# Creative Music Production

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How does genre-switching impact an artist's reception among their fanbase, and can it lead to exploration of new genres by their fans?

09/12/24 Brian Carty

# Abstract

Genre has traditionally shaped how music is categorised and consumed. However, over the last couple of years artists have increasingly been challenging these genre boundaries, raising new questions about fans appreciation for these changes and their loyalty to genre. This thesis explores how genre-switching impacts the fans of artists who take these risks, and whether such changes lead these fans to engage with new genres. The study uses survey data collected from fans of Beyoncé and Radiohead. A combination of multiplechoice and open-ended questions was used to capture both trends in fan behaviours and personal interpretations of genre-switching. The results of these surveys suggest that genreswitching generally strengthens fan relationships to artists. Radiohead fans associated the exploration of genres with innovation, while Beyoncé fans viewed it as an act of cultural representation and reclamation. The listening habits of the two fanbases varied, with some fans exploring these new genres and others remaining focused on the artist. This research contributes to a broader discussion in music studies by highlighting how fans interpret genre not only musically but culturally. It has become clear through this research how artist identity shapes audience engagement. In this era of increasing genre fluidity, the relationship between artists and their audiences is shaped not just by sound, but by trust, identity, and cultural meaning.

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## Introduction

In the evolving landscape of the music industry artists are adhering less to the genre boundaries that have been determined by society over generations. The tolerance of this bending of genres is a question that must be asked when artists are considering genreswitching. A certain level of fame allows some artists the freedom to experiment creatively without risking their audience or commercial success. However, these artists with large fan bases have an increased possibility for backlash and negative journalism surrounding their creative choices. The question analysed in this thesis examines the reception of genreswitching among the fans within an artist's fan base and also researches whether fans successively engage with exploring this new genre. As genre boundaries continue to blur in the age of streaming and social media, the ways in which fans interpret and respond to these changes remain significant.

In the literature review the concept of genre comes into question. How has the definition of genre framed the mindset of artists and fans and how has this transposed to preference as the brain develops. In order to understand why people like, or dislike, their favourite artist not conforming to genre stereotypes, a dive into gatekeeping and elitism must be done. Further into the literature review a closer analysis of real-life examples is carried out. Both the successes of genre experimentation by Radiohead and Beyoncé, as well as instances of less successful attempts by Bob Dylan, Garth Brooks and Igor Stravinsky, are critically examined in the literature review. Following the literature review the methodology chapter closely analyses the framework for data collection carried out in this study. The use of quantitative research provides a statistical interpretation of fans reception of genre-switching. In order to take into account behaviour and opinions the use of the Likert scale will aid in evaluating fans of Radiohead and Beyoncé. The depths of this study rely on the curiosity behind the evolution of genre bending, how it has affected fans, and whether it has introduced those fans to new genres.

This curiosity is further explored through original data collection and analysis, drawing on responses from fans of two artists known for their genre experimentation. Beyoncé and Radiohead were chosen not only for their musical experimentation, but for the distinctly

different contexts in which they operate. Radiohead's genre shifts are typically framed through a lens of innovation and risk-taking. While Beyoncé's genre exploration, in particular her country shift, takes place within a highly visible and commercial context. These contrasting positions offer a valuable comparison for understanding how fan responses to genre-switching are shaped by more than just the music itself. The analysis chapter presents the results of two structured surveys designed to gather fan responses to specific moments of genre-switching by Radiohead and Beyoncé. The surveys included both closed multiplechoice questions and one open-ended question, allowing for a range of quantitative and qualitative data. This chapter focuses on identifying patterns in fan behaviour, emotional responses, and the extent to which listeners engaged with new musical styles. The data analysed in this chapter reveal strong and distinct patterns within each fanbase. While the responses differ in some regards, there were overall thematic trends that emerged from the survey data. By presenting the responses of each fanbase separately, followed by a comparative section, the analysis highlights both shared trends and contrasting attitudes between Radiohead and Beyoncé fans.

Following the analysis, the discussion chapter interprets these findings in relation to the study's central question. It explores how fans make sense of genre-switching through different lenses, including ideas of artistic growth, cultural identity, and emotional connection. The discussion reflects on how genre is not only a musical label but a socially constructed framework that influences how fans respond to change. The responses that the Beyoncé and Radiohead fans had to artists acknowledging these boundaries and stepping over them differs. For Beyoncé fans, genre-switching was often viewed as a political or cultural act, while for Radiohead fans it was more closely tied to experimentation and artistic freedom. Fan loyalty and identity emerge strongly from the open-ended responses collected in the surveys, these participants remained clear and concise when revealing their understanding of these artists exploration. This chapter also revisits the theoretical ideas raised in the literature review and reflects on the study's limitations, offering a more critical view of the patterns seen in the data.

## Literature Review

## Definition of Genre

Genres have been studied in depth for many years, often serving as the primary way to describe and classify music; as Aucoutrier and Pachet note, "musical genre is probably the most widely used form of music description" (2003, p. 84). Genre has garnered considerable attention within the last few years in particular due to major artists acknowledging the fluidity of their music, and the changing culture of labels in society. Recent research by Thomas Johnson (2018), has emphasised that issues of genre and identity fundamentally shape music's reception and value. Many cultures and communities rely on the labels that music genres provide to identify them as an equal part of society. As discussed in the fourth issue of the 42nd volume of Popular Music (2024) "Genre labels reflect and police social boundaries, serving to demarcate who is in and out of particular populations, cultures, audiences and so on." These conclusions are particularly relevant in the context of music genres and the boundaries that are placed on them. In this study it is relevant to dissect the definitions that are used when speaking about genre to understand why switching between genres can lead to upheaval within fan bases of artists, and genres. Michael Lewis Jones addresses the broad terminology that is used in regard to popular, or pop, music. In his study it states that he wishes "to avoid the kind of pejorative conflicts about the nature and value of specific styles". Lewis has accurately depicted the forceful nature that labels have in the music industry, by means of needing to explain the use of pop music and that it is being used to avoid conflict. As Johnson observes, "genre is simply difficult to talk about, and any attempt to grasp it is made more difficult by its slippery, malleable nature." Taken together, these studies indicate, quite clearly, that genre is a difficult thing to define in music and therefore contribute to the context of this research paper when discerning the role of genres from the perspective of artists. In this literature review the context of genre is brought into question. Scholars like Thomas Johnson and Eric Drott emphasize the malleable, porous nature of genre, which functions to define identity, limit social boundaries, and structure musical preferences. Despite its evolving definitions, genre often faces resistance from gatekeeping and elitism, where fans and critics enforce rigid norms that stifle creativity and alienate artists. To fully understand the impact of genre-switching on artists, it is essential to consider both the positive and negative reactions it has elicited.

## Sociological Impact of Genre

A wide range of studies have explored changing the way we think about categories. Eleanor Rosch's undergraduate philosophy thesis is discussed in Daniel Levitin's book This Is Your Brain On Music. Her approach to answering Wittgenstein's question: What is a game? inspired Dan Levitin to compare her findings to music genre. The proposed ideology is that categories are not determined by a definition but by a family-resemblance. As Levitin writes, "Definitions of musical genres aren't very useful; we say that something is heavy metal if it resembles heavy metal—a family re- semblance." Levitin has done detailed research within his laboratory to approach the complicated nature of genres by examining people's response to songs and what genre they 'belong' in. Resulting in people making graded distinctions that imply a prototype structure (Levitin, p. 141). The categorisation of music genres, much like everything in life, is a habit that is picked up from birth. Through experiences and comprehension of the world, humans use categories to identify and structure thoughts and actions. While Levitin discusses his successful research, and others successful research, done on the prototype theory and categorisation in humans, he also discusses the overlooked aspects to how the brain works. While categories are inherent in the way brains perceive the world, there are issues that studies have come across. Issues that are not accounted for in previous findings, but are second nature, one of them being contextual information. "We know, for example, that within the category "birds" the ones that sing tend to be small." Taking this quote from Levitin and implying it in terms of music, any genre or artist, there is certain information that the brain considers when categorising. Whether it is information that is commonly known, or only personally known, the brain will consider this context before it determines its place in a category. When applying this to genre-switching and the reception from the fan base, there will inevitably be information that only the fans of an artist will know that determine their openness to or reluctance for experimentation. Another interesting point that Dan Levitin explores in his book This Is Your Brain On Music is how the music that people are exposed to when they are young, has implications for music preference as they grow older. "The point is that our early exposure is often our most profound and becomes the foundation for further musical understanding." (Levitin, p. 240). This suggests that, while the child's brain is in its most malleable state it is creating a foundation for preferences and openness that a more developed brain lacks. When discussing the reception of genre-switching in the context of this paper, this research proves

to be very informative. How the brain categorises genre and how the brain, during its developmental years, can create a foundation for preferences when it is fully developed, provides a comprehensive basis for further research.

## Fluidity of Genre

Another critical dimension of genre-switching, and the environment of genre as a whole, is the fluidity of it. The labels that are used to identify genre have become more fluid as they have developed. "The notion of the 'pop artist' is very much a part both of the historical development of pop itself and of the major changes in the ways that pop has been written about over the decades." (Jones, p. 12). As discussed by Jones, pop was developed to be a genre that was based off of music's popularity on radio and television, it has become something far larger than this. Thomas Johnson (2018) addresses the overwhelming research that acknowledges that music genres lack boundaries that they are so desperately forced to create. In every exploration of genre and its categorisation there are disclaimers to make it apparent that while genres have labels, these labels are porous and lack definition. By placing a piece of music within a particular genre, listeners and analysts implicitly decide which aspects of the music to prioritize. In the Journal of Music Theory, Eric Drott analyses the uses of genres in modern music. "The notion of framing developed here is informed by Goffman... reconceiving genre as mutable, relational, and enacted multiplies the number of interpretive schemata that can be mobilized to make sense of a given text." From this, it can be inferred that genres are not static. They are shaped by ongoing acts of grouping and regrouping depending on context, purpose, and the agents involved. This mutable nature of genres allows for diverse and even conflicting interpretations of the same work. As genres become more modern, along with music, their definition is guaranteed to change. However, it is the interpreter of the music who defines the genre. The shifting boundaries of genre, become shifting boundaries of people's perception of music, and as discussed in This Is Your Brain On Music, people tend to become less open to new experiences as they age. Therefore, music is constantly pushing the boundaries, and questioning definitions of genre, while people are stuck rooted in their own definition of genre, unwilling to adapt their own concepts. In the dissertation done by Thomas Johnson, the dialogue in chapter 4 surrounds the exploration of curated playlists on the likes of Spotify and Apple Music. The categorisation of music has become less established by genre playlists and has begun

shifting to playlists "often based on mood or activity" (Johnson, p. 165). Having dissected the fluidity of genre, it is now important to consider gatekeeping and elitism within fan bases of genres.

## Gatekeeping and Elitism

Gatekeeping is a widely known word in this generation. The investigation of gatekeeping dates back to 1947 when Kurt Lewin investigated food habits and coined the term that would then attract many different fields of research (Albar, 2018). The article Gatekeeping in High-Performance Settings (Knotek et al., 2020) considers the different types of gatekeeping based on their fundamental values. Gatekeeping within the performing arts industry plays a large role in the success of artists, actors and dancers. Elitism is the other aspect that needs to be discussed to fully comprehend the actions of fan bases of genres, and artists. The word elitism can be taken to mean strictly exclusionary, that people of a certain class are physically obstructed from participating. However, the definition that applies to music genres, as worded by Lois Forman-Wernet (2017), "is defined in terms of superior judgment, knowledge, or skill". Gatekeeping and elitism are closely related when discussing the negative behaviour displayed by fans of genres. There are a couple of reason why artists are reluctant to try different genres. For some artists they simply do not want to try other genres. However, for many artists they have seen how some other musicians have been treated by listeners within their own genre. The Chicks (formerly Dixie Chicks) were blacklisted from country music after they criticised George W. Bush, an act seen as disloyal to country norms. "Because The Chicks did something disloyal...they were punished. They disappeared from the country charts." Jeffrey Ingold addresses this, and other artists within the country genre who have defied country norms and been punished for it. This criticism is consistent with research from Landes (2023), who observed that "Seriousness, as a manner of approaching taste, can be used to create a negative perception of "the other" and a positive perception of the self." Taking oneself too seriously carries the risk of perceiving those who do not take themselves seriously enough as inferior. To focus on country music, much like many genres that have been around for centuries, there is a deep-rooted culture that many people have entangled themselves in, a culture which they are unable to stray from, due to stubbornness. Chris Willman, in his book Rednecks & Bluenecks: The Politics of Country Music, discusses this culture that is entwined with country music. While Willman

suggests that the stereotype of country music fans are Republicans, in the Deep South, there are many fans in the blue-collar states in the north and Midwest of America. He goes on to list country artists who have aligned themselves with political parties, and presidential candidates. Including The Chicks who "may be already gone from country". In the case of some genres, who are more closely involved with politics, artists are seen as more than musicians, their voices have meaning. The more outspoken an artist is the higher chance they have of upsetting fans. This behaviour some country fans exhibit can perhaps alienate potential fans, hinder genre diversity, and reinforce exclusivity that contradicts the inclusive spirit of music. The following subsection explores examples of artists who unsuccessfully diversified their music.

## Unsuccessful Switches in Genre

Artists are equally as likely to receive attention in the media when trying new approaches to their music, especially when they have a cult like fan base. Artists attempting to transition to a new genre often face heightened negative press if the shift is not perceived as successful. One artist who briefly sampled a different genre was Bob Dylan. Dylan was known for his folk inspired music, which planted his name in the households of the youth of America in the 1950s. 1965 was when he first attempted a shift towards electric rock. Gary Browning dissects Dylan's movement away from folk and politicised music in Bob Dylan: The Politics of Influence. This experimentation at the Newport Folk Festival in 1965, became known as the electric controversy. The fans' reaction to this controversial setlist by Dylan is divulged by Eli Drabman (2013). The negative reactions, including booing and yelling, were not limited to the initial performance but continued to affect subsequent ones. A sense of betrayal was felt by Bob Dylan fans, and folk fans alike. Another example can be found in the work of Garth Brooks. Brooks went as far as creating an alter ego when he made the decision to experiment with genres.

Country songs share some of the following characteristics: (1) they are sung by artists without formal musical training, who claim to come from working-class, southern roots; (2) they are sung in a southern, "twangy" accent, using a nasal tone (as opposed to the cultivated bel canto sound taught in conservatories in Europe and North America); (3) they are accompanied by string instruments, especially the fiddle and/or steel guitar; (4) they are set in a verse-chorus- bridge form; (5) they feature

lyrics that tell stories about ordinary life which are often funny or tragic; (6) they use regular meter and simple tonal harmonies (often just I-IV-V); (7) they are marked by a transparent texture, in order to ensure that words can be clearly understood at all times; and (8) they celebrate rural life and document the difficulties faced by working-class people. (MacLachlan)

Heather MacLachlan offers a clear and precise characterisation of country music. This depiction is one many country music fans would base their appreciation for artists off. Brooks then decided he would change his music completely to pop/rock. The change was supposedly for a role in a new movie. "However, the changing of his name, appearance, sound, and life story was confusing" (MacLachlan, p. 203). Although there were some mixed reviews, the overwhelming reaction was negative. Due to the intense criticism, the uncooperative response was mirrored in his album sales (MacLachlan 2008). A third example of negative audience response to a musician's experimentation is known as the Rite of Spring riot. The Russian composer Igor Stravinsky premiered his ballet Riot of Spring in Paris in 1913. According to Daniel K. L Chua (2008), "Legend has it that it was the music that incited the audience with its barbaric rhythms and dissonances." The music was so loud and boisterous that the choreographer had to call out the steps for the dancers as they could not hear the music in it. Quoted in this journal by Chua (p. 59), "A reviewer noted, "At the end of the Prelude the crowd simply stopped listening to the music so that they might better amuse themselves with the choreography."" Although Stravinsky became notorious for the premiere performance of Rite of Spring, its initial notability stemmed from its groundbreaking choreography, which enraged Stravinsky. While early responses, explored in this article, fixated on its disruptive choreography and dissonance, later analysis celebrates its structural complexity and challenges to musical traditions. These examples illustrate how artists often encounter significant backlash and resistance when they attempt to push the boundaries of their genres, demonstrating the challenges of innovation in the face of deeply held audience expectations. Conversely, some artists release music that challenges the boundaries established for them, successfully winning over their fans in the process.

### Successful Switches in Genre

To contrast the previous subsection, detailing the attempts at genre-switching that were negatively received, the first example of success in genre diversity is Radiohead. As examined by Dan Levitin in a previous subsection, Julia Ehmann (2016, p. 82) further considered, "one can therefore expect a variety of different characteristics that contribute towards the construction of a musical style which draws on a multitude of generic sources." While it is widely known that Radiohead experimented with many genres, labelling each song, or record, with a genre would be quite restrictive. However, this task was carried out by Jamie Gurnell, as shown in Figure 1. Creating his own parameters, he plotted each song from an album onto a graph to show the genre spread Radiohead's music has. While research has explored the contrasting opinions of journalists and fans regarding the diverse range of genres employed by Radiohead (Ehmann, 2016), there is not enough research that considers the fans perspective on genre-switching. Beyoncé is a second example of success in genre-switching. The success that Beyoncé had when experimenting with genre was not successful in the same way Radiohead was. Critics focus when dissecting her latest album COWBOY CARTER was country music (Chalfonte, 2024). However, country music was only one of the many genres that Beyoncé explored within this album (Frazier, 2024). The name and the visuals for the album have country connotations, although Beyoncé wrote on an Instagram post in the day leading up to the release of the album; "This ain't a country album. This is a Beyoncé album." (Frazier, 2024). To the world, Beyoncé is one of the most recognisable black women, and one of the biggest names in popular music (Celeste, p.141). With this level of notoriety comes a heavy level of scrutiny. For Beyoncé to release an album venturing into country, American roots, Opera, Pop, Soul, Hip-Hop and R&B (Frazier, 2024), there is going to inevitably be a microscope placed onto her. Despite this, she has clearly stated, even within the lyrics of the album, that it is not a country album but a Beyoncé album. In addition to Radiohead, there is a notable gap in research examining fan reactions and reception of these genre bending experiments carried out by these artists.

# RADIOHEAD SONGS BY GENRE



Figure 1: Radiohead's genre classification by album

# **Conclusion**

This literature review highlights the intricate and evolving nature of musical genres. While genre labels offer a means to navigate and understand music, their lack of boundaries often challenge efforts to define them strictly. Studies emphasise that personal and contextual factors heavily influence genre perception, with exposure to the brain at a young age playing a foundational role in shaping preferences. Artists attempting to exceed these labels frequently encounter resistance rooted in cultural gatekeeping and audience expectations. This can be seen in the backlash faced by Bob Dylan, Garth Brooks and others. Nonetheless, successful bending of genres by Radiohead and Beyoncé illustrates that genre fluidity can allow artists to redefine the boundaries set by genre. The persevering tension between innovation and tradition highlights deeper cultural and sociological dynamics. This exploration forms an important basis for understanding the complex relationship between genre, identity, and how music is received by its listeners.

