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TURNING EXPOSURE INTO STREAMS: THE ROLE OF COLDPLAY'S BRAND AWARENESS MEDIATING THE IMPACT OF SOCIAL MEDIA ON LISTENING INTENTIONS

Alan Iksan Ilyasa [1*], Muhammad Fajar Wahyudi Rahman [1]

[1] Universitas Negeri Surabaya

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ABSTRACT

This study examines the role of brand awareness in mediating the effect of social media music exposure on listening intention by positioning the band Coldplay as a human brand based on the Stimulus-Organism-Response (SOR) model. Employing a quantitative approach, data from 215 active social media users who are university students in Surabaya were analyzed using the Partial Least Squares Structural Equation Modeling (PLS-SEM) method. The research results confirmed all hypotheses: (1) social media music exposure has a positive and significant effect on listening intention; (2) social media music exposure has a positive and significant effect on brand awareness; (3) brand awareness has a positive and significant effect on listening intention; and (4) brand awareness successfully mediates the effect of social media music exposure on listening intention. These findings assert that background audio exposure in social media content serves as a crucial cognitive bridge, indicating that music marketing strategies need to optimize these platforms to transform passive users into active listeners.

Corresponding Author:
Alan Iksan Ilyasa | Universitas Negeri Surabaya
Email: alan.22112@mhs.unesa.ac.id

INTRODUCTION

The global music industry is undergoing a fundamental transformation alongside the development of digital technology, which has altered how music is created, distributed, and consumed (Radovanović, 2022). The shift from physical media to digital formats marks a new era of more practical music consumption, while simultaneously enabling the widespread distribution of creative works without the barriers of conventional record label systems (Guo, 2023). This transformation has significantly driven industry growth, with global recorded music revenues reaching USD 29.6 billion, where streaming services account for approximately 69% of the total revenue (International Federation of the Phonographic Industry [IFPI], 2025). This streaming dominance highlights the crucial role of digitalization in shaping the commercial ecosystem of modern music.

In this digital ecosystem, the focus of music listening behavior is increasingly merging with social media activities. Social media serves as a hub for interaction and music discovery for the

16–24 age demographic, influencing audience consumption intentions (IFPI, 2023; Shan et al., 2025; Jones, 2025). Platforms such as TikTok, YouTube, and Instagram—through their short-form video formats and recommendation algorithms—accelerate the reach of song distribution, both in launching emerging artists and reviving the popularity of classic tracks (Winkler et al., 2024; Willman, 2020; Zellner, 2025b). Repeated exposure to music has the potential to foster audience interest and intention to transition to streaming platforms to listen to the full songs (Beuscart et al., 2022; Zellner, 2025a).

Psychologically, the mechanism of this exposure is rooted in the phenomenon that the more frequently an individual is exposed to a stimulus, the more likely they are to develop a positive attitude and familiarity towards it (Zajonc, 1968). In the context of digital music marketing, social media exposure plays a vital role in building brand awareness, considering that artists are viewed as professionally managed human brands (Keller, 1993; Hekkert et al., 2013; Carlson & Donavan, 2013). Various previous empirical studies support this premise, demonstrating that digital content exposure and brand awareness have been proven to positively influence consumers' behavioral intentions (Yanyan et al., 2023; Meng et al., 2023; Latif et al., 2020; Krisnanto & Yulian, 2020; Reonald & Aprianti, 2024; Albarq et al., 2023; Coyle, 2023; Saputra & Wardana, 2023; Rasmiko et al., 2022). Therefore, brand awareness is positioned as a rational bridge between promotional exposure and audience decision-making (Edwin, 2023).

As a specific motivation and objective, this research focuses its observation on music audiences in Indonesia, utilizing the international music group Coldplay as a case study. This selection is based on their massive digital appeal; as of January 2026, Coldplay ranks 7th globally with over 100.7 million monthly listeners on Spotify. Specifically, the city of Jakarta ranks first globally as the largest contributor of active listeners, followed by high consumption rates in Surabaya via the YouTube platform (Priambada, 2023). This extraordinary digital engagement makes the Indonesian audience an ideal representation for examining the behavioral transition from social media content exposure to streaming consumption intention.

