Online music buying behaviour

-A study in Finland

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Online music buying behaviour is affected by multiple factors in different buying stages. These factors determine whether the customers consider buying music from a specific online music store, whether they are satisfied with the purchase procedure and whether they have repurchase propensity as well as propensity to spread positive word of mouth.

The primary aim of this study was to analyze the factors affecting online music buying behaviour in Finland.

The theoretical framework comprises three buying stages; pre-purchase, purchase and post-purchase stages. Factors affecting each stage are analyzed based on previous studies in general online buying and in online music buying.

The empirical study was conducted with a questionnaire to Finnish online music store customers aged 15-70.

The results of this study indicate that the factors affecting online music buying are: external environment, demographics, personal characteristics, vendor/service/product characteristics, website quality, attitudes towards online buying, usability, trust, aesthetics, interactivity, marketing mix, price, perceived value, repurchase propensity and word of mouth. As in general online buying, playfulness, was not perceived affecting online music buying. Most frequent online music buyers were aged 15-25, but older respondents bought more online in general, thus providing a profitable customer group for online music stores.

**Key terms:** Online music, buying behaviour, “webexperience”, pre-purchase stage, purchase stage, post-purchase stage
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1. Introduction

Currently the music industry is undergoing turmoil due to decreases in cd sales and drastically increasing illegal online music downloading. The digital environment has potential to provide a profitable and legal platform for music sales. According to IFPI, International federation of phonographic industry (IFPI-WebPages) statistics, the digital music revenue has doubled in Finland between 2005 and 2008, resulting at the end of 2008 in 1.6 million Euros. In Finland about 590.000 people have bought digital music in 2008, consuming annually 2.75 Euros per person. According to Statistics Finland (Statistics Finland-WebPages), in 2008 83% of Finnish population used Internet. 33% of these Internet users had shopped in an online store and 31% had bought music from the internet. These statistics indicate that Finnish customers are used to using computers and the Internet. Nevertheless there is tremendous market potential yet to be explored achieving higher repeat purchases by better satisfying customers. Therefore studying factors affecting online music buying behaviour is crucial in order to utilize the market potential.

The amount of online music stores increases continuously and e.g. new digital music distribution methods are being explored constantly. The music selection size additionally increases in the Internet. Consumers are expecting to find a vast selection of music in the Internet, whereas physical music stores are having less variety in their offering.

Online buying behaviour has been studied during the last ten years widely (e.g. Li and Zhang; 2002, Smith and Rupp; 2003, Patwardham and Ramaprasad; 2005, Li et al; 1999, Ranaweera et al, 2005, Constantidiness; 2004, Gaile-Sarkane; 2008, Demangeot and Broderick; 2007, Chen and Chang; 2003) but the amount of studies concentrating on online music buying behaviour stores has been quite limited. It is important for online music stores to be able to understand their customers and furthermore to be able to utilize this information in order to gain more profits and market share. Online buying behaviour is though rather complicated study area into the extent in which the
traditional buying behaviour has been studied. This is partly because most purchases are done at home (Statistics Finland web pages) and therefore the online store is able to study only the clicks and movements inside their store, but all the other factors (e.g. other people, climate, mood etc.) affecting the purchase are invisible. In traditional stores the sales people are able to observe buying behaviour and therefore gain more knowledge on factors affecting buying behaviour in a traditional sense.

Online marketing strategies are gaining a greater importance in companies, due to increasing amount of online customers. Factors affecting online buying behaviour have a crucial role in planning online marketing strategies and accordingly this report concentrates on these factors; using three main stages of the buying behaviour process; prepurchase, purchase and postpurchase. This report examines the factors affecting each stage of the buying behaviour process from the general online shopping and online music shopping perspective.

It is essential for marketers to consider these factors, introduced in this report, in online music marketing strategy formulation. Profitability and market share are dependent on the success of the online marketing strategy as well as the creation of profitable customer base. Profitable customer bases provide a steady cash flow and resources for further development and online companies are more prepared to cater changing customer needs. Many marketers utilize traditional marketing expertise in online marketing strategies, but digital environment requires different expertise at least into some extent. Online companies need to utilize the Internet capacity in an efficient way in order to increase the market share as well as profitability.

1.1. Digital music

Digital music is being distributed through the Internet and customers are able to download songs and albums to their computers and mp3-players. Digital music is divided into legal and illegal music downloading services. Legal services enable customers receiving free song trials, purchasing songs and eventually transferring songs into mp3-players. Illegal services enable free song downloads and also the possibility to
transfer songs into mp3-players, but the problem is that the artists are not receiving their royalties from these downloads.

According to Forde (2009) ad-funded online music services such as Qtrax and Spotify are the new solutions for creating a legal platform for the previously-illegal content. The business logic in these services is based on ads placed on their web pages and e.g. Spotify enables only listening to the songs, but not transferring them into mp3-players. Further research should take place after these services have developed a stable position in the digital music market in order to understand their profitability and consumer buying behaviour in these services.

Examples of legal digital music services are iTunes, Nokia Music Store, Net.Anttila, MTV3 store etc. These services are called online music stores and this term is used throughout this study and these stores are the emphasis in this report. Other legal examples are ring tones and streams. Customers order ring tones into their mobile phones, in order to receive a particular song as their ring tone. YouTube enables stream usage, i.e. people send their own music videos to the webpage and other people can watch and listen to those videos.

1.2. Research problem

There is a research gap in studies concerning factors affecting online music buying behaviour in general and especially none to be discovered from the Finnish markets. Therefore it is important to study these factors by considering previous studies in online buying behaviour in general as well as online music buying behaviour among other nationalities. There is no available model for indicating factors affecting online music buying behaviour during different stages of the buying process. Previous studies have concentrated on some specific factors (see Table 1), but not in the process as a whole.
Table 1. Main previous studies about online music buying behaviour

<table>
<thead>
<tr>
<th>Study (Author(s) and Title)</th>
<th>Method</th>
<th>Main findings</th>
</tr>
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<tbody>
<tr>
<td>Hiramatsu et al, 2008; <em>Decision making model for online music service users</em></td>
<td>Quantitative</td>
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</tr>
<tr>
<td>Kunze and Mai, 2007; <em>Consumer adoption of online music services</em></td>
<td>Quantitative</td>
<td>Main risks and risk-relievers in online music services</td>
</tr>
<tr>
<td>Chu and Lu, 2007; <em>Factors influencing online music purchase intention in Taiwan; An empirical study based on the value-intention framework</em></td>
<td>Quantitative</td>
<td>Factors influencing online music purchase intention in Taiwan.</td>
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</table>

Amount of studies made concerning online music buying behaviour is limited and scope of these studies available is rather narrow. Therefore it is essential to study this phenomenon in a broader context. For example Hiramatsu et al (2008) concentrated on the decision making model on online music stores and targeting students, whereas this study has the decision making model only as a one factor and target group is wider. This study emphasizes a holistic view of online music store buying behaviour and tries to create a model with which online music stores would be able to focus on the most important factors.

Consumer buying behaviour in a traditional sense, i.e. in physical stores is similar in multiple ways with online consumer buying behaviour. There is a prepurchase stage; customers are influenced by different parties (friends, ads etc.) prior to purchases and these parties have an effect on buying behaviour. The effects might though be smaller than in traditional buying, since customers are able to make purchases at home and additionally without any social contact. Therefore the prepurchase stage effects exist, but in a different form. There is a purchase stage in online music buying, when
customers are buying songs from online music stores. There are different factors affecting the buying behaviour in this stage, e.g. technically well functioning sites, customers being able to get free trials of the songs, purchase rapidity etc. These factors are assumed to affect customer purchase stage buying behaviour. Finally postpurchase stage exists in online music buying as well since afterwards customers consider purchase success and decide on future buying behaviour and whether they repurchase from the same store. As in any buying process there are these three stages as Kotler and Keller (2006) define consisting of need recognition, information search, evaluation, purchase decision and postpurchase behaviour and as Comegys et al (2009) base their study on effects of consumer trust and risk on online purchase decision-making while comparing Finnish and US students. They used these five stages as a base for online purchase decision-making and these stages fall under the three stages (prepurchase, purchase and postpurchase) used in this study. With the findings of this study, companies are able to market the online customers in a proper way.

Studies by Hiramatsu et al (2008) and Kunze and Mai (2007) showed that there are intercultural differences in online music buying behaviour and therefore it is important to study the behaviour on a country level. Therefore it is assumed that there are differences between the factors affecting online music buying behaviour among different countries and it justifies the importance of this study being conducted on a country level. Consequently it is essential to study this phenomenon in Finnish markets and to understand main factors affecting.

1.3. **Aim of the study**

The aim of the study is to analyze factors affecting online music buying behaviour among Finnish customers. Furthermore, the factors are explained through the three buying behaviour stages in order to understand which factors have an effect before the purchase, which have an effect during the purchase situation, and finally the factors affecting the postpurchase behaviour i.e. actions after the purchase. Additionally this
study aims to produce guidelines for online music store marketers in order to be able to formulate effective marketing strategies.

This study has three research questions, which are:

- **Research question 1:** What are the factors affecting online music buying behaviour in pre-purchase stage?

- **Research question 2:** What are the factors affecting online music buying behaviour in purchase stage?

- **Research question 3:** What are the factors affecting online music buying behaviour in post-purchase stage?

The findings of this study are important for all online music stores and their marketing departments. With these findings marketing departments are able to gain knowledge on the factors affecting online music buying behaviour especially in the Finnish markets. Additionally this study offers information about the most important factors for the customers, in order for the marketers to concentrate more on these factors and finally being able to utilize those factors when planning online music marketing strategies.

### 1.4. Delimitations

There are some delimitations in this study, as in any study. These delimitations were considered necessary in order to have generalizable results within this area. However these results are generalizable in other countries only into some extent, because of intercultural differences.

This study concentrates primarily on factors affecting online music buying behaviour among Finnish citizens. The reason why only Finnish citizens are being studied is that many countries have their national online music stores, like in Finland there are Poimuri, Radio rock store, CM-store, Hesetv, HS.fi, City pop, MTV3 store, NetAnttila, Meteli.net etc. Additionally there are international stores like iTunes, Nokia music store,
Amazon.com, NRJ music store etc. Therefore this study concentrates only on Finnish citizens in order to delimitate national online music store usages in other countries. There are differences among different nationalities\(^1\) in online buying behaviour; therefore it is important to gain knowledge on the country specific factors in order to localize the marketing efforts to meet the local needs.

Music services such as Spotify and Qtrax were in the start-up phase when this study was launched and therefore they were excluded from this study. Only online music stores operating with the same business logic were included in this study. Digital music is consisting of online music stores, streams and ringtones. This report concentrates only on the online music store perspective of digital music and sees to study the buying behaviour in online music stores available for Finnish customers.

As a theory basis a three-stage model (Solomon, 1999 and Solomon et al, 2002) was used. These three stages are further examined through the factors affecting each stage from the online music buying behaviour point of view. This model was used because there were no available models for online buying neither for online music buying and this model is rather general model in any kind of buying process whether online or offline.

Hiramatsu et al (2008) conducted an extensive study concerning decision making in online music services, therefore decision making is only moderately covered in this study.

1.5. **Structure of the study**

This study consists of the theoretical background, empirical analysis, discussion of the results and managerial implications.

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\(^1\) For example Hiramatsu et al, 2008, discovered that Japanese students are greatly influenced by TV concerning information gathering, whereas in Finland the online music stores do not have any commercials on TV and therefore that kind of information is impossible to retain through TV.
The theoretical framework consists of the three main stages of consumer buying behaviour, considered from online buying behaviour and online music buying behaviour perspective. The aim of the theory part is to combine different theories, studies and articles in order to gain a broad understanding of the factors affecting online music store buying behaviour. From the previous studies, articles and theories a framework is being conducted in order to gather all information available concerning factors affecting online music buying behaviour. In the methodology part the framework will be used in order to test whether these factors affect online music store buying behaviour.

Reason for using traditional consumer buying behaviour theories as well as general online buying behaviour studies, is that there is a very limited number of studies concentrating merely on online music buying behaviour. Therefore it is reasonable to use the traditional theories as a basis for this study and to use general online buying behaviour studies as directing the discussion to the online world and its specifics. Many of the general online buying behaviour factors are applicable in online music buying behaviour and they can be utilized in order to create an online music buying behaviour model, which is further analyzed in the empirical part of this study.

Chapter 2 is based on the three stage-model of consumer buying behaviour; pre-purchase, purchase and post-purchase. All three stages are explained through factors affecting online buying behaviour and especially online music buying behaviour, in order to understand the specifics of online buying behaviour as well as which factors affect the online music buying behaviour according to previous studies.

In chapter 3 the method of the study is being presented. The author justifies the research approach applied in this study.

Findings and analysis of the findings are presented in chapter 4.

Chapter 5 introduces the discussion of the findings as well as managerial implications and how the results can be utilized. Additionally suggestions for further studies are being presented.
2. **Factors affecting online music buying behaviour**

This chapter starts by introducing buying behaviour process’s three main stages. The subchapters discuss more in details the different stages and factors affecting these stages.

According to Solomon (1999; 7) consumer behaviour is a process, which includes **three stages: prepurchase, purchase and postpurchase** (see Figure 1). In the prepurchase stage consumers recognize needs for certain products or services and subsequently are seeking information. Information retrieval includes using different sources in order to learn about various alternatives and purchase place selection. There are numerous factors affecting the prepurchase part, and by applying these factors to online marketing strategies, they can be effectively influenced.

![Figure 1. Consumption process by Solomon (1999;7)](image)

In the second stage, purchase, consumers reflect on the experience to acquire products or services. Meeting or exceeding the expectations affects customer satisfaction and post buying behaviour. In the third stage, postpurchase, consumers consider whether products or services serve them as intended. Furthermore, this stage assesses propensity to make additional purchases from the same source as well as willingness to recommend to others. Negative consumer experience often leads to negative word of mouth followed by decreasing repurchase potential. (Solomon, 1999; 7). These three stages have been widely used in traditional buying, but are additionally applied to online buying and furthermore to online music buying e.g. in a study by Comegys et al (2009).
Therefore it is stated that online music buying behaviour is divided into these three stages, even though the stages might have different lengths compared to traditional buying behaviour as indicated by Hiramatsu et al (2008). They indicate that online music customers tended to make a decision as soon as information was acquired. In traditional buying and at least in high monetary valued purchases the decision making often takes more time.

