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ONLINE MUSIC LISTENING PRACTICES AND USER MOTIVATIONS [1]

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ABSTRACT

With digitalization, music listening practices have also transformed and become realized through the Internet. Online music listening practices, which are realized through file sharing applications and music download pages, as well as online music platforms, have affected both the music industry and music listeners in various ways. Online music, which should be considered in connection with the culture industry and which affects the music industry in legal and economic dimensions, has brought music listeners to the position of users and combined practices such as interaction, sharing and content production caused by this position with listening to music. This study aims to address the transformation and effects of online music in terms of users. As a result of the research, it has been concluded that online music platforms have transformed music listening practices, made listeners a productive user, and that some features of online music platforms affect user motivations.

Keywords: Digital music, Spotify, Music listening practices, Online Music

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ÇEVRİMİÇİ MÜZİK DİNLEME PRATİKLERİ VE KULLANICI MOTİVASYONLARI

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ÖZ

Dijitalleşme ile birlikte müzik dinleme pratikleri de dönüşerek internet aracılı bir şekilde gerçekleşir hale gelmiştir. Dosya paylaşım uygulamaları ve müzik indirme sayfalarının yanı sıra çevrimiçi müzik platformları aracılığıyla da gerçekleşen çevrimiçi müzik dinleme pratikleri, hem müzik sektörünü hem de müzik dinleyicilerini çeşitli biçimlerde etkilemiştir. Kültür endüstrisi ile bağlantılı olarak düşünülmesi gereken müzik endüstrisini hukuki ve ekonomik boyutlarda etkileyen çevrimiçi müzik, müzik dinleyicilerini ise kullanıcı konumuna eriştirerek bu konumun yol açtığı etkileşim, paylaşım ve içerik üretimi gibi pratikleri müzik dinleme ile birleştirmiştir. Bu çalışma da, çevrimiçi kullanıcılar açısından yarattığı dönüşümü ve etkileri aydınlatmayı amaçlamaktadır. Araştırma sonucunda, çevrimiçi müzik platformlarının müzik dinleme pratiklerini dönüştürdüğü, dinleyicileri üreten bir kullanıcı konumuna getirdiği ve çevrimiçi müzik platformlarının barındırdığı özelliklerin kullanıcı motivasyonlarını etkilediği sonuçlarına ulaşılmıştır.

Anahtar kelimeler: Dijital müzik, Spotify, Müzik dinleme pratikleri, Çevrimiçi müzik

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INTRODUCTION

Although music, which finds its historical foundations in language, has undergone various changes and transformations in oral and written cultures, its massification through the culture industry and its digitalization with internet technology have been the main factors affecting today's music listening practices. As a matter of fact, music produced in various standards and for the market as a commodity in the culture industry has preserved this form and expanded its inclusiveness since the 20th century.

The massification of music cannot be thought of independently of music listening technologies. Because the music produced in the culture industry reached the masses with tools such as records, radio and cassettes, and together with digital music, CDs, computers and smart phones were completely freed from being dependent on time and space. The equivalent of music, which can be listened to anytime and anywhere, in the Internet age has been online music. Online music, unlike other music listening technologies, requires the listener to be connected to the Internet. Online music can be listened to via streaming platforms, without the need to store music files on the device, placing its listener at the same time as the user. Combining listening to music with sharing, interaction and content production, online music platforms have become an important player in the music industry and have influenced this industry in legal and economic contexts.

While online music platforms provide users with opportunities such as sharing, making lists, making suggestions and adding friends, in addition to the music listening experience, it makes it possible to consider music listening practices in the context of productive consumerism, digital labor and participatory culture. In this respect, the motivation of the listeners in using online music platforms also gains importance.

Within the scope of the study, the user of the online music platform as a producer was examined in the context of digital labor and participatory culture, and online music listening practices and motivations were investigated by using the questionnaire technique, which is a quantitative method. With the data obtained from the survey results, the online music listening practices and motivations and their place in the transformation of music listening practices are discussed.

1. ONLINE MUSIC

Music listening and recording technologies have increasingly diversified the areas that music can reach. The resulting diversification has not only brought music to personal areas such as home, workplace and private vehicle, but also highly individualized it with portable music listening tools and headphones. Although technologies such as records, gramophones, radios and cassette players play a leading role in the transformation of music listening practices, tools such as Walkman, CD players, MP3 players and finally smart phones have made music listening practices more individualized and music accessible in every area where the listener is.

Internet technology has diversified the ways in which music is stored, reducing music to just one file format. Although these formats affect the sound quality of the music, their use is achieved through digital music players. Internet-mediated music that is stored digitally and played by digital players is divided into two as online music, where the listening practice takes place entirely through the Internet, and semi-online music, which requires the Internet only for the recording of the music file. While online music is available through streaming platforms, semi-online music involves recording music files through various applications and storing them on devices. In both listening practices, devices such as mobile phones, computers, tablets, etc. connected to the Internet are

required. But the point that makes the difference in listening practice is whether the music is streamed online or not.

The foundations of the practice of listening to music via the Internet are based on semi-online music. Access to this music was realized through file sharing applications that emerged with the development and spread of the Internet. It can be said that there is already access to this kind of music. The music file recorded via Internet and file sharing applications can be listened to from computers, mobile phones or mp3 players, depending on the device where it is stored.