## <u>Methodology</u>

To investigate the impact genre-switching has on an artist's fan base, a quantitative methodology was adopted. The methodology described in this chapter provided a framework for collecting and analysing data. This chapter outlines the reasoning behind the methods used, focusing on the structured use of surveys to explore the question asked in the thesis. The sources used thus far in the research have all been secondary, from journals, articles, theses, and websites. When deciding what research methods would be of greatest interest to answering this thesis, it was imperative that the type of data collected be comprehensive to gain an understanding of fan bases, to address limitations and to gain a richer data interpretation. According to Cohen (1980) "Quantitative research is defined as social research that employs empirical methods and empirical statements. He states that an empirical statement is defined as a descriptive statement about what "is" the case in the "real world" rather than what "ought" to be the case." (Sukamolson, 2007). Quantitative research holds significant importance across many fields due to its structured and numerical nature. This approach to research efficiently collects large amounts of data, making it wellsuited for investigations where precision is vital. Within this research paper, a survey was the chosen method of quantitative research. Surveys structured nature allows for the systematic collection of numerical data, which provides a comprehensive overview of the participants preferences and behaviours. This approach enabled a comprehensive exploration of fans reception to artists switching genres, and if fans' tastes evolve following this genre-switch.

## Research Design

The research design for this study is quantitative, using a survey method to gather data from fans who have experienced an artist's genre-switch. This design allows for methodical data collection across a wide audience, ensuring the results are statistically valid. The survey carried out was formatted to gather both quantitative and qualitative data, with Likert scale questions to measure attitudes and perceptions. The survey was administered online, allowing for easy distribution and response collection from a diverse fanbase. This design is suitable for exploring the causal relationships between genre-switching and changes in fan behaviour. This made it ideal for testing ideas about fan reception and music exploration. When researching using quantitative data, in this thesis, the philosophy of positivism is used.

As quoted in the journal The Positivism Paradigm of Research, "The positivist paradigm aligns with this approach, as it is based on the assumption that a single tangible reality exists—one that can be understood, identified, and measured." (Park et al., 2020). By utilising this paradigm, the study accurately captured the impact of genre-switching on fan perception and behaviour, providing evidence to support findings about fan engagement in response to artistic evolution.

## Data Collection Methods and Analysis

There were two surveys carried out. Each survey tailored to the specific fanbase being studied—Radiohead fans and Beyoncé fans—to ensure that the questions were relevant and resonated with the respective audience. The surveys consisted of three sections, including confirmation of consent, fans reception of the genre-switch, which branched in positive and negative directions, and whether the genre-switch introduced them to a new genre. The Likert scale was used to quantify the responses regarding fan attitudes towards the genre-switch, ranging from strongly disagree to strongly agree. Batterton and Hale (2017) quote Rensis Likert in their article.

"Likert described a simple and powerful method to construct an attitude scale, built on the premise that groups of related questions measure a subject's attitude about some issue addressed by those questions."

This model of research created a new predetermined scale that could be utilised to collect quantitative research in an objective fashion. Open-ended questions, using the Likert scale, provided participants with the opportunity to elaborate on their preferences and opinions about the genre-switch. These Likert questions, and the final question, are the only deviation from the quantitative data. The final question of the survey provided the participants an opportunity to address the topics discussed in the survey and allowed them to voice their opinions. The survey was distributed online, through two Reddit pages dedicated to Beyoncé and Radiohead fans, ensuring wide accessibility to fans from different geographical locations. This method allowed large amounts of data to be gathered quickly and efficiently. Descriptive statistics summarized the responses, calculating means, medians, and standard deviations for Likert scale items to provide an overview of overall attitudes toward genre-switching. This helped to assess whether fans have positive, neutral, or negative responses to the genre transitions of these artists. Microsoft Forms was used to

distribute the surveys. These tools have integrated organisational tools which make it simpler to translate and streamline the data collected into data prepared for visualisation. Data visualisation played a crucial role in presenting findings. This approach not only facilitates efficient data management but also ensures a high degree of accuracy in the subsequent statistical analyses.

## **Limitations**

In order to provide insight into the impact of genre-switching on an artist's reception and its potential to influence fans exploration of new genres, limitations within the study must be acknowledged. The use of subjective sampling methods may have limited the generalisability of the results, the sample is not representative of the entire fan base. Secondly, the reliance on self-reported data, through the likes of the Likert scale, introduces the possibility of response bias, where participants may have provided desirable answers or misinterpreted questions as they may not have fully understood the impact of genreswitching on their listening habits. Additionally, the survey could not fully capture the nuanced, contextual factors influencing fan reception and exploration, such as deeper emotional connections, or the role social media discourse plays on people's opinions. These limitations are acknowledged to provide transparency and context for interpreting the study's findings. Future research could address these constraints and approach a larger number of fanbases to create a wider spread of data and findings.

## <u>Conclusion</u>

The methodology chapter offers a thorough framework for investigating the impact of genreswitching on an artist's fan base and its potential to influence fans to explore new music. The study guarantees a systematic and organised gathering of participant data by using a quantitative approach and surveys specifically designed for Radiohead and Beyoncé fans. The use of Likert scale questions allowed for precise measurement of fan reception towards genre-switching and potential new behaviours. The decision to not focus on specific demographic data, such as gender and race, removed the prejudice that could arise from polling Radiohead and Beyoncé fans. The use of the positivism paradigm highlights the study's focus on collecting clear, measurable data to understand fan engagement with changes made by the artist. The distribution of the surveys via accessible platforms like Microsoft Forms enhanced the efficiency of data collection. While built-in data management tools ensured that the analysis is accurate and streamlined. Although limitations such as non-generalised sampling and the reliance on self-reported data are acknowledged, this methodology was designed to produce meaningful and reliable insights, not as easily found in other areas of research previously done. By addressing this research question, the study not only contributes to academic discussion but also offers valuable insights for artists, music executives, and industry professionals seeking to understand the dynamics of genreswitching and its influence on audience engagement. This methodology provides a strong foundation for exploring how creative changes influence the relationship between artists and their fans in today's constantly evolving music industry.

# <u>Analysis</u>

## Introduction

This chapter delivers an evaluation of the survey data collected to explore fans opinions of genre-switching. The aim is to figure out how genre-switching by artists affect their reception among fans, and whether it encourages fans to explore new genres themselves. This analysis draws on two surveys, one distributed to fans of Beyoncé and another to fans of Radiohead. Each survey follows a parallel structure, with questions focused on reactions to genre changes and listening behaviours. Rather than presenting each artists surveys separately, the chapter is structured thematically. It compares responses from both fanbases under the two key themes of the thesis question: fan reception of genre-switching, and the influence of such changes on fans' own listening habits. The aim of this structure is to observe broader patterns through cross-artist comparison. By examining two artists fanbases with contrasting genre backgrounds and public personas, the analysis looks to highlight the potentially universal aspects of fan behaviour in response to genre change. The comparative approach is intended to reveal not only how fans respond to changes in artist's musical direction, but also what those responses reveal about broader fan identities, listening habits, and genre attachments. The data collected was largely quantitative, to allow for clear visualisation of the responses, with a few qualitative insights throughout. Quantitative questions are supported, where relevant, by qualitative comments, with one final open-ended question in each survey, to allow the fans an opportunity to discuss further opinions not accounted for in the survey.

## Fan Reception of Genre-Switching

The first theme explored in the survey data is fan reception of genre-switching. This section examines how fans of Beyoncé and Radiohead responded to shifts in musical style, particularly whether these changes were met with enthusiasm, resistance, or indifference. Survey responses indicated that the majority of both Beyoncé and Radiohead fans reacted positively to their respective genre transitions. Seen in Figure 2 and Figure 3, the large majority of responses were positive in response to the prompt.



#### Figure 3

In the survey of Beyoncé fans 87% of participants were a fan for more than 5 years, with a majority of participants listening to her music one to five hours a week. It is clear that the participants of this survey are long-standing fans who have been listening to her music for quite some time, and who continue to regularly listen. When asked whether they continued to choose to listen to Beyoncé's country music, again the majority (78%), responded saying they continue to listen to it regularly. In contrast, the participants of the Radiohead survey were almost evenly split between being a fan for one to five years (43%), and more than five years (44%). Again, amount of time fans spent listening to Radiohead was divided less harshly than the Beyoncé fans, as you can see in Figure 4.



#### Figure 4

Similarly to Beyoncé's fans, the large majority of Radiohead fans continued to choose to listen to the new direction of Radiohead's music. In both surveys fans were asked what they liked about the genre-switch in a multiple-choice format. As shown in Appendix B, Section 1 and Section 2, Question 6, there is an almost equal split in the responses. There was one outlier in the responses from the Beyoncé survey, many fans believed that her experimentation showed artistic growth. There was an opportunity for participants to respond to this multiple-choice question with their own opinions, there was considerably more responses from Beyoncé fans in this question. A common theme found within these responses, was the acceptance of her genre-switch because it was less about the genre, and more about Beyoncé herself and her ability to use country elements in her music to defy the boundaries that genres set (see Appendix C, Question 6). When asked if they would be open, to their respective artist, exploring more genres in the future, the large majority of both groups were open to this, with 61.2% of Radiohead fans very open, and 81.6% of Beyoncé fans very open.

In both surveys only 3 participants answered that they did not continue to listen to the genre-switch of their respective artist. As there were only 3 responses each, the data collected for these answers does not provide much insight into fans of Beyoncé and Radiohead who do not like the changing of genres done by these artists. Although it was only 1 Radiohead fan, as shown in Appendix B, Section 2, Question 10, who did not listen to their experimental sound. Every other fan, of Beyoncé and Radiohead, did listen to the genre-switch. This raises the question: would that one fan enjoy the genre-switch if they actually listened to it, given that the majority of fans – whether initially excited about the change or not – continued to engage with Beyoncé's or Radiohead's new direction?

## Impact on Fans' Exploration of New Genres

The second major theme examined in this analysis is the extent to which fans explore new genres as a result of an artist's change in direction. This behaviour provides insight into how genre-switching may influence not just reception, but broader listening habits. Survey responses from both Beyoncé and Radiohead fans reveal varying degrees of openness, curiosity, and follow-through when it comes to genre change.

While Beyoncé's genre-switch to country music did not lead to universal exploration of the genre, a significant portion of her fans reported that it introduced them to country music for the first time. According to survey responses, 39% of participants said that Beyoncé's genre-switch introduced them to country music, while 61% reported it did not (see Figure 5). However, when asked whether the genre change led them to explore new country artists, the results were more nuanced. Over half (53%) of participants said they had discovered

new country artists but only listened occasionally, while a smaller 10% reported that they now regularly listen to other country artists (see Appendix B, Section 1, Question 13). There was only a small number (12%) of fans that responded saying that they did not explore more country artists after listening to Beyoncé's album. This could indicate fans' loyalty lies more with Beyoncé herself than with the genre she's engaging with, reinforcing the idea that these fans are more interested in Beyoncé's version of country than country music itself.



#### Figure 5

Radiohead's genre experimentation appears to have a more substantial impact on their listeners' musical exploration. 71% of survey participants stated that the band's stylistic shifts introduced them to new genres, while 29% reported no such influence (see Figure 6). Among those who were introduced to new genres, 36% reported that they now listen regularly to artists within these styles, while a further 38% said they listen to them occasionally (see Appendix B, Section 2, Question 12). Only a small portion (9%) indicated that they did not pursue these genres at all, suggesting a high level of music curiosity and openness among this fanbase. Of the 78 Radiohead fans who reported that the band's genre changes led them to discover new artists (see Appendix B, Section 2, Question 12), a significant majority were also highly receptive to further experimentation. Specifically, 52 of these respondents identified as 'very open' to Radiohead continuing to explore new genres in their future releases, while an additional 23 described themselves as 'open'. This indicates that 96% of those who discovered new artists were already positively inclined toward genreswitching.





Figure 6

# Insights from Open-Ended Responses

In addition to the structured questions, the final section of the Beyoncé and Radiohead surveys invited participants to share their thoughts and opinions on artists changing genres more broadly (see Appendix C, Section 1, Question 14, and Appendix C, Section 2, Question 13). While quantitative style questions provided clear trends in fan behaviour and musical exploration, these open-ended comments offered a more inciteful perspective on how fans interpret and emotionally respond to genre-switching. Through thematic analysis, three central themes emerged: genre-switching as a marker of artistic growth and integrity, the role of genre as a social and cultural construct, and the emotional and identity-based impact of musical experimentation. These themes reveal both intersecting and contrasting perspectives across the two fanbases and deliver key insights into how genre-switching is received not just as a musical shift, but as a reflection of artistic intent, cultural context, and personal resonance.

Across both fanbases, genre-switching was frequently framed as a sign of artistic evolution and authenticity. Fans described artists who change genres as brave, boundary-pushing, and deserving of respect – even when individual projects were not universally liked. In the Beyoncé survey, one fan wrote:

"I think genre mixing or change is a true testimony to the artist's range – vocally, lyrically and artistically... It's very much how the greatest artist should be."

While one Radiohead fan wrote:

"What a tepid pool we'd be wading in if people didn't take risks. I feel like I've grown as a person through listening to music that has been outside of my comfort zone."

Radiohead fans tended to discuss artistic growth in terms of creative risk and experimentation, while Beyoncé fans more often highlighted her versatility, range, and intentionality. However, both groups of fans were clear that their preference is to the artists evolution, rather than repetition.

While both fanbases acknowledged genre as a flexible or even outdated concept, Beyoncé fans especially underlined how genre boundaries intersect with race, identity, and cultural gatekeeping. Radiohead fans focused more on artistic fluidity, while Beyoncé fans engaged more critically with the politics of genre. A Beyoncé fan wrote:

"Changing genres is not new. Country musicians switch over to pop and R&B and many other genres often. It only becomes a problem when Black artists enter a genre that whites think belongs to them."

While a Radiohead fan wrote:

"I'm really not sure they changed genre so much as broadened their palette... They never really abandoned rock."

Both fanbases questioned the validity of genre categories. However, Beyoncé fans were more likely to frame genre-switching as a cultural and political act, not just artistic. This reflects the different priorities within each fanbase and the implications the genre-switch may have on the artist.

The third theme of emotional resonance and identity-based reception is a very noticeable theme, as noted above, particularly with Beyoncé fans. Some described feeling represented or "seen" for the first time, there was a more personal, emotional, and identity-level impact of the genre-switch. Radiohead fans, in contrast, reflected more on how genre change shaped their broader listening journey and artistic appreciation. A quote from on Beyoncé fan states:

"I was worried about Cowboy Carter, to be honest; but she put out an absolute masterpiece that, after her tribute to my (Igbtqia2s+) community, carried me back into the soundscape of my (traumatic) childhood and it was healing in a way I can't describe except to say I'm thankful."

Meanwhile, one Radiohead fan wrote:

"Radiohead was the first band that made me interested in music... The way they not only evolved, but still incorporated earlier styles, is what solidified them as an all-time top 3 band for me."

Beyoncé fans tended to describe emotional responses rooted in representation, cultural belonging, and healing. While Radiohead fans were more focused on musical discovery and personal growth through sound.

The data analysed in this chapter has revealed that genre-switching is largely well-received by both Beyoncé and Radiohead fans. While the incentives and explanations differ between the two fanbases surveyed, both of them show strong levels of openness to artistic exploration. For many Radiohead fans, genre-switching ignited a high level of curiosity that led these fans to explore new genres and artists. Simultaneously, Beyoncé fans often framed their engagement as being rooted in her personal creativity, with genre serving her music a tool to use for creative expression. The qualitative responses further accentuate the cultural weight of genre-switching, particularly in the case of Beyoncé. This analysis reinforces the idea that genre-switching is not only an artistic choice, but a meaningful point of connection between artists and their audiences.

## **Discussion**

## Introduction

This chapter reflects on the findings presented in the previous analysis, drawing connections between the data, the research question, and existing academic literature. This study set out to explore how genre-switching affects an artist's reception among their fanbase, and whether such changes can lead fans to explore new genres themselves. By comparing the responses of Beyoncé and Radiohead fans – two artists with distinct genre histories and public personas – this research sought to identify both unique and shared patterns of fan behaviour. The findings discussed in this chapter are related to key themes in the literature, including genre theory, fandom, and identity, with attention given to how these themes manifest differently across two fanbases. A further purpose of this chapter is to consider this study in the context of broader shifts in how genre, identity, and fandom are constructed in today's culture. While the findings provide significant insight into fan behaviour, the discussion acknowledges the limitations of the survey, and the data collected, and the interpretive boundaries of this research. The following discussion is organised around key themes that emerged from the data, including artistic growth, the social and cultural construction of genre, and the emotional aspect of fan responses.

## **Revisiting the Research Question**

This study asked how genre-switching impacts fan reception and whether it encourages fans to engage with these new musical genres. The survey results show that, in both cases, fans were largely supportive, and excited for their artist's shift in musical direction. Only a very small minority reacted negatively or disengaged because of the genre-switch. This aligns with recent research suggesting that listeners increasingly prioritise artist identity over aligning rigidly to genre boundaries; "The groupings enacted by genre classifications, far from disappearing or lapsing into irrelevance, continue to shape our understanding of modernist music... Such groupings are misrecognized, disavowed in theory even as they continue to be produced and reproduced in practice." (Drott, 2013, p. 3). While there were shared trends between each fanbase, there were some subtle contrasts. The nature of the fan support differed: Radiohead fans often interpreted the change through the lens of innovation and experimentation, while Beyoncé fans placed greater emphasis on her ability to challenge genre norms and disrupt cultural narratives. For many Radiohead fans, their support often stemmed from a longstanding association between Radiohead and musical innovation, with several participants framing genre-switching as integral to the band's creative evolution. In comparison, Beyoncé fans often interpreted her genre transition as not only a conscious creative decision, but a culturally significant one. These differences reflect deeper dynamics around artistic identity, cultural expectations, and the role of genre as both a creative and social boundary. These findings also underline how fan engagement with genre-switching can move past the music itself. For some participants, especially within the Beyoncé fanbase, genre-switching brought on an emotional response, tied to identity and personal representation. Meanwhile, Radiohead fans tended to describe the impact of genre-switching in terms of aesthetic value and musical curiosity. This contrast highlights how fan engagement often extends beyond the music itself, with artists seen not just as performers but as cultural voices who reflect, or challenge wider social dynamics.

## Artistic Growth and Fan Loyalty

One of the most consistent themes in fan responses to the surveys, was the view that genreswitching reflects artistic growth, rather than inconsistency or a marketing strategy. This admiration for genre-switching as a form of creative growth backs up theoretical perspectives that view experimentation as a form of resistance to the standards set out for artists. Drabman (2013), drawing on Adorno's concept of aesthetic negativity, he suggests that artists like Bob Dylan demonstrate authenticity through their refusal to conform to expectations. This idea is seen in how fans of both Beyoncé and Radiohead interpreted their musical explorations. Beyoncé fans saw her genre-switching as evidence of artistic capability, with several responses, to the last question, framing it as a natural part of her continuous reinvention and ambition. Radiohead fans, in contrast, frequently described the band's style changes as not only acceptable but essential, reinforcing the idea that reinvention was central to the group's creative identity. This is a perception echoed by Ehmann (2016), who notes that "genre use in the music of Radiohead is marked by a constant openness and readiness to change" (p. 82). The shared admiration for creative evolution may help explain the high rates of continued engagement among both fan groups, despite dramatic shifts in musical style. Rather than viewing change as a betrayal, fans often embraced it as a sign of authenticity, a view that is reflected in research suggesting that risk-taking can deepen fan

commitment. Even so, a small number of fans in both groups expressed reservations about certain shifts, suggesting that while loyalty is strong, it can be tested when changes conflict with personal taste or expectations. While many fans welcomed the changes as a part of the artist's growth, others engaged more critically with how genres, and the structures that shape them, are perceived.