Li and Zhang (2002) gathered information from 35 empirical studies about online shopping attitudes and behaviour. They identified ten interrelated factors:

1. External environment
2. Demographics
3. Personal characteristics
4. Vendor/service/products characteristics
5. Website quality
6. Attitude towards online shopping
7. Intention to shop online
8. Online shopping decision making
9. Online purchasing
10. Consumer satisfaction

Factors 1-8 concern the prepurchase stage, factor 9 concerns the purchase stage and factor 10 relates to postpurchase. These factors are further elaborated in the following sections and considered from the online music buying perspective.

2.1. **Online Music Prepurchase stage**

When consumers identify needs, they additionally expect need satisfaction. Typically there are several ways of need satisfaction and marketing aims to guarantee future customer satisfaction. (Solomon, 1999).

Solomon (1999) identified several needs, but there are two applicable need types concerning online music buying: psychogenic and hedonic. Psychogenic need refers to the process of becoming a member of a culture, whereas hedonic needs are subjective and experimental. Hedonic needs are related to consumers relying on certain products to fulfil their excitement, self-confidence and value deriving from the shopping enjoyment.
Additionally Demangeot and Broderick (2007) include utilitarian need, which derives from accomplishing customers shopping goals. All three need types; psychogenic, hedonic and utilitarian needs are possible need types in online music buying behaviour.

After identifying need, customers begin to seek information to satisfy the need, by evaluating different alternatives. According to Li and Zhang (2002) there are several external factors affecting the information search and evaluation; such as the external environment, vender/service/products characteristics and website quality. Additionally they identify demographics, personal characteristics and attitude towards online shopping as having an effect on the prepurchase process and finally on the online shopping decision making.

Li et al (1999) state that consumers need communication channels in order to satisfy decision making information need. Communication channels enable various information flows between buyers and sellers, convincing buyers of the available solutions. They (Ibid), moreover, discovered that consumers filter available alternatives and finally compare the reduced consideration set. Therefore, the quality and quantity of information are essential. Quantity of information helps consumers to form the consideration set from alternative brands, whereas quality of information refers to having accurate and current information available for final decision making.

The factors affecting online buying introduced by Li and Zhang (2002) have been used as a basis in this study in order to further elaborate the factors affecting online music buying. Table 2 introduces all references used to understand the factors affecting prepurchase stage and it additionally indicates the information gained from these references.
Table 2. References used in understanding the prepurchase stage.

<table>
<thead>
<tr>
<th>Author(s) and year</th>
<th>Main findings applicable for this study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solomon (1999)</td>
<td>Three stage buying behaviour process</td>
</tr>
<tr>
<td>Li and Zhang (2002)</td>
<td>Factors affecting online shopping: external environment, vendor/service/product characteristics, website quality, demographics, personal characteristics and attitude towards online shopping.</td>
</tr>
<tr>
<td>Li et al (1999)</td>
<td>Communication channels, quality and quantity of information, frequent online customers more convenience-oriented and less experience-oriented</td>
</tr>
<tr>
<td>Smith and Rupp (2003)</td>
<td>Marketing efforts and socio-cultural influences on online shopping. Decision making model for online shopping (operational input, process stage, output stage). Psychological factors affecting the attitude towards online shopping.</td>
</tr>
<tr>
<td>Solomon (2002)</td>
<td>Cultural effects</td>
</tr>
<tr>
<td>Bellman et al (1999)</td>
<td>Online population description</td>
</tr>
<tr>
<td>Bhatnagar et al (2002)</td>
<td>Demographics not having an immense effect on online store selection process and amount of money spent in online shopping.</td>
</tr>
<tr>
<td>Hairong et al (1999)</td>
<td>Some demographics (sex, income, education) have an effect on online music buying behaviour.</td>
</tr>
<tr>
<td>Han et al (2001)</td>
<td>Security concerns preventing some customers to shop online</td>
</tr>
<tr>
<td>Hiramatsu et al (2008)</td>
<td>Online music store vendor has a small effect on buying behaviour. Product characteristics are considered important in online music buying behaviour. Decision making model for online music shopping: after information acquisition purchase is made and it is based on brand recognition and consumers let pass confidence, attitude and intention steps from Howards (1969) model. Study made in Japan.</td>
</tr>
<tr>
<td>Kunze and Mai (2007)</td>
<td>Service characteristics not considered important in online shopping. Risks influencing online music downloading and factors reducing the perceived risks.</td>
</tr>
<tr>
<td>Zhang and Von Dran (2000)</td>
<td>Hygiene and motivator factors in website quality</td>
</tr>
</tbody>
</table>

These references (table 2) are studies from general online buying as well as online music buying. They enable understanding of factors affecting online music prepurchase stage, as well as support other online music buying process stages. An important factor in prepurchase stage is **external environment**, since people usually meet many people during the day, they walk outside where they see ads, they watch TV, where they see commercials etc. which indicates that they receive multiple stimuli during just one day
and these stimuli affect customers in several ways. In the following section external environment effects are discussed in online music buying behaviour.

2.1.1. External environment

Smith and Rupp (2003; 422-423) state that in customers need identification, major service/product information sources are website marketing efforts and socio-cultural influences. Website marketing efforts include online shopping sites, free internet, promotions, and items sold directly online. Website marketing efforts communicate about the product/service, purchase places and about purchase security. Website marketing is challenging, because of the huge information amount available and customers being sceptic due to several misuses in the Internet. Since it is easy to get online and open an own webpage, there are multiple fake sites and fake ads and online customers are forced to be sceptic about the ads they see.

Socio-cultural influences (Ibid) are commonly family, friends, social class, age-group, economy and culture. These elements positively influence customers and increase willingness to buy. However it is argued that these influences may additionally influence negatively, since family and friends often have an effect on consumer buying behaviour and it may be negative effects as well. Smith and Rupp (2003) state that social class would have an effect on online buying behaviour, but there is a strong argument against that, especially concerning Finnish markets. In Finland the social classes do not have a strong foothold in the society. Finland has almost universal internet access; according to Statistics Finland (Statistics Finland-WebPages) in 2008, 83% of the Finnish citizens aged 16-74 regularly used Internet.

Smith and Rupp (2003) address that economy plays an important role in influencing online buying behaviour. Unemployment rates and disposable income level have a direct effect on online buying behaviour. According to Helsingin Sanomat (24.02.2009) online shopping has increased during the recession in Finland by 20% (from August
2008 to January 2009). This article states that this is a direct result of online shops offering multiple payment options.

Concerning cultural influences Solomon et al (2002, 442) define culture being accumulated (shared meaning, norms, rituals and traditions) and this affects the societal behaviour. They subsequently highlight the difference between collectivist and individualist cultures and their affect on the buying behaviour. In Finland individualistic culture is more dominant (See Via-web pages) than collectivist culture. As a result it is assumed that in Finland, online buying behaviour is individualistic as well. Solomon et al (2002) define individualistic culture prioritizing personal goals and implying they are more likely to change online music store solely based on price sensitivity.

Li and Zhang (2002) define the external environment consisting of three dimensions; 1. legal framework, 2. third party recognition and 3. number of competitors. Legal framework protects the online customers from losses in online transactions. Third party recognition is consisting of third party certification bodies, which ensure online vendor trustworthiness. Finally number of competitors includes all accessible online music stores as well as e.g. customer willingness to try other online music stores. The more there are stores, the higher is customer willingness to try other stores.

As a conclusion the external environment’s effects on online buying behaviour are website’s marketing efforts, socio-cultural influences, economy, legal framework, third party recognition and number of competitors in the markets. Therefore it can be stated that external environment has an effect on online buying behaviour. This study sees to analyze more in depth the external environment effects on online music buying behaviour and measure the importance of these factors.

### 2.1.2. Demographics

Another factor affecting online buying behaviour is **demographics**. Li and Zhang (2002) define demographics as age, gender, level of education, income and time online. Bellman et al (1999) report that online population is relatively young, more educated,
wealthier, but also mention that the gaps are converging. Bhatnagar et al (2002) provided evidence that demographics would not have an immense effect on the online store selection process and on money spent in online shopping.

There is, however, a strong argument among differences between age groups concerning online music buying. Older people are not used to computers to the same extent as younger generation is and not necessarily as willing to buy music online. Hairong et al (1999) studied the demographic effects on buying behaviour, reporting that customers with higher incomes were more likely to be more frequent online buyers. They additionally discovered that age had an insignificant effect, but that men bought more frequently online music compared to women. Finally they reported that customers with better education tended to conduct web purchases more frequently than those with a lower educational level.

Based on the three studies concerning demographics (Bellman et al, 1999, Bhatnagar et al, 2002 and Hairong et al, 1999) it can be stated that demographics have an effect on online buying behaviour. Concerning online music buying behaviour, Hairong et al (1999) discovered that men are more frequent online music buyers. Income level being a sensitive subject to many people, the decision was made to discover about the income level through whether the respondent is studying, studying and working or only working. Level of education was reduced from the empirical part, because e.g. if a person has studied 20 years ago, this factor does not have an immense effect on the current buying behaviour. It is important to study the time respondents spend online and whether there is a correlation with the music buying behaviour. If a person spends more than 2 hours daily on the Internet, the amount of e.g. website marketing exposed increases compared to respondent spending only 0, 5 hours daily. Therefore respondents spending more time on the Internet would be assumed to be more exposed to online music stores marketing efforts and consequently have more information about the available stores and their offering.
2.1.3. Personal characteristics

Li and Zhang (2002, 511) summarized online personal characteristics from various studies\(^2\) and reported them consisting internet knowledge, need specificity, product involvement, “disposition of trust”, cultural environment, willingness to share values and information, prone to be an early adopter and tendency to spend money on shopping. In online music buying customers are expected to have prior internet knowledge, otherwise they would not be able to discover the online music stores. When customers enter an online music store, they have a need to buy music and they want to be able to listen to the bought music afterwards from their computer or from their mp3-player. Whether the customer uses e.g. iTunes or Nokia music store, depends on multiple factors. For example in USA iTunes has a very strong established position and it is extremely difficult for other online music stores to enter the markets. This applies also into some extent to the Finnish markets that iTunes is widely used among people who own an iPod, iPhone or Mac and the amount of these devices is very high, due to their unique design and user interface. Nokia music store has the benefit that almost all Finnish citizens (97% of the population in 2007\(^3\) have a mobile phone and through Nokia music store people are able to download music straight to their mobile phones. Mobile phone is usually with the consumer almost constantly and this might entice some customers to prefer Nokia music store.

Li et al (1999) reported that frequent online customers are more convenience-oriented and less experience-oriented. Convenience-orientation refers to e.g. time efficiency in online shopping compared to going to a traditional retail outlet. As the tangibility of music decreases, which happened to the online ticketing\(^4\) for example, buying tangible products becomes more difficult. Finally the amount of devices, with an opportunity to download music, has increased during the recent years and the current music devices are smaller than e.g. portable cd-player. Since buying online music is not considered as a high-involvement purchase and music download prices are relatively low, usually

\(^{2}\) Borchers, 2001; Koufaris et al, 2002; Lee et al, 2000; Kimery and McCord, 2002 and Bellman et al 1999

\(^{3}\) According to Statistics Finland

\(^4\) Online ticketing refers to e.g. travel agencies, concert tickets etc. where customers buy their tickets online and consequently save money.
around 1€ per song. Therefore it can be stated that online music buying is not very experience-oriented purchase.

Han et al (2001) discovered that security concerns prevent some customers to shop online. Additionally they introduced that the concern can be reduced by knowledge, skills and experience from internet, computers and online shopping.

In sum the studies by Li and Zhang, (2002), Li et al, (1999), Han et al, (2001) indicate that personal characteristics have an effect on online music buying behaviour. The studies by Han et al (2001) and Li and Zhang (2002) support each other by indicating that customer’s knowledge about internet and online shopping in general has an effect on online buying behaviour. Usually people are afraid of new innovations (e.g. shopping online), but if they already have knowledge about the Internet the threshold to try these new innovations is lower than for those who do not have prior Internet knowledge.

2.1.4. Vendor / service /product characteristics

According to Li and Zhang (2002, 511) Internet store features, products being sold and transaction supporting services influence online customer attitude and behaviour significantly. They state that Internet store features, which affect buying behaviour, are that there is a real store or a physical location, store reputation and size, its reliability, number of internet store “entrances”, store having assurance-building mechanisms and that it is using testimonials to ensure the customer about e.g. security issues.

Hiramatsu et al. (2008) studied some of these features and discovered that at least Japanese students have little concern about service provider reliability prioritizing the actual music purchase. It is a reasonable assumption that real store existence is insignificantly important in online music, since the product is intangible. Store reputation, store size, reliability, number of internet store entrances, assurance-building
mechanisms and testimonials are however assumed to have an effect on buyers in the online environment.

**Product features** affecting the online buying behaviour, according to Li and Zhang (2002) include that there is a variety of goods, i.e. variety in music selection, products have good quality, they are available and that the price is indicated clearly and it is reasonable. Additionally they indicate that there should be social presence, i.e. having staff presence on the sites, products needs to be purchasable by the customers, customers should have the possibility to customize products and that brand plays a role as well.

Hiramatsu et al (2008) reported that price is important for online music buyers as well as trial services, sound quality and data size. It is reasonable to assume that the variety of music selection and availability is important for customers. Concerning social presence, it is additionally reasonable to assume that online music customers do not expect staff presence as in other intangible online services. Whereas product presence is highly required in online music stores; customers expect the songs to be available in online stores. Customization is important in online music e.g. customers tend to create playlists of purchased material, but for the products themselves the customization would presumably be unwanted since then they would not be original songs anymore.

Finally Li and Zhang (2002; 512) gathered information from various previous studies\(^5\) in order to identify main factors affecting transaction supporting services and they are consisting of having customer communication channels enabling an easy vendor contact, stores should response to customer needs and that there should be sales people on the sites. Additionally they identified that it is important for the customers to be able to rely on the purchasing process and to avoid any uncertainties, orders should be delivered on time, preventing long waiting hours for the customers. Personalized services should be available in order for the customers to express themselves, but they should also have easy return process in case of e.g. poor quality products. Additionally

online customers are concerned about fraud issues, delivery terms, costs; transaction and peripheral as well as promotions.

In online music stores the return policy is practically impossible; customers having downloaded songs, the songs exist in the customers’ computers already and the songs are listenable. There are neither studies nor valid information concerning this to be discovered, but assuming that in online music stores return is not necessary, since the products and services are in a digital format. Refunds are applicable for bad sound quality etc.

