

Behavior of Young Music Consumers Towards Music Competitions and Reality Shows: A Case of Pepsi Battle of The Bands

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Abstract: This research analyzes the attitudes and tendencies of young music consumers towards music competitions and reality shows, particularly Pepsi Battle of the Bands (BOTB), a known reality show in Pakistan owned by PepsiCo. The applied quantitative approach employs a One-group Pretest–posttest research design for an evaluation of a cohort of Bachelor of Science Students from a randomly selected sample of thirty-two students, with gender-balanced factors in mind. The essence of this design is that it gives a chance to measure the changes in beliefs or feelings before and after the exposure to the intervening factors, in this specific case – the edited showreel with scenes from the earlier season of BOTB. Rigorous statistical analysis is the procedure to fetch results, retrieve the data, treat it with paired t-tests, and then compare the means with the help of the SPSS software. The analysis shows a significant difference between the age and the pretest scores, which statistical data confirms, so a multitude of factors are the cause of their feeling. Despite the difference in the range of age, the average pretest scores of various age levels are similar to each other, implying a consistent attitude on the similar variables expressed. The p-value (<0.001) creates a more certainty of the projection. This study offers insight into the complex issues of young music consumers and shows that individual differences, context, and the environment are important examining points. As music franchises, music reality shows, and competitions are growing, this study is in line with the consumers' interest in this topic in Pakistan.

Keywords: Pepsi Battle of the Bands, Pakistan, Music Reality Show, Music Consumers, One-group Pretest–Posttest

Introduction

Pakistani bands have been a vital element of the country's music industry since the 1980s, making a reputation for themselves both domestically and abroad (Khan, 2018). In the 1980s and 1990s, Pakistan's media landscape was dominated by the state-run Pakistan Television (PTV) and the privately held Network Television Marketing (NTM), which eventually rebranded as ATV. Even though these networks provided minimal space for music programming, renowned bands such as Vital Signs, Junoon, Awaz, and Strings rose to international prominence. Their achievement solidified their reputation and paved the way for other Pakistani bands (Khan, 2018; Shahid, 2017) to follow them and achieve worldwide fame.

In terms of music generated by country musicians, PepsiCo proved a competitive environment. Pepsi Battle of the Bands was Pakistan's first music-themed television reality show. PepsiCo, which controlled the label, released the first season of BOTB in 2002 (Pepsi Pakistan, 2017). The second season of BOTB was delayed, and it did not premiere until 2017 (Lodhi, 2017). The cultural phenomenon surrounding music bands had declined significantly over several years, but the return of BOTB to the music industry was notable, as it reignited interest and introduced a new wave of talent that holds great promise for the future discovery of many gifted individuals (Shahid, 2017; Aijaz, 2018). Until 2019, four seasons of BOTB have been aired.

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Figure 1

Logo of Pepsi Battle of the Bands (PepsiCo Pakistan, 2019)



Many people appreciate the variety of music types and genres represented on these shows, which provide a platform for performers who may not have achieved success through traditional means (Graham, 2017). Viewers watch these shows for amusement purposes (Khan, 2018). They like the participants' drama, rivalries, and emotional journeys, regardless of who wins (Lodhi, 2017).

Competitive Environment

Music competitions and reality programs centered on competitions have generated an incredibly positive and competitive climate, giving rise to some of the world's most popular talent shows, like American Idol and Britain's Got Talent. Television singing competitions have grown in popularity and recognition across the world, particularly since the success of American Idol (Cho et al., 2016). These shows have been set up in their native nations and sold-out franchises throughout the world, paving the way for added popular shows in domestic settings.

Impact of Judgement and Evaluation

The popularity of singing competitions has opened new opportunities for becoming a professional musician (Cho et al., 2016). However, people and critics have different perspectives on competition and judging. Some believe that the judges' judgments accurately stand for the competitors' qualities, while others question their choices. The discussion centers on whether winning a reality show is a shortcut to success or whether sustained success in the music industry needs more than winning a competition (Sabeeh, 2019). The assessment and judgment methods assume that the audience will see the participating artists as genuine, not hypothetical. Nonetheless, these challenges foster a spirit of competition and instill ideas for further improving current concepts (Naqvi, 2014).

Quality and Authenticity

The music reality show's "most salient gratifications sought are ambition, suspense, social interaction, and high production quality" (Xu & Guo, 2017). The choice of media platforms has a strong association with an individual's music goals and production quality requirements (Xu & Guo, 2017). Opinions on the quality of talent shown on these shows might be divided. While some think that these platforms develop true stars, others contend that the emphasis on drama and entertainment sometimes overshadows talent (TNM, 2017). However, because the singers come from all backgrounds and confront the realities of competition (Cho et al., 2016), as evaluated by the judges and the audience, the talent that appears has the potential to advance in the profession.

