

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?

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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 multiple-choice 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 genre-switching 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 genre-switching. 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 genre-switching 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 multiple-choice 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 reasons 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.

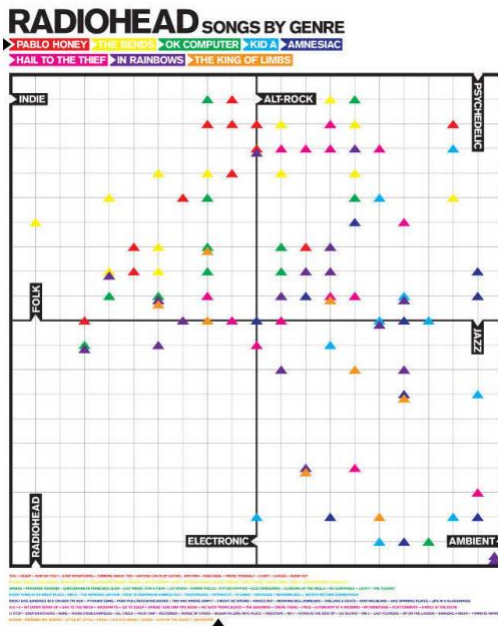


Figure 1: Radiohead's genre classification by album

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.

Methodology

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 well-suited 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 genre-switching 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.

Conclusion

The methodology chapter offers a thorough framework for investigating the impact of genre-switching 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 genre-switching 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.

Analysis

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 affects 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 artist's 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.

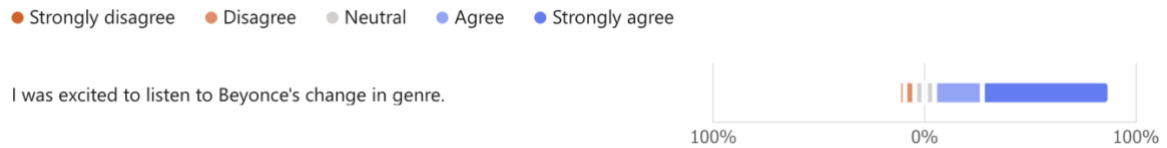


Figure 2



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 genre-switching.



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 a 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 (lgbtqia2s+) 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 genre-switching 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 Beyoncé'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 genre-switching 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 genre-switching 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 Beyoncé's case, where genre becomes more to do with questions of race, representation, and culture. Together these findings highlight that genre-switching 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 genre-switching 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 Beyoncé'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

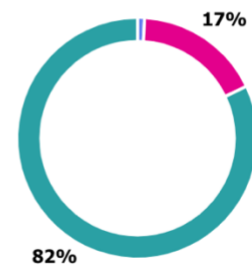
Question 13. Do you have any additional thoughts on Radiohead, or any artists, changing genres? Feel free to share your opinions, or anything else you would like to add.

Appendix B – Data Visualisation

Section 1 – Beyoncé Survey

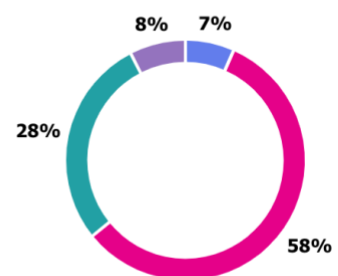
2. How long have you been a fan of Beyoncé?

● Less than 1 year	1
● 1-5 years	18
● More than 5 years	87



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

● Less than 1 hour	7
● 1-5 hours	61
● 5-10 hours	30
● More than 10 hours	8



4.

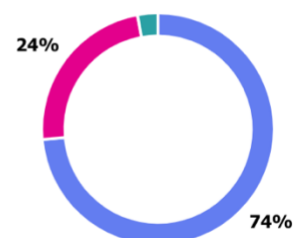
● Strongly disagree ● Disagree ● Neutral ● Agree ● Strongly agree

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



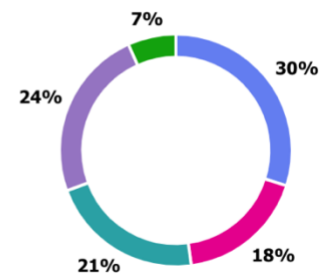
5. Do you continue to choose to listen to Beyoncé's country music since it was released?

