

Digital Tunes of Indonesia: Investigating Likeability, Perceived Value and Behavior in Dangdut Music Streaming Platform

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Abstract: Dangdut music stands out as a favored genre among music enthusiasts in Indonesia. This study analyzes the influence of likeability, perceived value, and user behavior within the Indonesian dangdut music genre. Adopting an exploratory approach and surveyed 242 respondents who use music streaming applications that feature dangdut music content. The chosen analytical method was Structural Equation Model (SEM) analysis. The study's findings indicate that content attractiveness, perceived value, likeability, and intention play significant roles in shaping the behavior of users of Dangdut streaming music applications. Notably, likeability and perceived value impact both intention and behavior. The behavioral model constructed for the usage of streaming music applications integrates perceived value and likeability, reflecting a modified TAM-likeability-perceived value model. This study highlights the significant impact on the future of music streaming in Indonesia. The findings emphasize the importance of active participation in ensuring the continuous growth and improvement of the user experience in the dynamic digital music environment. Active engagement and participation in the music streaming industry are identified as key drivers of continuous growth and relevance. By actively involving users, the industry can adapt to the ever-evolving digital music landscape and ensure that the overall user experience remains enjoyable and resonant with the changing preferences and needs of the audience. This research sheds light on the critical interplay between user involvement and the future trajectory of music streaming services in Indonesia.

Keywords: Technology Acceptance Model, User Intention, Content Attractiveness, Perceived Usefulness, Perceived Enjoyment.

Abstrak: Musik dangdut merupakan salah satu genre yang digemari oleh para pencinta musik di Indonesia. Studi ini menganalisis pengaruh kesukaan, nilai yang dirasakan, dan perilaku pengguna dalam genre musik dangdut Indonesia. Dengan menggunakan pendekatan eksploratif, penelitian ini mensurvei 242 responden yang menggunakan aplikasi streaming musik yang menyediakan konten musik dangdut. Metode analisis yang digunakan adalah analisis Structural Equation Model (SEM). Temuan penelitian menunjukkan bahwa daya tarik konten, nilai yang dirasakan, kesukaan, dan niat berperan penting dalam membentuk perilaku pengguna aplikasi streaming musik dangdut. Secara khusus, kesukaan dan nilai yang dirasakan memengaruhi niat dan perilaku. Model perilaku yang dibangun untuk penggunaan aplikasi streaming musik mengintegrasikan nilai yang dirasakan dan kesukaan, yang mencerminkan model TAM-kesukaan-nilai yang dirasakan yang telah dimodifikasi. Studi ini menyoroti dampak penting terhadap masa depan streaming musik di Indonesia. Temuan penelitian menekankan pentingnya partisipasi aktif dalam memastikan pertumbuhan berkelanjutan dan peningkatan pengalaman pengguna dalam lingkungan musik digital yang dinamis. Keterlibatan dan partisipasi aktif dalam industri streaming musik diidentifikasi sebagai pendorong utama pertumbuhan dan relevansi yang berkelanjutan. Dengan melibatkan pengguna secara aktif, industri ini dapat beradaptasi dengan lanskap musik digital yang terus berkembang dan memastikan bahwa pengalaman pengguna secara keseluruhan tetap menyenangkan dan selaras dengan perubahan preferensi serta kebutuhan audiens. Penelitian ini menjelaskan keterkaitan penting antara keterlibatan pengguna dan arah masa depan layanan streaming musik di Indonesia.

Kata Kunci: Technology Acceptance Model, Niat Pengguna, Daya Tarik Konten, Kegunaan yang Dirasakan, Kenikmatan yang Dirasakan.

1 INTRODUCTION

Technological advancements have drastically changed the music industry landscape, influencing how people acquire and consume music. Over the past two decades, there has been a significant decline in physical album sales, largely due to the widespread acceptance of digital music. In the past, people preferred purchasing songs in tangible formats like CDs or tapes, but this has changed with the advent of digital downloads. This shift in consumer behavior has created challenges for the music industry, which is grappling with the decline in annual sales (Lee et al., 2020).

