THE EFFECTS OF PRICING AND CONVENIENCE ON AUDIO STREAMING CONSUMPTION AMONGST PRIVATE UNIVERSITY STUDENTS IN NAIROBI, KENYA.

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A RESEARCH PROJECT SUBMITTED TO STRATHMORE UNIVERSITY BUSINESS SCHOOL IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF DEGREE IN BACHELOR OF COMMERCE OF STRATHMORE UNIVERSITY

JULY, 2022

DECLARATION

This Research Project is my original work and has not been presented or published for the award of any degree in this or any other university.

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ABSTRACT

The objective of this study was to determine the pricing and convenience of audio streaming consumption amongst private university students in Nairobi, Kenya. The Theory of Planned Behaviour (TPB) and Unified Theory of Acceptance and Use of Technology (UTAUT) guided the study. Descriptive research design was adopted as this survey's design. Population of this research included private university students in Nairobi. This study covered primary data from 52 respondents using an online questionnaire. The data was analysed using descriptive statistics. The study found that price and convenience are important factors when choosing the type of medium to listen to music. Students value a no-ad experience, a robust algorithm and premium features, thus paying for a streaming platform's premium subscription. The respondents, however, did not prefer free methods of music sharing that involved extra equipment like file sharing. Due to the convenient nature of music streaming, many students opt out of pirating because the music is conveniently available on music streaming platforms with little storage space. The study also showed students are not satisfied with the price of physical mediums of music like CDs, cassette tapes and vinyls. Although students prefer listening to music on more portable devices like smartphones, they prefer listening to music at home. This study concluded that convenience and price have a positive effect on music streaming of private university students in Nairobi. The study recommends for music streaming platforms to partner up with event organisers, to make it more convenient for students to buy tickets from the platform's app. To enhance engagement on music streaming platforms, companies should focus more on the social media aspect of listening to music, encouraging listeners to engage in friend's music listening activity.

CHAPTER ONE: INTRODUCTION

1.1 Introduction to the study

Music is an essential element of culture. Since the beginning of time, music and dancing have played a vital role in people's ability to communicate, and celebrate events, with an array of sounds announcing important ceremonies (Krown, Moser, MacPhail, Matining, Godfrey, Caruso, & Gottshall, 2020). According to O'Toole (1997), on average, young adults listen to music and watch music videos four to five hours a day, which is more time than they spend with their friends outside of school or watching television. Sinclair and Tinson (2017) states that that music alters and intensifies their moods, furnishes much of their slang, dominates their conversations and provides the ambiance at their social gatherings.

The arrival of digital music technologies has brought about a new environment for the diffusion and reception of music (Burkart; Jones, "Music and the Internet"; Jones, "Music That Moves"; McCourt and Burkart; Sterne). Audio streaming platforms constitute a particularly ambivalent case, they include, Spotify, Google Play, Pandora, iHeartRadio, Mixclouds, Grooveshark, Deezer and LAST.FM. With examples like TikTok, as much as it affects music, film and broadcasting distribution (Barata & Coelho, 2021). According to Morris and Powers (2015) streaming is not just a technical form of transmission, but a key metaphor for the flow of information in the digital age.

Streaming alters the appearance of connective media. The normalization of streaming has affected consumption practices and the lore of the industry (Burroughs, 2019). For example, as Netflix championed a new 'matrix era' of television, audiences became 'cord cutters' who left cable networks in favour of 'the perceived wireless minimalism of a streaming culture. Similarly, audio-streaming services like Spotify and various 'Play' services linked to traditional broadcasting corporations have set a new norm for music consumption a norm, as well as a discourse, that bespeaks immediate, unlimited and seamless access to culture (McQuire, 2017; Fast, 2018).

Music Audio streaming platforms have grown exponentially since they were first introduced in the early 2000s, at a time when digital music piracy was at an all-time high and physical and digital sales were declining. By bundling unlimited tracks and offering them at a flat monthly subscription price, streaming platforms were able to convince people to pay for music consumption again and save the industry. However, even after a decade of demand growth and platform development, the streaming platforms are charging the same prices and barely starting to make money, while artists are struggling to survive off revenue from digital sales, as they used to with physical sales (Dörr, Jonathan & Wagner, 2013). This study therefore seeks to assess the effects of pricing and convenience on audio streaming consumption amongst Strathmore University Students in Nairobi, Kenya

1.2 Background of the study

In today's world, listening to music has become more personalised than ever with more and more companies investing in robust AI technology to ensure their users get a personalised music listening experience. Music has played a fundamental role in the life of human beings, being undeniably a form of universal expression that unites old and future generations culturally and emotionally (Naveed, Qazi, Khawaja & Mustaqim, 2019). The importance of music in our society has led to creating an industry that includes all the concepts inherent to this thematic, such as its organisation, distribution, and profitability. This industry, made up mostly of countless record labels, has experienced golden times through sales of physical copies, thus monopolising the production and consumption of music (Dörr, Jonathan & Wagner, 2013).

Streaming services refer to on-demand subscriptions with digital delivery, which allow consumers to freely choose any song from the service's bundle at any time. Streaming delivery adds substantially to a consumer's choice set in music, providing a subscription with a vast bundle of song options for a monthly fee.3 Prior to the advent of streaming services, consumers would need to purchase each of the albums or songs they wanted to

consume individually to obtain the same array of music on-demand; streaming music allows access to a large library without ownership.

Globally, Contemporary music consumers must consider several factors beyond price when deciding whether to purchase or stream music. The infrequent music consumer is not likely to purchase a subscription when a less expensive purchase is sufficient. In some cases a source preference may heavily influence the choice, where the quality of durable music or convenience of streaming will be a deciding factor. A subscription format has other features that can affect consumer decisions. A streaming subscription incorporates a platform for users to easily organize music, make playlists, provides lyrics, among other advantages. In addition, a streaming subscription allows users to access their favorite songs, while also providing access to newly released songs users may have recently identified and enjoyed (Walter and Scott, 2018).

The concept of convenience is designed to minimize the time and effort required from customers to buy and own a product or a service (Ozen & Engizek, 2014). Jiang, Yang and Jun (2012) extensively reviewed the literature on consumer convenience in a service economy and defined service convenience as consumers' time and effort perceptions related to buying or using a service. In the retail context, Chen, Tsai and Hsieh (2017) investigated four dimensions of shopping convenience, decision, access, search, transaction, and after-sales convenience, and their impact on customer retention and loyalty.

Beauchamp and Ponder (2010) offered four components of convenience: access, search, transaction, and possession convenience, when considering the customer's perception of convenience in the online shopping environments. However, Jiang, Yang, and Jun (2012) found out salient online shopping convenience dimensions, such as: access, search, evaluation, transaction, and possession/post-purchase convenience. Mpinganjira (2015) recommended four dimensions: search, evaluation, order, and possession convenience, whereas Roy, Lassar and Shekhar (2016) analyzed five service convenience types, including decision, access, transaction, benefit, and post-benefit.

For the above-mentioned reasons, the concept of convenience in this study is based on five convenience dimensions proposed by Jiang, Yang, and Jun (2012) which are defined as follows: access convenience is a consumer's perceived time and effort expenditures to accessing online shopping. Search convenience is a consumer's perceived time and effort expenditures to search for a product. Evaluation convenience is a consumer's perceived time and effort expenditures to evaluate a product. Transaction convenience is a consumer's perceived time and effort to effectively complete the trade or purchased (Jiang, Yang, & Jun, 2012)

Lee, Illia and Lawson‐Body (2011) suggests that price perception is a consumer's assessment and the associated emotional form regarding whether the price offered by the seller and the price compared to other parties is reasonable, acceptable, or justifiable. Price is the most conspicuous of all the marketing variables (Raman & Bass, 2002), therefore one might expect consumers to form an idea of the 'right' price for a brand, based on their past observations of that brand's prices (Raman & Bass, 2002). The concept of reference price has a great deal of importance as customers are explicitly (or implicitly) capable of forming vague judgments such as "too high" or "a good deal" (Monroe, 1999).

Research has shown that pricing and convenience for music subscriptions should actually be adjusted in order to focus on retaining customers and building long-term relationships with them instead of putting the focus on continually attracting new customers (Reinartz & Kumar, 2003; Sadighi, Ghobadi & Matikolaee, 2015). It is in fact not the high frequency buyer that is most profitable for the firm, since this is most often a variety-seeking type that only adds to short term cash flows. As existing consumers are thus of high value, businesses develop strategies that bind consumers to them (Sadighi et al., 2015). Associating a product or service with network effects and switching barriers is a way of locking consumers in as it limits the mobility of consumers across firms (Farrell & Klemperer, 2007; Czajkowski & Sobolewski, 2015).

Several papers have considered how consumer behavior has changed with the option to purchase durable digital music, from periods when only physical media options were

available. In the United States, Walter and Scott (2019) examine music consumption decisions with non-durable streaming options. Their findings indicated that Consumers have individual preferences about music consumption and experience different depreciation rates, interests, and scope when it comes to music. These preferences are crucial in determining which format to choose for delivery of the music she enjoys.

In Rotterdam, Verhoog (2020) did a study on music through subscriptions and how lock-in effects impact consumers' decisions. The findings indicated that using an alternative platform increases the likelihood that consumers opt for a subscription to that platform and simultaneously, consumers are willing to pay more for a higher number of friends present. However no evidence was found for it to have an effect of actual willingness to switch. Sinclair and Green (2016) use consumer interviews to generate a qualitative analysis of the types of consumers that stream and pirate music, creating consumer types of streaming users that would add to or displace legitimate music consumers. Analysis of producer incentives resulting from a streaming music environment show that a dominant streaming music industry encourages producers to focus on emphasizing singles

In Belgium, Bert, Goedertier, and Verstreken (2013) examined music consumption preferences in this new context. The study indicated that show that consumers of all ages clearly and consistently prefer legal and ethical options if available, but favor different ways of making this economically viable. Youngsters and young adults are more open to advertising, while middle aged adults are more often willing to pay for advertising-free platforms. Thus, in real life choices, youngsters may appear to be less ethical and law abiding, but the driving force behind this is mainly economical. Finally, market segmentation provides deeper insights in online music consumer preferences, and leads to recommendations on how to define viable legal and ethical music offerings.

