Dear Adjudicators for the LA&PS Writing Prize,

I have included the assignment sheet for the 'Research Proposal' written assignment in CCY 3999 (Research with Children and Young People: Methods), below. This is a challenging course for undergraduate students, as they navigate a new style of writing that very different from their other courses. The student I have nominated, K_____ C_____, went above and beyond the assignment requirements, and has demonstrated exceptionally clear and well-reasoned writing at (and beyond) the third-year level. Keeping within the assignment guidelines, and the word limit, K_____ has written a strong research proposal, drawing directly on course content, as well as outside sources. You will note, for example, in the literature review section she has gone well beyond the minimum requirements and made strong connection between external research and her proposed research. She has developed a sound and well-justified methodology, and demonstrated excellent knowledge of the ethical considerations of youth-centred research. She received an A+ for this proposal.

Research Proposal Assignment Guidelines

Based on the information you learned this year, develop a mock research proposal for a small-scale project you could conduct with a few child or youth participants. Please keep within the word limits and use APA citations. This research proposal has five required sections:

Introduction (under 200 words)

Please include a brief introduction, no longer than a paragraph, that includes your research topic and why it is relevant to the CCY program / field, your research question (bolded), and a brief overview of what you have included in your proposal.

Theoretical Underpinnings (under 400 words)

In this brief section, you need to explain if your project takes a constructivist or positivist approach (and why). You should also include a brief explanation of how your study is underpinned by the 'new' social studies of childhood (see Berman & MacNevin, 2017), and a children's rights framework.

Literature Review (under 2500 words)

For the 'Literature Review' section, you need to find a minimum of five studies that are relevant to your research topic. These studies can examine similar questions in different contexts (studies can take place in other cities, with different age groups etc.). If you can't find studies that address a similar research question to yours, find studies that are otherwise relevant and explain their relevance. You need to discuss the studies, compare the studies, describe the research methods they used, describe what they what they examined, what the results were, and why the studies are relevant to your proposed research. Try to find studies that are recent (post-2010).

Methodology (under 1500 words)

Discuss and clearly state your own research question. Plan out your participant sample and research setting. Who would your participants be (not their names, but which group of people – e.g. "youth aged 13-15 in the GTA")? How do you plan to recruit them? Where will the research take place? Why have you chosen this participant sample and research site? How will you gain access to these people and this setting?

Explain your chosen research methods and procedures, as well as why you chose these methods to address your research question. Describe how you will go about using these methods with your chosen participants. You should draw on texts to back up your discussion (readings, as well as external sources focusing on the methods of your choice). What are some of the benefits and risks of using these methods? How will you ensure your use of these methods is ethically sound? Please justify your decisions with scholarly books and articles about these methods.

Ethical Considerations (under 600 words)

Overview some of the ethical considerations of your project in relation to conducting research with child and/or youth participants.

Appendices (optional)

In the appendices section, feel free to create a mock consent form for your proposed project, based on York's guidelines, and/or any other things that you feel would provide context for your proposal (not required).

Running Head: RESEARCH PROPOSAL

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AP/CCY 3999

<u>**Research Proposal:**</u>

<u>**Exploring Young People's Experiences with Music-Focused Participatory Fan Cultures**</u>

<u>**Introduction**</u>

Through this proposed research project, I will be exploring young people's experiences within participatory fan cultures, particularly those focused on music. While there currently exists a great deal of research regarding fan studies and experiences within participatory cultures, much of the scholarship focuses on a demographic of older youth and adults and often treats these fans as objects of study, rather than active participants in the research process. By developing a study that approaches this topic from a background of children, childhood, and youth studies, I will be able to bring more youth perspectives to the forefront and generate an opportunity for youth to further engage in the study as co-researchers. As such, my research question is as follows: **How do young people in the GTA experience music-focused participatory fan cultures?** I begin my proposal by discussing my theoretical underpinnings. I then provide a brief literature review on fan experiences within music-focused participatory fan cultures. Following the literature review, I describe my research methodology. Lastly, I discuss the ethical considerations pertaining to my research with young people.

<u>**Theoretical Underpinnings**</u>

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When conducting this research, I will take a constructivist approach rather than a positivist approach. While positivist research aims to prove or disprove a pre-established theory, constructivist research, and the complimentary grounded theory approach, involve creating or grounding a theory in data like interviews and conversations (Grieg, Taylor, & MacKay, 2017). Taking a constructivist and grounded theory approach results in "perceiv[ing] the child or young person [participating] as a subjective, contextual, self-determining and dynamic being" that the researcher can learn from (Grieg et al., 2017, p. 65). In taking this particular theoretical approach, I will use qualitative research methods that allow me to focus on understanding individual participants' thoughts and opinions, rather than gathering quantitative data to generalize about a large population.