Illegal downloads and unauthorized production of music CDs have further contributed to this decline. To adapt to these changes, music producers must innovate their approaches to distributing musical products, aligning with the ongoing trends in technological development. However, technological advancements also present new opportunities in music content development (Dellyana & Simatupang, 2014). Online MP3 platforms and peer-to-peer file-sharing services have emerged as crucial factors indirectly shaping consumer behavior in accessing and procuring music content. Thus, technological innovation not only poses challenges for traditional music industries but also serves as a driving force for the creation of fresh music content and dynamic modes of consumer interaction with music (Dhar & Chang, 2009).

Recent data indicates a surge in sales of digital music products that use internet technology, marking

a shift in consumer preference from CD-based music consumption to digital music products delivered via the Internet (Bender et al., 2021). This shift is a result of the growing popularity of music streaming. As a result, the music industry is experiencing significant changes that are expected to lead to its growth and sustainability. The availability of digital music through the Internet allows consumers to choose and purchase their preferred songs instead of buying CDs, which contain numerous tracks, only a few of which may be favored by consumers (Kusumawati et al., 2014).

Music consumption has increased, even though music album sales have declined over the past decade (Rolston et al., 2015). The music industry was the first media sector to face digitization. The introduction of CDs, replacing vinyl in just a few years in the mid-1980s, led to significant growth in sales and profits. However, the 1990s saw a substantial decline in sales and profits with the advent of digital audio (Hutchison, 2013; Dolata, 2020). New digital audio media such as MP3 and the internet allowed for a significant increase in non-commercial file-sharing through music file-sharing networks from the early 2000s. The emergence of Apple's iTunes then transformed the distribution of purchasable music. Subsequently, music streaming gained momentum since the mid-2010s. Since then, music purchases have sharply declined, replaced by subscriptions and ad-supported access to music through platforms like Spotify (Dolata, 2020). The phases of the music industry's evolutionary changes are outlined in the Table 1 below.

Table 1: Phases of Music Industry Evolution

<i>The first phase (1983 to 1999)</i>	The transition from vinyl to CDs brought about a significant change in the music industry. The digitization of audio media was a groundbreaking innovation that led to increased growth in the production, marketing, and distribution models of the sector. The introduction of CDs also brought about changes in copyright frameworks and contracts. As a result of this shift, there was a threefold increase in global audio media sales between 1985 and 1995.
<i>The second phase (1999 to 2003)</i>	During this period, there was a surge in free music file-sharing forums on the internet, which marked a significant transition in the music industry. Instead of purchasing music, people could now listen to and copy it for free, as it was easily downloadable and deletable in digital formats. As a result, the music industry lost a significant amount of control over its products and the overall transformation process.
<i>The third phase (2003 to 2013)</i>	Apple launched its iTunes Store in the United States back in 2003. The store provided digital access to almost all major music repertoires, as well as numerous independent labels. In combination with the iPod music player, Apple successfully introduced integrated commercial downloads and hardware that were widely accepted by consumers and music companies. As a result, music companies that were steadily losing ground had no choice but to accept these innovations

<i>The fourth phase (since 2013)</i>	The music industry has witnessed a significant shift from music purchases to paid music streaming services, which has been accompanied by a rapid increase in commercial music streaming. This transition has been facilitated by the widespread expansion of broadband internet access with high data transfer speeds and transmission rates. Additionally, cloud platforms like Amazon Web Services or Google Cloud have contributed by offering exponentially growing storage capacity for data-intensive media products. Furthermore, there have been rapid advancements in the processing, organization, and algorithmic control of vast amounts of data.
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(Source: Dolata, [2020](#))

This study was motivated by a significant phenomenon in the Indonesian music industry. Despite being one of the country's most popular music genres since the 1980s (Barendregt & Van Zanten, 2002), dangdut continues to generate relatively lower music streaming revenue than other major genres. To address this issue, the present study seeks to develop a conceptual framework that explains the actual behaviour of dangdut music consumers. The proposed framework is expected to contribute to both the academic literature and industry practice by providing strategic insights that can assist music industry stakeholders in enhancing the streaming revenue of dangdut music in Indonesia.

