
FROM THE EARS DOWN TO THE HEART: EXPLORING THE INFLUENCE OF MUSIC TRAILERS ON THE MUSIC STREAMING INTENTIONS OF GENERATION Z

Oleh

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Abstract: Trailers have become a vital part of the film and music industries' marketing tactics, harnessing technological and media breakthroughs to attract audiences and raise enthusiasm for impending releases. Although studies on its impact in the film industry are diverse, there is limited knowledge regarding its significance in the music industry, particularly in music streaming services (MSS). The current study employs PLS-SEM to analyze the influence of music trailers on the intention to stream music in MSS, with data collected from 403 Gen Z respondents. The results suggest that understanding music trailers has positive effects on liking, which in turn leads to the intention to generate word of mouth and the intention to stream music on the respected music streaming platforms. Further discussion is provided on the theoretical contributions and practical implications.

INTRODUCTION

The transition of marketing strategy from the conventional to the digital era has been truly transformative. During the conventional period, businesses heavily depended on print, television, and radio advertisements to effectively reach their intended audience. With the advent of the digital age, everything underwent a transformation. The emergence of the internet and social media platforms has given businesses unprecedented chances to communicate with their customers on a deeper level. In order to thrive in the digital era, entrepreneurs and business owners must adapt their marketing strategies. Understanding digital client behavior, targeting using data analytics, and adjusting to new trends are all necessary.

The digital era has also had a significant impact on the music industry, transforming the processes of music creation, distribution, and consumption. Streaming services, in particular, have revolutionized music consumption as their user base has expanded (IFPI, 2021). The rise of digital streaming services such as Apple Music, YouTube, and Spotify has

made music more accessible than ever before, allowing listeners to discover and appreciate a diverse range of sounds at their fingertips. The transition to streaming has altered the industry's financial model, with artists relying less on album sales and more on royalties from streaming services. These platforms employ a relatively new business model (Sinclair and Tinson, 2017) that offers a service in two ways: adoption of an account free of monthly costs, but in exchange, users are exposed to advertising and other restrictions (freemium model), or payment of a monthly fee and full use of the service (Anderson, 2009; Doerr *et al.*, 2010; Sinclair and Tinson, 2017; Wagner *et al.*, 2014).

Digital music is also changing the music industry as a whole. It accounts for 68% of total music business income (IFPI, 2021). According to the same report, the global recorded music market grew by 7.4% in 2020. This marked the sixth straight year of revenue growth, owing to a steady increase in paid subscription streaming revenues.

Indonesia, like other countries worldwide, places a high emphasis on the music business because of its significant economic value. Music is a key sub-sector in the strategic plan of BEKRAF, an organization under the authority of the Republic of Indonesia. BEKRAF is committed to providing assistance to achieve The Sustainable Development Goals (SDGs), with a particular focus on the objective of Decent Work and Economic Growth, as established by the United Nations (UN) (Badan Ekonomi Kreatif, 2019). Compared to other creative industries, the music industry in Indonesia has had the most substantial expansion, with a growth rate of 8%. This growth surpasses the mean growth rate of the entire creative economy in the country (Badan Ekonomi Kreatif, 2019). Given the importance of the music industry for the economy as mentioned earlier, it becomes important for researchers to explore further the factors that influence one's desire to streaming music services.

Numerous studies have addressed the antecedents of purchase intention for music streaming services (Fernandes and Guerra, 2019; Sanitnarathorn, 2018) or strategies for converting freemium members to premium members (Chen *et al.*, 2018). However, there is still a lack of understanding regarding the impact of listeners' attitudes toward music trailers on their intention to stream music on music streaming services, despite the fact that this information is essential. Promotional videos, or trailers, are essential for the promotion and advertising of new releases, albums, and artists in the context of music streaming services (Archer-Brown *et al.*, 2017). Thus, the objective of this study is to address the research void by examining the impact of an individual's comprehension and attitude of a music trailer on their intention to stream music in music streaming services.