● Yes, I still listen to it regularly	78
● Yes, but not as much as her previously released (non-country) music	25
● No, I didn't listen to it again	3



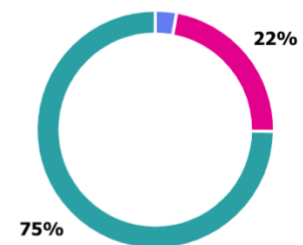
6. What did you like about the genre switch?

It showed artistic growth	85
It made their music more interesting	51
It introduced me to new sounds I enjoy	61
I like when artists take risks	68
Other	19



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

I like the country sound more	3
I still prefer her original sound	23
I enjoy both equally	77



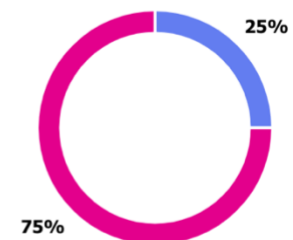
8. Would you be open to Beyoncé experimenting with more genres in the future?

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



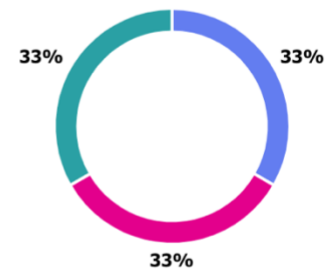
9. Why did you stop listening to this album?

I didn't like the new sound	1
I prefer her old style	3
I lost interest in her music altogether	0
I don't usually listen to this genre	0
Other	0



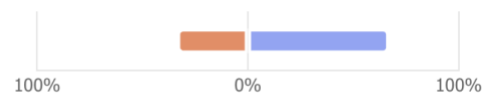
10. How much of the album did you listen to before deciding you did not like it?

● The whole album	1
● Most of the album	1
● Just a few songs from the album	1
● Only 1 song from the album	0
● None of the album	0



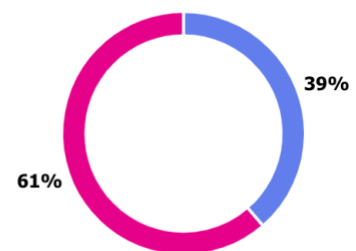
11. Would you be open to Beyoncé experimenting with more genres in the future?

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



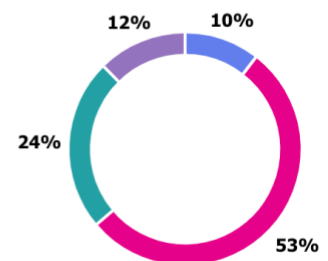
12. Did Beyoncé's genre switch introduce you to country music?

● Yes	41
● No	65



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	11
● Yes, but I only listen to these new country artists occasionally	56
● No, I mainly stuck with Beyoncé's country music	25
● No, I didn't explore country music further	13



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?



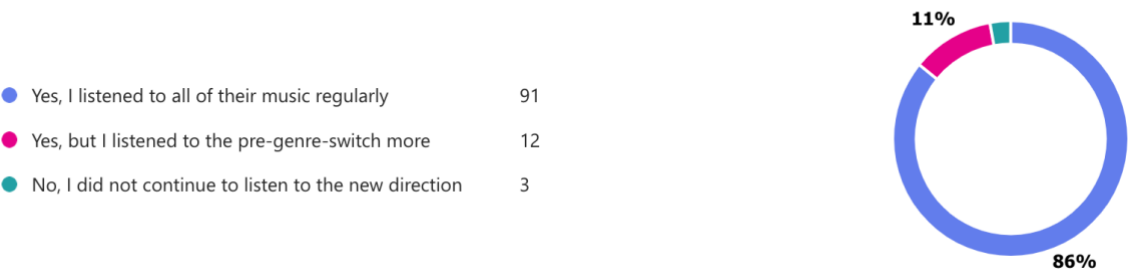
4.

