

MEASURING VARIABLES AFFECTING CUSTOMER WILLINGNESS TO ATTEND LIVE MUSIC PERFORMANCE IN INDONESIA

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Abstract

The advent of music digitization era has face the music industry to face a new big challenge in terms of their business sustainability. Focus on selling physical CD or digital music has no longer promising as the danger of piracy. Thus, the musician and its management should consider about another options or revenue stream that cannot be duplicated. One of the most promising revenue streams is live music performance that is unique, excludable, and non-duplicable. This study aims to measure variables that affect the customer willingness to attend live music performance. Using quantitative method, this study focus on analyzing the students in DKI Jakarta and West Java. This research analyzed some variables, which are distance, price, accompaniment, YouTube, digital music, type of live music performance, and popularity. The result shows that most of the variables affect the customer willingness to attend live music performance and there are also some related variables. The customers significantly consider accompaniment and price simultaneously and also digital music and music video on YouTube sites. The researcher also give some recommendation such as developing bundling package promo and improving the quality of digital music and music video on YouTube so that the customers more aware and willing to attend live music performance.

Keywords: customer, industry, live, music, willingness

INTRODUCTION

Music has become one of big industry sector especially in Indonesia. Based on the data from Ministry of Tourism and Creative Economy 2014, music industry contributed Rp 3.9 trillion for the nominal GNP 2010 and has increased become Rp 5.2 trillion in 2013 or in average 11% growth every year. Music business works on delivering its creations from the musicians in any forms of products and performances.

Nowadays, the advent of the music digitization has brought the music industry faced a big challenge. The existence of the music digital began to replace the origins of the music creation such as physical CD and live music performance. According to the International Federation of the Phonographic Industry's (IFPI) annual "Digital Music Report" published in March 2014, the generated revenue from global recorded music industry declined by 3.9 % to US\$ 15.0 billion from US\$ 15.6 billion the previous year. The Global World Index research even stated that the number of people who listen to the music from the Internet increased significantly until 76 % on 2012-2015.

In addition, it's also noted that in 2014, 46% of the global music industry revenue came from digital recorded music (IFPI, 2014). In Indonesia, this phenomenon can be seen

from the collapse of so many physical music stores such as Disc Tarra. Nowadays, it has been difficult to find music store to buy CD or cassettes since Aquarius Mahakam, one of the most popular music stores has already collapsed at the end of 2013 and start to be followed by Disc Tarra.

Seeing those challenges, the musician should able to seek for another chance in order to ensure the business survives. As one of the origins of the music creation, live music performance still promises a big opportunity since live music performance still exist and sustain. Although the live music performance is not the biggest revenue of most musicians, it is necessary to rethink about the improvement of the live music performance in order to keep the business survive in the middle of the fall of the physical music sales and piracy in digital music.

Live music performance should be considered as one of the most potential ways since one of world-popular musician, Mick Jagger, said that now is the returning period where live music performance is the biggest revenue stream for the musician. He stated that the records or compact disc were the biggest revenue for the musician only from 1960 to 1997. This has been an important warning for the musicians to face the challenge of the music digitization. Many musicians now believes that live music performance is going to be the best alternative to survive in the era of music piracy since live performance are, “the only unique, excludable, non-duplicable product left in the music business” (Schultz, 2009). No one can duplicate this kind of music creation because live music performance talks about musician, instruments, crowd, and any kind of non-duplicable sense.

This research will try to identify some variables such as perceived price fairness, distance to the venue, digital music, YouTube, accompaniment, form of the live music performance, and also popularity to identify. The author will also identify some possible characteristic of customer towards live music performance so that can help the musician to decide which treatment or improvement should give to related customers.

A structured quantitative research will be conducted to measure the factors that affect the customer willingness to attend the live music performance. By constructing a perceptual framework, the author will try to find if there any relationship among variables. The final result of this research will be such a recommendation for musicians and its management in terms of the improvement of live music performance.

LITERATURE REVIEW

Live Music Performance

Generally live music performance is a combination among music players, singers, and its instrument in a music stage that can be listened directly. The biggest advantage of the live music performance is its uniqueness and cannot be duplicated. David Bowie advised that, “You’d better be prepared for doing a lot of touring because that’s really the only unique situation that’s going to be left” (Pareles, 2002).