LITERATURE REVIEW

Trailers on Music Streaming Services

The means by which individuals enjoy music has evolved from physical formats such as vinyl records, cassette tapes, and CDs to digital streaming platforms, wherein listeners are provided with continuous access rather than physical ownership of the music (Sinclair and Tinson, 2017). The constant utilization of technology through smartphones is a significant aspect that contributes to the expansion of information and material, particularly in the context of music (Johansson *et al.*, 2019).

Music streaming services provide exceptional ease, accessibility, and customization to listeners throughout the globe. They have transformed the way individuals explore, enjoy,

and distribute music, moving away from tangible mediums to digital platforms that offer immediate and customizable entry to extensive song and album collections (Zimmer, 2018).

Spotify is currently the most widely used music streaming service in Indonesia. Spotify has gained a substantial portion of the market due to its vast collection of music, easy-to-use design, and powerful recommendation algorithms. The platform's capacity to accommodate a wide range of musical preferences, provide material tailored to specific regions, and facilitate both free ad-supported and premium subscription options has strongly appealed to Indonesian listeners. During the first quarter of 2021, Spotify had a total of 356 million active users of its service, which is a 24% increase compared to the previous quarter of 2020. Among these users, 158 million were premium subscribers, representing a 21% increase from the previous quarter (Spangler and Aswad, 2021).

Past literature offers broad guidance on creating trailers to increase viewing demand in the entertainment business (Archer-Brown et al., 2017), including the music industry. A music trailer is an effective method for attracting potential listeners to stream songs on music streaming services by providing an audio snippets, visually appealing imagery, and storyline elements of artists' impending release (Karray and Debernitz, 2017). Furthermore, trailers can improve the discoverability of music by utilizing tags, keywords, and cross-platform promotion, thereby efficiently reaching the intended audience. In the digital age, a skillfully made music trailer has the ability to captivate both existing fans and new listeners, resulting in more streams and a stronger bond between artists and their audience. Therefore, the current research model draws on a study conducted by Archer-Brown *et al.*, (2017) which utilizes two laten variables, namely understanding and like of the trailers, to predict the intention to participate in word-of-mouth communication and the intention to stream music in music streaming services.

Table 1. Past studies

Author	Sample	Main Findings	Method
Archer-Brown <i>et al.</i> , (2017)	N = 310 (Europe)	Respondents who comprehend the movie from the trailer are more likely to like it. This increases their willingness to spread positive word of mouth and pay for the show.	PLS-SEM
Chen <i>et al.</i> , (2018)	N = 243 (USA)	Social influence affects music streaming attitudes and purchase intention. Consumer hedonic performance expectancy, not attitude, drives paid music streaming continuing intention.	PLS-SEM
Fernandes and Guerra (2019)	N = 318 (Portugal)	Though it is less strong than perceived fee's negative effect, perceived value has a positive effect on music streaming service purchase intention. Age	PLS-SEM

		and gender were also found to have moderating effects.	
Sanitnarathorn (2018)	N = 350 (Thailand)	The main determinant of music lovers' intention to stream and pay for digital music is the enthusiasm of artists for their listeners.	PLS-SEM

Understanding

Understanding is the capacity of an individual to grasp and comprehend concepts, which is shaped by their perception of objects, events, and associated behaviors (Rumelhart, 1991). Archer-Brown (2017) discovered that audiences are more likely to enjoy the film when they perceive a greater understanding of the trailer. This also leads to a substantial increase in their intention to generate word-of-mouth (WOM) and, consequently, their propensity to pay for the film (Archer-Brown, 2017). Similar findings by Qisthina and Aji (2022) discovered that individuals' assessment of movie trailers had an impact on their intention to watch the film on online streaming platform. The evaluation of the given movie trailer is determined by the congruency of the music (how well it fits with the trailer) and the familiarity of the music (the degree to which viewers believe they are familiar with or have heard the music previously). Therefore, it may be inferred that individuals are able to assess and develop a preference for a movie trailer as they understand its content. This approach follows information-processing-based persuasion theories (McGuire, 1968), which base consideration on understanding.

