

Modelling Early Adopters' Purchase Intention Towards Online Music

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Abstract: This paper aims to provide an explanation of factors influencing purchase intention of early adopter towards online music. An empirical survey was used to test the hypotheses. Data were collected from a total of 200 questionnaires distributed to early adopters of online music and were analysed using Structural Equation Modeling (SEM) via the Analysis of Moment Structure (AMOS 16) computer program. Results enumerates that perceived ease of use emerges as the important factor which affects perceived value among the respondents followed by perceived playfulness. Perceived value has the only significant impact on the purchase intentions towards online music. The paper rounds off with conclusions and an agenda for future research in this area.

Key words: Adopter • Online Music • Internet • Intention • SEM • Malaysia

INTRODUCTION

Purchasing something on the Internet could be considered as adopting an innovation [1]. Consumers are getting online to take advantage of the unprecedented convenience of accessing goods and services. The advent of powerful, widely, accessible and financially viable personal computers with network connections on the World Wide Web has lead to exciting possibilities for creating online music. In 2009, more than a quarter of the recorded music industry's global revenues (27%) came from digital channels [2]. In the US, the world's largest music market, online and mobile revenues in 2010 account for around 40 per cent of music sales [2]. Consumer choice has been transformed as companies have licensed more than 11 million tracks to around 400 legal music services worldwide. In 2010, iTunes is the biggest music retailer in the US, accounting for 28 per cent of the overall music market, followed by Walmart, Best Buy and Amazon [3]. Fans can access and pay for music in diverse ways - from buying tracks or albums from download stores and using subscription services, to using music services that are bundled with devices, buying mobile apps for music and listening to music through streaming services for free.

IFPI Digital Music Report 2010 stated that in Asia, around a quarter of the music business is now composed of digital revenues, set against a backdrop of sharply falling physical sales [2]. Digital sales in China, Indonesia,

South Korea and Thailand now account for more than half of all music sales. South Korea has seen the benefits of a stronger copyright environment and there has been strong growth in MP3 subscription services. Japan, the biggest market in the region, was hit by mobile piracy and economic downturn, seeing CD sales fall by more than 20 per cent in the first half of 2009, while digital sales were flat.

According to Technology Adoption Life Cycle [4], the early adopters consist of technology enthusiasts and visionaries. The enthusiast refers to whom feels a great interest in brand-new technologies and hopes to take the lead in obtaining them and the visionaries refers to whom have inclinations of easily visualizing, understanding and accepting interests of new technologies and whom tend to buy the products in order to realize their dreams. Norazah, Mohd Ismail and Thyagarajan [5] reported that the support and encouragement by friends to purchase the products through the Internet is the most important attribute in discriminating among five categories of online shoppers (Innovators, Early Adopters, Early Majority, Late Majority and Laggards).

The main reasons for adopters using the online stores were the lower prices compared to traditional stores, the easement of online buying procedures and the wide variety of available products. Computer hardware/software and travel tickets were the most commonly purchased categories of products, followed by consumer electronics, CDs/DVDs and books [6].

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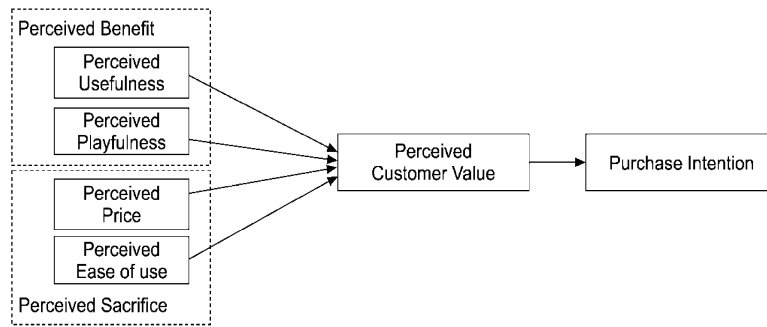


Fig. 1: Theoretical Framework

Moreover, who buys online and why, are crucial questions for e-commerce managers and consumer researchers if online sales are to continue to grow through increased purchases by current buyers and by converting those who have not yet purchased online [5]. Hence, this paper aims to provide an explanation of factors influencing purchase intention of early adopter towards online music. The paper rounds off with conclusions and an agenda for future research in this area.