Semi-online music listening practices operate through the aforementioned tools and file sharing systems. It can be said that these tools and systems "help create a market for digital music products" (Morris, 2018, p. 240). However, the legal owners of the digital music market, created with the contribution of free sharing, are the online music platforms and the producers they have contracted with.

Although online music platforms can provide some services offline, it is necessary to be online to benefit from all the features of the platforms. It is also possible to say that online music platforms are the most up-to-date version of internet-mediated music listening practices. The history of these platforms coincides with the early 2000s. Last.fm, founded in 2002, and Myspace, founded in 2003, are social platforms. The following major online music platforms are Pandora in 2005, Grooveshark in 2006, Deezer, Soundcloud and Amazon Music in 2007, Spotify in 2008, Napster with its new format in 2011, Audiomack in 2012, Tidal, Apple Music, Idagio in 2014, Youtube Music, on the other hand, started to serve in 2015. Among them, Last.fm has stopped streaming music in the form of artist radios, while Grooveshark has shut down. Other platforms continue to serve in various forms.

It can be said that online music platforms have left their mark on the Internet mediated music experience. The importance of these platforms is related to the value they carry for the music industry as much as the technologies they use. As a matter of fact, the importance of online music platforms, which are becoming increasingly widespread and diversifying their content, has also shown itself in digital information about the music industry. According to the most recent 2019 data of the Digital Media Association (DIMA), which represents the world's leading online music companies, including Amazon, Apple, Google, Pandora, Spotify and Youtube; 80% of the revenues of the music industry came from streaming platforms and these platforms brought the music industry $28.2 million in daily revenue (DIMA, 2020). According to the research of the same organization, between 2017 and 2019, digital music revenues increased by 14.1%, revenues of streaming platforms increased by 20.6%, and revenues from paid memberships of these platforms increased by 25.2%. The increase in the number of paid users was 19.8%. (DIMA, 2020, p. 9). These rates reveal how online music platforms are related to the music industry and how much they feed the music industry. In DIMA's 2018 report, it was noted that backstreet music downloads have decreased by more than 50% since 2013. According to the organization, online music platforms are a powerful force in the face of backstreet music (DIMA, 2018, p. 30).

2. ONLINE MUSIC LISTENER AS PROSUMER

Those who want to receive service from the online music platform must be a member of the platform. The nature of the user's membership affects the features and quality of the service he receives. Free users may have disadvantages such as being frequently exposed to advertisements and not being able to benefit from some features of the applications. Users who pay a fee, on the other hand, have advantages such as not seeing ads, listening to offline

music and unlimited usage. Accordingly, it is possible to say that the user does not have the opportunity to use online music platforms 'free of charge'. The user pays the service fee either as a fee or by being exposed to advertising.

The position of the music listener as a user in the new media can be handled with the concept of producing consumerism (prosumer). This concept means that users of social media platforms are producers as well as consumers of these platforms. As a matter of fact, user-derived content is of vital importance for social media platforms, as social media platforms cannot exist without the content produced by users. Social media users, who can be said to produce content by producing, sharing or disseminating the content produced, are also the consumers of the content on the platform and the audience that attracts the advertisers. In this direction, users who are called producers are in a position that can be considered semi-active both in terms of social media platforms and in terms of many digital media environments that allow content sharing on these platforms. While Jenkins looks at this position of the user from the perspective of participatory culture, Fuchs approaches it in the context of digital labor production.

Producing consumerism refers to activities where digital media users are not passive consumers and contribute to the production process on the Internet. Alvin Toffler introduced the concept of producing consumerism (prosumer). Emphasizing the blurring of the boundaries of production and consumption, Toffler conceptualized the rise of prosumer in the economy (Toffler, 1981). It was Axel Bruns who associated prosumer with new media. Bruns interpreted the concept of prosumer in the context of new media and shed light on the content production process of Internet users (Bruns, 2007). Prosumer, according to Bruns; it is a mixed and often inseparable combination of production and consumption. Despite this, Internet users can remain only as a content producer or just a platform user (Bruns, 2007, p. 2-3). Therefore, it can be said that the position of prosumer emerges depending on the practices and activities of the user. It is possible to say that Bruns, while describing the activities in the production part of prosumer, is mostly based on organizations with open source software and collaboration communities such as Wikipedia and ccMixter. However, in addition to these environments where the content produced and shared by users is made for non-profit and community contribution, social and digital media platforms can also host consumer activities that produce in different ways. As a matter of fact, Facebook, Twitter, Instagram, Youtube and other sharing sites can be seen as environments where examples of prosumer can be found. Chayko emphasizes that users on these sites demonstrate the existence of prosumer, and even that it has become massive (Chayko, 2018, p. 75-76). In this direction, it is possible to say that prosumer is now realized in a massive way in social media platforms, where the number of content rises in proportion to the number of users. Examples of mass-produced consumerism can be seen in the variety of creative posts made under any label, and in frequently shared music and videos.