Dangdut is a Indonesia music genre that has evolved over time and has kept its traditional roots intact while also becoming popular globally. The lyrics of dangdut songs cover a wide range of themes, including social issues, Islamic values, and individual emotions and experiences. The unique nasal vocals and hip-shaking dance moves are hallmarks of dangdut music. Dangdut has now fused with other genres like rock, rap, and jazz (Permana, 2020). The term "onomatopoeic" describes the traditional instrumental sounds that have been influenced by centuries of cultural exchange between Portuguese, Chinese, Dutch, Hindu, and Indonesian cultures. Dangdut's origins are closely linked with the lower classes and symbolize a blend of musical elements from Indonesian, Arabic, Western, Chinese, Sundanese, Moluccan, and Portuguese cultures (Frederick, 1982).

During the early 1970s in Jakarta, Indonesia, Dangdut emerged as a popular music genre among the masses. It is a fusion of musical elements from Malay, Arab, and Indian cultures, as well as popular music from America, Latin America, and Europe. In a diverse and multicultural context, Dangdut serves as a common language that helps shape a shared culture. Basic instruments include guitar, bass, drums, electronic keyboard, mandolin, and rebana. Two distinct instruments, gendang (drums) and suling (flute), contribute to Dangdut's unique sound.

Renowned artist Rhoma Irama popularized the genre through concerts and live recordings in the 1970s, with lyrics touching upon everyday life, love, social critiques of class inequality, and Islamic messages.

Throughout its history, dangdut music has been influenced by various foreign music styles. In the 1950s, Ellya Khadam's dangdut had Indian influences, while Rhoma introduced rock-infused dangdut in the 1970s. In the 1990s, disco-influenced dangdut became popular. Even today, dangdut artists like Ayu Ting Ting and Via Vallen incorporate K-pop and reggae elements respectively into their songs, adapting to global trends. Siti Badriah's songs have also drawn comparisons to international hits, with "Berondong Tua" resembling Wonder Girls' "No Body But You" and "Lagi Syantik" having similarities to "Despacito" (Permana, 2020). "Lagi Syantik" even topped the charts on several music streaming applications in Indonesia.

2 LITERATURE REVIEW

2.1 Technology Acceptance Model

Technology Acceptance Model (TAM) is a concept that explains the reactions and attitudes of Information Technology (IT) users towards technology. It is based on the Theory of Reasoned Action (TRA) proposed by Ajzen and Fishbein (1980). The primary purpose of TAM is to provide an explanation of computer acceptance, elucidating user behavior or attitudes within a population (Davis et al., 1989). TAM asserts that the behavioral intention to use technology is determined by two beliefs: perceived usefulness and perceived ease of use. Perceived usefulness is the extent to which an individual believes that using the system will enhance their performance. On the other hand, perceived ease of use is the extent to which an individual believes that using the system is easy. TAM also states that the impact of external variables, such as system characteristics, development processes, and training on the intention to use, is mediated by perceived

usefulness and perceived ease of use. The concept further states that perceived usefulness is influenced by perceived ease of use. According to Venkatesh and Davis (2000), TAM is the most robust concept in explaining user behavior toward new information technology systems and is regarded as the most appropriate model for explaining how users accept a system. The theory behind TAM stems from the research conducted by Ajzen and Fishbein (1980), which explains that individuals are driven by two factors, namely behavioral beliefs and normative beliefs, which then lead to outcome evaluation and motivation to comply. Consequently, these two factors drive individuals to form attitudes and

personal norms. The presence of attitudes and subjective norms will influence an individual's focus on behavior intention. Ultimately, behavior intention will affect an individual's behavior (Davis et al., 1989). Extended TAM to examine determinant factors of information system usage by users. The research findings indicate that information system usage is influenced by the intention to use the system, where this intention is affected by perceptions of the usefulness of technology (perceived usefulness) and perceptions of the ease of use of technology (perceived ease of use) (see Figure 1).