Literature Review

Value-intention Framework: Dodds and Monroe [7] developed the value-intention framework, which assumes that the individual willingness to perform a certain behavior is directly influenced by perceived value of behavior consequences. The value-intention framework [7] proposed an overview of the relationships among the concepts of perceived sacrifice, quality and value. Perceived value is regarded as the core construct. Zeithaml [8] defined perceived value as the consumer’s overall assessment of the utility of a product based on perceptions of what is received and what is given. However, the value is individualistic and personal. It can be considered from various aspects and such value is evaluated as high or low depending on individual subjective assessment.

Moreover, quality is considered as the received component in the original value-intention framework. Perceived quality can be defined as consumer assessment regarding the global excellence or superiority of a product [9]. Perceived quality can be inferred as intrinsic and extrinsic cues. Intrinsic cues involve the physical composition of products such as color, flavor and texture. Meanwhile, extrinsic cues are product-related but not part of the physical product itself, such as brand, advertising and store image [10].

Sacrifice describes what must be given up or paid to perform a certain behavior. In the hedonic consumption

decision process, price is what a customer pays in money term for a product obtaining. Therefore, price is often used as the key measure to represent what customers have to sacrifice to gain a product. Tam [11] showed that the more monetary cost customers perceived they have to pay in acquiring products, the lower value they have perceived. Hence, the research model (Figure 1) was adapted from the value-intention framework identifies key factors that influence perceived value and purchase intention of early adopters in an online music setting. The construct relationships among these hypotheses are elaborated below.

Purchase Intention and Perceived Value: Customer-perceived value of downloadable music, in terms of expected value for money, was found to be quite low. Value could, however, be increased by improving the most important benefits. In addition to fundamental functions, such as ease of use and search, a large music catalogue and good sound quality, flexibility in use is essential. This involves ensuring transferability, compatibility, possibility to duplicate files and opportunity to sample. The high level of desired flexibility suggests that digital rights management (DRM) restrictions decrease value by making it difficult for consumers to use the product freely. Furthermore, perceived value could be enhanced by decreasing privacy risk, such as concerns about paying with credit card online and, most importantly, lowering prices. Consumers, on average, thought that a downloadable song should cost 5-6 SEK, i.e. about half of the current price. However, providing better value in terms of the proposed benefits, combined with lower risk, would improve consumers’ willingness to pay [12]. Accordingly, the study hypothesizes that:

H1: Perceived value is positively related to purchase intentions towards online music.

Perceived Benefit: Individuals assess value based on the net gain of utility between what benefits are received and what sacrifices are incurred by performing the behavior. The original value-intention framework considered the perceived quality as the get-component in assessing value. Perceived quality is inferred according to the physical component of product and product-related attributes. In the context of online music, the matter that needs to be understood is the utility of consumers when listening to online music rather than physical components or product-related attributes. Consequently, this study considers that perceived benefit substitutes for quality to measure the gains from online consumer's view. Consistent with previous literature on consumer behaviors, the research model comprises two benefit dimensions, including functional and recreational benefits [13], for predicting the benefits perceived by online consumers. In the online music setting, functional benefit refers to as the perceived usefulness construct, while recreational benefit refers to as the perceived playfulness construct.

Perceived Usefulness: This study defines perceived usefulness as the degree to which the consumer believes that listening to music online would fulfill the certain purpose. Although online music web sites aim to provide people with an entertaining experience, they also provide functional benefits to them. For example, online music web sites provide more diversiform music works and quicker search service to online users than traditional music stores do. In fact, effectively accessing music and relevant information has become one of the key benefits sought by online music consumers. Perceived usefulness was found to have positively influenced the behavioural intention to use a computer system [14-21]. Hence, this study believes that perceived value will increase with perceived usefulness of online music. The following hypothesis is proposed:

H2: Perceived usefulness is positively related to perceived value in online music setting.

Perceived Playfulness: Perceived enjoyment (a dimension of perceived playfulness) was found to be positively influenced by behavioural intention to use a computer system [18, 22-24]. Perceived playfulness is a significant predictor of perceived value of online music. This finding is consistent with the previous hedonic-oriented IT studies [18, 25]. Perceived playfulness is defines as the

degree to which the consumer believes that enjoyment could be derived when listening to online music. Consequently, this study believes that perceived value will increase with perceived playfulness. Therefore, the study posits:

H3: Perceived playfulness is positively related to perceived value in online music setting.