This study makes detailed contributions to the literature on digital marketing and consumer behavior. First, the research explores the dynamics of exposure to music snippets on social media as a catalyst driving the intention to listen to full songs. Second, it expands the application of the brand awareness concept by positioning the artist as a human brand that mediates the relationship between digital exposure and consumption intention. Third, it provides novel empirical insights from a developing country characterized by high social media penetration and a substantial global music fanbase. The research problem presents an innovative and novel approach, as it specifically dissects the interaction between truncated audio-visual snippets on social media and the formation of an artist's human brand—a landscape that remains largely underexplored compared to conventional product marketing.

LITERATURE REVIEW

The Stimulus-Organism-Response (SOR) Model

The Stimulus-Organism-Response (SOR) model, proposed by Mehrabian and Russell (1974), elucidates that environmental stimuli affect an individual's internal state (organism), which subsequently drives the emergence of a behavioral response (Sohaib et al., 2022). Rooted in environmental psychology, this model is widely utilized to understand an individual's mental processes in reaction to external stimuli (Patmawati & Miswanto, 2022; Liu et al., 2025). In the

context of this study, music exposure on social media acts as the external stimulus. This stimulus is then processed internally, forming a cognitive awareness of the artist or song, thereby positioning brand awareness as the organism (Gao et al., 2022). This cycle culminates in a response, manifested as listening intention, which serves as the final outcome of the audience's mental processing of the stimulus.

Music Exposure on Social Media and Listening Intention

Media exposure refers to the level of audience exposure to messages that trigger cognitive and affective processes through audio-visual multisensory integration (Slater, 2004; de Vreese & Neijens, 2016; Huang & Zeng, 2024; Li, 2023; M. J. Kim et al., 2020). In today's social media ecosystem, the general public often receives incidental (unintentional) music exposure through recommendation algorithms, appearance frequency, and viewing duration of short video content (Apriliyanti, 2025; Beuscart et al., 2022; Park & Kaye, 2020; McQuail & Deuze, 2020; Irliana et al., 2025; Yusuf, 2022; Yanyan et al., 2023; Mäkelä, 2024). This repeated exposure to song snippets stimulates emotional experiences (Gu et al., 2024; Liikkanen & Jakubowski, 2020; Coutinho & Scherer, 2017; Pan et al., 2019) that can be converted into listening intention. This intention represents the consumer's psychological tendency to set aside time and consciously seek out and play the artist's full song after being exposed to the initial stimulus (Krause et al., 2018; Upham et al., 2024; Vizcaíno-Verdú et al., 2023; Farhan et al., 2023; Hagger et al., 2022; L. N. Putra & Andjarwati, 2025; Barata & Coelho, 2021; W. Kim et al., 2025; Towse, 2020; R. A. Putra et al., 2025; Dasovich-Wilson et al., 2025; Munir & Watts, 2025; Choi, 2024; Irimia-Diéguez et al., 2023).

Empirically, various literature confirms that digital content exposure has a consistent positive influence in increasing consumer behavioral intentions across multiple sectors (Latif et al., 2020; Wangka & Krisjanti, 2020; Meng et al., 2023; Apriliana et al., 2024; S.K.Y. & Ulfa, 2025). Although some studies note that exposure does not always trigger intention when faced with complex or high-risk products without additional motivation (Rachman et al., 2022; Chaichamnan et al., 2022; Rendianita & Naryoso, 2025), listening to music is a low-involvement entertainment activity that primarily relies on familiarity.

H1: Coldplay's music exposure on social media has a positive and significant effect on listening intention.

Music Exposure on Social Media and Brand Awareness

Brand awareness is the consumer's ability to recognize or recall a brand entity from their memory (Christodoulides et al., 2015; Keller, 1993; Anand, 2023; Khurram et al., 2018; Pina & Dias, 2021; Zhou et al., 2024; Sasmita & Suki, 2015; Coyle, 2023; Zheng et al., 2025). In the music industry, this brand awareness approach is attached to the artist as a human brand, where the audience's memory trace is built through interaction, platform algorithms, and audience participation (Angelini et al., 2023; Danilova & Krupa, 2021; Cheţan & Iancu, 2023; Gustafsson, 2015; Radovanović, 2022). In line with the stimulus function in the SOR (Stimulus-Organism-Response) model, continuous exposure to audiovisual elements has been empirically proven to consolidate perception, enhance cognitive processes, and strengthen a brand's visibility (Albarq et al., 2023; Jade, 2023; Reonald & Aprianti, 2024; Krisnanto & Yulian, 2020; Rahmadianto et al., 2024; Widayanti, 2020). Even though there are studies finding anomalies where advertising intensity fails to adequately increase awareness (Rosa, 2019; Suleman et al.,

2023), the massive reach of audio trends on social media is projected to be able to effectively disrupt and capture audience attention.