From the previous research it is necessary to notes that currently live music performance is returning into the biggest revenue stream for the musician since sales of

physical recorded music such as compact disc has been declining for a decades and the digital music has to face the andger of piracy. Ones of popular musicians, Mick Jagger, even said that it was only from 1970 to 1997 that recording artists earned significant revenue from selling records or CD and now are the time for live music performance return back to be the biggest revenue source (BBC, 2012). As it start potentially presenting alternative business models and opportunities, while record sales have plummeted, live music sector has thrived (Gamal, 2012).

Customer Willingness to Attend Live Music Performance

One of the most popular tools to measure the behaviour of consumers towards their willingness or intention to purchase a product or service is by defined the value as “trade-off between of benefit, i.e. the received component, and sacrifices, i.e. the given component” (Woodruff, 1997). Value intention framework developed by Dodds and Monroe (1985) even assumes that the individual willingness to act or purchase something is directly affected by perceived value of their behavior consequences. The perceived value of the customers that will bring them to an intention to purchase is always related with their sacrifice. It is necessary to measure the customer value towards live music performance since in theory, customer value of CD that is easy to use, can be used repeatedly, and portable may be higher than the value of attending live music performance (Rondan-Cataluna & Martin-Ruiz, 2010). The customer of live music performance may consider several variables such as price, time, and other sacrifices before attending a concert. The perceived quality can be measured from intrinsic and extrinsic variables. Variables such as the type of live music performance and its concert mix such as price and place can be considered as intrinsic variables, while there are some extrinsic variables should be considered such as the image or popularity and also the advertising through some Medias (Chu & Lu, 2007). Besides the perceived benefit, effort also considered as a non-monetary sacrifices (Chu & Lu, 2007).

Variables Analyzed

1. Distance
2. Price
3. Accompaniment
4. YouTube
5. Digital Music
6. Type of Live Music Performance
7. Popularity or Music Chart

METHODOLOGY

Theoretical Framework

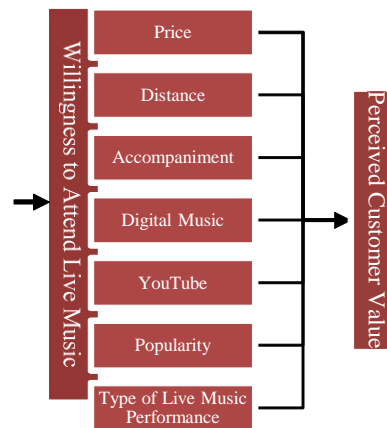


Figure 1. Theoretical Framework

Adopted from value-intention framework by Dodds and Monroe (1985) and research model of online music purchase behavior by Ching-Wen Chu and His-Peng Lu (2007), the diagram above shows the theoretical framework used in this research. There are seven variables analyzed to measure the effects of those variables towards customer willingness to attend live music performance. Those variables would be analyzed to measure the willingness of the customer to attend live music performance. This researcher used several methods to understand how each variable affect the customer's willingness.

Those variables are the interpretations of the researcher about the perceived value of customer that consists of sacrifice and other extrinsic variables. The price and distance factors show the sacrifice of the customer on attending live music performance. These kinds of variables are important to be analyzed since price is often used as the key measure to represent what customers have to sacrifice to gain a product (Chu & Lu, 2007). As it consists of time and effort, like price, as monetary cost increased the lower value they have perceived (Tam, 2004).

Meanwhile, other variables such as YouTube, music digital, popularity, and type of live music performance would be the extrinsic variables that commonly used as additional considerations for the customers to attend live music performance.

Using this theoretical framework, the researcher measured and analyzed how each variable influence the customer willingness to attend live music performance. In addition, it is necessary to identify any relationship among variables.

Population

The target population of this research is university students (S1) in Jakarta and West Java. According to www.forlap.dikti.go.id, the total of S1 university students in Jakarta is 510.536 and in West Java is 372.848. So the total population research is 883.334.

Sample

In this section, the researcher will explain the method to determine the number of sample and the sampling method.

Determine the number of samples

To determine the number of samples that appropriate based on the number of the population the researcher used Slovin formula with error term (e) of 0.1. The formula is as followed:

$$n = \frac{N}{1 + Ne^2}$$

N = Population size

e = Allowed probability in committing an error

n = sample size

Based on this formula the calculation of sample size is:

$$n = \frac{883.334}{1 + 883.334[0.1^2]} = 99,98 \approx 100$$

Based on the number of population and the margin of error, the appropriate sample size is 100 customers. The researcher uses 0.1 as the margin of error due to the time constraint.

