Impact of marketing-mix, culture and experience as moderator to purchase intention and purchase decision for online music product in Indonesia

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Abstract: This exploratory research focuses on analysing the impact of marketing-mix, culture and experience on purchase intentions and purchase decision for online music products in Indonesia. The study draws inference from consumer behaviour theories – theory of reasoned action and theory of planned behaviour as foundation for this research. Culture and experience from these theories are considered as the moderating variables to purchase intention and decision. Marketing-mix or the 7Ps are also added as variables to the research model to identify their individual and collective impact on the intention to purchase and decision to buy. The research deploys structural equation modelling (SEM) using confirmatory factor analysis (CFA) to analyse the impact. The study finds that price, distribution and physical evidence have an impact on purchase intention, while the product and promotion have impact on purchase decision. Culture and experience as moderating variables also

augment the consumer purchase intentions for online music product. The study also outlines the implications of this work for Indonesian music industry.

Keywords: culture; experience; marketing-mix; online music product; purchase intention; purchase decision; Indonesia.

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1 Introduction

Technological advances have helped in creating detailed market segments with different market specifications, like – niche and highly personalised. These specifications have become important dimensions (like purchase decision, intentions, etc.) in successful use of technology towards sales (Yazdimoghadd et al., 2019). Once identified, these dimensions can help us understand market requirements better – who will buy (the segment and the personas), how (offline/online) and how much (heavy vs. light users). This can help in technology deployment to meet the requirements of market segments effectively, like: whom to approach and where to find them (say rock music vs. folk music, in the stores or on the internet, respectively). Determination of these dimensions to segment the market is therefore a prominent denominator for technology to apply personalisation and meet needs in an effective way. Music industry involved in the production, distribution, and sales of music products has been badly hit by piracy. The online peer-to-peer (p2p) portals and illegal music streaming sites facilitating sharing over the internet and also the pirated CDs and MP3s have made the music more accessible to people in the connected world. Indonesia is no exception to this. According to *Jakarta Post* (2018), each year Indonesia music market loses somewhere close to US $290,000 in piracy while the music industry faces continued decline in sales for both online and offline.

A 2017 study by the University of Indonesia's Institute for Economic and Social Research (LPEM FEB UI), conducted in the four cities of Indonesia has revealed that people are unaware that downloading or sharing such content is illegal. Despite government's anti-piracy campaigns and ban on piracy content circulation, the sales have been still limping. Further, the adoption of compact digital formats for storage like MP3 and 3GP multimedia have made the circulation widely possible at less data costs and affordable devices with fast internet connections. Clearly, digital technology has made a difference in both positive as well as negative sense. Even today, the music industry in Indonesia is trying very hard to increase sales of music products, as sales of CDs as products have decreased drastically. Availability of digital online music product has made it lot easier for consumers to access the music online. However, the firms have not completely abolished the music CD business, they are trying to meet the consumer demand for digital music via online as well (Luo, 2017).

A lot of this has been made possible by the recent technological developments. These advancements in terms of internet speed for downloading and sending the media files, the expansion of storage capacities (from bits to bytes to mega-bytes) and the shrinking size of music and media formats have created a paradigm shift in the way music is being consumed today. Customers have now choice to choose what they want to hear, and this has empowered them to select according to their music taste. This is how technology has

personalised the experience for each one of us and the rampant growth of online music sites is the evidence. We now make our own playlist; pay for the songs we want to listen to (instead of buying the whole album) and that is too at our own convenience and no big stereos to carry but just a device in the pocket. This whole transformation has created an experience that was unheard of few years back. The power of digital, as it called, has been converging behaviours for enjoyable consumption. This digital era has thus changed the consumer behaviour (Babin and Attaway, 2000).

Research conducted by Ajzen (1991) suggests that attitudes, norms and behaviour that are part of behaviour influence the customer purchase decision by influencing his state of 'intention to purchase' resulting in 'decision to purchase'. The purpose of present study is to establish the link between the influencers (moderators) and ability to get influenced (role of these moderators in affecting the same) for online music market for Indonesian customers. In simple words, what shall make the Indonesia music customer decide to buy or not the music products from different music websites. Even more precisely it can be stated as – what will be the impact of marketing-mix, culture and experience in shaping the purchase intention to buy music from different websites.

Internet as a form of technological development enables consumers to get easy access to music. More and more music albums are turning into digital albums (re-mastered) where cost involved is marginal compared to the demand it has online (Wang and Li, 2018). On the other hand, sales of digital music in Indonesia have been showing upwards growth, and one can confirm that by looking at the digital music sales websites such as Melon Indonesia, IM: Port, Indigo, M-Stars, Digital Beat Store, etc. (Indonesian Music Director Association/AMDI).

