A Study on Consumer Behavior Towards Spotify App in Coimbatore

Dr. U Sheeba[1], Mr. Srinath[2]

[1]Assistant Professor, Department of B.Com CA, Sri Ramakrishna College of Arts & Science, Coimbatore.

[2]III B.Com CA, Sri Ramakrishna College of Arts & Science, Coimbatore.

Abstract

This study ousts on how the digitization of music has transformed how music is consumed, produced, and distributed. In this paper, we examine the effects of digitisation and streaming on the globalisation of popular music. While some argue that digitisation has led to more diverse cultural markets, others contend that increased accessibility to international music may result in a globalised market dominated by a small number of artists. We address this debate by analysing how cross-country diversity in music charts has evolved over and across Coimbatore We use two large-scale datasets from Spotify, currently the most popular streaming platform, and iTunes, one of the pioneers of digital music distribution. Our analysis reveals an upward trend in music consumption diversity beginning in 2017 and observed across both platforms. Today, significantly more songs, artists, and record labels appear in top charts than in previous years, making national charts more diverse from a global perspective. Moreover, this process began at the top of countries' charts, where diversity increased more rapidly than at the lower ranks. We characterise these changes as a process of *cultural divergence*, in which countries are becoming increasingly distinct in terms of the music represented in their charts.

INTRODUCTION

Digitisation is arguably the most significant change the music market has undergone over the past decades. By 2016, digital sales accounted for more than half of the music industry's total revenue (Coelho and Mendes, 2019). Digitisation has affected numerous aspects of how music is listened to, produced, and commercialised. For instance, digital music is distributed at nearly zero marginal cost, meaning that audio files can be reproduced indefinitely without additional expense for record labels. From the consumer's perspective, streaming has produced similar effects. On streaming platforms, listening to new music does not incur an additional monetary cost, as users typically pay a flat monthly subscription fee to services such as Spotify. As a result, time and search costs are the primary remaining barriers to music exploration. On the distribution side, online music catalogues are orders of magnitude larger than those of physical stores due to the absence of space constraints, enabling a more diverse range of musical offerings (Anderson, 2006). Existing evidence suggests that this increased availability of music has been accompanied by greater diversity and volume in music consumption (Datta et al., 2018). In this paper, we examine the evolution of global music diversity in recent years and identify a clear trend toward increased diversity in the global music market.

We address platform-specific confounders by complementing our analysis of Spotify data with a dataset from iTunes. It should be noted, however, that certain changes may affect both platforms simultaneously, such as the increasing use of recommendation systems, catalogue expansions, and mutual influences that make the observations across platforms non-independent. Another limitation of relying on platform-specific data is that users of these platforms may not be fully representative of the overall population. Spotify users, for instance, are disproportionately young and male compared to their respective national populations (Datta et al., 2018).. To mitigate these concerns, we reduce our sample from the 59 available countries to 39, retaining only those in which Spotify is well established. We therefore expect user populations in these countries to be more stable than in recently incorporated markets, such as India, where platform penetration is rapidly increasing. Additionally, this approach can be viewed as a within- sample comparison (Salganik, 2019), which, given Spotify's large user base, remains valuable in its own right.

STATEMENT OF PROBLEM

The rapid digitisation of music and the rise of streaming platforms have fundamentally altered how music is produced, distributed, and consumed worldwide. While digital platforms provide unprecedented access to global music catalogues, there is an ongoing debate about their cultural impact. Some scholars argue that increased accessibility promotes cultural diversity by enabling listeners to explore a wider range of artists and genres. Others contend that digitisation leads to cultural convergence, where global music markets become dominated by a small number of internationally successful artists, reducing national distinctiveness.

Despite the significance of this debate, existing research has produced mixed and inconclusive findings, often due to limited datasets, restricted country samples, or a focus on single platforms. Moreover, platform-specific mechanisms such as recommendation algorithms and evolving user demographics may confound observed trends in music consumption. As a result, it remains unclear whether digital music streaming is driving global cultural convergence or fostering cultural divergence across countries.

Therefore, the problem addressed in this project is to systematically examine how cross-country diversity in popular music consumption has evolved in the digital era, using large-scale, multi-platform chart data, to determine whether digitisation is leading toward cultural convergence or cultural divergence in global music markets.