Accessibility of sales people and ease of vendor contact are most probably more important in the case of queries, comments, complaints etc, but staff is unnecessary for online transactions. This is due to online stores being designed to enable individual shopping. Kunze and Mai (2007) state that, customers willing to try new shopping channels require less staff assistant. All other factors are relevant in online music stores according previous studies.

Smith and Rupp (2003) discuss frequent website inconvenience relevance, because customers are unable to touch the products. Controversially in online music stores customers are able to listen to songs beforehand, implying this statement is invalid in online music stores. It might though be important for some customers to touch e.g. a cd or a vinyl and then the statement is valid.

According to the studies by Li and Zhang (2002) and Hiramatsu et al (2008) it can be stated that product characteristics have the strongest effect on online music buying behaviour compared to vendor and service characteristics. Service characteristics seemed to have the least effect on online music buying behaviour and this is because online music stores are self-service stores and they are designed for individual shopping. Kunze and Mai (2007) discovered that customers willing to try new shopping channels require less staff assistance, but there were no studies to be discovered about the customers not so willing to try new shopping channels and whether they preferred more staff assistance.
2.1.5. Website quality

Website quality needs to be in a high level for smooth transaction completion and attracting customers to revisit online store (Li and Zhang, 2002). Zhang et al (1999 and 2000) and Zhang and Von Dran (2000) present website quality in terms of hygiene and motivator factors. Hygiene factors are enabling the website functionality and serviceability and lack of these factors would cause dissatisfaction. Examples of hygiene factors are: privacy and security, technical aspect, navigation, impartiality and information content. Motivator factors bring added value to customers and increase satisfaction. Example of motivator factors: enjoyment, cognitive outcome, credibility, visual appearance and organization of information content. Hygiene factors protect customers from risks and unexpected events in transaction process, whereas motivator factors support directly the transaction process.

Website quality has not been thoroughly studied in online music buying behaviour and it is important to analyze which hygiene factors are related to online music buying behaviour as well as the correct motivator factors. It is assumed that hygiene factors mentioned earlier are applicable in online music buying behaviour as well. Additionally motivator factors presented are assumed to be applied into some extent. In online music buying behaviour enjoyment is not the primary motivating factor, but to have good quality songs that customers desire. Visual appearance is assumed to have an effect, but it has not been studied earlier the amount of effect it has and this study tries to answer to this question. iTunes for example has an often praised unique visual appearance and it has the biggest market share in many countries. Whether there is a relation between the market share and the visual appearance remains unclear, but it can be stated that the market leader does need a unique visual appearance in order to keep the status.

In online music stores there is not much information as such, that customers would need to consider whether the organization of information content is applicable. The only information normally used and required is price, song name, artist name, album name etc. New customers do need more information and the information organization is probably more important for them than for the existing customers.
2.1.6. Attitude towards online buying

Li and Zhang (2002) discovered that customers create expectations of the online buying experience in the prepurchase stage. Customers create expectations concerning product, vendor, service and website quality. These expectations furthermore affect customer attitudes and intention to buy from a specific online store. Furthermore they affect on the decision making process and buying behaviour.

Li and Zhang (2002) additionally reported that it is believed that customer attitudes affect intention to buy online and successful transaction completion. Li and Zhang (2002) combined information from several studies and resulted in dividing attitude towards online shopping into four categories. Figure 2 was derived from article by Li and Zhang (2002) and it illustrates the four categories and their interrelationships. First, customers need to accept internet as a shopping channel, second, customers have certain attitude towards the specific online store. The two first categories are negatively associated with the third one, customer’s perceived risk. Customer’s perceived risk can derive from product viewpoint resulting in product risk, financial loss etc. The risk can additionally derive from context of online transaction and including risk of privacy and security. The fourth attitude category is customer store trust and it results in reducing perceived risk.

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Online music customers need to adapt the idea of buying music from the Internet and then they need to accept a certain online music store, which meets their needs. Furthermore they need to assess the risks involved and finally the perceived risk determines the trust construction towards the online music store. Kunze and Mai (2007) studied main risks influencing music downloading as well as main risk relievers and these are essential in improving the attitude towards online music buying. According to Kunze and Mai (2007) main risks influencing music downloading are:

1. Sound quality of the downloadable files
2. Quick ease-to-use search tools
3. Security of personal information
4. Broad range of artists from different labels
5. Ability to freely make copies of downloaded music

Additionally Kunze and Mai (2007, 865) present risk relievers; namely, product cost, product newness, brand experience, manufacturer’s name, distributor’s reputation, money-back guarantee, free sample/trial and endorsement by a third party. They additionally report that intangibility increases consumer risk perception and moreover e.g. to older customers it might be difficult to convince to give up cd’s and buy music
from the internet. According to Kunze and Mai (2007) main risk relievers in online music stores are;

1. Choose one that offers previews
2. Go for well-known brands
3. Look for trial period offers
4. Look for money back guarantee
5. Go for one that I’ve seen others using.

These relievers reduce the financial aspects of risk and well known brands and word-of-mouth reduces the performance aspects of risks.

Smith and Rupp (2003) report that psychological factors have an effect on the way customers receive the external influences on online buying. Psychological factors include motivation, perception, personality, attitudes and emotions. For example in an online music store motivational factors include questions such as “How much do I really need this song?”, “Should I look other music stores for better prices?”. Questions concerning perception factors are e.g. “I feel that this online music store is secure, but how can I be sure?”. Personality plays a role in a sense that customers question “Which online music store is the best for my taste of music, my buying behaviours etc.?”. Attitude includes questions such as “If I do not buy this song from the online music store, how would I be able to get it otherwise?”. Finally emotional factors affect on customers’ online buying behaviour and the customer wonders upon following aspects; “Last time I downloaded a song from this online music store, the sound quality was not good, so should I still buy online music, or not? And if yes, should I buy from the same store or switch to another store?”. Therefore it can be concluded that psychological factors do affect the attitude towards online shopping.

As a result it can be concluded that first customers create expectations concerning the entire online music shopping process (Li and Zhang, 2002). Afterwards customers assess the channel (Internet), store (online music store), risks and finally decide whether they trust the online music store or not (Li and Zhang, 2002). During the process psychological factors presented by Smith and Rupp (2003) affect the total attitude towards online music stores and online music buying.
2.1.7. Online buying decision making

Online buying decision making is affected by external environment, demographics, personal characteristics, vendor/service/product characteristics, website quality and attitude towards online buying and consequently affect online buying behaviour.

Smith and Rupp (2003, 423) proposed a decision making model for online buying. They reported that there are three stages in the process; operational input (website marketing efforts and socio-cultural influences), process stage (psychological factors and experience) and finally the output stage, where the actual purchase happens and customers decide on post-buying. These stages are interrelated to the three stage buying behaviour process used as a basis in this study.

Hiramatsu et al (2008) used Howard’s (1969) decision making model as a basis for their study. Howard’s (Howard, 1989) decision making model is consisting of six interrelated components. The components are information, brand recognition, attitude towards the brand, confidence in judging the brand, intention and purchase. Relating this model with the model presented by Smith and Rupp (2003) information is part of the operational input, whereas brand recognition influences both operational input and process stages. Attitude towards the brand, confidence in judging the brand and intention are part of the process stage and purchase is finally belonging to the output stage.

Hiramatsu et al (2008; 4) discovered that there is a notable difference between with which device the download is done; 64% of high school students used mobile phone to download music, in comparison to university students with only 29%. Study showed that TV was considered as the most important source of information for online music purchase. Concerning brand recognition respondents were more concerned about songs, than they were about the reliability of online stores. Brand recognition is therefore created through the musicians and not through a certain service provider. (Hiramatsu et al, 2008; 6-7). Confidence was seen rather neutral, which indicates that respondents felt unconfident in being satisfied with products and providers. Concerning attitude, main respondent interest was the price, trial service, sound quality and data size. Respondent intention was to download repeatedly and buy songs, in addition respondents wanted to
download new releases or hit songs. They additionally stated that in online music stores, consumers decide to purchase immediately after information acquisition and purchase is based on brand recognition. Therefore consumers let pass confidence, attitude and intention steps from Howard’s model (Howard, 1969). In fact attitudinal and confidential factors seemed to diminish the buying potential. (Hiramatsu et al, 2008).

Hiramatsu et al’s (2008) study is important in order to broaden the understanding on decision making in online music stores. There are however factors affecting, which have not been studied so much in an online music environment, or it is reasonable to believe in their nonexistence. Therefore it is important to include in this study e.g. the affect external environment and attitude towards online shopping have on buying behaviour in online music stores.

Figure 3 summarizes the factors affecting online music buying behaviour in the prepurchase stage. First, there are all factors discussed in this chapter and these factors finally lead to online decision making and decision to move onto the following step, purchase. Next chapter discusses the factors affecting the online purchase stage.
2.2. **Online Music Purchase stage**

Customers having selected a certain music store and made a decision to purchase from that particular store, there are multiple factors affecting the actual purchase situation. According to Li and Zhang (2002) this stage refers to customers placing orders and paying; therefore being the most important step in online buying. They additionally argue that the factors discussed in the prepurchase stage directly influence the actual purchase stage as well.

In table 3, main references providing information about the purchase stage are stated as well as their main investments for this study. Additionally many references mentioned in table have also been used in this section.

**Table 3. References used in understanding the purchase stage**

<table>
<thead>
<tr>
<th>Author(s) and year</th>
<th>Main findings applicable for this study</th>
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<tr>
<td>Chu and Lu (2007)</td>
<td>Factors influencing online music purchase intention in Taiwan; value-intention framework. Perceived value is consisting of perceived playfulness, usefulness and the actual price. Price one key determinant of perceived value of online music buying.</td>
</tr>
<tr>
<td>Chen and Chang (2003)</td>
<td>Main reason for online shopping price and convenience</td>
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Chu and Lu (2007) examined factors influencing online music purchase intention in Taiwan and the study was based on the value-intention framework by Dodds and Monroe (1985). Dodds and Monroe (1985) presented a framework consisting of relationship between perceived quality and willingness to buy (see figure 4). In the framework P is price, PQ is perceived quality, S is sacrifice, PV is perceived value and WB is willingness to buy.
According to figure 4 willingness to buy depends on the perceived value, which consists of sacrifice made concerning price and perceived quality relational to the price. Chu and Lu (2007) discovered that in Taiwanese online music buying, perceived value consists of perceived playfulness, perceived usefulness as well as actual price. Accordingly the perceived “ease of use” did not affect buying behaviour in online music stores. It is argued that ease of use would have an effect on online music buying behaviour, because it makes music purchase easier compared to traditional music buying from a physical store. Whereas playfulness could be argued not affecting that much, since online music buying is rather straightforward; find songs, listen to them and order them.

“Webexperience” determines the customer satisfaction with online stores as a whole and this is further elaborated in the following section. Additionally price has an effect on customers making purchase decision and this is studied from the online perspective more in details in the latter section.

2.2.1. “Webexperience”

According to Constantinides (2004; 112-113) “webexperience” is defined as the customer’s total impression of the online company. It embraces elements in a chronological order; search, browsing, finding, selecting, comparing, evaluating information, interacting and transacting with the online company. The “webexperience” is influenced by design, events, emotions, atmosphere and other elements experienced during interaction with a certain online store.
According to Constantidines (2004, 114) the “webexperience” is built on three factors; functionality, psychological and content factors. Functionality factors include **usability and interactivity**. Usability refers to convenience, site navigation, information architecture, ordering/payment process, search facilities and process, site speed and findability/accessibility. In online music stores usability has an important role, as Li et al. 1999) reported online customers being convenience-oriented, it is crucial that the stores are designed to meet these convenience needs. It is important that online music store customers are able to locate preferred songs easily, fast and without any problems, as well to make payments without too many efforts. Buying songs from online music stores is rather cheap and therefore customers are hardly too keen on spending a lot of time in the sites.

Interactivity includes customer service/after sales, interaction with company personnel, customization and network effects (Constantidines, 2004). Interactivity issues are not the top priority in online music stores, since most buying is individual and in most cases customers never need to be in contact with the personnel. These issues only occur if customers perceive problems on their sites and then interaction with personnel is very important in order to solve problems and retain these customers.

Psychological factors refer to **trust**, helping customers unfamiliar with specific provider or online transaction in general to overcome fear of fraud. Trust includes transaction security, customer data misuse and safety, uncertainty reducing elements and guarantees/return policies (Constantidines, 2004). Online music stores need to ensure customers about the security issues e.g. customers often need to give credit card information to the stores in order to be able to download songs. These stores need to ensure customers that it is safe to give them this information and that it will not be misused. Additionally many online customers receive several spam emails during just one day and therefore are very careful in giving out personal information in order to avoid unnecessary spam. Online music stores need to consider these issues carefully and communicate about them to the customers.
Content factors are consisting of **aesthetics** and **marketing mix** and they have a direct and crucial influence on the “web experience”. Aesthetics refer to design, presentation quality, design elements and style/atmosphere (Constantidiness, 2003; 114). As mentioned earlier Apple has been able to create a unique design in their iPods’, as well as in iTunes. One reason⁷ for their success is this unique and trendy design of iPods’, which has directed their customers to use iTunes as well. The effect of aesthetics to online music buying is though argued that if the site does not function properly, a nice design will not save that site. Aesthetics are more of an addition to the core service and its functions, but not the most important factor.

Marketing mix elements consist of communication, product, fulfilment, price, promotion and characteristics (Constantidiness, 2003; 114). Marketing mix in online music stores is a different compared to the traditional physical stores. Products are intangible and easily accessible and communication of online music stores is very limited at least in the Finnish markets. There are not any commercials on TV about online music stores, no ads in the papers or any outdoor advertising. Communication comes merely from friends and family and perhaps from online ads as well as through search engine marketing (SEM) and search engine optimization (SEO)⁸. With search engine optimization and search engine marketing online music stores are able to ensure that customers looking for these stores are able to find their store.

Web experience effects in online music environment has not been the core in previous studies in the field or if it has been studied, it was not located for this study. Therefore it is important to study the importance of these factors for online music customers, in order to rank them according to their importance.

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⁷ Customer friendly user interface and the connection between iPod and iTunes are other main reasons for Apple’s success.