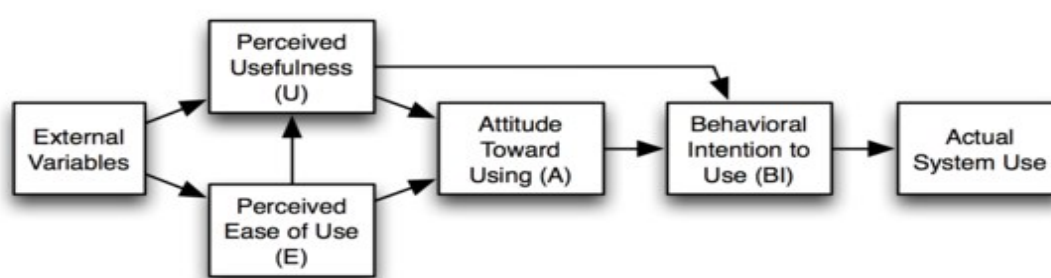


Figure 1: TAM Model (Source: Davis et al., 1989; Venkatesh and Davis (2000))

2.2 Music Streaming

Streaming services allow music enthusiasts to listen to their favorite songs without downloading audio files. Music streaming entails delivering and consuming music from a source in a continuous manner, with minimal storage in network elements. Streaming refers to the method of content delivery, not the content itself. In recent years, music streaming services have become a crucial segment of the recorded music industry (Aguar, 2017). Music streaming has numerous advantages, including audience expansion, wider exposure, diverse content, various platforms, and better interaction with the target market. It is vital to distinguish the content delivery method from the media, specifically in telecommunication networks. Traditional media delivery systems are either inherently streaming, such as radio and television, or inherently non-streaming, such as video tapes and audio CDs. Streaming content on the internet poses certain challenges. Users with inadequate bandwidth may experience interruptions, delays, or slow content buffering. Those without compatible hardware or

csoftware may not be able to stream some content. However, buffering content a few seconds in advance can significantly improve its quality. By creating meaningful and engaging content, companies can capture a large audience through streaming, which can later be converted into paying customers (Borja & Dieringer, 2016). Streaming serves as an alternative to downloading files, a process whereby end-users obtain the entire file before watching or listening to it (Lee et al., 2020). With streaming, end-users can use their media players to start playing digital video or digital audio content before the entire file is delivered (Aguar, 2017). Music streaming services have become the most popular way for consumers to listen to music. These services offer unlimited access to a vast music catalog. Popular music streaming services include Langit Musik, Spotify, Joox, and the latest addition, YouTube Music. These services store music on servers that users can connect to through mobile devices (Noviani et al., 2020). Since the emergence of digital channels for media distribution, the music industry has undergone a significant transformation, marked by declining revenue and strong growth in digital sales in recent years (Aguar, 2017).

2.3 Likability

According to psychological literature, likeability is a tactic used for persuasion and self-presentation (Cialdini, 1993; Kenrick et al., 2002; Reysen, 2005). Likeability is a multidimensional concept with both cognitive and affective components (Alwitt, 1987). A scale was created by The Leo Burnett Company in 1990 to measure likeability, which found that likability is correlated with visual effects, high-quality production, activity levels, and storytelling in advertisements. Reysen (2005) also developed a scale that measures factors of likeability such as friendliness, approachability, attractiveness, knowledge level, similarity, and agreeableness. The Likeability Scale notes that more pleasant individuals are perceived as more likeable.