## Genre as a Social Construct

Another major theme that emerged from the data was the understanding of genre not as a rigid musical category, but as a flexible and socially constructed system. A system that is shaped by cultural norms, historical biases, and gatekeeping. This perspective was particularly visible in the responses from Beyoncé fans, many of whom challenged the legitimacy of genre boundaries and highlighted the role of race in determining who is considered "authentic" within certain musical spaces. This aligns with Eric Drott's (2013) argument that genres are not static but active processes – "not so much a group as a grouping," as he words it, "something that must be continually produced and reproduced." Several Beyoncé fans explicitly questioned the legitimacy of genre boundaries, accentuating how Black artists have historically been excluded from certain genres despite having shaped them (see Appendix C, Section 1). Some respondents framed Beyonce's move into country not just as a musical choice, but a political and cultural statement. It was seen as a "reclamation" of a space that has long excluded her voice, and voices like hers. Radiohead fans also expressed scepticism toward strict genre definitions, though their responses were less rooted in questions of representation. Instead, genre was seen as something to experiment with or reject artistically, rather than something that excluded them personally. These responses reinforce the view that genre functions less as a neutral musical category and more as a framework where cultural hierarchies and identities are produced, maintained, and challenged. Understanding genre as a socially and culturally constructed system also provides insight into how fans respond in practice. Particularly how genreswitching can shape their listening habits and openness to musical exploration.

## Influence on Listening Habits

The survey results revealed that genre-switching had a noticeable effect on listening habits, particularly among Radiohead fans, a majority of who reported discovering new artists or genres, as a result of the band's musical exploration. Beyoncé fans also indicated a degree of

genre exploration, some of this was limited to her own catalogue rather than a wider dive into country or similar genres. These patterns are reflected in real world data. Following the release of A Moon Shaped Pool in 2016, Radiohead saw over 38% of album sales come through digital channels (DeSantis, 2016), highlighting their fans' ongoing engagement with their newer, more experimental work. Similarly, Beyoncé's COWBOY CARTER debuted at number one on the Billboard 200 in April 2024, with over 407,000 album-equivalent units sold in its first week (Horowitz, 2024). These figures reflect substantial audience support despite, or perhaps because of, her shift into country music. This suggests that genreswitching does not necessarily alienate audiences. Instead, it can generate commercial success and sustained fan interest, particularly when the artist's identity inspires trust. Fans appear willing to follow artists into unfamiliar musical territory, even if they do not fully adopt the genre itself. However, the depth of genre exploration varied. Radiohead fans were more likely to seek out other artists in related genres, while Beyoncé fans often remained within her discography. This may indicate differing relationships to genre: one more exploratory, the other more artist centric. These patterns not only highlight the influence of genre-switching on individual listening behaviour but also raise questions about how artist reputation and cultural context shape the pathways fans take through music.

## Contradictions and Implications

One of the more unexpected findings in this study was the remarkably low number of fans who reported disengaging from either artist due to genre-switching. While existing literature often suggests that boundaries are a source of tension for audiences, survey responses indicated broad acceptance – and in many cases, active enthusiasm. This contradiction to the common perception of genre-switching as a controversial or risky move may be attributed to the limited sample size or the relatively narrow range of fan perspectives represented in this research. The pattern that has emerged suggests that genre boundaries may be more permeable than often assumed, especially when filtered through the lens of artist loyalty and identity. In a music environment shaped by streaming, social media, and curated listening, fans appear more willing to follow an artist across genre lines, particularly when the shift is framed as authentic or meaningful. This reflects a broader cultural move away from genre as the primary framework for understanding and engaging with music. Instead, fans increasingly align themselves with the identity and trajectory of the artist. This

trend is particularly visible in Beyonce's case, where genre becomes more to do with questions of race, representation, and culture. Together these findings highlight that genreswitching can serve as a powerful form of connection rather than conflict. Not only does this preserve fan engagement but also expands the cultural relevance of both the artist and their work.

## **Limitations**

As with any research-based project, this study has certain limitations that should be considered when interpreting its findings. Firstly, the survey relied on voluntary participation, meaning those who chose to respond were likely already engaged fans. This introduces a level of self-selection bias, as those with stronger opinions, particularly supportive ones, may have been more motivated to participate. Additionally, while the surveys aimed for variety, the participant pool was not large or diverse enough to reflect the full extent of each artist's global fanbase. This was something that was heavily considered when releasing the survey, and then when analysing its responses. The use of closed multiple-choice questions limited the depth of insight available on certain topics, particularly around motivations and emotional responses. Although an open-ended question was included, qualitative depth was necessarily limited compared to methods such as interviews or focus groups. The length of the surveys was deliberately reduced to encourage ease of engagement and ensure the study remained focused. Including a broader range of questions could have led to an overwhelming scope, with potentially endless exploration into the complexities of fan opinions and behaviours. Furthermore, the study focused solely on two artists within specific genre contexts. While Beyoncé and Radiohead offer valuable points of contrast, the findings may not extend to fanbases of artists operating in different genres, or at different stages of their career. The choice of Beyoncé and Radiohead was partly on account of the ease of finding research and conversation within their fanbases, the media, and scholars surrounding genre-switching. While these limitations necessarily shape the scope of this study, they also open pathways for future research to explore fan behaviour in more diverse and in-depth ways.

This chapter set out to explore how fans respond to genre-switching and whether such shifts influence their listening habits, focusing on the contrasting cases of Beyoncé and Radiohead

through research carried out specifically for this thesis. The analysis revealed that fans overwhelmingly supported genre-switching when it was perceived as authentic and aligned with the artist's creative identity. While Radiohead fans emphasised musical experimentation and innovation, Beyoncé fans engaged with her genre transitions on a cultural, emotional, and political level. These findings reflect a broader shift in fan culture, where loyalty is increasingly shaped by artist identity and perceived intent, rather than strict adherence to genre norms. While this study offers insight into two distinct fan communities, further research is needed to explore how these dynamics unfold across other genres, artists, and cultural contexts. Ultimately, the responses gathered here suggest that genreswitching can deepen the bond between artist and audience – a finding that speaks to the evolving nature of fandom, genre, and musical identity in this current musical landscape.

## **Conclusion**

This concluding chapter brings together the central findings of the study and reflects on their broader significance in relation to the original research question: how does genre-switching impact an artist's reception among their fanbase, and can it prompt fans to explore new musical genres? Having examined fan responses to Beyoncé and Radiohead this chapter summarises the key themes that emerged, outlines the study's contributions to broader discussions in music and fan studies, and considers its limitations and potential directions for future research.

The findings presented in this thesis show that genre-switching is widely supported by fans, although the reasoning behind this support differs between fan communities. Radiohead fans typically saw genre-switching as part of the band's ongoing creative evolution. They more often linked it to their identity as experimental and boundary-pushing artists. Beyoncé fans, on the other hand, emphasised the cultural and political significance of her shift into country music. Many of her fans described it as a powerful act of representation and reclamation. The impact on the listeners to these artists exploring genres also revealed clear differences. Radiohead fans were more likely to explore other artists or styles after engaging with the band's genre changes. Beyoncé fans showed strong engagement with her shift to country music but were more likely to stay within her catalogue rather than exploring the genre more broadly. This may suggest different types of fan loyalty, one driven by musical exploration, the other more centred around the artist herself. Both sets of responses show that genre-switching does not necessarily alienate fans. Instead, it often strengthens the connection between artists and audiences, especially when the shift coincides with the artist's identity, values, or creative narrative.

These findings engage with the research question and are grounded in the themes raised in the literature review. In particular there is evident connections to the tension between genre's flexibility and its role in gatekeeping. Writers like Johnson, Drott, and Levitin show that genre is flexible, but still shaped by social and cultural expectations. This study adds to that conversation by showing how fans, too, negotiate these boundaries. It also reiterates the challenges of genre discussed in the literature, that genre is more than a label, but

something that shapes how people think about identity, taste and what's considered legitimate. A structured survey was distributed to two contrasting fanbases. This methodology allowed for the collection of both quantitative and qualitative data, offering a wide but focused view of fan behaviour. The survey was relatively small in scale, its design reflected the positivist framework discussed in the methodology chapter. It allowed fan responses to be interpreted as real-world indicators of how genre-switching is received. Including open-ended questions helped reveal the more personal and emotional aspects of fan responses that weren't captured by the numerical data. Overall, the findings suggest that genre-switching doesn't automatically push fans away. When genre-switching is done with clear artistic intent and awareness, it can actually strengthen the bond between artists and their audience. It may challenge some fans expectations of their favourite artist, but it often deepens loyalty and respect.

The research done in this paper contributes to wider conversations around genre theory, fan culture, and music reception. It offers a focused, comparative study of how fans respond to artists challenging genre boundaries. By looking at two artists who have contrasting public identities and musical paths, this thesis provides insight into how different communities of fans interpret the act of genre-switching, not just musically, but culturally. The concluded research highlights the role of the fan as an active participant in the actions of artists. The response that audiences have to artists music, especially when it is a new direction for the artist, is important for both the artist and the fan. By combining survey data with open-ended responses, the research offers a broader view of how fans engage with change. These findings definitely add to discussions about how genre continues to evolve in a more fluid and socially aware music culture.

While the limitations were outlined in more detail in the previous chapter, they are important to consider when concluding the research done for this thesis. The surveys relied on participants that, based on where the surveys were distributed, were more than likely going to be engaged fans, with supportive responses. Further limitations added to this definitely narrowed the scope of the surveys, which will be helpful for further research in this field. Future research could build on this study by exploring a wider range of artists across different genres, regions, and stages in their careers. Integrating interviews or focus

groups into further research would allow for a deeper understanding of how fans interpret genre-switching on a personal level. It may also be useful to investigate how social media influences the reception of genre changes, particularly in relation to online fan communities.

Exploring how fans react to genre-switching has highlighted that in many cases it strengthens the connection between artists and fans, and how closely genre is linked to identity, loyalty and culture. This study contributes to broader discussions around defining genre and fan behaviour by showing that when done with purpose and clarity, genre-switching can help fans build stronger connections to their favourite artists music. As music continues to shift, and artists continue to redefine the meaning of genre, fan responses will remain a vital part of understanding not just music consumption, but the meanings attached to identity, sound, and exploration.

# **Appendices**

# Appendix A – Survey Questions

## Section 1 – Beyoncé Survey

Question 1. Do you give consent for your answers to be collected anonymously for the purpose of this thesis?

- I consent
- I do not consent

#### Question 2. How long have you been a fan of Beyoncé?

- Less than 1 year
- 1-5 years
- More than 5 years

Question 3. Approximately, how many hours a week do you spend listening to her music, or consuming her

#### content?

- Less than 1 hour
- 1-5 hours
- 5-10 hours
- More than 10 hours

Question 4. I was excited to listen to Beyoncé's change in genre.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Question 5. Do you continue to choose to listen to Beyoncé's country music since it was released?

- Yes, I still listen to it regularly
- Yes, but not as much as her previously released (non-country) music
- No, I didn't listen to it again

Question 6. What did you like about the genre-switch?

- It showed artistic growth
- It made their music more interesting
- It introduced me to new sounds I enjoy
- I like when artists take risks
- Other

Question 7. Do you prefer her original sound or this new sound?

- I like the country sound more
- I still prefer her original sound
- I enjoy both equally
Question 8. Would you be open to Beyoncé experimenting with more genres in the future?

- Not open at all
- Not really open
- Not sure
- Open
- Very open

Question 9. Why did you stop listening to this album?

- I didn't like the new sound
- I prefer her old style
- I lost interest in her music altogether
- I don't usually listen to this genre
- Other

Question 10. How much of the album did you listen to before deciding you did not like it?

- The whole album
- Most of the album
- Just a few songs from the album
- Only 1 song from the album
- None of the album

Question 11. Would you be open to Beyoncé experimenting with more genres in the future?

- Not open at all
- Not really open
- Not sure
- Open
- Very open

Question 12. Did Beyoncé's genre-switch introduce you to country music?

- Yes
- No

Question 13. Did the genre change, to country music, lead you to discover new artists within this genre?

- Yes, and I listen to these new country artists often
- Yes, but I only listen to these new country artists occasionally
- No, I mainly stuck with Beyonce's country music
- No, I didn't explore country music further

Question 14. Do you have any additional thoughts on Beyoncé, or any artists, changing genres? Feel free to share your opinions, or anything else you would like to add.

#### Section 2 – Radiohead Survey

Question 1. Do you give consent for your answers to be collected anonymously for the purpose of this thesis?

- I consent
- I do not consent

Question 2. How long have you been a fan of Radiohead?

- Less than 1 year
- 1-5 years
- More than 5 years

Question 3. Approximately, how many hours a week do you spend listening to their music, or consuming their content?

- Less than 1 hour
- 1-5 hours
- 5-10 hours
- More than 10 hours

Question 4. I was excited to listen to Radiohead's change in genre.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

Question 5. Did you continue to choose to listen to Radiohead's new direction once Kid A was released?

- Yes, I listened to all of their music regularly
- Yes, but I listened to the pre-genre-switch more
- No, I did not continue to listen to the new direction

Question 6. What did you like about their genre-switching?

- It showed artistic growth
- It made their music more interesting
- It introduced me to new sounds I enjoy
- I like it when artists take risks
- Other

Question 7. Did you prefer their original sound or their new experimental sound?

- I liked their newer sounds more
- I preferred their original sound
- I enjoyed both equally

Question 8. Would you be open to Radiohead continuing to experiment with more genres, should they release new music in the future?

- Not open at all
- Not really open

- Not sure
- Open
- Very open

Question 9. Why did you stop listening to their newer music?

- I didn't like the new sound
- I preferred their old style
- I lost interest in their music altogether
- I don't usually listen to newer genres
- Other

Question 10. How much of Radiohead's more experimental sound did you listen to before deciding you did not like it?

- Several albums
- One full album
- A couple of songs from different albums
- A few songs
- Did not listen at all

Question 11. Did Radiohead's genre-switching introduce you to new genres?

- Yes
- No

Question 12. Did their genre changes lead you to discover new artists within these genres?

- Yes, and I listen to these new artists often now
- Yes, but I only listen to these new artists occasionally
- No, I mainly stuck with Radiohead's more experimental sounds
- No, I didn't explore these new genres further

Question 13. Do you have any additional thoughts on Radiohead, or any artists, changing genres? Feel free to share your opinions, or anything else you would like to add.

## Appendix B – Data Visualisation

## Section 1 – Beyoncé Survey

2. How long have you been a fan of Beyoncé?





3. Approximately, how many hours a week do you spend listening to her music, or consuming her content?



5. Do you continue to choose to listen to Beyoncé's country music since it was released?

		24%	
<ul> <li>Yes, I still listen to it regularly</li> </ul>	78		
<ul> <li>Yes, but not as much as her previously released (non- country) music</li> </ul>	25		
<ul> <li>No, I didn't listen to it again</li> </ul>	3		
			74%

6. What did you like about the genre switch?



7. Do you prefer her original sound or this new sound?





8. Would you be open to Beyoncé experimenting with more genres in the future?



9. Why did you stop listening to this album?





10. How much of the album did you listen to before deciding you did not like it?



11. Would you be open to Beyoncé experimenting with more genres in the future?

Not open at all	<ul> <li>Not really open</li> </ul>	<ul> <li>Not sure</li> </ul>	<ul> <li>Open</li> </ul>	<ul> <li>Very open</li> </ul>			
				10	0%	0%	100%

12. Did Beyoncé's genre switch introduce you to country music?



13. Did the genre change, to country music, lead you to discover new artists within this genre?



## Section 2 – Radiohead Survey

2. How long have you been a fan of Radiohead?



3. Approximately, how many hours a week do you spend listening to their music, or consuming their content?



5. Did you continue to choose to listen to Radiohead's new direction once Kid A was released?

<ul> <li>Yes, I listened to all of their music regularly</li> </ul>	91
<ul> <li>Yes, but I listened to the pre-genre-switch more</li> </ul>	12
<ul> <li>No, I did not continue to listen to the new direction</li> </ul>	3



6. What did you like about their genre switching?



7. Did you prefer their original sound or their new experimental sound?



8. Would you be open to Radiohead continuing to experiment with more genres, should they release new music in the fu ture?

