Consumer Buying Behaviour in the Philippines Music Industry

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Abstract

Increasing competition in the Philippines pop music industry demanded an investigation into consumer buying behaviour. Therefore, the study aims to describe the consumer buying behaviour of the Philippines music industry. Accordingly, 284 music buyers were sampled using the convenience sampling technique at two music stores in SM Baguio City, Philippines, and surveyed. Data were analyzed by using descriptive analysis. The findings indicate that most respondents purchased one music product in a single purchase (65.5%), preferred pop genre (20.1%), preferred music band (46.6%), preferred Sony (54.6%), spent 30 minutes on a music purchase (41.5%), buy music products one a month (56.3%), and spent PhP 200 or less for music monthly (55.3%). Hence, it is important for music stores managers who wish to expand the music industry to take consumer buying behaviour into foremost consideration. However, the actual behaviour of human being is such a complicated and overlapping manner that not all factors are at the same level of importance towards making choices, which calls for further exploration.

Keywords:

Inner stimuli, Outer Stimuli, Consumer Buying Behaviour, Music Industry

INTRODUCTION

Music is normally associated with leisure and would not gain a priority in a household expenditure given the rise of economic uncertainty. For example, the release of One Direction's and Justin Beiber's new albums on the same day in 2015 forced consumers with income constraint to choose only one of these albums, and leaving the other cannibalized (Konsor, 2017). A music company that fails to recognized its consumers' preference would lose in such business competition. Therefore, understanding consumer buying behaviour is the first step towards a company's survival (Ahmed, 2021).

One of the most prominent theory in explaining consumer buying behaviour is the black box theory, or "black box theory of consciousness". This theory states that the mind is fully understood once inputs and outputs are well-defined. The black box model is considered the interaction of stimuli, consumer's characteristics, decision process and consumer responses (Sandhusen, 2000). However, Perner (2008) argued the possibility of ever successfully describing the underlying structure, mechanism, and dynamics of the mind.

In business, consumer behaviour is the functions of inner and outer stimuli. The inner stimuli represent respondents' personal factors or characteristics, while the outer stimuli refer to factors influencing consumer buying behaviour from outside of the person. Despite that, this study does not intend to investigate the influence of inner and outer stimuli on consumer buying behaviour. Instead, this study aims to describe the Philippines music consumer buying behaviour to help music stores remain competitive in the industry. The results will provide simple, ready-to-use guidelines for music store managers to create appropriate product assortment and other marketing strategies.

LITERATURE REVIEW

In the music industry, buyer's response can be identified in different ways. First, for the product choice, it is a given fact that the product referred to are music products like music CDs and DVDs. However, detailing this product choice may include the number of music products bought. It may also include genre choice as a choice of product, a choice that can be affected by a multitude of internal and external stimuli. Product choice can also include the most preferred artist. A preferred artist can have many names and classifications. This level of product choice can be limited as to whether the artist is male or female or whether the artist that the consumer had chosen was not a single artist but a band. In such a way, the brand choice can also be defined in the music industry context. Brand choice can be the preferred recording company of the consumer. This choice can also be affected by several factors and, upon passing through the organism (the consumer), will result in a certain preference of the recording company. Purchasing time can be directly identified as the time spent by the consumer in selecting products or the number of times a consumer would buy a product. In either way, such consumer behaviour can also be affected by his/her environment and his/her internal state. Lastly, purchasing amount is the amount of money that the consumer spends in purchasing music products. It is important to clarify these things because consumer behaviours have a wide array of criteria. Still, this research can only be functional if it limits the levels of consumer behaviours this research wishes to study.

There are also dual levels in which consumer buying behaviours can be examined and looked upon (Perner, 2008). These are the macroscope and the microscope. A macroscope is a means of explaining consumer behaviour at the level of a group or a society (Perner, 2008). It concentrates on factors that involve all people of the same group, including the culture, the economy, race, and other inter-individual factors (Yalch, 1993). Thus, the macroscope level of explanation of consumer behaviours encompasses the previously discussed environmental and marketing stimuli or the outer stimuli influencing consumer behaviour. Among these factors, Marshall and Naumann (2018) found a significant influence of race on music genre preference.