As Grieg, Taylor, and MacKay (2017) explain, research of this kind can be seen as "research 'with,' 'about' and 'alongside' children and young people. It is an approach that seeks understanding" (p. 65). Such a sentiment reflects how my research will be underpinned by the 'new' social studies of childhood, a framework that views children as active and agentic beings rather than "passive subjects of social structures and socialization processes" (Berman & MacNevin, 2017, p. 27). As a result, researchers working within this framework see children as experts on their own lives and aim to learn from the views that young people can share (Berman & MacNevin, 2017). In situating myself in this position, I will be using youth-centred research methods such as open-ended focus group questions. This will allow participants to guide the conversation so that I may learn from what they have to say, rather than lead them to give particular answers to fit a predetermined hypothesis.

Furthermore, my research and my role as a researcher are situated within a children's rights framework, one that "argues for children's competence to share their experiences and

emphasizes children's rights to decide about the nature and extent of their participation in research" (Horgan, 2017, p. 246). Such concepts are reflected in the fact that I will be obtaining assent from all participants in addition to parental consent. My research project ultimately aims to position young people, as Horgan (2017) puts it, "as active participants in the research process, as subjects of research rather than objects" (p. 246)

Literature Review

In this literature review, I explore the academic literature that focuses on young people's experiences within participatory fan cultures built around music. In doing so, I examine peer-reviewed articles that have been published within the past ten years. By evaluating and analyzing the existing scholarship surrounding this topic, I will be able to identify how my research fits into the academic conversation.

Youth Initiating Participation in Fan Culture

When discussing youth's participation in fan cultures, it is important to first look at why they initiate participation. A study conducted by Lacasa, Zaballos, and de la Fuente Prieto (2016) focused on the fan culture of the British-Irish boy band, One Direction, to analyze how five teenaged fans from Madrid, Spain participated both online and offline. Using qualitative methods in the form of personal and focus group interviews, they found that "fans admire people they want to interact with, people to whom they want to listen" (Lacasa, Zaballos, & de la Fuente Prieto, 2016, p. 54). The fans' active participation within the fan community was identified as being fun, while the online use of social media was highlighted as providing an opportunity to share their views and find others who share them (Lacasa et al., 2016).

Similarly, a study by Driessen (2015) used the interview method to explore how 24 women ages 25 to 33 years old in the Netherlands participate in the fan culture built around the American boy band, Backstreet Boys. Driessen (2015) found that these women's affinity with the band's music transformed into a more meaningful participatory role in the fan community because it provided them with an opportunity to construct their own identity and find like-minded individuals. Both articles are valuable to my research in that they provide a basis of knowledge regarding why fan communities exist and how they can become meaningful for their participants.

Social Media as a Cultural Practice

Many of the studies that I focused on in constructing this literature review highlighted the use of social media as cultural practice in fan cultures. Such platforms are used to create an online community for sharing information, forming relationships, and constructing identities. Driessen (2015) argues that social media bridges the gap that exists in traditional media consumption. Rather than passively absorbing content provided by distributors, "fans work as both gate-opener and gate-keeper via choosing, mediating, circulating and promoting cultural texts beyond its country of origin"; they initiate circulation through a global online community and maintain said community (Driessen, 2015, p. 182-183). Lacasa et al.'s (2016) findings support this argument, for their participants highlighted their use of websites like Twitter and Wattpad to share their own cultural texts, such as fanfiction.

Driessen's (2015) work also indicates another powerful aspect of social media use within fan communities: its ability to transcend geographic boundaries and create a "transcultural

network" (p. 191). It is through social media that fans in the Netherlands had access to musical artists from the United States and fans from across the world (Driessen, 2015).