<ul> <li>Not open at all</li> </ul>	<ul> <li>Not really open</li> </ul>	<ul> <li>Not sure</li> </ul>	Open	<ul> <li>Very open</li> </ul>		
				100%	0%	100%

9. Why did you stop listening to their newer music?



10. How much of Radiohead's more experimental sound did you listen to before deciding you did not like it?





38%

11. Did Radiohead's genre switching introduce you to new genres?



## Appendix C – Survey Responses

## Section 1 – Beyoncé Survey

Do you give consent for your answers to be collected anonymously for the purpose of this		Approximately, how											on Bey artists
	How long have you bee a fan of Beyonol?	you spend listening to her music, or consuming	J was excited to listen s Beyonce's charge in genes.	Do you continue to choose to listen to Reyonal's country musi	What did you like about	Do you prefer her original sound or this	Would you be open to beyonce experimenting with more genres in the	Why did you stop listening to this allow?	How much of the album did you laten to before deciding you did not like	Would you be open to Beyonol experimenting with more genres in the	Did Beyontd's genre ewitch introduce you to	Did the genre change, to country music, lead you to discover new artists	opinio etan yo
thesis7	a fan of Beyoncé?	her content?	petra.		the prove twitch? It showed artistic growth; like when artists take risks; it introduced me to new sounds I anime.	new sound?	future?.	listening to this album?	87	future?.1	country music?	within this genera?	add.
				Yes, but not as much as her previously released (non-country) music	take risks; it introduced me to new sounds I	i still prefer her original						Yes, and I listen to these	
1 i consent	1-5 years	1-5 hours	Agree	Tes, I still listen to it	It showed artistic growth.it made their	I still prefer her original	Very open				NO	new country artists often Yes, but I only listen to these new country artists	
2 I consent	More than 5 years	1-5 hours	Agree	regularly No, I didn't listen to it	music more interesting	sound	Open	I prefer her pid style			Wes	occasionally No. I didn't explore	
3 I consent	More than 5 years	5-10 hours	Neutral	again Yes, but not as much as	It made their music more			I prefer her old style	Most of the album	Open	No	country music further Yes, but I only listen to	
4 I consent	More than 5 years	5-10 hours	Agree	her previously released (non-country) music Yes, but not as much as her previously released (non-country) music	interesting; it introduced me to new sounds I enjoy;	I onjoy both equally	Very open				Yes	these new country artists occasionally	1
5 I consent	More than 5 years	1-5 hours	Agree	Yes, but not as much as her previously released	I like when artists take	I enjoy both equally	Not sure				144	No, I didn't explore country music further	
				No, I didn't listen to it	roko;	I enjoy boon equary	NOT SUPE	I didn't like the new sound I prefer her old style;			NO	No, 1 didn't explore country music further	
6 I consent	2-5 years	5-10 hours	Strongly agree	again	It showed artistic			style;	The whole album	Open	No	country music further	
				Yes, but not as much as her previously released (non-country) music	It showed artistic growth;It made their music more interesting;I like when artists take	I still prefer her original						Yes, but I only listen to these new country artists	
7 I consent	More than 5 years	1-5 hours	Agree	(non-country) music			Open				Yes	occasionally	
					For me, I could care less about the genes. CG is barely country if I'm homes, less than hall tracks giv "country bit the overall story bit is easing is will your on the The way the is educating us if we do choose to listen. To your number 7. CG is her sound She doesn't have can sound She do								
					tracks give "country" but the overall story she is								
					telling is why I'm here. The way she is educating								
					listen. To your number 7. CC is her sound! She								Gerre
					doesn't have one sound, that question is kind of the peoplem. She makes							Yes, but I only listen to	Gennes concep Either don't. tell you someti Is an a explori then in stick to can em gennes while o Changi
II I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	Beyoncé genre music, period. ;	I enjoy both equally	Very open				No	these new country artists occasionally	tell you someti
													Is an a explori
													stick to can ex
				Yes, ( still listen to it	It introduced me to new sounds I enjoy.It showed artistic growth;							No, I mainly stuck with	and gr generat
9 I consent	More than 5 years	More than 10 hours	Strongly agree	regularly	without Buoway!	I enjoy both equally	Very open				No	Beyoncé's country music	Chang new, c switch
					It showed artistic growth; It made their								switch rnb an
					growth; It made their music more interesting; It introduced me to new								rnb an genre becau black
					sounds I enjoy; I like when artists take risks; Genres are a funny little concept aren't they? Beyonce is								genre
10	Manual Anna Anna Anna Anna Anna Anna Anna An	1-5 hours	Disaster	Yes, I still listen to it regularly	the genre, the genre is	I enjoy both engally	0					Yes, but I only listen to these new country artists occasionally	suppo seeks artisti
10 I consent	More than 5 years	14-5 hours	Disagree	regulary		i enjoy both equally	open				, med	occasionally	artisti
					It showed entroic growth; th make their mixis more interesting; in intraduced me to new sound) i enjoy() like where pushed boundaries like no one eike, not even as plotal when taylor went to pap frem country. Which dah but with Boy NO CHE sepretiel, is with the absolutely nailed it. Who? To take, there is a type of country song for everyone. :								
					sounds I enjoy: like when artists take risks;She pushed housed artists the								
					no one else, not even as pivotal when taylor www.								
					to pop from country. Which duh but with Beg.								
					NO ONE expected it, and she absolutely nalled it. With 37 tracks, there is a							Yes, but Look listen to	
11 Consent	1-5 years	1-5 hours	Agree	Tes, I still listen to it regularly	type of country song for everyone.; It made their music more	I enjoy both equally	Very open				No	Yes, but I only listen to these new country artists occasionally	i
					It made their music more interesting:It introduced me to new sounds I								
				Yes, I still listen to it	enjoy:I like when artists take risks;It showed							Yes, but I only listen to these new country artists	
2 I consent	More than 5 years	5-10 hours	Agree	regularly	artistic growth;	I enjoy both equally	Very open				TRES	occasionally	1 like 1
					It showed artistic								expos count Africa
3 Iconsent	More than 5 years	1-5 hours	Strongly agree	Yes, but not as much as her previously released (non-country) music	growth; I like when artists take risks; it made their music more interesting;	I still prefer her original	Corn				-	No, I mainly stuck with Beyoncé's country music	create main! White
					and the second								As son
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	1000		2.7	Yes, I still listen to it								Yes, and I listen to these new country artists often	curati work
14 I consent	More than 5 years	5-10 hours	Strongly agree	regularly	It showed artistic growth It made their music more interesting;It showed	, i enjoy occi equary	Very open				(res	new country areas order	tees
					interestingit showed artistic growth;) like when artists take risks;Although I still do not listen to country music at all and remain								
					not listen to country music at all and remain								
					uninterested in exploring								
					the genre more than I								
					the genre more than I already have, Beyonce's musical genius transpires what zenzes even	i.							
					the genre more than 1 already have, Beyonce's musical genius transpires what genres even typically sound like. I didn't know country can								That
					the gene more than 1 already have, Beyonch's musical genius transpires what genres even typically sound like. I didn't know country can sound like that and she took the foundational marks and generation								That i R&B, Pop, I
					the generation was than 1 already have, Beyonch's musical generative transpire what generatives were typically sound like. They didn't know country can sound like that and she took the foundational parts and pieces of a generative and put her own spin on it elevisities it to								That o R&B, Pop, 1 The n genre and fo
					the genne more than I aiready have, Beyconci's musical genical transpires what genres even typically source like. I didn't know country can book the focustional parts and piaces of a genre and gut her own- spin on it elevating it to more than just a country album but a Beyconce	к. 						No. I more	That R&B, Pop, The r genre and f may r Beyo
15 i consent	More than 5 years	2-5 hours	Strongly agree	Yes, I still listen to it regularly	the genera more than I already have. Beyone?* what genres even typically sound like. I didn't know country can sound like that and she took the foundational parts and pieces of a genres and put her own spin on it elevating it to more than just a sountry album but a Beyone	l engoy both equally	Very open				No	No, I mainly stuck with Beyonoli's country music	That R&B, Pop, The genn and I may Beyo that genn
15 i consent	More than 5 years	2-5 hours	Strongly agree	Yes, I still listen to it regularly	the gener more than 1 wheely have, Bryonch's musical genius transpires what genese even typically sound like. I didn't know country can book the floatestional parts and pieces of a gener and put her own spin on it elevating it to more than just a country album but a Beyonce album with country. elements ; it showed atriolic growth; ti make their growth; ti make their growth; ti make their	l engoy both equality	Very open				No	No, 1 mainly stuck with Beyonal's country music	R&B, Pop, The r genre and f may r Beyo that r genre
15 Loosent	More than Swears	1-5 hours	Strongly agree	Yes, I still listen to it regularly	the preventions that it whereby have, Propositiv musical penket transplays what genese seven hypically sound like. I also also also also also hypically sound like that and sound like that and she took the foundational perts and picess of a perts and picess of a perts and pice and she took the foundational perts and picet and she took the foundations of a perts and picet and she took the foundations of a pert and picet and she took the foundation of the powerful make their make more interesting in the sheare attract and the picet and the make more interesting in a picet of the sheare attract in a sheare attract at the sheare attract at the sheare attract at the sheare attract at the sheare attract in a sheare attract at the sheare attract at the sheare attract at	i erjoy both equally	Wery open				No	No, 1 mainly study with Beyonal's country music	R&B, Pop, 1 The r genre and I may 1 Beyo that 1 genre Princ h also
15   consent .	More than Swears	1-5 hours	Strongly agree	regularly -	the gene man that it is dready have, heyponch's musical genesis transpersor trajically sound like L what genesis even trajically sound like L and the sound like that and she took the foundational genesis and put her own more than jut at a country adjument of cautory dements. Let a sound like that and she rough that and she sound like that and she sound like that and she took the foundational genesis of a genesis and the provide that a statistic growthy make their adjument of cautory dements. Let a sound a statistic adjument of cautory dements in which with the shows with different adjument of cautory adjument of the provide adjument of the shows and the shows and the shows and the shows and the shows and the shows and the shows and the shows and the shows and the shows and the shows and t	l - Ferguy both equally	Very open				No		R&B, Pop, i The r genre and f may i Beyo that i genre Princ is also inves
15 I consent	More than 5 years	15hees	Strongly agree	Yes, I still listen to it	the gene most that - if when the set of the	T enjoy both equally	Very open				No No	No, I mainly stuck with	R&B, Pop, 1 The n genne and fi may n Beyon that s genne Prince is also invest differ blend
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B (count)) former) B (count) B (count) B (count) R (count) R (count)	More than 5 years 1 5 years 14 years More than 5 years More than 5 years 15 years	13 hours 13 hours 13 hours 13 hours 13 hours	Drough upon	No. 1 and interest in a second	<ul> <li>Andread and the second and the second</li></ul>	I copy both equally copy both equally copy both equally copy both equally copy both equally	Very open Sery open				No No No No No No	An, I manify study with the property study with the property study with the property study with the property study with the there are county within the property study with th	While my fas shown and ex- and the and the charge and are charge testim- they w comes charge testim- they w comes charge testim- testi