H2: Coldplay's music exposure on social media has a positive and significant effect on brand awareness.

Brand Awareness and Listening Intention

In the consumer decision-making hierarchy, brand awareness acts as the primary foundation that creates a sense of familiarity and trust. Various studies consistently show that a proficient level of brand awareness has a positive and significant impact on consumers' tendency to act, whether it be the probability of choosing a brand, purchase intention, or sustained use (Coyle, 2023; Munandar & Wahyudi, 2025; Munir & Watts, 2025; Ramli et al., 2023; Saputra & Wardana, 2023). On the other hand, several pieces of literature note that awareness alone is sometimes insufficient to generate intention without being supported by product quality value, particularly for products demanding high emotional or financial involvement (Mulyohartono & Susila, 2023; Azzari & Pelissari, 2020; Emini & Zeqiri, 2021; Zheng et al., 2025). However, for popular musical works by major global artists, brand awareness often dominates as the determining factor of interest.

H3: Coldplay's brand awareness has a positive and significant effect on listening intention.

The Mediating Role of Brand Awareness

Connecting the entire SOR framework, brand awareness is positioned to hold a crucial psychological role as the "organism" in responding to environmental exposure (stimulus) leading to concrete action (response). Previous literature across various industries confirms this mediation pattern; repeated exposure gradually builds familiarity, allowing brand awareness to successfully convert visual communication interactions into a sense of confidence that bridges the formation of customer behavioral intentions (Seifollahi & Eskandari, 2021; Hariyanti et al., 2023; Hariadi & Ariyanti, 2025; Tarabieh, 2022). Incidental exposure to Coldplay's works on the timelines of general social media users is believed to settle into an awareness of the human brand's existence, which then resonates to mediate their curiosity into a concrete drive to listen to the songs on streaming platforms.

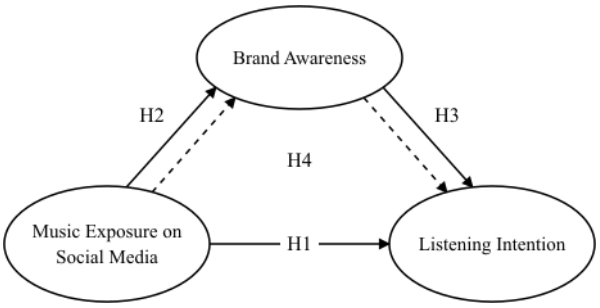

Figure 1. Conceptual Framework

H4: Brand awareness mediates the effect of Coldplay's music exposure on social media on listening intention.

RESEARCH METHODS

Participants and Procedure

This study employed a quantitative approach through an online questionnaire distributed via Google Forms between February and March 2026. The targeted population consisted of active social media and music streaming service users who were students at various universities in Surabaya. The selection of this infinite population was based on their characteristics as representatives of Generation Z, who possess high digital literacy and are highly relevant for examining digital music consumption. Sampling was conducted using a non-probability sampling technique with a purposive sampling approach, specifically judgment sampling, to ensure respondent competence and suitability (Sugiyono, 2023; Sekaran & Bougie, 2016).

To screen for appropriate respondents, four qualifying questions were implemented at the beginning of the questionnaire: (1) active student status at a university in Surabaya; (2) active user of social media platforms (TikTok, Instagram, YouTube) and music streaming services; (3) awareness of the band Coldplay or having previously listened to snippets of their songs; and (4) having been exposed to content featuring Coldplay songs on social media within the last three months. Individuals who did not meet these criteria were eliminated from further participation. In accordance with the observation-to-variable ratio guidelines, a minimum sample target of 240 respondents was set to meet the 10:1 ratio for the 24 research questionnaire items (Hair Jr et al., 2019). Overall, this study successfully gathered 215 valid responses for further analysis.