In 2016, revenue from streaming music on the websites was US\$ 16 billion, and in 2017 this revenue increased to US\$ 17.4 billion. Today, music streaming platform contribute as much as 43% of the total music industry revenue. The world-renowned record label, Universal Music, became the top spot in 2017 with revenues of US\$ 5.1 billion by streaming music for online customers. Sony Music followed in second place with total revenue of US\$ 3.6 billion. These figures show that digital music is increasingly in demand (Rolling Stone, MIDiA).

Digital music and its easy (digital) distribution through websites are inviting the attention of music fans to purchase it directly from the record label cutting out on the erstwhile distribution network (Butz et al., 2017). Consumers are willing to pay for music products if the price offered is equivalent to the value offered. Not just this, it also impacts positively the quality of the songs produced by the musicians (Shane, 2015). Indeed, it is a win-win for both – the customers as well the musicians and their producers. Quality which is owned by the band or the musician thus can have a considerable influence on the community to increase sales of music products (Park et al., 2018). The consumer's choice of the song or the artist/band is known to influence the environment in which consumers socialise. Hence, environment can contribute to rapid adoption or rejection for a certain artist or the music and can impact the music sales.

Music has been often regarded as the form of self-expression – gives an idea about you as a person (Krastel et al., 2015) and environmental factors can have very strong influence for someone in determining their 'choice of music'. Musical preferences are not fixed from early adulthood; it could be changed and influenced by intrinsic determinants (the musical properties as perceived by individuals) and extrinsic determinants from social surroundings (Bonneville-Roussy et al., 2017). The deeper the memory of one melody in consumers' mind, the more positive impact on their consumption attitude

(Abolhasani et al., 2017). The influence of social networks as external determinant shows the effect certain music can have over a person's behaviour in consuming music. For example, does it influence his search behaviour over the internet, chat about it on the online communities dedicated to music and promote artist as their recommendation on their social pages on the internet. Bands and artists also use social networking through their social media pages, individual accounts and blogs as a forum for marketing communication of their music (singles, albums) to their fans and prospects (Krastel et al., 2015). But how does that lead to purchase intention and purchase decision, especially with respect to the digital era, is the question that this research is aiming to answer.

Distribution activities arise, when a company decides the most effective channels to sell their products and choosing the best way to obtain it (Blackwell et al., 2001; Goi, 2011). No doubt the internet has emerged as one of the most cost-effective channels and is gaining popularity as the mobile phone penetrates deep and Indonesia is no exception.

Cockrill et al. (2011) suggests that the culture of a region could also influence people to enjoy music. In line with the statement, previous research showed that consumers from different countries (read culture) have a habit of consuming music differently; some listen to music as part of their habit and for some it is part of their lifestyle (like during gym, meditating). The understanding of culture and experience of consumers on music can help to understand how people consume music products.

Consumers who have a positive experience with a product will provide strong reasons for buying the product again (Farias et al., 2014), as recommendations and fans (read loyal customers) appraising and defending the brand on social networking sites (Reichheld, 2006). Therefore, it is vital that customer experience must be observed, and the feedback must be incorporated. Just like an ecommerce site that sells with returns policy in favour of customers, say, if they want to return the music CD or want the music (songs) sample online in the future – that should be allowed like as in case of other e-commerce sites (Yoo and Lee, 2012). It is important for the music industry to provide a good experience to consumers about the music products they consume, so the consumers can continue to consume the music product (Nuttall et al., 2011). That is where the role of marketing becomes immensely critical. Let us look at the relationship between the marketing-mix and consumer behaviour theories from the scholarly literature to deep-dive into how behaviour affects purchase intention and influence purchase decision.

2 Literature review

Marketing is a social process in which individuals and groups obtain what they need and want by creating, offering, and freely exchanging value of products with others (Kotler and Armstrong, 2018). Marketing-mix, targeting, positioning and segmenting are the core activities that marketers do, as part of the marketing strategy (Dolnicar et al., 2018). It combines the elements of the marketing-mix which are product, price, promotion and placement chiefly. The people, physical evidence, process have been recently added to this mix (Zeithaml et al., 2013; Jain, 2017). This gives marketers insights into the actual purchasing behaviour of their consumers in terms of who they are, where to find them, where and how they would buy and the behaviours they would display while consuming the product and so on so forth (Kotler and Armstrong, 2018).