A study conducted by Williams (2016) on young Singaporeans' interaction with Korean popular music (K-pop) and culture, points to a similar idea. Through participant observation of fan activities and semi-structured interviews with ten youth participants, Williams (2016) takes more of a youth-focused approach similar to that of Lacasa et al. Despite their work not being situated in the field of children and youth studies per se, these researchers' work demonstrates the power of viewing young people as experts on their lived experiences and providing them with the opportunities to have their ideas be taken as valuable contributions to research. It is this approach that led Williams (2016) to find that the internet enabled Singaporean fans to "maintain an interactive relation with K-pop culture…[,] intensified the pleasures of active engagement with other fans,... [and developed] commonality among disparate fans" (p. 88). Despite being geographically distant from K-pop's home in Korea, much like Driessen's Dutch fans, Williams' (2016) participants were able to access their favourite artists' content and engage with an online community.

A study by Yoon (2019) also indicates that the construction of an online fan community plays a role in the construction of social identities. Yoon (2019) used semi-structured interviews to investigate how 18 Vancouver-based young people, ages 18-28 years old, engage with K-pop and negotiate their fan identity. Yoon (2019) found that "the networked participation in K-pop fandom was interestingly described by the fans as 'growing up together' (with K-pop idols and other fans)" (p. 187). Through online connection, fans formulated a collective identity. When it came to their individual identity, such a strong collective identity also helped fans to overcome stereotypical ideas of fan membership as juvenile or immature (Yoon, 2019).

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Donlan's (2017) study regarding online usernames within the One Direction fandom also discusses the identity work that exists in online communities. Through a survey of 500 fan account usernames on the website Tumblr, Donlan takes on an etic perspective. Unlike the aforementioned studies that use interviews to explore narratives as told by fans themselves, this researcher conducted outside observation of online data. While this differs from the trajectory I plan to take, Donlan's work still provides interesting points to consider. For instance, she found that usernames were a way for individuals to construct their fan identity, by basing the name off of their favourite band member or their fan labour (Donlan, 2017). Donlan (2017) defines fan labour as the process in which "fans give their time, effort and skills to produce content (or gifts) for their fellow fans" while being compensated through things like feedback or content from other fans (p. 294). In creating a username that identifies them as a fanfiction writer, for example, the fan can highlight their contribution to the fan community.

Korobkova and Black (2014) also contribute to the discussion on fan labour and identity construction in their study that monitored the activities of 24 One Direction fans aged 13 to 21 years old on the fanfiction website, Wattpad. Through surveys, the researchers provided participants the opportunity to convey how they feel and what they think about their experiences, ultimately contributing to the body of research that focuses on acknowledging young people as cultural experts. With some fans writing fanfiction and other fans creating book cover images and book trailer videos, the researchers found that being able to take on different areas of expertise offered fans the chance to define their identities within the community (Korobkova & Black, 2014). They also highlight the boundaries that fans often put up "between the adult world, where the outwardly imposed stigma of being a fan seemed to reign, and the teen/fan world, where the meanings attached to being a fan could be negotiated by the fans themselves"

(Korobkova & Black, 2014, p. 626). Through the use of websites that adults do not tend to frequent as much, like Wattpad and Tumblr, young fans carved out their own space for fan activities and identity formation. In discovering such interesting and important ideas regarding participatory fan cultures by conducting research that values youth perspectives, this study works to emphasize the importance of youth-centred research.

Negotiating Online and Offline Participation

With instances of fan participation existing online through social media engagement and offline through things like concert attendance, it is interesting to analyze how fans negotiate the interplay between the two worlds. For instance, Lacasa et al. (2016) found that relationships begin based on a mutual interest in the celebrity, but then often move beyond that. One participant in the study explained this by saying, "we don't just talk about One Direction; at the end of the day you are talking about your opinions about other things. You start talking about that, but also about many other things" (Lacasa et al., 2016, p. 60). With the global reach of social media websites, such relationships have the power to transcend geographic boundaries (Lacasa et al., 2016). Driessen (2015) contributes to these ideas by showcasing her findings of the online communities created by Dutch Backstreet Boys fans being transferred offline through the organization of fan meetings. She argues that "the 'social fandom' is about maintaining the fandom both online (via [befriending other international fans on] Facebook) and offline – travelling to events and concerts outside the Netherlands" (Driessen, 2015, p. 192).

While scholarship like Driessen's that focuses on adult fans may differ from my focus on youth fans, it is still important to analyze them as pieces of the larger puzzle that is this field of study. Acknowledging the dominant narrative of adult fans in the field indicates that my research

featuring the narratives of young people will help to build upon the research landscape. It also

speaks to the need for research that more directly involves young people as researchers, rather

than merely research subjects, for this does not exist to a large enough extent in this field.

