ABSTRACT

This chapter explores behavioral intention of consumers of online music services through analyzing the relationship between experiential motives (enjoyment, escape, epistemic curiosity, and social affiliation) of consumers and their trust in these service providers. Besides, the moderating role of personal characteristics namely personal innovativeness and individual mobility on the trust and behavioral intention relationship is analyzed. Theoretical model and seven hypotheses were proposed and structural equation modelling (SEM) was used to test these hypotheses. Data were collected via online survey and 404 usable surveys were gathered. The results suggest that all experiential motives have a positive effect on trust in the service provider and trust has a positive effect on the behavioral intention of online music service users. Interaction effects of trust and personal innovativeness and trust and individual mobility on the adoption of these services were also justified.
INTRODUCTION

With the developments on the Internet and increased use of smart devices, the music industry has witnessed an enormous change which ends up with the use of growing online music or music streaming services. Online music services or music streaming services are web-based services that enable users to play songs or/and download songs to their computers or mobile devices (tablets, smartphones) with or without a subscription fee. Unlike the traditional music industry, online music services are free or ask for a cheap monthly price, enabling creating own music library without downloading to a computer or other devices (Wlömert and Papies, 2016).

In 2017, 54% of global recorded music revenue comes from streaming and digital (especially from paid subscription audio streaming); and streaming revenues have increased by 41.1% compared to the last year (IFPI, 2018). In 2017, global digital music revenue was 2.8 billion U.S. dollars (Statista, 2017a). The revenue of music streaming worldwide has been growing and it is assumed to be 6.22 billion U.S. dollars in 2020 (Statista, 2017a). According to Statista (2018), two most popular music streaming services in the U.S. as of March are Apple Music and Spotify with 49.5 million and 47.7 million monthly users respectively. In Turkey, music streaming revenue (including subscription-based without any advertising and ad-supported unlimited access) is 25 million U.S. dollars in 2018 and is expected to increase by 6.5% in 2022 (Statista, 2017b). Despite the adoption of music streaming is low in Turkey, there is a growth potential in the future as the number of users is expected to increase by 17.6% between 2018 and 2022 (Statista, 2017b). Therefore, the Turkish consumers’ data of music streaming service adoption behavior promises a crucial information for all international service providers that seek for new profitable markets to enter and reaching for potential consumers, especially in the developing countries such as Turkey, India, Azerbaijan and China where there is high demand for consumption and high growth rate. Understanding of consumption patterns of developing countries will be helpful for managers to better serve consumers according to their wants and preferences.

Creating experiences for consumers is a new way of delivering customers more value rather than solely offering “features-and-benefits” in the form of products or services (Schmitt, 1999). Firms try to engage customers actively or passively in the experience by being absorbed or immersed (Varshneya et al., 2017). In addition, it triggers the social interaction of listeners. Varshneya et al. (2017) have stated that music, media, and entertainment are some of the areas that experience is important and more research is required. In spite of the growing revenues and subscribers, the research investigating factors of users’ adoption of online music services remains low because, this research area has emerged recently after the developments in online services and hedonic information systems context. Previous researchers have studied online music or streaming service adoption based on Technology Acceptance Model (TAM), Theory of Reasoned Action (TRA), the Unified Theory of Acceptance and Use of Technology (UTAUT) and UTAUT2 which has investigated the factors related to technology mostly (Chen et al., 2018; Kwong and Park, 2008; Lin et al., 2013; Martins, 2013; Pal and Triyason, 2018; Pi, 2011; Suki, 2011). TAM which is derived from TRA is used to study technology-related (external) factors as it includes perceived usefulness and perceived ease of use as determinants of consumer’s adoption of technology, generally via measuring behavioural intention (e.g. Davis, 1989; Kwong and Park, 2008; Pal and Triyason, 2018) and several researchers have made modifications to the model (Pal and Triyason, 2018). Perceived enjoyment (internal) is added to TAM by Davis et al. (1992) and it is found to moderate the relationship between perceived usefulness and intentions positively. Heijden (2004) has implied the hedonic nature of an information system by calling them hedonic information systems which focus