2.1   *Consumer behaviour*

Consumer behaviour is an integral input in formulating the marketing strategy hence its understanding is important for decoding profitability. Tools like customer lifetime value (CLV/LTV), recency-frequency-monetary calculations are important considerations in this direction (Kumar, 2018). These tools suggest how profitable a customer is going to be during his relationship with the firm over a certain period of time. Accordingly, the pricing, product quality, placement costs and its promotion to reach that customer (in nutshell, the 4Ps or the marketing-mix) will be decided. Thus, consumer's purchase intention and decision can be influenced by the matching the right marketing-mix (right product, right price, availability and market presence) to the consumer's needs and creating the enduring customer value (Kumar and Reinartz, 2016). This is however the one side of the coin – marketing-mix influencing the behaviour. The other side would be – behaviour shaping the marketing-mix and that is how the relationship between the duos is integral. This has been discussed below.

An important behaviour model fundamental to the field of consumer behaviour research is the 'theory of reasoned action' (TORA) (Fishbein and Ajzen, 2004). This theory aims to explains why people behave the way they do, unearthing the intention or desire behind their behavioural intention. It looks at the attitudes and behaviours behind a certain behaviour displayed which it uses to predict how the subject will behave based on their pre-existing attitudes and behavioural intentions. Thus, behaviour is the function of the intention to form behaviour and attitudes and subjective norms do not directly predict the behaviour but predict the intentions. Its basic use, it explains and predicts human behaviour based on attitudes, norms and intentions (Tuck and Riley, 2017). That is why it helps marketers to formulate effective marketing-mix or course corrects the one. For example, to understand whether the purchase decision made by the consumer was rational or emotional decision.

Similarly, another theory about consumer's behaviour which is an extension to the TORA is called the 'theory of planned behaviour' (Ajzen, 1991). The similarity between the two is that both focus on theoretical constructs concerned with individual motivational factors as determinants of the likelihood of performing specific behaviours (Montano and Kasprzyk, 2015). However, the difference is that the planned behaviour theory uses an extra construct called 'perceived control behaviour' that has both direct impact on behaviour and the indirect impact on behaviour through intentions. This perceived control behaviour serves as motivation (cues) for behavioural intentions in consumers. The underlying idea is the more knowledge the individuals think they have (about a situation), the greater becomes their ability to establish control over their behaviours. This has been shown in Figure 1 (Madden et al. 1992). Perceived behaviour control thus keeps a check on the intention to behave and the behaviour (outcome) and thus helps in predicting the likelihood of certain behaviour in a given situation.

In a nutshell, both the consumer behaviour models that we discussed explains that the purchase decisions regarding any product or service is influenced attitudes, beliefs and norms that are foundation for predicting behaviour. But how these attitudes and beliefs are shaped up depends upon marketing stimuli consumer has received (Kotler and Armstrong, 2018). This stimulus occurs at every stage of the purchase process viz. problem recognition, information search, evaluation, decision making, and post-purchase. Marketers use this stimulus in product promotion extensively influencing consumer's product choice, brand choice, the choice of the dealer, the time of the purchase and the

purchase spend. This stimulus can have emotional or rational appeal through message, celebrity use, association with social cause etc. that marketer's determine in order to best serve the target market's needs and be relevant to competition (Baek and Yoo, 2018). In terms of digital products, Mahopatra and Sahu (2018) have stated that the consumer's experience, user interface experience, post purchase experience, checkout process, advertisement and promotion, significantly affect the visitor's willingness in doing transactions and becoming loyal customers. It is therefore marketers must acquaint themselves with these in order to create right marketing-mix for digital products like the online music.

Figure 1 Theory of reason action and theory of planned behaviour
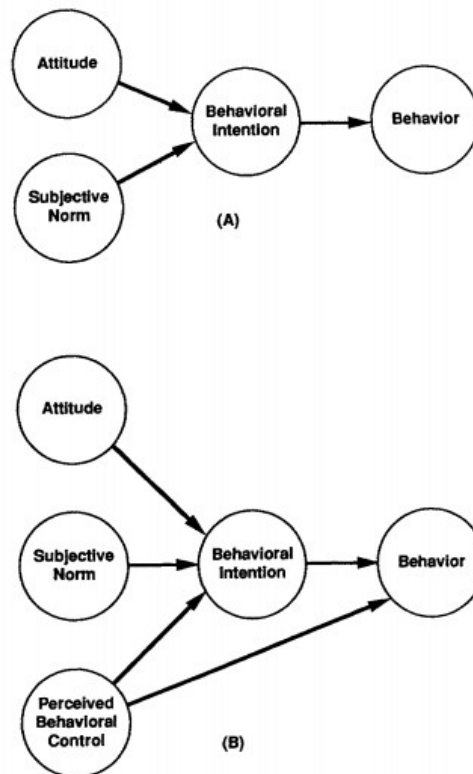
Source: Madden et al. (1992)

2.2 Marketing-mix, purchase decision and purchase intention

Marketing-mix involves several activities known as 7Ps that consists of product, price, place, promotion, people, physical evidence and the process (Zeithaml et al., 2013). It serves as a marketing tool that companies use to achieve their marketing objectives in the target market by implementing strategy around product, pricing, place, promotion, people, physical evidence and process so the company will get the benefit or be able to

achieve the goals expected (Kotler and Keller, 2016). Let's begin with looking at these in detail.