Production practices in the context of prosumer can also be interpreted as participatory cultural activities. Because these events place viewers who are consumers of any commercial media show or people who are users of a digital platform, at the same time as producers. The content production in question can be motivated in terms of individual needs, community needs, personal satisfaction and social rewards in terms of users (Bruns, Bahnisch 2009, p. 5). In addition to these motivations, examples of which can be seen in fan communities, thought groups, culture and art formations, prosumer can also have an economic quality in relation to the place where they are produced and shared. While this economic feature may

benefit both commercial interest groups and users in some practices, it finds its economic equivalent only in terms of commercial groups in some practices. The economic quality, which leads to a crossroads in terms of both participatory culture and productive consumerism, is not considered much from Jenkins' liberal point of view, but it forms the basis of the concept of digital labor, which Fuchs constructs with a critical point of view.

Digital labor, in general, includes paid or unpaid work done over the Internet. As a matter of fact, the Internet, as "a very labor-intensive environment related to obtaining value from a continuity-based, updatable work" (Terranova, 2015, p. 358), is a place where labor is visible, from a personal blog to a social network. For-profit or not, every entity on the Internet operates through labor. While this labor is sometimes put forward in a paid and institutional way, sometimes it can appear in the form of voluntary free production and sharing.

From Fuchs' point of view, digital labor emphasizes the labor nature of user practices on the Internet and questions the value of this labor in the social media economy. Fuchs defines the Internet as a common information infrastructure based on the need for people to communicate in order to live and reproduce themselves. However, because the Internet is largely controlled by companies, online labor is exploited. (Fuchs, 2011, p. 299). According to Fuchs, the Internet, which should be used by the whole society in a common and free way, has become a techno-social system that includes technological and social systems.

The presence of users is essential for turning surveillance in Web 3.0 into profit. The fact that users become prosumer can be seen as the most basic point of the concept of digital labor. According to Fuchs, who set out from this point; if Internet users are web 2.0 prosumer, then this means that they are productive labor according to the Marxist class theory (Fuchs, 2017, p. 75). In other words, the Internet user, as a prosumer, produces for Internet companies and at the same time consumes the services offered by them. In this way, the Internet user as a prosumer creates a digital labor. A large part of this labor is unpaid unemployed labor (Terranova, 2015, p. 357).

The use of social media, which is free, can inform, entertain and therefore seems quite innocent at first glance, becomes suitable for emphasizing commercial processes when evaluated with a critical view in line with prosumer. The fact that the use of social media is free does not mean that the party providing this service does not earn anything. Because even if no product is sold to users, users and their data are sold as commodities to companies that advertise (Fuchs, 2017, p. 76). Thus, platforms such as Facebook, Twitter and Google, which are known as social media giants, can make a profit. The formation of this profit cannot be considered independent from the sale of users' data to advertisers, and it cannot be considered independent of the content produced by users, because social media platforms are valuable thanks to their users. The more users use a platform, the higher the advertising rate can be determined, according to Fuchs, the golden rule of the capitalist Internet economy (Fuchs, 2017). This golden rule is of a nature that shows the economic reasons underlying the efforts of social media platforms or any formation serving in the digital environment to gain more users.

According to Fuchs, another aspect of commercial exploitation relations on the Internet is the taking and selling of personal information of users by violating their privacy. These violations, which "contain the surveillance of personal profile data, produced content, browsing and clicking behavior, social relations and networks and communication" (Fuchs, 2014, p. 71), are often specified in user agreements approved by users and are carried out with

the given consent. Therefore, it is possible to state that social media users are also commoditized through commodity relations on the Internet.

It can be said that prosumer and digital labor emerging in this direction are also encouraged by the technical structuring of social media applications. Because, with the Internet technology becoming portable and accessible from anywhere, the state of hyper-connectivity has increased and Internet addictions defined as nomophobia and fomo have emerged. When all this is interpreted in the context of digital labor, it can be said that mobile applications have become a ubiquitous factory and a production area of audience commodity (Fuchs, 2015, p. 168). In this direction, the ringtone that calls the factory to work is instant notification systems of social media applications. Users who are invited to spend time, like, retweet and share in the application through these notifications may even suffer from discomforts such as nomophobia and fomo if they cannot do this.

Fuchs' thoughts can be interpreted as an indication of how closely he thinks the economic relations that emerge in line with the Internet and its usage practices are in a close relationship with the social world. As a matter of fact, it is obvious that a political economy perspective towards the Internet also requires this. At the same time, it can be said that a critical view can illuminate the problems hidden in the details and provide a more equal and fairer direction to the society, as well as make the Internet freer and safer. Therefore, it can be stated that Fuchs' perspective adds value to new media studies as it brings up the points and issues that user-oriented approaches do not address or overlook.

Participatory culture can be expressed as the production by users of social and digital platforms on the Internet through their practices. Chandler and Munday define participatory culture as "the activities that transform the experience of media consumption into the production of new texts by blurring the boundary between producers and consumers" (Chandler, Munday, 2018, p. 230). In this respect, participatory culture emphasizes the activity of Internet users and states that they are not mere consumers of digital media.