In addition, Elberse (2010) considers the unbundling of music with the option of digital singles. Koh et al. (2015) and Lao and Nguyen (2016) perform analyses similar to what we employ in this paper, applying a similar methodology to the music formats predating

streaming music. Previous findings show that digital options affect diffusion of music and attrition rates (Koh et al., 2015). These options change the actual popularity of music, allowing more popular musicians to crowd the top charts and creating short lived successes in the song market (Lao and Nguyen, 2016). They test whether new formats such as cassettes and CDs affected survival of albums on top selling charts. Research on piracy shows that other factors, such as willingness to pay (Cremer and Pestieau, 2009) or source preference (Chang and Walter, 2015), may influence consumers' format decisions.

From these studies, it is clear that there are inconsistencies on the studies regarding and the effects of pricing and convenience on audio streaming consumption: It seeks to conceptualise and operationalise a measure of the degree to which audio streaming consumption is affected by either price or convenience independently. This will provide much needed insight since it is important that the stakeholders of the media industry understand consumer preferences and hence tailor their audio streaming strategies to fit with the changing times.

1.3 Problem Statement

Globally, many consumers obtain copyrighted music illegally through duplication or downloading. The success of illegally duplicated music CD's has decreased in recent years, but the problem of online music piracy has worsened and is mainly attributed to the popularisation of the World Wide Web and the rise of mobile music hardware (Bert, Goedertier, and Verstreken, 2013). Online music piracy reportedly has led to a 240 billion EURO estimated cumulative loss in retail revenues between 2008 and 2015 in Europe, and a 31% decline in value of the global recorded music industry between 2004 and 2010 (IFPI, 2011, 2012)

In Africa, technological developments and changes in consumer demand have given rise to an online subscription economy and have resulted in an increasing amount of companies in the media and entertainment industry to now offer their content through online contracts. Streaming music has in fact become one of the most common ways for people to listen to music (Savage, 2019; Sinclair & Tinson, 2017). However, while the initial concept of on demand music streaming would make the market appear to be for a

homogenous service, music streaming platforms have been diversifying their services by developing new features and introducing original content in order to drive growth (Savage 2018; Savage 2019).

In addition, due to developments in the market for digital content being relatively recent, this yet remains to be studied. Most empirical studies on the effects of pricing and convenience on audio streaming consumption are still limited; the available studies have been done on the western countries and are limited in their choice to specify empirical data for only specific product classes or deem price as only a tool under the promotional mix segment of the marketing mix. This paper therefore seeks to assess the effects of pricing and convenience on audio streaming consumption amongst Strathmore University Students in Nairobi, Kenya.

1.4 Research Objectives

The study will be guided by the following research objectives:

1. To identify the effect of price on music streaming services used by Strathmore University students in Nairobi
2. To determine the effect of streaming software on music streaming services used by Strathmore University students in Nairobi

1.5 Research Questions

The study seeks to answer the following research questions:

1. What is the effect of pricing on music streaming services used by Strathmore University students in Nairobi?
2. What effect does convenience have on music streaming services used by Strathmore University students in Nairobi?

1.6 Significance of the study

The findings of this study will be beneficial to audio streaming companies and media services providers as they give a better understanding of why students use their services. It will give a clearer picture of the determining factors that come into play when private

university students choose one companies' services over another. It would provide a significant competitive advantage to the firms amid massive changes in the sector.

Musical artists may find the results helpful in determining which distribution avenues to use when marketing their music, especially if their target audience is private university students in Nairobi.

Researchers and academicians are set to benefit as it adds on to existing literature in the fields of pricing and convenience, together with audio-streaming research carried out in Kenya and other African nations. Furthermore, it would be used for reference by future researchers.

1.7 Scope of the study

The study seeks to assess the effects of pricing and convenience on audio streaming consumption amongst Strathmore University Students in Nairobi, Kenya. The study variables will be price on music streaming services, streaming software and convenience of music streaming services used by Strathmore University students. It was guided by the technology acceptance theory. It will adopt a descriptive survey research design. Questionnaires will be used to collect data and analyzed using descriptive and inferential statistics. Data will later be presented using frequency distribution tables. This study will be carried out between January to June 2022.

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

This chapter enumerates the literature and theoretical underpinnings of the study by identifying and discussing theories relevant to the linkage between pricing and convenience and audio streaming amongst Strathmore university students in Kenya.

2.2 Audio-Streaming

With the widespread use of mobile devices and increased availability of wireless networks, music streaming is replacing music downloads in the digital music industry (Kim et al.,2017). Not only did this change the way we consume music, but how music is packaged and priced. Streaming is becoming the most common format from which people access, share and listen to music (Sinclar & Tinson, 2017). Music streaming is defined as "music that is delivered and consumed in a continuous manner from a source, with little or no intermediate storage in network elements". Platforms like Youtube, Spotify, Apple Music, Pandora allow users to stream music on and offline.

Companies like Spotify spearheaded music streaming by licensing a vast library of music and offering music streaming to users on a subscription basis. Instead of buying and owning songs and albums, users have the option of using their services for free, under the condition that they listen to ads. On the other hand, users can opt to pay a monthly subscription fee in exchange for access to over 70 million tracks, including 3.2 million podcast titles as of 2021.

Music throughout the years, and more precisely music consumption, have known many breakthroughs, in the music production, recording and distribution processes, as well as in the less and less durable ways of listening to it. As we recently entered a new decade, it is more than ever the right time to back people up with a 360 analysis of music consumption as of 2020, from a consumer perspective in the streaming era. Gary, Tinson and Dolan (2019) stated that digitization of music consumption, raised questions on materiality and ownership of the music content we listen to. Indeed, this shift from

ownership (physical and digital sales) to streaming/access-based business models, defined by some as sharing music with less financial or legal risk (Rojek, 2005), has a boundary (or not) that we still haven't figured out.

A recent study from British Phonographic Industry in 2017 showed that music consumption has known growth in volume, with promising sales numbers as well. Main reasons explained are that it is due to a simplified and democratized access to larger catalogues of contents. But we can also put emphasis on major improvements that have been made regarding offering better mobility to music consumption.

According to Kemple (2017) in the realm of music consumption, it's safe to say contemporary listeners are faced with an unprecedented availability of recorded music. "Music discovery" then, is a relatively new emergent category in the domain of recorded music consumption. According to Datta, Knox and Bronnenberg's (2018) Audio visual streaming today counts as one of the largest, if not the largest, source of revenue in the music industry. As intangible as it may seem, music streaming is one of the main factors and KPIs taken into account in the business models within the music industry, for either record labels, music artists and so on.

Nielson (2017) stipulated that music streaming as well as on demand music content in the World account for 54%. Numbers are heavily decreasing for Nielson states in 2017 that from total audio consumption in the world, music streaming as well as on demand music content account for 54%. Numbers are heavily decreasing for physical album sales only representing 21% of audio consumption, while digital albums occupy 13%, and digital track sales sit on a not-bad-for-what-it-is 11%. Kemple (2017) justifies with a strong argument that we can understand as consumers, which is the strategy focus at Spotify, shooting for the long tail with more and more customized playlist curation. Sinclair, Tinson and Dolan (2019) highlighted the obvious growth of individual and private music consumption over group and public music consumption is one example. Music impacting arousal and moods of individuals in specific spaces or doing specific tasks is another one (Schäfer, Sedlmeier, Städtler and Huron 2013).

In Kenya, Chiehwen, Yeshwant and Bob (2020) analyzes consumers perceptions of music streaming and how such perceptions might influence customers brand loyalty and purchase intent. The S-O-R Theory commonly employed in psychology studies is applied in this study to explain the relationship between the product characteristics of streaming music (e.g., price, content quality, functionality, convenience, and design) and consumer behavior as seen by consumption emotions. This relationship is viewed as either positive or negative in consumer satisfaction and purchase intention. The data were collected through an online web-based survey questionnaire. One thousand seven (1007) subjects from Indonesia completed the survey. The Structured Equation Modeling (SEM) was used to examine the relationship among product attributes, consumer satisfaction, and purchase intention. The findings revealed a strong association between emotion and particular product characteristics, whereby a positive emotion exists across all product characteristics in music streaming services.

Wambu (2020) explored the consumption of podcasts among users of the internet within the County of Nairobi. An explanatory design for research was utilised and the specific location of the study was Nairobi County with a population of 2,100,763 Nairobi residents who, according to the Kenya Population and Housing Census Report (November 2019), have access to the internet. A sample size of 384 respondents was chosen based on Krejcie & Morgan in their 1970 table. Snowball sampling as part of a convenience sample was used as a sampling technique. The study made the use of questionnaires to collect the data from the primary sources. This study found that the majority (54%) of the respondents had subscribed to a podcast whereas 46% had not even though they listened to them. The findings concluded that a large number of the respondents were listening to podcasts as shown by the majority 71% whose response were to the affirmative. It was clear that the potential of podcasts with the current widespread internet access is very high based on the high mean scores generated for the specific statements measuring this objective.

2.3 Factors that Affect Audio-Streaming

2.3.1 Pricing and Convenience

According to Kotler and Armstrong (2010), price refers to the amount of money charged for a product or service or the sum of the values that customers exchange for the benefit of having or using a given product or service. Research has shown that a customer's decision to accept a particular price has a direct bearing on the satisfaction level and loyalty (Martin, et al., 2007).

Surbi (2014) defines price as the amount of money expended by the buyer to the seller in exchange for any product and service. On the other hand, value is the usefulness of any product to a customer which is usually not expressed in monetary terms but varies from customer to customer (Olajide, 2016). These two factors play a huge role on the audience's willingness to buy a product or service.

Lee, Illia and Lawson‐Body (2011) suggests that price perception is a consumer's assessment and the associated emotional form regarding whether the price offered by the seller and the price compared to other parties is reasonable, acceptable, or justifiable. According to Kotler in Muharam and Soliha's (2017) price perception can be measured through several indicators consisting of: Price match with product quality; Price match with benefits and competitive price.