Individual likeability refers to how friendly, kind, polite, and enjoyable a person is perceived to be (Doney & Cannon, 1997; Ellegaard, 2012; Tellefsen & Thomas, 2005). People who are liked are generally more pleasant to be around. While some research has identified similarities with concepts such as similarity, familiarity, attractiveness, and friendship (Hogg et al., 1993; Jayanti & Whipple, 2008), likeability should be viewed as a distinct construct with different implications from related concepts. For instance, while close friends usually like each other,

individuals who like each other may not necessarily be close friends. Friendship is positively related to trust and perceived similarity, but it is important to distinguish between these related but distinct characteristics (Price & Arnould, 1999). Similarly, likeability is often linked to attractiveness, but two individuals who like each other may not necessarily be attracted to each other. Therefore, likeability is conceptually distinct from concepts such as friendship, similarity, and attractiveness.

Brand likeability contributes to understanding branding and consumer behavior. The dimensions found in this study differ from previous research on brand attachment and love, including studies by (Batra et al., 2012) and (Reysen, 2005). Instead of just examining the impact of emotions on the brand, all aspects, including brand perceptions that arise at the corporate level, should be investigated (Nguyen et al., 2013). Likeability is a precursor to influencing emotion-based concepts such as attachment and love, but emotion is also an integral part of brand likeability. Likeability develops gradually and can have perceptual and emotional elements. This complexity is supported by the levels of familiarity, commitment, and attractiveness that consumers possess (Aaker, 1997) (see Figure 2).

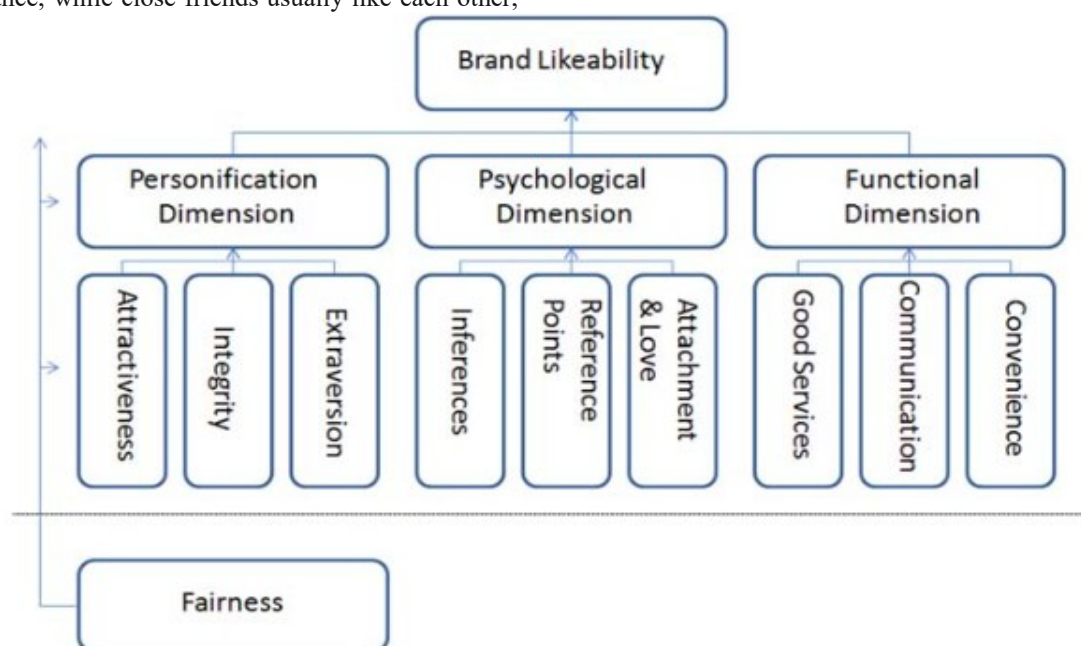


Figure 2: Brand Likeability Conceptual (Source: Nguyen et al. [2013](#))