2.2.1 Product

Conceptually, the product is a subjective understanding of the manufacturers to offer something as an attempt to achieve organisational goals through fulfilling the needs and desires of consumers, in accordance with the competence and capacity of the organisation as well as the purchasing power of the market (Kotler and Armstrong, 2018). Innovation and the continuous pursuit of innovativeness are required for better performance of the product at the marketplace (Bedi, 2019). This innovation could be a new business model, new customer base, new customer value, new value chain or altogether a new product or service (Saragih and Tan, 2018), increase product value or in terms of the level, type, tenure of consumer engagement with the product (Wongkitrungrueng, 2018). Similarly, quality is the major part of the product which is often indicted through the ease of product use, its durability, size and packaging, perceived value for the money (Zeithaml et al., 2013).

Research conducted by Park et al. (2018) states that artists' ability to innovate and improve quality of music overall can assist in offering the music product to much wider audience. Shane (2015) also observed that consumers would be willing to pay more to buy music products, if the price offered is in accordance with the value given (perceived value of the music and willingness to pay). Content of the song selection also greatly influences the purchasing decision compared to the price of music products and brands (Lee et al., 2011) so how it gets bundled is also important.

2.2.2 Price

Price as an attribute means different things to different customers depending upon the characteristics of consumers (attitudes and beliefs), situation and the perceived product satisfaction (Mowen and Minor, 2012). As a marketer, it is important to understand that at a specific price level only the customer will appreciate the product else it will be under-valued product (substandard) or over-valued (costly compared to its benefit consumption). In a nutshell, the consumers will be satisfied if they get the benefits that are comparable or even higher than money, they are paying to consume the product.

Digital music pricing is offered as – individual price for a particular song or the track and often not as the album (collection of those songs). Regner (2015) in his research revealed that consumers will only buy music products and pay voluntarily to the artist/label preferred and already famous. It is therefore bundling deals with other products can attract music fans to try other music/artists' products (Butz et al., 2017).

2.2.3 Promotion

Promotion is an activity to drive the product purchase or push sales through modes like exhibitions, displays, demonstrations, samples, etc. and create brand visibility (brand-product awareness) among the target segment.

Technological developments have led to the changes in the consumer behaviour, especially the internet and the mobile telephony that have been pushing the adoption at an increased rate and driving product growth to different societal segments using the

strategy called co-creation (Chopdar and Sivakumar, 2019). It means the responsibility of formulating the 4Ps are not alone lies with the marketers but with the consumers as well. Consumers are creating more content for the brands or the products through their social networking sites, blogs and recommendations (criticism) on the websites. Park et al. (2018) in their research stated that the use of social networks by the artist, band or label, the music company can influence sales. The use of widespread power of the internet will be able to help defend the music industry (Warr and Goode, 2011). The growth of the internet gives the opportunity to innovate in promoting the new artists and drive the sales volume of song/artist. For example, YouTube is one of the most popular social media sites now. People can own their channel and showcase their talent to the world to promote their work (Kusumawati et al., 2018).

2.2.4 Place/distribution

Goi (2011) suggests that the distribution channels used by the marketers influences the men and the women consumers same way and affect their purchase intention similarly. Studies have revealed that online music is one of the most sought and highly consumed products in the digital world (Butz et al., 2017; Shane, 2015) after food, clothing and travel in Indonesia. YouTube is one of the most successful distribution channels for introducing music to wider audience for free. Marketers can promote products to millions using online platforms like those for a budget one-third of other broadcast media channels (Oh and Lee, 2013).

2.2.5 People/service

People in 7Ps are referred to the marketing activities involving people in the creation and marketing of products. The concept suggests people are at the centre-stage of everything that the marketer does.

A research conducted by Caillet and Guimbe (2010) on the digital music market in France acknowledges that the motivation to decide what music to buy will depend upon how easy it is to find the information about the artist or the track and obtain (download) it online. Shane (2015) also suggests that singers, bands and labels need to leverage technology in order to attract consumers who could be their potential fans in future.