						It showed artistic growth;I like when artists						
					Yes, but not as much as	take risks;Black Cultural Impact and Representation/ Also						
24	4 I consent	1-5 years	5-10 hours	Strongly agree	her previously released (non-country) music	highlighting other black country artists; It showed artistic	I enjoy both equally	Very open		No	No, I mainly stuck with Beyonce's country music Yes, but I only listen to	
79	5 I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; I like when artists take risks;		Very open			Yes, but I only listen to these new country artists occasionally	5
-	5 I CONSENC	wore than 3 years	1-3 10083	Scronpy agree	repouny	Late rold,	i enjoy booi equaliy	very open		NU		In my opinion, artists switch up genres more
												thing you think find
												example: Post Malone, Taylor Swift, Miley Cyrus, Gwen Stefani, Katy Perry, Lthink Beyonce ha
						It showed artistic						Perry. I think Beyonce has been put in a box her whole career and
						growth; It made their music more interesting; It						because she's a black
74	6 I consent	More than 5 years	More than 10 hours	Strongly agree	Yes, I still listen to it	introduced me to new sounds I enjoy;I like when artists take risks;	I enjoy both equally	Very open		-	No, I mainly stuck with Beyonce's country music	within any size was criticized more than her white peers would be for making that jump
	7 i consent	More than 5 years	5-10 hours	Strongly agree	regularly Yes, I still listen to it regularly	it showed artistic growth;		Very open		No	Yes, and I listen to these new country artists often	inducing crarcloude
-												
					Yes, but not as much as	growth; it introduced me to new sounds I enjoy; it made their music more	I still prefer her original				Yes, but I only listen to	
21	8 I consent	1-5 years	1-5 hours	Strongly agree	her previously released (non-country) music	artists take risks;	i still prefer her original sound	Very open		Yes	these new country artists occasionally	
						It showed artistic growthult made their music more interesting. It						
					Yes, I still listen to it	introduced me to new sounds I enjoy;I like when	,				Yes, but I only listen to these new country artists	0
25	9 I consent	More than 5 years	1-5 hours	Strongly agree	regularly	artists take risks;	I enjoy both equally	Very open		Yes	occasionally	I am here for messine
												with genres. They're arbitrary categories that don't serve artists or
												marketing executives. I was worried about CC, to be honest; but she put
												out an absolute masterpiece that, after her tribute to my
												(lgbtqia2s+) community,
						It showed artistic						soundscape of my (traumatic) childhood
						growth; it made their music more interesting; it introduced me to new						and it was healing in a way I can't describe
30	0 I consent	More than 5 years	1-5 hours	Neutral	Yes, I still listen to it regularly	sounds Lenjoy; like wher artists take risks;	I enjoy both equally	Very open		No	No, I didn't explore country music further	except to say I'm thankful. (Also good luck with your thesis!)
					Yes, but not as much as her previously released		I still prefer her original				No. I didn't explore	
31	1 I consent	More than 5 years	1-5 hours	Disagree	(non-country) music	It showed artistic growth; It showed artistic growth; It made their	sound	Not sure		NO	country music further	
						growth; it made their music more interesting; like when artists take						
	2 I consent	1-5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	aidents introduced me to	I enjoy both equally	Very open		No	No, I mainly stuck with Beyonce's country music	
						new sounds I enjoy; It showed artistic growth;It introduced me		1997 (Charles				
					Yes, but not as much as her previously released (non-country) music	to new sounds I enjoy;I like when artists take	1 million back	(Management)			No, I mainly stuck with	
3	3 I consent	More than 5 years	5-10 hours	Strongly agree	(non-country) music Yes, I still listen to it	risks; It abroand actistic	l enjoy both equally	Very open		NO	Beyonce's country music Yes, but I only listen to these new country artists	Genrees pre-a fur-
34	4 I consent	More than 5 years	More than 10 hours	Strongly agree	Yes, I still listen to it regularly	growth;It introduced me to new sounds I enjoy;	I enjoy both equally	Very open		No	these new country artists occasionally	concept Aren't they?? People shouldn't be kent
												People shouldn't be kept in a box. And in my personal opinion, I would listen to any genre she
												Beyoncell She will make it her own while honouring what's come
												tested out genre changes before and we always survive. Dolly Parton
						It showed artistic						herselt, was told her
						growthult made their music more interesting.it						again" was a pop album and she shouldn't do it! It
					Yes, I still listen to it	introduced me to new sounds I enjoy;I like when artists take risks;	1				No, I mainly stuck with	was a huge success cause she did what she loved.
35	5 I consent	More than 5 years	1-5 hours	Strongly agree	regularly	artists take risks;	I enjoy both equally	Very open		No		and that's making music. Discussion about the
						It showed artistic growthcit introduced me						impact of record labels potentially limiting creativity in artists & how
					Yes, I still listen to it	to new sounds I enjoy;I like when artists take					Nes, but I only listen to	we (consumers of music) navisate our expectations
36	6 I consent	More than 5 years	1-5 hours	Strongly agree	regularly	risks; It introduced me to new	I enjoy both equally	Very open		Yes	occasionally Yes, but I only listen to	of artists to push further
37	7 I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly Yes, I still listen to it	sounds I enjoy; It showed artistic growth;	I enjoy both equally	Very open		Yes	these new country artists occasionally No, I mainly stuck with	
38	8 I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; It showed artistic	I enjoy both equally	Very open		No	No, I mainly stuck with Beyoncé's country music Yes, but I only listen to	
35	9 I consent	More than 5 years	1-5 hours	Strongly agree	Yes, 1 still listen to it regularly	growth;) like when artists take risks;	I enjoy both equally	Very open		No	these new country artists occasionally	c)
					Yes, I still listen to it	It showed artistic growth;It introduced me					Yes, and I listen to these	Answering from the Bey
40	0 I consent											
		More than 5 years	5-10 hours	Strongly agree	regularly	to new sounds I enjoy;	I enjoy both equally	Open		No	new country artists often	thesis.
		More than 5 years	S-10 hours	Strongly agree		to new sounds l enjoy; I'm much more of a country fan than an R&B/ pop fan, so Cowboy Cartar baland me see	(	Open		No	new country artists often	thesis.
		More than 5 years	5-10 hours	Strongly agree		to new sounds l enjoy; I'm much more of a country fan than an R&B/ pop fan, so Cowboy Cartar baland me see	(	Open		No	new country artists often	thesis,
		More than 5 years	5-10 hours	Strongly agree		to new sounds i enjoy, I'm much more of a country fan than an R&B/ pop fan, so Cowboy Carter helped me see Beyonce through the lenn of something i already enjoyed and made me a fan of her earlier music	(	Open		No	new country artists often	thesis.
		More than 5 years	5-10 hours	Strongly agree	regulariy	to new sounds I enjoy; I'm much more of a country fan than an R&B/ pop fan, so Cowboy Carter helped me see Beyonce through the lens of something I already enjoyed and made me a fan of her earlier music too, it showed artistic errowth I like when artistic	•	Open		No	Yes, but I only listen to	thesis.
41	1 I consent	More than 5 years	5-10 hours	Strongly agree		to new sounds I enjoy; I'm much more of a country fan than an R&B/ pop fan, so Cowboy Carter helped me see Beyonce through the len of something I already enjoyed and made me a fan of her earlier music too, it showed artistic growth; I like when artists take risks; It made their music more interesting; I newsr considered II a	1 like the country sound more	Open Very open		No	new country artists often	Thick many artist/arrow
41	1 i consent				regulariy Yes, I still listen to it regulariy	to new sounds I enjoy; I'm much more of a country fan than an R&B/ pop fan, so Cowboy Carter helped me see Beyonce through the len of something I already enjoyed and made me a fan of her earlier music too, it showed artistic growth; I like when artists take risks; It made their music more interesting; I newsr considered II a	1 like the country sound more			No	Yes, but I only listen to these new country artists occasionally	I think every artist/group should try it once. Music is too fluid and manced
41	1   consent				regularly Yes, I still listen to it regularly Yes, I still listen to it mendarly	Ito new sounds l enjoy; I'm much more of a country fan than an 8840 pog fan, so Cowboy Carter helped me see Beyrone through the len of something I already enjoyed and mode me a fan of her earlier music too, It showed artistic growtful like when artists abe risks; It mode their music more interesting; I newer considered it a worth. It's Beyrone. It's counds different that her other albums but it is still meridicable flee.	I like the country sound more			No No	Yes, but I only listen to these new country artists occasionally No, I didn't explore country music further	(DESS.
43	2 I consent	Less than 1 year More than 5 years	1-5 hours	Strongly agree	regularly Yes, J still listen to it regularly Yes, I still listen to it regularly Yes, I still listen to it	In new sounds lenger, I'm much more of a country fan than an R&D pop fan, so Control Beyonce through the leng de something laneady engoved and made mea fan of here artistic growth like when artists take risks)it made their music more interesting. I never considered it a witch. It's Beyond, it's other albums but it is out unmitistikably Bey; It showed artistic growth. I ike wood artistic growth. Ike wood artistic growth. Ike wood artistic growth. Ike wood artistic	I like the country sound more I enjoy both equally I still prefer her original	Very open		No No No	Nex. but I only listen to these new country artists often eccesionally No., I didn't explore country music further No., Lot I only listen to eccesionally	I think every artist/group should try it once. Music is too fluid and manced to keep yourself in the same lane the entire trip.
43	2 i consent 3 i consent	Less than 1 year More than 5 years More than 5 years	15 hors 15 hors 15 hors	Strongly agree Strongly agree Agree	regularly Vec, f still laten to it regularly Vec, i still laten to it regularly Vec, i still laten to it regularly Tes, but no its more han regularly	Its new sounds (etypy), This much more of a country for this an ARA/ country for this an ARA/ country for the an ARA/ country for the and the Beyonce through the their and in the relative much too. It howed entities too. It howed entities the and the relative much and the relative much and the analysis of the much more interestings in showed entities there counted the much and the much an	I like the country sound more     I enjoy both equally     Tall prefer her original     sound     Tall prefer her original	Very open Very open		No No No	Ves, but I only listes to these new country artists often exercisionally No. I didn't regione country muck further We, but only listes to the exercisionally Tes, but only listes to the exercisionally Tes, but only listes to the exercisional to only listes to the these new country artists	I think every artist/group should by a once. Music is too fluid and manced to keep youned in the same to entire to fig.
43	2 I consent	Less than 1 year More than 5 years	1-5 hours	Strongly agree	regularly Yes, i still listen to it regularly Yes, i still listen to it regularly Yes, i atti listen to it regularly	Its new sounds length, from much mere of a country from much mere of a country from much mere of a country from the much provide the sound of the sound caracterized and the sound of the country of sounds and much encountry and much mere and new an anti-sound and much mere interesting interesting interest considered it as sounds afferend that the sounds afferend that the sounds afferend that the a showed artificit to new sounds i enjoy;	I like the country sound more I enjoy both equally I still prefer her original	Very open		No No No No	Ves, but I only listes to these new country artists often exercisionally No. I didn't regione country muck further We, but only listes to the exercisionally Tes, but only listes to the exercisionally Tes, but only listes to the exercisional to only listes to the these new country artists	I think every artist/group should try is once. Music is too fluid and munaced is the group off in the same tare the other trip.
43	2 i consent 3 i consent	Less than 1 year More than 5 years More than 5 years	15 hors 15 hors 15 hors	Strongly agree Strongly agree Agree	regularly Vec, f still laten to it regularly Vec, i still laten to it regularly Vec, i still laten to it regularly Tes, but no its more han regularly	Its new sounds (etypy), This much more of a country for this an ARA/ country for this an ARA/ country for the an ARA/ country for the and the Beyonce through the their and in the relative much too. It howed entities too. It howed entities the and the relative much and the relative much and the analysis of the much more interestings in showed entities there counted the much and the much an	I like the country sound more     I enjoy both equally     Tall prefer her original     sound     Tall prefer her original	Very open Very open		No No No No	Ves, but I only listes to these new country artists often exercisionally No. I didn't regione country muck further We, but only listes to the exercisionally Tes, but only listes to the exercisionally Tes, but only listes to the exercisional to only listes to the these new country artists	I think every articl/group bound try is once. Music is too fluid and numeral is the fluid and numeral is the provided in the same laree the entire trip. Beyonce is the artists of the same a beyond the generation freib ben a beyond the country music that for faith
43	2 i consent 3 i consent	Less than 1 year More than 5 years More than 5 years	15 hors 15 hors 15 hors	Strongly agree Strongly agree Agree	regularly Yes, i still inten to it regularly Wes, i still inten to it regularly Wes, i still inten to it regularly Wes, i still inten to it regularly New proclosely indexed (non-country) music	Its new sounds length, construir fair their as a construir fair their as a page fairs to Constory Carter helpide me see Bayence through the length of engineer and make me a fair of the earlier music more inserting. I never considered it as take risks/t make their take risks/t make their take risks/t make their take risks/t make their south. It's Bennet, Hy music more interesting. I never considered it as their as the sounds in plays in these durings in their sounds in never sounds is enjoyned in their sounds is enjoyned in their sounds in plays. I like when artists take risks;	Like the country sound more is enjoy both equally 1 still prefer her original sound 1 still prefer her original sound	Very open Very open		No No No No	Yes, but I only lister to these new country artists caracteristic and the set of the caracteristic and the set of the Nis, I defin't set of the way but I definite and the second of the set of the caracteristic and the second of the set of the set of the caracteristic and the occasionally.	I think very artist/group in both fueld and compared to keep youned in the two field and compared to keep youned in the generation Beyonce is the artists of the generation and the artists of the generation acounty much fain for the over 20 years and a county much fain for the over 20 years and
43 41 44	2 i consent 3 i consent	Less than 1 year More than 5 years More than 5 years	15 hors 15 hors 15 hors	Strongly agree Strongly agree Agree	regularly Vec, f still laten to it regularly Vec, i still laten to it regularly Vec, i still laten to it regularly Tes, but no its more han regularly	Its net sound length, manufacture of a manufacture of a manufacture of a pop fan, so Conhory Carter helped me see Bayence through the law end of the second second end of the second second end of the second second end of the second second second manufacture of the second second text the second second second text text text text text text text text	I like the country sound more I enjoy both equally I tails prefer her original sound sound	Very open Very open		No	New Country and Country Wes, but I only listen to the country and the country of the country much further ways but I only listen to the eccessionally Wes, but I only listen to eccessionally Wes, and I listen to these	I think very artist/group in both fueld and compared to keep youned in the two field and compared to keep youned in the generation Beyonce is the artists of the generation and the artists of the generation a country much fain for the over 20 years and a country much fain for the over 20 years and
43 41 44	2 I consent 3 I consent 4 I consent	Less than 3 year More than 5 years More than 5 years More than 5 years	3-5 hours 1-5 hours 1-5 hours	Strongly agree Strongly agree Agree Strongly agree	regularly Yes, i still liaten to it regularly Yes, i still liaten to it regularly Yes, i still liaten to it regularly Yes, i still liaten to it regularly New Source of the state from covery it means Yes, i still liaten to it New Source of the state New Sourc	En net round i deryn, construit, fan han en K&A pop fan so Caraboy Caranna (San San San San San San San San San San San San San San San San San San San	I like the country sound more I enjoy both equally I tails prefer her original sound sound	Very open Very open Very open		No	New Country and Country Wes, but I only listen to the country and the country of the country much further ways but I only listen to the eccessionally Wes, but I only listen to eccessionally Wes, and I listen to these	I think every artist/group should ny ny aros. Music the keep yound in the same lares the entire trip. The keen a segment fain for our 20 years and a long. I about the yound fain for our 20 years and a long. I about the yound fain the restriction of the the restriction of the ther restriction of the ther restriction of the ther restriction of the ther restriction of the the ther restriction of the the there are shown of the the the restriction of the the the restriction of the the the the the restriction of the the the the restriction of the
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4 4 4 4 4	2 I consent 3 I consent 4 I consent	Less than 3 year More than 5 years More than 5 years More than 5 years	3-5 hours 1-5 hours 1-5 hours	Strongly agree Strongly agree Agree Strongly agree	Implanty Yes, I all Dates to it Implanty Yes, I all Dates to it implanty Yes, I all Dates to it implanty Mer provided there to it implanty Yes, I all Dates to it implanty Yes, I all Dates to it implanty	It net works i depriv country far that was an R&B, pop Ray, so Carden and San	The the country sound more more than the country sound more than the country sound temporal sound that the sound temporal sound that the sound temporal sound that the sound temporal sound temporate sound tempora sound temporal soun	Very open Very open Very open		N N N N	The Courty and Court and C	I think every articl/proce should try is once. Music is too floor and municipal is too floor and municipal wave laves the artists of the series a Beyond Bay Problems a Beyond Bay Research and San
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	7 conset	Less than 3 year More than 5 years More than 5 years More than 5 years 13 years More than 5 years More than 5 years	1-5 hours 1-5 hours 1-5 hours 1-5 hours 1-5 hours 1-5 hours 1-5 hours 1-5 hours	Sinnigh yapes Sinnigh yapes Sinnigh yapes Sinnigh yapes Sinnigh yapes Sinnigh yapes Sinnigh yapes	regularly Yes, 1 still latten to it Wes, 1 still latten to it	In the works of endpoint Construction of the second of endpoint Construction of the second of the second Construction of the second of the second of the Construction of the second of the Construction of the second	Table the country sound     regry both equally     indiparter har original     and and and and and and and and and	Very open		N	The Courty and Court and C	I blok every articl/proce I blok areny articl/proce I blok and marked I
	2) conset	Less than 3 year More than 5 years More than 5 years More than 5 years 1 5 years More than 5 years	15 hors 15 hors 15 hors 15 hors 510 hors More than 10 hors 15 hors	Sinneyly agree Sinneyly agree Agree Sinneyly agree Sinneyly agree Sinneyly agree	Ingularly Ves, I all listen to it mgdarly Ves, I all listen to it mgdarly Ves, I all listen to it mgdarly Ves, I all listen to it regularly	Lin net second. I deprove construction for the second second second construction as R&BA people finance of the second second second construction of the second second second construction of the second second second second construction of the second	Like the country sound more region both second region both seco	Very speen		N N N N N N N N	The Courty and Courts	I think every artist/group I think every artist/group I think every artist/group I think every artist/group I think every avery artist/group I think every avery artist I to be approach in the artist I to be approach I
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	7 conset           1 conset	Less than 3 year More than 5 years More than 5 years 15 years More than 5 years	1-5 horn 1-5 horn 2-5 horn 3-10 horn 3-10 horn 1-5 horn 1-5 horn 1-5 horn 1-5 horn 1-5 horn	Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner	regularly  Yes, 1 still latten to it  Wes, 1 sti	Le net second. ( Groph, Construction, Constructio	Table the country sound     regrey hold regulary	Very open		No	These Country and the Country	Idea array anticipants     Idea array array array array     Idea array
	7 conset           1 conset	Less than 3 year More than 5 years More than 5 years 15 years More than 5 years	1-5 horn 1-5 horn 2-5 horn 3-10 horn 3-10 horn 1-5 horn 1-5 horn 1-5 horn 1-5 horn 1-5 horn	Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner	regularly  Yes, 1 still latten to it  Wes, 1 sti	Le net second. ( Groph, Construction, C	Table the country sound     regrey hold regulary	Very open		N N N N N N N N N N N N N N	These Country and the Country	Tobic acres attributions     Tobic acres attributions     Tobic acres attributions     Tobic acres attributions     Tobic acress     Tobi
	7 conset           1 conset	Less than 3 year More than 5 years More than 5 years 15 years More than 5 years	1-5 horn 1-5 horn 2-5 horn 3-10 horn 3-10 horn 1-5 horn 1-5 horn 1-5 horn 1-5 horn 1-5 horn	Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner	regularly Yes, 1 still laten to it regularly Nes, 1	Le net school ( ergen), construit, an Italy, construit, an Italy, construit, and the and the and construit, and the and the and construit, and the and the and construct, and the and the and construct and the and the and the and construct and the and the and the and the and	Table the country sound     region both equally	Very open		N N N N N N N N N	These Country and the Country	Ideals
	7 conset           1 conset	Less than 3 year More than 5 years More than 5 years 15 years More than 5 years	1-5 horn 1-5 horn 2-5 horn 3-10 horn 3-10 horn 1-5 horn 1-5 horn 1-5 horn 1-5 horn 1-5 horn	Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner Sinnigh ygner	regularly  Yes, 1 still latten to it  Wes, 1 sti	In other seconds ( encyp), Construction, and the second ( encyp), Construction, and ( encyp), Constru	Table the country sound     region both equally	Very open		N N N N N N N N N N N	The court particle chain the second particle	Ideals
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						It showed artistic						
56	1 consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	growth; It introduced me to new sounds I enjoy;	I enjoy both equally	Very open		Yes	No, I mainly stuck with Beyonce's country music	
						It showed artistic growth; It made their music more interesting; It introduced me to new						
57	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	sounds I enjoy;I like when artists take risks;	I enjoy both equally	Very open		No	No, I mainly stuck with Beyonce's country music	
54	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it	It showed artistic growth: It introduced me	I enjoy both equally	Very open		View	Beyonce's country music Yes, but I only listen to these new country artists occasionally	
					regularly Yes, I still listen to it	to new sounds I enjoy; I like when artists take risks;it showed artistic				res	Yes, but I only listen to these new country artists	
59	I consent	1-5 years	5-10 hours	Strongly agree	regularly Yes, I still listen to it	growth; It showed artistic growth;it made their	I enjoy both equally I still prefer her original	Very open		Yes	occasionally Yes, but I only listen to these new country artists	Genres are a funny little
60	I consent	More than 5 years	5-10 hours	Strongly agree	regularly	It showed artistic	sound	Very open		No	occasionally	concept
					Yes, but not as much as her previously released	growth; it introduced me to new sounds I enjoy; I like when artists take					Yes, but I only listen to these new country artists	
61	I consent	More than 5 years	1-5 hours	Strongly agree	(non-country) music	risks; It made their music more interesting;it showed	I enjoy both equally	Very open		Yes	occasionally	
						artistic growth; it introduced me to new sounds I enjoy; I like when						Any artist not taking
					Yes, I still listen to it	artists take risks;Let's be real. This woman can					Yes, but I only listen to	risks, exploring new
62	I consent	More than 5 years	S-10 hours	Strongly agree	regularly	make any genre sound dope lol; She's reclaiming a space	I enjoy both equally	Very open		Yes	Yes, but I only listen to these new country artists occasionally	artist in my eyes.
63	I consent	1-5 years	More than 10 hours	Agroe	Yes, I still listen to it regularly	that she was rejected from. The power in that is so inspiring.;	I enjoy both equally	Very open		Yes	No, I mainly stuck with Beyonce's country music	
	I consent	More than 5 years	5-10 hours	Agree	Yes, I still listen to it	It introduced me to new sounds I enjoy;	I enjoy both equally			No.	Yes, but I only listen to these new country artists	
94	i consent	avore than 5 years	9-10 HOURS	Agree	regularly	It showed artistic	i enjoy poch equally	Very open		NO	occasionally	
						growth; it made their music more interesting; it introduced me to new sounds Lenjoy; I like when artists take risks; it						
					Yes, I still listen to it	contained a deeper message - her family &					No, I mainly stuck with	
65	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, but not as much as	US history ; I like when artists take risks;It introduced me to	I enjoy both equally	Very open		No	Beyoncé's country music No, I didn't explore	
66	I consent	More than 5 years	Less than 1 hour	Agree	her previously released (non-country) music	new sounds I enjoy;	I enjoy both equally	Open		Yes	country music further Yes, but I only listen to	
.67	I consent	More than 5 years	1-5 hours	Agree	Yes, I still listen to it regularly	I like when artists take risks;	i still prefer her original sound	Open		No	these new country artists occasionally	To be able to switch
						I like when artists take						genres and do it in a way that is your own is an amazing way to show
						risks; it showed artistic growth; She did a great job of switching but also					Yes, but I only listen to	how versatile Beyonce really is. Not only is it risky but it just proves
68	I consent	More than 5 years	1-5 hours	Agree	Yes, I still listen to it regularly	job of switching but also redefining/making it her own;	I enjoy both equally	Very open		No	these new country artists	how much range she
												I like that Beyonce experiments with different genres. She is
						l like when artists take						different genres. She is serious about music and puts her best effort into her projects. I would like
60	I consent	More than 5 years	More than 10 hours	Strongly agree	Yes, i still listen to it regularly	risks;It showed artistic growth:It made their	I enjoy both equally	Very open		Yes	Yes, but I only listen to these new country artists occasionally	more artists to do the same with equal vigor as Beyonce does.
					1000	I like when artists take						
	Iconsent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	new sounds I enjoy; It made their music more interesting; It showed artistic growth;	I enjoy both equally	Very open		Viral	Yes, but I only listen to these new country artists occasionally	
70	1 consent	More than 5 years	5-10 hours	Strongly agree	regulariy	artistic growth;	I enjoy both equally	Very open		Yes		Beyonce changing genres is very impactful because
												It challenges the ideas of staying in one place. Some people may see the genre change as trying to
												personally, I think it is reflective of how artists can do the work and
												stretch their capabilities and talents to create beautiful music. For
												example, those who do paintings usually learn the different styles of
												like Van Goeh and
												Picasso. It's needed in order to understand the technique itself and how
												the technique impacts
												you grow, you can begin bending traditional concepts and develop
						It showed artistic						your own style. In a similar way, Beyonce changing genres allows her to further grow as a
71	I consent.	More than 5 years	1-5 hours	Strongly agree	Yes, but not as much as her previously released (non-country) music	growth; I like when artists take risks; It made their music more interesting;	I enjoy both equally	Very open		Na	Yes, but I only listen to these new country artists occasionally	her to further grow as a musical artist while still being true to herself.
						It showed artistic growth; it made their music more interesting it						
	I consent	1-5 years	1-5 hours	Neutral	Yes, I still listen to it regularly	introduced me to new sounds I enjoy;I like when artists take risks;	I like the country sound more	Very open		View	Yes, but I only listen to these new country artists occasionally	
					(regularly)	ar usus usw risks,	inder .	ter y open		105	(classing)	As a person who identifies as Puerto Rican
												and Appalachian, Cowboy Carter was the first time I felt seen and
												represented in any capacity ever. My life has always been one or the
					Yes, I still listen to it	It showed artistic arouth I like when artists	Tile the country sound				Yes, but I only listen to these new country artists	other. Too Puerto Rican, too white. This was city
74	I consent	More than 5 years	5-10 hours	Strongly agree	regularly	growth; I like when artists take risks;	more	Very open		No	occasionally	for it. I am a longtime fan and
												supporter of Beyonce and love that as an artists she is always evolving her sound and production
												and gets more comfortable expressine
						It shrouged settion						deeper messages about feminism, racism, heartbreak, family
						It showed artistic growth; It made their music more interesting; It introduced me to new					Yes, but I only listen to	heartbreak, family trauma, etc. I will listen to whatever she puts out, but I especially have
75	I consent	More than 5 years	More than 10 hours	Strongly agree	Yes, I still listen to it regularly	sounds I enjoy;I like when artists take risks;	I enjoy both equally	Very open		Yes	these new country artists	but I especially have enjoyed Cowboy Carter. It's like a warm blanket.
						It showed artistic growth, it made their						
	Louisent	More than 5 or or	5-10 hours	Strongly serves	Yes, I still listen to it	introduced me to new sounds I enjoy;I like when artists take risks;	Lening both on the	Very one-		Ves	Yes, but I only listen to these new country artists orrasionally	
76	l consent	More than 5 years	S-ac molifs	Strongly agree	regulariy	I like when artists take risks;it introduced me to	I enjoy both equally	Very open			occasionally	
					Yes, I still listen to it	new sounds I enjoy; it made their music more interesting; it showed					Yes, and I listen to these	
77	I consent	More than 5 years	1-5 hours	Strongly agree	regularly	artistic growth; it showed artistic growth it introduced me	I enjoy both equally	Very open		Yes	new country artists often	
	1 constant	More the star	1.5 hours	Arros	Yes, I still listen to it	to new sounds I enjoy;I like when artists take	Laning both on the	View and		No.	Yes, but I only listen to these new country artists	
78	I consent	More than 5 years	1-5 hours	Agree	regulariy	It introduced me to new sounds I enjoy;It showed	I enjoy both equally	Very open		ret	occasionally	
10	I consent	More than 5 years	1-5 hours	Neutral	Yes, I still listen to it regularly	artistic growth; it made their music more interesting;	I enjoy both equally	Very open		Yes	Yes, but I only listen to these new country artists occasionally	
												I strongly feel that artists should not feel confined to a specific genre and
	Loonant	More than 5 years	1-5 hours	Arms	Yes, I still listen to it	It showed artistic growth	Lening both an - To	Very page		No	No, I mainly stuck with Respond's country music	should feel free to explore their creativity
80	I consent	where than 3 years	a-5 Hours	Agree	regulariy	It showed artistic growth; It showed artistic growth;It introduced me to new sounds I enjoy;I	rentoy born equally	Very open			Beyoncé's country music	HEBREDIESS OF BEINE
81	I consent	More than 5 years	1-5 hours	Agree	Yes, but not as much as her previously released (non-country) music	to new sounds I enjoy;I like when artists take risks;	I enjoy both equally	Very open		No	No, I mainly stuck with Beyonce's country music	
												I feel like Beyonce can do whatever she likes and I'll be there. I'll spend too
												be there. I'll spend too much money on the concert, and I'll get the
						It made their music more interesting; like when						prepackaged CD and t- shirt. I support beyoncé and I wasn't too excited about her dance album
			1-5 hours	Neutral	Yes, I still listen to it regularly	interesting; I like when artists take risks; it showed artistic growth; it introduced me to new		Very open		No	No, I didn't explore country music further Yes, but I only listen to	about her dance album but I love it now
82	I consent	More than 5 years	1-5 hours									
	I consent	More than 5 years More than 5 years	5-10 hours	Agree	Yes, I still listen to it regularly	sounds I enjoy;I like when artists take risks;	I still prefer her original sound	Very open		Yes	these new country artists occasionally	The same balance
						sounds I enjoy;I like when artists take risks;	i still prefer her original sound	Very open		Yes	these new country artists	I like covers by big artists probably for the same reason I like when artists
						sounds I enjoy;I like when artists take risks; It made their music more	I still prefer her original sound	Very open		Ves	these new country artists	probably for the same reason I like when artists try new sounds with their own work. The experimentation provider
83	I consent		5-10 hours			sounds I enjoy; I like wher artists take risks; It made their music more interesting; t introduced me to new sounds I enjoy; I like when artists take risks; ts howed	I still prefer her original sound			Yes	these new country artists occasionally	probably for the same reason I like when artists try new sounds with their own work. The experimentation provides a fresh take on both the artist's voice/style and