2.3.1 Personification Dimension

a. Attractiveness

Respondents indicated that likeability is closely associated with attractiveness. Attractiveness includes appealing visual aspects as well as positive associations. The identified attributes include expertise, familiarity, and pleasantness.

b. Integrity

Numerous examples were provided linking likeability with integrity, referring to credibility, honesty, and trustworthiness. Marketers have developed and strengthened these attributes over time through consistent brand-building efforts.

c. Extraversion

The findings revealed that increased exposure generates a sense of likeability. The data support this notion, indicating that well-liked brands tend to have a positive reputation. However, even brands with a less favorable reputation may experience increased likeability as exposure increases.

2.3.2 Psychological Dimension

a. Inference

Consumer inference was found to be related to likeability. The data suggest that both positive and negative inferences influence the degree of likeability perceived by consumers.

b. Reference Point

The findings indicate that likeability depends on points of comparison derived from friends, family members, or personal experiences. These reference points may be either explicit or implicit and are often based on consumers' sense of entitlement or expectations.

c. Attachment and Love

Many respondents found that likeability is closely associated with increased attachment and love. Likeability is perceived as a precursor to attachment and love, which represent more emotional and affect-based constructs.

2.3.3 Functional Dimension

a. Good Service

Good service practices are essential for creating a more likeable brand. The resulting attributes include increased customer satisfaction, loyalty, and positive word-of-mouth communication.

b. Communication

Most respondents mentioned that likeable companies understand their customers and make efforts to interact and engage with them. Transparency was identified as a key element of effective and favorable communication.

c. Convenience

Respondents indicated that convenience is a prerequisite for positive perceptions of a company's marketing activities. Relevant attributes include availability and accessibility. Convenience also refers to the ease of conducting transactions and contributes to overall brand likeability.

2.3.4 Fairness

Market conditions, social norms, and fairness influence perceptions of likeability. Every perception of likeability is shaped by contextual factors such as culture, morality, ethics, and perceptions of equity and fairness (Nguyen et al., [2013](#)).

The research framework includes several factors such as content attractiveness, perceived popularity, promotion, perceived usefulness, perceived enjoyment, perceived price consciousness, perceived value (Ambarwati & Isnugroho, 2018; Mutiaraningrum et al., 2021; Sugesti et al., 2025), likeability, intention, and actual behavior. These factors are important in shaping the strategy for enhancing actual behavior in Dangdut digital music streaming content using the Technology Acceptance Model (TAM). The summarized hypotheses based on the operational framework in Figure 3 are as follows:

- H1: Content attractiveness influences likeability.
- H2: Perceived popularity influences likeability.
- H3: Promotion influences intention.
- H4: Likeability influences perceived value.
- H5: Perceived usefulness (PU) influences perceived value.
- H6: Perceived usefulness (PU) influences perceived intention.

H7: Perceived enjoyment influences perceived value.
H8: Perceived price consciousness influences perceived value.
H9: Perceived value influences intention.

H10: Likeability influences intention.
H11: Intention influences actual behavior.