2.2.6 Physical evidence

Physical evidence serves as the testimony about the nature of the product like quality, standard, capable of serving the desired functionality or some consumption need. Consumers would need physical evidence more in case of intangibility. This means, the more intangible a product, the greater is the need to make the product be reality. The physical environment consists of layout, decor, buildings, furnishings etc. as a tool that can be used by the consumers to assess the quality and level of service that customers expect (Kusumawati et al., 2014).

Caillet and Guimbi (2010), in his study of the digital music market, stated that the appearance of websites, social media pages make it easier for consumers to find information about the music products and the artists. Thus, it will be instrumental in assessing the desired effect it will have on purchase behaviour or the downloading of the music or the artist by the consumers. In offline mediums or the brick and mortar stores,

the physical evidence is visible in the atmosphere of music store, music it plays, listening pods it has, selection it has, artists store is promoting and so on so forth to influence consumer decisions in buying music products however its difficult in case of online music brands to draw that experience (Ringstad, 2014; McIntyre, 2009).

2.2.7 Process

Process is a summation of all the activities that companies do in order to produce and deliver it to the relevant consumers (Smith and Taylor, 2004). The process is integral and linked to the value chain. Value chain model explain how the various activities in the business can be integrated to design, produce, communicate, and deliver value to the consumer.

Previous researches have stated that the process does impact the consumer buying behaviour. For example, how easy that artist or label has made for its consumers to access the music or buying it online? Was enough information available? Did purchase assistance was available? The user experience in terms of loading of the website, download time, speed of sever, file format, quality of AV, etc., impacts the purchase intention intensely (Shane, 2015; Caillet and Guimbi, 2010). Therefore, each activity needs to be diligently accounted for in the value chain of music sales online.

After a thorough understanding about the role and impact of marketing-mix or the 7Ps on the online/digital music products we can now look forward to the relationship between the marketing-mix and purchase intention and decision to purchase.

2.3 Purchase intention and purchase decision

According to Fishbein and Ajzen (2004), an intention is a plan. It is an understanding about how someone will behave in certain situation. They have suggested that one's intention to perform behaviour will depend on two factors: the attitudes one carries and how he justifies his views on behaviour displayed. Thus, forming intention is one of the final processes of consumer purchasing decisions.

Cesareo and Pastore (2014) in their research on consumer intentions to consume music product stated that in this digital era, the pirated music products are more attractive to the young consumers; they no longer pay attention to the quality of the products provided as long as they can listen to music. This disapproves the research conducted by Lee et al. (2011) that says the song's content influence the consumer purchase intentions compared to the price or the brand.

A study concludes that some variables namely – promotion, distribution, process and physical evidence – in the marketing-mix have more influence on consumers' purchase intention towards music products than the remaining variables. The other key study suggests that it is the convenience (easy to locate, listen and stream) provided by the online music sites that makes the consumers buy more music (Oswari et al., 2018).

2.4 Culture and purchase decision

Culture is evident in attitudes and behaviours that people display because of their belief system, experiences and social norms that eventually becomes the part of their value system. This value system has impact on one's purchasing decisions. These decisions are influenced by personal beliefs for e.g., preference for food (vegan diet) which has the

capability to influence others or get influenced (to adopt vegan or reject vegan). This means changes in cultural values are possible by some influence.

Culture is the overall interaction of common characteristics (for e.g., masculinity vs. feminism) that affect the countries or group's response to its environment (Hofstede et al., 2010). It affects music as well in terms of its consumption such as radical self-expression, therapeutic praxis, and controlled chaos, etc. (Ulusoy, 2016). For example, a believer of God may not want to listen to sort of music that depicts anti-God wordings in its lyrics. Similarly, a certain section of society may relate themselves to aggression in the music videos. Thus, culture fitment is important to observe.

Krastel et al. (2015) and Chebat et al. (2010) in their research stated that the situation factor (emotions, where and who you are with etc.) provides a very strong influence in determining the choice of music. Research about the impact of culture on purchase intention of consumers to purchase online music states that culture should be seen as individuals and not by one's home country because individually culture does not moderate someone intentions to buy but when viewed as a whole, the culture moderates people purchase intention (Ganguli et al., 2010; Haffar et al., 2016). The results regarding habits of people in consuming the music suggests that a majority of people consume music as a lifestyle but for some people consuming music is like addiction (Cockrill, 2011). It is largely seen in case of online selection of music as download; much depends upon the phone storage (Wang and Li, 2018).

