective access to their own fan-related behavior and identity and that they can accurately recall the appropriate experiences. With the cross-cultural focus, there were limited options for gathering pertinent empirical data, and therefore a survey-based approach was chosen.

Results

Fan-related behavior

The mean duration for being a Springsteen fan was 30.09 years (SD = 10.74, range 1- 47 years). Nearly half (48.5 %) of the respondents reported that they strongly consider themselves to be a fan of music in general. The frequency of the respondents’ fan-related behavior is presented in Table 1.

Table 1. The proportion of Springsteen fans and frequency of fan-related behavior.

	At least 3 times a week %	Once a week %	Twice a month %	A most once a month %
Listen to Springsteen’s music	79.1	14.2	4.3	2.3
Use facebook to follow Springsteen	74.2	11.6	3.5	10.7
Use the internet to access information on Springsteen	62.0	15.6	9.0	13.4
Use twitter to follow Springsteen	41.0	6.7	3.2	49.1
Discuss Springsteen with other fans	29.7	17.8	12.4	40.1

Discuss Springsteen with friends and relatives	29.8	24.8	15.2	30.2
Watch Springsteen on youtube	29.0	21.1	18.3	31.6
Chat of Springsteen on fan forums	15.8	9.7	6.2	68.3

Mann-Whitney U-test with Bonferroni correction showed only one significant difference in fan-related behavior between females and males, with females more than males discussing Springsteen with other fans. Also, the frequency of watching Springsteen on YouTube and listening to his music had a significant, although rather weak, negative correlation with age ($r = -.15$ and $-.11$, $p < .01$ respectively), whereas the frequency of discussing Springsteen with other fans and chatting on fan forums had a significant positive correlation with age ($r = .08$ and $.10$, $p < .05$ respectively). For comparisons between the countries, the fan-related behaviors were limited to the frequency of daily activities. Chi-Square Tests with Bonferroni correction showed that in the United States a significantly larger proportion of the fans daily listened to Springsteen's music and discussed Springsteen with other fans than elsewhere. Compared to other countries, in the Nordic countries a significantly smaller proportion of the fans engaged in daily fan-related activities, particularly in accessing information from the internet, using twitter and talking to friends. Of the respondents 41.7 % belonged to a fan club. No significant differences emerged between the respondents from different countries. A larger proportion of females were members of fan clubs (46.6 %) than males (36.0 %), $\chi^2 = 6.746$, $p < .001$.

The respondents estimated that on average, 56.4 % of the music they listen to is by Springsteen. Nine respondents stated that they do not listen to any other music than that by Springsteen. Among female respondents the proportion of Springsteen's music in total music listening was significantly larger than in males ($M = 62.9$ % vs. 47.9 %, $SD = 25.41$ vs. 28.51, $t = 7.207$, $p < .001$). No significant correlations between the proportion of Springsteen's music listening and age or duration of being a fan were found.

The mean number of Springsteen show attendance by the respondent was 27.21 ($SD = 37.66$, range 0-558). Only six respondents had never been to a Springsteen show and 4.1 % had been to a show once. Of the respondents 5.2 % had been to over 100 Springsteen shows. No significant differences emerged on the number of shows between females and males, but as expected the number of shows correlated significantly with age ($r = .25$, $p < .001$). Of the respondents 74.4 % had travelled to another country or state for a Springsteen show. The mean number of shows was significantly higher among the respondents living in the United States ($M = 44.46$) than the respondents in Europe ($M = 25.37$), Nordic countries ($M = 17.96$), and Oceania and South- Africa ($M = 9.40$, One-way ANOVA with Bonferroni correction $F = 15.919$, $p < .001$). In total, 87.3 % of the respondents had attended at least one show on the River Tour 2016. The mean number of show attendance on this tour was 3.04 ($SD = 3.01$, range 0-20). Of the whole sample 6.4 % had attended to over ten shows on this world tour. When going to shows in Europe or Oceania, 30.6 % of the respondents stated that they sometimes attend the pit line and 40.0 % stated that they always attend the pit line. Among the respondents who stated that they sometimes or always attend the pit line, for 29.1 % the maximum hours in a pit line and roll-call was over 24 hours. The overall maximum number of hours attendance in a pit line was 200.

Altogether 94 respondents (15.7 %) had met Springsteen in person once and 76 respondents (12.7 %) had met him more than once. Of the respondents in the United States, 47.2 % had met

Springsteen in person, compared to 34.8 % of the respondents from Oceania and South Africa, 23.1 % of the respondents from Europe and 16.3 % of the respondents from Nordic countries ($\chi^2 = 35.099, p < .001$).