OBJECTIVES OF STUDY:

The objectives of the study are:
- To study how user demographics affect Spotify usage patterns.
- To examine the role of perceived usefulness and ease of use in shaping consumer intention to use Spotify.
- To Offer suggestion are based on study .

RESEARCH METHODOLOGY

I.SOURCE OF DATA:
The study used both primary and secondary data

II.DATA COLLECTION METHOD:
The study employs the descriptive research design. The data was collected through a Google form.

PRIMARY DATA:
Primary data for this study were collected directly from Spotify users in India through a structured questionnaire. The purpose of the survey was to gather information about consumer preferences, listening habits, and usage patterns of the Spotify app. The questionnaire consisted of multiple-choice questions along with different scaling techniques such as linear scales and rating scales to measure user satisfaction, frequency of usage, feature preferences, and overall listening experience. Questions were also included to understand users' perceptions, attitudes, and level of engagement with Spotify services like playlists, podcasts, and premium subscriptions. The general public, particularly Spotify users, served as the main source of primary data collection.

SECONDARY DATA:
Secondary data was used in this study to support the analysis and validate the findings of the survey. The secondary information was collected from books, research journals, articles, company reports, and reliable websites related to consumer behaviour, digital music streaming, and Spotify services. These sources helped in understanding existing trends, theoretical concepts, and industry insights relevant to the study.

III.AREA OF THE STUDY
The study aims to analyse and understand consumer behaviour toward the Spotify app in India, focusing on users' listening habits, preferences, frequency of usage, and satisfaction levels with features such as playlists, and premium services. It also examines how factors like age, occupation, and area of residence influence users' perception and usage of Spotify. The study covers the Coimbatore District, specifically focusing on respondents residing within the Coimbatore Municipal Corporation limits and its surrounding suburban regions. often referred to as the (Manchester of South India).

IV.SAMPLING SIZE
The sample size for the study consists of 100 respondents, selected to represent Spotify users in India. This size is considered adequate to understand general consumer behaviour and usage patterns. Respondents from different

age groups, occupations, and residential areas were included to ensure diversity. A**S** structured questionnaire was distributed using Google Forms to collect the data. The chosen sample size helps in performing percentage analysis, average score analysis, and chi-square tests effectively. It provides reliable insights into user preferences, satisfaction levels, and listening habits on the Spotify app.

SAMPLING TECHNIQUE
The sampling methods applied in the are as follows:
Data is collected through convenience sampling which involves collecting data of the respondents who are readily accessible and who are willing to take part in the survey. The target is on the A study on consumer behavior towards spotify music app in India regularly, and all these are targeted due to convenience. This is the method that can assist in the fast collection of data during the short time period of the study

PERIOD OF STUDY

November 2025 and January 2026

SATISTICAL TOOLS OF THE STUDY
- Simple percentage analysis
- Chi-square
- Average score

LIMITATIONS OF THE STUDY:
- The study includes 100 respondents, that makes the sample size may not accurately reflect the total population
- There may be bias towards primary data collected from the respondent

LITERATURE REVIEW
1. **Ferreiraand Waldfogel(2010)and Waldfogel(2018)** The impact of digitization on cultural markets, particularly the music industry, has been widely studied over the past two decades. Early research highlighted concerns that globalisation and digital distribution would lead to cultural convergence,   where local cultural products are displaced by globally dominant content. discuss how governments, especially in Europe, attempted protect national cultural industries through policies such as radio quota sand subsidies reflecting fears of cultural homogenization.

2.**Gomez-Herrera et al. (2014)** Several studies support the cultural convergence perspective, arguing that digitisation reduces trade barriers and promotes the global spread of popularmusic, and Verboord and Brandellero (2018) found evidence that international music flows increased after digitisation, with global hits gaining prominence across multiple countries.These studies suggest that easier access to international content may weaken national musical identities.

3.Achterberg et al. (2011). In contrast, other scholars provide evidence of persistent or increasing local preferences in music consumption. observed sustained national distinctiveness in music charts across several Western countries. More recently, Way et al. (2020) analysed Spotify listening behaviour and found that "home bias," or preference for domestic artists, has increased globally. This indicates that despite access to global catalogues, listeners continue to favour local music.