2.5 *Experience and purchase decision*

Experience is composed of personal events that occur due to certain stimuli, such as those provided by the marketers before and after the purchase of goods or services (Shane, 2015). Basically, the customer experience focuses on the management concept oriented to satisfaction. The experience is a learning process and increase the development of one's potential in behaving, both in formal and non-formal, or it can also be interpreted as a process that can take a person to a higher pattern of behaviour. Lessons include changing one's relatively appropriate behaviour caused by experience, understanding, and practice (Knoers and Haditono, 1999).

Research conducted by Gupta and Woong (2006) states that the consumer experience (in terms of price and convenience) is significant in moderating the internet retail transactions. Tang et al. (2013) in their study claimed that the emotional experience (sentiments attached to the product) of consumers also have impact on consumer purchasing.

2.6 *Moderating factors on purchase decision*

A purchase intention may not necessarily result in purchase decision. However, it confirms the inclination of consumer towards a certain product which might result in purchase over a period of time. However, the results of that thinking – to buy or not – are influenced by the strength of the will of the consumers to purchase as an alternative of purchasing decisions (Zeithaml et al., 2013).

Research conducted by Butz et al. (2017) states that the purchasing decision to buy music products online can be would require bundling it with other popular songs, the price at which it is being offered, choice to download the at a price for each track instead

of an entire album of the songs and thinking about alternative channels of distribution through online like not only label's or artist's website but other music retailers website as well. Caillet and Guimbi (2010) and Shane (2015) in their research stated that the use of seven elements of marketing-mix properly can help companies in marketing their music product to digital music market.

Another study on consumer purchasing decisions which can be effected by factors of trust, and demographics such as age, education and income suggests that the trust can improve product purchase music through the e-store and an increase in income and education of people can improve sales through the e-store (Crosno et al., 2007). Thus, culture and marketing-mix have impact on purchase intention and thus they are linked to decision to buy. The literature reviewed suggests that marketing-mix affects the purchase intention and culture and experience have effect on decision to buy. The results of this study are therefore expected to help the music industry in increasing its income by considering internal and external factors that can help reduce the risk of sales revenue loss in selling music products online.

3   Research methodology

This research model draws inspiration mainly from the theory of the planned behaviour which was proposed by Ajzen (1991) and the consumer behaviour model, proposed by Kotler (2007). The theory of planned behaviour is based on the assumption that attitudes, subjective norms, and behavioural controls affect consumer intentions to purchase. The higher the attitude towards purchase behaviour, the higher the perceived behavioural control, and stronger will be the intention of consumer to make the purchase. On the other hand, consumer behaviour model explains that consumers' purchase decision is not only affected by their innate characteristics (demographic, psychographic, etc.) but also by outside stimuli in the form of marketing-mix and the cultural (including subculture) variables that influence consumer purchase decisions. This study uses purchase decision strictly in terms of consumer deciding to purchase music product online.

Our objective of doing this study is to determine how marketing-mix impacts the sale of online music product by influencing the consumer purchase intentions and what role culture and experience of consumers play in deciding to buy music products online.

The results of the study are expected to provide information to music companies and musicians about the factors that can be a considered for them to introduce their work to the public. Our model to conduct this research draws parameters and framework from previous researches done by Caillet and Guimbi (2010), Kusumawati et al. (2014), Cesareo and Pastore (2014), Regner (2015), Butz et al. (2017), and Oswari et al. (2018). This has been presented in the successive sections below.

3.1   Sample selection method

We deployed survey method for data collection in the form of a questionnaire. The questionnaire was validated for reliability. Cronbach alpha test can be run to test the level of reliability. Cronbach's alpha is a measure to determine the internal consistency reliability of the independent variables and the dependent variable. This test is done to see the suitability of the data used in addressing the problems in the study. The unit of analysis in this study is the consumers who buy online music product and therefore these

respondents will be our unit of observation. Random sampling was done to pick samples. The questionnaire was disseminated to the respondents through hand-outs directly at the music shops, internet cafés, shopping centres.

The data obtained was analysed using the Statistical Program for Social Science (SPSS) and LISREL. Based on the literature review and argument above, we propose the following hypotheses:

H1 Marketing-mix has an impact on consumer purchase intention for online music product.

H2 Purchase intention has an impact on consumer purchase decision for online music product.

H3 Culture and experience have moderating impact on consumer purchase intentions directly, and consumer purchase decision indirectly, for online music product.

3.2   Data analysis method

The authors used Cronbach's alpha to measure the reliability of the instrument. The results obtained from the validity of the test were able to meet the test criteria which means the items on the questionnaire correlated significantly (valid) and were fit for use in testing the research hypothesis. The reliability test results of each instrument question (items) was also within the limits of being reliable. Items will be valid on the validity test if it meets the criteria with values > 0.312 and the instruments will have a high degree of reliability if the value of the coefficient obtained is > 0.700.