On the other hand, the microscope level looks at consumer behaviour as a function of individual factors or choices (Perner, 2008). This level of explanation, the microscope level, looks at the individual consumer as the one making his/her choice and personal or self-identity factors as determinants of consumer behaviour. Thus, this level encompasses internal stimuli as a cause of consumer behaviour. The macroscope level, which deals with rather obvious and observable processes, looks into the marketing and environmental stimuli. At the macroscope level, one can generalize and is interested in common factors to a group or culture. Marketing and environmental stimuli are factors "outside" the person. These factors affect the decision-

making process of the consumer. The same process is affected by the consumer's self-concept, one of the factors that lie "within" the person. And since it is within the person, it could only be looked into the microscopic level, to the level in which each individual is considered unique or different from one another. All these factors affecting decisions result in consumer behaviour. The differentiation and synergy between marketing stimuli and environmental stimuli contribute to the organization of "marketing parallelism", which postulates two parallel processes: a "natural reaching process" and a "marketing strategic process" that coexist in the cultural industry setting (Yalch, 1993).

Macro scope specifies marketing stimuli as product, price, place, promotion (4Ps), and also the environmental stimuli comprise the dimensions of the economic, technological, political, cultural, demographic, and natural. These specifications provided the necessary theoretical framework to further gauge the concrete condition parameters in his further study. At the microscope level, besides important factors in defining the buyer characteristics, such as motivation, attitudes, etc., one salient point noticed by the researcher is the inclusion of personality (Perner, 2008). However, there is also obvious neglect in the black box model, which explains how the human perceives the outer side stimuli. A particular stimulus may evoke different behaviours among individuals because each person's perceptions, personality, abilities, and needs will influence how s/he reacts to the stimulus.

Consumer buying behaviour is the result of the process brought about by the black box model. It is a combination of all stimuli therein, and therefore consumer behaviour can be explained by explaining the extent of how the stimuli go together. Consumer behaviour is a conscious choice of the respondents and thus an existentialist choice, a choice defined by the meaning of a person's existence. However, a person's existence is limited within the parameter or boundaries of the condition of his/her existence. This condition is called environment, or situation, or phenomenology. Therefore, it is important to explain consumer behaviour in the level of the outer stimuli or the environment (macro scope). It is at the level of the individual (microscope) who makes the choices.

Theory

In this study, the researcher uses behaviourism theory as a manner of explaining consumer behaviour. In its simplest sense, behaviourism states that behaviour is a function of a stimulus provided by the environment and the situation where such behaviour or response took place (Gleitman, Fridlund & Reisberg, 2004; Skinner, 1984). Thus, consumer behaviour will be looked upon as a result of factors or stimuli interplaying in the environment and within the individual. Behaviourism, also called the learning perspective (where any physical activity is a behaviour), is a philosophy of psychology based on the proposition that all things which organisms do, including acting, thinking, and feeling, can and should be regarded as behaviour (Skinner 1984).

One must consider three basic factors in analyzing the music retailing industry based on Katsumata (2008). First, one must consider the complexity of customer preferences as the customer never purchased music CDs that do not interest them. Although one can estimate their preferences based on age and gender to some extent, there is significant variability even within the same demographic group. Second, one needs to consider the number of purchases. Third, the number of products needs to be considered.

METHODOLOGY

284 music buyers who bought music products at SM Baguio city participated in this study. They were selected based on a convenience sampling technique. This research used a questionnaire containing six variables to represent the demographic information of the respondents and four variables to represent consumer buying behaviour; (1) product choice, (2) brand choice, (3) purchase timing, and (4) purchase amount. Table 1 summarizes the questionnaire of this study.