⁸ "Search engine optimization means ensuring that your Web pages are accessible to search engines and are focused in ways that help improve the chances they will be found" (Sarchenginewatch-webpages).
2.2.2. Price

Chen and Chang (2003) state that the most commonly cited reason for online shopping have been price and convenience. Internet allows an easy price comparison between different stores. Additionally customers are able to find a lot of information in order to ensure getting added value to price paid. For example in online music stores the song price is normally around 1€ and an album is around 10€. Customers would not be able to buy a cd single from a physical store with 1€, since they are on average 5€. Therefore customers are able to get one song cheaper and the same applies to the whole album. Furthermore they are able to get the song fast, which increases customer convenience and better justifies the price.

As seen in Figure 4 quality perceived and sacrifice made with price paid determines perceived value and willingness to buy again. Therefore price plays a crucial role in online music stores; customers feel that price paid is worth the sacrifice and quality perceived is good, perceived value is then positive and customers are willing to buy again and that is the goal of the online music stores. As Chu and Lu (2007) reported in their study, price is one of the key determinants of perceived value of online music.

Figure 5 summarizes the assumed factors affecting online music buying behaviour in prepurchase and in purchase stage. In the purchase stage Constantidines (2003) present main factors affecting the web experience; usability, aesthetics, trust, playfulness, interactivity and marketing mix. It is assumed that these factors affect online music buying behaviour and this is analysed in the empirical part of the study. Furthermore Chu and Lu (2007) and Chen and Chang (2003) report that price affects online buying behaviour and that price has a key role in perceived value and offers a reason to shop online. In the empirical part price has been studied somewhat in a different way; it is studied on whether the price is the main reason to buy music online, whether the customers compare prices among different stores and whether they perceive getting value for their money by buying online music.
2.3. **Online Music Postpurchase stage**

Li and Zhang (2002) state that if the customer expectations are met, customers have a tendency to achieve a high satisfaction degree and this in return positively influences online shopping attitudes, intentions, decisions and purchasing activity. Ranaweera et al (2005) additionally addressed website satisfaction resulting in **repeat purchases, commitment and word of mouth momentum**. Satisfied customers tend to repeat purchases and to become committed to certain stores and subsequently create positive word-of-mouth.

Table 4 indicates the main references concerning the postpurchase stage and their investments in this study.
Table 4. References used in understanding the postpurchase stage

<table>
<thead>
<tr>
<th>Author(s) and year</th>
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<tr>
<td>Kunze and Mai (2006)</td>
<td>Divided online music downloaders into usage behaviour categories</td>
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<tr>
<td>Pitta et al (2006)</td>
<td>Loyalty to online stores</td>
</tr>
<tr>
<td>Solomon et al (2002)</td>
<td>Word of mouth effects on online buying behaviour</td>
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It is important to consider the benefits gained from buying from online music stores, in order to understand the value perceived by the customers. When the perceived value is more positive, customers are more prone to repurchase and forward the positive message to others. It is therefore crucial for online music companies to start by considering whether they provide value to their customers, if this is not the case; they need to assess the value factors of their customers. Otherwise these customers will not repurchase and may forward negative word of mouth and the store cash flow and market share will diminish.

2.3.1. Perceived value

Gaile-Sarkane (2008) studied benefits of e-commerce and identified that ten main benefits perceived by the age group 18-25 were:

1. Speed
2. Saves time
3. Rational (helps to facilitate many processes)
4. Possibility to find more information at the same time
5. Accessibility
6. All around the clock
7. Easy to use
8. Always updated information
9. Overall conveniences
10. Easy to compare products and prices.
According to her study these factors are the main source of perceived value for the target group.

As discussed in online purchase stage section (2.2) **perceived value** is consisting of sacrifice made concerning the price and the perceived quality. Therefore if customers buy songs from online music store, customers need to assess quality perceived during purchase, this includes usability, trust, aesthetics, interactivity, playfulness and marketing mix. Resulting in comparing quality perceived with price paid. Customers need to assess whether the e.g. 1€ song was worth the purchase and would they buy music from the same store again and would the store be recommended to others.

### 2.3.2. Repurchase propensity

When perceived value from the online purchase is positive the customers are more willing to **repurchase** from the same online store. Whereas perceived value being negative customers are less likely to be willing to use the specific online store again. Customer might dissuade the whole idea of buying something online or change supplier.

In the study of Hiramatsu et al (2008) they discovered that respondents wanted to repeatedly download and buy songs. Additionally wanting to download new releases and hit songs. Therefore it is important for the online store to have the latest songs available, since if the customers want to repurchase and want new songs constantly, the stores need to satisfy these needs.

Kunze and Mai (2006) divided the online music downloaders into three categories based on the amount of downloaded music from the internet per week; heavy users (5+tracks), light users (1-5 tracks) and non users (0 tracks). They discovered in their study that heavy users are the least likely (only 32%) to use online music stores, since they are used to downloading their songs for free. Whereas 53% of the non users and 48% of the light users showed an interest to use online music stores. Therefore this suggests that online music store marketers need to concentrate on light- and non users and
encouraging them to try online music stores for the first time and to repurchase afterwards.

Pitta et al (2006) define willingness to repurchase as true loyalty. Highlighting that trust is the main element in making an online customer loyal to the specific store. Additionally, loyalty to a certain online store needs to bring customer value. For example, addressing that saving time and convenience are important elements in online shopping in enhancing customer satisfaction. Costs effectiveness additionally has an effect on willingness repurchase. Pitta et al (2006) report that there are several costs in loyalty creation; price of the product/service, amount of time, effort, worry and uncertainty. If the customers feel that purchase costs are lower than the perceived value, customers are more likely to develop emotional response toward online providers. Finally they conclude that emotional elements such as provider trustworthiness, being proud to act as a customer for a specific store and being passionate about a certain brand/provider increases loyalty and enables repurchase.

2.3.3. Word of mouth

Solomon et al. (2002) stated that approximately 80 per cent of all buying decisions are influenced by recommendations; therefore marketers need to address the word of mouth power. They additionally mention that the information customers obtain from other people tends to be more reliable and trustworthy than information received through other channels. Additionally word of mouth is especially relied upon in the later stages of evaluation and adoption, therefore the more positive information customers get from products; the more likely these products are sold.

According to Solomon et al (2002) word of mouth can make or break a product or a store. If the customers are unsatisfied with the purchase and assesses the perceived value as negative, likeliness to spread negative word of mouth increases. Negative word of mouth has a stronger effect than positive word of mouth and according to one study
90 per cent of unsatisfied customers do not repurchase and forwards the dissatisfaction to nine people.

After the online music purchase, customer assess the perceived value and benefits received by using online channel. When perceived value exceeds the expectations, customers are more prone to repurchase and spread positive word of mouth.
2.4 Summary of the findings and proposed framework

This chapter summarizes the main theories presented in this study and the most applicable in studying factors affecting online music buying behaviour. Additionally it introduces the proposed framework for factors affecting online music buying behaviour.

The findings of Smith and Rupp (2003) and Li and Zhang (2002) demonstrate that external environment (consisting of e.g. socio-cultural influences, economy, number of competitors etc.) has an effect on the prepurchase stage in online music buying.

Even though findings by Bhatnagar et al (2002) indicate that demographics would not have an immense effect on online buying behaviour, the findings by Hairong et al (1999) support the statement that demographics would have an effect on online music buying behaviour. Thus demographics are included in this study.

Li et al (1999) reported that frequent online customer can be identified as being convenience-oriented and these purchases are not considered as high-involvement purchases. Nevertheless Li and Zhang (2002) discovered multiple online personal characteristics and as Han et al (2001) discovered customers are being affected by the concern for security.

According to the findings of Li and Zhang (2002) online customers are affected by internet store’s features, products and services. Controversially Hiramatsu et al (2008) discovered that online music buyers are not affected by the reliability of the service provider as such. Service in online music is rather limited, since the customers are able to download the songs independently. Concerning product characteristics Li and Zhang (2002) identify several features, which have an effect.

Zhang et al (1999 and 2000) and Zhang and Von Dran (2000) reported the importance of website quality through hygiene and motivator factors. They stated that hygiene factors are obligatory and the lack of them will inevitably destroy customer relationships. Motivator factors’ role is to bring added value to the customer and
therefore a higher number of motivator factors will increase the satisfaction concerning website quality.

Research has shown that **attitude towards online shopping** has an effect on online buying behaviour (Zhang et al, 2002). Customer assesses online shopping in general, the specific online store, the risks involved and finally the trust towards the store. Additionally Li and Zhang (2002) reported that customer creates expectations towards online shopping and these expectations furthermore affect the attitude.

“**Webexperience**” is consist of **usability, trust, aesthetics, playfulness, interactivity and marketing mix** and they affect on the customer's total impression of the online company (Constantidiness, 2004).

Based on the findings of Chen and Chang (2003) and Chu and Lu (2007) **price** of the online music is an important factor affecting online buying.

Research has shown that positive **perceived value** leads to increasing **repurchase propensity** and eventually to **word of mouth** (Gaile-Sarkane, 2008, Hiramatsu et al 2008, Kunze et al, 2006, Pitta et al, 2006 and Solomon et al, 2002).

Based on the previous theory review and discussion, the empirical study assesses a revised model for factors affecting online music buying behaviour. The framework (Figure 6) is created by combining information from different previous studies concerning online buying and music online buying.
Figure 6. Proposed framework for factors affecting online music buying behaviour during prepurchase, purchase and postpurchase.

Framework consists of the three main buying stages: prepurchase, purchase and postpurchase. **Online music prepurchase** stage is affected by external environment, demographics, personal characteristics, vendor/service/product characteristics, website quality and attitude towards online shopping. These factors affect online music buying decision and whether customers move on to the next stage; **online music purchase**. In purchase stage, online music customers are affected usability, trust, aesthetics, playfulness, interactivity and marketing mix. These elements create the total “webexperience” of the online music store, which combined with the price of the songs determine the **online music postpurchase** behaviour. After the songs are purchased from an online music store, customers consider the perceived value, whether they will repurchase in the future and what kind of information they will forward to others.
3. **Method**

After having presented theoretical background and descriptive framework the previous chapter, this chapter concentrates on presenting how the empirical study was conducted.

3.1 **Choice of research method**

The aim of this study was to examine the factors affecting online music buying behaviour. This study used a *deductive* (Saunders et al (2003) research approaches in order to combine information from several studies in online buying behaviour in general and from the few studies in online music buying behaviour and to be able to create a framework. *Quantitative research* method was chosen, because it enables a larger sample size than qualitative research and the aim was to get generalizable results.

Research strategy was to use a *survey* and the survey analyzed the proposed framework for online music buying behaviour. There were no other proposed frameworks available concerning online music buying behaviour, therefore it was essential to create and test it. In studying online music buying behaviour, researchers have used quantitative approach e.g. Hiramatsu et al (2008). Kunze and Mai (2007) and Chu et al (2007) and therefore this method was the most suitable for this study as well. Saunders et al (2003) justify surveys being relevant in studies where a large amount of data is being gathered. Population of this study was all the Finnish citizens who have legally downloaded music from an online music store, thus data gathered was rather large. With the survey the aim was to receive representative sample about Finnish online music customers. The risks in using surveys might have been that the respondents answered untruthfully to the questions or that they misinterpreted some questions.

As a data collection method, *questionnaire* was chosen as the most suitable. The questionnaire was made in order to enable standardization of the data and allowing easy comparison. According to Saunders et al (2003; 281) questionnaire is one of the most widely used survey data collection techniques, because respondents are asked to answer
the same set of questions providing an efficient response collection method from a large sample. They additionally highlight that it is important to collect precise data, which answers the research question and supports achieving the objective. Therefore the questionnaire was constructed based on the theory part of this study. According to Saunders et al (2003, 281) questionnaires are most suitable for standardized questions, which the respondents are able to interpret in a similar way. Self-administrated questionnaires (Saunders et al, 2003; 282) were used in this study, because they are completed by the respondents. These questionnaires are delivered to the respondents as well as returned electronically. Respondents to self-administrated questionnaires are relatively unlikely to answer to please the researcher; therefore the answers ought to be rather reliable. Respondents to these questionnaires might though discuss about the answer with other people and the answer might be affected.

Saunders et al (2003; 171, 176) suggests to use snowball sampling strategy in studies where individual cases are difficult to identify. Researcher makes first contact with some cases of the population, asks these cases to identify further cases and ask these cases to identify further new cases etc. until the sample is large enough. In this study the target group was Finnish citizens aged 15-70, who have legally downloaded online music and it was difficult to identify those. Therefore snowball sampling started by the researcher sending the questionnaire to friends and family, who were assumed to be in the target group and each person was asked to forward the questionnaire to 5 people. With this technique the researcher was able to get a versatile group of respondents among the limited target group. Downfall with this technique was that respondents tended to be in the same age group with the researcher and there was an unequal representation in some groups.

3.2 Questionnaire design

According to Saunders et al (2003, 281) questionnaire design affects the response rate and reliability and validity of the data collection. They suggest following techniques in order to maximize an effective questionnaire design; careful design of questions, clear
layout, thorough explanation of the study purpose, pilot testing and carefully planned and executed administration.

Saunders et al (2003; 287) identify three data variable types collecting through questionnaires: opinion, behaviour and attribute. Opinion variables record respondent feelings, believes etc. An example of these questions is e.g. question number 9, asking about the respondent opinion about being capable of buying online music. Behavioural variables record the respondents’ behaviour and e.g. question number 6 about discovering the hours spent on internet daily. Attribute variables contains data about respondent characteristics and questions 1-3 are examples of these variables.

A valid question enables accurate data collection and reliability is gained through consistent data collection (Saunders et al, 2003; 291). In this study closed-ended questions were used, because these questions are relatively easy and quick to answer as well as comparison between the responses is easier. Saunders et al (2003; 291) identify different closed question types; list, category, ranking, scale or rating, quantity and grid. This study has used list (question 12), ranking (question 24), scale or rating (most questions) and grid (questions 24 and 25) question types.

The questionnaire started with the explanation of the study and defining the target group to be analyzed, therefore was reducing the respondents outside the target group. The target group was described to be Finnish citizens aged 15-70 years old, who have downloaded music legally. Additionally there was a request that the person would forward the questionnaire to 5 people in order to maximize the number of respondents.