Data Analysis

The data collected will result in forms of quantitative data and will be analyzed using cross tabulation analysis and also directly from the collected data. The data will be analyzed to understand the measurement of the customer preference and the relationship among variables. This analysis will show how the customers are actually affected by several variables if there are any related variables that influence their willingness to attend live music performance.

Cross-tabulation analysis can be considered as one of the most mainstay analytical tools especially in the market research industry (Qualtrics, 2011). There was lots of market research use cross-tabulation analysis to analyze categorical (nominal measurement scale) data to determine if there are any relationships among several variables. Cross-tabulation analysis is usually served in two (or more) dimensional tables that consist of information from the respondents that have specific characteristics based on their answers.

RESULTS

Validity and Reliability Test

After the data collected, it is important to conduct validity and reliability test to make sure that the data can be analyzed in the next step. Validity test of this study will be measured by SPSS bivariate correlation between each score noted as the total score of the construct. The variable is valid when the Correlated Item - Total Correlation value more than 0.3.

The researcher also checked the reliability of the data using Cronbach alpha test of internal consistency. Reliability Testing indicates the extent to which the measure is without bias (error free) by looking the stability and consistency of the instrument. The questionnaire

categorized as reliable if the respondents answer the questionnaire consistently. The researcher used Cronbach Alpha test to measure the reliability of the data.

As the result shows that the data are valid and reliable, then the researcher can continue to the next analysis.

Table 1. Validity and Reliability Test

Variable	Question	Coefficient of Validity	Critical Value	Result	Coefficient of Reliability	Critical Value	Result
Distance Factor	q8	0.697	0.3	Valid	0.720	0.7	Acceptable
	q9	0.883	0.3	Valid			
	q10	0.813	0.3	Valid			
Price Factor	q11	0.910	0.3	Valid	0.896	0.7	Good
	q12	0.962	0.3	Valid			
	q13	0.863	0.3	Valid			
YouTube Factor	q14	0.762	0.3	Valid	0.844	0.7	Good
	q15	0.889	0.3	Valid			
Digital Music Factor	q17	1.000	0.3	Valid	<i>Not being tested (only have one question)</i>		
Accompaniment Factor	q20	0.888	0.3	Valid	0.731	0.7	Acceptable
	q21	0.887	0.3	Valid			
Type of Live Music Performance Factor	q22	0.763	0.3	Valid	0.837	0.7	Good
	q23	0.818	0.3	Valid			
	q24	0.888	0.3	Valid			
	q25	0.813	0.3	Valid			
Popularity Factor	q26	0.894	0.3	Valid	0.736	0.7	Acceptable
	q27	0.885	0.3	Valid			

Analysis of Responses

Response about Distance Factor

From the responses toward distance factor, it shows a significant change of willingness of the customer to attend live music performance towards the distance of the live music performance. It can be conclude that most of customers consider distance before they attend a live music performance. The analysis shows that the customers prefer on live music performance that held in the city they live in. However, there are still 54 respondents or 32.9 % who are still relatively willing to attend live music performance even the live music performance held outside their living city and relatively reached by air transportation which actually spend lot of times, effort and money (neutral, agree, and strongly agree). This kind of customers can be considered as the ‘extreme’ or ‘fanatic’ customers in terms of distance. The distance of their place to the live music performance venue does not relatively affect this type of customers even though they need to go by airplane.

Responses about Price Factor

The responses towards price factor shows a significantly move to strongly disagree as the price of the live music performance increased. The amount of respondents who answer

“strongly disagree and disagree” towards one and a half price increase even bigger than who answer “agree” and “strongly disagree”. Meanwhile, there are still 29 respondents (answer “neutral”, “agree”, and “strongly disagree”) considered as willing to attend live music performance even though the price is increased by three times. This kind of customers may be classified as “fanatic” or “extreme” customers who are not affected by price.

This result shows that the customers are highly influenced the price of the live music performance. The increase of price leads to the decrease of their perceived value towards live music performance. The analysis shows that price as one of monetary sacrifice affects the customer willingness to attend live music performance.