Measurement

The variable of social media music exposure (as the independent variable) was measured using eight statement items encompassing indicators of frequency, duration, attention, emotional empathy, and perception, adapted from Yusuf (2022) and Yanyan et al. (2023). Brand awareness (as the mediating variable) was measured through eight statement items representing indicators of general awareness, brand recognition, recall, audio-visual knowledge, and characteristics, adopted and adapted from Coyle (2023), Sasmita and Suki (2015), and Zheng et al. (2025). Meanwhile, listening intention (as the dependent variable) was measured through eight items related to indicators of certainty, primary choice, reinforcement, and involvement, adapted from Choi (2024) and Munir and Watts (2025).

All instrument items were measured using a five-point Likert scale ranging from 1 ("Strongly Disagree") to 5 ("Strongly Agree") (Sekaran & Bougie, 2016; Sugiyono, 2023). The measurement results can be interpreted into three levels (low, moderate, high) using the three-box method (Rahman et al., 2022).

Data Analysis

The proposed hypotheses were tested using the Partial Least Squares Structural Equation Modeling (PLS-SEM) method via the SmartPLS 4 software (Hair Jr et al., 2022). PLS-SEM was selected due to its ability to accommodate complex model predictions, its flexibility with

data that does not require the assumption of a normal distribution, and its simultaneous evaluation capabilities. Data analysis followed a two-stage evaluation approach (Sekaran & Bougie, 2016).

The first stage focused on assessing the measurement model (outer model) to ensure instrument quality. This included evaluating convergent validity (outer loading ≥ 0.70 and Average Variance Extracted/AVE ≥ 0.50), discriminant validity through the Heterotrait-Monotrait Ratio of Correlations (HTMT) criteria below 0.85 or 0.90 (Henseler et al., 2015), and instrument reliability testing with Cronbach's alpha and composite reliability in the range of > 0.70 (Hair Jr et al., 2022). The second stage was the assessment of the structural model (inner model). This evaluation was based on the coefficient of determination (R^2), predictive relevance (Q^2) (Sarstedt et al., 2017), model fit (SRMR < 0.08), path coefficient values, and bootstrapping procedures for precise testing of direct and mediation effects, with significance thresholds of t-statistic > 1.96 and p-value ≤ 0.05 (Hair Jr et al., 2021, 2022).

Respondent Profile

Table 1. Respondent Characteristics

Characteristic	Classification	Number (n)	Percentage (%)
Age	18-24 Years Old	215	100
Gender	Male	75	34.9
	Female	140	65.1
Institution Type	Public University	154	71.6
	Private University	61	28.4
Total		215	100

A total of 215 datasets from social media users in the Surabaya area were successfully recorded. In terms of age, all respondents (100%) represented the young adult age group (Generation Z), ranging from 18 to 24 years old. Regarding gender, female respondents dominated with 140 students (65.12%), while male participants accounted for 75 students (34.88%). Based on the distribution of university origins, this sample population included 154 participants (71.63%) from Public Universities (PTN) and 61 participants (28.37%) from Private Universities (PTS).

RESULTS AND DISCUSSION

Measurement Model Assessment

Table 2. Convergent Validity Results

Variable	Statement Item	Outer Loading	Status
Music Exposure on Social Media (PM)	PM1	0.745	Valid
	PM2	0.599	Valid
	PM3	0.741	Valid
	PM4	0.723	Valid
	PM5	0.793	Valid
	PM6	0.735	Valid
	PM7	0.754	Valid
	PM8	0.759	Valid

Brand Awareness (BA)	BA1	0.603	Valid
	BA2	0.683	Valid
	BA3	0.742	Valid
	BA4	0.800	Valid
	BA5	0.756	Valid
	BA6	0.726	Valid
	BA7	0.731	Valid
	BA8	0.772	Valid
Listening Intention (NM)	NM1	0.768	Valid
	NM2	0.830	Valid
	NM3	0.804	Valid
	NM4	0.787	Valid
	NM5	0.835	Valid
	NM6	0.828	Valid
	NM7	0.748	Valid
	NM8	0.831	Valid

In the initial stage, the measurement model evaluation was conducted to ensure the validity and reliability of the research instrument. Convergent validity was confirmed through outer loading values, where all items demonstrated adequate performance in representing their respective constructs. These loading values ranged from 0.599 to 0.793 for the social media music exposure variable, whose instrument was adapted from Yusuf (2022) and Yanyan et al. (2023); 0.603 to 0.800 for brand awareness, adapted from Coyle (2023), Sasmita and Suki (2015), and Zheng et al. (2025); and 0.748 to 0.835 for listening intention, adapted from Choi (2024) and Munir and Watts (2025). Although several item loadings were below 0.708, these items were retained as they still exceeded the safe threshold of 0.40 and did not reduce construct reliability.