Constructing a Relationship with the Celebrity

While the construction of a community makes up a large part of youth's experience

within music-based fan cultures, it should not be forgotten that the construction of a celebrity-fan

relationship also has a great impact. In a study conducted by Click, Lee, and Holladay (2013), an

international sample of 45 fans, ages 14-53 years old, were individually interviewed to

investigate how they construct their fan identity and relationship with American musician, Lady

Gaga. In this example, Click et al. (2013) found that a celebrity using social media to connect

with the fan community creates a relationship that fans see as being authentic and more

accessible. While celebrity-fan relationships have traditionally been seen as one-sided, Click et

al. (2013) argue that social media use can subvert that; that "Lady Gaga's social media use helps

form, negotiate, and strengthen the relationships that her fans have with her, potentially

obscuring the 'imaginary' (parasocial) component of the fan-celebrity relationship" (p. 376).

Through the nature of this connection, fans find a sense of social support (Click et al., 2013).

Similarly, a study by Stever (2016) used participant-observer ethnography (i.e., attending

concerts and events, talking to fans, etc.) to examine the nature of the social relationships

developed between American musician, Josh Groban, and his fan community over a period of

ten years. Stever (2016), like Click et al., aims to shift the conversation of fan-celebrity contact

as parasocial or one-sided towards the idea of it being social and reciprocal. She uses the term

"friendly acquaintanceship" to describe the social relationship between Groban and his fans;

relationships in which fans are recognized, but the interaction is not as accessible as a typical friend would be (Stever, 2016, p. 109). Stever found a multitude of instances in which Groban recognized and acknowledged fans by name or social media account, indicating that there exist powerful relationships within fan communities online and offline (Stever, 2016).

Relating the Literature to My Own Research

In conducting this review of literature that investigates youth's experiences within participatory fan cultures, I have been able to create a base of knowledge to inform my own research. In addition, I have been able to construct an understanding of how my research will differ from the studies I have examined and where my scholarship fits into the conversation. First off, my research will focus on a different geographic context, for it will be conducted in the Greater Toronto Area. My research will also differ in that it will not be focused on one particular musical artist, unlike the aforementioned studies. The reasoning behind this decision is two-fold: it will enable me to broaden my participant pool, as well as allow me to acknowledge the fact that fan community memberships are not mutually exclusive, for one can be a member of various communities at once. While this idea was briefly addressed in Lacasa et al.'s work, the possibility of multiple memberships influencing young people's experiences is not explored fully.

Most significantly, my research will be unique and innovative because it will be more youth-centred, both in terms of participant demographic and methodology. While the work of Williams and Lacasa et al. focus on high school-aged youth, the majority of the studies that I have analyzed either focus on youth as a broad category extending into early adulthood, or they have focused on adulthood altogether. I, however, intend to focus my research on a demographic

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of young people in their early teenage years. Due to their age, these younger fans' experiences

might be subject to different restraints, and they may or may not have different ways of

participating in the fan culture.

My research will also be more youth-centred in terms of methodology. The scholarship

that I have examined comes from academic journals organized around the fields of popular

culture and communications, for example, rather than childhood studies. That said, while these

researchers rightfully treat youth as experts on their lived experiences and accept their ideas and

opinions as highly valuable, they do not necessarily have a large focus on youth as participants in

the research process. In these studies, youth perspectives seem to just serve as examples to

contextualize theoretical frameworks. When conducting research from a childhood studies field,

I will work to ensure that my youth participants are encouraged to participate at all levels of data

collection, interpretation, analysis, and dissemination.

Methodology

The following section will discuss the methodology I plan to undertake as I investigate

my research question: **How do young people in the GTA experience music-focused**

participatory fan cultures? I will begin by describing my participant sample and the process by

which I plan to recruit them. Following that, I will explain my choice of research setting. Lastly,

I will explain my proposed procedure for conducting this research.

Participants and Recruitment

I aim to work with between three and six youth participants within the Greater Toronto

Area. I plan to recruit young people aged fourteen to eighteen. A wide age range like this one

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will enable me to broaden my participant pool. In addition, having participants that differ slightly in age might be able to give me insight into how one's age may lead to different experiences. As previously mentioned, current scholarship on this topic does not necessarily focus on this particular age group and as such, my study will contribute to new knowledge in this field. Through my research, I hope to explore how my youth participants' experiences differ from the participants of different ages and places that have already been studied.