Henry Jenkins, one of the most important names in dealing with new media in the context of participatory culture, deals with the Internet in terms of users' production and consumption activities. According to him, the Internet makes the coexistence of participatory culture and commercial culture possible and visible (Jenkins, 2016, s. 207). Jenkins claims that joining forums, blogging, expressing ideas and developing content on social media, which are Internet usage practices, transform the Internet into a medium of participation, while improving the creative potential of users (Jenkins; Netchitailova, 2017, p. 2). Thus, it is possible to state that he concentrates on the positive gains of the Internet. While the interaction, production and consumption activities taking place in the Internet environment highlight the differences, this feature is also found useful by Jenkins. Because according to him; "The various communication possibilities that web 2.0 technology has brought to our daily lives have paved the way for the formation of different types of users in new media environments. The production of different types of content through different user types has also become a part of the participatory culture." (Jenkins, Clinton, Purushotma et al., 2009). Therefore, it can be said that participatory culture fosters the diversity of representation and content on the Internet. As a matter of fact, the participatory culture, which appears with different interests, different creativity features and different forms of expression, creates a 'multiplicity' situation by diversifying both the practices of the users and the types of content on the Internet. It can be stated that this multiplicity of ideas, information, music, photos, videos and news items is

supported by the technical possibilities offered by digital media platforms and the shaping and diversification of these opportunities by users. With the widespread use of social media, people who are interested in similar cultural products come together more and communities formed within the framework of their interests are also increasing. The result of all this is a participatory culture where people play an active role in the production and consumption of cultural products and can share them. This culture is also "an economy in which labor and money are, in a way, shared, exchanged and spent." (Chayko, 2018, p. 73). Because these activities of users can be seen as a labor since they include production, and digital media platforms and amateur or professional content producers can gain various economic gains through practices that shape participatory culture.

In the context of participatory culture, Internet users are very active in the field of production and can also produce for their own benefit. For Jenkins, a participatory culture is "a culture with relatively low barriers to artistic expression and civic engagement, and includes supports for creating and sharing." (Jenkins, Clinton, Purushotma et al., 2009, p. 3). Based on this idea, it can be said that Jenkins sees web 2.0 and web 3.0 environments mostly as free environments. In addition, Jenkins thinks that there is an intense incentive to participation, production and sharing, and these incentives are social and economic. While economic incentives may include users to earn income from the content they produce and digital media platforms to generate income with the number of users and interesting content they host; on the other hand, it can be said that social incentives emerge in the context of users' belonging to certain social groups, the expansion of their digital circles and their self-expression.

Jenkins, who sees the economic and cultural changes of the new media environment positively and argues that these changes are in favor of the user, finds the concentration realized through multinational media companies dangerous. (Jenkins, 2017). Because with concentration, a more limited ownership structure emerges and this structure pushes users' control over media content to a risky position. Users whose control over media content is at risk due to concentration may also face the risk of being deprived of the pluralistic structure of participatory culture. An example of this is that digital media platforms where visual and audio content can be produced impose limitations on the production of amateur music videos and the rearrangement of copyrighted images due to copyright control.

Media convergence is another important point that stands out in Jenkins' ideas in the context of participatory culture. According to Jenkins, cultural changes, legal conflicts and economic empowerment trigger media convergence are the precursor changes in the technological infrastructure (Jenkins, 2017: p. 35). In this direction, it is possible to say that the convergence, which occurs with the effect of legal conflicts and economic reasons through technological changes that allow convergence, is strengthened through usage practices. When this situation is considered in the context of music listening practices, examples such as the transformations of music listening tools and thus the spatial expansion of access to music, the digitalization of music content and the development of technologies that allow free distribution of content are encountered. It can also be seen that these examples lead to legal and economic conflicts, as Jenkins points out. In addition, it can be stated that the spread of participatory culture on the Internet is an important factor affecting the production, distribution and control of the content in question.

It can be said that sharing and production, which Jenkins calls the art of world construction, "reveals an unprecedented accumulation in human history thanks to

a wide variety of individual contributions and the coordinating tools of the internet" (Saka, 2015, p. 42). In order to increase and diversify this accumulation, it is possible to state that the danger of concentration, which Jenkins also warned, should be taken into consideration.

The most basic practices of the users of online music platforms that can be interpreted in the context of prosumer are to prepare music lists within the platforms and share these lists or the music on the platform with people or on social media. Both of these practices are of economic nature only for commercial interest groups. Because, while a produced playlist or shared music can only find their counterparts in non-material motivations for the user, they are practices that have economic equivalents for online music platforms or social media platforms that mediate the sharing.

It is possible to look positively or critically at the activities of the users of online music platforms, as well as the prosumer activities on the Internet. According to the perspective viewed, traces of unpaid labor exploitation or a participatory culture in which cultural products circulate freely can be seen. The thing that cannot be changed according to the point of view is that the users are performing these practices. Therefore, it is important to know the motivations of these practices, which are beyond financial motivations.