Convenience is referred to as a customer's perception of the time and effort required to buy or use a service (Berry, Seiders, & Grewal, 2002). In their original work, Berry et al. (2002) argue that convenience is important for the service provided. For audio streaming consumption convenience is complicated and always characterized by a complicated business environment. Particularly, with the advent of advanced technologies, new service offerings are created on a daily basis (Rust, 2006).

Different scholars have described service convenience differently. Savings of effort and time are the two crucial aspects of convenience (Anderson, 1971). Yale and Vankatesh (1986) propose six classes of convenience: time utilization, accessibility, portability, appropriateness, handiness, and evasion of horribleness. While this is the case, Berry et

al. (2002) provide the criticism of this framework and argue that it lacks the theoretical underpinning and means of measurement.

Brown (1989) suggests five types of convenience: time, place, acquisition, use, and execution. Shopping convenience has been examined by Seiders, Berry, and Gresham (2000), who developed a convenience model associated to customer shopping speed and ease. Berry et al. (2002) theorize five dimensions of service convenience: decision convenience, access convenience, transaction convenience, benefits convenience, and post-benefit convenience. Berry et al.'s (2002) five service 9 dimensions were used by Colwell et al. (2008) through SERVCON scale in Canadian cellular and internet services. They found service convenience to be a significant predictor of overall customer satisfaction, and eventually loyalty. This is further supported by (Seiders, Voss, Godfrey, and Grewal (2007) who argue that service convenience has an impact on customer satisfaction and repeat purchases from a service organization.

2.3.2 Market Status

Online music service is defined as the platform that enables users to listen to digital music through internet access. Globally, more than ten online music services are available, and the competition is very fierce. A survey carried out by Korean Click shows a clean sweep of the market by local platforms. Melon has the largest share at 40.3 percent with around 3.8 million monthly active users as of December 2019. This is followed by Genie Music at 24.6 percent with 2.57 million, FLO at 18.5 percent, and Vibe, Naver Music and Bugs at about 3 percent, respectively (Hampton-Sosa, 2019); all of these are local services.

The competition is getting more intense as new services have steadily entered the market while existing services have developed new functions and conducted various marketing activities. The third and fourth ranked music services (FLO and Vibe) are new services launched in 2018, and the ranking from the second place keeps changing while the first placed service (Melon) is shrinking its market share. To satisfy the variety of needs of customers, there are usually several subscription and payment methods available so customers can enjoy the service they need with their preferred purchase option. Because

Korean users tend to have their favorite songs stored on their devices despite usually having internet access that would make listening online possible a hybrid streaming-plusdownload package (as opposed to just streaming) is a popular model (Yang, 2013)

2.3.3 Effort Expectancy

Effort Expectancy is the degree of ease associated with consumers' use of technology (Venkatesh et al., 2012). It includes factors such as perceived ease of use and complexity, and perceived ease of use is defined as the degree to which a person believes that using a particular system would be free of effort (Hampton-Sosa, 2019). In this study, it is defined as the degree of ease associated with the use of the online music service.

Davis (1989) claimed that if an audio visual streaming is deemed easy to use by users, the probability of being accepted and adopted by the community will be greater (Davis, 1989). In the in-depth semi-structured interviews previously carried out, most participants affirmed that the ease of access was decisive in the use of music streaming services. Effort expectancy was considered an important variable in estimating intention to use IS (Venkatesh et al., 2012)

2.3.4 Performance Expectancy

Performance Expectancy is described as the degree to which using a technology will provide benefits to consumers in performing certain activities (Venkatesh et al., 2012). Chu and Lu (2011) defined it in the context of online music services as the degree to which the consumer believes that listening to music online would fulfil the certain purpose. In this study, Chu and Lu's definition is used so it is defined as the degree to which the consumer believes that listening to music via an online music service would fulfill a certain purpose.

Hampton-Sosa (2019) asserted that perceived usefulness and perceived enjoyment lead to purchasing a music streaming service (Hampton-Sosa, 2019). Some attributes from the utilitarian character of the music streaming services are tools to find music, organise titles, sort through rankings and commentary, access product information and facilitate

music sharing (Hampton-Sosa, 2017). The construct performance expectancy has been known as the most effective factor for explaining adoption intention (Baptista and Oliveira, 2015; Luo et, al., 2010).

2.3.5 Social Influence

Social Influence is the extent to which consumers perceive that important others such as family and friends believe they should use a particular technology (Baptista and Oliveira, 2015). In this study, it is defined as the degree to which an individual feels that the other important person influences him or her to use their online music service.

2.3.6 Attitude towards Piracy

Attitude toward a behaviour is construed as the degree to which a person has a favourable or unfavourable evaluation or appraisal of the behaviour in question (Ajzen, 1991). Most research in the behaviour field suggests that attitude is one of the most significant factors influencing behavioural intention (Cronan and Al-Rafee, 2008). Several studies indicate that the emergence of streaming platforms had a negative impact on piracy, as they enable access to the desired content easily and at a low cost, if not free of charge (Aguiar and Waldfogel, 2018). The music industry sees this impact with optimism (Sinclair and Green, 2016). However, Borja & Dieringer (2016) stated that, possibly, these two ways of acquiring music, viz. piracy or streaming, will keep coexisting (Borja and Dieringer, 2016).

According to Weijters et al. (2014), consumers tend to prefer ethical and legal options, if possible (Weijters et al., 2014). The attitude of individuals towards digital piracy was found to be influenced by perceived benefits, perceived risk, and habit (Yoon, 2011). Cesareo and Pastore (2014) declared that a positive attitude towards piracy negatively influences the intention to subscribe to a paid music streaming service (Cesareo and Pastore, 2014), the most important variables to explain attitude towards piracy being mainly of an economic nature (Sinha and Mandel, 2008; Weijters et al., 2014).

Borja and Dieringer (2015) concluded that college students commonly think of piracy as an attitude that does not harm artists. However, the same authors maintained that most

consumers are aware that there is a risk (Borja et al., 2015). Aguiar and Martens (2016) found evidence of a positive relationship between music streaming platforms and purchases of licensed music.

2.4 Theoretical Foundation

The theories under consideration include the theory of planned behaviour (TPB) unified theory of acceptance and use of technology (UTAUT) to explain and establish the linkage between price and convenience and audio streaming.

2.4.1 Theory of Planned Behaviour (TPB)

The theory of planned behaviour (TPB) was developed by Ajzen in 1991 as an extension of the previous. This theory is used to explain human behavior by linking it to beliefs (Ajzen et al., 1991) (Ajzen, 1991). According to this theory, attitude toward behavior, subjective norms, and perceived behavioral control, together shape an individual's behavioral intentions and behaviour.

The theory assumes that, the immediate antecedent to target or observed behavior is the intention to perform. In the current study, the target behavior was music streaming services used by Strathmore University students. Intention is in turn predicted by attitude, subjective norm and, perceived behavioral control. Attitude refers to a person‘s evaluation of the suggested behavior as positive or negative. Subjective norm is the social pressure one experiences concerning what significant others would want of them concerning music streaming services adoption (Wagner and Hess, 2013; Yoon, 2011).

TRA and has been applied in this study to explain the students behaviou toward audio visual streaming services adoption context. It focuses on the mind’s perception of price and convenience towards audio visual streaming platforms and so forth but brought forward the understanding of stimulus response and adaptation level.

2.4.2 Unified Theory of Acceptance and Use of Technology (UTAUT)

In 2003,Venkatesh et al developed the Unified Theory of Acceptance and Use of Technology (UTAUT), based on four constructs: performance expectancy, effort expectancy, social influence and facilitating conditions, UTAUT obtained satisfactory results (Venkatesh et al., 2003; Venkatesh et al., 2012). This study intends to use this theory, more specifically, an extension (UTAUT2), as a basis to create the explanatory model in our context of music streaming services.

Veras and Preziosi (2011) posit that the expectations by end users of availability and quality of infrastructure such as internet form the performance expectancy envisaged by the model. They further explain that effort expectancy entails the perceived ease of use and complexity of the system; the social influence includes factors such as age and gender whereas the facilitating conditions comprise the incentives given to the users of the system. In analyzing the UTAUT model, Lai (2017) explains that the performance expectancy of a technology entails five key attributes namely: the perceived usefulness of the system or technology; its ability to fit into the requirements of the job (job-fit); the relative advantage that will be gained from using the system; extrinsic motivation associated with the use of the technology; and the expected results or outcomes that will accrue from the use of the system.

The four constructs of Unified Theory of Acceptance and Use of Technology defined by Venkatesh et al. (2003) are: Performance expectancy (The level a person considers that the use of a new technology would help to improve their work performance and this construct is included as perceived usefulness in TAM); Effort expectancy (The degree to which the user perceives the system as easy to use and this construct includes scale items from TAM); social influence (the degree to which the user perceives that others who are important to the user believe that the user should use the system and this construct includes scales from subjective norms in TAM) and facilitating conditions (The degree to which the user believes that conditions are adequate for effective use of the system, including organizational readiness and infrastructure adequacy. This construct encompasses perceived behavior control, TAM and other variants).

This theory was chosen primarily due to its ability to adapt to various technologies and its orientation to the consumer's perspective. Venkatesh et al. (2012) claimed that for future research, in order to amplify the theory development (UTAUT2), it could be tested in different countries, in groups of different ages and with different technologies. Therefore, this study aims to apply UTAUT2 to the music streaming services panorama

2.5 Empirical Literature Review

In this section, the study reviews literature based on the objectives of the study.

2.5.1 Pricing and Music Streaming Services

Apriani, Widayati and Losi (2021) examined the effect of price perception, service convenience, and service quality and brand equity on ticket purchase decisions during covid-19 pandemic through consumer satisfaction as a mediating variable**.** The populations were 280 respondent Citilink Airlines consumers in West Jakarta.The results in this study indicated that price perception, service convenience, and service quality had a positive and significant effect on consumer satisfaction. Brand equity had no positive and significant effect on consumer satisfaction. Price perception on purchasing decisions had a negative and significant effect. Meanwhile, service convenience, service quality, and brand equity on purchasing decisions had a positive and significant effect.