Questionnaire was divided into four parts consisting of factors affecting; prepurchase, purchase and postpurchase. Prepurchase part started with the demographics, in order to know the age, sex, current situation in terms of studying and working and the amount of time spent on the internet daily (Questions 1-4). Additionally respondents were asked about how much they buy products/services from the Internet as well the amount of online music purchases (Questions 5-6). Finally illegal music download behaviour was asked (Question 7). Personal characteristics were studied by asking respondents their feeling about knowing to use internet, knowing to buy online music, being forerunners
in online music buying as well as asking about the experience gained about online music buying (Questions 8-11). These questions reveal respondents feelings towards their online behaviour and whether they feel confident e.g. buying online music. Question 12 asked about the online music purchase places, in order to discover the main online music stores used by respondents. External environment questions followed by asking about the security issues and for the reasons for buying online music (Questions 13-14). External environment questions covered also question about buying from the same store as friend and family etc (question 28) and about the marketing actions having an effect on the decision making (question 29), additionally question 42 covered partly external environment effects as well as word of mouth effects.

Questions 15-27 contain questions about vendor/service/product characteristics as well as website quality. These questions concentrate on importance of reputation, size, reliability, wide selection, brand, staff presence, website quality of the online music store for the respondents.

Purchase part of the questionnaire included questions concerning “webexperience” and price. Questions 31-33 concentrate on discovering the importance of price in online music buying. In question 34 the objective was to discover the most important factors affecting the “webexperience” and question 35 concentrated on perceived value gained by respondent. Question 30 revealed expectations and their effect on using a specific online music store.

Questionnaire postpurchase part concentrated on discovering the repurchase propensity (Questions 36-38, 40-41) and factors affecting postpurchase buying behaviour. Main idea in questions 43 and 44 was to discover word of mouth propensity and its effect on online music buying behaviour.

3.3 Pilot test

According to Saunders et al (2003; 308) questionnaire should be pilot tested before the actual data collection, in order to refine the questions to become clearer as well as to
ensure successful data recording. Additionally it enables some assessment of question validity and data collection likely reliability.

Pilot test was conducted first with one person and a revised version was created. Revised version included modifications in the grammar and clarifications into some questions, in order to make them easier to understand. Based on supervisor comments income level was deducted from the questionnaire, because many respondents are unwilling to share their income. Instead it was chosen to ask whether the respondents were studying currently, studying and working simultaneously or only working.

Furthermore another pilot test was conducted with 5 persons in order to ensure understanding of the questions, logical order and eliminate spelling mistakes. There were some modifications made for the order of the questions, since some pilot tester felt they were in an illogical order. Question number 7 was the only question criticized by its wording, since it read “Have you ever bought illegal music?”, this was further changed into “Have you ever downloaded illegal music?”. Unfortunately due to technical problems, this change was not saved into Webropol system and the old wording remained and further caused some confusion among some respondents. After the second pilot test, the final version was created.

3.4 Data sampling and data collection

According to Saunders et al (2003; 150) sampling technique enables a reduced data amount by concentrating on a subgroup instead of all possible cases (i.e. population). In this study it would have been impossible to reach all possible cases, since there are about 590.000 online music buyers in Finland (according to IFPI statistics). Therefore concentration was made based respondents gained through snowball technique and sample for this study consisted of those people.

Saunders et al (2003; 153) introduce four stages in probability sampling. First is to identify a suitable sampling frame and this study had predetermined criterion as Finnish citizens, people aged 15-70 and people who have downloaded online music. This
criterion was determined since concentration was on online music stores operating in Finnish markets and the aim was to gain a set of people from diverse age groups. Second stage included size of the sample and the aim was to get at least 150 responses and 187 responses were achieved. This sample size is considered representing the general population opinion. Third stage consisted of selecting sampling technique. Sampling techniques are divided into two: probability and non-probability sampling. Non-probability sampling (Saunders et al, 2003; 152, 170-172) was used in this study, because the sample was statistically chosen at random. Non-probability sampling includes unknown cases and snowball technique was applicable in this study, because it was difficult to identify individual cases. It was difficult to know beforehand the population, which buys music online and snowball technique provided a solution to reach very diverse set of people. With snowball technique (Saunders et al, 2003; 176) the first contact is made with some cases in the population, they are asked to identify other cases and these new cases are additionally asked to identify new cases etc. This is continued as long as there are enough cases to gain generalizable results. In the final stage the population representativeness needs to be assessed and in this study age group 26-36 was most well represented. Age group 15-25 was the second biggest group and 27-37 the third. Age groups 48-58 and 59-70 had very few respondents. 59-70 had only one respondent and consequently this group needed to be extracted from the study. There was almost a double the amount of male respondents compared to female respondents. Most respondents were working currently, which meets the intention of concentrating more on older people and people who are working. Since other studies in the field have concentrated more on students (Hiramatsu et al, 2008 and Chu et al, 2007)

Questionnaire was sent to 130 people, 57 through Facebook and 73 through email. One friend posted the link to Musiikki&Media 2009 webpages and this resulted in bringing many respondents. After this post there were around 120 answers received during three days. Link was additionally posted on researchers Facebook page. It is impossible to know how many people saw the link, but did not answer the questionnaire. Many people
contacted the researcher indicating that they were unable to answer since they have never downloaded music legally, many had downloaded illegally though.

3.5 *Validity and reliability of the study*

According to Hair et al (2006; 93) reliability indicates the extent to which a variable or a set of variables are consistent in what it is intended to measure. Additionally Saunders et al (2003; 101) present four main threats to reliability; subject or participant error, subject or participant bias, observer error and observer bias. Subject or participant error (Saunders et al, 2003) might occur due to respondents answering the questionnaire in different times of the week, different hours, in different situations etc. In this study the respondents were answering the questionnaire during two weeks and it is impossible to know when they answered and in which mood they were in. Therefore there is a possibility that the answers might have differed when answering during another time.

Subject or participant bias (Saunders et al, 2003) refers to respondents answering the questionnaire as they consider the researcher wants them to. In this study it was highlighted that the answers are anonymous and the researcher is not able to identify the respondents’ identity. Therefore it is assumed that this should not be affecting the reliability of the answers. There was though one respondent, which commented that it was obvious that this research is a basis for a new online music store launch and this attitude might have had a negative effect on this person’s answers.

Observer error (Saunders et al, 2003) refers to eliciting answers in different ways and it is assumed that other observers would have conducted the study in a similar way, but the questions might have been formulated differently. Another observer might have used different questions based on personal preferences, but the questions used in this study are according to the theory and based on personal preferences by the researcher. Observer bias (Saunders et al, 2003) might additionally occur if another researcher would interpret the answers. Quantitative approach enables rather structured answers, since they are in numeric terms and reduces the observer bias affecting the reliability. This is more applicable in qualitative research where the answers are in qualitative
format and therefore more difficult to interpret in a similar way among researchers. Since there was one open-ended question (question 44), there might have been differences in interpretations by other researchers.

Saunders et al (2003; 101) define validity as being concerned with whether the findings are really about what they appear to be. Hair et al (2006; 94) continue with defining that validity is concerned with how well the concept is defined by the measures. By asking the respondents their life situation in terms of studying and working, their income level is revealed to some extent. Asking the income as a direct question might negatively affect respondents and leave empty parts in the questionnaire. With e.g. this question the researcher was able to assume the level of income (respondent working have often more money, whereas respondent only studying have normally less money) and draw conclusions on the relationship with the behaviour.

Saunders et al (2003; 102) additionally introduced external validity referring to generalizability of the research results. These results are generalizable into some extent; they are applicable in all online music stores operating in the Finnish markets. Though generalizability is questioned in other countries; as previous studies showed there are differences in online music buying behaviour among different nationalities and these results might not be completely valid in other countries.
4. Empirical study

In this chapter the results of the study are presented. Descriptive statistics and preliminary analysis are presented first.

4.1 Data analysis

Aim was to receive about 150 responses, but 187 were received. There were 122 male respondents and 65 female respondents. Most respondents were between 26-36 years old and working. Data was further analyzed with frequencies, descriptives, t-test and ANOVA.

4.2 Descriptive statistics and preliminary analysis

Frequencies are used for categorical variables (Pallant, 2006; 49) Categorial variables are e.g. sex, age, life situation, time spent online daily. Categorial variable check for errors was made in order to detect errors concerning age and sex and the values were appropriate, since there were no missing cases.

In this study there were 65 female and 122 male respondents and all together there were 187 respondents. Therefore 65.2% of the respondents were male and 34.8 % female, even though only 5 days before closing the questionnaire there were almost double the amount of female respondents compared to male respondents.

Table 5 indicates the diversification of the respondent age groups. First line representing number of respondents and second line the percentages of all respondents.

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Number</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>15-25</td>
<td>41</td>
<td>21.9%</td>
</tr>
<tr>
<td>26-36</td>
<td>109</td>
<td>58.3%</td>
</tr>
<tr>
<td>37-47</td>
<td>30</td>
<td>16%</td>
</tr>
<tr>
<td>48-58</td>
<td>6</td>
<td>3.2%</td>
</tr>
<tr>
<td>59-70</td>
<td>1</td>
<td>0.5%</td>
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</table>
Most of the respondents (58.3%) were in the age group 26-36 and this might be because the researcher belongs to the same age group and by using snowball technique in collecting answers, most of the first notices were sent to people in that age group. It was difficult to find people belonging to age groups 48-58 and 59-70, since many people belonging to those age groups had not downloaded online music and they did not know anyone else in their age group who would have done it. Out of 187 answers submitted, one needed to be excluded from the study. This was because there was only one person in the age group 59-70 and results among this group would not have been generalizable. This resulted in having 186 applicable responses.

Most of the respondents (71.7%) were working currently and the others were either students or students, but working as well. 36% of the respondents used internet daily more than 4 hours, 32.6% 2-4 hours, 31% 0.5-2 hours and only 1.1% less than 0.5 hours. Figure 7 shows that there was only 1.1% of the respondents buying online music daily, 7% once a week, 21% couple of times per month, 37% couple of times in six months and 34% even more rarely. This indicates that most of the respondents buy online music couple of times in six months or even more rarely. Figure 8 controversially indicates how often respondent buy online in general and this shows that respondents tend to buy rather often online in general, but the online music buying is still rather low.
61.5% of the respondents had never downloaded illegal music and 11.8% were downloading it often. Though the reliability of the question about illegal music needs to be assessed, since the wording was wrong and some respondents mentioned in the final open question that they had trouble in understanding that question. Many people
mentioned that they were unable to answer the questionnaire, since they only download illegal music.

Test of normality (Kolmogorov-Smirnov) defines the normality of the distribution scores (Pallant, 2006; 57). All variables in this study had p =0.00 (<0.05), which indicates that there was a violation of the assumption of normality. This phenomenon is though rather common with large samples and in social sciences in general. Additionally 5% Trimmed mean and Mean for all variables were rather similar, so there was no need to investigate data points further.

Descriptives provide information concerning score distribution on continuous variables. Skewness values indicate symmetry of the distribution. Positive skewness values indicate positive skew and scores being clustered to the low values on the left and there are relatively few high values. (Pallant, 2006; 51-52) For example question about feeling as a forerunner in online music buying (question 11) had a positive skewness, which indicated that most of the scores are clustered to the left where the smaller values are, i.e. respondents not feeling as being forerunners. Questions 8, 9 and 11 had negative skewness, which indicates that the scores are clustered in the high end, where the high values are. Consequently respondents felt that they are able to use internet, they know how to buy online music and they have experience in online music buying.

Kurtosis provides information about the peakedness of the distribution. Having perfectly normal distribution, skewness and kurtosis values would be 0, but this is rather uncommon in social sciences. Positive kurtosis values indicate that the distribution is rather peaked and most of the scores are scattered in the centre. Negative kurtosis indicates that the distribution is relatively flat. (Pallant, 2006; 51-52) Questions about knows how to use internet (question 8) and knows how to buy online music (question 9) had positive kurtosis value and this means that distribution is relatively peaked. Whereas feeling as a forerunner and having experience in online music buying had negative kurtosis values, which indicated flat distribution.
Cronbach’s alpha coefficient is the most important figure concerning sample reliability (Pallant, 2006; 92). The value in this study was 0.782 (>0.7), which indicated that the scale is considered reliable with the sample.

Figure 9, 10 and 11 represent on a scale from 1-5 (1 =very little and 5= very much) respondent attitudes towards online music buying. These figures indicate that majority of the respondents knew how to buy online music, whereas not so many had a lot of experience in online buying in general. This supports findings presented earlier about respondents buying online music rather rarely. Only 12.4 % considered being a forerunner in online music buying, 41.4% answered 1 and 2 indicating that they do not feel being a forerunner almost at all. 28% of the respondents answered 3, indicating that they are moderate in being a forerunner in online music buying. These results indicate that the respondents are rather certain about their online music buying know-how, but do not feel to be forerunners in it.
There was no significant difference among age groups when considering how often respondents bought online music. ANOVA test was conducted and between groups test indicated that there is no significant difference (Sig.0.66) among scores. The same result was gained from studying the relation of life situation between how often respondents bought online music (Sig.0.22).

Independent samples t-test was conducted in analyzing whether there is a significant difference between males and females in having experience in online music buying. According to Levene’s test (Sig.0.85) and equal variances assumed and (Sig.(2-tailed) 0.001) indicated that there is a significant difference among males and females concerning the experience in online music buying.
Independent samples t-test indicated that there was a significant difference among males and females concerning how often buys online music. (Sig. 0.008) (equal variances not assumed and Sig. (2-tailed) 0.000). These results are further elaborated in the following chapters.

4.3. **Main findings of the study**

This chapter presents the main findings of the study. First are presented the factors affecting online music prepurchase stage, second, the factors affecting online music purchase stage and finally concluding in factors affecting online music postpurchase stage.

4.3.1. **Factors affecting online music prepurchase stage**

*Demographics*

ANOVA test was conducted to compare the impact of different age groups with “knows how to use internet”, ” buys online services and products”, “buys online music” and “knows how to buy online music”, only “buys online services and products” had a significant difference (Sig. 0.009) among age groups, resulting in **higher the age the more respondents bought online in general**. Reliability of these results needs though to be questioned, since there were only 6 respondents in age group 48-58, 30 in 37-47, 109 in 25-35 and 41 in 15-25. Moreover older people usually tend to have more money, since they are more commonly in the work life compared to younger ones, therefore older people do have often more money to spend.