3. RESEARCH ON ONLINE MUSIC PRACTICES AND MOTIVATIONS

In this study, it will be investigated what kind of motivations users have in listening to online music and whether these motivations vary according to demographic characteristics and listening practices, how users' music listening practices are realized and whether these practices vary according to demographic characteristics. Answers will be sought to the questions of whether online music platforms fully meet the music listening needs of users. The aim of the study is to reveal with the survey method that online music platforms bring about a change in music listening practices and that changing practices also transform listeners. In addition, this research will indicate the listener's motivations and listening practices in listening to music online. The following questions are expected to be answered within the scope of the research:

1. Your age?
2. Your gender?
3. Your Education Status?
4. Do you use an online music platform?
5. Which online music platform do you use?
6. How many hours a day do you listen to music on online music platforms?
7. What is the type of your membership in the online music platform?
8. With which device do you use the online music application more?
9. Have you encountered music that you cannot find on online music platforms?
10. Do you share the music you listen to on the online music platform or the playlists you have prepared on your social media accounts?
11. How often do you listen to playlists suggested by online music platforms?
12. Do you make playlists yourself on online music platforms?

3.1. Research Hypothesis and Research Questions

Technological developments have digitized music products that can be considered within the scope of the culture industry. Within the scope of this digitalization, music listening practices have differentiated in terms of access to music. Digital music, which can be accessed free of charge through file sharing applications or with paid or advertising through online music platforms, has led to a change in music listening practices. In the study, the hypothesis that online music listening platforms

cause music listening practices to change by making music an internet-connected stream was revealed.

Within the scope of the research, answers to the following research questions were sought.
- What are the motivations of the participants in listening to online music?
- Do motivations for listening to online music vary according to demographics?
- What are the participants' music listening practices?
- Do online music listening practices vary according to demographics?
- Do the online music platforms fully meet the music listening needs of the participants?
- Do users' motivations for listening to music differ according to their music listening practices?

3.2. Research Method

In the research, a scale consisting of demographic questions, 9 questions measuring individuals' usage habits and 17 questions measuring individuals' motivations for use was used to measure the change in online music listening practices, and answers were sought on 440 people. Confirmatory factor analysis in AMOS 26 program and Cronbach's Alpha analysis in SPSS 26.0 program were used for validity and reliability analyzes of the scale. After the demographic factors and online music platform listening habits and motivations of the participants were revealed by frequency analysis, the online music listening habits of the participants were analyzed in detail by using cross tables within the framework of the research questions. Independent sample t-test and one-way Anova tests were used to analyze the distribution of the factors that make up the participants' online music listening motivation according to demographic characteristics. Independent sample t-test is used to analyze the differentiation of dependent variables between two independent variables and the Anova test between more than two independent variables.

3.3. Reliability Analysis

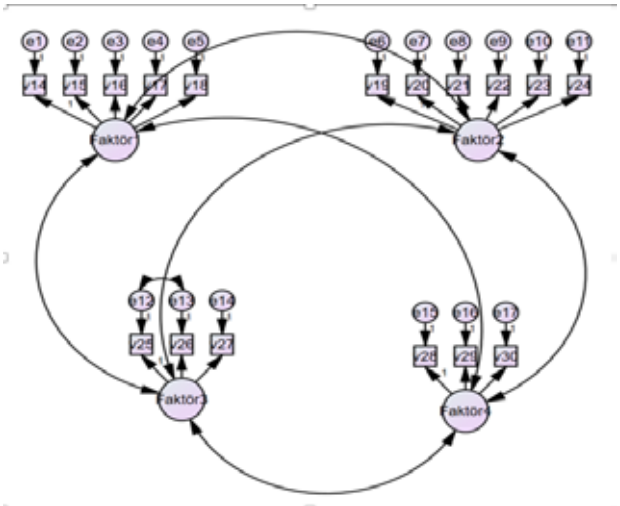
Cronbach's alpha coefficient is the coefficient used to determine the reliability of measurement tools. The unidimensionality of the Cronbach's Alpha coefficient determines the internal consistency of the measurement tools and reveals their reliability (Kartal & Dirlik, 2016). If the Cronbach's Alpha coefficient is greater than 0.7, the internal consistency of the scale is ensured (Gürbüz and Şahin, 2018, p. 333).

Table 1: Reliability Analysis (Cronbach's Alpha)

Cronbach's Alpha
0,870

Cronbach's Alpha coefficient is 0.870. Since it is greater than 0.7, the internal consistency of the scale was ensured.

Table 2: Confirmatory Factor Analysis



Confirmatory factor analysis was performed to show the accuracy of the scale used in the study in terms of sample. Confirmatory factor analysis is performed to test whether scales that has been discovered before and combined under fewer factors are similar in the sample in which the research was conducted. (Meydan and Şeşen, 2015: p. 21). As a result of the confirmatory factor analysis, covariance was assigned between the 25th and 26th questions and the validity of the model was ensured.

Table 3: Confirmatory Factor Analysis Model Validity

NFI	,905
CFI	,930
RMSEA	,075

The normed fit index (NFI) is found by dividing the chi-square value of the tested model by the chi-square value of the independent model. Values above 0.90 for the index indicate acceptable fit (Ullman; Meydan and Şeşen, 2015, p. 33). According to the table, the NFI is 0.905 and is greater than 0.9.

The comparative fit index (CFI) indicates a close fit of 1 (Meydan and Şeşen, 2015, p. 34). According to the table, the CFI is 0.930 and it is compliant because it is greater than 0.9.