Strongly disagree Disagree Neutral Agree Strongly agree

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

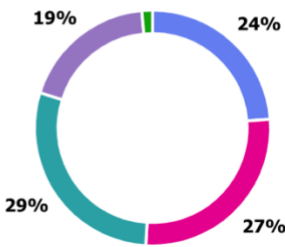


5. Did you continue to choose to listen to Radiohead's new direction once Kid A was released?



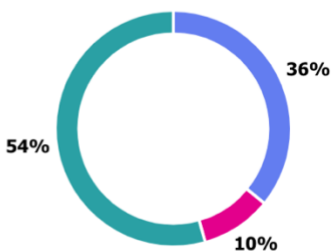
6. What did you like about their genre switching?

● It showed artistic growth	65
● It made their music more interesting	74
● It introduced me to new sounds I enjoy	79
● I like when artists take risks	51
● Other	4



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

● I liked their newer sounds more	37
● I preferred their original sound	10
● I enjoyed both equally	56



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

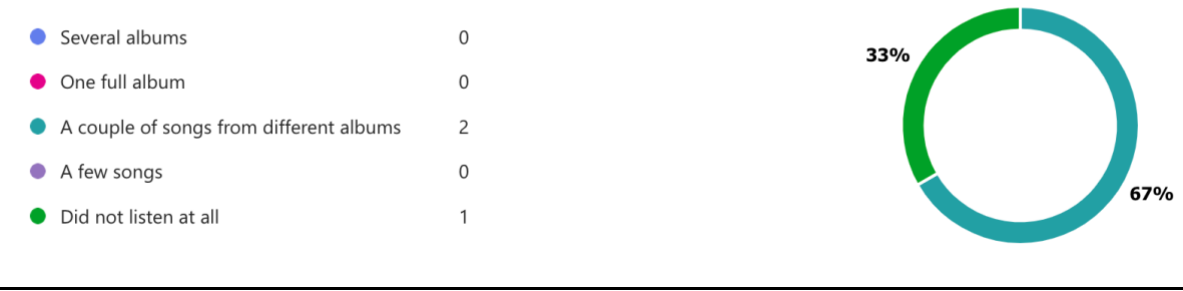


9. Why did you stop listening to their newer music?

● I didn't like the new sound	0
● I preferred their old style	3
● I lost interest in their music altogether	0
● I don't usually listen to newer genres	0
● Other	0



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

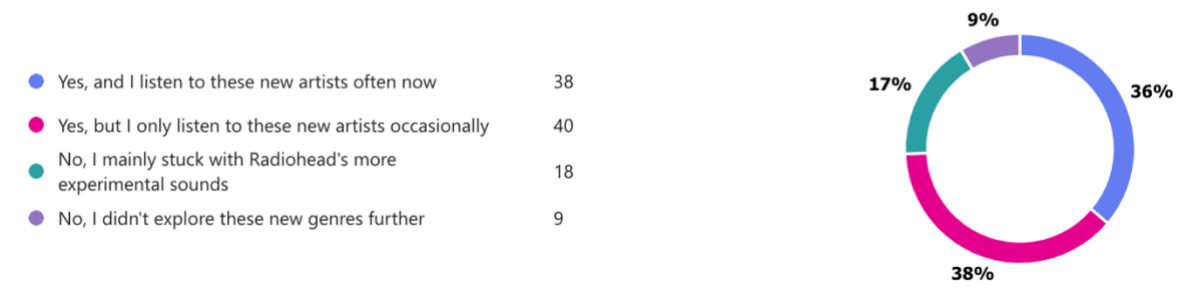


11. Did Radiohead's genre switching introduce you to new genres?



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

[N](#)