H1a: Understanding has a positive association with liking

H1b: Understanding has a positive association with intention to WOM

H1c: Understanding has a positive association with streaming intention

Liking

Attitude can be defined as situation when someone has some tendency to react or act in a certain way because of their positive or negative beliefs and opinions about a behavior (Fishbein & Ajzen, 1975). Therefore, it is anticipated that a person's intention to engage in a behavior is directly proportional to their positive attitude towards that behavior, and inversely proportional to their negative attitude towards it. In this case, liking can be considered a positive evaluation. Thus, as someone develops feelings of liking a music trailer, it is expected that this person will have greater intention to WOM and stream the music online.

Extensive literature has demonstrated that attitude significantly influences intention. Noh and Lee (2016) discovered a favorable correlation between attitude towards mobile banking apps and the intention to use them. This finding is consistent with previous studies on online, mobile, and social network games (Hsu and Lu, 2004; Park *et al.*, 2014; Shin and Shin, 2011; Zhu *et al.*, 2012).

H2a: Liking has a positive association with intention to WOM

H2b: Liking has a positive association with streaming intention

Intention to Word of Mouth and Streaming Intention

The term "word-of-mouth" refers to informal discussions among consumers about the

use, performance, qualities, or ownership of specific products or services (Westbrook, 1987). Word of mouth is regarded as a key source of information impacting human behavior (Filieri *et al.*, 2018), with positive word-of-mouth having a substantial impact on any purchasing and usage decision, spanning from products to traditional and online services (Ismagilova *et al.*, 2019).

H3: Intention to WOM has a positive association with streaming intention

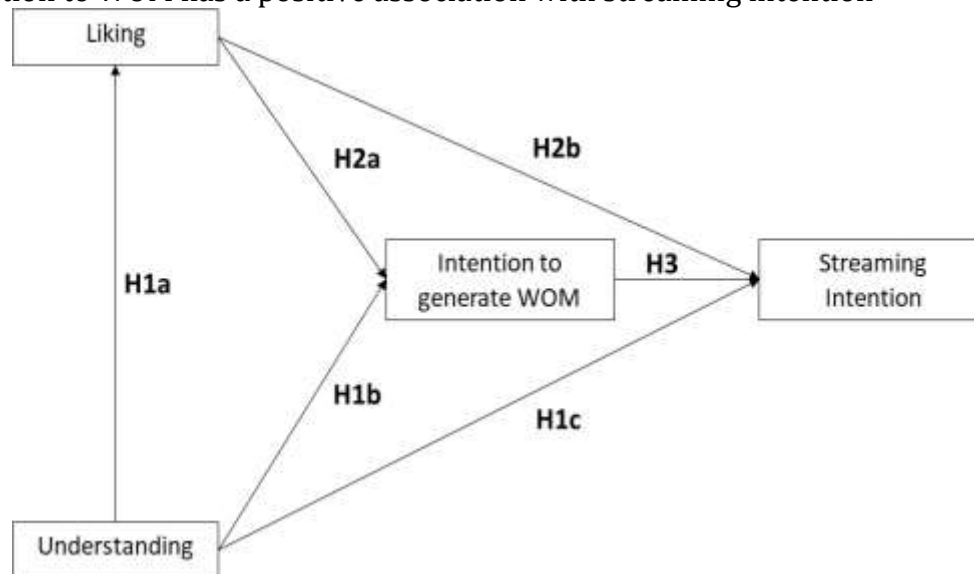


Figure 1. Research model

RESEARCH METHOD

Measures

In order to evaluate the proposed model, questionnaire items were derived from relevant research. A 5-point Likert scale, from 1 (strongly disagree) to 5 (strongly agree), was used to assess the item. A few of the original questions were changed to better fit the context of intention to stream music on music streaming services. We ran a pretest with thirty participants recruited through convenience sampling to ensure the questionnaire's quality and validity. Every participant verified that the questionnaire was unambiguous and straightforward to comprehend.