RMSEA, which means approximately the root mean square, is up to 0.08, indicating acceptable fit (Meydan and Şeşen, 2015, p. 34). It is 0.075 in the table and the RMSEA value less than 0.08 is compatible.

3.4. Universe and Sample of the Research

The universe of the research consists of online music platform users residing in Istanbul and aged between 18-39. The sample includes a total of 440 people using an online music platform. The demographic characteristics of these 440 people and the distribution of their answers to the survey questions are shown in the tables below.

Table 4. Distribution of participants according to their use of an online music platform

	N	%
Yes	454	77,6
No	131	22,39
Total	585	100,0

Table 5. Distribution of participants by age

	N	%
18-22	200	45,5
23-39	240	54,5
Total	440	100

Table 6. Distribution of the participants by gender

	N	%
Female	225	51,1
Male	212	48,2
Doesn't want to specify	3	,7
Total	440	100,0

Table 7. Distribution of the participants according to their educational status

	N	%
Secondary School	2	,5
High School	202	45,9
Graduate	166	37,7
Postgraduate	70	15,9
Total	440	100

3.5. Findings and Evaluations

In this section, besides the answers to the demographic questions, the answers to the survey questions prepared to determine online music listening practices are examined. Analysis results are summarized and explained in tables.

Table 8. Distribution of the participants according to the online music platform they use

	N	%
Spotify	329	74,8
Youtube Music	67	15,2
Apple Music	20	4,5
Deezer	7	1,6
Other	17	3,9
Total	440	100

According to the table, 329 (74.8%) of the participants use Spotify. 67 people (15.2%) use Youtube Music and 20 people (4.5%) use Apple Music. Spotify, the online music platform with the highest number of users worldwide, was also the music platform with the most users in the research.

Table 9. Distribution of participants by frequency of listening to music on online music platforms

	N	%
Less than an hour	28	6,4
1-2 hours	137	31,1
3-4 hours	207	47,0
5-6 hours	58	13,2
More than 6 hours	10	2,3
Total	440	100,0

According to the table, 207 (47%) of the participants listen to music on online music platforms between 3-4 hours. 137 (31.1%) of the participants listen to music online for 1-2 hours.

Table 10. Distribution of participants by online music platform memberships

N	%	
Freemium (unpaid)	108	24,5
Premium (paid)	332	75,5
Total	440	100,0

Table 11. Distribution of participants according to their encounters with a music that they cannot find on online music platforms

	N	%
Yes	233	53,0
No	207	47,0
Total	440	100,0

When the table is examined, it is seen that 233 (53%) of the participants stated that they encountered a music that they could not find on online music platforms. It is understood that 207 (47%) participants stated that they did not encounter a music that they could not find on the platform they used. Accordingly, it is possible to say that more than half of the participants could not find the music they were looking for on online music platforms.

Table 12. Distribution of the participants according to their social media accounts of the music they listened to on the online music platform or their playlists

	N	%
Yes	239	54,3
No	201	45,7
Total	440	100,0

According to the table, 239 of the participants (54.3%) share the music they listen to or their playlists on their social media accounts. It is seen that 201 (45.7%) participants did not share anything. According to this result; it is seen that more than half of the participants share the music they listen to or the playlists they have prepared on their social media accounts.

Table 13. Distribution of participants according to listening to music lists suggested by online music platforms

	N	%
Every day	129	29,3
Once two days	71	16,1
Once three days	65	14,8
Once a week	117	26,6
I don't listen thee suggestions	58	13,2
Total	440	100,0

It is seen that 129 (29.3%) of the participants listen to the music lists suggested by music platforms every day. 117 (26.6%)

participants listen to the suggested music once a week. The results, which are distributed daily and weekly, show that some of the users listen to the suggested playlists frequently, while some of them rarely listen to the suggestions.

Table 14. Distribution of participants by making playlists on online music platforms

	N	%
Yes	383	87,0
No	57	13,0
Total	440	100,0

When the table is examined, it can be seen that 383 (87%) of the participants prepared their own playlists. 57 (13%) participants stated that they did not prepare their own playlists. Therefore, it can be said that a large number of participants prepare playlist content on Spotify.

Crosstabs

Table 15. Type of membership in online music platform used by age

		18-22	23-39	Total
What is the type of your subscription on the online music platform?	Freemium (unpaid)	67	41	108
	Premium (paid)	133	199	332
Total		200	240	440

In the type of membership in the online music platform by age, it is seen that people between the ages of 23-39 uses more paid memberships. It can be claimed that the difference between the 18-22 age group is based on socio-economic factors.

Table 16. The situation of encountering a music that cannot be found according to the online music platform used

		Yes	No	Total
Which online music platform do you use?	Spotify	193	136	329
	Youtube Music	15	52	67
	Apple Music	9	11	20
	Deezer	6	1	7
	Other	10	7	17
Total		233	207	440

When the table is examined, it is seen that Spotify users are more likely to encounter a music they cannot find. This number is less in Youtube Music. It is thought that this difference occurs because Youtube Music uses the infrastructure of Youtube.