Perceived Sacrifice: Perceived sacrifice is defines as individual feeling regarding giving something up to get something that they intention. When making decisions with regard to online music purchase, online consumers certainly consider both monetary and non-monetary costs. Price is frequently used as the key measure representing what consumers have to pay money to obtain a product. Nevertheless, individuals do not always remember actual product prices and previous studies have revealed that consumers encode prices meaningfully. Consequently, Swatman, Krueger and van der Beek [28] stated that monetary costs should be used to measure perceived price encoded by consumers instead of using actual product prices. Therefore, in an online music setting, perceived ease of use captures the non-monetary cost and the associated instrumentality.

Perceived Price: Economically rational shoppers generally see price as an important financial cost component [8]. Previous study found that price increases, perceptions of value would decline [26]. Dodds [27] pointed out if a price is unacceptable, consumers will then assess the product with little or without net value. Indeed, seeking the best price is a key motivation of online consumers [28]. Price significantly influences online music purchase decisions [29]. High price is the key inhibitor of purchase willingness. This study defines perceived price as the degree to which the consumer believes that he/she must pay in money to obtain online music. Consequently, the following hypothesis was offered for this study:

H4: Perceived price is negatively related to perceived value in online music setting.

Perceived Ease of Use: Online shopping makes adopters easy to find real bargains or compare shopping across different websites or within a particular website as well [6]. Atkinson and Kydd [30] found significant effects of ease of use on the Internet usage for entertainment. Van der Heijden [25] found that perceived ease of use is a

significant predictor of adoption intention for hedonic-oriented IT. Perceived ease of use was found to have positively influenced the behavioural intention to use a system [14, 16-17, 31]. However, it is also found in other research that perceived ease of use is found to have not directly influenced the behavioural intention to use a system [19]. Generally, when a system is found to be easy to use, users will have the intention to use the system. This study defines perceived ease of use as the degree to which the consumer believes that listening to online music is effortless. Accordingly, this study believes if online consumers perceive that they can reduce effort, namely reduce perceived sacrifice, an increase in value can then be achieved. Thus, the final hypothesis for this study was developed as follows:

H5: Perceived ease of use is positively related to perceived value in online music setting.

Methodology: Questionnaires were completely responded by 200 staffs and students in one of the private higher learning institution in Selangor, Malaysia with 80% response rate following simple random sampling technique; a technique that each element in the population has a known and equal probability of selection. The collected data were analysed using Structural Equation Modeling (SEM) via the Analysis of Moment Structure (AMOS 16) computer program, a second-generation multivariate technique. It is used in confirmatory modeling to evaluate whether the data collected fit the proposed theoretical model. The variables used (see Appendix 1) were adapted as follows: Perceived Usefulness and Perceived Ease of Use [25, 32], Perceived Value and Purchase Intention [33], Perceived Playfulness [25] and Perceived Price [11]. Respondents were asked to express their agreement/disagreement with a statement on a five-point Likert-type scale with anchors ranging from “1=strongly disagree” to “5=strongly agree”.

Data Analysis

Personal Characteristics of Respondents: A personal profile of the respondents, summarized in Table 1 indicates that there were more female than male: 60% versus. 40%, respectively. The results also show that 80% of the respondents were Malay. Most respondents were 26-31 years of age. More than 70% indicated hold Bachelor, Master and Phd Degree level of educational background. 62% respondent is single, 47% are student

Table 1: Demographic Characteristics of Respondents

	Frequency	%
Gender		
Male	120	60.0
Female	80	40.0
Race		
Malay	80	40.0
Chinese	60	30.0
Indian	48	24.0
Others	12	6.0
Age		
Less than 20 years	34	17.0
21-25	66	33.0
26-31	80	40.0
31 years above	20	10.0
Educational level		
SPM	5	2.5
STPM/Diploma	40	20.0
Bachelor Degree	120	60.0
Master Degree/PhD	35	17.5
Marital Status		
Single	124	62.0
Married	76	38.0
Occupation		
Student	94	47.0
Professional	76	38.0
Clerical/technical	25	13.0
Others	5	2.0
Salary/Allowances		
Less than RM 1000	8	4.0
RM 1001- RM 2000	30	15.0
RM 2001-RM 3001	79	40.0
More than RM 3001	83	41.0

and 38% are professionals. The monthly income or allowances indicated by the respondents was more than RM 2001 for over 80% of the respondents.