Steenhuis et al., (2011) examined the differences in the role of price and value in food choice between low-income and higher-income consumers. A cross-sectional study was conducted using structured, written questionnaires. Purposive sampling was used to obtain a sample of Dutch consumers aged from 18 years onwards. The results confirmed that price is a factor in food choice, but more so for low-income producers who were more conscious of value than high-income consumers. They also uncovered that the most attractive pricing strategies, according to the consumers, were discounting healthy food more often and applying a lower VAT (Value Added Tax) rate on healthy food. They also quoted various studies that showed pricing to be a determinant in food choice, next to taste and quality.

Huang & Chen, (2013) empirically analysed the characteristics of reference price choice of planned and impulse purchasers, explaining the impact of internal and external reference price on the different consumers groups and analysis of the difference of price judgment between the two groups of consumers. The researchers used a combination of purchase observation data of a supermarket and questionnaire survey data in Mainland China, over ten consecutive days they acquired data of about 872 consumers, 669 were considered valid (329 being planned purchasers and 340 impulse purchasers). The results showed that whether internal or external reference price is applied by consumers depends on consumers' purchase plans. For highly planned products, internal reference price plays an important role. For more fast-moving consumer goods, external reference price turned out more important. The results also revealed that impulse purchases are not only more susceptible to internal reference, but also more sensitive to external factors.

Knotek (2009) provides cross-sectional evidence of convenient prices—prices that simplify and expedite transactions, reducing the time costs from physically making a transaction. The findings indicated that broad support for the use of convenient prices in locations where making a rapid transaction is important. Convenience also appears to predominantly affect goods and services with above-average price rigidity.

2.5.2 Convenience and Music Streaming Services

Trung Pham, Misra, Maskeliunas and Tran (2018) examined the relationship between Convenience, Perceived Value, and Repurchase Intention in Online Shopping in Vietnam. The study did a survey of 230 Vietnamese customers using a structural equation model for data analysis. The results showed that the five dimensions of online shopping convenience are: access, search, evaluation, transaction, and possession/post-purchase convenience. The study therefore concluded that, all dimensions have a direct impact on perceived value and repurchase intention. The results also showed the important role of perceived value when a factor both directly influences repurchase intention and mediates the relationship between convenience and repurchase intention.

Jones, Mothersbaugh and Beatty (2003) examined the effects of locational convenience on customer repurchase intentions across service types. The study found out that

convenient location is critical in more standardized, less personalized services when satisfaction falters, but is not important for less standardized, more personalized services regardless of satisfaction levels. Thus, a convenient location can act as a barrier to defection in more standardized, less personal services making it an important strategic factor in minimizing defection when satisfaction with the core service drops. However, contrary to conventional wisdom, locational convenience appears less important to repurchase intentions for less standardized, more personal services such as hairstylists, thus negating its potential as a switching barrier for such services.

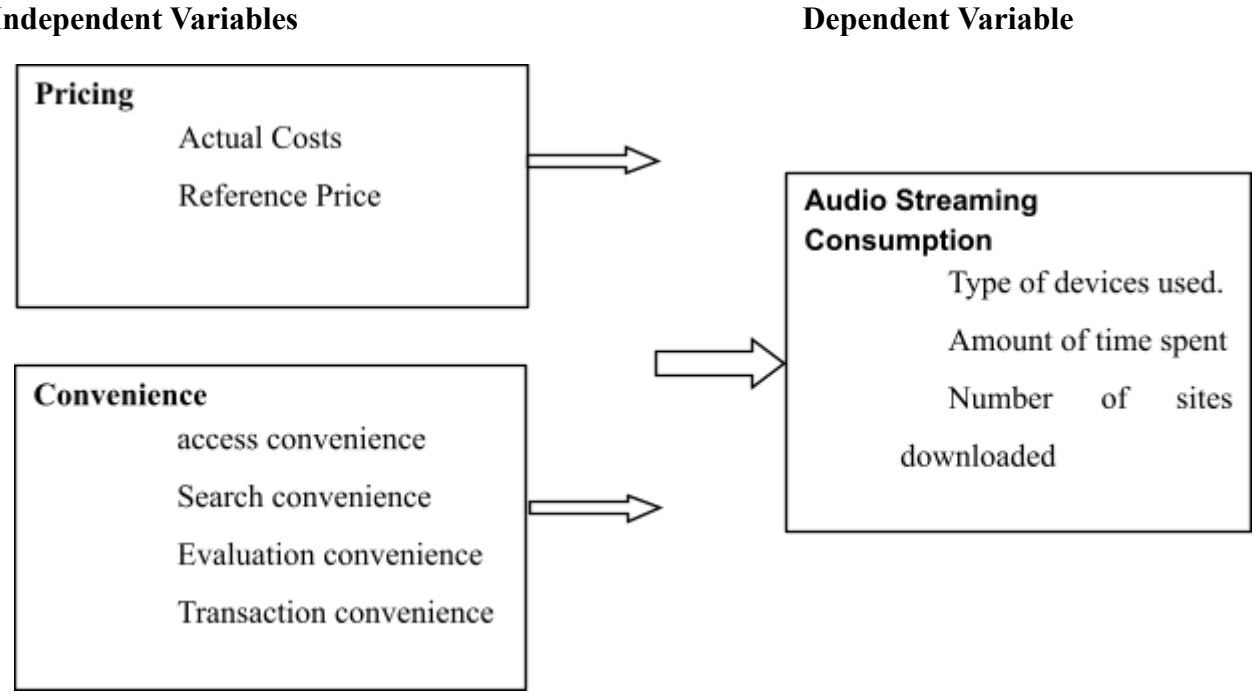
LopesBarata and SimõesCoelho (2021) did a study on music streaming services: understanding the drivers of customer purchase and intention to recommend. Data for the study was collected from 324 music streaming services users. The study findings confirmed that habit, performance expectancy and price value play the most important role in influencing the intention to use a paid music streaming service. Simultaneously, new dimensions such as personalization, attitude towards piracy and perceived premium-fit arise as having an additional relevant role in adopting this type of service. The research contributes insights into music streaming services consumer behaviour, providing several theoretical and practical implications to music streaming services providers.

2.6 Chapter Summary

This chapter examined and presented an increasing body of knowledge pertaining to the effect of price on music streaming services, effect of streaming software on music streaming services and the impact of pricing and convenience are on music streaming services. The chapter therefore provided theoretical and empirical information from publications on topics related to the research problem. It began with a review of the study variables audio streaming, pricing and convenience, then theoretical review where a number of theories that explain the effects of pricing and convenience on audio streaming consumption are discussed in length. An empirical review is thereafter provided where previous studies were reviewed.

2.7 Conceptual Framework

Mugenda and Mugenda (2003), define a conceptual framework as a hypothesized model identifying the concepts under study and their relationships. The study was guided be guided by the conceptual framework as shown in Figure 2.1.



Author: Researcher (2022)

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Introduction

This chapter outlines the methodology that will be used to obtain the objectives of the study. The chapter will discuss the research design, data collection and analysis. This is in a bid to map out the direction of the study.

3.2 Research Design

A descriptive research design will be used in this study. According to Bryman (2016), descriptive design aids in the description and analysis of phenomena in their natural state. Furthermore, by imposing standard criteria on respondents, a descriptive survey improves the accuracy of institutionalized estimation. According to Creswell and Clark (2017), descriptive research is a study that investigates when, why, and how a phenomena occurs, and as a result, has aided the study in achieving its objectives.

3.3 Population and Sampling

3.3.1 Target population

Grabich (2012) describes a study population as a set of people, events or elements that are studied with an aim of providing answers to the research questions. The target population for this study will consist of undergraduate students from Private University in Nairobi. The study will target undergraduate students since they are readily available in the university and they are the ones who experience audio visual consumption since they are free most of the time. Therefore the total population for the study will be 3858 undergraduate students

3.3.2 Sampling

The study will adopt stratified and simple random sampling techniques to select a representative sample of the undergraduate students. The students will be stratified based on their years of study. The study will employ Krejcie & Morgan (1970) table to determine the sample size of the students and then simple random sampling technique

will be used to ensure that all the students are given an equal chance of participating in the study. This is because simple random sampling ensures that each member of the target population has an equal and independent chance of being included in the study sample (Walkman, 2005). Therefore, a total sample of 246 undergraduate students will be selected to participate in the study.

3.4 Data collection methods

Data will be collected using a structured questionnaire that consists of closed ended questions and likert scale questions. Likert scale questions will be constructed on a 5-point scale with 5 = strong agreement, 4 = agree, 3 = neutral, 2 = disagree, 1 = strongly disagree. To answer the research questions, the questionnaire will have sections focusing on the respondents' demographic information and questions with regard to the study objectives. The questionnaire will gather primary data to allow the research to gather first hand, up-to-date information. In addition, it allows for better accuracy as it is directly collected from the target population.

3.5 Data analysis

Upon receipt of the questionnaires, the researcher will ensure that the questionnaires have been duly filled. The questionnaires will then be coded and examined for completeness. The data will then be fed into SPSS and analysed. The collected data will be analysed in both descriptive and inferential statistics. Descriptive statistics will be analysed in form of frequencies, percentages, means and standard deviation to describe the effect of price and streaming software on music streaming services used by Strathmore University students in Nairobi. For inferential statistics Pearson correlation analysis will be adopted. Pearson correlation analysis will be used to establish a relationship between price and streaming software on music streaming services used by Strathmore University.

3.6 Research quality

Research quality assessment will be conducted before the main study with the objective of assessing both the study validity and reliability of the data collection tool.

The researcher will adopt content, face and construct validity to assess the degree to which the research instruments accurately measures the intended variable.

3.6.1 Validity of the Instruments

The researcher will adopt content, face and construct validity to assess the degree to which the research instruments accurately measures the intended variable. Under content validity, the instruments will be formulated and operationalized in a manner that captures the items under each variable and in relation to the purpose and objectives of the study. Further, content validity will be verified through expert opinion from supervisors and practitioners.

To the check the face validity the questionnaire will be subjected to expert analysis and opinion from at least two external experts who will thoroughly check the representativeness of the research instrument at face value. Construct validity is the degree to which, a test measure an intended hypothetical construct (Odongo, 2018). Using a panel of experts familiar with the construct is a way in which this type of validity can be assessed; the experts can examine the items and decide what the specific item is intended to measure (Righa, 2018).