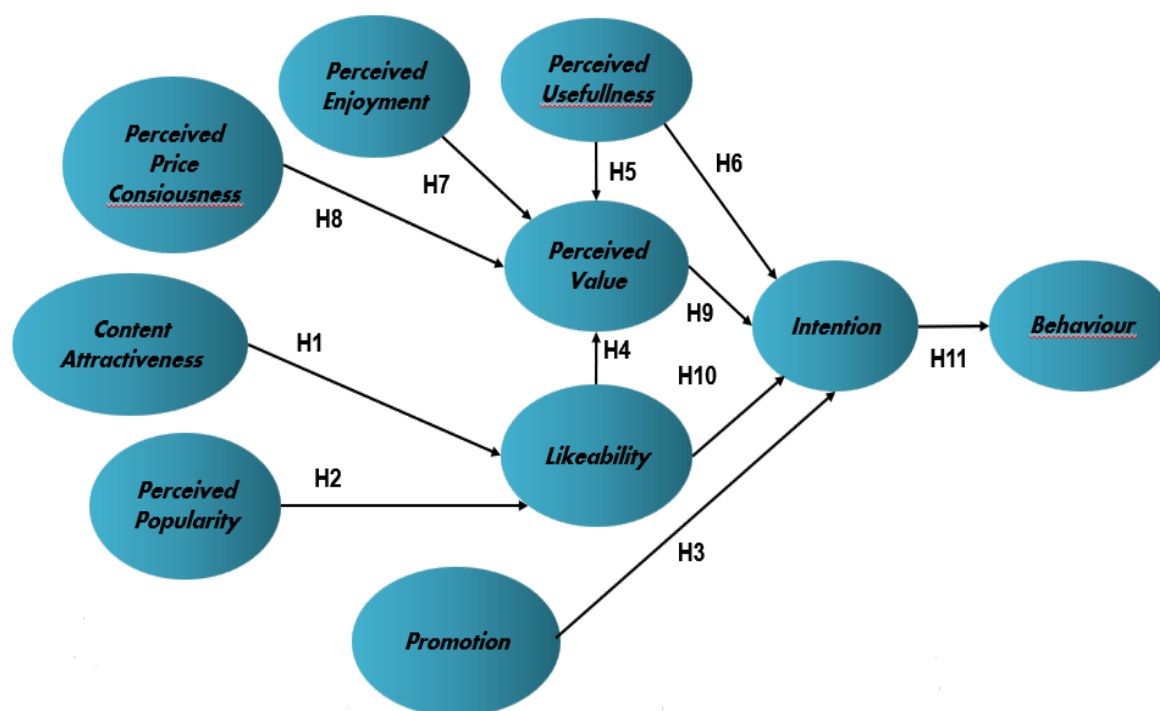


Figure 3: Research Conceptual Framework Model

3 RESEARCH METHOD

This investigation was conducted in 2023 in Indonesia. The data collection commenced in January 2023 with the distribution of questionnaires, concluding by the end of June 2023. To address our research queries, we will utilize Structural Equation Modeling (SEM) as a quantitative research methodology. A survey has been designed to collect data from a diverse group of users of music streaming applications, representing various ages and backgrounds. This study adopts an exploratory approach, surveying 242 respondents using music streaming applications with dangdut music content. The analytical technique employed will be Structural Equation Model (SEM) analysis. Following data aggregation, we will employ SEM techniques to analyze the data, revealing correlations among the

variables of interest. The standardized format will enhance the reader's understanding of the article, and efficient utilization of the provided template file is encouraged for constructing the paper.

4 RESULT

The user behavior model in Dangdut music streaming is analyzed using Structural Equation Model (SEM) analysis, which is based on Confirmatory Factor Analysis (CFA). This analysis helps to validate the indicators used to measure each latent variable. Table 1 shows the standard loading factor solution values for the questionnaire indicators of each latent variable. The items with the values of ≥ 0.5 (significant) are listed in Tabel 2.

Tabel 2: CFA (Confirmatory Factor Analysis) of latent variable indicators.