I plan to recruit participants through personal connections and snowball sampling. Snowball sampling can be defined as a recruitment method in which "a few identified members of a rare population are asked to identify other members of the population, those so identified are asked to identify others, and so on" (Handcock & Gile, 2011, p. 369). Since I have a few friends within this age group, I will be able to inquire about their interest in my project and ask them if they have any friends or relatives that may also be interested in participating.

Research Setting

For each of the focus group meetings with my youth participants, I plan to book a study room at a nearby library. The rooms are large enough to fit up to eight people, yet intimate enough for my participants to feel comfortable amongst each other. If I am unable to secure a study room in the library for any reason, I will hold the meetings at a nearby coffee shop. Both spaces are free for public use and are easily accessible through various modes of transportation (e.g., driving, TTC).

Procedure

My research project is a small-scale study that, as previously discussed, will focus on qualitative research and exploring youth's individual experiences, rather than collecting

quantitative data to generate sweeping generalizations. For these reasons, I will be conducting focus group meetings with my youth participants. Focus groups, when compared to another method such as an interview, give way to what Mayall (2000) refers to as research conversations, in which a researcher's "opening gambit could lead wherever children wished" (p. 123). James (2007) highlights that one-on-one interviews rest a great deal of power in the researcher's control and interpretation, rather than the youth participant's authentic truth. Focus groups and the free-flowing dialogue of research conversations, however, focus on the interaction between participants.

The length of each focus group meeting would depend on the number of participants I have, for I would want the sessions to be long enough to allow for in-depth conversations, but not too long so as to become strenuous or boring for my participants. In conducting focus groups with children aged seven to eleven, Morgan et al. (2002) found that 40-minute sessions with a refreshment break in between were optimal. Since my participants will be older, my sessions will run longer. The length may range from an hour-long meeting should I have three participants, to a two-hour-long meeting should I have six participants. Regardless of length, however, I will be sure to integrate a five to ten-minute break in the middle. Ideally, I would like the sessions to be held one week apart so that the topics that were previously discussed are still fresh in the youth's minds. However, I understand that scheduling issues are always possible, so I am willing to space out the meetings by up to two weeks. In regard to data collection, I plan on recording the focus group conversations using my cell phone so that I can transcribe and analyze the data afterward.

The first focus group meeting will begin with icebreaker activities and rapport building since Acocella (2012) argues that generating rapport and feelings of equality among participants

will increase the spontaneity and authenticity of their responses within the discussion. I will then ask various open-ended questions (see Appendix A) that will hopefully prompt the participants to discuss which music-based fan communities they are engaged with and what kinds of experiences they have had with said communities. Acocella (2012) highlights that in successful focus group settings, the researcher should not be directing questions to individual participants in turn, but rather should encourage them "to talk to one another: asking questions, exchanging anecdotes, and commenting on each others' experiences and points of view" (p. 1129). That said, while I will prepare various prompts in case of lulls in the group's conversation or in case the participants go off-topic, my hope is that the youth participants take control of the discussion and navigate it in ways they see fit.

The second focus group meeting will be structured based on the outcome of the first meeting. While analyzing the data of the first meeting, I will construct prompts and questions to further explore and expand upon what had been discussed. For instance, I might want to ask my participants to further explain the details of a certain anecdote and what it meant to them, instead of making up my own interpretation. I might also share with them how I understood their depictions of their experiences and give them opportunities to clarify themselves and correct me. I provide these examples because James (2007) calls attention to the danger of simply using young people's words to illustrate one's own point; she cautions against "the author inevitably gloss[ing] the voice of children as part of the interpretive process" (p. 265). Furthermore, I will use this second session to allow the participants to bring up points that had not been previously addressed and return to topics that they found particularly interesting or important. Through holding two sessions, I hope to provide all participants ample opportunity to get acclimated to the research setting and ample opportunity to participate.

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<u>Ethical Considerations</u>

When it comes to research with young people, research ethics is of the utmost importance because youth are so often positioned not only as physically and emotionally vulnerable but as lacking political and economic power as well (Morrow, 2005). It is because of such vulnerability that Alderson (2005) believes it is important to "promote good standards, rather than merely to avoid poor ones" (p. 27). When it comes to my research, this means not only ensuring my participants are safe and protected, but also ensuring that they feel empowered to engage with my research, rather than feeling like objects of study.