Identification with Bruce Springsteen

The results of the SSIS scale showed that in total, 80.4 % of the respondents reported that it is very important for them that Springsteen continues to play live, 71.4 % reported seeing themselves very much as a fan of Springsteen and 76.7 % reported that their friends see them very much as a fan of Springsteen. For 57.3 % of the respondents being a Springsteen fan was very important. For 39.2 % it was very important to follow Springsteen in person or on social media during a tour and 36.2 % stated that it is very important for them to meet Springsteen in person. Only 15.2 % reported that displaying Springsteen's name or insignia at their work, home or clothing is very important for them. The responses on individual items were combined to form a single index of identification with Springsteen (Cronbach alpha = .76). The mean sum score for the modified SSIS scale was for females 47.21 (SD = 7.51) and for men 45.83 (SD = 7.16), which for both genders represents a very high level of identification (Wann & Branscombe, 1993), suggesting a very strong psychological attachment with Springsteen, and furthermore suggests that females identify themselves somewhat more strongly than males ($t = 2.259, p < .05$). A cross-cultural analysis showed that respondents in Oceania and South-Africa felt most strongly that it is important that Springsteen continues to play live ($M = 7.77, SD = 0.87$), followed by respondents in Europe ($M = 7.68, SD = 0.87$), in the Nordic Countries ($M = 7.55, SD = 0.96$) and United States ($M = 7.36, SD = 1.48, F(3,586) = 3.233, p < .05$). Identification with Springsteen was not significantly related to the respondent's age or general music fandom.

In terms of fan-related behavior, identification with Springsteen correlated significantly with the proportion of Springsteen's music listening of all music listening ($r = .47$), number of participated Springsteen shows ($r = .11$), number of participated shows on The River Tour 2016 ($r = .14$) and frequency of travelling to another state or country for a Springsteen show ($r = .11$). Also, respondents who had met Springsteen in person, showed stronger identification with him than respondents who had not met him in person ($M = 47.93$ vs. $45.91, SD = 7.86$ vs. 7.24 respectively, $t = 2.949, p < .01$). Table 2 shows the correlations of the identification scale total score and frequency of Springsteen fan-related behaviors. The results suggest that identification with Springsteen was strongest related to frequent discussing of him with friends and relatives and listening to his music.

Table 2. Correlations for identification with Springsteen and frequency of fan-related behaviours.

	Correlation with Springsteen identification
Discuss Springsteen with friends and relatives	.47**
Listen to music by Springsteen	.43**
Discuss about Springsteen with other fans	.37**
Use the internet to access information on Springsteen	.35**
Watch Springsteen on youtube	.31**

Chat on Springsteen fan forums	.29**
Use facebook to follow Springsteen	.26**
Use twitter to follow Springsteen	.09*

* p <.05, ** p <.01

Psychological functions for listening to Springsteen’s music

In order to estimate variance in song preference, the participants were asked which Springsteen song is currently most meaningful for them. The top 10 songs were: Thunder Road, Land of Hope and Dreams, Born To Run, Jungleland, The River, Badlands, Drive All Night, Born to Run, Backstreets and No Surrender. In total, 115 different songs were mentioned, suggesting high variance. The 129 items of the psychological functions for listening to Springsteen’s music were combined to form three indexes: to regulate arousal and mood ($M = 3.90$, $SD = 1.06$); to achieve self-awareness ($M = 4.09$, $SD = 1.13$) and as an expression of social relatedness ($M = 3.41$, $SD = 1.16$). The only significant gender difference related to females scoring higher on regulating arousal and mood with Springsteen’s music than men ($M = 3.99$ vs 3.80 , $SD = 1.04$ vs. 1.05 , $t = 1.978$, $p <.05$). Age had a significant negative correlation with self-awareness ($r = -.16$) and regulating arousal and mood ($r = -.15$). Table 3 presents the mean scores for cross-cultural comparisons of the psychological functions for listening to Springsteen’s music. A One-way ANOVA showed a significant difference for social relatedness, $F(3,473) = 2.840$, $p <.05$, with respondents in the United States scoring higher on social relatedness than respondents in Europe. Also a significant difference emerged on regulating awareness and mood, $F(3,503) = 2.768$, $p <.05$, with fans in Oceania and South-Africa scoring significantly higher than respondents in the Nordic Countries.

Table 3. The mean scores for cross-cultural comparisons of the psychological functions for listening to Springsteen’s music.