Latent Variable	Indicators	Standardize	t-value	Remark
CA	Good Content	0.94*	18.03	Significant
	Engaging Content	0.92*	17.41	Significant
	Content with Appeal	0.69*	11.44	Significant
	Comprehensive Information	0.38	5.77	Not Sig.
PP	Famous Song	0.77*	11.15	Significant
	Singer Song	0.74*	10.79	Significant
	Viral Song	0.53*	7.66	Significant
	Often-listened Song	0.65*	9.43	Significant
P	Getting a promotion	0.41*	6.47	Significant
	Artist Social Media Promotion	0.99*	21.40	Significant
	Effective Promotion	0.77*	14.07	Significant
PU	Helping Access Music Content more quickly	0.58*	8.93	Significant
	Increasing Music Appreciation	0.82*	13.14	Significant
	Facilitating access to Music information	0.83*	13.30	Significant
	Providing Information about various music optional	0.30	4.37	Not Sig.
	Overall the service is very useful for listrening to music	0.68*	13.22	Significant
PE	Enjoying music dangdut streaming	0.63*	13.49	Significant
	Enjoying music dangdut streaming brings a lot of joy	0.65*	14.75	Significant
	Enjoying music dangdut streaming provides many benefit	0.87*	18.47	Significant
	Overall, listening to music streaming services is a pleasure	0.83*	17.42	Significant
PPC	The price to be paid for accessing the streaming service is reasonable	0.73*	12.94	Significant
	The price to be paid for accessing the streaming service is still affordable	0.81*	14.78	Significant
	The payment to access the service is something enjoyable	0.42	6.76	Not Sig.
PV	Commensurate with what is being done	0.65*	11.25	Significant
	Equivalent to the time spent	0.99*	21.38	Significant
	Overall, listening dangdut music streaming provides good value	0.76*	13.80	Significant
L	“Like” listening to the music dangdut streaming	0.69*	11.05	Significant
	Interested in listening dangdut music streaming	0.80*	12.82	Significant
	Recommendation for listening	0.64*	9.37	Significant
	Providing a feel-good vibe	0.55*	8.39	Significant
M	Interested in using dangdut music streaming apps	0.93*	18.55	Significant
	Interest in subsribing	0.93*	18.67	Significant
	Interest to listening	0.96*	19.74	Significant
	Interest in inviting friend to subscribe	0.53*	8.51	Significant
	Interest in inviting friend to listen	0.65*	10.92	Significant
B	Using dangdut music streaming	0.93*	18.55	Significant
	Subscting dangdut music streaming	0.93*	18.67	Significant
	Listening dangdut music streaming dangdut	0.96*	19.74	Significant
	Inviting friend to subscribe	0.53*	8.51	Significant
	Inviting friend to listen	0.65*	10.92	Significant

5 CONCLUSIONS

The attractiveness of content and its perceived popularity have a significant impact on how much people like it, how they perceive its value, their intention to use it, and their actual usage behavior. This study explores the effect of likeability and perceived value on the intention and usage behavior of users in music streaming applications that offer dangdut music content. The findings suggest that music streaming providers can significantly increase user engagement by improving the attractiveness of their overall content and individual songs and singers. Likeability, a distinct concept related to attitude, has a significant influence on the intention and behavior of users in such applications. The study also proposes a user behavior model that integrates perceived value and preferences (likeability). This model is a modified version of the Technology Acceptance Model (TAM) that includes likeability, perceived value, and other factors such as perceived usefulness, perceived enjoyment, perceived price consciousness, content attractiveness, perceived popularity, and promotion. The antecedents of perceived value are perceived usefulness, perceived enjoyment, perceived price consciousness, and likability, while the antecedents of likability are content attractiveness and perceived popularity.

6 LIMITATION AND FUTURE RESEARCH

The study can be improved by broadening its scope to include music genres beyond dangdut, such as jazz, pop, hiphop, rock, malay, traditional music, or a combination thereof. This will help in obtaining results that are applicable across a wider range of musical preferences. Exploring diverse genres can provide a comprehensive understanding of user behaviors and preferences across various musical landscapes. In addition, conducting research in different countries and considering international perspectives can enhance the study's depth. Investigating cultural influences on the proposed model in diverse contexts may lead to the development of a model that is universally significant. A cross-cultural exploration could provide valuable insights into how music streaming behaviors are shaped by cultural factors, leading to a more comprehensive and globally relevant understanding of user interactions with streaming applications.

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