The Responses about the Factor of Video Clip/Music Video/Live Music and Live Performance Video in YouTube Sites

As one of the most popular video website in the world, YouTube has actually become one of the customer’s considerations towards their willingness to attend live music performance. The result shows that only 7 from 164 respondents who doesn’t like to watch music video on YouTube sites and more than 70% of the customers are considered use YouTube as their consideration before attending live music performance (answer “neutral”, “agree”, and “strongly agree”). It shows that music video or the video clip uploaded highly influence the customer willingness to attend live music performance.

Responses about the Factor of Digital Music

The result shows that most of the respondents like to listen to the digital music. This is normal since nowadays it is very easy to get an mp3 file and it is very portable because people can save it in their gadget. From the result, the researcher found that most of respondents buy or download the digital music before they attend live music performance. Based on this data, it can be considered that the digital music is used by the customer as their consideration before attend live music performance or in other words the digital music significantly influences their willingness to attend live music performance.

The Responses about Accompaniment Factor

From the responses towards accompaniment factor, it shows that accompaniment significantly affect the customer willingness to attend live music performance. Although only 44 of 164 respondents who disagree if the people who accompany them replaced by other, most of respondents are not willing to attend live music performance alone. 88 respondents or 53.6 % of the respondents answer “disagree” and “strongly disagree” to attend live music performance alone. It shows that the accompaniment is significantly one of the variables affecting customer willingness to attend live music performance.

The Responses about the Factor of the Type of the Live Music Performance

All of the responses toward types of live music performance don’t show any significant change. Most of respondents doesn’t affected by the type of live music performance or they

still agree to attend live music performance whatever the type of its live music performance. This shows that the type of live music performance doesn't significantly influence the customer willingness to attend live music performance.

The Responses about Popularity Factor

The result shows that most customers are aware about position of a musician in a music chart. Meanwhile, the number of respondents who answered "disagree" or "strongly disagree" is 84 respondents or about 50%. It shows that the music chart affect the customer willingness to attend live music performance but not significant.

Table 2. Summary of Correlation Analysis

	Distance Factor	Price Factor	YouTube Factor	Digital Music Factor	Accompaniment Factor	Type of Live Music Factor	Popularity Factor
Distance Factor		V	X	V	V	V	X
Price Factor	V		X	X	V	V	X
YouTube Factor	X	X		V	X	V	V
Digital Music Factor	V	X	V		X	V	X
Accompaniment Factor	V	V	X	X		V	X
Type of Live Music Factor	V	V	V	V	V		X
Popularity Factor	X	X	V	X	X	X	

Based on the correlation test, most of the variables are correlated. It shows that the customers perceive the variables as related factors. Thus, it is important for the musician and its management to consider about developing a combined improvement towards several variables. In this study, the researcher will analyzed two combinations of four variables, which are price factor-accompaniment factor and digital music factor-YouTube factor.

The researcher initiates to analyze those combined variables because of these kind of variable that is most probably to be changed by the musician and its management. It is not necessary and possible to change the distance or the venue of the concert through city to another city because a concert is actually held in a certain city and target market. The researcher also doesn't furtherly analyze the type of live music factor and popularity factor because in the previous analysis it doesn't shows any significant effect on customer willingness to attend live music performance.

Cross-tabulation Analysis

The researcher analyzed the correlation of price factor-accompaniment factor and YouTube factor-digital music factor by Cross-Tabulation Analysis using SPSS. Then the result will be descriptively analyzed by the researcher to find any pattern of relationship which can be such a consideration for the musician and its management to be improved in the future.

In order to ease the analysis, the researcher has modified the Likert scale into categorical scale. The answers "strongly disagree" and "disagree" will be considered as "no"

or “not willing to attend”. Meanwhile, “neutral”, “agree”, “strongly agree” will be considered as “yes” or “willing to attend”.

Table 3. Cross-tabulation Analysis

			I am willing / interested to Attend live music performance alone		Total	
			No	Yes		
The price increased by one and a half times	No	f	44	29	73	
		%	50,0%	38,2%	44,5%	
	Yes	f	44	47	91	
		%	50,0%	61,8%	55,5%	
Total			f	88	76	164
			%	100,0%	100,0%	100,0%
The price increased by two times	No	F	71	44	115	
		%	80,7%	57,9%	70,1%	
	Yes	F	17	32	49	
		%	19,3%	42,1%	29,9%	
Total			F	88	76	164
			%	100,0%	100,0%	100,0%
The price increased by three times	No	F	82	53	135	
		%	93,2%	69,7%	82,3%	
	Yes	F	6	23	29	
		%	6,8%	30,3%	17,7%	
Total			F	88	76	164
			%	100,0%	100,0%	100,0%