3.6.2 Reliability of the Instruments

A measuring instrument is reliable if it provides consistent results (Ren et al, 2017). Reliability test will be carried out as a measure to assess if the data collection instrument yields the same result on repeated tests. The split-half technique will be used to assess the reliability of the instrument. This will involve administering the questionnaire to the pilot group of respondents and then dividing the scores into two halves, and then computing the correlation coefficient of the two halves to see how they correlate. When testing reliability, a cronbach‘s alpha coefficient of 0.70 or higher value, will be considered an acceptable value for the instruments reliability as per the guidance by (Odongo, 2018).

3.7 Ethical issues in research

Before data collection, the researcher will obtain clearance to carry out research from Strathmore University as well as a research permit from the National council of science and technology body (NACOSTI) prior to going to the commencement of data collection. This study will take into account ethical considerations as stipulated by (Neuman, 2006) in research requirements such as appropriate treatment of respondents, anonymity, privacy, deception, confidentiality and accuracy. The researcher will seek informed consent from respondents by making them aware that the information to be collected will be meant for academic purpose to avoid suspicion from the respondents. In addition, anonymity and confidentiality will be maintained in all respects this will ensure reliability of the data to be collected. As an ethical measure, the researcher will also treat the respondents with respect and courtesy, this will ensure that the respondents will give candid responses to the questions. The researcher will respect the participants' rights to refusal to take part in the research and maintenance of objectivity during data collection, analysis and reporting stages.

CHAPTER FOUR: DATA ANALYSIS, FINDINGS AND DISCUSSION

4.0 Introduction

This chapter presents the results and analysis of the primary data collected from the responses of the students. The general objective of the research was to investigate the effects of pricing and convenience on audio streaming consumption amongst Private University students in Nairobi, Kenya. The study collected 52 questionnaire responses, in which all the respondents answered appropriately hence all feedback forms were used. The findings were presented using pie charts and bar graphs with data being summarised into percentages.

4.1 Background Information

This section presents the general information about the respondents: students. It discusses the demographic information collected by the researcher i.e. Gender, Age and University in attendance.

The findings are presented below.

4.1.1 Gender of Respondents

The analysis indicates that 72% (51) of the respondents were female whereas male responses surmounted to 28% (20).

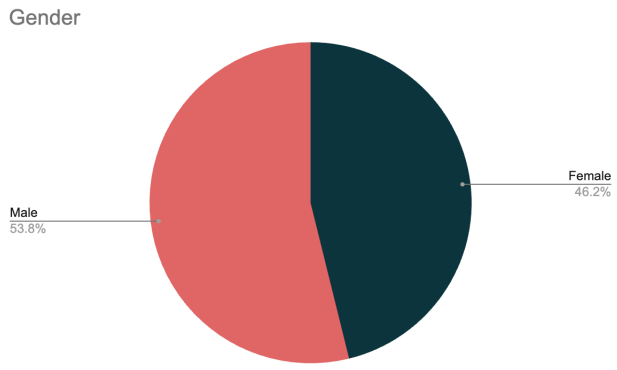


Figure 1: Gender distribution of the respondents

4.1.2 Age

The sample drawn consisted primarily of students therefore consisting of a young subset of the population. It was important to grab this information in order to better capture the adoption of newer technologies.

The respondents were evenly distributed, with 51% being 25 and above while 49% were below 25 years of age.

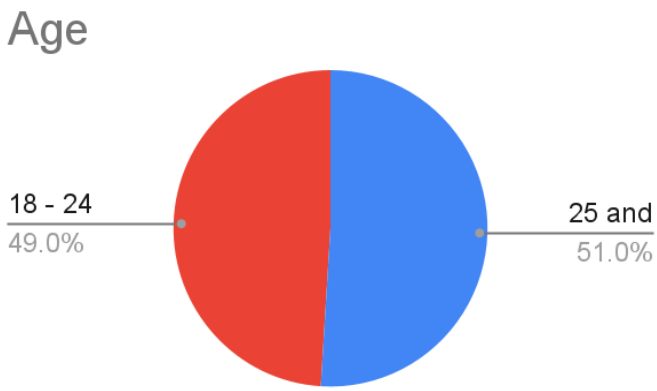


Figure 2: Age distribution of respondents

4.1.3 Year of Study

The respondents were mostly fourth years, accounting for 62% of the respondents, while third and second year students accounted for 23% and 15% respectively.

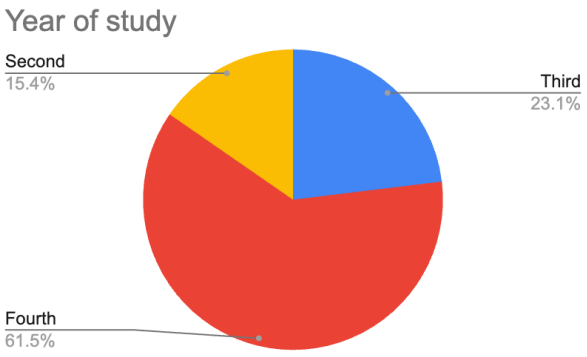
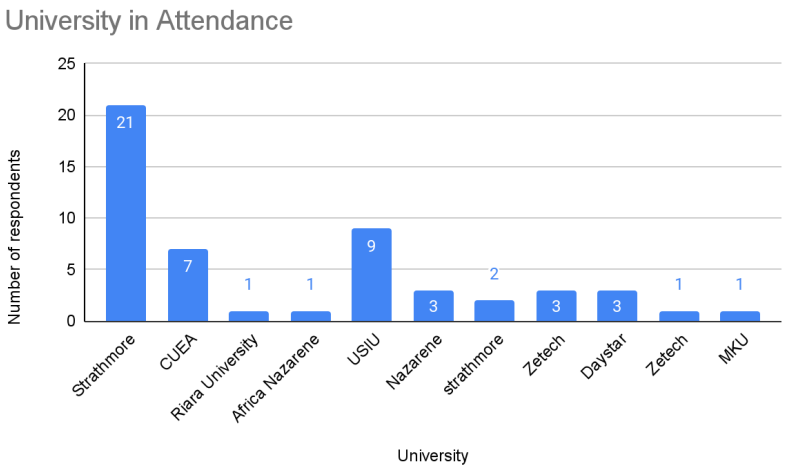


Figure 3: Year of study

4.1.4 University in attendance

The respondents were required to indicate the university where they're pursuing their full-time undergraduate course.

Figure 4: University in attendance



4.2 Pricing-related variables

The first objective aimed at identifying the influence pricing effects may have on audio streaming consumption.

4.2.1 Purchase decisions

The following sub-sections provide the likelihood analysis of different purchase decisions made by the respondents on a regular basis.

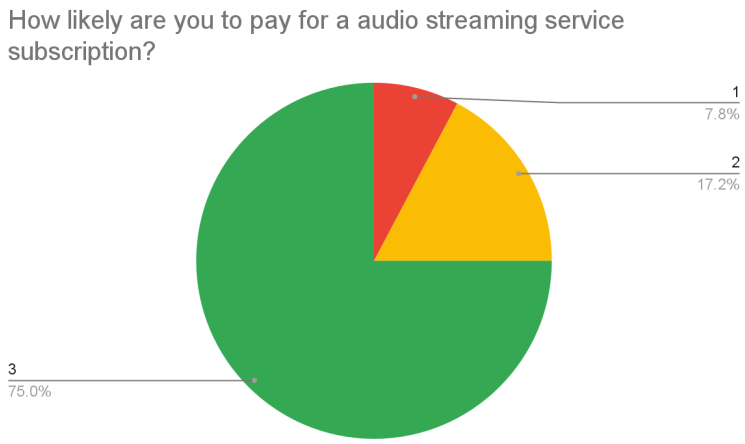
The responses were ranked using a Likert scale of 0– 3 where: 0 – Very Unlikely, 1 – Not Likely, 2 – Likely, 3 – Very Likely.

4.2.1.1 Online streaming account

Figure 5 shows that the majority of the respondents are very likely (75%) or likely (17%) to pay for an audio streaming service subscription while only 8% expressed disinterest in subscribing to one.

This reveals that a high number of the students are willing to subscribe to listening to music online despite the costs.

Figure 5: Likelihood of paying for an online audio-streaming subscription

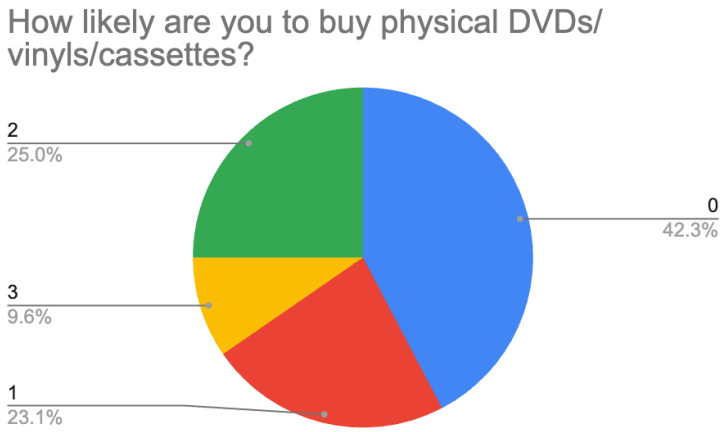


4.2.1.2 Physical music media

Figure 6 shows a majority of the respondents are very unlikely (42%) or unlikely (23%) to pay for physical music medium such as CDs, DVDs, vinyls, cassettes etc while the other 35% (25% - likely, 10% - very likely) expressed disinterest in subscribing to one.

This reveals that a high number of students are willing to join in on this already established line of entertainment technology.

Figure 6: Likelihood of buying physical DVDs/ vinyls/ cassettes



4.2.1.3 Digital singles

Figure 7 shows that the majority of the respondents are very unlikely (35%) or unlikely (28%) to purchase digital singles while 38% (20% - very likely, likely – 18%) expressed interest in purchasing digital singles from platforms like iTunes and Bandcamp

Although a majority of students are not willing to purchase individual digital music, almost a third are willing, meaning there's a market base for selling individual singles to undergraduate students.