ANOVA test was conducted to discover the impact of gender on “knows how to use internet”, ” buys online services and products”, “buys online music” and “knows how to buy online music”. “Knows how to use internet” being only one, which had insignificant difference among groups. All other three variables had significant difference (Sig. 0.00). **Males bought more online in general as well as online music, males additionally considered knowing better how to buy online music.**
As assumed in the theory part, respondents spending more time on the internet would be more affected by marketing efforts was not supported according to the results of ANOVA test between “hours spent online” compared to “marketing efforts influence in online music store selection”. Difference among groups was insignificant.

*Personal characteristics*

ANOVA test was conducted for questions concerning personal characteristic, table 6 presents the results.

<table>
<thead>
<tr>
<th>Table 6. Personal characteristics affecting between females and males</th>
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<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td>Hours spent online daily</td>
</tr>
<tr>
<td>Buys online services and products</td>
</tr>
<tr>
<td>Buys online music</td>
</tr>
<tr>
<td>Knows how to use internet</td>
</tr>
<tr>
<td>Knows how to buy online music</td>
</tr>
<tr>
<td>Feels being a forerunner in online music buying</td>
</tr>
<tr>
<td>Has experience in online music buying</td>
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</table>

Only “knows how to use internet” had not significant differences among males and females. There was a significant difference between males and females in hours spent online daily, buys online services and products, buys online music, knowing how to buy online music, feeling as being a forerunner in online music buying and having experience in online music buying. Males had higher mean values in each variable, which indicated that they spend more time online daily, buy more online services and products as well as online music, they feel knowing better how to buy online
music, they feel more being forerunners in online music buying and having more experience in online music buying than females.

69.6% of the respondents considered knowing very well how to use internet, 52.9% considered knowing very well how to download online music, but only 23% considered being a forerunner in online music buying. Instead 20.9% considered very little being a forerunner and most results were between 1-3 (in the low values) indicating that most respondents did not consider themselves as being true forerunners in online music buying. Having 69.5% of the respondents considering being very knowledgeable internet users might though indicate that most of the respondents are prone to be early adopters in Internet in general, but in online music are still in the learning process.

Another ANOVA test was conducted for the options in question 14, where the respondents were asked to choose preferred options concerning the reasons to buy online music and they were able to choose as many as they wanted. Most commonly chosen option was “it is easy” and the second most common “want to download music into my computer/mp3”. In Figure 12 the results are presented as percentages. “Can express myself” was considered the least important reason to buy online music. Additionally majority did not consider “want to try new things” and “amount of physical stores has reduced” as reasons to buy online music.
It was analyzed that online music downloaders preferred to download music to their computers and to mp3-players and this statement was supported with these results. ANOVA test was conducted in order to analyze differences in reasons to buy online music between different age groups. Only significant difference was discovered in “amount of physical music stores has reduced” (Sig.0.02) and the main difference was between age groups 15-25 and 26-36. 15-25 age group scoring the highest and 26-36 scoring the lowest values, meaning that age group 15-25 was the highest affected by the reduction of physical stores and age group 26-36 was the least affected. This finding is rather surprising, since it would have been assumed to affect more the older age group, since they have been used to physical music stores during their lives, whereas younger generation has not into that extent.

Another ANOVA was conducted to analyze the impact of gender on the reasons to buy online music. Significant difference was discovered in terms of easiness (Sig.0.042), downloading music to devices straight (Sig. 0.05) and express myself (Sig.0.048). In terms of easiness males had higher scores, indicating that males considered easiness to affect their reasons to buy online music more than females. Downloading music to
devices straight resulted in females having higher scores than males, indicating that it is more important for females to download the music straight into their devices. Concerning expressing oneself, males considered more that they want to express themselves through online music buying and none of the females considered that.

ANOVA test was conducted in order to discover the impact of knowing how to buy online music to the reasons of buying online music. Significant differences were discovered in easiness (Sig.0.00) and saving time (Sig.0.017). In terms of easiness the more respondents knew how to download online music the more they considered easiness to be a reason for online music buying. In terms of saving time respondent answering 3 in knowing how to buy online music resulted in lowest scores in saving time, whereas respondents answering that they know very well how to buy online music, they resulted in highest scores in saving time. Concluding that respondents knowing very well how to download music considered that saving time is one of the reasons they buy music online.

According to an ANOVA test made between knowing how to use internet and being concerned about security issues, there was a significant difference among groups (Sig.0.007) resulting in respondents not knowing internet well having the highest scores in being concerned about security issues. Same findings were discovered in another ANOVA test between knowing how to buy online music and being concerned about security issues, resulting in significant difference among groups (Sig.0.002) and indicating that respondents knowing very poorly how to buy online music were the most concerned about security issues.

External environment

According to ANOVA test, the differences among groups were insignificant when comparing “marketing efforts influence in online store music selection” with “buys online music”, “knows how to buy online music”, “feeling as being a forerunner in online music buying” and “having experience in online music buying”. Concluding that marketing efforts did not affect respondent knowledge concerning online music
stores. Only 4.3% of the respondents completely agreed in the effects of marketing efforts, most respondents answered 3, resulting in rather neutral attitude towards them.

Two ANOVA tests were made to study the effects of “buying from online music store used by friends, family etc.” and “others opinions and recommendations affect music store selection” with “buying online music”, “knowing how to buy online music” and “having experience in online music buying” and all variables had insignificant difference among groups, resulting that other people did not have that immense effect on the knowledge and experience about online music buying neither in buying online music. Only 3.7% of the respondents totally agreed that they buy online music from an online music used by friends and family, 27.3% totally disagreed with the statement, indicating that this has an insignificant affect on online music buying. 29.4% answered 3 in this question, which indicates that majority of the respondents are being affected into some extent by the circle of acquaintances, but more still make their own decisions based on their own needs and desires. In question 42 it was asked whether they agreed that others opinions and recommendations have affected their online music store selection and on a scale of 1-5; 1-4 had all almost the equal amount of responses and 5 (totally agree) had relatively smaller scores. Though there is quite a spread in answers. Between different age groups there was an insignificant difference concerning “buying from online music store used by friends, family etc.” and “others opinions and recommendations affect music store selection” based on ANOVA test. Moreover there was a significant difference between females and males, since females had higher scores for both variables, resulting in females being more affected by other people when choosing an online music store and buying from online music stores.

Most respondents (81.8%) considered that online music store trustworthiness efforts were important and very important concluding that third party recognition has an effect on online music buying behaviour. Question 12 covered the main online music stores available for Finnish customers. iTunes was the most used online music store, with 63.4% of the respondents having used iTunes. Second largest was group other, indicating that they bought music from some other online music stores than mentioned
Whether these stores are using the similar business logic is unclear, because the respondents might mean e.g. Spotify, which has completely different business logic. Second biggest online music store from the selection is Nokia Music store. Only 6.4% of the respondents had used Amazon.com, which is rather small score, since in many other countries it has been more widely used. iTunes is most probable the most used, due to Apple’s iPod’s, iPhone’s and Mac’s. There were some additional comments in the questionnaire indicating that Apple’s customers are “forced” to use iTunes. Some respondents commented “it is difficult to buy somewhere else, when you have bought from iTunes”, “working in Mac-environment iTunes is a natural choice, but if I would use PC, I might look for other alternatives” and “clear benefit for one online music store is user interface being attached to iTunes, this would not help if the prices would not be proper. Small price differences do not outweigh the extreme easiness”. One online music store mentioned by some respondents was a store called eMusic and Spotify was mentioned in several comments, but this study concentrated on the “traditional online music stores” and needed to exclude stores like Spotify.

![Figure 13. Usage of online music stores (in percentages, %)](image-url)
Vendor/Service/Product characteristics

Only 2.7% of the respondents totally agree with the statement “When buying online music, the real store existence is important for me” and 63.9% completely disagreed. Internet store reputation was considered rather important factor affecting online music buying behaviour. 73.3% of the respondents considered reputation being important or very important. Whereas the store size had more diverse answers, since the answers were rather clustered in the centre (2-4) and most respondents had answered 4, but 11.2% answered 1, indicating that they totally disagree with the statement that the store reputation is an important factor.

Independent samples t-test was conducted to compare results between female and males concerning reputation, size, trustworthiness, selection, quality, song lists, brand and staff contact (questions 16-23). There was significant difference among groups (male and female) in variables: reputation (Sig. (2-tailed) 0.048) and having the possibility to have contact with staff (Sig. (2-tailed) 0.027). Mean value in reputation for females was 4.12 and for males 3.28, which indicates that online music store reputation is more important factor for females than for males and 4.12 mean value shows that it is very important for females. Mean values for being able to have contact with the staff for females was 3.66 and for males 3.52, indicating that females prefer having possibility to have contact with the staff. An ANOVA test was conducted to test whether there is a significant difference in “knowing how to buy online music” between “it is important to have staff available” and it resulted not having significant difference. The same result occurred when testing “it is important to have staff assistance” with “buying online music”. These results indicate that there is no difference between people buying online music and knowing how to buy online music with considering staff presence important.

Website quality

Website quality was discussed in chapter 2.1.5 and Zhang et al (1999 and 2000) and Zhang and Von Dran (2000) presented it through hygiene and motivator factors. These factors were covered in question 24 and 25. Hygiene factors (in question 24) privacy, technical aspect, navigation, impartiality and information content, whereas enjoyment,
cognitive outcome, credibility and visual appearance are motivator factors. One-sample t-test was conducted in order to be able to analyze the mean values of each factor and gain knowledge on the most important factors affecting online music store quality. Privacy (4.44), technical aspects (4.75), navigation (4.44), having accurate information (4.41), credibility (4.57) and having quick and easy search functions (4.60) were considered as very important factors concerning online music store quality. Impartiality was the least important factor (3.09) followed by cognitive outcome (3.30), enjoyment (3.53) and website visual appearance (3.56). As a conclusion all factors had rather high mean values, indicating that website quality has an effect on online music buying behaviour.

When conducting an ANOVA analysis on these variables with “buying online music”, all variables had an insignificant difference between groups. Another ANOVA test was conducted between the variables and “knowing how to buy online music”. Only “website functioning technically well” and “navigation on site is easy” had a significant difference in knowing how to buy online music. Group knowing very poorly (1) how to buy online music and all other groups (2-5) are statistically different from one another in terms of technical aspects. This indicates that respondents knowing very poorly how to buy online music considered website functioning technically well more unimportant compared to respondents knowing better how to buy online music. In navigation very poorly (1) and well (4) are statistically different from one another, indicating that respondents knowing very poorly how to buy online music considered navigation on site being easy as more unimportant compared to respondents knowing well.

According to ANOVA test conducted with hygiene and motivator factors and having experience in online music buying, only “website visual appearance” had a significant difference among groups (Sig. 0.039) by very experienced respondents considering visual appearance more important compared to less experienced ones. Independent samples t-test was conducted to analyze the difference between sexes and motivator and hygiene factors. Significant differences were found in “having accurate information on website” (Sig.(2-tailed) 0.00), “website credibility” (Sig.(2-tailed) 0.014) and “website
visual appearance” (Sig.(2-tailed) 0.014). Females considered each of these three variables more important compared to males.

*Attitude towards online purchasing*

52.9% of the respondents considered being very good at online music buying and there was a significant difference (Sig.0.00) in “knowing how to buy online music” with “buying online music”, based on ANOVA test. These results indicate that respondents buying music daily consider being very good at it as well. Whereas respondents buying online music more rarely than couple of times a year considered being the weakest in knowing how to buy online music.

**Only 11.4% of the respondents bought online services and products very often and only 1.1% bought online music daily.** Mean value for general online buying was 3.18, which indicates that most respondents answered 3, therefore buying online services and product sometimes. Mean value for online music buying was 3.96, indicating that most respondents bought on average couple of times a year, which is rather seldom.

Concerning online music stores iTunes was the most commonly used or tried. 63.4% of the respondent had bought online music from iTunes. There were multiple comments concerning attitude towards specific online music stores in the last question, where respondents were able to comment freely. One comment was about Spotify and how its usage has reduced other online music buying. One respondent had used MTV3 store and was never able to receive the album already paid for and due to this and due to bad customer service, the respondent mentioned that this influenced future online music buying negatively and is uncertain whether new trials will be ever made anymore. Many respondents mentioned that online music stores using DRM⁹ (Digital rights management) are causing multiple problems and that many people will not buy music from those stores, because they are not able to use these songs anywhere. The attitude towards online music stores having DRM was negative, because it causes risks in a sense that customers lose money by buying from those stores and not being able to use

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⁹ DRM limits the copying of digital files or transferring files to different devices (Neilan, 2009)
the song/album. One respondent mentioned that most people buying online music use online music stores, which do not have DRM. Additionally one respondent preferred not to download a program, which is required for music download. Most online music stores use this system and people unwilling to download programs in their computers are unable to buy online music in a traditional sense. iTunes was most positively rated in the open comments based on its usability, music selection, functionality and not having DRM.

83.4% of the respondents totally agreed with the statement of **having good quality music in online music stores is important**. One respondent mentioned that songs bought from online music stores tend to have poorer sound quality than in illegal music downloading. This respondent additionally mentioned that there are many people valuing the sound quality that much that they are unwilling to buy online music and rather download illegally. Reliability of this statement needs to questioned, but further analysis on this phenomenon should take place in future research. 65.2% of the respondents considered that **fast and easy search-functions are important**. 56.7% of the respondents totally agreed that **online music store music selection needs to be wide**. Only 3.7% of the respondents were very worried about security issues in online music buying and surprisingly 41.2% were very little concerned. 78.6% of the respondents totally agreed with the statement that it is important to be able to copy songs after downloading to e.g. cd, another mp3, but as mentioned earlier DRM often prevents this function. In this study only 16% of the respondents considered online music store brand affecting decision making, resulting in Mean value 3.30. Additionally other people using online music store has rather small effect on online music buying behaviour. Mean value for question 28 about buying from online music stores, where circle of acquaintances additionally buy was only 2.66 and Mean value for question 42 about others opinions and recommendations affecting online music store selection was only 2.45. These indicate that **others opinions, recommendations and usage habits have surprisingly small effect on online music buying behaviour**. Based on these results online music store brand had some effect and others opinions had rather small effect on online music buying behaviour and risk relieving.
4.3.2. Factors affecting online music purchase stage

Trust issues have been covered rather widely already in the prepurchase stage, but trust plays an important role throughout the buying process. As indicated earlier it is important for the online music companies to ensure customers about reliability and trustworthiness. There was an insignificant difference between males and females concerning trust perceivability, indicating that it is equally important for both sexes. Same results were between age groups; there was an insignificant difference between groups, though age group 37-47 had the lowest mean values (3.90) and age group 48-58 had the highest mean values (4.60), indicating that the oldest age group in this study were the most concerned about security issues.