						It showed artistic growth;It introduced me to new sounds I enjoy;I								
						to new sounds Lenjoy, like when artists take risks; It made their music								She is one of the bravest
						more interesting The								
	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	sparked, especially the light it shined on fellow Black Country artists;	I enjoy both equally	Very open				-	Yes, but I only listen to these new country artists occasionally	your fan base with in unusual sound deserves respect and annreciation
	I conserre	Intere than 5 years	3-10 HOURS	strongly agree	regulariy	Black Country artists;	r enjoy both equality	very open				ND .	occasionary	respect and appreciation. I love seeing artists create new art even
														when switching genres. It
						It showed artistic growth;It made their								and my own. Andre 3000 comes to mind - I like his traditional work but also
						music more interesting; It introduced me to new sounds I enjoy; I like when								as I listen to that during
					Yes, I still listen to it	sounds I enjoy;1 like when artists take risks;1 learned about music history and							Yes, but I only listen to these new country artists	activities that I would
80	l consent	More than 5 years	5-10 hours	Strongly agree	regularly	black history ;	I enjoy both equally	Very open				Yes	occasionally	music for. I just think she did such
						It made their music more interesting; It showed								an excellent job on this
						interesting:It showed artistic growth;It introduced me to new sounds I enjoy;I like when								story from start to finish! I have personally never enjoyed a Beyoncé albun
87	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	artists take risks:All of the	I enjoy both equally	Very open				No	No, I mainly stuck with Beyonce's country music	from first track to last like
														I think it is a way to make new music and reinvent one's sound. I think
														boxes at the end of the day. I listen to a lot of French sneaking African
						It showed artistic								French speaking African singers and rappers who mix a bunch of genres in
						growth;It made their music more interesting;It introduced me to new								mix a bunch of genres in their songs because they grew up with a lot of
	l consent	1-5 years	5-10 hours	Strongly agree	Yes, I still listen to it		Leader both encells	Very open				-	Yes, but I only listen to these new country artists occurring all.	different cultures. So I don't see a problem in mixing genres.
	( rearbene	1.9 1000	201005	accellat all see	regularly Yes, but not as much as her previously released	artists take risks; It showed artistic growth;I like when artists	I still prefer her original	very open					occasionally Yes, but I only listen to these new country artists	
89	I consent	More than 5 years	1-5 hours	Strongly agree	(non-country) music	take risks; It showed artistic growth;It made their	sound	Very open				No	occasionally	
90	i consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	growth;It made their music more interesting;	I enjoy both equally	Very open				No	Yes, and I listen to these new country artists often	
						l like when artists take							Yes, but I only listen to	be a genre bender where there is no such thing as
91	I consent	More than 5 years	1-5 hours	Agree	Yes, I still listen to it regularly	risks;It showed artistic growth; It showed artistic	I enjoy both equally	Open				No	these new country artists occasionally	an country artist or pop artist
						It showed artistic growth;It made their music more interesting.It								
					Yes, I still listen to it	introduced me to new sounds I enjoy; I like when							Yes, and I listen to these	
92	l consent	More than 5 years	1-5 hours	Strongly agree	regularly	artists take risks;	I enjoy both equally	Very open				No		In question 2: consuming her content I included my
														consumption of her
														social media (made by her and others) brands, image etc. not just music
														this topic. For simplicity sake; I think its ridiculous to expect artists not to
														grow and change as if their life experiences are not going to be reflected
														in their work. In long the idea that artists are
														required to stay within one genre contradicts the soverignty of a person-
														consumed and not as human beings with a skill
														in a craft. We (the general public) do not
														in a craft. We (the general public) do not comission music, we are consumers of what is
														in a craft. We (the general public) do not comission music, we are consumers of what is made available. As
														in a craft. We (the general public) do not comission music, we are consumers of what is made available. As consumers it is our choice to decide what is consumed, it is not
														in a craft. We (the general public) do not comission music, we are consumers of what is made available. As consumers it is our choice to decide what is consumed, it is not guaranteed or owed to us. I find this phenomenon aisn to
														in a craft. We (the general public) do not comission music, we are consumers of what is made available. As consumers it is our choice to decide what is consumed, it is not guaranteed or owed to us. I find this phenomenon akin to outrage when a child actor at ane 2 binos.
														in a craft. We [the general public do not comission music, we are consumers of what is made available. As consumers it is our choice to decide what is consumed, it is not gearanteed or owed to us. If not this phenomenon akin to outrage when a child actor at age 21 keves their platform on Disnye re whatever and plays a
														in a craft. We (the general public) do not comission music, we are consumers of what is made available. As consumers it is our choice to decide what is consumers it is our choice to decide what is consumed, it is not guaranteed or rowed to us. If find this phenomenon akin to outrage when a child actor at age 23 leves their platform on Disney or whatever and plays a drug addict or racy characteria.
														In a craft. We [the general public do not comission music, we are consumers of what is consumers in what is consumers it is our choice to decide what is consumed, it is not guaranteed or owed to us. If hot this phenomenon akin to outrage when a child actor at age 23 leves their platform on Disrey of whatever and plays a drig address many drig address many drig address many drig address many drig address many drig address many drig address of the project. How can they do that there fue base is it
														In a craft. We [the general public] do not contribution music; we are made available. As consumers it is our choize to decide what is consumers, it is not guaranteed or owed to us. If find this phenomenon akin to decide a gap 2.0 leves their platform on Disney or whetever and plays a charge addecide on racy character is a new project. How can they do that these fan base is it
														In a catt. We then general public do not consumers of what is a consumers of what is a consumers of what is a consumers it is our choice to docide what is consumed, it is not generated or owerd to generated or owerd to generated or owerd to actor at age 23 leves oursage when a child actor at age 23 leves oursage shefts or oxy or whatever and plans a consumer and the same is project. How can hende of that theru fine has is is year oth propie cry. All on a did they are the own period.
														In a catt We (the general Jubic) do not experted Jubic) do not made parallable. As consumers I is not choise to decide what is consumers I is not choise to decide what is consumers I is not choise to decide what is consumers and the phenomenon akin to phenomenon akin to phenomenon akin to activate what and a set of a set of the set of the set of the phenomenon akin to character in a new project. How can they do the set of the
														In a catt We (the generation of the second s
														In a card. We give manufacture relation of the commandation mutual constraints of mutual constraints of and a swallable. As consumed, it is not guaranteed or evane to consumed, it is not guaranteed or evane to constraints when a choil constraint when a choil constraint when a choil constraint of the mutual constraints of constraints of the constraints of the constrain
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														In a cold. We then one actively the theory of the constraints on theory of the theory of the constraints of the theory of the constraints of the theory of the theory of the constraints of the theory of the theory of the constraints of the theory of the theory of the theory of the theory of the theory of the constraints of the theory of the theory of the constraints of the theory of the theory of the theory of the theory of the theory of the constant, if you are then the theory of the theory of the theory of the theory of the theory of the theory of the theory of the theory of the constant, if you are theory of the theory of the theory of the theory of the theory of the theory of the theory of the theory of the theory of the theory of the constant, if you are the theory of the
						To me CC is a huge FU to faks that way and i.								In a cark Web (b) and cark Web (b) common maxies were common maxies were common maxies were common maxies were common maxies and common maxies and the set of the set of the set of the set of the set common maxies and the set of the set of the set of th
						folks that were rude. I dont think she made a transition into country music formmally but is								In a card Med bias in a card Med bias common many area common many area common many area of the second second second second theore to declarate the common his law common his law theore to declarate the second second second second common his law common his law the second second second common his law common his law common his law common his
						folks that were rude, 1 dont think she made a transition into country music formmally but is pushing back on folks that believe she isnt							Ves, bud I only faiters to	is a code Mex (b) is an acceleration of the second second second memory and second second second second second memory and second sec
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	loner	More than 5 years	14 hours	Diagent	regularly	folks that were rude, I dont think she made a transition into country music formmally but is pushing back on folks that believe she isnt allowed to be in a certain space. ; It showed artistic growth;It made their music more interesting;	L engy teth equaly	Wey geen					Ves, but I only lates to these new country artists occasionally	is a code Mex (b) is an acceleration of the second second second memory and second second second second second memory and second sec
					regularly Yes, I still listen to it regularly	folks that were rude, I dont think she made a transition into country music formmally but is pushing back on folks that believe she isnt allowed to be in a certain space, ; It showed artistic growth; It made their music more interesting;I like when artists take risks;		Very open				~	Ves, but I only listen to these one county antistic coccoloraby	is a code Mex (b) is an acceleration of the second second second memory and second second second second second memory and second sec
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94 95 96	l consent i consent	More than 5 years More than 5 years	1-5 hours 5-10 hours	Strongly agree Agree	regularly Wes, is still listen to it regularly Wes, Istill listen to it regularly Wes, but not as much as her previously released from-country) music Vies, but not as much as her previously released	folds that were rude. I don't thisk her made a transition into country music formmally but is pushing back on folds allowed to be in a certain upper, ; It showed artistic growthyti made their music more interesting! (risks) (risks	i enjoy both equally I enjoy both equally I still prefer her original sound	Very open Very open				50 70 70 70	Ves, but a only laten to these new country artists occasionally made faither mountry made faither faith and the second faith and the second faith and the se	is a code Weight by the improvement of the impro
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99 99 99 99 99 99 99 99 99 99 99 99 99	I conset	More than 5 years More than 5 years More than 5 years More than 5 years More than 5 years S 5 years S 5 years More than 5 years More than 5 years More than 5 years	13 hours 5 10 hours Less then 1 hour 13 hours Less then 1 hour 14 hours 14 hours Less then 1 hour Less then 1 hour Less then 1 hour	Sorogle spine Agree Notarial Notarial Notarial Sorogly diagnee Agree Sorogly agree Notarial Diagnee	Ingularly The Land Dates 1 B registry The Land Dates 1 B The L	Naks there were rules. I find the second sec	Lengy both equally Lengy both equally Langy both equally Lang pools for engoal Langy both equally Lengy both equally Lengy both equally Lengy both equally Lengy both equally Lengy both equally Lange both equally Lange both equally Lange both equally Lange both equally	Very open Net really open Open Very open Open Very open Open		And a free ange from the above			Perc bud Leely Inter to these are control within these are control within Exc. I dight in escience control music further control music further box. I dight register control music further box. I dight register control music further box. I dight register control music further box. I dight register box. I dight	<ul> <li>a code Mk (b) has measurements in some some some some some some some some</li></ul>
99 99 99 99 190 190 190 190 190 190 190	I conset	Mare than 5 years Mare than 5 years Mare than 5 years Mare than 5 years Mare than 5 years S 5 years Mare than 5 years Mare than 5 years Mare than 5 years	13 hours 530 hours Less then 1 hour 13 hours La thour 1 hour 14 hours 14 hours Less then 1 hour Less then 1 hour Less then 1 hour Less then 1 hour	Storogie spree Apere Nontral Nontral Nontral Diorogie glagere Diorogie spree Diorogie spree	Inglicity The Leff and the Second Se	Initials there were rules. I find the time were rules of the state of	Lengy both equally Lengy both equally Ling ploth for anginal Ling ploth for anginal Ling ploth equally Lengy both equally	Very spen Net really spen Open Very open Open Open Open Open	I perfer her ald sigle	Asia fee singlifem the	Not naily goen	N N N N N N N N N N N N N N N N N N N	Tes, but I only latters to folder one storty article reconcered on the store of the store that is a store of the store of the store the store of the store of the store of the store the store of the store of the store of the store the store of the store of the store of the store of the store the store of the store of the store of the store of the store the store of th	is a cold. We (b) the measurement is a cond with the measurement is a cond with the measurement is a conditioned with the measurement is a cond
99 99 99 99 190 190 190 190 190 190 190	I conset	More than 5 years More than 5 years More than 5 years More than 5 years More than 5 years S 5 years S 5 years More than 5 years More than 5 years More than 5 years	13 hours 5 10 hours Less then 1 hour 13 hours Less then 1 hour 14 hours 14 hours Less then 1 hour Less then 1 hour Less then 1 hour	Sorogle spine Agree Notarial Notarial Notarial Sorogly diagnee Agree Sorogly agree Notarial Diagnee	replany metality Ne, Lell lane to B metality Ne, Lell lane to B metality Ne, Lell lane to B metality Ne, Berlin Lell Metality Ne, Lell laten to B metality Ne, Metality Ne,	Initial total wave nutility. The second seco	Lengy both equally Lengy both equally Langy both equally Lang pools for engoal Langy both equally Lengy both equally Lengy both equally Lengy both equally Lengy both equally Lengy both equally Lange both equally Lange both equally Lange both equally Lange both equally	Very spen Net really spen Open Very open Open Open Open Open		I and a fee sings from the above		N N N N N N N N N N N N N N N N N N N	Ves, but I only laters to these even country artists excessionally music forfare and the second seco	is a cold. We (b) the measurement is a conduct with the measurement is
94 95 95 96 96 97 97 97 97 97 97 97 97 97 97 97 97 97	I conset	Mare than 5 years Mare than 5 years Mare than 5 years Mare than 5 years Mare than 5 years S 5 years Mare than 5 years Mare than 5 years Mare than 5 years	13 hours 530 hours Less then 1 hour 13 hours La thour 1 hour 14 hours 14 hours Less then 1 hour Less then 1 hour Less then 1 hour Less then 1 hour	Storogie spree Apere Nontral Nontral Nontral Diorogie glagere Diorogie spree Diorogie spree	Inguiny The Late of the Second Secon	Initials there were nutsel, induct theirs also means a province based with the source of the source	I engry both equaly Langy both equaly tange hort her original tange Langy both equaly Langy both equaly	Very spen Net really spen Open Very open Open Open Open Open		And a fee sing from the above	Not ready spon.	N N N N N N N N N N N N N N N N N N N	Tes, but I only latters to folder one storty article reconcered on the store of the store that is a store of the store of the store the store of the store of the store of the store the store of the store of the store of the store the store of the store of the store of the store of the store the store of the store of the store of the store of the store the store of th	is a cold. We (b) the measurement is a conduct with the measurement is