Data collection

Before proceeding to the questionnaire, participants are directed to view music trailers on YouTube or Instagram, which are provided at the beginning of the online questionnaire. There are a total of ten trailers, consisting of five trailers showcasing Indonesian music and five trailers featuring international music. The author selected 10 music trailers for this study based on the criterion that they were released by musicians between March and April 2021. The music trailers included in this range are deemed suitable, as some respondents may not be familiar with them at the time of questionnaire completion.

Surveys are distributed using internet channels including WhatsApp, LINE, and Instagram direct message. The data was gathered between May 28 and June 4, 2021.

The study received 439 responses, but only 404 were eligible for data analysis because the remaining 35 respondents did not pass the screening tests, which included

determining whether respondents registered for the premium service of the music streaming platform Brand Green and whether they belonged to the generation Z demographic.

Data analysis

To evaluate the research model, this study used component-based partial least squares (PLS) and structural equation modeling (SEM). The decision to utilize this combination of approaches was based on the belief that it would be more suitable for predicting the major target constructs, as opposed to covariance-based SEM methods like LISREL (Hair, Ringle, & Sarstedt, 2011).

RESULT AND DISCUSSION

Respondents' demographic profile

Demographic analysis is intended to find a general picture of respondents' demographics. Table 2 presents the demographic profile of current study's respondents including gender, age, occupation, and domicile.

Table 2. Demographic of respondents

Demographic of Respondents (n = 404)		F	Percentage
Gender	Male	151	37.4%
	Female	253	62.6%
Age	12 - 16 y.o.	4	1.0%
	17 - 19 y.o.	42	10.4%
	20 - 23 y.o.	300	74.3%
	24 - 26 y.o.	58	14.4%
Employment status	Student	298	73.8%
	State official	13	3.2%
	Private officer	55	13.6%
	Entrepreneur	8	2.0%
	Freelance	13	3.2%
	Unemployed	17	4.2%
Residence	Bali	6	1.5%
	Daerah Istimewa		
	Yogyakarta	18	4.5%
	DKI Jakarta	49	12.1%
	West Java	96	23.8%
	Central Java	16	4.0%
	East Java	189	46.8%
	Kalimantan	9	2.2%
	Sumatera	3	0.7%
	Sulawesi	15	3.7%
	Papua	2	0.5%
	Other	1	0.2%
Monthly budget for online entertainment	Rp 0 - Rp 50.000	150	37.1%
	Rp 50.001 - Rp 100.000	178	44.1%
	Rp 100.001 - Rp 250.000	58	14.4%

services	Rp 250.001 - Rp 500.000	13	3.2%
	Rp 500.001 - Rp 1.000.000	1	0.2%
	> Rp 1.000.000	4	1.0%
Brand Green usage frequency	Daily	271	67.1%
	5 times a week	61	15.1%
	3 times a week	40	9.9%
	once a week	3	0.7%
	once in two weeks	2	0.5%
	once a month	27	6.7%

Measurement model

PLS-SEM considers convergent validity and internal consistency (reliability) of a reflecting measurement model. Composite reliability (CR) is employed to assess the internal consistency of a measure, while average variance extracted (AVE) is utilized to evaluate the convergent validity of the measure. Table 3 shows that the AVE for all target variables above the benchmark of 0.50 and that the composite reliabilities for all variables are greater than the threshold value of 0.70. This indicates that the constructs possess satisfactory psychometric qualities.