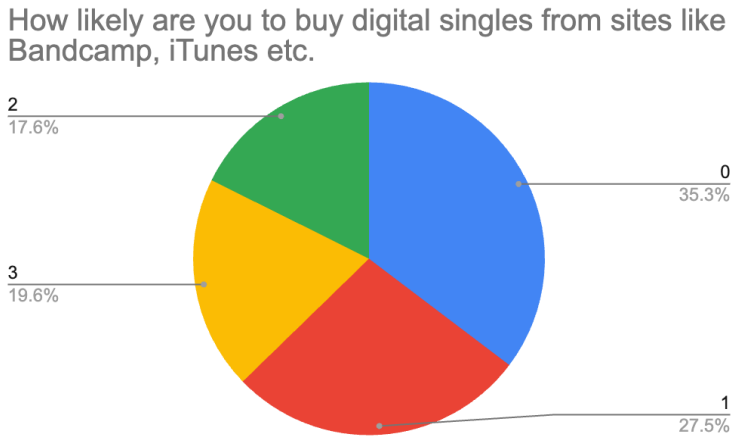


Figure 7: Likelihood of buying digital singles

4.2.1.4 File Sharing

Figure 8 shows the results are almost evenly distributed, with 52% of the respondents (26% very likely, 26% likely) revealing that they are likely to get music through file sharing. On the other hand, 48% (17% - very unlikely, 31% unlikely) were not likely to get music through file sharing.

This could be due to the storage space files take up on devices as well the many steps it takes to to share files with another person. Given that it is a free method of accessing music, it was expected that more students would prefer this option.

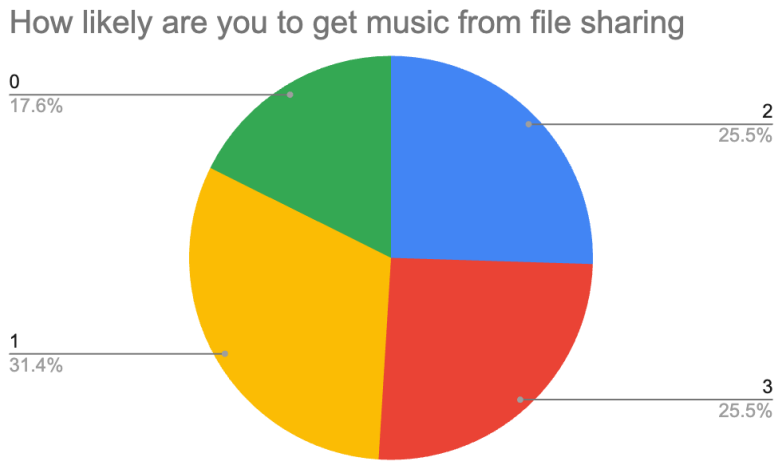


Figure 8: Likelihood of getting music from file sharing

4.2.1.5 Pirating

Figure 9 shows that the majority of the respondents are likely (22%) or very likely (36%) to illegally download with only 14% (10% - unlikely, 4% - very unlikely) expressing disinterest in the endeavour.

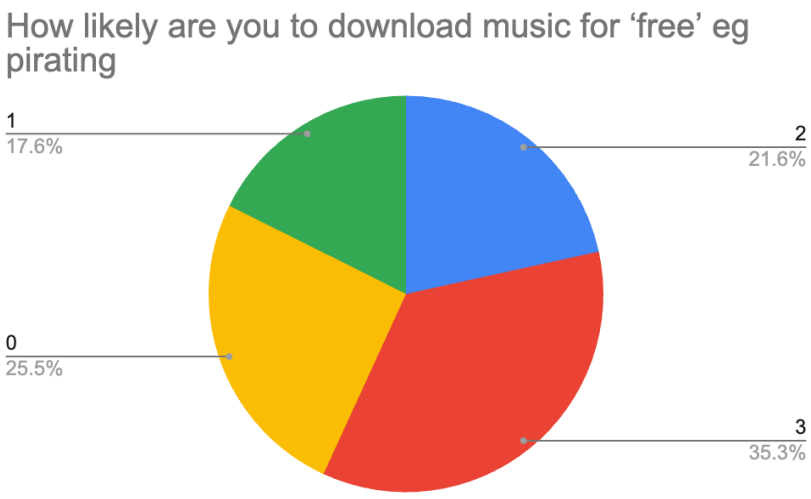


Figure 8: Likelihood of downloading music - pirating

4.2.2 Satisfaction rating

The responses were ranked using a Likert scale of 0 – 3 where; 0 – Very unsatisfied, 1 – Unsatisfied, 2 – Moderately satisfied, 3 – Very satisfied.

4.2.2.1 Audio streaming subscription

Figure 10 shows that a majority of respondents are satisfied with the price of their audio streaming subscription, taking up 59% (28% - very satisfied, 31% satisfied) of the results. Contrastingly, 41% expressed dissatisfaction, with 31% being unsatisfied and 10% being very unsatisfied

This reveals that a large number of students are happy with the cost of subscribing to an audio streaming platform. This is good news for audio streaming platforms like Spotify

as it shows that many students are willing to pay for their services.

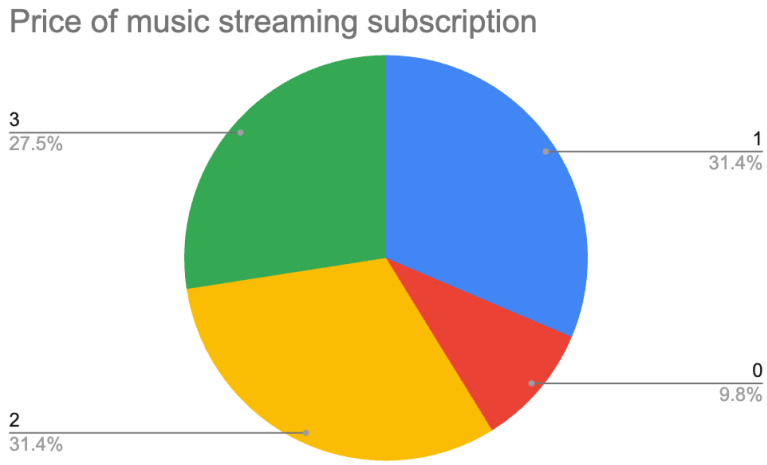


Figure 9: Cost of music streaming subscription

4.2.2.2 Physical music medium

Figure 11 shows that the majority of the respondents are moderately satisfied (48%) or very satisfied (17%) with the price of their decoder subscriptions while 35% (5% - very unsatisfied, 30% - unsatisfied) expressed dissatisfaction with the price of their accounts. This reveals that a large number of students are happy customers to their respective services which is good news for this industry running on a subscription-based model.

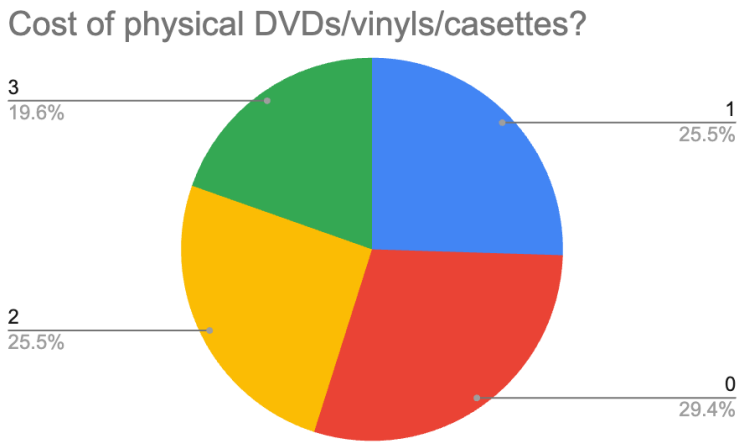


Figure 10: Cost of physical mediums

4.2.2.3 Digital Singles/Albums

Figure 12 shows a majority of the respondents (57%) were not satisfied with the price of digital singles and albums, with 31% being dissatisfied and 26% being very dissatisfied. On the other hand, a collective 3% were satisfied with the price, with 29% and 14% choosing satisfied, and very satisfied respectively.

The dissatisfaction figures reveal that a great number of students are not okay with paying for digital albums/singles.

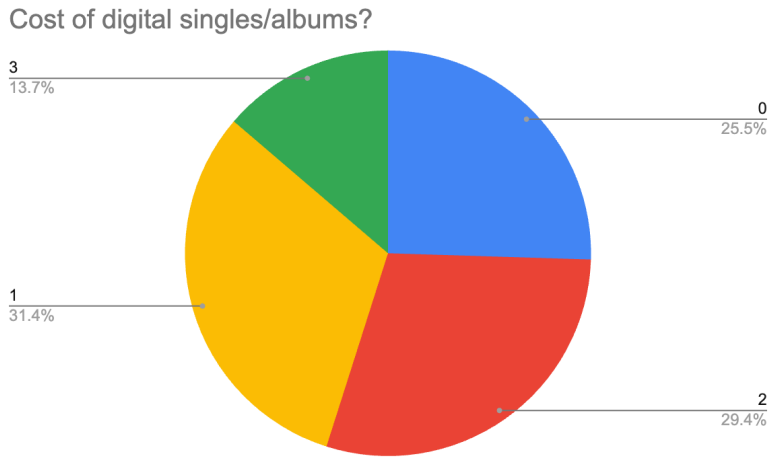


Figure 9: Cost of digital singles/albums

4.2.2.4 File sharing

Figure 13 shows more than half (52%) of the respondents are very satisfied with the cost of file sharing, with 24% being satisfied. On the other hand, a collective 24% were not satisfied with the cost of file sharing (6% - very dissatisfied, 18% - dissatisfied). This was surprising given that there are no direct costs with file sharing.