Section 1 – Beyoncé Survey

44

56	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it introduced me to new sounds I enjoy. It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			Yes	No, I mainly stuck with Beyoncé's country music.	
57	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			No	No, I mainly stuck with Beyoncé's country music. Yes, but I only listen to these new country artists occasionally.	
58	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			Yes	Yes, but I only listen to these new country artists occasionally.	
59	I consent	1-5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			Yes	Yes, but I only listen to these new country artists occasionally.	Genres are a funny little concept.
60	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I still prefer her original sound	Very open			No	Yes, but I only listen to these new country artists occasionally.	
61	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, but not as much as her previously released (non-country) music	It made their music more interesting; it showed artistic growth; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			Yes	Yes, but I only listen to these new country artists occasionally.	
62	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	She's reclaiming a space that she was rejected from. The power in that is inspiring.	I enjoy both equally	Very open			Yes	Yes, but I only listen to these new country artists occasionally.	Any artist not taking risks, exploring new sounds, changing their style is not an interesting artist in my eyes.
63	I consent	1-5 years	More than 10 hours	Agree	Yes, I still listen to it regularly	It introduced me to new sounds I enjoy.	I enjoy both equally	Very open			Yes	No, I mainly stuck with Beyoncé's country music. Yes, but I only listen to these new country artists occasionally.	
64	I consent	More than 5 years	5-10 hours	Agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it contained a deeper message - her family & US history.	I enjoy both equally	Very open			No	No, I mainly stuck with Beyoncé's country music. I didn't explore country music further.	
65	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	Yes, but not as much as her previously released (non-country) music	I like when artists take risks; it introduced me to new sounds I enjoy.	I enjoy both equally	Open		Yes	No, I didn't explore country music further.	
66	I consent	More than 5 years	Less than 1 hour	Agree	Yes, I still listen to it regularly	I like when artists take risks; it showed artistic growth; she did a great job of switching but also modifying/making it her own.	I still prefer her original sound	Open			No	Yes, but I only listen to these new country artists occasionally.	
67	I consent	More than 5 years	1-5 hours	Agree	Yes, I still listen to it regularly	I like when artists take risks; it showed artistic growth; she did a great job of switching but also modifying/making it her own.	I enjoy both equally	Very open			No	Yes, but I only listen to these new country artists occasionally.	To be able to switch genres and do it in a way that is your own is an amazing way to show how versatile Beyoncé really is. Not only is it risky but it just proves how much stage she truly has.
68	I consent	More than 5 years	1-5 hours	Agree	Yes, I still listen to it regularly	I like when artists take risks; it showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			Yes	Yes, but I only listen to these new country artists occasionally.	I like that Beyoncé experiments with different genres. She is serious about music and puts her best effort into her projects. I would like more artists to do the same with equal vigor as Beyoncé does.
69	I consent	More than 5 years	More than 10 hours	Strongly agree	Yes, I still listen to it regularly	Yes, but not as much as her previously released (non-country) music	I like when artists take risks; it showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open		Yes	Yes, but I only listen to these new country artists occasionally.	
70	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	Yes, but not as much as her previously released (non-country) music	I like when artists take risks; it showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open		Yes	Yes, but I only listen to these new country artists occasionally.	