After validating for reliability, we used structural equation modelling (SEM) using 11 latent variables. Latent variables are those whose observation cannot be done directly and usually would require some manifestation to evaluate their strength or impact or the contribution to the overall model. The use of SEM is justified here because it can conduct the validity and reliability of instrument [which is equivalent to a confirmatory analysis of factors or confirmatory factor analysis (CFA)], testing the relationship model between the latent variables (which is equivalent to path analysis) and for predicting the trend for future (as in case of regression) (Ghozali, 2014). The SEM measurements in this study were conducted using LISREL software.

As we have discussed before, marketing-mix (comprising of product, price, promotion, distribution, service, physical evidence and process) have an impact on purchase intention and the purchase intention in turn has an impact on purchase decisions where culture and experience – are the moderating factors (their impact varies in degrees). As a model, we tried to understand what impact this has on online music sales. This has been discussed below.

4   Results

The results from the validity and reliability tests indicate that all marketing-mix variables are valid. The reliability value of each marketing-mix or 7Ps variables starting from product is 0.884, price is 0.931, promotions is 0.861, distribution is 0.892, services is 0.932, physical evidence is 0.941 and the process is 0.929. The value of reliability for the entire marketing-mix variables showed values exceeding 0.700 which qualifies it reliable.

Further, the purchase intention variable has a value of reliability 0.898, culture has 0.896, experience has 0.816 and the purchase decision has 0.827. Based on these results, we can conclude that the marketing-mix variables and other variables viz. purchase intention, culture, experience, and purchase decisions meets the requirements of validity and reliability. This has been shown in Table 1.

Table 1 CFA for validity and reliability for online music product

Variable	Indicator	Loading factor	Specification
Product	Quality	0.77	Valid
	Packaging	0.76	
	Brand	0.78	
Price	Affordable	0.82	Valid
	Correspond	0.78	
	Depth	0.83	
Promotion	Advertising	0.76	Valid
	Sales promotion	0.68	
	Direct marketing	0.73	
Distribution	Facility	0.87	Valid
	Completeness	0.89	
	Smoothness	0.77	
Service	Knowledge	0.93	Valid
	Skills	0.84	
	Attitude	0.72	
Physical_evidence	Atmosphere	0.80	Valid
	Design	0.89	
	Convenience	0.89	
Process	Time	0.91	Valid
	Payment system	0.92	
	Ease	0.87	
Purchase_intention	Transactional_intention	0.86	Valid
	Reference_intention	0.88	
	Exploration_intention	0.83	
Culture	Individualism	0.70	Valid
	Uncertainty_avoid	0.72	
	Individual_preference	0.68	
Experience	Taste	0.79	Valid
	Emotion	0.81	
	Thought	0.68	
Purchase_decision	Problem_recognition	0.67	Valid
	Information_search	0.69	
	Alternative_evaluation	0.72	

Source: Processed data using CFA on LISREL.

Next, we did conformance testing which represents the 'goodness of fit' of the model that is statistically represented through root mean square error of approximation (RMSEA). RMSEA equals 0.05 is called a close-fitting model. Our RMSEA value is 0.49 which is close to 0.05 and therefore it is a close-fitting model. In other words, the model shows high goodness of fit. This is shown in Table 2.

Table 2   Goodness of fit index for online music product

Goodness of fit index	Cut-off value	Result of research on online music product
Degree of freedom (df)	Positive	5329.19
Significance probability	≥ 0.05	0.000
RMSEA	≤ 0.08	0.49
GFI	> 0.80	0.87
CMIN/DF	≤ 3.00	4
TLI	> 0.80	–3.06
CFI	> 0.80	0.79

      Source: Output LISREL software.

After we have validated the marketing-mix variables, purchase intention and purchase decision as a model; next we move to validate the impact of marketing-mix on purchase intention (as per the hypotheses we stated).

4.1   Impact of marketing-mix on consumer purchase intention (for online music product)

In order to assess the impact of marketing-mix over consumer's purchase intention we needed to conduct the t-test. The values are shown in Table 3.