Table 17. Frequency of listening to suggestions by online music platform used

How often do you listen to playlists suggested by online music platforms? (Weekly discovery, top lists, etc.)							
		Everyday	Once two days	Once three days	Once a week	I don't listen the suggestions	Total
Which online music platform do you use?	Spotify	87	50	53	101	38	329
	Youtube Music	30	12	5	8	12	67
	Apple Music	4	4	6	3	3	20
	Deezer	4	2	1	0	0	7
	Other	4	3	0	5	5	17
Total		129	71	65	117	58	440

The majority of Spotify users among the participants listen to their music suggestions once a week. It is seen that the majority of the participants who use Youtube Music listen to the suggestions every day.

Table 18. Comparison of music listening frequency and making playlists

		Yes	No	Total
How many hours a day do you listen to music on online music platforms?	Less than 1 hour	6	22	28
	1-2 hours	39	98	137
	3-4 hours	136	71	207
	5-6 horus	51	7	58
	More than 6 hours	7	3	10
Total		239	201	440

In cases where the frequency of listening to music is 3-4 hours and 5-6 hours, it is seen that the number of those who prepare playlists is high. Therefore, it can be said that as the frequency of listening to music increases, the practice of preparing a playlist is realized.

Motivations of Listening Music

In the survey asked 17 questions and they measure four factors used: ubiquity, new music discovery, social connection, and pleasure from use. The adapted scale is the scale developed by Matti Mäntymäki and published under the title "Gratifications from using freemium music streaming services: Differences between basic and premium users" (2015).

Factor 1: Ubiquity

Using an online music platform allows me to listen to music with my preferred device at the moment

Using an online music platform allows me to listen to music wherever I am

Using an online music platform allows me to listen to music at the most convenient time

Using an online music platform allows me to find and listen to a song I just thought of

Using an online music platform does not make me addicted to downloading music to a device

Factor 2: New music discovery

Using an online music platform helps me find music that suits my musical taste

Using an online music platform expands my musical taste

Using an online music platform helps me discover music I wouldn't normally listen to

Using an online music platform allows me to discover artists/bands I didn't know before

Using an online music platform provides me with music recommendations based on my preferences

Using an online music platform helps me stay up to date with new releases from my favorite artists

Factor 3: Social connection

Using an online music platform allows me to see what kind of music other people are listening to

Using an online music platform allows me to connect with other people with similar music preferences

Using an online music platform allows me to share my favorite music with others

Factor 4: Pleasure from use

Blissful to use online music platform

Nice to use online music platform

Fun to use online music platform

When the answers given to the questions measuring motivations are examined, the highest rate of 4.38 among the answers to the ubiquity factor belongs to the question "using an online music platform does not make me addicted to downloading music to a device". In the new music discovery factor, the rate of answers given to the question "using an online music platform helps me stay up to date with the new releases of my favorite artists" is the highest rate in the factor with 4.25. In the social connection factor, the question with the highest rate is "using an online music platform allows me to share my favorite music with others". It is seen that the rate of this problem is 4.26. In the factor of pleasure from use, 4.41, which is the highest rate in all factors, emerged with the question "it is pleasant to use an online music platform".

The lowest rate in the ubiquity factor is 4.17. This ratio is encountered in the question "using an online music platform allows me to listen to music wherever I am". The rate of the question "using an online music platform helps me discover music that I would not normally listen to" in the new music discovery factor emerged as 3.96. The rate of the question "using an online music platform allows me to connect with other people with similar music preferences" in the social connection factor stands out as 3.39, as the lowest rate in both the social connection factor and all the factors in the research.

Table 20. Distribution of Users' Online Music Listening Motivation by Factors

Factor	X
Factor 1	4,2623
Factor 2	4,1049
Factor 3	3,8167
Factor 4	4,3311

According to the table, the participants listen to music online with the motivation of pleasure from use (factor 4), which is the most common use, with an average of 4.3311. Second place is ubiquity with an average of 4.2623 (Factor 1); and third place is new music discovery (Factor 2) with an average of 4,1049. Finally, they listen to music online with the motivation of social connection (Factor 3) with an average of 3.8167.

Table 21: Interpretation of the P Value (Kul 2014: 12).

0.01<=p<0.05	Statistical significance
0.001<=p<0.01	High statistical significance
p<0.001	Very high statistical significance
0.05<=p<0.10	Significance bias (Borderline significance)
p>0.10	The difference is due to coincidence. (Statistically significant difference not detected)

In terms of the P value used to determine the presence and level of statistical significance, the results with statistical significance, high statistical significance and very high statistical significance are presented in the tables below.

According to the age distribution of the participants, their motivation to listen to music online was analyzed using an independent sample t-test. Independent sample t-test is a comparative analysis used to determine the difference between two groups.

Table 22. The Motivation of Listening to Online Music by Age Distribution of the Participants

FACTOR 1

Age	x	Ss	P
18-22	4,1810	,77954	,023
23-39	4,3300	,59010	

According to the table, since the P value is less than 0.05, the motivation of listening to music varies with the motivation of ubiquity (factor 1) according to the age of the participants. Accordingly, individuals between the ages of 23-39 listen to music more with the motivation of ubiquity (factor 1).