## Section 2 – Radiohead Survey

													Do you have any additional thoughts on
	Do you give consent for your answers to be collected anonymously		Approximately, how many hours a week do you spend listening to		Did you continue to choose to listen to Radiohead's new direction once Kid A was			Would you be open to Radiohead continuing to experiment with more		How much of Radiohead's more experimental sound did		Did their genre changes	Radiohead, or any artists, changing genres? Feel free to share your
Id	collected anonymously for the purpose of this thesis?	How long have you been a fan of Radiohead?	their music, or consuming their content?	I was excited to listen t Radiohead's change in genre.	<ul> <li>Radiohead's new direction once Kid A was released?</li> </ul>	What did you like about their genre switching?	original sound or their new experimental sound?	genres, should they release new music in the future?.	Why did you stop listening to their newer music?	you listen to before deciding you did not like it?	Did Radiohead's genre switching introduce you to new genres?	lead you to discover new artists within these genres?	opinions, or anything else you would like to
					Yes, but I listened to the	It showed artistic	Intefered their original					No, I mainly stuck with Badiohead's more	
	1 I consent	More than 5 years	1-5 hours	Neutral	pre-genre-switch more	growth; It introduced me to new sounds I enjoy; It made their music more interesting; It introduced	sound	Open			No	Radiohead's more experimental sounds	
	2 I consent	1-5 years	More than 10 hours	Agree	Yes, I listened to all of their music regularly	me to new sounds I enjoy;	I liked their newer sound more	Open			Yes	Yes, and I listen to these new artists often now Yes, but I only listen to	
	3 I consent	More than 5 years	5-10 hours	Agree	Yes, I listened to all of their music regularly	It showed artistic growth;I like when artists take risks;	I enjoyed both equally	Open			No	Yes, but I only listen to these new artists occasionally No, I mainly stuck with	
	4 I consent	1-5 years	5-10 hours	Disagree	their music regularly No, I did not continue to listen to the new direction				I prefered their old style	A couple of songs from different albums	No	No, I mainly stuck with Radiohead's more experimental sounds	
	4 / Conserv	and hears	a au mours	Chargerer		It made their music more interesting; It introduced			Tpretered their did infre	uneren alguns		Yes, but I only listen to	
	5 I consent	Less than 1 year	1-5 hours	Neutral	Yes, I listened to all of their music regularly	me to new sounds I enjoy;	I enjoyed both equally	Very open			Yes	these new artists occasionally	
						It showed artistic growth;It made their music more interesting;It							
					Yes, I listened to all of	introduced me to new sounds I enjoy;I like when artists take risks;						Yes, but I only listen to these new artists occasionally	
	6 I consent	More than 5 years	1-5 hours	Strongly agree	their music regularly	artists take risks;	I enjoyed both equally	Very open			Yes	occasionally	I think an artist needs to evolve, and shake off that
						I like when artists take risks:It introduced me to							evolve, and shake off that feeling of getting comfortable - even if there are mis-steps along
					Yes, I listened to all of	new sounds I enjoy;It made their music more						Yes, and I listen to these	the way. To be in the pantheon of great artists, you must evolve
	7 I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly	interesting; It showed artistic growth;	I enjoyed both equally	Very open			Yes	new artists often now	you must evolve
	8 I consent	More than 5 years	Less than 1 hour	Neutral	Yes, I listened to all of their music regularly	It introduced me to new sounds I enjoy;I like when artists take risks;	I prefered their original sound	Open			Ves	Yes, but I only listen to these new artists occasionally	
					Yes, but I listened to the	It introduced me to new					145	occasionally Yes, but I only listen to these new artists	
	9 I consent	1-5 years	5-10 hours	Agree	pre-genre-switch more Yes, I listened to all of	sounds I enjoy; It showed artistic growth;I like when artists	I enjoyed both equally	Not really open			Yes	occasionally Yes, but I only listen to these new artists	
1	0 I consent	1-5 years	1-5 hours	Strongly agree	their music regularly	take risks;	I enjoyed both equally	Very open			Yes	occasionally	King Gizzard & the Lizard
												Yes, but I only listen to	Wizard have experimented with a lot of different genres, id
1	1 i consent	1-5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly	It introduced me to new sounds I enjoy;	I liked their newer sound more	s Very open			Yes	these new artists occasionally	recommend checking them out.
													Your question 10 misses a
													possibility, which is that I got to those genres before radiobered did. to
													no radiohead going all aphex did not introduce
													me to aphex or anyone else because l'd been into that stuff for a few
													answer either of your "yes" options to Q10, nor either of the "no"
													options, since I explored electronic/idm/ experimental stuff plenty,
													did not stick with radiohead's take on it. question 5 is similarly
													the time Kid A / HTTT came out I felt it was weaker than OKC (and still do), but in due
													course once they integrated this
													experimentalism a bit better, stuff like moon
													shaped pool is outstanding. so it's simply not a case of
						It showed artistic growth: I like when artists							better before or after Kid A/before or after they went experimental-
1	2 I consent	More than 5 years	Less than 1 hour	Neutral	Yes, but I listened to the pre-genre-switch more	growth;) like when artists take risks;It made their music more interesting;	I enjoyed both equally	Very open			No		electronic, for me. more like better/worse/better
						It made their music more interesting;It showed							
						artistic growth; like when artists take risks; lt introduced me to new							
1	3 I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I listened to all of their music regularly	introduced me to new sounds I enjoy;	I liked their newer sound more	s Very open			Yes	Yes, and I listen to these new artists often now	
						It showed artistic growth; It made their							
						music more interesting; It introduced me to new sounds I enjoy; I like when							
						artists take risks; If Padiobead bado't taken							
	4 I consent	1-5 years	1-5 hours	Strongly agree	Yes, I listened to all of	the risks they did, I'd still be listening to Metallica and Skid Row;	I liked their newer sound more	s Very open			-	Yes, and I listen to these new artists often now	
	4   I consent	1-5 years	1-5 hours	strongly agree	their music regularly	It introduced me to new		very open			tes		
1	5 I consent	More than 5 years	Less than 1 hour	Strongly agree	Yes, I listened to all of their music regularly	sounds I enjoy;I like when	I enjoyed both equally	Very open			Yes	Yes, and I listen to these new artists often now	
						It made their music more interesting; It introduced							
						me to new sounds I enjoy;It showed artistic growth;I'm a late fan, so after A Moon Shaped							
						became more comfortable with themselves and their							
						music as it went on into the post Kid A era. The							
					Yes, I listened to all of	"ambient" Radiohead. Knowing that that's the kind of music THEY want to make feels good. ;	I liked their newer sound					Yes, but I only listen to these new artists	
1	6 I consent	1-5 years	1-5 hours	Strongly agree	their music regularly		Tliked their newer sound more	s Very open			Yes	occasionally	
					Yes, I listened to all of	growth; it made their music more interesting; i like when artists take	I liked their newer sound					Yes, and I listen to these	
1	7 I consent	More than 5 years	5-10 hours	Strongly agree	their music regularly	risks; It showed artistic	more	Very open			No	new artists often now	
						growth; It made their music more interesting; It introduced me to new							
	8 I consent	More than 5 years	More than 10 hours	Strongly agree	Yes, I listened to all of their music regularly		I enjoyed both equally	Very open			Yes	Yes, and I listen to these new artists often now	
					and the second	It showed artistic growth;it introduced me	and						
					Yes, I listened to all of	to new sounds I enjoy; It made their music more						Yes, but I only listen to these new artists	
3	9 I consent	1-5 years	More than 10 hours	Agree	their music regularly	interesting; It showed artistic	I enjoyed both equally	Open			Yes	these new artists occasionally	
						growth; it made their music more interesting; it						Yes, but I only listen to	
2	0 I consent	1-5 years	Less than 1 hour	Agree	Yes, I listened to all of their music regularly	introduced me to new sounds I enjoy;	I prefered their original sound	Very open			No	these new artists occasionally	
2	1   consent	1-5 years	More than 10 hours	Strongly agree	Yes, I listened to all of their music regularly	It introduced me to new sounds I enjoy; It showed artistic	I liked their newer sound more	s Very open			Yes	Yes, and I listen to these new artists often now	
						growth; it introduced me to new sounds   enjoy: it						Yes, but I only listen to	
2	2 I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly	cleared out the casual fans.;	I enjoyed both equally	Open			No	these new artists occasionally	
						It showed artistic growth; it introduced me							
					Yes, I listened to all of	to new sounds I enjoy; It made their music more	I liked their newer sound					Yes, and I listen to these	
2	3 I consent	Less than 1 year	More than 10 hours	Agree	Yes, I listened to all of their music regularly	artists take risks;	Tliked their newer sound more	Open			Yes	Yes, and I listen to these new artists often now	
						It showed artistic growth;It made their music more interesting;It							
					Yes, I listened to all of		I liked their newer sound	5				Yes, but I only listen to these new artists occasionally	
2	4 I consent	1-5 years	1-5 hours	Agree	their music regularly	sounds I enjoy; I like when artists take risks; It introduced me to new sounds I enjoy; It made	more	Very open			Tes	Yes, but Lonly listen to	i <3 thom
2	5 I consent	Less than 1 year	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly	their music more interesting;	I enjoyed both equally	Open			Yes	these new artists occasionally	
	6 I consent	1-5 years	5-10 hours	Neutral		It introduced me to new sounds I enjoy;		Not sure			No	No. I didn't explore these	
					Yes. Listened to all of							new genres further Yes, but I only listen to these new artists	
2	7 I consent	1-5 years	Less than 1 hour	Agree	their music regularly	It showed artistic growth; It introduced me to new sounds I enjoy;It made	I enjoyed both equally	Very open			Tes	occasionally	
2	8 I consent	1-5 years	More than 10 hours	Disagree	Yes, but I listened to the pre-genre-switch more	their music more	I prefered their original sound	Very open			Yes	Yes, and I listen to these new artists often now	

												Until an artist releases new work the end user is not aware of a genre shift
												and even after such a shift there is always the risk of alienating fans.
												That said, this applies in reverse, as new fans may come on board. Not many artists are as
												diverse and creative as Radiohead — Many stick to the same sound as
												that is there monetary source. Radiohead prefers to be more
											Yes, but I only listen to	creative, and even the individuals in the band pursue different sounds regularly. Love them or
29 I consent	More than 5 years	Less than 1 hour	Neutral	Yes, I listened to all of their music regularly	I like when artists take risks; It showed artistic	I enjoyed both equally	Very open			No	these new artists occasionally	hate them you cannot deny they are true artists.
30 (			Disease	Yes, I listened to all of their music regularly	growth; It introduced me to new sounds I enjoy; I like when artists take	I enjoyed both equally	0			No.	No, I didn't explore these	
30 I consent	More than 5 years	1-5 hours	Disagree	Yes, I listened to all of	risks; It showed artistic growth;It introduced me		Open			No	new genres further No, I mainly stuck with Radiohead's more	
31 I consent	Less than 1 year	5-10 hours	Neutral	their music regularly	to new sounds I enjoy; It made their music more	I enjoyed both equally	Not really open			No	experimental sounds	
32 I consent	More than 5 years	1-5 hours	Agree	Yes, I listened to all of their music regularly			Open			No	No, I didn't explore these new genres further	
					It made their music more interesting;It introduced me to new sounds I enjoy;It showed artistic							
33 I consent	Less than 1 year	5-10 hours	Agree	Yes, I listened to all of their music regularly	enjoy;It showed artists growth;I like when artists take risks;	I liked their newer sound: more	Open			No	Yes, and I listen to these new artists often now	
												Radioheads genre switching really adds more depth and lore to the fan base. i guess it's
					It showed artistic growth; It made their							more interesting to engage with and listen as they change, but also, i
				Yes, I listened to all of	music more interesting; It introduced me to new sounds I enjoy; I like when						No, I mainly stuck with Radiohead's more	feel a lot of the times it can make room for feeling nostalgia towards
34 I consent	1-5 years	S-10 hours	Agree	their music regularly Yes, but I listened to the	artists take risks; It introduced me to new sounds Lepiouri like when	I enjoyed both equally	Not sure			Yes	experimental sounds Yes, but I only listen to these new artists	earlier stuff.
35 I consent	1-5 years	5-10 hours	Agree	pre-genre-switch more	It made their music more	I enjoyed both equally	Very open			Yes	these new artists occasionally	
				Yes, I listened to all of	interesting; It showed artistic growth; It introduced me to new sounds I enjoy; I like when						Yes, and I listen to these	
36 I consent	More than 5 years	Less than 1 hour	Agree	No, I did not continue to listen to the new	artists take risks;	I enjoyed both equally	Very open			Yes	No, I didn't explore these	
37 I consent	1-5 years	5-10 hours	Disagree	direction	It made their music more interesting:It introduced			I prefered their old style;	Did not listen at all	No	new genres further	
38 I consent	1-5 years	1-5 hours	Strongly agree	Yes, I listened to all of their music regularly	me to new sounds I enjoy; It introduced me to new	I liked their newer sounds more	Very open			Yes	Yes, and I listen to these new artists often now	
39 I consent	Less than 1 year	More than 10 hours	Neutral	Yes, I listened to all of their music regularly	sounds I enjoy;It made their music more interesting;	I enjoyed both equally	Very open			Yes	Yes, but I only listen to these new artists occasionally	Radiohead was the first
												band that made me interested in music. I genuinely think Kid A is
												one of the most deliberately constructed albums of all time (next
					It showed artistic							to Dark Side of The Moon) and the way they not only evolved, but still
				Yes, I listened to all of	growth; It introduced me to new sounds I enjoy; I like when artists take risks; It made their music						Yes, and I listen to these	incorporated elements from earlier styles is what has solidified them as an
40 I consent	More than 5 years	S-10 hours	Agree	their music regularly	interesting; It made their music more interesting;It introduced	I enjoyed both equally	Very open			Yes	new artists often now	me.
41 I consent	Less than 1 year	1-5 hours	Agree	Yes, I listened to all of their music regularly	me to new sounds I enjoy;	I enjoyed both equally	Very open			No	No, I didn't explore these new genres further	
												I got into them post Kid A but definitely prefer their later sound. Even though
												I got into them after Kid A, listening to their more experimental music
				Yes. Listened to all of	la mode alto i mode mode	195-446-5					Yes, and I listen to these	definitely introduced me to more electronic and underground music that I might not have found
42 I consent	More than 5 years	1-5 hours	Agree	their music regularly Yes, I listened to all of	interesting;	I liked their newer sounds more	Very open			Yes	No, I didn't explore these	otherwise.
43 I consent	More than 5 years	Less than 1 hour	Strongly agree	their music regularly	It showed artistic	more	Very open			No	new genres further	
				Yes, I listened to all of	growth; It made their music more interesting; It introduced me to new sounds I enjoy: I like wher	liked their newer sounds					Yes, but I only listen to these new artists	
44 I consent	More than 5 years	1-5 hours	Strongly agree	their music regularly	artists take risks; It showed artistic	more	Open			Yes	occasionally	
				Yes, I listened to all of	growth; It made their music more interesting; It introduced me to new sounds I enjoy; I like wher						Yes, and I listen to these	
45 I consent	1-5 years	More than 10 hours	Strongly agree	their music regularly Yes, but Llistened to the	artists take risks; It introduced me to new	I enjoyed both equally				Yes	Yes, and I listen to these new artists often now Yes, and I listen to these	
46 I consent	1-5 years	1-5 hours	Strongly agree	pre-genre-switch more	sounds I enjoy;	sound	Very open			Yes	new artists often now	Sometimes it can sway a
												large following of opinions. For example I'm a big fan of early Coldplay
												until maybe mylo xyoloto or whatever it's called. The band changed their
												sound for popularity and for the masses. Prog alt music became pop. They
												lost a huge part of their original following but gained millions of new followers. It's a shame as
												the early stuff really was the best. But it shows how being experimental
47 I consent	More than 5 years	1-5 hours	Agree	Yes, I listened to all of their music regularly	It introduced me to new sounds I enjoy; It showed artistic	I enjoyed both equally	Very open			Yes	No, I mainly stuck with Radiohead's more experimental sounds	can actually lead to new paths and found followers
				Yes, I listened to all of	growth;I like when artists take risks;It introduced						No, I mainly stuck with Radiohead's more	
48 I consent	More than 5 years	Less than 1 hour	Strongly agree	Yes, I listened to all of their music regularly Yes, I listened to all of	me to new sounds I enjoy; It made their music more	I enjoyed both equally	Very open			No	experimental sounds Yes, and I listen to these	
49 I consent	More than 5 years	5-10 hours	Agree	their music regularly	interesting: It showed artistic growth;It made their	I enjoyed both equally	Open			No	new artists often now	
				Yes, I listened to all of	growth; It made their music more interesting; It introduced me to new sounds I enjoy; I like wher						Yes, but I only listen to these new artists	
50 I consent	More than 5 years	1-5 hours	Agree	their music regularly	artists take risks;	I enjoyed both equally	Open			Yes	occasionally	Few artists can do it well Their switch to a more electronic sound didn't
												lead me to more electronic bands, per se, but it made me be more
					It showed artistic growth;I like when artists							open-minded to listening to bands and other artists from different
51 I consent	More they former	Less than 1 hour	Arres	Yes, I listened to all of	take risks; It introduced me to new sounds I enjoy; It made their music	Loplound hoth annul	Very open			Yes	Yes, but I only listen to these new artists	genres as a whole, especially when those that changed their sound
	More than 5 years		Agree	their music regularly Yes, I listened to all of	It showed artistic growth;It made their	I liked their newer sounds	Very open				occasionally Yes, but I only listen to these new artists	op.
52 I consent	More than 5 years	Less than 1 hour	Agree	their music regularly	music more interesting;	more	Open			Yes	occasionally	I'm not sure they
												changed genre so much as broadened their palette. Kid A still has Optimistic on it. Hail To
					It introduced me to new						Yes, but I only listen to	The Thief has The Gloaming and There
				Yes, I listened to all of	sounds I enjoy; It showed						these new artists	There on it. They never
53 I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I listened to all of their music regularly Yes, I listened to all of	sounds I enjoy;It showed artistic growth; It made their music more interesting;It showed	I enjoyed both equally	Very open			Yes	No, I mainly stuck with Radiohead's more	There on it. They never really abandoned rock