		<i>M</i>	<i>SD</i>
Self-awareness	Europe	4.06	1.16
	United States	4.24	1.06
	The Nordic Countries	4.00	1.13
	Oceania & South-Africa	4.23	1.19
	Total	4.10	1.13
Social relatedness	Europe	3.32	1.19
	United States	3.68	1.14
	The Nordic Countries	3.33	1.08
	Oceania & South-Africa	3.63	1.13
	Total	3.42	1.16
Regulate arousal and mood	Europe	3.86	1.09
	United States	4.01	1.04

	The Nordic Countries	3.76	0.97
	Oceania & South-Africa	4.28	1.00
	Total	3.90	1.06

Bruce Springsteen worship

The items of the CAS were combined to form three indexes representing the following subscales; Springsteen worship for entertainment-social reasons (Cronbach's reliability alpha = .77; $M = 21.16$, $SD = 4.75$); worship for intense- personal reasons (Cronbach's reliability alpha = .84; $M = 33.86$, $SD = 8.23$); and worship that demonstrates borderline-pathological tendencies (Cronbach's reliability alpha = .75; $M = 16.80$, $SD = 4.17$). None of the subscales nor the total score were related to the respondent's gender. Age had a significant but rather weak negative correlation with borderline-pathological tendencies ($r = -.09$, $p < .05$) suggesting that attitudes that show a level of detachment from reality were more frequent among younger respondents. None of the scales were significantly associated with the respondent having met Springsteen in person, being a frequent traveler for the shows, number of Springsteen shows or fanship duration. Table 4 presents the Spearman correlation matrix of the frequency of fan-related behavior and the three subscales of the CAS. Fan-related behaviors significantly correlated with CAS scores. Thus, those who greatly admired Springsteen were more frequent in their fan-related behaviors, particularly in terms of listening to his music and discussing of him with family and relatives. Some of the individual items on the CAS scale are worth reporting here as they give more insight to the thoughts of the Springsteen fans. For example, 43.6 % of the respondents agreed with the statement "one of the main reasons I maintain an interest in Springsteen is that doing so gives me a temporary escape from life's problems". Over half (54.6 %) felt that they share a special bond with Springsteen that cannot be described in words. Six percent of the respondents reported that they would gladly die in order to save the life of Springsteen. Altogether, the number of respondents whose responses indicated fantasy proneness or a pathological preoccupation with Springsteen was low.

Table 4. Pearson correlation coefficients between the CAS scales and frequency of fan-related behaviors.

	Entertainment-social score	Intense-personal score	Pathological score
Use facebook to follow Springsteen	.21**	.24**	.26**
Listen to Springsteen's music	.38**	.31**	.36**
Use the internet to access information on Springsteen	.31**	.31**	.29**
Use twitter to follow Springsteen	-.01	.02	.04

Discuss Springsteen with other fans	.28**	.28**	.31**
Discuss Springsteen with friends and relatives	.35**	.30**	.37**
Watch Springsteen on youtube	.35**	.36**	.35**
Chat of Springsteen on fan forums	.27**	.24**	.26**

* p <.05, ** p <.01

Discussion

This was a first of its kind empirical study to examine within the world-wide context, a particular rock music fanship, fandom and worship. Highly identified sports and music fans invest significant time, energy and financial resources into maintaining their identification and fan related behavior. There were several individuals in this data, for whom Springsteen fanship seems to be a stable construct. Thus, 62 % of the fans in this sample had been Springsteen fans for over thirty years and five percent of the respondents had attended to more than 100 Springsteen shows. High level of identification is also related to consumer decisions. In this study it was associated with higher music consumption, higher attendance on shows and frequency of traveling to another state or country for a show and the importance to displaying Springsteen's name or insignia at place of work, home or on clothing. This finding is concurrent with the findings from sport fanship, which show that high levels of team identification are associated with greater levels of attendance (Fisher and Wakefield, 1998), increased amounts of money spent on the team (Bernache-Assollant et al., 2007), more frequent purchases of team merchandise and memorabilia (Kwon and Armstrong, 2002), and greater rates of television/radio consumption (Fisher, 1998).

The results show that the respondents were heavily involved in fan-related behavior and popular forms of fan consumption. Over half of the fans in this sample listened to Springsteen's music daily and over half of the fans' total music consumption was by Springsteen. Furthermore, three out of four fans in this sample had travelled to another state or country for a show and nearly half of the fans stated that they are always willing to spend hours in the pit line outside the stadium. For some, fanship is likely to serve as a cathartic release in which fans can lose themselves in the show or as they themselves describe "feel young again", which in itself is likely to alleviate the monotony and boredom of everyday life (Hirt & Clarkson, 2016; for similar findings in sports fans, see Gantz, 1981; Gantz & Wenner, 1991, 1995).