Structural Equation Modelling: Researchers developed the Structural Equation Modelling (SEM) to evaluate how well a proposed conceptual model containing observed multiple indicators and hypothetical constructs explains or its the collected data [34]. This study utilised SEM to empirically test the relationships between constructs using the AMOS 5 software. AMOS is more confirmatory in nature and it provides various overall goodness-of-fit indices to assess model fit for convergent validity [35].

Reliability and Validity: Convergent and discriminant validity were assessed with several tests. Convergent validity was assessed with three tests recommended by

Table 2: Reliability and Item Loadings

Constructs	Items	Standardized		
		Loadings	CR	AVE
Perceived Usefulness (PU)	PU1	0.55	0.898	0.718
	PU2	0.741		
	PU3	0.802		
	PU4	0.625		
Perceived Playfulness (PL)	PL1	0.767	0.939	0.747
	PL2	0.935		
	PL3	0.811		
	PL4	0.771		
Perceived Price (PR)	PR1	0.825	0.919	0.673
	PR2	0.879		
	PR3	0.74		
	PR4	0.838		
Perceived Value (PV)	PV1	0.786	0.860	0.762
	PV2	0.818		
	PV3	0.481		
Purchase Intention (PI)	PI1	0.766	0.863	0.694
	PI2	0.912		
	PI3	0.731		

Anderson and Gerbing [36]. Table 2 lists the standardized loadings, composite reliabilities and average variance extracted estimates. Standardized factor loadings are indicative of the degree of association between scale items and a latent variable. The loadings were highly significant. Composite reliabilities, similar to Cronbach's alpha, range from 0.860 to 0.939, all exceeding the minimum limit of 0.70 [37]. Thus, suggesting that they are all reliable.

Average Variance Extracted (AVE) estimates are measures of the variation explained by the latent variable to random measurement error [38] and ranged from 0.673 to 0.762 (Table 2), all exceeding the recommended lower limit of 0.50 [39]. All tests supported convergent validity of the scales. Thus, all factors in the measurement model had adequate reliability and convergent validity.

Table 3: Correlation Matrix and Roots of the AVEs (shown as diagonal elements)

	Mean	Standard Deviation	PU	PL	PR	PE	PV	PI
PU	2.141	.569	0.847					
PL	2.289	.784	0.303**	0.864				
PR	2.878	.883	0.091	0.141	0.820			
PE	2.430	.691	0.330**	0.329**	-0.111	0.873		
PV	2.604	.577	0.334**	0.384**	0.028	0.486**	0.833	
PI	2.829	.815	0.237*	0.350**	0.061	0.275**	0.395**	1

** Correlation is significant at the 0.01 level (2-tailed)

* Correlation is significant at the 0.05 level (2-tailed)

To examine discriminant validity, we compared the shared variances between factors with the AVE of the individual factors. Table 3 shows the inter-construct correlations off the diagonal of the matrix. This showed that the shared variance between factors were lower than the average variance extracted of the individual factors, confirming discriminant validity [39]. In summary, the measurement model demonstrated discriminant validity.

Model Fit: Bagozzi and Yi [40] suggested a similar set of fit indices used to examine the structural model. The Comparative Fit Index (CFI), Goodness of Fit Index (GFI), Adjusted Goodness of Fit Index (AGFI), Normed Fit Index (NFI) and Root Mean Square Error of Approximation (RMSEA) were used to judge the model fit.

CFI: The Comparative Fit Index is a recommended index of overall fitness [36]. This index compares a proposed model with the null model assuming that there are no relationships between the measures. CFI values close to 1 are generally accepted as being indications of well-fitting models [41]. A CFI value greater than 0.90 indicates an acceptable fit to the data [42].

GFI: The Goodness of Fit Index measures the fitness of a model compared to another model. The index tells what proportion of the variance in the sample variance-covariance matrix is accounted for by the model. This should exceed 0.90 as recommended by Hair, Black, Babin anderson and Tatham [37] for a good model.