During data collection, respondents were briefed about the objective of the study. The researchers also assured them of the privacy and anonymity of the respondents. After verbal consent was obtained from the respondents, they were given a self-administered questionnaire to be filled. The questionnaire took about 5 minutes to be completed. Data were then analyzed by using descriptive analysis of frequency and percentages to answer the research question.

Table 1: Research instrument

Variables	Dimensions	Items
Demographic information	Religion	Types of religion.
	Profession	Types of profession.
	Gender	Types of gender.
	Nationality	Types of nationality.
	Education	Level of education.
	Residence	Place of residence.
Consumer buying behaviour	Product choice	Number of music products bought.
		Most preferred genre.
		Most preferred artists.
	Brand choice	Most preferred recording company.
	Purchase timing	Time spent in selecting music products.
		Number of times buying music products in a month.
	Purchase amount	Amount spent in buying music products per month (pesos).

FINDINGS AND DISCUSSION

Research sample

Table 2 described the sample of this study. The pool of respondents includes people in early adolescents up to middle-aged people. The typical age of respondents was 26.63, a period of young adulthood. With a standard deviation of 11.385, the typical respondents would be 15 to 38 years old. This statistic shows that most respondents are in the age of students, and few are middle-aged.

Regarding the religious identity, only four respondents mentioned having any religion (1.4%). The great majority of the respondents are Roman Catholics. They composed 93.7% of the sample. The remaining was divided into seven religious identities: Iglesia Ni Cristo (1.8%), Born again Christian (1.1%), Islam (0.7%), and Baptist, Buddhist, Mormons and Pentecostal, having one respondent each (0.4%). The Philippines is a predominantly Catholic country. The

data confirmed that fact. The way one perceives his or her religion is the way s/he sees him/herself religiously. Thus, this shows how respondents classify or identify themselves religiously.

Table 2: Descriptive analysis of the research sample

Demographic Information	Frequency	Percentage
Religion		
Roman Catholic	266	93.7
Iglesia Ni Cristo	5	1.8
Born again Christian	3	1.1
Baptist	1	0.4
Buddhist	1	0.4
Islam	2	0.7
Mormons	1	0.4
Pentecostal	1	0.4
No answer	4	1.4
Total	**284**	**100.0**
Profession		
Student	134	47.2
White-collar	14	4.9
Blue-collar	129	45.4
No answer	7	2.5
Total	**284**	**100.0**
Gender		
Male	119	49.9
Female	165	58.1
Total	**284**	**100.0**
Nationality		
Filipino	205	72.2
Korean	62	21.8
Others	17	6.0
Total	**284**	**100.0**
Education		
High school	45	15.8
Technical/vocational	16	5.6
College	172	60.6
Graduate school	51	18.0
Total	**284**	**100.0**
Residence		
Baguio city	255	89.8
Outside Baguio city	29	10.2
Total	**284**	**100.0**

For professional identity, student accounted for 47.2% of the respondents. It was followed by white-collar workers (45.4%) and blue-collar workers (4.9%). 2.5% of the respondents did not respond to this item. Meanwhile, most respondents were female (58.1%), and the remaining 41.9% were male. The majority of the respondents are either in college or finished college education (60.6%). It was followed by respondents currently taking one or another course in a graduate school or who had completed a graduate course (18%). High school consumers composed 15.8% of the respondents. People who either accomplished or currently taking technical/vocational courses were about 5.6%. It shows how well educated the respondents were. Since 88.6% of respondents were in college up to graduate school, most respondents belong to higher educational status. This finding is consistent with the place of study - music stores in malls.

Most respondents lived in Baguio City. About 89.8% of the respondents live within Baguio City. The remaining 10.2% lived outside Baguio City. This result may show how many people buy music products occasionally. However, this finding does not show where the buyers work, which may further explain their consumer behaviour. For nationality, most of the respondents (72.2%) were Filipinos. A relatively significant percentage of 21.8 were Koreans. Other national identities were collapsed to variable level "others". Others include 6% of the respondents. SM Baguio city is one of the most diverse malls when it comes to nationality. But the number in this research implies that most respondents who volunteered to be participants were either Filipino or Korean. Other nationalities include American, Indian, and South African.