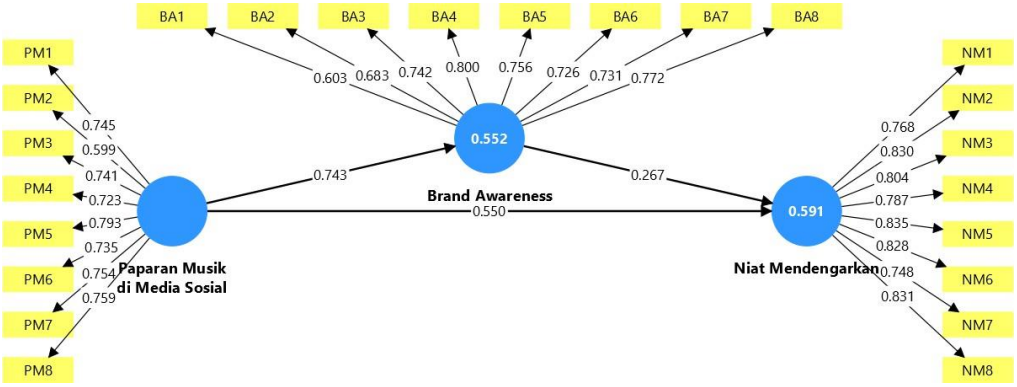

Figure 2. PLS-Algorithm Measurement Model

Table 3. Reliability Results

Variable	Cronbach's alpha	Composite Reliability (rho_a)	Composite Reliability (rho_c)	Information
PM	0.876	0.880	0.902	Reliable
BA	0.873	0.877	0.900	Reliable
NM	0.922	0.924	0.936	Reliable

Table 4. Discriminant Validity Results

Variable	PM	BA	NM
PM			
BA	0.843		
NM	0.819	0.738	

Internal consistency was then measured using Cronbach's alpha and Composite Reliability (CR). The obtained values for Cronbach's alpha (0.873–0.922) and CR (0.877–0.936) entirely exceeded the ideal threshold of 0.70, confirming that the instrument is highly reliable. Discriminant validity was also confirmed through the Heterotrait-Monotrait (HTMT) ratio, where the inter-variable correlation values (ranging from 0.738 to 0.843) were proven to be below the strict threshold of 0.85, indicating no presence of multicollinearity.

At this stage, the descriptive measurement results were also interpreted using the three-box method to analyze the distribution of the five-point Likert scale (1.00–2.33 = low; 2.34–3.67 = moderate; 3.68–5.00 = high). The respondents' assessments of the research variables indicated average scores that entirely fell within the high category: social media music exposure = 3.86, brand awareness = 4.03, and listening intention = 3.75.

Structural Model Assessment

Table 5. R-square Analysis Results

Variable	R-square	R-square adjusted
BA	0.552	0.550
NM	0.591	0.587

Table 6. Q-square Analysis Results

Variable	Q-square (=1-SSE/SSO)
BA	0.285
NM	0.374

Structural model analysis was conducted to test the model's predictive relevance and the significance of the proposed hypotheses. As an initial step to evaluate the model's explanatory power, the coefficient of determination (R^2) and predictive relevance (Q^2) were measured. This research model demonstrated a moderate level of explanatory power, with an R^2 value of 0.552 for brand awareness and 0.591 for listening intention. Furthermore, the Q^2 testing yielded values entirely above the zero threshold (0.285 for brand awareness and 0.374 for listening intention), confirming that the model is accurate and possesses adequate predictive relevance.