Respondents were asked to rate factors (easy to use, fast, interactivity, quality and style) based on importance concerning online music store usage (question 34), resulting in easy to use being the most important factor and style being the least important. 79.6% of the respondents considered Easy to use as very important or important, 67.9% for website being fast, 13.9% interactivity, 50.6% for website quality and 12.8% for website style. These indicate that the most important factors affecting online music store usage are easiness, rapidness and quality.

Respondents were additionally asked to rate factors (saves time, easily accessible, open 24 hours, easy to use and always current) based on benefits perceived from online music store usage. 56.2% of the respondents considered open 24hours being very important or important, 51.3% for easily accessible, 46% for easy to use, 36.9% for saves time and 32.6% for always current. Based on these results the most important benefits perceived from online music store buying are that they are open 24 hours a day and their easy accessibility. Respondents considered the least important factor; online music store being current, meaning having always the latest songs, albums etc.

Marketing mix issues have additionally been covered already in the prepurchase stage, since marketing mix often affects more before the purchase compared to the during the
actual purchase. Only 4.3% of the respondents considered online music store marketing efforts totally affecting decision making to use a specific store.

Based on these results main factors from “webexperience” concerning online music store are consisted of; **trust and usability**. Aesthetics were not considered that important, playfulness was declined already in the previous chapter, when it was concluded that online music buying is more convenience-oriented than experience-oriented. Interactivity was not considered the most important factor, which applies to marketing efforts as well. Marketing mix as a whole has some effect since it consists of elements such as price, product, place and promotion. Marketing mix was not thoroughly studied in this report and should be further studied in future research.

Only 7% of the respondents totally agreed with price being the main reason buying online music. Only 10.2% totally agreed with the statement that they compare prices and only 16.6% totally agreed of perceiving value for their money. A One-Way ANOVA was conducted to analyze the difference between age groups and price effects (questions 31-33). Only significant difference (Sig.0.029) was in perceiving value for their money. Lowest mean value was in age group 37-47 (3.17) and highest in age group 48-58 (4.50). These results indicate that the **oldest age group consider perceiving more value for their money compared to respondents in the other group**. Price had a surprisingly low meaning in the age group 15-25, since the mean value for price being the main reason buying online music was only 2.54, indicating that this group was the least concerned about the prices. Another One-Way ANOVA was conducted to analyze the effects of price between sexes. Only significant difference (Sig.0.028) was in price being the main reason for online buying and females had a higher mean value (3.02) than males (2.63), indicating that **females were more price-driven in online music buying than males**. Situation of the respondents had an insignificant difference concerning price issues. Concerning hours spent online had a clear pattern in price being the main reason for online buying, the **less respondents spent time online the more money affected their online music buying**.
4.3.3. Factors affecting online music postpurchase stage

54% of the respondents totally considered that experience being good in an online music store, they will repurchase from the same place. Surprisingly 8.6% of the respondents totally agreed that if experience is bad, repurchase propensity in any other online music store decreased as well. This might though be explained with the one comment from one respondent already mentioned earlier, when having bad customer service from one online music store decreased the repurchase propensity in any online music store.

Only 11.2% of the respondents totally agreed with being loyal to one online music store. A One-Way ANOVA was conducted to analyze the differences between respondents online music buying compared to being loyal, being a proud customer, having WOM affecting decision making and forwarding negative WOM. Significant differences were discovered in being loyal (Sig.0.00) and being a proud customer (Sig.0.00); respondents buying online music once a week were the most loyal towards one store, the same group was the most proud of being a customer to that specific store. The least loyal and proud were respondents buying more rarely than couple of times in six months. There was no significant difference in these factors between hours spent online, sexes and age groups. Only 5.3% of the respondents totally agreed that others opinions and suggestions had an effect on online store music selection. 40.6% of the respondent totally agreed that they would forward to other people an unsatisfaction towards an online music store.
5. Discussion of the findings

In this chapter the main results are discussed. Additionally the proposed theoretical framework is being analyzed and modifications, based on this study results, are presented. Consequently managerial implications are presented, followed by suggestions for further research.

5.1 Analysis on factors affecting online music prepurchase stage

This chapter introduces an analysis on main factors affecting online music buying behaviour in prepurchase stage.

According to Bhatnagar et al (2002) demographics would not have an immense effect on online store selection and on money spent in online shopping and the results of this study support these findings. Main results were that older respondents tended to buy more (aged 26-47) online in general compared to younger ones and this was the only significant difference among different age groups. Respondents aged 15-25 were the most frequent online music buyers. Reliability of these results needs though to be questioned, since there were only 6 respondents in age group 48-58, 30 in 37-47, 109 in 25-35 and 41 in 15-25. Moreover older people usually tend to have more money, since they are more commonly in the work life compared to younger ones, therefore older people do have often more money to spend. Males were more frequent online buyers in general as in online music purchasing as well as considered knowing how to buy online music. These results support the findings by Hairong et al (1999) indicating that males are more frequent online music buyers. Females not knowing that well how to buy online music definitely affects their online music buying behaviour negatively. As assumed in the theory part, respondents spending more time on the internet would be more affected by marketing efforts was not supported based on these results. This might be because these frequent Internet users are so used to seeing so many ads in the Internet that they have become ignorant to those ads.

Concerning personal characteristics males spent more time online daily, buy more online services and products as well as online music, they feel knowing better how to
buy online music, they feel more being forerunners in online music buying and having more experience in online music buying than females. All in all more than half of the respondents considered having good knowledge about Internet and online music downloading, but very few considered being true forerunners in online music buying. According to Li and Zhang (2002; 511) online personal characteristics would include people being prone to be early adopters and forerunners, but this does not completely apply to online music buying based on these results. Having 69.5% of the respondents considering being very knowledgeable internet users might though indicate that most of the respondents are prone to be early adopters in internet in general, but in online music are still in the learning process. These results support though partly the findings by Li and Zhang (2002; 511), because they indicated that online personal characteristics include having internet knowledge and being prone to be an early adopter and the later was not reported to be that high in this study.

Based on these results main reasons to buy online music are easiness, cheapness, time savings and downloading possibility to devices. These results support the findings by Li and Zhang (2002; 511) concerning experience-orientation, indicating that the respondents did not indeed consider “express myself” and “want try new things” as important reasons to buy online music. Additionally they (Ibid) they reported that online shoppers being convenience-oriented, by saving time, making the shopping easy and cheap and these all three are supported with the findings from this study, therefore these factors have an effect in online music buying. Additionally it was analyzed that online music downloaders preferred to download music to their computers and to mp3-players and this statement was supported with these results. Especially males considered easiness to affect their reasons to buy online music more than females. Downloading music to devices straight resulted in females having higher scores than males, indicating that it is more important for females to download the music straight into their devices.

In terms of easiness the more respondents knew how to download online music the more they considered easiness to be a reason for online music buying. In terms of saving time respondents answering 3 in knowing how to buy online music resulted in
lowest scores in saving time, whereas respondents answering that they know very well how to buy online music, they resulted in highest scores in saving time. Concluding that respondents knowing very well how to download music considered that saving time is one of the reasons they buy music online.

According to Han et al. (2001) security concerns prevent some customer to shop online, but that the concern can be reduced by knowledge and experience from internet and online shopping. Results from this study support these findings, since based on these results respondents not knowing internet well or knowing poorly how to buy online music had the highest scores in being concerned about security issues.

According to Smith and Rupp (2003; 422-423) website marketing efforts and socio-cultural influences are major service and product information sources. Based on these results this statement is not supported, since only 4.3% of the respondents completely agreed in the effects of marketing efforts. These results contradict with the statement by Smith and Rupp (2003), since the website marketing were not considered to have that high effect on online music buying behaviour.

Concerning cultural influences (Smith and Rupp, 2003) the results of this study indicated that other people did not have that immense effect on the knowledge and experience about online music buying neither in buying online music. Only 3.7% of the respondents totally agreed that they buy online music from an online music used by friends and family. There was though a difference between sexes, since females were more affected by other people when choosing an online music store and buying from online music stores than males. Therefore it is argued that WOM is more important and more affective for females than for males.

Li and Zhang (2002) defined external environment consisting of legal framework, third party recognition and number of competitors. Legal framework refers to customer security in online transactions and as concluded earlier most respondents were very little concerned about online music buying security. Most respondents (81.8%) considered
though that online music store trustworthiness efforts were important and very though that online music store trustworthiness efforts are important, concluding that third party recognition has an effect on online music buying behaviour. Concerning number of competitors, **iTunes was the most used online music store among Finnish consumers.** Other strong players in the market were Nokia Music store, MTV3 store and Net. Anttila. Respondents had tried these stores the most.

According to Li and Zhang (2002; 511) internet store features affecting buying behaviour are; real existence of store, store reputation, store size, reliability, number of internet store entrances, assurance-building mechanisms and use of testimonials. **Internet store reputation was considered rather important** factor affecting online music buying behaviour. Especially store reputation is important to females and this is linked with the fact that they additionally value others opinions. Other factors mentioned by Li and Zhang (2002) were not considered that important to affect online music buying. According to Kunze and Mai (2007) customers willing to try new shopping channels require less staff assistance, but this statement was **not supported** in this study. Only difference was the **females preferred having possibility to have contact with the staff** compared to males. This is interrelated with earlier findings stating that females did not perceive themselves as being forerunners in online music buying.

Website quality was discussed in chapter 2.1.5 and Zhang et al (1999 and 2000) and Zhang and Von Dran (2000) presented it through hygiene and motivator factors. **Privacy, technical aspects, navigation, having accurate information, credibility and having quick and easy search functions were considered as very important factors concerning online music store quality.** Impartiality, cognitive outcome, enjoyment and website visual appearance were the least important factors concerning online music store quality. Respondents knowing well how to buy online music were more concerned in online music store website functioning technically well and having easy navigation compared respondents not being so knowledgeable in that perspective. Website visual appearance was more important for more experienced respondents than for respondents with less experience, even though it was not considered as the main factor affecting.
These results indicate that there are many differences between the respondents having more or less experience in online music buying. Thus, different factors affect these two different groups and this should be identified in online music stores.

Customer expectations concerning their own knowledge and knowhow about online music buying affects their online music buying behaviour. These results indicate that respondents buying music daily consider being very good at it as well. Whereas respondents buying online music more rarely than couple of times a year, considered being the weakest in knowing how to buy online music.

As presented in chapter 2.1.6 attitude towards online shopping was divided by Li an Zhang (2002) into four categories; channel, store, risk and trust. These results indicate that respondents have neither completely accepted Internet as a shopping channel in general or for online music shopping. There are though improvements needed in order to get customers to use Internet as an online shopping channel. In sum, attitude towards the channel is still not as positive as it could be. Concerning stores there were versatile attitudes towards different stores; iTunes was the most used and received the best comments. None of the other online music stores received as good comments and still many respondents use illegal downloading programs as well as other platforms, such as Spotify etc. It is concluded that the attitude towards online music stores in general is not very positive. DRM was one big obstacle in many online music stores and prevented many customers to buy music from these sites. Kunze and Mai (2007) introduced main risks influencing music downloading; sound quality, search tools, security issues, broad selection of artists and copying functions. Most respondents agreed that good quality music, fast and easy search-functions, wide selection and copying functions are important in online music stores, whereas security issues were not considered as important in influencing online music buying. Therefore main risks influencing online music buying are sound quality, search tools, broad selection of artists and copying functions, but surprisingly not security issues.

Kunze and Mai (2007) additionally presented main risk relievers; previews, brand, trial, financial guarantee and based on others usage. These results indicate that others
opinions, recommendations and usage habits have surprisingly small effect on online music buying behaviour. Based on these results online music store brand had some effect and others opinions had rather small effect on online music buying behaviour and risk relieving.

5.2 Analysis on factors affecting online music purchase stage

This chapter introduces an analysis on main factors affecting online music buying behaviour in purchase stage.

According to Constantidiness (2004) “webexperience” is customers’ total impression of the online company, consisting of usability, aesthetics, trust, playfulness, interactivity and marketing mix. Trust issues have been covered rather widely already in the prepurchase stage, but trust plays an important role throughout the buying process. As indicated earlier it is important for the online music companies to ensure customers about reliability and trustworthiness.

These results indicate that the most important factors affecting online music store usage are easiness, rapidness and quality. Based on these results the most important benefits perceived from online music store buying are that they are open 24 hours a day and their easy accessibility. Respondents considered that the least important factors were; online music store being current, meaning having always the latest songs, albums etc. Marketing efforts were very poorly valued in affecting online music buying. This might also be because at least in Finland the marketing of online music stores is rather limited. Whether the effect would be greater, having more marketing is unclear.

Based on these results main factors from “webexperience” concerning online music store are consisted of; trust and usability. Aesthetics were not considered that important, playfulness was declined already in the previous chapter, when it was concluded that online music buying is more convenience-oriented than experience-oriented. Interactivity was not considered the most important factor, which applies to marketing efforts as well. Marketing mix as a whole has some effect since it consists of
elements such as price, product, place and promotion. Marketing mix was not thoroughly studied in this report and should be further studied in future research.

According to Chen and Chang (2003) most commonly cited reasons for online shopping have been price. Based on these results this statement is **not supported**. Price had especially a surprisingly low meaning in the **age group 15-25**, indicating that this group was the least concerned about the prices. Females were more price-driven in online music buying than males. Concerning hours spent online, there was a clear pattern in price being the main reason for online buying, the **less respondents spent time online the more money affected their online music buying.** The most affected by price is a female aged 48-58, who spends less than 0.5 hours online daily.

### 5.3 Analysis on factors affecting online music postpurchase stage

This chapter introduces an analysis on main factors affecting online music buying behaviour in postpurchase stage.

Statements by Li and Zhanf (2002), Ranaweera et al (2005) and Solomon et al (2002) about meeting expectations and creating satisfaction resulting in commitment, repurchase propensity and positive WOM are **fully supported** in this study. **Respondents buying online music once a week were the most loyal towards one store; the same group was the most proud of being a customer to that specific store.** The least loyal and proud were respondents buying more rarely than couple of times in six months. As Pitta et al (2006) indicate willingness to repurchase as true loyalty, it can be stated that the results support this statement as well, since the loyal customers were additionally purchasing constantly music from that specific online music store. **When perceived value exceeds expectations, customers are more prone to repurchase and spread positive WOM.**
5.4 Summary of the findings

This chapter summarizes the main findings of this study. Most of the factors affecting general online buying affect online music buying as well. Playfulness was the only factor not supported into any extent in this study. These results indicate that online music buying is rather convenience-oriented buying and the customers concentrate on receiving their songs and albums and not expecting any playfulness in the online music sites.