AGFI: Adjusted GFI is an alternate GFI index in which the value of the index is adjusted for the number of parameters in the model. Few number of parameters in the model relative to the number of data points. AGFI value greater than 0.80 indicates an acceptable fit to the data [43].

Table 4: Goodness-of-fit Indices for Structural Model

Fit Indices	Benchmark	Value
Absolute fit measures		
CMIN (χ^2)		248.882
DF		198.000
CMIN (χ^2)/DF	3.00	1.257
GFI (Goodness of Fit Index)	0.90	0.924
RMSEA (Root Mean Square Error of Approximation)	0.10	0.052
Incremental fit measures		
AGFI (Adjusted Goodness of Fit Index)	0.80	0.812
NFI (Normed Fit Index)	0.90	0.903
CFI (Comparative Fit Index)	0.90	0.951
IFI (Incremental Fit Index)	0.90	0.952
RFI (Relative Fit Index)	0.90	0.932
Parsimony fit measures		
PCFI (Parsimony Comparative of Fit Index)	0.50	0.815
PNFI (Parsimony Normed Fit Index)	0.50	0.689

NFI: The Normed Fit Index measures the proportion by which a model is improved in terms of fit compared to the base model [37]. The index is simply the difference between the two models' chi-squares divided by the chi-square for the independence model. Values of 0.90 or higher indicate good fit. NFI values of 0.90 or greater indicate an adequate model fit [42].

RMSEA: The RMSEA provides information in terms of discrepancy per degree of freedom for a model. The index used to assess the residuals. It adjusts the parsimony in the model and is relatively insensitive to sample size. According to Hu and Bentler [44], RMSEA must be equal to or less than 0.08 for an adequate model fit.

To summarise, goodness-of-fit indices for this model were Chi-square/df = 1.257, CFI = 0.951, GFI = 0.924, AGFI = 0.812, NFI = 0.903 and RMSEA = 0.052 (Table 4). All of the model-fit indices exceed the respective common acceptance levels suggested by previous research, demonstrating that the model exhibited a good fit with the data collected. Thus, we could proceed to examine the path coefficients of the structural model.

Hypotheses Testing: The test of structural model was performed using SEM in order to examine the hypothesized conceptual framework by performing a simultaneous test. The test of the structural model includes: (a) estimating the path coefficients, which indicate the strengths of the relationships between the dependent variables and independent variables and (b) the R-square value, which represents the amount of variance explained by the independent variables. The path coefficients in the SEM model represent standardized regression coefficients.

The structural model reflecting the assumed linear, causal relationships among the constructs was tested with the data collected from the validated measures. The square multiple correlation for the structural equations index connotes that the predictors Perceived Usefulness, Perceived Playfulness, Perceived Price and Perceived Ease of Use together have explained 45% of the variance in Perceived Value. Next, Perceived Value has explained 23% of the variance in Purchase Intention in online music. In other words, there are other additional variables that are important in explaining Perceived Value and Purchase Intention in online music that have not been considered in this study. Figure 2 depicts the structural model.

Properties of the causal paths for the structural model (standardized path coefficients (β), standard error and hypotheses result) are signified in Table 5. Hypothesis 1 posits that Perceived Value is positively related to Purchase Intentions towards online music. Findings in Table 5 depicts that Perceived Value is directly and positively affects Purchase Intentions towards online music ($\beta_1 = 0.480, p < 0.05$). Therefore, Hypothesis 1 was verified and accepted. Respondents found that the online music is valuable for them as they consider it to be a good buy. The result is consistent with the empirical research finding by [29] where purchase intentions of early adopters of online music can be predicted reasonably well according to perceived value of online music.