Fanship and fandom have traditionally been considered with respect to group identification. Over 25 % of the fans in this study reported interacting with other fans over the internet fan forums and nearly half of the fans talked with other fans on a weekly basis. It is likely that the psychological sense of community consists of feeling of belonging and shared emotional connection (Obst et al. 2002). Thus, particular rock music fandom likely provides an opportunity to socialize and share common knowledge, emotions and commitment to and an enthusiasm for the rock music artist. One could argue that the bonds of a particular rock music fanship are comparable to the bonds between people from the armed services, various religious groups and social organizations, and the same school or classmates (Hirt & Clarkson, 2016).

Some gender differences emerged in this study. Female fans seemed to identify more heavily with the Springsteen fan role than male fans. This may relate to research findings suggesting that female music listeners use music more to fulfil emotional needs, and to manipulate or enhance certain moods (Boer et al. 2012; Sloboda et al. 2001; Wells & Hakanen, 1991). The same result was obtained in this study: females scored significantly higher on regulating arousal and mood with Springsteen's music than males. There appeared no notable age differences among the fans in most of the study variables. However, the highest levels of worship (i.e., borderline-pathological) was associated with younger age, which argues for the idea that this level of worship may be a partial reflection of identity development (Ashe & McCutcheon, 2001; Larsen, 1995). Furthermore, no notable cross-cultural differences emerged. Thus, many of the cross-cultural results regarding the duration of being a fan, fan-related behavior and fan identification are most likely explained by the fact that Springsteen has performed longer and had more shows in the United States than elsewhere.

Interestingly, the findings suggest that for Springsteen fans, the primary function of listening to his music is to achieve self-awareness. This is in contrast with findings in music listening in general, which has suggested that regulating mood is the most important function of music listening. The result is however in line with previous research which has shown that listening to rock music is related to expressing one's identity and values (Schäfer & Sedlmeier, 2009). The self-awareness dimension reflects self-related thoughts, coping, escapism, solace and meaning and in total expresses a private relationship with listening to Springsteen's music. In line with Schäfer et al (2013), it can be stated that for many fans in this study, listening to Springsteen's music may help them think who they are, who they would like to be and how to cut their own path. Springsteen himself has stated (for example, at the Broadway show on June 13th, 2018) that he believes that many of his fans listen to his music to enhance self-awareness. The present result suggests this hypothesis to be correct.

The results altogether raise some practical implications for rock music marketing and management. By doing quantitative research on fan identification and fan-related behavior, one can identify fans who are more likely to seek out information, purchase more products and engage more frequently to the shows. Some differences in demographics are likely to appear, as in this study. These should be taken account in marketing strategies of merchandise and memorabilia. For example, in this study fans from Oceania and Europe considered more strongly than fans in the United States that it is important that Springsteen continues to play live. Tour management should look for this type of data for continuing maximizing fan participation on shows. Furthermore, similarly to sports fan marketing, rock music tour marketing should look to the maximizing and most dedicated fans as a prime target for relationship marketing strategies because they invest significant resources in the effort to be "the best" fan (Norris et al. 2014). These fans should be influenced via marketing strategies that shape the actions that the most dedicated and maximizing fans execute. Examples could include marketing strategies that help make decisions for show attendance (i.e show ticket packages for shows in different cities in Europe or states in the United States with a exclusive pre-sale option), authentic merchandise and licensed goods purchases (i.e. limited editions of fan products) and participation in activities outside the shows (i.e. pre-show activities and services for fans attending the pit line etc.).

As with any research, some limitations of the present research should be acknowledged. To some degree, the findings of this study were somewhat predictable given the selection of a fans from online fan groups. Due to the sample being very selective, the results cannot be generalized to all individuals going to Springsteen shows or listening to his music nor to all rock music fans. Furthermore, while the use of survey research methodology was appropriate for this study given its stated purposes, it is recognized that the questionnaire was long and therefore those who responded are most likely the most dedicated fans. Also, it should be recognized that the questions of identification and fan-related behavior particularly were derived from sport fan literature and it

remains unclear whether identification as a fan or fan-related behavior differ between rock music and sports fans. It should also be noted that the instrument restricted the respondent's answers to 'fixed' or already determined lines of inquiry, which left little room for the discovery of new or unanticipated responses. Finally, it is important to acknowledge that this study was conducted at a time when Springsteen was performing on Broadway but was not on a world tour. Rock music fan-related behavior is likely to change over the course of time, being most likely more frequent at times when the artist is on tour.

Conflict of Interest Statement: The author declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest

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