In the next analysis from the table, the researcher identified some type of customers in terms of price and accompaniment (whether they are alone or being accompanied). From the table above, there are 73 respondents or 44.5% who are not willing to attend live music performance if the price is increased by one and a half time. This kind of customers can be considered as the customer who is strongly influenced by the price. From this 73 respondents, most of them (44 respondents) also are not willing to attend live music performance without any accompaniment or in other words ‘alone’. Meanwhile, there are still 29 respondents or 17.7 % who are still willing to attend live music performance even though the price is increased by three times and most of them are also willing to attend alone which is 27 respondents or 16.46 from total respondents. This kind of customers can be considered as “fanatic” or “extreme” customers towards price and accompaniment.

From the table, the researcher found such a pattern of the customers. The more price is increased, the percentage of customer who are willing to attend live music performance alone also increase. Furthermore, the number of respondents who doesn’t affected by

accompaniment is also bigger for the respondents who answer “yes” towards price increasing.

From this analysis, the researcher concludes that the price factor is strongly related with accompaniment factor. The customer who is affected by price is also really need accompaniment or doesn't want to attend live music performance alone. Meanwhile, most of customers who are not affected by price or in other words they are willing to attend live music performance even the price is increased by three times are also doesn't really care about accompaniment or willing to attend a concert alone. In the conclusion, the more customers are not affected by price, the more they are not affected by accompaniment and vice versa.

Table 4. Cross-tabulation Analysis

			I like to listen to the digital music		Total
			No	Yes	
I like to watch video clip / music video / live performance video that uploaded in YouTube site	No	f	1	6	7
		%	9,1%	3,9%	4,3%
	Yes	f	10	147	157
		%	90,9%	96,1%	95,7%
Total		f	11	153	164
		%	100,0%	100,0%	100,0%
I use YouTube as my consideration before attending live music performance	No	f	3	26	29
		%	27,3%	17,0%	17,7%
	Yes	f	8	127	135
		%	72,7%	83,0%	82,3%
Total		f	11	153	164
		%	100,0%	100,0%	100,0%

From the table 4, it can be identified a strong relationship between YouTube and the likeliness of customer to listen to digital music. Most of customers or respondents like to watch YouTube, use YouTube as their consideration before attending live music performance, and they also like to listen to the digital music. It shows that the customers who are affected by YouTube also like to listen to the digital music.

From the table 5, the researcher also found a strong relationship between YouTube and the digital music. Most of respondents or customers like to watch YouTube, use YouTube as their consideration before attending live music performance, and they buy or download the digital music before attending live music performance that can be considered as they use the digital music as their consideration before attending live music performance.

Table 5. Cross-tabulation Analysis

			I download or buy the digital music...			Total
			Forget	Before attending live music performance	After attending live music performance	
I like to watch video clip / music video / live performance video that uploaded in YouTube site	No	F	2	4	1	7
		%	5,6%	3,5%	7,7%	4,3%
	Yes	F	34	111	12	157
		%	94,4%	96,5%	92,3%	95,7%
Total		F	36	115	13	164
		%	100,0%	100,0%	100,0%	100,0%
I use YouTube as my consideration before attending live music performance	No	F	9	18	2	29
		%	25,0%	15,7%	15,4%	17,7%
	Yes	F	27	97	11	135
		%	75,0%	84,3%	84,6%	82,3%
Total		F	36	115	13	164
		%	100,0%	100,0%	100,0%	100,0%

This cross-tabulation analysis shows that YouTube factor has strong relationship with the digital music factor. The customers who are affected by YouTube are also affected by the digital music. Thus, it is necessary for the musicians and its management to consider about improving their image and their music videos in YouTube and also their quality of the digital music.

DISCUSSION AND CONCLUSION

As the effect of music digitization era, nowadays music industry in the world especially in Indonesia faces a big challenge in order to survive. Since live music performance is the only non-excludable music creation and protected from piracy, the musician and its management should keep an eye with this kind of revenue stream. Thus, it is important to improve their quality of live music performance by understanding what their customers really perceived from their live music performance. This research has analyzed several variables that may affect the customer's willingness to attend live music performance and identified if there is any relationship between variables.