71	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	Yes, but not as much as her previously released (non-country) music	I like when artists take risks; it showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open		No	Yes, but I only listen to these new country artists occasionally.	Beyoncé 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 "game the system" but 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 painting by various artists like Van Gogh and Picasso. It's needed in order to understand the technique itself and how the technique impacts the overall art piece. As you grow, you can begin bending traditional concepts and develop your own style. In a similar way, Beyoncé changing genres allowed her to further grow as a musical artist while still being true to herself.
72	I consent	1-5 years	1-5 hours	Neutral	Yes, I still listen to it regularly	Yes, but not as much as her previously released (non-country) music	I like the country sound more	Very open			Yes	Yes, but I only listen to these new country artists occasionally.	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 other. Too Puerto Rican, too white. This was city and country and I LIVE for it.
73	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I like the country sound more	Very open			No	Yes, but I only listen to these new country artists occasionally.	I am a longtime fan and supporter of Beyoncé and love that as an artist she is always evolving her sound and production and gets more comfortable expressing deeper messages about feminism, racism, heartbreak, family trauma, etc. I will listen to whatever she puts out, but I especially have enjoyed Cowboy Carter. It's like a warm blanket.
74	I consent	More than 5 years	More than 10 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			Yes	Yes, but I only listen to these new country artists occasionally.	
75	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	Yes, but not as much as her previously released (non-country) music	I like when artists take risks; it showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open		Yes	Yes, but I only listen to these new country artists occasionally.	
76	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			Yes	Yes, and I listen to these new country artists often	
77	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			Yes	Yes, but I only listen to these new country artists occasionally.	
78	I consent	More than 5 years	1-5 hours	Agree	Yes, I still listen to it regularly	It introduced me to new sounds I enjoy; it showed 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.	
79	I consent	More than 5 years	1-5 hours	Neutral	Yes, I still listen to it regularly	Yes, but not as much as her previously released (non-country) music	I enjoy both equally	Very open			Yes	Yes, but I only listen to these new country artists occasionally.	
80	I consent	More than 5 years	1-5 hours	Agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			No	No, I mainly stuck with Beyoncé's country music.	I strongly feel that artists should not feel confined to a specific genre and should feel free to explore their creativity regardless of genre.
81	I consent	More than 5 years	1-5 hours	Agree	Yes, but not as much as her previously released (non-country) music	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			No	No, I mainly stuck with Beyoncé's country music.	
82	I consent	More than 5 years	1-5 hours	Neutral	Yes, I still listen to it regularly	It made their music more interesting; it showed artistic growth; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			No	No, I didn't explore country music further. Yes, but I only listen to these new country artists occasionally.	I feel like Beyoncé can do whatever she likes and I'll be there. I'll spend too much money on the concert, and I'll get the prepackaged CD and I-shit. I support Beyoncé and I wasn't too excited about her dance album but I love it now.
83	I consent	More than 5 years	5-10 hours	Agree	Yes, I still listen to it regularly	It made their music more interesting; it showed artistic growth; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I still prefer her original sound	Very open			Yes	No, I didn't explore country music further. Yes, but I only listen to these new country artists occasionally.	
84	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	It made their music more interesting; it showed artistic growth; it introduced me to new sounds I enjoy I like when artists take risks; it showed artistic growth.	I enjoy both equally	Very open			No	No, I mainly stuck with Beyoncé's country music.	I like covers by big artists 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 style and the genre itself.