Table 7. Path Coefficient - Direct Effect Results

Hypothesis	Original Sample	t-statistic	p-value	Result
Music Exposure on Social Media -> Listening Intention	0.550	6.027	0.000	H1 Accepted

Music Exposure on Social Media -> Brand Awareness	0.743	15.931	0.000	H2 Accepted
Brand Awareness -> Listening Intention	0.267	2.825	0.005	H3 Accepted

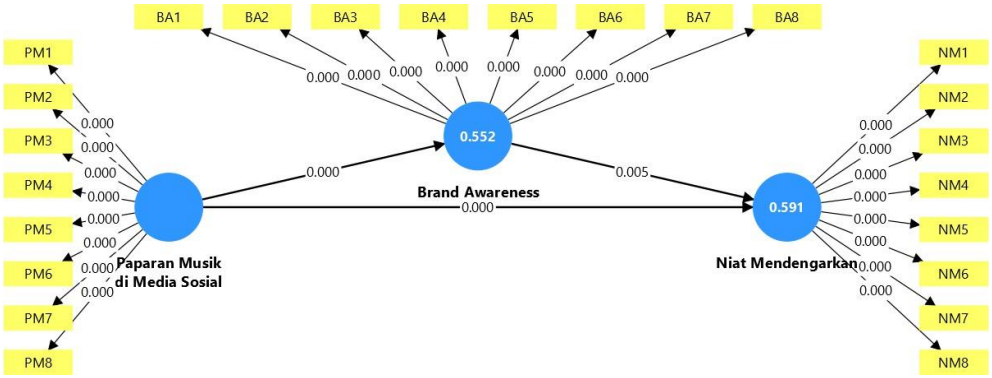

Figure 3. Bootstrapping Measurement Model

Hypothesis testing was performed through a bootstrapping procedure by evaluating path coefficients, t-statistic values, and p-values. The structural model estimation results confirmed that all research hypotheses were significantly accepted. Hypothesis 1 (H1), predicting that social media music exposure has a positive effect on listening intention, was strongly supported (Path coefficient = 0.550, t = 6.027, p < 0.05). Similarly, Hypothesis 2 (H2), stating that social media music exposure is positively related to brand awareness, was significantly accepted (Path coefficient = 0.743, t = 15.931, p < 0.05). Hypothesis 3 (H3) regarding the positive relationship between brand awareness and listening intention also proved to have empirical support (Path coefficient = 0.267, t = 2.825, p < 0.05).

Table 8. Path Coefficient - Indirect Effect Results

Hypothesis	Original Sample	t-statistic	p-value	Result
Music Exposure on Social Media -> Brand Awareness -> Listening Intention	0,198	2,822	0,005	H4 Accepted

Mediation Analysis. To test the indirect effect, path evaluation focused on the role of brand awareness as an intermediary variable. The test results demonstrated a positive mediation effect with strong statistical implications (Path coefficient = 0.198, t = 2.822, p < 0.05). This finding confirms that brand awareness bridges the effect of social media music exposure on listening intention, thereby strengthening the acceptance of Hypothesis 4 (H4).

Model Fit Indicators

Table 9. Model Fit Results

Criteria	Saturated Model	Estimated Model
SRMR	0.070	0.070

To validate the goodness-of-fit of the path structure, this study evaluated the precision of the implicit model against the empirical data using the Standardized Root Mean Square Residual (SRMR). The SRMR parameter measures the average difference between the observed correlation and the model-implied correlation. The test results showed an estimated SRMR value of 0.070. Because this actual value is below the strict maximum recommended threshold (< 0.08), it can be concluded that this study is free from potential misspecification and possesses a good level of model fit.

Discussion

The findings of this study provide comprehensive insights into how music consumption in the digital space operates through the lens of the Stimulus-Organism-Response (SOR) model. Overall, social media music exposure is proven to not only trigger a direct urge to listen to full songs, but also significantly build brand awareness, which in turn mediates this behavioral decision. These findings confirm that for audiences, exposure to music-laden content on social media acts as a strong cognitive and emotional stimulus, which aligns with prior literature findings across various sectors indicating that media exposure consistently shapes behavioral intentions (Latif et al., 2020; Wangka & Krisjanti, 2020; Meng et al., 2023; Apriliana et al., 2024; S.K.Y. & Ulfa, 2025).