Table 3. Measurement model

Construct	Indicator	Loadings	Cronbach's Alpha	Composite Reliability	AVE
Understanding	UND1	0.784	0.640	0.802	0.576
	UND2	0.690			
	UND3	0.797			
Liking	AFF1	0.798	0.813	0.870	0.573
	AFF2	0.721			
	AFF3	0.685			
	AFF4	0.763			
	AFF5	0.809			
Intention to generate WOM	WOM1	0.798	0.885	0.916	0.685
	WOM2	0.861			
	WOM3	0.856			
	WOM4	0.763			
	WOM5	0.854			
Streaming Intention	SI1	0.879	0.914	0.745	0.745
	SI2	0.876			
	SI3	0.870			
	SI4	0.835			
	SI5	0.855			

Structural model

The hypotheses testing results are summarized in Table 4. The path analysis results indicated a positive and robust correlation between understanding and liking ($\beta = 0.650$),

and also directly related to intention to generate WOM ($\beta = 0.191$) and streaming intention ($\beta = 0.118$). Liking was also found to be positively related to intention to generate WOM ($\beta = 0.470$) and streaming intention ($\beta = 0.224$). Finally, intention to generate WOM was positively related to streaming intention ($\beta = 0.365$).

Table 4. Result of the structural model

Path relationships	Coefficient	If supported
H1: Understanding -> Liking	0.650***	Yes
H2: Understanding -> Intention to generate WOM	0.191***	Yes
H3: Understanding -> Streaming intention	0.118**	Yes
H4: Liking -> Intention to generate WOM	0.470***	Yes
H5: Liking -> Streaming intention	0.224***	Yes
H6: Intention to generate WOM -> Streaming intention	0.365***	Yes

Notes: ** $p < 0.05$; *** $p < 0.01$.

CONCLUSION

Discussion and conclusion

The music trailers that were the main object of the study proved to have an influence on the intention to stream music on the music streaming services of Brand Green. This is demonstrated by the entire hypothesis of this study received, where each latent variable that is in the construction of the research model refers to the initial stimulus to the music trailer i.e. understanding and liking, and subsequent follow-up, i.e. intention to generate WOM and streaming intention.

Theoretical contribution and managerial implications

Although there have been numerous studies that have investigated the influence of movie trailers on movie sales, there has been relatively little research conducted on the relationship between trailers, word-of-mouth, and intention to stream music, particularly through music streaming services. The investigation makes three primary contributions: (1) Operationalize the existing literature on trailers, which is beneficial for music producers who are commissioning promotional campaigns; (2) empirically test key antecedents that demonstrate a clear increase in intended WOM engagement, thereby extending WOM theory; and (3) contribute to a broader narrative that examines the complementarities between advertising and WOM.

Limitations and directions for future research

The scope of this study is restricted by its demographic distribution, with a primary emphasis on Java Island. The study also lacks an understanding of the effectiveness of marketing strategies using pop music trailers for small or indie musicians who are not included on the label of the record company.

In this study, a portion of the music from the music trailer was included to encourage respondents to complete the questionnaire. The full song was made available on the MSS platform prior to distributing the questionnaires for this study. Consequently, there is a potential for biased responses from respondents who have already been exposed to the music before completing the research questionnaire.

Given the aforementioned limitations in the research, there are some

recommendations for further studies on related subjects. Regarding the selection of target respondents based on demographics, future research can employ quota sampling approaches to ensure that there is a minimum number of participants from each province in Indonesia, while also adhering to the minimum sampling requirements.

Additionally, regarding the specific demographic of emerging musicians, future research should concentrate on smaller or independent artists that are not affiliated with a record label. Conducting further research on this issue is crucial in order to accurately assess its usefulness in the music industry as a whole. In addition, future study could utilize the latest music trailers whose songs have not yet been released on the MSS. This enables an improved forecast of each hypothesis in the study as participants have not been exposed to or listened the music trailer previously.

Finally, because of the differences in generational features and age disparities that affect economic position, employment, and other relevant aspects, it is worthwhile to perform additional research on generations before and after Generation Z

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