85	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it introduced me to new sounds I enjoy/ like when artists take risks; it made their music more interesting. The amount of discourse it sparked, especially the light it shined on fellow Black Country artists.	I enjoy both equally	Very open						Yes	No, but I only listen to these new country artists occasionally	She is one of the bestest commercial artists out there. Risking to alienate your fan base with an unusual sound deserves respect and appreciation. I love seeing artists create new art even when switching genres. It reflects their complexity and my own. André 3000 comes to mind. I like his traditional work but also enjoyed his funk album as I listen to that during meditation or other activities that I would reach for background music for.
86	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy/ like when artists take risks; I learned about music history and black history.	I enjoy both equally	Very open						Yes	Yes, but I only listen to these new country artists occasionally	I just think she did such an excellent job on this latest album. It tells a full story from start to finish! I have personally never enjoyed a Beyoncé album from first track to last like CC. It's a no also for me! I think it is a way to make new music and reinvent one's sound. I think music genres are just boxes at the end of the day. I listen to a lot of French speaking African singers and rappers who are up with a lot of different cultures. So I don't see a problem in mixing genres.
87	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	It made their music more interesting; it showed artistic growth; it introduced me to new sounds I enjoy/ like when artists take risks; All of the above!	I enjoy both equally	Very open						No	No, I mainly stuck with Beyoncé's country music.	
88	I consent	1-5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy/ like when artists take risks.	I enjoy both equally	Very open						Yes	Yes, but I only listen to these new country artists occasionally	
89	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, but not as much as her previously released (non-country) music	It showed artistic growth; I like when artists take risks.	I still prefer her original sound	Very open						No	Yes, but I only listen to these new country artists occasionally	
90	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting.	I enjoy both equally	Very open						No	Yes, and I listen to these new country artists often	
91	I consent	More than 5 years	1-5 hours	Agree	Yes, I still listen to it regularly	I like when artists take risks; it showed artistic growth.	I enjoy both equally	Open						No	Yes, but I only listen to these new country artists occasionally	I think Beyoncé wants to be a genre bender where there is no such thing as a country artist or pop artist.
92	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy/ like when artists take risks.	I enjoy both equally	Very open						No	Yes, and I listen to these new country artists often	
93	I consent	More than 5 years	1-5 hours	Disagree	Yes, I still listen to it regularly	To me CC is a huge FU to folks that were rude. I don't think she made a transition into country music; I'm really but in pushing back on folks that believe she isn't allowed to be in a certain space.	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. I have big thoughts on this topic. For simplicity sake, I think it's 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 sovereignty of a person-viewer; their work is equally a product to be consumed and not as human beings with a skill in a craft. We (the general public) do not commission 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 age 21 leaves their platform on Disney or whatever and plays a drug addict or sexy character in a new project. How can they do that their fan base is 8 year olds people cry. Well, mom and dad they are their own person first. A fan is a fan but certainly shouldn't be in your house. I know the face is the same but that actor has no contract with you (consumer) to remain this product safe for your child to consume. If you are musically, artistically anything is talented it does not mean you can't bring these skills elsewhere. The entire conversation is around the intersection of personal sovereignty, celebrity consumption, artistic talent and even what it means to be a genre artist. I can go on but good luck with your paper!
94	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; I like when artists take risks.	I enjoy both equally	Very open						No	No, I didn't explore country music further	
95	I consent	More than 5 years	5-10 hours	Agree	Yes, I still listen to it regularly	It introduced me to new sounds I enjoy.	I enjoy both equally	Very open						Yes	No, I mainly stuck with Beyoncé's country music.	
96	I consent	More than 5 years	Less than 1 hour	Neutral	Yes, but not as much as her previously released (non-country) music	It showed artistic growth.	I still prefer her original sound	Not really open						No	No, I didn't explore country music further	
97	I consent	More than 5 years	1-5 hours	Neutral	Yes, but not as much as her previously released (non-country) music	It introduced me to new sounds I enjoy.	I still prefer her original sound	Not really open						No	No, I didn't explore country music further	Her Texas song is good but I don't like country music so I don't think the change suits her.
98	I consent	More than 5 years	Less than 1 hour	Neutral	Yes, but not as much as her previously released (non-country) music	It introduced me to new sounds I enjoy. It made their music more interesting; it introduced me to new sounds I enjoy/ like when artists take risks; it showed artistic growth.	I enjoy both equally	Open						No	No, I didn't explore country music further	
99	I consent	More than 5 years	1-5 hours	Strongly disagree	Yes, but not as much as her previously released (non-country) music	Yes, I still listen to it regularly	I like when artists take risks.	I enjoy both equally	Very open					Yes	Yes, and I listen to these new country artists often	
100	I consent	1-5 years	1-5 hours	Agree	Yes, I still listen to it regularly	It introduced me to new sounds I enjoy; it showed artistic growth.	I enjoy both equally	Open						No	Yes, but I only listen to these new country artists occasionally	
101	I consent	1-5 years	More than 10 hours	Strongly agree	Yes, I still listen to it regularly	Yes, but not as much as her previously released (non-country) music	I still prefer her original sound	Open						Yes	Yes, but I only listen to these new country artists occasionally	
102	I consent	More than 5 years	Less than 1 hour	Neutral	Yes, but not as much as her previously released (non-country) music	It showed artistic growth.	I still prefer her original sound	Open						No	Yes, but I only listen to these new country artists occasionally	
103	I consent	More than 5 years	Less than 1 hour	Disagree	Yes, but not as much as her previously released (non-country) music	It made their music more interesting.	I still prefer her original sound	Open						No	Yes, but I only listen to these new country artists occasionally	
104	I consent	More than 5 years	Less than 1 hour	Disagree	No, I didn't listen to it again				I prefer her old style	Just a few songs from the album.	Not really open		No	No	Yes, but I only listen to these new country artists occasionally	
105	I consent	More than 5 years	Less than 1 hour	Strongly agree	Yes, but not as much as her previously released (non-country) music	It showed artistic growth; I like when artists take risks; it introduced me to new sounds I enjoy/ like when artists take risks.	I enjoy both equally	Very open						Yes	Yes, but I only listen to these new country artists occasionally	
106	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I still listen to it regularly	It showed artistic growth; it made their music more interesting; it introduced me to new sounds I enjoy/ like when artists take risks.	I enjoy both equally	Very open						Yes	Yes, but I only listen to these new country artists occasionally	
107	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; I like country music as well as R&B/ hip hop.	I enjoy both equally	Open						No	No, I mainly stuck with Beyoncé's country music.	