Table 3   Decision testing hypothesis 1

Independent	Dependent	t-test	t-table	Loading factor	Decision	R^2
PRO →	PI	0.86	1.96	0.04	No effect	0.50
PRC →	PI	2.12	1.96	0.10	Effect	
PRM →	PI	–0.21	1.96	–0.01	No effect	
DIS →	PI	2.21	1.96	0.13	Effect	
SERV →	PI	0.86	1.96	0.03	No effect	
PHY →	PI	2.26	1.96	0.11	Effect	
PRS →	PI	0.89	1.96	0.04	No effect	

Notes: PRO: product; PRC: price; PRM: promotion; DIS: distribution; SERV: service;
     PHY: physical evidence; PRS: process and PI: purchase intention.
       Source: Data processed using LISREL.

A t-test value smaller than t-table value (1.96) shows that variable had no impact on consumer purchase intention. Similarly, a higher t-test value than 1.96 mean that the variable has some impact on purchase intention. Column R^2 in Table 3 shows that the proportion of contributions the marketing-mix variables have on consumer purchase intentions. What follows from the analysis in Table 3 is that it has 50% impact. In other

words, marketing-mix variables can have 50% influence on consumers intention to purchase online music. Therefore, marketers need to understand the customer's innate characteristics – attitudes and cultural values – as well. However, it is to be noted, not all the marketing-mix variables have impact on purchase intentions.

The analysis in Table 3 suggests that marketing-mix variables viz. product, service, promotion and process have no impact on consumer's purchase intention for online music product. On the other hand, price, distribution and physical evidence have some impact on purchase intention for online music product and therefore marketers engaged in music sales through online as a medium need to focus more on these variables and spend less budget on the variables with no impact. Basis this results above, our first hypothesis stands accepted.

We now move on to our next hypothesis which is about identifying the impact of marketing-mix on consumer purchase decision by influencing the purchase intention.

4.2   Impact of marketing-mix through purchase intention on consumer purchase decision for online music product

As evident from t-test value in Table 4, we see that the product, promotion and purchase intention have impact on purchase decision. Contrary to this, price, distribution, service, physical evidence and process have no impact on purchase decision for purchase of online music product. Column R^2 in Table 4 shows that the proportion of contributions marketing-mix variables and purchase intention as a variable have over consumer decision to buy. Table 4 suggests that it is 0.46 or 46% impact. Thus, it is proved that marketing-mix and purchase intention has an impact on customer purchase decision. It is therefore, our second hypothesis stands accepted.

Let us now review the role of culture and experience as moderators impacting the consumer purchase decision.

Table 4   Decision testing hypothesis 2

Independent	Dependent	Dependent	Effect		Decision	R^2
			Indirect	Direct		
PRO →	PI →	PD	0.86	2.66	Effect	0.46
PRC→	PI →	PD	2.12	–0.22	No effect	
PRM →	PI →	PD	–0.21	2.32	Effect	
DIS →	PI →	PD	2.21	1.32	No effect	
SERV →	PI →	PD	0.86	0.61	No effect	
PHY →	PI →	PD	2.26	–0.57	No effect	
PRS →	PI →	PD	0.89	1.96	No effect	
PI →	PD			–2.50	Effect	

Note: PD: Purchase decision.

Source: Data processed using LISREL

4.3 Culture and experience as purchase intention moderators impacting the purchase decision

Table 5 shows customer purchase intention as a variable has direct impact on purchase decision and has an indirect impact through culture and experience impacting the decision to buy. This proves culture and experience impacts purchase intention which in turn impacts purchase decision for buying music online. Both cultural values and prior experience with music products viz. artists, website(s), soundtrack etc. impacts purchase decision by directly influencing the purchase intention and thus in turn resulting in music sales.

Table 5 Decision testing hypothesis 3

Independent	Moderating	Dependent	t-test	Decision
PI →	-	PD	–2.50	Effect
PI →	CLT	PD	3.59	Effect
PI →	EXP	PD	4.15	Effect

Note: CLT: culture and EXP: experience.

Source: Data processed using LISREL.

5 Conclusions

We can draw three important conclusions from our research on online music product.

First, price, distribution, and physical evidence have an impact on consumer purchase intentions with respect to online music product which suggests not all marketing-mix are equal and hence budget spend should be prioritised from most critical to least or non-critical marketing-mix variables. This generalisation is being made for the online music product and should not be extended to other products or services – related or unrelated.

Second, purchase intention has a direct impact on purchase decision. However, this impact will be higher with product and promotion as variables (from marketing-mix) which suggests music marketers should focus more on product characteristics and promotion strategies to sell music online compared to other marketing-mix variables.

Third, the culture and experience as variables have moderating impact in shaping consumer purchase intentions. Marketers promoting online music must understand the cultural and social values as evident in the attitude and norms of the target audience for accelerating the probability for consumers to buy music online. The online music product and its promotion (strategies) must be designed in keeping the mind the culture and experience that it is perceived to provide to its consumers.

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