Next, Hypothesis 2 postulates that Perceived Usefulness is positively related to Perceived Value in online music setting. Similarly, Hypothesis 2 is also supported by the empirical data in the study ($\beta_2 = 0.262, p < 0.05$), as noted in Table 5, which appears to correspond to [29]'s findings that Usefulness is a significant determinant of Perceived Value for purchasers,

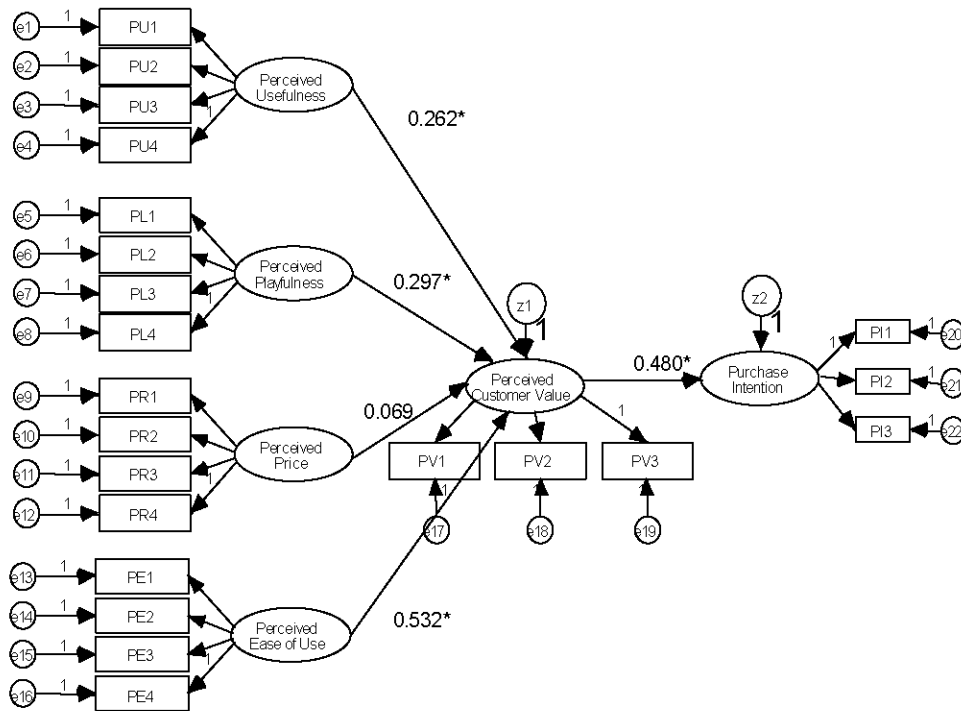


Fig. 2: Structural Model

Table 5: Results of Hypotheses Test

Path		Coefficients	S.E.	C.R.	Finding
Perceived Value	<--- Perceived Usefulness	0.262*	0.069	2.108	Supported
Perceived Value	<--- Perceived Playfulness	0.297*	0.052	2.440	Supported
Perceived Value	<--- Perceived Price	0.069	0.035	0.683	Not Supported
Perceived Value	<--- Perceived Ease of Use	0.532*	0.093	3.182	Supported
Purchase Intention	<--- Perceived Value	0.480*	0.392	3.013	Supported

* p<0.05

but not for potential purchasers. Usefulness in online music is clearly seen as the online music web sites provide a variety of music. Respondent can acquire music information more easily through the online music web sites and can better decide which music they want to listen to than in the past.

Hypothesis 3 proposes Perceived Playfulness is positively related to Perceived Value in online music setting. Results revealed that Perceived Playfulness has positive effect on consumer Perceived Value in online music setting. Therefore, this hypothesis is accepted at $p < 0.05$ ($\beta_3 = 0.297$). That is respondents found that listening to online music makes them feel pleasant as they enjoy the course of listening to online music. Thereafter has developed perceived value in online music setting. Buying online is advantages to who's such as too busy or to pack with their schedule but still want to enjoy with music. Online music creates the allure of clicking a link

and having the song play instantly either purchasing of downloaded music from iTunes or Amazon or free downloading of songs from peer-to-peer file sharing networks. These findings align with prior studies by [16, 25, 29]. Playfulness considerations are important for both purchasers and potential purchasers. Early adopters of online music are willing to purchase online music merely when they perceive that online music web sites are likely to fulfill their emotional and affective demands either purchasers or potential purchasers.