Based on the analysis of responses toward variables, the researcher concludes:

- 1 Distance strongly affects the customer willingness to attend live music performance. The customers perceive distance as monetary sacrifices since distance consists of effort, time consuming, and also money spending. Most of customers don't want to attend live music performance that hold far from their living city because of those monetary factors.
- 2 As the biggest perceive sacrifice in attending live music performance, price strongly influences the customer willingness to attend live music performance. The customers of

- live music performance are mostly sensitive with the price change. They tend to not attend the live music performance if the price increased.
- 3 The ease of accessing music video in the YouTube sites has made the customers of live music performance use this platform as their reference before deciding to attend live music performance.
 - 4 Similarly, digital music has also become one of the biggest reference and consideration for the customers before attend live music performance. The customers tend to listen to the digital music first before deciding to attend live music performance.
 - 5 As a music creation that serves experience and crowd, the customers really need accompaniment in attending live music performance. Most of customers aren't willing to attend live music performance alone. It shows that there are some social needs in attending live music performance.
 - 6 The type of live music performance doesn't affect the customer willingness to attend live music performance. It doesn't matter for the customer to attend solo concert, music festival, or collaboration concert.
 - 7 The position of a musician in a music chart which can be considered as popularity doesn't affect the customer willingness to attend live music performance. Most of customers don't care with the position of a musician in a music chart when they really like the musician or other variables of live music performance are fit with their preference.

After that, based on the correlation analyzed that has been conducted, the researcher also found most variables are related each other (table 4.29). From the correlation analysis, the researcher then analyzed two combinations of variables by using Cross-Tabulation which is price factor with accompaniment factor and YouTube factor with digital music factor. The musicians and its management choose these two combinations because these combinations are the most possible variables that can be intervened. Kinds of the intervened will be explained in the recommendation below.

From this study, the researcher found that there is type of customers who are strongly affected by both price and accompaniment and there are also who are not affected by both price and accompaniment that can be considered as "fanatic" or "extreme" customers. Based on this result, the researcher found that most of customers who are not affected by price are also not affected by accompaniment and vice versa. The customers who are strongly affected by price are also affected by accompaniment, which can be considered as "selective" customers in terms of price, and accompaniment. This type of customers is usually sensitive to the price of live music performance and doesn't want to attend live music performance alone.

Likewise, YouTube and digital music factor are also has a strong relationship. But the relationship is more in line that means that most of the customers are strongly affected by both YouTube and digital music. YouTube and digital music affect most of the customers of live music performance. This type of customers uses YouTube and digital music as external references to decide if they want to attend live music performance or not. As the conclusion, it is possible and necessary for the musicians and its management to consider

about making some improvement toward their music video in YouTube and digital music. The musician and its management should consider about how to increase their customer awareness and attractiveness toward their music video and digital music.

RECOMMENDATION

Based on this study, there are some recommendations for the musician and its management and other related parties especially in music industry in order to increase the willingness of the customers towards live music performance:

- 1 As one of the biggest consideration and perceive sacrifice in the eye of customers, the musician and its management should consider about the placement of their live music performance as well so the customers will perceive their live music performance as a worth concert. Beside of holding the live music performance in an accessible place such as at the center of the city that can be easily accessed by public transportation, the musician and its management can also create some additional value so that the customers will be more willing to attend the live music performance. This additional value added can be such as holding a live music performance in a popular or beautiful place such as tourism destination so that even though the place is far from the populated area or accessible area, the customers will be willing to attend the live music performance because they perceive another additional benefit.
- 2 Since price and accompaniment have a strong relationship, it is necessary for the musicians and its management to consider about setting their concert price as well. Seeing this relationship, it can be concluded that customers perceive price and accompaniment as two related variables or in other words they really need affordable price and companion on attending live music performance. The musicians and its management may hold price sales combined with accompaniment such as holding bundling package promo. The promotion can be hold by selling tickets cheaper if the customers buy more than one tickets. Thus, this promotion may be very attractive for the customers who are seeking for affordable price concert and need companion.
- 3 As the advent of music digitization that leads to the ease of getting a digital music and accessing music video on YouTube sites, nowadays the customers are really use digital music on their gadgets and music video on YouTube sites as their consideration before attending live music performance. The musician and its management should consider about increasing the customer awareness towards their music video and digital music uploaded in the internet. Marketing approach can be useful for the musician and its management in developing a point of difference and uniqueness so that the more customers will perceive their music video and digital music as a good music creation. The content uploaded should really show a good performance and image to the customers so they will be willing to attend the live music performance.

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