The rising commercialization of these programs has steadily altered the general tone and manner, moving the emphasis to glamour and entertainment. As a result, they have become a popular stepping stone for budding vocalists looking to get into the film business (TNM, 2017). Critics often point out that

these television shows have a distinct quality, emphasizing entertainment over genuine creative expression (Holmes, 2004). However, several people believe that these programs help to commercialize things and performers, gaining a greater market share in entertainment than individual artists (Graham, 2017). The efforts of several entities have played an important part in developing the music business into a more predictable and organized institution.

Valuable Platform for Potential Singers

As fans, a lot of people in the music industry see performances like Pepsi Battle of the Bands as an excellent way to find and promote new musical talent. These events helped launch the careers of plenty of renowned singers and bands (Graham, 2017). The advent of this streaming platform, as well as others, is expected to improve music distribution, aid better artist management, and encourage the formation of music distribution businesses (Sabeeh, 2019). The increased public exposure gives an excellent opportunity for vocalists to hone their performing skills. It provides them with several opportunities to show their abilities in multiple performances (Frith, 2002). This exposure is a significant milestone in their artistic growth, adding to their economic prospects and allowing higher recognition within the industry (TNM, 2017).

Methodology

This study is based on a One-group Pretest-posttest design (Cranmer, 2017). For this, a cohort of 32 Bachelor of Science students was selected through random sampling. However, some demographic characteristics were ensured, which included gender and education. It was considered that the cohort would carry sixteen females and an equal number of males, and they are related to the same level of education. All respondents were assigned codes to serve as identity in place of their names to create harmony in pretest-posttest scores, i.e., M01, F01, where 'M' stands for a male respondent and 'F' for a female respondent. A predesigned questionnaire, constructed via Google Forms, was presented to the cohort to fetch pretest results.

Table 1
The construct of the Questionnaire

Variables	Questions	Measurement
Predictor		
Age	What is your age?	Ratio
Gender	What is your gender?	Binary
Exposure to BOTB	How often do you watch Pepsi Battle of the Bands?	5-Point Likert Scale
Performances	Do you prefer live bands/individual performances?	5-Point Likert Scale
Authenticity	Do you think that live performances authenticate the show?	5-Point Likert Scale
	Do you think that the factor of judgment authenticates the platform?	
Emotional Connection	Do you feel emotionally connected with the judges during their judgment or with the performers?	5-Point Likert Scale
Control		
Level of Education	What is your level of education?	Ordinal
Geographical Location	I live in:	Nominal
Habit	Describe your habit of spending time watching music competitions/reality shows.	5-Point Likert Scale
Access to Technology	Do you have readily available internet and access to streaming services?	3-Point Scale
Moderator		
Involvement	Are you a casual listener or a dedicated music fan?	Binary
Fandom	What is the degree of your fandom?	5-Point Likert Scale

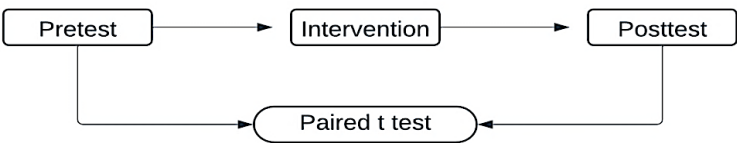
Later, to describe the test intervention point, an edited one-hour showreel based on different episodes of BOTB from the last season was played before the cohort on a television screen. The showreel presented critical elements of the following reality show.

- General performances of known and unknown talents appeared in the competition.
- Performances of the finalists without mentioning them as finalists.
- Behavior of judges
- Reactions of the audience
- Random clips carry the emotional attachment of the audience to the competitors.
- Clips from the Finale
- Announcements of runner-up and winner
- Public Reactions

After the showreel ended, the cohort was given the posttest questionnaire. To keep the comparative nature of the test intact, the questionnaire carried the same set of variables and questions and was presented to the cohort as a duplicate of their previously filled questionnaire. The respondents were granted permission to edit their responses to see what changes they would want to bring to their earlier responses. All the responses were collected on Excel sheets categorized as pretest and posttest responses. The data was called into SPSS software for a paired t-test (SAGE, 2017). The following research design was applied to the study.

Figure 2

Research Design One Group Pretest-Posttest with a paired t-test



Hypotheses

- H₀:** The choices of young music consumers will not change after the intervention.
- H₁:** The choices of young music consumers will change after the intervention.

Results

The IBM SPSS v29.0.2.0 was used to compute the results, which showed a statistically significant difference between the age and pretest score of the cohort, which was found to have a large effect size. Tables 1 and 2 show the sample size and values defined as the 'Cell,' which combines pretest-posttest scores, where N=32 for the pretest as well as for the post-test.