Consumer buying behaviour

Table 3 depicted the descriptive analysis results of consumer buying behaviour. The majority of respondents bought one music product during the time of data gathering. A total of 65.7% of valid responses bought one music product. Respondents buying two or three music products had a short distance percentage of 17.7 and 14.8, respectively. A very meagre 1.8% of respondents bought four music products. This result shows how many music products a typical respondent buys at any one time. Typically, a customer would buy one music product each time. There were significantly fewer buyers who will buy two or more. The least of the buyers will buy four, or maybe more than four, for those who were not included in the study.

Respondents of the study had a varied music genre. The highest-ranking music genre is pop, which incurred a valid per cent of 20.1. It was followed by hiphop, which was selected by 18.7% of the respondents. The relatively similar percentages of respondents were shared by rock, classical, ballad and jazz with a percentage of 15.5, 15.1, 14.4 and 14.4, respectively. The least selected genre was folk, which garnered 1.8%. This result shows the most popular genre amongst the music buyers in this study. Pop, hiphop, rock and classical already composed nearly 70% of the respondents. It means that the typical music genre for the subjects was pop, hiphop, rock and classical. Previously, race has been found a significant predictor of genre preference (Marshall & Naumann, 2018). Therefore, the Filipino that comprised majority of this study sample can be hypothesized to affect music genre preference.

Table 3: Descriptive analysis of consumer buying behaviour

Consumer buying behaviour	Frequency	Percentage
Product choice		
Number of music products bought		
1	186	65.5
2	50	17.6
3	42	14.8
4	5	1.8
No answer	1	0.4
Total	**284**	**100.0**
Most preferred genre		
Hiphop	53	18.7
Rock	44	15.5
Pop	57	20.1
Classical	43	15.1
Ballad	41	14.4
Folk	5	1.8
Jazz	41	14.4
Total	**284**	**100.0**
Most preferred artist		
Male	48	16.9
Female	65	22.9
Band	131	46.1
No answer	40	14.1
Total	**284**	**100.0**
Brand choice		
Most preferred recording company		
Sony	155	54.6
Star	36	12.7
GMA	7	2.5
BMG	33	11.6
Vicor	5	1.8
Viva	35	12.3
Ivory	4	1.4
No answer	9	3.2
Total	**284**	**100.0**
Purchase Timing		
Time spent in selecting music product		
15 minutes or less	102	35.9
30 minutes	118	41.5
1 hour	60	21.1
More than one hour	4	1.4
Total	**284**	**100.0**

Consumer buying behaviour	Frequency	Percentage
Number of times buying music product per month		
Once	160	56.3
Twice	25	8.8
Thrice	31	10.9
4 times	6	2.1
5 times or more	61	21.5
No answer	1	0.4
Total	**284**	**100.0**
Purchase amount		
Amount spent in buying music product per month (in pesos)		
200 or less	157	55.3
201-500	25	8.8
501-1000	32	11.3
1001-3000	7	2.5
More then 3000	62	21.8
No answer	1	0.4
Total	**284**	**100.0**

The most preferred music artist of the respondents were bands. It composed the most number of responses of the respondents (46.1%). However, the remaining respondents were not negligible because the remaining was almost half of the total number of respondents. There were 22.9% of the respondents preferred female artists, and 16.9% patronizing male artists. This finding is supported by Anglada-Tort, Krause, and North (2019) who found increasing preference for band and female artists. It shows that for the respondents of the study, most of them patronize the bands over single recording artists. It further postulated how popular bands influence Filipino consumers. And also, how much the culture favours bands or groups over individuals. However, there were 14.1% of respondents who did not give answers.