Table 23. The Motivations of Listening to Online Music by Gender Distribution of the Participants

FACTOR 3

Gender	x	Ss	P
Male	3,7259	,84717	,014
Female	3,9135	,73459	

According to the table, since the P value is less than 0.05, the motivation of the participants to listen to music for social connection (factor 3) motivation varies according to their gender. Accordingly, female participants listen to music with more social connection (factor 3) motivation than male participants.

Table 24. The Motivation of Listening to Online Music According to the Educational Levels of the Participants

FACTOR 3

	x	Ss	P
Secondary School	4,1667	4,1667	0,01
High School	3,9868	3,9868	
Graduate	3,6687	3,6687	
Postgraduate	3,6667	3,6667	

According to the table, the social connection (Factor 3) motivation to listen to music shows a significant difference according to the educational status of the participants, since the p value is less than 0.05. Tukey HSD test, one of the Post-Hoc tests, was used to analyze the differing variables, since the data were homogeneously distributed. According to the analysis, there is a significant difference between high school graduates and graduates - postgraduates. According to this, high school graduates listen to music more motivated by social connection (Factor 3) than individuals with graduate and postgraduate degrees.

Table 25: The Motivation of Listening to Online Music Comparison by Duration of Music Listening

FACTOR 1			
	x	Ss	P
1-2 hours	4,1226	,80119	,001
3-4 hours	4,3845	,48567	
FACTOR 2			
	x	Ss	P
1-2 hours	3,9781	,76851	,001
3-4 hours	4,2142	,53089	
FACTOR 3			
	x	Ss	P
1-2 hours	3,6034	,90706	,001
3-4 hours	3,9662	,63214	

Online music listening motivations of users were compared according to their listening time. There are great differences between listening times to music. For this reason, users other than those who listen to music for 1-2 and 3-4 hours were not included in the test. According to this, it has been determined that users who listen to music between 1-2 and 3-4 hours listen to music more with the motivations of ubiquity, new music discovery and social connection.

Table 26: The Motivation of Listening to Online Music Comparison by Membership Type

FACTOR 1			
	x	Ss	P
Freemium	3,9778	,94299	,001
Premium	4,3548	,54922	
FACTOR 2			
	x	Ss	P
Freemium	3,8148	,88113	,001
Premium	4,1993	,57969	
FACTOR 3			
	x	Ss	P
Freemium	3,4938	,90857	,001
Premium	3,9217	,73188	
FACTOR 4			
	x	Ss	P
Freemium	4,0926	,93154	,001
Premium	4,4086	,66970	

When the motivations for listening to music online by membership type are compared, it is understood that users using Premium (paid) membership have higher motivation than freemium users in all motivations of ubiquity, new music discovery, social connection and pleasure from use.

CONCLUSION

In the study conducted to reveal their music listening practices and motivations, it was seen that the majority of the participants used an online music platform. There was no significant difference between the Y and Z generations, which corresponds to the difference between the age groups of the participants. While the online music listening practices of the participants are mostly on Spotify, meeting the global statistics, it has been observed that the frequency of listening to music is between 1-2 hours and 3-4 hours. This concentration also showed its effect on all factors, and as the time of listening to music increased, so did the motivations for ubiquity, new music discovery, social connection and pleasure from use. In addition, it has been determined that the motivation of premium (paid) members in all factors is higher than that of freemium (unpaid) members. This shows that paid members' ad-free music listening practices can affect their motivation to use. In addition, 75.5% of the participants use a premium membership.

In the data on online music listening practices, it is possible to see that more than half of the participants are faced with the situation of not being able to find the music they are looking for on the platforms they use. This result can be interpreted as online music platforms may have a limiting effect on some users' access to the music they want.

To the question about the sharing of music or playlists on social media accounts, which is one of the important elements that shape the prosumer positions of online music platform users in the context of digital labor or participatory culture, 54.3% of the participants answered that they share. In this context, to the question about whether the users prepared their own playlists, 87% of the participants answered that they prepared playlists. These results are important in terms of associating online music listening practices with prosumer activities.

The frequency of listening to the music lists suggested by the platforms was concentrated in the choices of every day and once a week. In total, 86.8% of the participants stated that they listened to the suggestions. It can be said that the rates and frequencies of listening to the recommendations reveal the guiding role of online music platforms in music listening practices.

In the answers given to the questions regarding the determination of the motivations for listening to music online, the motivations of not having to download music, following the current content of the artists and sharing the popular music came to the fore. While individuals between the ages of 23-39 listen to music with more ubiquitous motivation; high school graduates listen to music with more social connection motivation than individuals with graduate and postgraduate education.

By transforming music listening practices, online music platforms have made these practices open to consumer activities that are mostly internet-mediated, where the listener is the prosumer. While the said transformation has made online music platforms an important player in the music industry, the listener has evolved into the user and has assumed a role that contributes to the platforms he uses with his material or intangible labor. Music listening practices of users have also become possible through financial or intangible costs. In line with the data used in this study and obtained in the research part of the study, it is possible to say that online music platforms may become more dominant over music listening practices, the oligopolization of Spotify, Youtube Music and Apple Music may deepen, and the addiction of music listening practice to online may increase.

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