4.Rosen, 1981; Salganik et al.,(2006). Theoretical explanations for these patterns are often framed within two competing perspectives: the winner-takes-all model and the long-tail theory. The winner-takes-all model argues that cultural markets are characterised by extreme inequality, where a small number of superstar artists dominate attention due to scalability and social influence. Digitisation and streaming may amplify these effects through algorithmic recommendations and visibility of popularity rankings, potentially reducing diversity.

5.**Anderson (2004, 2006).** Conversely, the long-tail theory proposed by suggests that digital platforms increase diversity by removing physical constraints on distribution. Online catalogues can host vast numbers of niche products, allowing less popular artists to reach audiences.Empirical evidence supports this view, showing growth in music consumption diversity and increased relevance of independent artists and labels in the digital era (Coelho and Mendes, 2019; Waldfogel, 2015).
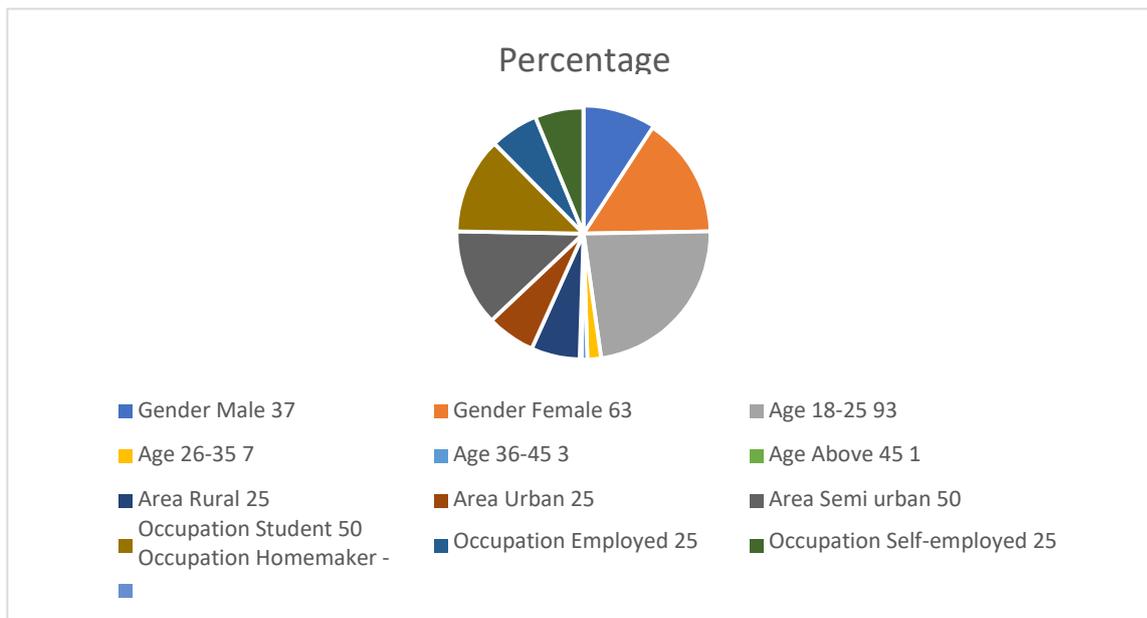
DATA ANALYSIS AND INTERPRETATION

Data collected through Google Forms were analysed using Simple percentage analyses, Average score, and Chi-Square to study consumer perception toward Spotify Apps In India.

PERCENTAGE ANALYSIS

Table No: 1.1 Personal Profile Of The Respondents

Personal profile	particulars	No of respondance	Percentage
Gender	Male	37	37
	Female	63	63
Age	18-25	93	93
	26-35	7	7
	36-45	3	3
	Above 45	1	1
Area	Rural	25	25
	Urban	25	25
	Semi urban	50	50
Occupation	Student	50	50
	Employed	25	25
	Self-employed	25	25
	Homemaker	-	0