Table 1

Cell Statistics (Sample Size)

N	
Valid	64
Missing	0

Table 2

Cell Statistics (Pretest-posttest Frequency)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Pretest	32	50.0	50.0	50.0
	Posttest	32	50.0	50.0	100.0
	Total	64	100.0	100.0	

The comparison of means was done to detect the significance of the possible differences in the pretest score (referring to it as the 'Cell' score) among the different age groups that were within the cohort. To better analyze the data, we looked at age groups separately and examined if there were differences in responses by age of people surveyed.

Table 3

Report on the Comparison of Means

Age	Mean	N	Std. Deviation
18	1.5000	10	.52705
19	1.5000	12	.52223
20	1.5000	8	.53452
21	1.5000	12	.52223
22	1.5000	6	.54772
23	1.5000	10	.52705
24	1.5000	6	.54772
Total	1.5000	64	.50395

Throughout age ranges, it has been discovered that the belief or attitude, as measured by the pretest scores of the cohort, seems to be consistent with the trend that it shows in a different age range. By this assumption, besides age, other factors prevail, including the individual, likes, exposure, or rather the display of the intervention (the showreel), which could affect how the cohort responds.

Table 4

Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Age	20.72	64	1.956	.244
	Cell	1.5000	64	.50395	.06299

Table 5

Paired Samples Correlations

		N	Correlation	Significance	
				One-Sided p	Two-Sided p
Pair 1	Age & Cell	64	.000	.500	1.000

Table 6

Paired Samples Test

		Paired Differences			95% Confidence Interval of the difference		t	df	One-sided p	Two-sided p
		Mean	Std. Deviation	Std. error Mean	Lower	Upper				
Pair 1	Age-Cell	19.21875	2.01950	.2544	18.71429	19.72321	76.133	63	<.001	<.001

Table 7

Paired Samples Effect Sizes

			Standardize	Point Estimate	95% Confidence Interval	
					Lower	Upper
Pair 1	Age - Cell	Cohen's d	2.019	9.517	7.839	11.190
		Hedges' correction	2.044	9.403	7.745	11.056

a. The denominator is used to estimate the effect sizes.

Cohen's d uses the sample standard deviation of the mean difference.

Hedges' correction uses the sample standard deviation of the mean difference plus a correction factor.

The age of the cohort was computed to be 20.72 years, with a standard deviation of 1.956. The other extreme showed support for the null hypothesis, which was backed by the mean pretest score of 1.500, while, on the other hand, the standard deviation had a value of 0.50395. The mean paired difference produced a value of 19.21875, suggesting a huge gap between both variables. The 76.133 t-value with 63 df shown underlines a significant difference between age and pretest scores ($p < .001$). Such fluctuation means that concerning the answers provided by the cohort in the pretest questionnaire, the observed differences were statistically significant.

Cohen's d value of 2.019 and Hedges' correction value of 2.044 both suggest a large effect size. Such considerable numbers reveal that the difference between the pretest score and age group is not an

inconsequential thing. Thus, this study supports the hypothesis (H_1) that the choices of young music consumers will change after the intervention.

Discussion

The effect sizes that are measured show the practical importance of the results, which is significant. It means that the differences seen are not because of coincidences but can be regarded as something meaningful. The results of the study indicate that the answers in the pretest's questionnaire were determined by more than age, thus demonstrating the complexity of human behavior while emphasizing the role of various contextual factors given that they need to be put into consideration when research is being conducted or when interpretation is being made.

The relationship between viewers' desire for fame and their proclivity to watch these reality shows suggests a readiness to see others reach recognition by taking part in such programs (Graham, 2017). Observing rivals' successes helps spectators visualize their involvement in these broadcast programs, which fulfills this aim (Cho et al., 2016). Many people in the music industry may have goals of being well-known, and they may see televised music talent competitions as a practical way to quickly ascend to prominence, as they are often presented as such (Albrecht, 2019; Holmes, 2004). Individuals may assume that taking part in talent shows allows them to accelerate or circumvent the difficult and uncertain process of personal development and creative progress (Albrecht, 2019). Participants in music reality shows gain exposure to a broad audience, which can contribute to expanding their fan base and securing future opportunities within the music industry. The platform can show and understand a user's listening inclinations and preferences (Sabeeh, 2019). It then introduces the user to novel and refreshing musical compositions and performers unlikely to be met through alternative platforms (Albrecht, 2019).

Based on the research with reference to the topic under discussion, it can be asserted that BOTB has excellent potential in marketing and promotion of musical programs, which would indeed be quite attractive to young people. BOTB shows marketers that associating a brand with entertainment that appeals to young people can create a powerful, emotional bond with the target audience (Naqvi, 2014). Pepsi funds BOTB, thus augmenting brand loyalty for its viewers. This strategy means that music competitions could become an effective means of advertising where the brand, on the one hand, stays a kind of 'hinterland' while, on the other, it becomes firmly linked to the identity, values, and dreams of the target consumer group (Tajik, 2018).