The most popular music recording company was Sony, which was named by 54.6% of the respondents. It was followed by Star, Viva and BMG with a close percentage of 12.7, 12.3 and 11.6, respectively. The least named recording companies were GMA, Vicor and Ivory, which were professed by 2.5%, 1.8% and 1.4% of respondents, respectively. There were nine respondents (3.2%) who did not name any recording company. It indicated how few do respondents know about recording companies. Most of them preferred Sony, intuitively, because it is the most popular at the moment. Those who selected other recording companies, however, are sure of the recording companies they nominated. They are patronizing their music products to name them well without referring to others' answers. It was observed that most of the respondents naming Sony as their preferred recording company refer to others in answering the form.

The majority of the respondents, 77.5%, spent 30 minutes or less buying music products. Around 35.9% of the percentage mentioned above spent 15 minutes or less in music product selection, while the remaining 41.5% spent 30 minutes. It shows that the common time

spent by a typical music buyer in selecting a music product is 30 minutes or less. Within that critical period, marketing and promotional activities can be very effective. Sixty respondents, or 21.1%, spent one hour selecting music products. The remaining 1.4% of the total respondents spent more than one hour. The remaining percentage, or 25.5% of the respondents, is the sector of the population that buys music products seriously. This percentage somehow represents people who are either music fanatics or musicians themselves. They can also be music lovers or anyone who allocate a great amount of time to the music. This percentage also represents the number of respondents who think critically when buying music products.

160 respondents, or the majority 56.3%, buy music products once a month or less. It was followed by 21.5% of respondents who buy music products five times a month or more. This finding shows that most respondents buy music products occasionally. The second most frequent number of CDs bought would be the highest, indicating the part of the population that collects music products and are music fanatics. It is associated with the time spent in buying, which shows a certain part of the population that really spends time and money buying music products. However, it should always be noted that the majority is composed of people who buy music products occasionally. The Philippines is a third world country, and in times of crisis and economic difficulties, it is common that it is the entertainment industry that suffers (Yson, 1990). Nearly eleven per cent of respondents bought music products three times a month, 8.8% bought twice a month, and 2.1% bought four times a month. These percentages are relatively small as compared to those who bought music products once a month or less and five times or more. Overall, nearly 20% of respondents buy music products two to four times a month. There is one respondent (0.4%) who did not provide an answer.

The percentage of respondents spending per month on music products is consistent with the number of times buying, with a very slight difference. As shown in Table 3, 55.3% of respondents spend PhP 200 or less a month buying music products. A relatively significant percentage of 21.8 spent more than PhP 3000 a month buying music products; thus, once again representing the section in the population that allocated budget in purchasing music products. The remaining 22.6% of the respondents spend between PhP 201 and PhP 3000 purchasing music products every month. Around 11.3% spent PhP 501-1000 in a month when purchasing music products. There were about 8.8% who spent between PhP 201 and PhP 500 in purchasing music products. The smallest percentage of respondents spent between PhP 1001-3000 a month buying music products (2.5%). It confirms the first finding that those people who are fanatics of music products are willing to spend more. But for the rest, the social-economic condition of the nation may affect their buying behaviour. Also, buying music products is influenced by situational needs. Many respondents were students, and they may buy music products out of their school requirement. That makes 55.3% of spending PhP 200 or less numerous as compared with the rest.

CONCLUSION AND RECOMMENDATION

In this study, the different levels of consumer behaviour found among the respondents are presented and discussed. These findings shed light on the importance of the music industry among respondents. It was reflected upon the respondents' consumer behaviour that they value music and the music industry; however, they were limited by some constraints like economic consideration. Hence, it is important for those who wish to expand the music industry to take

the economic condition of the consumers into foremost consideration. These findings are preliminary discoveries from these factors per se. All the statements are valid from a theoretical sense only. However, the actual behaviour of human being is such a complicated and overlapping manner that not all factors are at the same level of importance towards making choices, which calls for further exploration.

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