As a conclusion Research question 1; what are the factors affecting online music buying behaviour in prepurchase stage is answered as follows:

*Online music buying prepurchase stage is affected by external environment, demographics, personal characteristics, vendor/service/product characteristics, website quality and attitude towards online music buying.*

Research question 2; what are the factors affecting online music buying behaviour in purchase stage is answered as follows:

*Purchase stage is affected by “webexperience” perceived by the customers and it includes usability, trust, aesthetics, interactivity and marketing mix, additionally price has an effect in online music buying.*

Finally Research question 3; what are the factors affecting online music buying behaviour in postpurchase stage is answered as follows:

*Postpurchase stage is affected by the perceived value from the online music buying, repurchase propensity and finally word of mouth propensity.*

5.5 Analysis of the findings compared to the proposed framework

This chapter presents the revised proposed theoretical framework for online music buying behaviour. In Figure 14 is indicated that the only modification made was the removal of “playfulness” from the prepurchase stage. Based on the results of this study
playfulness was not considered affecting online music buying behaviour in any level. This type of online buying was considered more convenience-oriented shopping than experience-oriented, which would include playfulness. All other factors presented in the proposed theoretical framework were supported by this study at least into some extent. There were many differences in factors affecting online music buying behaviour between sexes and age groups though. This framework would be different if considering only specific target groups, but this framework includes both sexes and all age groups.

Figure 14. Revised proposed theoretical framework for factors affecting online music buying behaviour

As a conclusion factors affecting general online buying are somewhat similar with factors affecting online music buying. This framework is therefore applicable in examining other online buying as well.
5.6 Managerial implication

This study has given multiple tools for online music store marketers to retain current customers as well as to entice new customers. This chapter presents the main managerial implications derived from these study results.

1. Older respondents tended to be more frequent online buyers in general, whereas younger respondents were more frequent online music buyers. There is though a huge market potential yet to be explored for the online music stores. If these older people (aged 26-47) consume a lot of money in the Internet constantly, they are prone to use online music store services as well, as long as they receive enough information and confident in trying these services. Online music stores should target older customers as well to try out online music stores, since if they consume money on other online services, they can learn to use these services as well.

2. Females proved out to be a potential target group, but not having enough knowledge on online music stores. Males were more active in both general online shopping as well as in online music buying. Males additionally considered knowing well how to buy online music, they considered themselves more being forerunners in online music buying and having more experience in it and they additionally spent more hours online daily. Females did not feel as confident with online music buying as males did and this is an important factor for the online music stores to acknowledge. Females preferred to have more staff assistance in online music sites and this is because of the lack of sufficient experience.

3. Online music stores need to be easy to use, cheap, time saving and providing downloading possibility to devices. Especially important easiness is for males and time savings for experienced customers. These factors are highly important to all customers and online music stores should focus on marketing these benefits to potential customers as well. For example if time savings is especially
important to experienced customers, it might be that the less experienced ones do not know about the time saving factor online music stores provide.

4. Customers with little experience in online music buying are still most concerned about security issues, which indicate that there is still not enough information about the security issues on the sites or in the marketing messages. In order for the online music stores to attract new customers, they need to highlight that their sites are secure and explain it in an easy way to the potential customers.

5. Even though website marketing efforts were not considered very important in online music buying behaviour, it might be that it would be if there would be more of these efforts and more offline. Since website marketing efforts are often lost in the jungle of ads in the Internet, it could be an idea to market online music stores offline as well in order to ensure potential customers about the security issues, time savings etc.

6. Online music stores need to ensure customers about privacy, prove to have good technical functioning of the site, having easy navigation, having accurate information, ensuring credibility and having quick and easy search functions. These factors are crucial in online music store quality and it is important for online music store marketers to consider these aspects as well in their marketing efforts. Customers with more or less experience though prioritize different factors, e.g. experienced customers prioritized more technical functioning, easy navigation and visual appearance compared to less experienced ones.

7. Especially older females, who do not spend a lot of time in the Internet, are very price-sensitive, whereas customers aged 15-25 were the least concerned about price issues. Therefore it is important to indicate the cheapness of the online music buying especially to female customers, older customers and to customers who do not spend a lot of time in the Internet. It might be that these customers are often unaware of the prices of songs and albums in online music stores.
8. Customers buying online music daily are the most loyal and committed customers to specific online music stores. Thus they are the ones having the highest repurchase propensity and positive WOM propensity. Therefore online music stores should entice customers to become more frequent buyers to their online music store, thus enabling positive WOM. By enabling customers to download e.g. free songs during a period of time they are able to get these customers to visit the store often and possibly to get them as frequent customers in the end. It is concluded that customers purchasing an online music store often are more prone to be committed and loyal to this store.

### 5.7 Suggestions for further research

This study covered a wide area of factors affecting online music store buying behaviour. Some of the factors, e.g. WOM, should be further studied more in details, because for example Spotify has been able to utilize WOM into a large extent in attracting new customers. This study though showed that WOM has not a large effect on online music buying behaviour. It would be interesting to see the WOM effects on all online music downloading, legal or illegal, therefore widening the study to cover the different online music platforms as well. In general it would be interesting to study factors affecting buying behaviour all online music platforms and especially see the differences between platforms.

Another area for further studies is to study more in details older customers. Since there is a large potential in older online customers, but also in older customer not buying from the Internet yet. In this study there were not enough respondents available to study it enough. There should be more detailed information about how to attract these customers.

All in all the factors affecting online music buying behaviour, presented in this study, should be studied more in details. This study concentrated on the “big picture” on
factors affecting online music buying by creating the framework, but it would be beneficial for the online music stores to have more in depth knowledge on each of these factors.
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APPENDICES

Appendix 1: Questionnaire

Musicin ostamisen Internetistä


1) Mihin ikäluokkaan kuuluut? *
   15-24
   25-34

2) Sukupuoli: *
   Mies
   Nainen

3) Oletko lähi hetkellä:
   Opetus
   Opetus, mutta samalla tietois
   Iti

4) Kello, joka tyytyy kyseiselle Internetistä yleisesti päivän aikana *
  Alle 6.30
   6.30-9.00
   9.00-12.00
   12.00-18.00
   18.00-np

5) Ostaa Internetistä tavanoma, palveluita yms. *
   Entisän harvoin
   1 kerran
   2 kertaa
   3 kertaa
   4 kertaa
   Entisän usein

6) Ostaa Internetistä musiikkia
   Paljon
   Kertoin
   Mustaman kerran
   Mustaman kerran usein
   Kuin käyttäjä

7) Miten ostat edellämainitetun musiikkia Internetistä? *
   En koskaan
   Joskus
   Usein

8) Koe ostaa musiikkia Internetistä *
   Entisän harvoin *
   1 kerran
   2 kertaa
   3 kertaa
   4 kertaa
   Entisän usein

9) Koe ostaa musiikkia Internetistä *
   Entisän harvoin *
   1 kerran
   2 kertaa
   3 kertaa
   4 kertaa
   Entisän usein

10) Koe ostaa edellämainitetun musiikkia Internetistä *
    Entisän harvoin *
    1 kerran
    2 kertaa
    3 kertaa
    4 kertaa
    Entisän usein

11) Missä olet placeified yleisesti Internetistä *
    Entisän harvoin *
    1 kerran
    2 kertaa
    3 kertaa
    4 kertaa
    Entisän usein

12) Mistä internet musiikkikauppoista elet ostat musiikkia? Voit valita useammasta vaihtoehtoesta: 
    iTunes
    Reksta Music Store
    Amazon
    Nail music store
    Radio rock store
    OH-ier
    Hesob
    nu:fi
    City pop
    MTV Store
    Nato Antila
    Netfinet
    Joku maku
13) Olen huolassaani turvallisuudesta otteessaani musiikkia Internetistä *

1) Erittäin vahin *
2) 3)
3) 4)
5) Erittäin peloin

14) Ostan musiikkia Internetistä, koska (vai valita osoitteen valitselohimo) *

☐ Se on helppoa
☐ Se on edullista
☐ Se käyttää jälkiä
☐ Haluaan ladata musiikin suoraan kannettavaan musiikkierämyyteen/tietokoneeseen
☐ Tyytyväinen musiikunkauput ovat vähentäneet
☐ Haluaisin lukea uutta antaa
☐ Pyydin tarvitsemasta tuesta on kaukana

15) Kun ostan musiikkia Internetistä, minulle on tärkeää että, kyseessä kaupalla on myös fyysinen liike olemassa *

☐ Täysin en mieltä *
1) 2) 3) 4) 5) Täysi samea mieltä

16) Internet-musiikkikaupan maine on tärkeä *

☐ Täysin en mieltä *
1) 2) 3) 4) 5) Täysi samea mieltä

17) Internet-musiikkikaupan koko on tärkeä *

☐ Täysin en mieltä *
1) 2) 3) 4) 5) Täysi samea mieltä

18) On tärkeää, että Internet-musiikkikauppa pyrkii vakuuttamaan asiakkaita luotettavuudestaan *

☐ Täysin en mieltä *
1) 2) 3) 4) 5) Täysi samea mieltä

19) Internet-musiikkikaupan musiikkivalikoiman tulvia on kaotta 

☐ Täysin en mieltä *
1) 2) 3) 4) 5) Täysi samea mieltä

20) Internet-musiikkikaupan musiikin laatun tulvia on hyvin *

☐ Täysin en mieltä *
1) 2) 3) 4) 5) Täysi samea mieltä

21) Haluaisin voida luoda suhteleitoja tietimmeisiin musiikkista *

☐ Täysin en mieltä *
1) 2) 3) 4) 5) Täysi samea mieltä

22) Internet-musiikkikaupan brändi vaikuttaa ostospiirteeseeni *

☐ Täysin en mieltä *
1) 2) 3) 4) 5) Täysi samea mieltä

23) On tärkeää, että minulla on mahdollisuus saada yhteys Internet-musiikkikaupan henkilökuntaan *

☐ Täysin en mieltä *
1) 2) 3) 4) 5) Täysi samea mieltä

24) Avusti asemassa Internet-musiikkikaupan laatuun liittyvien asioihin tärkeyttä antelehelja 1–5 (1=ei tärkeää ja 5=vääntään tärkeää) *

Henkilökunta *
1) 2) 3) 4) 5) Yleinen

Sivut on tehty hyvin *
1) 2) 3) 4) 5) Yleinen

Netissä meille on helppoa *
1) 2) 3) 4) 5) Yleinen

Puheenluonnos *
1) 2) 3) 4) 5) Yleinen

Sivuston tietoja pakkanapitut *
1) 2) 3) 4) 5) Yleinen

Sivustoa viritetään *
1) 2) 3) 4) 5) Yleinen

Sivut ovat avullisia *
1) 2) 3) 4) 5) Yleinen

Sivuston sisältö on uutanaast
1) 2) 3) 4) 5) Yleinen

25) Nepeat ja kelvpikäytötiset etsintä-toinen ovat tärkeitä *

1) 2) 3) 4) 5) Yleinen
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<tr>
<td>26) On tärkeää että musiikkikaupassa on uusimpia kappaleita *</td>
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<td>27) Lewya todeota aina vaikutusta otepäällikköseen *</td>
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<td>28) Ostan musiikin sellaisesta musiikkikaupasta, josta lähijuoksinta (sirhe, kuvern yms.) jostaa *</td>
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<td>29) Internet-musiikkikaupan markkinointitoinninpitävät vaikuttavat päätökseni käyttää tiettä yksi musiikkikauppa *</td>
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<td>30) Kokemukset Internet-musiikkikaupasta vaikuttaa päätökseni käyttää tiettä yksi musiikkikauppa *</td>
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<td>31) Seuran yyp mieltä tukee ostan musiikkea Internetistä on hinta *</td>
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<td>32) Vertaus siirtoa eri musiikkikauppyjen valilla *</td>
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<td>33) Kuo casavani rahoilosi vastaavasti, kuo ostan musiikin Internetistä *</td>
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<td>34) Järjestää seuraavat internet-musiikkikaupan käyttämislake kuvaavat osat tärkeysjärjestyksen siten, että 5. tärkein ja 1. vahoin tärkeän. Huomiolla oman suuntaan se käytetään vain yhden kerran *</td>
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<td>Sisuston on riippu *</td>
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<td>Sisuston lastu *</td>
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<td>35) Järjestää seuraavat internet-musiikkikaupan käyttämänne liittyvät hyödyt tärkeysjärjestyksen siten, että 5. tärkein ja 1. vahoin tärkeän. Huomiolla oman suuntaan se käytetään vain yhden kerran *</td>
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<td>Säästö Ritchie *</td>
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<td>Helppo seurattavuus *</td>
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<td>Auki 24 tunnin vuokraus *</td>
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<td>Helppo käyttää *</td>
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<td>Aina ajan tasalla *</td>
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<td>36) Mikäli kokemuseni internet-musiikkikaupasta on hyvä, ostan samasta paikasta uudeen *</td>
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<td>37) Mikäli kokemuseni yhdeessä internet-musiikkikaupasta on huone, on ostan musiikkin enää mitään internet-musiikkikaupasta *</td>
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<td>38) Ostan musiikkiin jatkuvasti, ennen haluan ensa uusimmat kappaleet *</td>
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<td>39) On tärkeää, että lataamisen jälkeen kappaleen voi kopioida (mm. edille, toiselle rsa-seittimele yms.) *</td>
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40) Kseen olevaan lipeitä yhdele tietyle internet-musiikkikappale *

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41) Olen ylipä sitä, että minulla internet-musiikkikappale asiakas *

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42) Meidän ihmisetin mielepitoiset ja sovellukset ovat vaikutteissaan puolikseen enää tietystä internet-

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43) Jos on, ole tyytyväinen tiettyyn musiikkikappaleen, korkea asianta oteuspäin (esim. perheelle, kevellerie

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44) Haluaisitko vielä lisältä liukeä jatkaa alkeeseen sitten? (esim. jatkaan mitä ei ole tallent kyseisessä

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Haluun lähettää vastaukseni

Lähettä

Kokee vastauksetuotel!!!