



## Table Of Contents

<b>Abstract -----</b>	<b>i</b>
Table Of Contents -----	ii
<b>Chapter 1-----</b>	<b>1</b>
1.1 Background-----	1
1.2 Research Question-----	6
1.3 Research Objectives-----	6
1.4 Research Significance-----	6
1.5 Research Novelty-----	7
<b>Chapter 2-----</b>	<b>9</b>
2.1 Mental Health Problem -----	9
2.2 Mental Health Communication-----	11
2.3 Music as a Communication Device-----	16
2.4 Audience Interpretation-----	23
2.5 Conceptual Framework-----	28
<b>Chapter 3-----</b>	<b>30</b>
3.1 Research Approach -----	30
3.2 Research Method -----	31
3.3 Data Source -----	32
3.5 Data Analysis -----	33
3.6 Overview of Planning Stage and Interview Process Stages -----	35
3.6.1 Documentation Throughout the Interview -----	37
3.6.2 Issues of Ethics and Interview Methodologies -----	38
3.6.3 Methodology of Transcribing Interviews -----	38
<b>Chapter 4-----</b>	<b>39</b>
4.1 Analysis of Music as Mental Health Communication Based on Audience Interviews Using McGuire's Theory-----	39
4.1.1 Audience 1's Analysis of Music as Mental Health Communication -----	40
4.1.1.1 Input Variables -----	40
4.1.1.1.1 Sources-----	40
4.1.1.1.2 Messages-----	41
4.1.1.1.3 Channel-----	41
4.1.1.1.4 Receiver-----	41
4.1.1.1.5 Destination-----	42
4.1.1.2 Output Variables-----	42
4.1.1.2.1 Tuning in -----	42
4.1.1.2.2 Attending -----	43
4.1.1.2.3 Liking-----	43
4.1.1.2.4 Comprehending -----	43
4.1.1.2.5 Generating Related Cognitions -----	43



4.1.1.2.6 Acquiring Skills to Act on the Message -----	43
4.1.1.2.7 Agreeing-----	44
4.1.1.2.8 Storing -----	44
4.1.1.2.9 Retrieval-----	44
4.1.1.2.10 Decision -----	44
4.1.1.2.11 Acting-----	44
4.1.1.2.12 Post-action Integration -----	45
4.1.1.2.13 Converting-----	45
4.1.2 Audience 2's Analysis of Music as Mental Health Communication -----	45
4.1.2.1 Input Variables -----	45
4.1.2.1.1 Sources-----	45
4.1.2.1.2 Messages -----	46
4.1.2.1.3 Channel -----	46
4.1.2.1.4 Receiver-----	46
4.1.2.1.5 Destination-----	47
4.1.2.2 Output Variables-----	47
4.1.2.2.1 Tuning In -----	47
4.1.2.2.2 Attending -----	47
4.1.2.2.3 Liking-----	48
4.1.2.2.4 Comprehending -----	48
4.1.2.2.5 Generating-----	48
4.1.2.2.6 Acquiring -----	48
4.1.2.2.7 Agreeing-----	49
4.1.2.2.8 Storing -----	49
4.1.2.2.9 Retrieval-----	49
4.1.2.2.10 Decision -----	49
4.1.2.2.11 Acting-----	50
4.1.2.2.12 Post-action Integration -----	50
4.1.2.2.13 Converting-----	50
4.1.3 Audience 3's Analysis of Music as Mental Health Communication -----	50
4.1.3.1 Input Variables -----	51
4.1.3.1.1 Source -----	51
4.1.3.1.2 Message -----	51
4.1.3.1.3 Channel -----	51
4.1.3.1.4 Receiver-----	52
4.1.3.1.5 Destination-----	52
4.1.3.2 Output Variables-----	52
4.1.3.2.1 Tuning In -----	52
4.1.3.2.2 Attending -----	53
4.1.3.2.3 Liking-----	53
4.1.3.2.4 Comprehending -----	53



4.1.3.2.5 Generating -----	53
4.1.3.2.6 Acquiring -----	54
4.1.3.2.7 Agreeing-----	54
4.1.3.2.8 Storing -----	54
4.1.3.2.9 Retrieval-----	54
4.1.3.2.10 Decision -----	55
4.1.3.2.11 Acting-----	55
4.1.3.2.12 Post-action Integration -----	55
4.1.3.2.13 Converting-----	56
4.1.4 Audience 4's Analysis of Music as Mental Health Communication -----	56
4.1.4.1 Input Variables -----	56
4.1.4.1.1 Source -----	56
4.1.4.1.2 Message -----	57
4.1.4.1.3 Channel -----	57
4.1.4.1.4 Receiver-----	57
4.1.4.1.5 Destination-----	58
4.1.4.2 Output Variables-----	58
4.1.4.2.1 Tuning In -----	58
4.1.4.2.2 Attending-----	58
4.1.4.2.3 Liking-----	58
4.1.4.2.4 Comprehending -----	59
4.1.4.2.5 Generating-----	59
4.1.4.2.6 Acquiring -----	59
4.1.4.2.7 Agreeing-----	59
4.1.4.2.8 Storing -----	60
4.1.4.2.9 Retrieval-----	60
4.1.4.2.10 Decision -----	60
4.1.4.2.11 Acting-----	60
4.1.4.2.12 Post-action Integration -----	60
4.1.4.2.13 Converting-----	61
4.1.5 Audience 5's Analysis of Music as Mental Health Communication -----	61
4.1.5.1 Input Variables -----	61
4.1.5.1.1 Source -----	61
4.1.5.1.2 Message -----	61
4.1.5.1.3 Channel -----	62
4.1.5.1.4 Receiver-----	62
4.1.5.1.5 Destination-----	62
4.1.5.2 Output Variables-----	62
4.1.5.2.1 Tuning In -----	62
4.1.5.2.2 Attending-----	62
4.1.5.2.3 Liking-----	63



4.1.5.2.4 Comprehending -----	63
4.1.5.2.5 Generating-----	63
4.1.5.2.6 Acquiring -----	63
4.1.5.2.7 Agreeing-----	63
4.1.5.2.8 Storing -----	63
4.1.5.2.9 Retrieval-----	64
4.1.5.2.10 Decision -----	64
4.1.5.2.11 Acting-----	64
4.1.5.2.12 Post-action Integration -----	64
4.1.5.2.13 Converting-----	64
4.2 Analysis Of Audience Interpretation Using Hall's Encoding Decoding Theory and Livingstone and Das Audience Interpretation Theory -----	64
4.2.1 Audience 1 Interpretation -----	65
4.2.2 Audience 2 Interpretation -----	66
4.2.3 Audience 3 Interpretation -----	66
4.2.4 Audience 4 Interpretation -----	67
4.2.5 Audience 5 Interpretation -----	67
4.2.6 Overall Audience Interpretation Analysis-----	68
<b>Chapter 5-----</b>	<b>70</b>
5.1 Conclusion-----	70
5.2 Position in Research and Recommendations -----	71
<b>References -----</b>	<b>73</b>