Section 2 – Radiohead Survey

Id	Do you give consent for your answers to be collected anonymously for the purpose of this thesis?	How long have you been a fan of Radiohead?	Approximately, how many hours a week do you spend listening to their music, or consuming their content?	I was excited to listen to Radiohead's change in genre.	Did you continue to choose to listen to Radiohead's new direction once Kid A was released?	What did you like about their genre-switching?	Did you prefer their original sound or their new experimental sound?	Would you be open to Radiohead continuing to experiment with more genres, should they release new music in the future?	Why did you stop listening to their newer music?	How much of Radiohead's more experimental sound did you listen to before deciding you did not like it?	Did Radiohead's genre switching introduce you to new genres?	Did their genre changes lead you to discover new artists within these genres?	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.
1	I consent	More than 5 years	1-5 hours	Neutral	Yes, but I listened to the pre-genre-switch more.	It showed artistic growth; it introduced me to new sounds I enjoy. It made their music more interesting. It introduced me to new sounds I enjoy.	I preferred their original sound.	Open		No	No	No, I'm really stuck with 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.	It showed artistic growth; I like when artists take risks.	I liked their newer sounds more.	Open		Yes	Yes	Yes, and I listen to these new artists often now. Yes, but I only listen to these new artists occasionally.	
3	I consent	More than 5 years	5-10 hours	Agree	Yes, I listened to all of their music regularly. No, I did not continue to listen to the new direction.	It showed artistic growth; I like when artists take risks.	I enjoyed both equally.	Open		No	No	No, I'm really stuck with Radiohead's more experimental sounds.	
4	I consent	1-5 years	5-10 hours	Disagree		It made their music more interesting. It introduced me to new sounds I enjoy.			I preferred their old style.	A couple of songs from different albums.	No		
5	I consent	Less than 1 year	1-5 hours	Neutral	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy.	I enjoyed both equally.	Very open		Yes	Yes	Yes, but I only listen to these new artists occasionally.	
6	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 their music regularly.	I enjoyed both equally.	Very open		Yes	Yes	Yes, but I only listen to these new artists occasionally.	
7	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly.	I like when artists take risks; it introduced me to new sounds I enjoy. It made their music more interesting. It showed artistic growth.	I enjoyed both equally.	Very open		Yes	Yes	Yes, and I listen to these new artists often now.	I think an artist needs to evolve, and shake off that feeling of getting comfortable - even if there are no steps along the way. To be in the 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 preferred their original sound.	Open		Yes	Yes	Yes, but I only listen to these new artists occasionally.	
9	I consent	1-5 years	5-10 hours	Agree	Yes, but I listened to the pre-genre-switch more.	It introduced me to new sounds I enjoy.	I enjoyed both equally.	Not really open.		Yes	Yes	Yes, but I only listen to these new artists occasionally.	
10	I consent	1-5 years	1-5 hours	Strongly agree	Yes, I listened to all of their music regularly.	It showed artistic growth; I like when artists take risks.	I enjoyed both equally.	Very open		Yes	Yes	Yes, but I only listen to these new artists occasionally.	
11	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 sounds more.	Very open		Yes	Yes	Yes, but I only listen to these new artists occasionally.	King Crimson & the Lizard. I've experimented with a lot of different genres, of recommend checking them out.
12	I consent	More than 5 years	Less than 1 hour	Neutral	Yes, but I listened to the pre-genre-switch more.	It showed artistic growth; I like when artists take risks; it made their music more interesting. It made their music more interesting. It showed artistic growth; I like when artists take risks.	I enjoyed both equally.	Very open		No	No		Your question 10 misses a possibility, which is that I got to those genres before Radiohead did. So, no Radiohead going all apesh because I'd been into that stuff for a few years already. I can't answer either of your "yes" options to Q10, nor either of the "no" options, since I explored electronic/futuristic experimental stuff plenty, did not stick with Radiohead's take on it. Question 5 is similarly flawed for me because at the time Kid A / HPTT came out I felt it was weaker than OCE (and still is), 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 better before or after Kid A/Before or after they went experimental. Electronic, for me, more like better/worse/better.