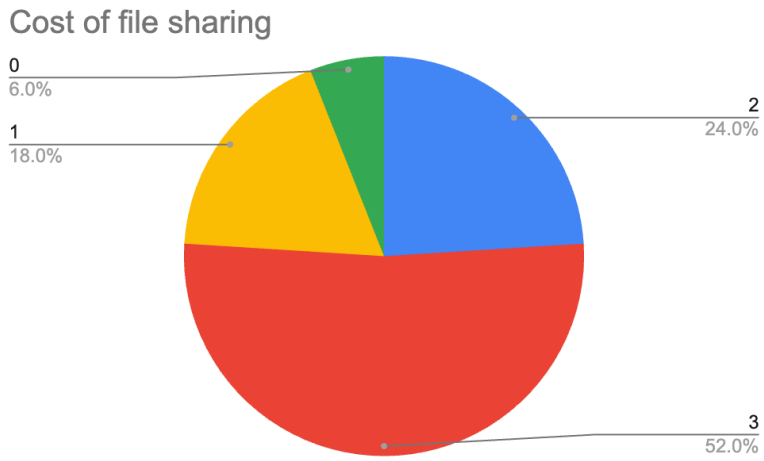


Figure 10: Cost of file sharing

4.3 Audio streaming consumption

The last objective aimed at establishing whether price and convenience both influence consumer choices and this section looks at its manifestation via various variables detailed in the conceptual framework.

4.3.1 Reason for premium subscription

The respondents were to choose from Four answers; Lack of personalisation, Ads, Lack of premium features.

Figure 18 shows a majority of respondents chose 'Ads' as a reason for paying for a premium subscription, followed by lack of premium features taking 44%. A few (8%) chose lack of personalisation . It was expected as most people find ads very annoying.

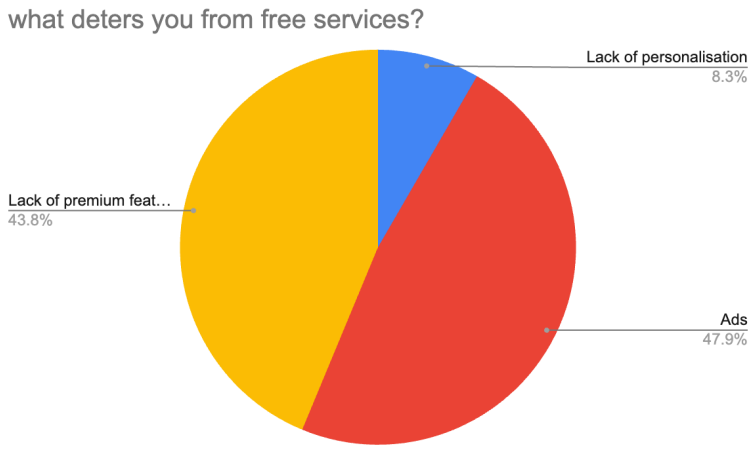


Figure 11: Cost of free subscription

4.3.2 Time spent on audio streaming platforms (daily)

The respondents were given 5 options to choose from: less than an hour, 1-3 hours, 4-6 hours, 7-10 hours and 10 hours or more.

Over half of the respondents (54%) spend 1-3 hours on streaming platforms. A quarter of respondents (27%) spend between 4-6 hours streaming. About 10% of the respondents listen to music for more than 10 hours are day, while another 10% listen to music for less than an hour. Finally, only 8% of respondents listen to music for 7-10 hours daily.

These results are inline with an undergraduate student's schedule, as some may only have a few hours to dedicate to audio streaming because of their studies and personal lives.

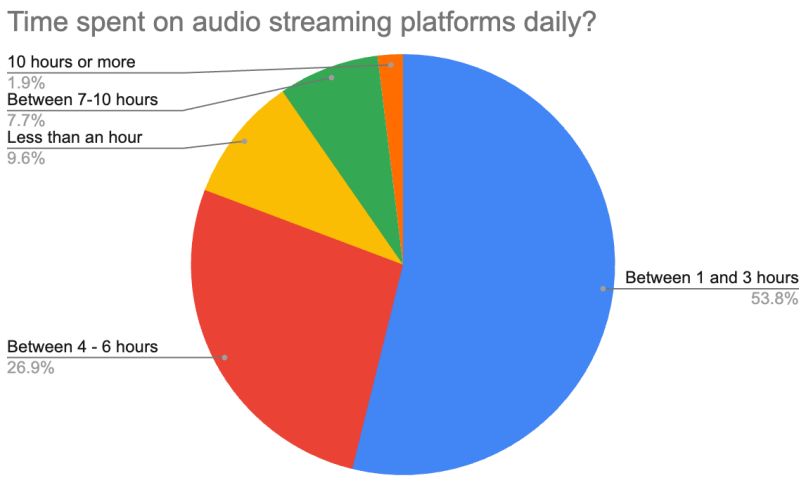


Figure 12: Time spent on audio-streaming platforms

4.3.3 Preferred listening device

The questionnaire gave the respondents a choice between 5 options : Ipod/mp3, Phone, TV, Gaming Devices, Laptop/Tablet. Unsurprisingly, most students (50%) preferred their phones as a medium of listening to music. Laptops/tablets were the second most preferred with 35% of the respondents choosing this option. A collective 13% chose iPod (2%), TV (4%) and Gaming Devices (8%) respectively.

This reveals that most students prefer mobile mediums of listening to music.

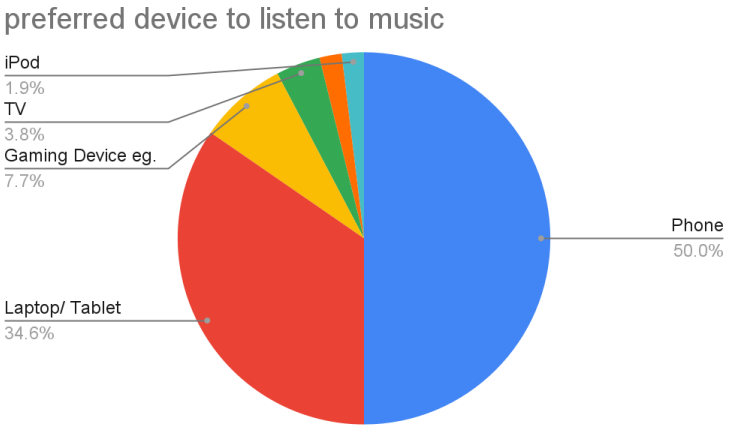


Figure 13: Preferred listening device

4.3.4 Preferred music streaming platform

The questionnaire gave the respondents 5 options to choose from: Apple music, Spotify, Soundcloud, Boomplay and Youtube. Most students preferred Spotify (56%), 17% of the respondents chose Youtube music while 15% chose Apple music. Finally, Soundcloud and Boomplay each took 6% respectively.

This reveals that Spotify has features that appeal to undergraduate students.

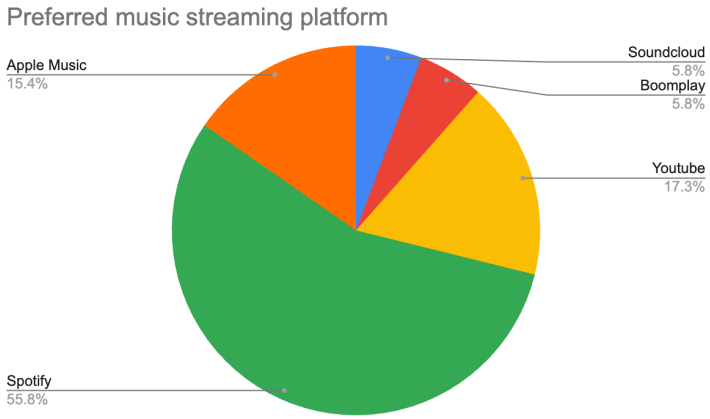
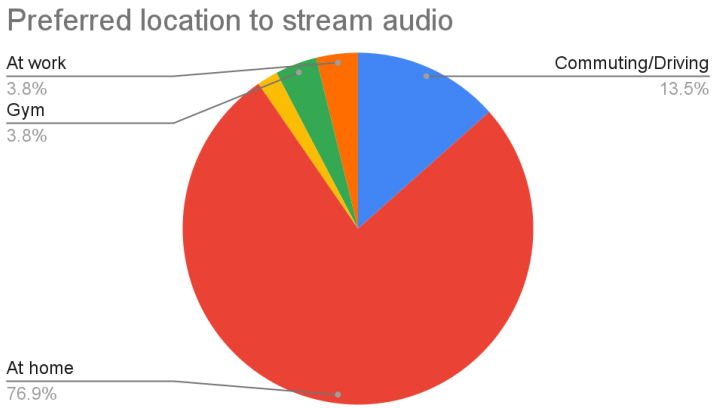


Figure 14 : Preferred music streaming platform

4.3.5 Preferred location to listen to music

The respondents were to choose from four answers; At home, Commuting/Driving, Gym, In the club.

Figure 14 : Preferred location to stream audio



As shown above, a great majority (77%) of undergraduate students preferred listening to music at home. 13% of students opted for commuting/driving and unsurprisingly, only 4% of respondents prefer listening at work and gym respectively.

This shows that students prefer more stationary locations to listen to music.

4.3.6 Loyalty to audio streaming platform

This question, the respondents were given 8 options to choose from: Broad music catalogue, Streaming platform's algorithm, Editorial playlists, Duration of subscription, App's User Interface, Artist's Exclusives, Social network.

More than a third of respondents (33%) use the platform's algorithm as the main reason for being loyal to a streaming service. A broad music catalogue is also important as it made up for 22% of the results. In addition, editorial playlists, application user interface and duration of time on the app each got 14% respectively. Lastly, a minute 2% opted for artist exclusives and social networking each.

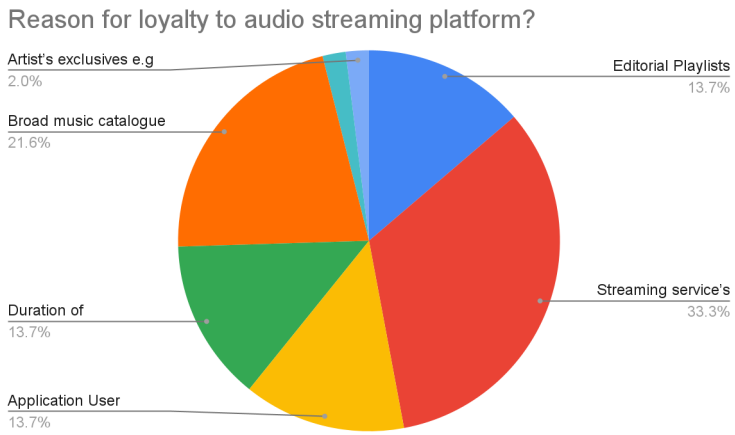


Figure 15 : Preferred location to stream audio

4.4 Summary of Chapter

The general research objective was to determine the effects of pricing and convenience on audio visual consumption amongst Private University students in Nairobi. It was met by analysing the data from the questionnaires.