A major consideration when undertaking this research is consent. Valid consent, however, is not merely a 'yes'; it is informed, willing, and ongoing throughout the project (Alderson, 2005). To address this, I will obtain informed parental consent from the parents and/or guardians of my participants through an informed consent form (see Appendix B). Through the given consent form and answering any of their questions personally, I will ensure that they are fully aware of the purpose of my study, the methods I will be using, and what will become of my findings. As a children's studies scholar, I also recognize the importance of obtaining assent from my youth participants. As Ajodhia-Andrews (2016) puts it, "asking a child to participate in research, as is common practice among adult research participants, demonstrates mutual respect between researcher and child, and I advocate is part of ethical research involving children" (p. 269). Because my participants are in their teenage years, I will have them read and sign the same consent form signed by their parents (see Appendix B), as well as walk them through the form to ensure that they are fully aware of my purpose, methods, and what will become of my findings. Furthermore, I will ensure that all parties are aware and constantly

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reminded that participation is completely voluntary so that I can ensure the youth's consent is

genuine.

Another major ethical concern when it comes to conducting research is that of privacy.

Similar to Morrow's (2005) methodology, I will address these concerns through various

reminders to my participants that the contents of their focus group discussions would remain

confidential, but that I have a duty to report any problems that would put them in danger to those

who would be better suited to assist them. Morrow (2005) also explains that she maintained her

participants' anonymity by allowing them to create pseudonyms to use in place of their real

names in her published work. This is a tactic that I will also employ, for it works to maintain my

participants' anonymity, as well as gives them another opportunity to engage with the process of

researching and disseminating information. Any other identifiable features such as names of

other people and places will also be disguised in my final report. Furthermore, all audio

recordings will be kept on my password-protected cell phone and all notes regarding the

discussions will be kept on my password-protected laptop. Following the end of the project and

the course, all recordings will be deleted.

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<u>Appendices</u>

In the pages that follow, I have included the following appendices:

APPENDIX A – Sample Focus Group Questions

APPENDIX B – Draft Consent Form

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APPENDIX A – Sample Focus Group Questions

1. How did you discover and begin interacting with the fan culture(s) that you are a part of?

2. In what ways do you engage with the fan culture(s)?

3. How would you describe your first few experiences interacting with the fan culture(s) and your most recent experiences?

4. How would you describe the musical artist's relationship with the fan community?

5. How would you describe your role as a fan in relation to the musical artist?

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APPENDIX B – Draft Consent Form

Date:

Project Name: Young People's Experiences in Music-Focused Participatory Fan Cultures

Researcher: Katelyn Conferido

Email: kconfer@my.yorku.ca

Purpose of the Research: To explore the experiences that young people have when participating in music-focused fan cultures.

What You Will Be Asked to Do in the Research: Participate in two focus group meetings for one to two hours each.

Risks and Discomforts: I do not foresee any risks or discomfort from your participation in the research. In the case that the discussion topics cause you any distress or discomfort, please note that you may freely withdraw participation at any time.

Benefits of the Research and Benefits to You: Participation in this research project provides the opportunity for individuals to express their opinions and thoughts about issues and topics important to their lives. In addition, this research will contribute to students and faculty's knowledge of Children, Childhood and Youth studies. The perspectives and experiences shared by participants will be discussed, but all participants will be kept anonymous.

Voluntary Participation: Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your decision not to volunteer will not influence the ongoing relationship you may have with the researcher or nature of your relationship with York University either now, or in the future.

Withdrawal from the Study: You can stop participating in the study at any time, for any reason, if you so decide. Your decision to stop participating, or to refuse to answer particular questions will not affect your relationship with the researchers, York University, or any other group associated with this project. In the event you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

Confidentiality: All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of the research. Focus groups will be recorded, by handwritten notes, transcriptions and audio-recording. Your data will be safely stored in a password protected device and only the researcher will have access to this information. The audio data will be destroyed at the end of the term. Confidentiality will be provided to the fullest extent possible.

Questions About the Research? If you have questions about the research in general or about your role in the study, please feel free to contact my professor. This research has been reviewed

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and approved by the Human Participants Review Sub-Committee, York University's Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, please contact the Sr. Manager & Policy Advisor for the Office of Research Ethics, 5th Floor, York Research Tower, York University (telephone 416-736-5914 or e-mail ore@yorku.ca).

Legal Rights and Signatures:

I _____, consent to participate in Exploring Young People's Experiences with Music-Focused Participatory Fan Cultures conducted by Katelyn Conferido. I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature_____   **Date**_____
Participant

Signature_____   **Date**_____
Principal Investigator