It was hypothesize in Hypothesis 4 that Perceived Price is negatively related to Perceived Value in online music setting. Result further reports that there is no significant relationship between Perceived Price and Perceived Value in online music setting. Therefore, H4 is rejected by the empirical data in the study at 0.5 level of significance ($\beta_5 = 0.069$). Of the five paths hypothesized in the model, only the influence of Perceived Price was

non-significant. Respondents generally found that listening online music would not cost them a lot of money. The price for online music is much less than they expected. If music is too expensive to explore and enjoy (and there are many ways to measure expense), many will give up on it. The finding is not allied with past studies by [29] and not accordance with research on consumer behavior [45]. They noted that potential purchasers may purchase online music only when they perceive an adequate monetary price; on the other hand, price remains a very important determinant of willingness to make continued purchase decision for purchasers.

The final hypothesis, Hypothesis 5, presumes that Perceived Ease of Use is positively related to Perceived Value in online music setting. Investigation of the findings in Table 5 reveal that the hypothesis receives support at 0.5 level of significance ($\beta_5 = 0.532$). It is confirmed that Perceived Ease of Use directly and positively affects Perceived Value in online music setting. Perceived Ease of Use in online music means that learning how to listen to online music would be easy for the respondents. It would be easy for them to become skillful at listening to online music. Interaction with online music web site is clear and understands. Comparable finding was not found in Chu and Lu [29] where Perceived Ease of Use did not appear to drive Perceived Value as the study participants have no difficulties in using the online music web sites.

CONCLUSION AND RECOMMENDATIONS

Pithily, the result be evidence for among all the significant variables, Perceived Ease of Use emerge as the important factor which affects Perceived Value among early adopters of online music followed by Perceived Playfulness. Certainly, Perceived Value is the only significant impact on the Purchase Intentions towards online music. However, according to assertion of TAM, perceived usefulness is more important than perceived ease of use in determining whether or not to use a technology [46-47]. Adopters perceived the positive impact of online shopping to a higher degree compared to non-adopters in terms of the Internet provides them with the ability to shop abroad and purchase any time of the day [6].

Perceived value of downloadable music, in terms of expected value for money relative to other outlets for disposable income should be stressed by the marketers. Giving people mechanisms to audition new music with ease of use and search, a large music catalogue and good

sound quality, flexibility in use is essential and later will let them find the music that they will want to play enough to warrant purchasing it. Online music practitioners should extend their knowledge and insight about this field to create and innovative, brand new and interesting attractiveness to attract to purchase online music which is more easier to purchase without going to store to procurement it. If practitioners cannot launch the early market smoothly, it is very difficult to make a profit to support the financial issue and even may withdraw from the market. Thus, music online practitioners should be very up to date with environmental and have a creative idea how to attract customers.

This study can help online music practitioners to develop better marketing strategies and to create a successful business model. This study also helps practitioners to extend online music market with greater understanding about early adopters willingness to involve in online music purchase. In additional, it can help purchaser to more keen to buying music online with an attractive market strategy. In order to ensure this research more accurate and reliable, future research should expand or increase the involvement of respondents. The more geographic area of research included, the result will more representative. Beside that, the research should include variables other factors than the variables that the researchers have done. This is because the variables cannot explain the whole factor influence purchase intention of early adopter towards online music.

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Appendix 1: Measurement of Constructs

Perceived Usefulness:

- PU1 I can better decide which music I want to listen to than in the past
- PU2 I can acquire music information more easily through the online music web sites
- PU3 The online music web sites provide a variety of music
- PU4 Overall, I find online music web sites is useful

Perceived Playfulness:

- PL1 I enjoy the course of listening to online music
- PL2 Listening to online music makes me feel pleasant
- PL3 When listening to online music, I feel exciting
- PL4 Overall, I found online music is interesting

Perceived Price:

- PR1 The price for online music is a lot of money to spend
- PR2 The price for online music is much more than I expected
- PR3 What I would expect to pay for online music is high
- PR4 In general, I find listening online music would cost me a lot of money

Perceived Ease of Use:

- PE1 My interaction with online music web site is clear and understands
- PE2 Learning how to listen to online music would be easy for me
- PE3 It would be easy for me to become skillful at listening to online music
- PE4 In general, I found online music web site is easy to use

Perceived Value:

- PV1 The online music is valuable for me
- PV2 I would consider that online music to be a good value
- PV3 The online music service is considered to be a good buy

Purchase Intention:

- PI1 The likelihood that I would pay for online music is high
- PI2 My willingness to buy online music is very high
- PI3 In near future, I would consider purchasing online music