13	I consent	More than 5 years	1-5 hours	Strongly agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy; I like when artists take risks.	I liked their newer sounds more.	Very open		Yes	Yes	Yes, and I listen to these new artists often now.	
14	I consent	1-5 years	1-5 hours	Strongly agree	Yes, I listened to all of their music regularly.	It introduced me to new sounds I enjoy; I like when artists take risks.	I liked their newer sounds more.	Very open		Yes	Yes	Yes, and I listen to these new artists often now.	
15	I consent	More than 5 years	Less than 1 hour	Strongly agree	Yes, I listened to all of their music regularly.	It made their music more interesting. It introduced me to new sounds I enjoy. I showed artistic growth; I'm a late fan, so after A Moon Shaped Pool, I learned that they became more comfortable with themselves and their music as it went on into the post Kid A era. The "ambience" Radiohead, knowing that that's the kind of music they want to make felt good.	I liked their newer sounds more.	Very open		Yes	Yes	Yes, and I listen to these new artists often now.	
16	I consent	1-5 years	1-5 hours	Strongly agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. I like when artists take risks.	I liked their newer sounds more.	Very open		Yes	Yes	Yes, but I only listen to these new artists occasionally.	
17	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy; I like when artists take risks.	I liked their newer sounds more.	Very open		No	No	Yes, and I listen to these new artists often now.	
18	I consent	More than 5 years	More than 10 hours	Strongly agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy; I like when artists take risks.	I enjoyed both equally.	Very open		Yes	Yes	Yes, and I listen to these new artists often now.	
19	I consent	1-5 years	More than 10 hours	Agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy.	I enjoyed both equally.	Open		Yes	Yes	Yes, but I only listen to these new artists occasionally.	
20	I consent	1-5 years	Less than 1 hour	Agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy.	I preferred their original sound.	Very open		No	No	Yes, but I only listen to these new artists occasionally.	
21	I 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.	I liked their newer sounds more.	Very open		Yes	Yes	Yes, and I listen to these new artists often now.	
22	I consent	More than 5 years	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy; I liked the casual fans.	I enjoyed both equally.	Open		No	No	Yes, but I only listen to these new artists occasionally.	
23	I consent	Less than 1 year	More than 10 hours	Agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy.	I liked their newer sounds more.	Open		Yes	Yes	Yes, and I listen to these new artists often now.	
24	I consent	1-5 years	1-5 hours	Agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy; I liked the casual fans.	I liked their newer sounds more.	Very open		Yes	Yes	Yes, but I only listen to these new artists occasionally.	I <3 them
25	I consent	Less than 1 year	5-10 hours	Strongly agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy.	I enjoyed both equally.	Open		Yes	Yes	Yes, but I only listen to these new artists occasionally.	
26	I consent	1-5 years	5-10 hours	Neutral	Yes, but I listened to the pre-genre switch more.	It introduced me to new sounds I enjoy.	I preferred their original sound.	Not sure		No	No	No, I didn't explore these new genres further. Yes, but I only listen to these new artists occasionally.	
27	I consent	1-5 years	Less than 1 hour	Agree	Yes, I listened to all of their music regularly.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy.	I enjoyed both equally.	Very open		Yes	Yes	Yes, but I only listen to these new artists occasionally.	
28	I consent	1-5 years	More than 10 hours	Disagree	Yes, but I listened to the pre-genre switch more.	It showed artistic growth; it made their music more interesting. It introduced me to new sounds I enjoy.	I preferred their original sound.	Very open		Yes	Yes	Yes, and I listen to these new artists often now.	

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