Chart 1.1
Demographic category of the response

INTERPRETATION

The demographic analysis shows that the majority of respondents belong to the 18–25 age group, indicating that young people form the main part of the study. In terms of gender, male respondents slightly outnumber females, but participation from both groups is fairly balanced. Most respondents come from semi-urban areas, followed equally by rural and urban areas, showing wider area representation. Regarding occupation, students constitute the largest group, while employed and self-employed respondents form a moderate share. This suggests that the study mainly reflects the views of young, semi-urban students.
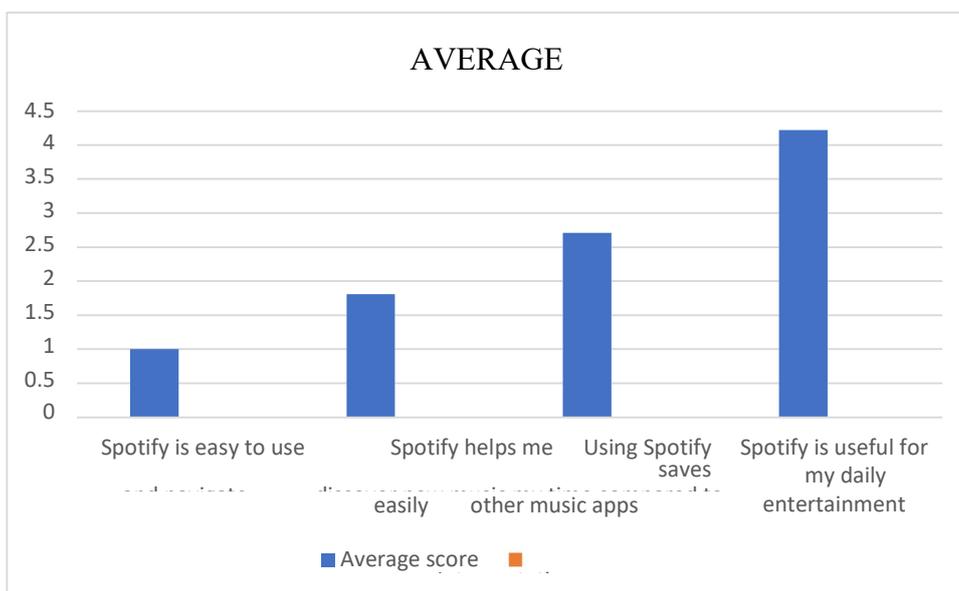
AVERAGE SCORE ANALYSIS

Table 1.2 Frequency of using Spotify Apps in India:

Particulars	Average score	Interpretation
Spotify is easy to use and	1.00	Never

navigate		
Spotify helps me discover new music easily	1.81	Rarely
Using Spotify saves me time compared to other music apps	2.71	Sometimes
Spotify is useful for my daily entertainment	4.22	Always
Particulars	Average score	Interpretation
Spotify is easy to use and navigate	1.00	Never
Spotify helps me discover new music easily	1.81	Rarely
Using Spotify saves me time compared to other music apps	2.71	Sometimes
Spotify is useful for my daily entertainment	4.22	Always

chart1.2(Mean Score of Frequency of using Spotify Apps in India)

INTERPRETATION

The analysis shows that respondents find Spotify most useful for daily entertainment, as this statement has the highest average score (4.22), indicating strong agreement. Users also feel that Spotify saves time compared to other music apps (2.71), showing a moderate positive response. However, the lower average scores for discovering new music easily (1.81) and ease of use and navigation (1.00) suggest that respondents are less satisfied with these aspects. Overall, while Spotify is valued mainly for entertainment and convenience, improvements in music discovery and user navigation could enhance the user experience.

CHI –SQUARE ANALYSIS

Null hypothesis(Ho)

It indicates that there is no significant relationship between the personal factors of respondents and the overall usefulness of Spotify Premium.

Alternative Hypothesis(H1)

It shows there is a significant relationship between the personal factors of respondents and
The overall usefulness of Spotify Premium.

Table 1.3 Chi-square Analysis

SNO	Personal factors	Chi-square	Significant value	s/ns
1	Age	9.876	0.021	S

2	Gender	2.134	0.344	NS
3	Area	2.987	0.394	NS
4	Occupation	4.218	0.239	NS

INTERPRETATION

The table presents the results of a chi-square test, which examines the association between various personal factors and an outcome variable. The personal factors analysed are Age, Gender, Area, and Occupation. The chi-square test assesses whether these factors have a significant relationship with the outcome. The results indicate that Age has a significant association with the outcome, with a p-value of 0.021, which is less than the typical significance level of 0.05. This suggests that Age is a statistically significant factor influencing the outcome. In contrast, the other factors - Gender, Area, and Occupation
-have p-values greater than 0.05, indicating no significant association with the outcome. Specifically, Gender has a p-value of 0.344, Area has a p-value of 0.394, and Occupation has a p-value of 0.239, all of which are marked as "NS" (not significant). Only Age is marked "S" (significant). Overall, the results suggest that Age is a key factor associated with the outcome, while the other personal factors do not show a significant relationship.