Furthermore, this study highlights specific phenomena within the short-video ecosystem. Although audience attention to visual content details was only at a moderate level, incidental exposure to Coldplay's songs was proven to generate high emotional empathy and mood comprehension. This process demonstrates that music functions as a background stimulus that permeates the subconscious. However, the primary key to the formation of brand awareness on social media lies not only in the song itself, but also in the platform's interface features. The presence of audio metadata attribution (such as the automatically embedded song title and artist name labels by platforms like TikTok) serves as a crucial touchpoint. This attribution transforms a mere "trending audio" into a memory anchor that binds this emotional familiarity to the specific artist's brand identity. This mechanism supports previous findings that appealing exposure, which is varied, repetitive, and informative, organically builds solid brand visibility and awareness (Krisnanto & Yulian, 2020; Widayanti, 2020; Albarq et al., 2023; Jade, 2023; Reonald & Aprianti, 2024; Rahmadianto et al., 2024).

Once this general awareness and brand recognition are embedded (Organism), the audience's psychological drive continues into concrete action (Response). This study confirms that audiences capable of recognizing Coldplay's identity from social media exposure have a higher tendency to search for and save these songs into their personal playlists. This is consistent with various empirical studies asserting that brand awareness is a fundamental foundation influencing decisions, where the ease of recognizing a brand significantly drives audience consumption intention amidst an abundance of choices in the digital era (Coyle, 2023; Ramli et al., 2023; Saputra & Wardana, 2023; Munandar & Wahyudi, 2025; Munir & Watts, 2025).

Within the context of the SOR model, brand awareness is empirically proven to act as a cognitive bridge (mediator) that converts digital exposure into specific behavioral intentions. A passive emotional experience while scrolling through social media will not trigger further exploration on streaming platforms if the audience is unaware of the creator's identity. This mediation finding aligns with cross-sector literature stating that cognitive familiarity is an

essential intermediate route in transforming interactions in the digital space into concrete consumption intentions (Seifollahi & Eskandari, 2021; Tarabieh, 2022; Hariyanti et al., 2023; Hariadi & Ariyanti, 2025).

CONCLUSIONS AND SUGGESTIONS

This study examined the role of brand awareness in mediating the effect of social media music exposure on listening intention. The research findings indicate that social media exposure to Coldplay's music has a positive and significant effect on the formation of brand awareness and the intention to listen to the full song. Furthermore, brand awareness was proven to have a positive and significant effect on listening intention, while also successfully performing its function as a crucial mediator bridging the relationship between digital music exposure and the behavioral drive to consume the work on streaming platforms.

The results of this study reaffirm the position of a band entity as a human brand, where music exposure successfully triggers audience listening intention, primarily through the stimulation of emotional empathy. However, the findings also show that audience attention to visual content details and their level of specific audio-visual knowledge of the artist remain relatively low. Therefore, music distribution in the digital era relies heavily on the clarity of audio metadata attribution on social media platforms to strengthen brand identity. In addition, organic campaigns need to seamlessly integrate the social media ecosystem and streaming services. This is crucial considering that the high intention of audiences to add a song to their personal playlists does not yet fully make the song their primary choice amidst an abundance of alternative works from other musicians.

This study has several limitations that need to be considered. First, the demographic and geographic scope of this research is relatively narrow, with a sample size exclusively focusing on 215 university student respondents in the city of Surabaya. The sampling, which specifically targeted the general lay public and excluded hardcore fan groups (to avoid loyalty bias), may limit the generalizability of the findings to broader populations or regions with different digital cultural characteristics. Second, this study utilized a global-scale musician with a massive track record as its object, which might yield different mediation dynamics if applied to new or independent musicians. Third, this research evaluated social media and streaming service exposure collectively without dissecting the algorithmic mechanisms of one specific platform. To address these limitations, future research is recommended to expand the demographic reach beyond student groups and encompass other cities to strengthen the external validity of this model. Expanding the research object to small-scale independent bands—while maintaining the characteristic of a band that plays instruments independently—would be highly valuable to test the consistency of the human brand mechanism across different levels. Additionally, future studies are expected to focus their analysis on more specific stimulus routes (for example, the exclusive transition from TikTok content to Spotify playback) to achieve a more precise understanding of platform algorithms. Finally, this conceptual model can be further developed by incorporating other relevant variables such as brand loyalty, electronic word of mouth (eWOM), and the fear of missing out (FOMO) phenomenon to map digital music consumption behavior more comprehensively.

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