The data was coded into Excel and sorted according to the two objectives. Pie charts and bar graphs have been employed to easily represent the findings and best show the associations of the different variables. The results show that price does have a positive effect on audio streaming consumption and will generally lead to consumers advocating for one medium over another. But it was noted that it cannot stop at that. The perceived usefulness of a streaming platform's features must also be taken into account.

CHAPTER 5: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

An interpretation of the findings is put forth in this chapter by comparing the analysis from Chapter Four to the gaps stated in the Literature section. Any similarities and/or differences are explained. The chapter is broken down into three main sections guided by the research questions which are: Pricing effects on audio streaming consumption, convenience effects on audio streaming consumption and the impacts of both combined.

5.1 Summary of Findings

5.1.1 Pricing effects on AV

Similar to the findings of Kotler (2010), this research confirmed that price is a factor when consumers make their entertainment decisions. A majority of students were not satisfied with the price of older mediums of music e.g. CDs, digital albums/singles, vinyls. The costs involved in purchasing older mediums of music are a lot more expensive than what an average undergraduate student can afford. This explains why a majority of the respondents were satisfied with the price of their streaming subscription as most of the platforms have student packages that are a quarter of the price of purchasing a CD.

On the other hand, price plays a role in the method chosen to get music. Although inconvenient, students still use file sharing to collect music. Consumers are able to get large volumes of music at no cost, risking viruses and depleting device storage. In addition, changes in attitudes and legislation towards piracy are affecting students' reasons to embrace paid subscriptions to these platforms but according to this research, students still prefer to pirate. This aligns with Borja & Dieringer (2016) as they believed piracy and streaming will continue co-existing.

The study of Lee, Illia and Lawson, Body (2011) suggests that price perception is a consumer's assessment and the associated emotional form regarding whether the price offered by the seller and the price compared to other parties is reasonable, acceptable, or justifiable. In this case, pricing affects the kind of music streaming platform a student chooses. A large majority of the respondents are Spotify subscribers. This could be due to the fact that they have the lowest student and family subscription cost in comparison to all platforms.

5.1.2 Convenience effects on AV

Oladije (2006) stated value is the usefulness of any product to a customer which is usually not expressed in monetary terms but varies from customer to customer. In this research, the intrinsic value of subscribing to a music subscription platform is derived from their features. When asked why they remain loyal to their streaming service, a majority of the respondents chose the streaming service's algorithm. The streaming platform's algorithm is useful to users as it recommends new artists to the user, conveniently puts new music in personalised playlists for the user to access at their convenience. In addition, the platform's features are easy to use, thus becoming easily adopted and accepted, further corroborating Davis (1989) statement. This shows that the customer looks for convenient features in music streaming that may not be available in older mediums of listening to music.

The satisfaction ratings support these deductions and give a clear picture of consumers holding on to value in support of convenience. Although file sharing is free, only half of the respondents were likely to use file sharing as a method of getting music. This could be due to the effort and equipment needed to share files. This corresponds with Venkatesh et al., 2012 and Davis (2018) as consumers prefer the ease of use (free of effort) of a music streaming service as compared to the long process of file sharing.

Hampton-Sosa (2019) asserted that perceived usefulness and perceived enjoyment lead to purchasing a music streaming service. This is reflected in this study as most students

chose advertisements as a reason to deter them from free streaming services like Youtube or free subscription to a streaming platform. On the other hand,

Verhoog (2020) findings indicated that consumers are willing to pay more for a higher number of friends present, this was not the case in this research as none of the respondents chose this option. This could also be because music listening is more of a passive activity that does not require one to engage with others to do it.

5.2 Conclusion

i. Price has a positive effect on the choices made by consumers with low competitive prices drawing a lot of consumer attention and enabling the shift to any new technologies available. This is emphasised by the satisfaction ratings of more costly, older technologies.
ii. All the three dimensions (time, effort, and space) form an appropriate breakdown when looking at convenience under audio streaming consumption. It was clear that consumers make choices based on all the variables as convenience takes the highest priority.

5.3 Recommendations

Music streaming platforms should focus more on making their services as convenient as possible in order to lock in their users. Given that most users are drawn to the algorithm, personalised user experience and broad music catalogue, they should come up with initiatives that strengthen these features. Spotify Kenya is already taking initiatives of creating more Kenyan music based playlist that would appeal to their new Kenyan customer base.

To make their services more convenient, music streaming services should place emphasis on creating real life experiences that are more convenient to access to subscribers. They could employ loyalty programmes or premium programmes that give paying customers precedence in accessing tickets in comparison to their free subscription users.

This study suggests that user's do not find value in the social networking aspect of music streaming. Outside of Boomplay and Youtube, the other music streaming platforms do not allow fans to have discussions with other users on their shared music interests. It would really add another dimension to the music listening experience if they set up more instances in which people within the app can interact.

5.4 Limitations of the study

In pursuit to achieve the objectives, the research had the following limitations:

i. During data collection, a few hurdles were met in terms of striving for a bigger sample size. Given the short period of time given to derive reponses, the research was not able to get a larger number of respondents.
ii. Audio streaming consumption is a universal phenomenon with many mediums at play and more coming in the near future, however the study only focused on one particular demographic under one location and subjected them only to the main mediums of consumption.
iii. For the necessities of research this study only focused on two factors (price and convenience) that influence audio streaming consumption while in reality there are probably more variables at play.

5.5 Suggestions for Future Studies

The scope of this study focused on identifying and understanding the consumption patterns of audio streaming media with a focus on price and convenience. Therefore, the findings of this study only imply these two variables and future research could focus on other underlying factors. Other studies should also consider larger financing to secure a bigger sample size spanning many demographics and geographies and hence be more

inclusive of other consumer groups i.e. age differences, income differences, technology advancements in other areas of the country.

Future studies could also break down the pricing habits according to different consumer groups at different income levels to test whether the findings will still be similar and note any variations that may come about. The findings put forward on convenience are very case specific therefore will differ according to the product/service category being investigated. Other studies should not seek to generalise convenience concepts rather specify them to their own category.

The research method used could also be altered in order to test if the findings of the study will be similar when different methods are applied.

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Appendix 1:

QUESTIONNAIRE

Instructions: Please take a few minutes to respond to this questionnaire.

Disclaimer: Information entered is purely for academic research and will be treated with utmost confidentiality.

Research aim: To establish the significant impact of Pricing and Convenience on Audio Streaming Consumption of Private University students in Nairobi.

A: BACKGROUND INFORMATION (Please tick one of the boxes only.)

Gender

Male ( ) Female ( )

Age

Below 18 years ( ) 18 – 24 years ( ) 25 years and above ( )

Please indicate the name of your university:

_____

What specific Degree/Diploma/Certificate course are you studying:

_____

Year of study:

( ) First
( ) Second
( ) Third
( ) Fourth

SECTION 1: PRICE

Please tick the level of likelihood of the following audio streaming price-related variables.

Questions	**Very likely**	**Likely**	**Not likely**	**Very unlikely**
How likely are you to pay for a music streaming service subscription?				
How likely are you to buy physical DVDs/ vinyls/cassettes?				
How likely are you to buy digital singles from sites like Bandcamp, iTunes etc.				
How likely are you to get music from file sharing eg via email, hard drive, burned CD etc				
How likely are you to download music for 'free' eg pirating				

Please tick to indicate the level of satisfaction for each of the given variables.

Questions	Very poor	Poor	Good	Excellent
Price of music streaming account				
Cost of physical DVDs/vinyls/casettes?				
Cost of digital singles/albums?				
Cost of file sharing				

If you currently pay for a music streaming subscription, what deters you from free services:

( ) Lack of personalisation

( ) Ads

( ) Lack of premium features eg in app music downloads, sound quality, unlimited skips

SECTION 2: CONVENIENCE

Please tick the likelihood of the following audio streaming convenience-related variables.

Questions	Very likely	Likely	Not likely	Very unlikely
How likely are you to music on the go? (commuting, at school, away from home…)				

How likely are you to attend at least one music concert every month?				
How likely are you to go out to a music shop and purchase physical DVDs, vinyls etc				
How like are you to file share bulk albums from/with friends?				

SECTION 3: ON AUDIO STREAMING CONSUMPTION

Please tick the level of likelihood of the following audio-streaming related variables.

Questions	**Very likely**	**Likely**	**Neutral**	**Not likely**	**Very unlikely**
How likely are you to just sit back and listen to music continously					
How likely are you to music on the go? (commuting, at school, away from home…)					
How likely are you to attend at least one music concert every month?					
How likely are you to go out to a music shop and purchase physical DVDs, vinyls etc					

How like are you to file share bulk albums from/with friends?					

Where do you most enjoy listening to music? (Please specify)

( ) Home

( ) Work

( ) Commuting

( ) Gym

( ) Club

What is your preferred device to listen to music on?

( ) Laptop / tablet

( ) Phone

( ) TV

( ) Gaming Device eg Playstation, X-Box

( ) Others

Roughly estimate how much time you spend on music streaming services daily?

( ) Less than an hour

( ) Between 1 and 3 hours

( ) Between 4 - 6 hours

( ) Between 7-10 hours

( ) 10 hours or more

What is your preferred music streaming site/application?

( ) Spotify

( ) Youtube

( ) Apple Music

( ) Boomplay

( ) Soundcloud

( ) Others

What keeps you loyal to your music streaming service

( ) Broad music catalogue

( ) Artist's exclusives e.g Frank Ocean's Endless only made available on Apple Music

( ) Application UI (ease of use)

( ) Editorial Playlists

( ) Streaming service's algorithm

( ) Social network i.e. friends made on the app

( ) Duration of subscription