For music producers, BOTB aims to draw attention to the need for competition formats to uncover fresh talent. Unlike other methods of talent-seeking, where a new artist might have to slowly build a fan base over time, BOTB gives these musicians a broad sample of what their fan base might be (Sabeeh, 2019). Industry insiders further emphasize that producers can receive help from such shows by sponsoring performers that are popular with audiences and investing in styles that are popular through such shows (Shahid, 2017). This success also means that music production for reality shows must keep hefty production value for mass appeal and, at the same time, appeal to the complex and diverse tastes of the youth.

BOTB is on the way to becoming an influential source among the youth of Pakistan, not only in the musical aspect but also in terms of social and cultural life. By virtue of such format, the show has brought nearer genres of rock, alternative, and fusion and inspired the young generation to listen to such music, and some of them even started a career in music (Shahid, 2017). In the context of introducing the Pakistani youth to multicultural musical experiences, BOTB has played a worthy part in reviving musical interests, including culture-based music.

It also has contributed to setting up cultural paths in its own ways, contributing to the construction of virtues that are dear to young people, such as determination, individuality, or even competition. In celebrating bands that try to innovate with traditional musical instruments and Pakistani languages, BOTB touches on a culturally sensitive aspect while ensuring local trends in music are in harmony with international trends. This trendsetting influence is reinforced with the help of social networks, i.e., performances backstage and interviews with contestants of the show that are broadcast and discussed with

fans (Tajik, 2018). Tied to BOTB's cultural importance and popularization, this digital buzz not only supports this conception and BOTB as a product but, more importantly, it confirms the show as a part of the growing youth culture.

The positive outcomes of competition-based music Results from shows like BOTB go beyond the impact on competition. These shows are instrumental in music production by providing a platform for structured incremental performance, encouraging young talents who may otherwise still be unheard of. Thus, being devoted to the coverage of Pakistani musicians and bands, BOTB enriches the local musical market and takes place in opposition to various foreign music that prevails in media streams.

Besides, competition shows foster economic importance within the musical context because of the demand for production, sound engineering, video editing, and event management. They bring sponsorships and advertisements, which means monetary resources are not only provided for the show but also for artists to perform on the show while getting endorsements. Difficulties such as unstable incomes or lack of recognition in their creative work that many independent artists face seem to be resolved in this mutually beneficial cooperation, and, therefore, the musical economy of a city may be enriched (Sabeeh, 2019). This way, local music can be placed on a national and even global market, creating sustainable growth that will enable the creation of further local talent to be supported by this industry.

BOTB illustrates how competition-based shows may be used as functional platforms for creativity and growth in the musical sphere. With fun and games tied up in their competition, BOTB has set up a stage for future music competitions to nurture talents and pave the way for young artists to influence the future of Pakistani music and the place it occupies in society.

Conclusion And Recommendations

Even though there may be certain differences in the respondents' age groups, all mean pretest scores are uniform as they have no disparities concerning the beliefs or attitudes of the cohort. Comparisons of differences impact and help gather more information and evidence across different age groups on the responses of the pretest questionnaire. This uniformity in the cohort members' reactions illustrates the multitude of factors that lead to differences in the individuals' responses and causes a critical thought about concrete peculiarities of the experimental conditions. Although age is one of the most important demographic variables, and through the p-value (<0.001), the results are still significant. However, the relation of age to variations in preconceived notions before the intake of knowledge appears less compelling in this context. Thus, examining other alternations or meshing the outcomes of individuals, such as attitudes, views, or intervention exposure, may help us fill the observed results more robustly. Thus, this study supports H_1 , which highlights the choices of young music consumers and changes in their behaviors after they receive positive intervention and reinforcement. Music must be brought to them in the form of talent shows, reality music competitions, and talent hunt programs to promote the local music genres at the national level as well as to support the country's public diplomacy. Based on the discussion and conclusion sections, the authors have deliberated the following recommendations:

1. Collaborations should be made with local music schools, conservatories, and universities to provide the talents as well as in the advertisements for the shows. This brings along with it a string of built-in audiences and publicity.
2. Instead of inviting amateur bands and casual singers, BOTB needs to conduct public auditions in different metropolitan cities such as Lahore, Karachi, Islamabad, and so on so that participants can be sourced from multiple areas. It will also increase the visibility of the shows.
3. While continuing to take judgment through pro-singers, there may be an interactive, fun format accompanied by live voting from the viewers. Additionally, organic discussions on social media platforms will generate a buzz.
4. Offer radio stations, music channels, and streaming apps to advertise or promote each other mutually to cover a wider audience through broadcasting as well as the use of online media.
5. Signing partnership agreements with brands relevant to the targeted audiences will become another source of marketing advantage and revenue. Multiple brands can collaborate for a common music platform.

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