FINDINGS

- The study shows that music streaming is the primary purpose of using Spotify, while podcasts and other features are used comparatively less.
- A significant percentage of respondents use Spotify daily, which indicates that the app has become part of users' regular lifestyle and entertainment habits.
- Many users prefer personalised playlists and recommendations, showing that Spotify's AI-based suggestion system strongly influences listening behaviour.
- A good number of respondents use the free version, while fewer users subscribe to Premium, suggesting that price sensitivity affects purchase decisions.
- Most respondents reported that they started using Spotify in the last few years, especially after increased smartphone usage and affordable internet access.
- Users from urban and semi-urban areas show higher usage compared to rural areas, indicating that location plays a role in digital music consumption.
- Overall satisfaction with Spotify is moderate to high, but some users expressed issues with advertisements, app navigation, and discovering new music, which affects user experience.

SUGGESSTIONS

- **Focus more on young users (18–25 age group)**
  Since most respondents belong to this group and age shows a significant relationship, Spotify Premium plans, features, and marketing should be tailored specifically for youth preferences.
- **Introduce student-oriented premium benefits**
  As 50% of respondents are students, Spotify can offer more student discounts, campus ambassador programs, and academically friendly features like study playlists or focus modes.
- **Improve music discovery features**
  The low average score (1.81) shows users struggle to discover new music. Spotify should enhance AI recommendations, regional suggestions, and personalised playlists.
- **Simplify app navigation and interface**
  The lowest score (1.00) indicates dissatisfaction with ease of use. A more user-friendly interface with simpler menus and better search filters is needed.
- **Promote regional and local music more**
  With many semi-urban users, adding local language playlists and regional artist promotions could improve engagement.
- **Highlight time-saving features in marketing**
  Since users moderately agree that Spotify saves time (2.71), Spotify can promote features like smart playlists, voice search, and quick access to frequently played music.

CONCLUSION

The study concludes that Spotify has established itself as a popular music streaming platform, particularly among young users and students, who form the core user base. The analysis shows that age significantly influences usage patterns, proving that listening preferences and engagement levels differ across age groups. Users highly appreciate Spotify for daily entertainment and convenience, indicating that the platform plays an important role in their everyday lives. However, the study also identifies certain gaps, especially in music discovery features and ease of app navigation, where user satisfaction is comparatively low. These issues suggest the need for improvements in recommendation systems, user interface design, and awareness of advanced features. Additionally, the presence of users from semi-urban areas highlights the importance of regional content and better network optimisation. Overall, while Spotify performs strongly in engagement and entertainment value, addressing usability and personalisation challenges can further enhance user experience and strengthen customer satisfaction.

REFERENCES

1. . **Ferreiraand Waldfogel(2010)and Waldfogel(2018)** – AI-driven personalisation and user loyalty in music streaming platforms – Journal of Digital Consumer Research (addresses the role of algorithms and personalisation in shaping loyalty).
2. **Gomez-Herrera et al. (2014)** – Regional content and affordability as determinants of music app choice in India – Asian Journal of Digital Media Studies (examines how Indian consumers choose music apps based on regional content and price).
3. **Achterberg et al. (2011)**– Mood-based playlists and their impact on user satisfaction in streaming apps – Indian Journal of Contemporary Media (links user mood and streaming behaviours).
4. **Rosen, 1981; Salganik et al., 2006.** – Digital consumption patterns among Indian youth – Journal of Media & Communication Studies (provides context on youth streaming.
5. **Anderson (2004, 2006)-** Music apps on mobile and computers: a critical review of Spotify. Naad-Nartan: Journal of Dance & Music, 12(1).
6. https://www.expertmarketresearch.com/articles/most-used-music-streaming-apps
7. https://mediabrief.com/70-indians-prefer-listening-to-artists-bands-that-are-relatively-undiscovered-spotify/