					Yes, I listened to all of	It showed artistic growth; It made their music more interesting; It introduced me to new rounde I enjoyed like where	I liked their newer sound				Yes, and I listen to these	
	55 I consent	More than 5 years	1-5 hours	Strongly agree	their music regularly	sounds I enjoy;I like when artists take risks; It showed artistic	Tiked their newer sound more	Very open		Yes	res, and listen to these new artists often now	
					Yes, I listened to all of	growth; it made their music more interesting; it introduced me to new	I liked their newer sound				No, I mainly stuck with Radiohead's more	
	56 I consent	1-5 years	1-5 hours	Strongly agree	their music regularly	artists take risks;	more	Very open		Yes	experimental sounds	I love to see artists put in
						It made their music more					Yes, but I only listen to	work on another genre, even if the outcome isn't great. It takes a lot of skill
,	57 I consent	More than 5 years	1-5 hours	Agree	Yes, I listened to all of their music regularly	interesting; It introduced me to new sounds I enjoy;	I liked their newer sound more	s Open		No	these new artists occasionally	to be good at one, let alone multiple.
			1-5 hours		Yes, I listened to all of	It introduced me to new sounds I enjoy; It showed					Yes, and I listen to these	
	58 I consent	More than 5 years	1-5 hours	Strongly agree	their music regularly	artistic growth; It showed artistic	I enjoyed both equally	Open		Yes	new artists often now No, I mainly stuck with	
	59 I consent	More than 5 years	1-5 hours	Agree	Yes, I listened to all of their music regularly	growth; it made their music more interesting; I like when artists take	I enjoyed both equally	Open		No	Radiohead's more experimental sounds	
						risks; it introduced me to new sounds I enjoy; it made their music more					Yes, but I only listen to	
	60 I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I listened to all of their music regularly	interesting; It showed artistic growth;	I liked their newer sound more	s Very open		No	these new artists occasionally	
	61 I consent	1-5 years	1-5 hours	Agree	Yes, but I listened to the pre-genre-switch more	It made their music more interesting;	I enjoyed both equally	Open		Yes	Yes, and I listen to these new artists often now	When genre switching is
					Yes, I listened to all of	It showed artistic growth;It made their introduced me to new sounds I enjoy;I like where	liked their newer sound				Yes, and I listen to these	done with purpose, and not just superficial shock, it helps establish an artist as their own subgerne because of the added depth (as opposed to shallow "width" of tokenistic genre switching. Thinking also of Sufjan Stevens, Nick Cave, The Vells, Islands.
	62 I consent	More than 5 years	1-5 hours	Strongly agree	their music regularly	artists take risks; It introduced me to new sounds I enjoy;It made	more	Very open		Yes	new artists often now	Björk
	63   consent	1-5 years	1-5 hours	Agree	Yes, I listened to all of their music regularly	their music more interesting; It showed artistic growth;	I liked their newer sound more	Open		Yes	Yes, but I only listen to these new artists occasionally	
						It introduced me to new sounds I enjoy;I like when artists take risks;It made their music more						
	64 I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly	interesting; It showed artistic growth;	I enjoyed both equally	Very open		Yes	Yes, and I listen to these new artists often now	
						It made their music more interesting;It showed artistic growth;I like						
	65 I consent	Less than 1 year	1-5 hours	Strongly agree	Yes, I listened to all of their music regularly	when artists take risks; It introduced me to new sounds I enjoy;	I liked their newer sound more	s Very open		Yes	Yes, but I only listen to these new artists occasionally	
	66 I consent	More than 5 years	1-5 hours	Disagree	Yes, I listened to all of their music regularly	It made their music more interesting;	I liked their newer sound more	s Open		No	No, I mainly stuck with Radiohead's more experimental sounds	
												I think I enjoy Radiohead's music because of the elements
	67 I consent	More than 5 years	5-10 hours	Neutral	Yes, I listened to all of their music regularly	It made their music more interesting;	I enjoyed both equally	Very open		No	Yes, and I listen to these new artists often now	that are consistent - Thom's voice, Johnny's creative composition, darker themes, etc if Van Gogh switched to sculpture, I'm sure it'd be beatiful
						It showed artistic growth;It made their music more interesting;It introduced me to new						
	68 I consent	More than 5 years	1-5 hours	Agree	Yes, I listened to all of their music regularly	sounds I enjoy;I like when artists take risks; It showed artistic	I enjoyed both equally	Open		Yes	Yes, and I listen to these new artists often now	
	69 I consent	1-5 years	S-10 hours	Strongly agree	Yes, I listened to all of their music regularly		I liked their newer sound more	s Very open		Yes	Yes, and I listen to these new artists often now	
						It showed artistic growth; It made their music more interesting; It						
	70 I consent	1-5 years	More than 10 hours	Agree	Yes, but I listened to the pre-genre-switch more	introduced me to new sounds I enjoy;I like when artists take risks;	I enjoyed both equally	Open		Yes	Yes, but I only listen to these new artists occasionally	
					Yes. I listened to all of	It showed artistic growth; It made their music more interesting; personally have never heard of a band that does music like Radiohead have. They have showed true skill to perform different gences and still keep true their unisue artistic style and					Yes, but I only listen to these new artists	
	71 I consent	1-5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly	growth; It made their music more interesting; I personally have never heard of a band that does music like Radiohead have. They	I enjoyed both equally	Very open		Yes	Yes, but I only listen to these new artists occasionally	While I did not get into
	71 I consent		5-10 hours	Strongly agree	their music regularly Yes, I listened to all of	growth/t made their music more interesting! personally have never heard of a band that does music like Sadohead have. They have showed true skill to perform different genres and still keep true their unique artistic style and sound; It introduced me to new sound ! enjoy(t made their music more interesting it showed		Very open		Yes		the genres Radiohead explored with their Kid A release, the experience made me more open to my favorite artists
	71 I consent 72 I consent	1-5 years More than 5 years	5-10 hours	Strongly agree	their music regularly	growthy finale their music more interesting; i personally have never heard of a band that does music like Radiohaad have. They have showed true skill or have showed true skill or heard have and the show and sill keep true their sound; lengingt made their music more interesting; showed interesting; showed	l enjoyed both equally	Very open		Yes	these new artists occasionally No, I mainly stuck with	the genres Radiohead explored with their Kid A release, the experience made me more open to
	72   consent	More than 5 years	1-5 hours	Agree	their music regularly Yes, I listened to all of their music regularly Yes, I listened to all of	growthy trade their music more interesting; i perionally have never heard of a based that does music like theard of a based that does music like hear showed three kill to perform different gover and still keep true their unique artifict spike and sound; it introduced me to new sound; more like their music more like their music more like their music more like their stick growth; made their growth; made their growth; made their spike new interesting if	I enjoyed both equally	Not sure		Yes No	these new artists occasionally No, I mainly stuck with Radiohead's more experimental sounds	the genres Radiohead explored with their Kid A release, the experience made me more open to my favorite artists
	72   consent 73   consent	More than 5 years 1-5 years	1-5 hours More than 10 hours	Agree Strongly agree	their music regularly Yes, I listened to all of their music regularly Yes, I listened to all of their music regularly Yes, I listened to all of	growthy made their music more interesting) personally have never the second second second Radioback have. They Radioback have. They Radioback have. They and sittle keep true their unique artistic style and sound: sounds: any second second their music more artistic growth; It showed artistic growth; made their growth; made their growth; made their growth; made their growth; made their growth; made their sounds (enjoy). Ill webs artistic growth; It showed artistic growth; made their sounds (enjoy). It showed artistic growth; made their sounds (enjoy). It showed artistic growth; made their sounds (enjoy). It showed artistic their data their sounds).	Tenjoyed both equally Tenjoyed both equally	Not sure Very open		Yes No	these new artists occasionally No, I mainly stuck with Radiohead's more experimental sounds No, I mainly stuck with Radiohead's more experimental sounds Yes, but I only listen to these new artists	the genres Radiohead explored with their Kid A release, the experience made me more open to my favorite artists
	72   consent	More than 5 years	1-5 hours	Agree	their music regularly Yes, I listened to all of their music regularly Yes, I listened to all of their music regularly	growth; trade their much croce testerosity. I have a band that have do a band that have do a band that have those of the set of the have those do the set of have those do the set of have those do the set of have those do the set have those do the set have those do the have those do the have those do the have those do the sounds of the set of have those do the have those do the have those do the have those do the provide the those that have do the have those the have those the have those the have the ha	I enjoyed both equally	Not sure		Yes No Yes	these new artists occasionally No, I mainly stuck with Radiohead's more experimental sounds No, I mainly stuck with Radiohead's more experimental sounds Yes, but I only laten to these new artists occasionally	the genres Radiohead explored with their Kid A release, the experience made me more open to my favorite artists
	72   consent 73   consent	More than 5 years 1-5 years	1-5 hours More than 10 hours	Agree Strongly agree	their music regularly Yes, I listened to all of their music regularly Yes, I listened to all of their music regularly Yes, I listened to all of	proutify made their music nerve interestings have of a band that have of a band that have of a band that have been music like that have been to be perform different genes and a sile keep too the perform different genes and a sile keep too the perform different genes and sile keep too the perform different genes and sile keep too the perform different genes and sile keep too the perform different genes that a submet of the second second second seconds i employ the heteresting interduced memory and the showed sections provide interduced provide interduced prov	Tenjoyed both equally Tenjoyed both equally	Not sure Very open Very open		Yes No Yes Yes	these new artists occasionally No, I mainly stuck with Radiohead's more experimental sounds No, I mainly stuck with Radiohead's more experimental sounds Yes, but I only listen to these new artists	the genres Radiohead explored with their Kid A release, the experience made me more open to my favorite artists
	72 I consent 73 I consent 74 I consent	More than 5 years 3-5 years 3-5 years	1-5 hours More than 10 hours 5-10 hours	AgreeStrongly agreeAgree	their music regularly Yes, I listened to all of their music regularly Yes, I listened to all of their music regularly We, I listened to all of their music regularly Yes, I listened to all of	provicts made their musics more interestings have do a band that have do a band that have do a band that have the set of the set have the set of the have the set of the have the set of the set of the set of the have the set of the set of the set of the music more interestings that the music more interestings that the set of the set of the the set of the set of the the set of the set of the the set of the set of the to set of the set of the set of the to set of the set of the set of the to set of the set of the set of the to set of the set of the set of the to set of the set of the set of the to set of the set of the set of the to set of the set of the set of the to set of the set of the set of the to set of the set of the set of the set of the to set of the set	I enjoyed both equally I enjoyed both equally I enjoyed both equally	Not sure		Yes No Yes Yes	these new attriss occasionally No, I multily stuck with Radiohead's more experimental sounds Radiohead's more experimental sounds where the source of the source of the respective study attributes the respective study attributes the respective study attributes the respective study attributes to the source study attributes to the source study attributes to respective study attributes to the source study attributes to respective study attributes to the source study attributes to the source study attributes to respective study attributes to the source study attributes to respective study attributes to respective study attributes to respective the source study attributes to respect to respect to respective the source study attributes to respect to respective to respect to respective to respect to respective to respective to respect to respective to respective to respective to respective to respective to respect to respective to respective to respective to respective to respective to respective to respective to respective to respective to respective to respective to respective to respect	the genes Radiohed anglored with their Kid A release, the experience of the speriment is experimenting.
	72 I consent 73 I consent 74 I consent	More than 5 years 3-5 years 3-5 years	1-5 hours More than 10 hours 5-10 hours	AgreeStrongly agreeAgree	their music regularly Wes, I listened to all of their music regularly Wes, I listened to all of their music regularly Wes, I listened to all of their music regularly Wes, I listened to all of	proutify made their music more interestings have of a band that have of a band that have of a band that have been music like Resolution likes. The Resolution likes that have been applied to the perform different genes and all keeps that the perform different genes and solid keeps that have been applied to the have been applied by the solid likes of the have been applied by the ha	I enjoyed both equally I enjoyed both equally I enjoyed both equally	Not sure		Yes No Yes Yes No	these new attriss occasionally No, I mainly stuck with Radiohead's more experimental sounds Vea, but only listen to these new attriss occasionally No, I mainly stuck with Radiohead's more experimental sounds	the genes Radiohed explored with their Kid A release, the experience may favorite artists experimenting
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	22     1 consent       23     1 consent       24     1 consent       25     1 consent       26     1 consent       27     1 consent       28     1 consent       29     1 consent       20     1 consent       21     1 consent       22     1 consent       23     1 consent	More than 5 years  -5 years	Aver than 10 hours S - 10 hours More than 10 hours S - 10	Apree	their music regularly  Tes, I listened to all of their music regularly  Tes, I listene	prostity made their mutic more interesting of least of a land that have do a land that have do a much if is have do a land that have the land that have that have the land that have tha	I enjoyed both equally I enjoyed both equally I enjoyed both equally I enjoyed both equally I anjoyed both equally I anjo	Noti sure Very open		Yes           No           Yes           Yes           No           Yes           No	bese new attriss occasionsity Ns, 1 mainly stack with Radiobed? more experimental sounds We, but I only laten to does new attriss occasionsity Ns, 1 mainly stack with Radiobed? more experimental sounds Ns, but I only laten to does new attriss occasionsity Ns, but I only laten to does and the stack with Radiobed? more experimental sounds Ns, 1 mainly stack with Radiobed? more experimental sounds Ns, and I laten to these Ns, but I only laten to become attriss from now Ns, and I laten to these Ns, and I laten to these	the genes basished any segret at the did a made me more open to made me more open to made me more open to provide the second open second to the second open second to the second open second to the second open second to the second any second to the second any second to the second any second to the second the method to the second the second to the second the second to the second the method to the second the second to the second to the second to the second to the second to the second to the second to the second to the second to the second to the second to the second to the second to the second to the second to
	72     1 consent       73     1 consent       74     1 consent       75     1 consent       76     1 consent       77     1 consent       78     1 consent       79     1 consent       80     1 consent       81     1 consent       82     1 consent	More than 5 years  -5 years	Affect than 10 hours 5-10 hours 5-10 hours 1-5 h	Agree	their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly  tex, 1 intered to all of their music regularly	production made their matrix more interesting of the second of the second second of a land chain deal of a land chain deal of a land chain deal of a land chain second sec	I enjoyed both equally I enjoyed both equally I enjoyed both equally I enjoyed both equally I anjoyed both equally I anjo	Not sure Very open Open		No	bese new attiss occasionsity Ns, 1 mainly stack with Radiobed? more experimental sounds We, but I only listen to these new attiss sources of the source of the respective of the source of the source of the source of the respective of the source of the source of the source of the respective of the source of the source of the source of the source of the respective of the source of the source of the source of the source of the respective of the source of t	the genes Basibled and the red of market of the red of made means eques to the made means eques to the phoneta action of the red of the phoneta action of the red of the phoneta action of the red of the of the red of the red of the red of the of the red of the red of the red of the of the red of the red of the red of the of the red of the red of the red of the red of the of the red of the red of the red of the red of the of the red of the red of the red of the red of the of the red of the red of the red of the red of the of the red of the red of the red of the red of the of the red of the of the red of the red
	22     1 consent       23     1 consent       24     1 consent       25     1 consent       26     1 consent       27     1 consent       28     1 consent       29     1 consent       20     1 consent       21     1 consent       22     1 consent       23     1 consent	More than 5 years  -5 years	Aver than 10 hours S - 10 hours More than 10 hours S - 10	Apree	their music regularly  Tes, I listened to all of their music regularly  Tes, I listene	providity made their matics one interesting lead of a land their lead their main man sounds: a land their lead their main man sounds: a lengingt, made withing providity. It is introduced me to inev- sounds: a lengingt, made withing providity. It is introduced me to inev- sounds: a lengingt, made withing providity. It is introduced me to inev- sounds: a lengingt, made withing providity. It is introduced me to inev- sounds: a lengingt, it is induced their made it main. It is introduced me to inev- sounds: a lengingt, it is induced their made it main. It is introduced me to inev- sounds: a lengingt, it is induced their made it main. It is introduced me to inev- sounds: a lengingt, it is induced their made it main. It is introduced me to inev- sounds: a lengingt, it is induced their made it is inter- lead withing providity. It is interesting it introduced interpret is interpret interpret interpret interpret interpret interpret interpret interpret interpret interpret interpret interpret interpret interpret interpret interpret in	I enjoyed both equally I liked their never sound more I enjoyed both equally I liked their never sound integration enver sound I liked their never sound	Not sure Very open		Yes           No           Yes           Yes	bess new attiss occasionsity Ns, f. mainly stack with Radioback's more experimental sounds in the sound of the sound Radioback's more sound of the sound of the sound Radioback's more sound of the sound of the sound Radioback's more calculated, more calculated, more calculated, more calculated, more calculated, more sound of the sound of the Radioback's more sound of the sound of the respective of the sound of the sound of the sound of the sound of the sound calculated, more experimental sounds respective of the sound calculated and	the genes Basibled and the red of market of the red of made means eques to the made means eques to the phoneta action of the red of the phoneta action of the red of the phoneta action of the red of the of the red of the red of the red of the of the red of the red of the red of the of the red of the red of the red of the of the red of the red of the red of the red of the of the red of the red of the red of the red of the of the red of the red of the red of the red of the of the red of the red of the red of the red of the of the red of the red of the red of the red of the of the red of the of the red of the red

						It introduced me to new sounds I enjoy;It showed							R.E.M. changed as w
					Yes, I listened to all of	artistic growth; it made their music more						Yes, and I listen to these	Pink floyd changed to psychedelic to
86	I consent	1-5 years	5-10 hours	Strongly agree	their music regularly		I enjoyed both equally	Very open			Yes	new artists often now	progressive rock.
					Yes, I listened to all of	sounds I enjoy;It made their music more						Yes, and I listen to these	
87	l consent	1-5 years	5-10 hours	Neutral	their music regularly		I enjoyed both equally	Open			Yes	new artists often now	
						It showed artistic growth; it introduced me to new sounds I enjoy; I							
					Yes, I listened to all of	like when artists take						Yes, but I only listen to these new artists	
88	l consent	1-5 years	Less than 1 hour	Agree	their music regularly	more interesting; It introduced me to new sounds I enjoy;It made	I enjoyed both equally	Very open			Yes	these new artists occasionally	
					Yes, but I listened to the	sounds I enjoy;It made their music more						No, I mainly stuck with Radiohead's more	
89	l consent	Less than 1 year	1-5 hours	Neutral	pre-genre-switch more	interesting;	I enjoyed both equally	Open			Yes	experimental sounds	
					Yes, but I listened to the	It made their music more interesting; it showed	I prefered their original					Yes, but I only listen to these new artists occasionally	
90	I consent	Less than 1 year	More than 10 hours	Agree	pre-genre-switch more	artistic growth; It showed artistic	sound	Open			Yes	occasionally	
						take risks: It introduced						Yes, but I only listen to	
91	l consent	1-5 years	More than 10 hours	Strongly agree	Yes, I listened to all of their music regularly	me to new sounds I enjoy; It showed artistic	I liked their newer sounds more	Very open			Yes	these new artists occasionally	
						growth; it introduced me to new sounds I enjoy; I						Yes, but I only listen to	
	l consent	1-5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly	like when artists take	I enjoyed both equally	Open			Ves	these new artists occasionally	
	T Complete	1.9 (48)	5-10 10011	Scongry agree	Color mane regularly	It showed artistic	i entoteo ooni eduarit	open			100	occasionary	
					Yes, I listened to all of	growth; It made their music more interesting; like when artists take	I liked their newer sounds					Yes, and I listen to these	
94	l consent	More than 5 years	1-5 hours	Agree	their music regularly	risks;	more	Very open			Yes	new artists often now Yes, but I only listen to	
95	l consent	More than 5 years	1-5 hours	Disagree	Yes, I listened to all of their music regularly	It introduced me to new sounds I enjoy;	I prefered their original sound	Not sure			Yes	these new artists occasionally Yes, but I only listen to	
					Yes, I listened to all of	It made their music more	I liked their newer sounds					these new artists	
96	l consent	More than 5 years	1-5 hours	Strongly agree	their music regularly	interesting;	more	Very open			Yes	occasionally	
													One of the thing
													love about the bit that you can hea
													influences in eve
													were excited ab time. They alwa
													own and not jus but one layer of
													own and not jus but one layer of to their albums piece together t
													example was a
													british IDM-scer got to know Kid
													immedietly und that side of the
													But years later I
													discovered Char Mingues, Alice 0 and Krautrock b
													Can. And sudde
						It showed artistic							pick up on these when you listen Kid A and discov
						growth; it made their music more interesting; it							interviews when
					Yes, I listened to all of	introduced me to new sounds I enjoyd like when						Yes, and I listen to these	mention these a favourites. It dee
97	I consent	More than 5 years	Less than 1 hour	Strongly agree	their music regularly		I enjoyed both equally	Very open			Yes	new artists often now	experience of th
					Yes, I listened to all of	sounds I enjoy;It made their music more	I prefered their original					No, I didn't explore these new genres further	
98	l consent	1-5 years	5-10 hours	Agree	their music regularly	interesting; It introduced me to new	sound	Not sure			No	new genres further	TKOL is a terrible
						sounds I enjoy;I like when artists take risks It							
					Yes, I listened to all of	showed artistic growth; It made their music more						Yes, and I listen to these	
99	l consent	1-5 years	More than 10 hours	Strongly agree	their music regularly	interesting;	I enjoyed both equally	Very open			Yes	new artists often now	
100	Iconsent	More than 5 years	Less than 1 hour	Strongly agree	Yes, I listened to all of their music regularly	It introduced me to new sounds I enjoy;	I enjoyed both equally	Very open			Yes	Yes, and I listen to these new artists often now	
100		trans comes froms		and the second sec	induct regularly	It showed actistic		in , spen				and a cost of the cost	
						growth; It made their music more interesting; It introduced me to new						No, I mainly stuck with Radiohead's more	
101	I consent	Less than 1 year	1-5 hours	Strongly agree	Yes, I listened to all of their music regularly	introduced me to new sounds I enjoy	I enjoyed both equally	Open			Yes	Radiohead's more experimental sounds	
				3.1 -0			,,,						What a tepid po be wading in if a
													be wading in if j didn't take risks it's important n
													actists to prove
													listeners to pow, listeners to put themselves in uncomfortable while listening.
						It showed artistic							while listening.
						growth; it made their music more interesting; it							I've grown as a through listenin music that has l outside of my c
			Low then 1.1	Firmer and a start of the second	Yes, I listened to all of	introduced me to new sounds I enjoy;I like when	I liked their newer sounds	1			No	Yes, and I listen to these	outside of my co
102	l consent	More than 5 years	Less than 1 hour	Strongly disagree	their music regularly Yes. I listened to all of	artists take risks It introduced me to new	more	Very open			nd	new artists often now Yes, but I only listen to	zone.
103	l consent	1-5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly	it introduced me to new sounds I enjoy	I enjoyed both equally	Very open			Yes	these new artists occasionally	
						sounds I enjoy It showed artistic growth;It made their						No. I mainly study of the	
		March 1	1.5		Yes, I listened to all of	like when artists take	I liked their newer sounds	0				No, I mainly stuck with Radiohead's more	
104	I consent	More than 5 years	1-5 hours	Agree	their music regularly	risks	more	Open			NO	experimental sounds	I'd argue they ch
													I'd argue they ch genres with each first four albums
					the three days of the								are all very differ
105	l consent	More than 5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly No, I did not continue to	It made their music more interesting	I liked their newer sounds more	Very open			Yes	Yes, and I listen to these new artists often now	then afterwards unified identity.
					listen to the new					A couple of songs from different albums		No, I didn't explore these	
106	l consent	1-5 years	Less than 1 hour	Neutral	direction				I prefered their old style	different albums	No	new genres further	
						It made their music more							
					Yes, I listened to all of	interesting; It introduced	I liked their newer sounds					No, I didn't explore these	
107	l consent	More than 5 years	Less than 1 hour	Strongly agree	Yes, I listened to all of their music regularly	interesting; it introduced me to new sounds I enjoy	I liked their newer sounds more	Very open			No	No, I didn't explore these new genres further	

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