A BEHAVIOURAL STUDY OF "GENERATION Y" LIVING IN BANGKOK WITH REGARDS TO MUSIC CONSUMPTION AND DIGITAL MEDIA PATH

A BEHAVIOURAL STUDY OF "GENERATION Y" LIVING IN BANGKOK WITH REGARDS TO MUSIC CONSUMPTION AND DIGITAL MEDIA PATH

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ABSTRACT

This research aimed to study the consumer behavior and factors that affecting decisions on music consumption behavior and digital media path in Generation Y living in Bangkok by researching from demographics factors, domestication theory and the AIDA Model (Customer Journey) in order to determine their consumption behavior and the digital media path. This research is carried out using the quantitative research methods using focus group interview to determine the consumer behavior and digital media path in order to design the survey. The surveys are then distributed online, completed by 220 sample size group between 16-35 years old. The methods use in data analysis is basic statistical techniques and measures of central tendency while the methods use in hypothesis testing are Paired Sample T-Test and Multiple Regression.

The results of this research states that there is a significant difference between past and present music consumption via CD/MP3, Thumb drive, YouTube, Joox, Apple Music and other music application. Whereas there is a significant difference between present and future music consumption via Radio, CD/MP3, Thumb drive, Joox, Apple Music and other music application.

Additionally, customer journey drafted from the focused group is proven valid by 220 survey applicants, whereby all parts: Awareness, Interest, Desire and Action (Present music consumption behavior) shows a positive correlation towards one another in both upper and lower Generation Y.

Keywords: Music Consumption Behavior, Digital Media Path, Customer Decision Journey

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CHAPTER 1
INTRODUCTION

1.1 Rational and Problem Statement

In 2001 Apple introduce the first iPod Classic; in 2006 it introduced the Mini, Nano and Shuffle. (Apple Inc.) In 2005 number of world Internet user exceeded 1 billion. (Real Time Statistics Project, 2015) Digital era had officially begun. While business opportunities exploded all over the world, some industries took a steep turn around. The entertainment industry was ambushed by the sudden surge of piracy.

Numerous studies (Duenner, 2010; Dolata, 2011 & Gamal, 2012) have traced the beginning of music piracy to Napster. In 1999, the beginning of the dot-com boom, Napster was released as a peer-to-peer (P2P) file-sharing program (Interactive Media Lab (UF)) and it took the Internet by a storm. Music fans began to transition towards the newly found digital platforms and format (e.g. MP3, downloads), supported by iTunes. Physical format (e.g. CD, DVD) sales began to drop drastically. Free downloads of motion pictures and music were made easily available where Internet was accessible. Gradually people began to change their music consumption behavior. Napster was able to host files in the millions using file transfer protocol (FTP) technology. Napster sheer size concept and new technologies attracted some 80 million users, mostly young adults. This shaped the attitude and the outtakes of Internet users in the present days.

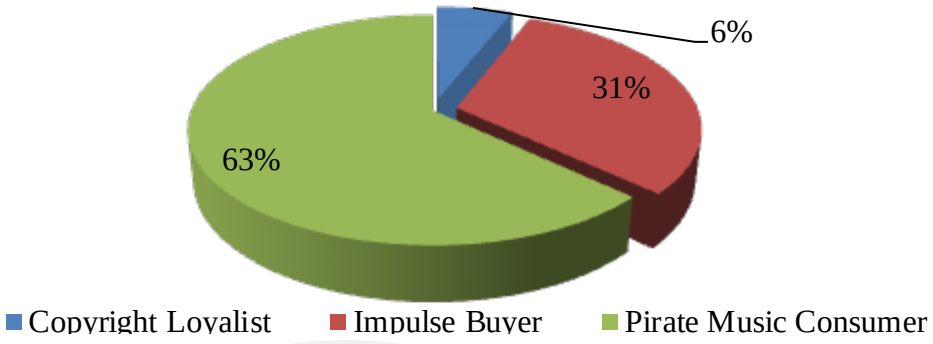
Napster was innovated in 1999. The entertainment industry has never looked back since. It was a great battle between the entertainment industry and the sharing economy, because almost always sharing economy results in free-of-charge services. Services such has Bit Torrent, Pirate Bay, Lime Wire bloomed and blossomed at the

expense of the entertainment industry; even though many of such services were shut down many remains till the present day. Many believed that sharing economy has cultured a certain mentality that involves "not needing to pay for intangible properties". Despite the said mindset, the general population still needed to own "their copies" of the intangible properties. Nevertheless, technology has yet again cultured a new economy all together, one where there is no need to own: just Access.

YouTube and Spotify the entertainment industry has experience a great decline in physical sales. Access economy has already prevailed in several developed countries. Evidences showed that Thai music industry is already facing Sharing economy, therefore this study aimed to find out if employed Thai in Bangkok has moved towards Access economy as well.

With loss in physical sales and non-recoupable illegal downloads many artists and record labels were forced out of practice. By 2010, the music industry shrank by half, compared to a decade before. (Goldman, 2010) Despite persevered and collaborated efforts to adapt to the digital era, the income generated digitally was insufficient and had never exceeded that of diminishing physical sales. Thailand also experienced the rise of pirate music consumer in 2013 as shown in figure below.

Figure 1: Proportion of Music Consumer (2005)

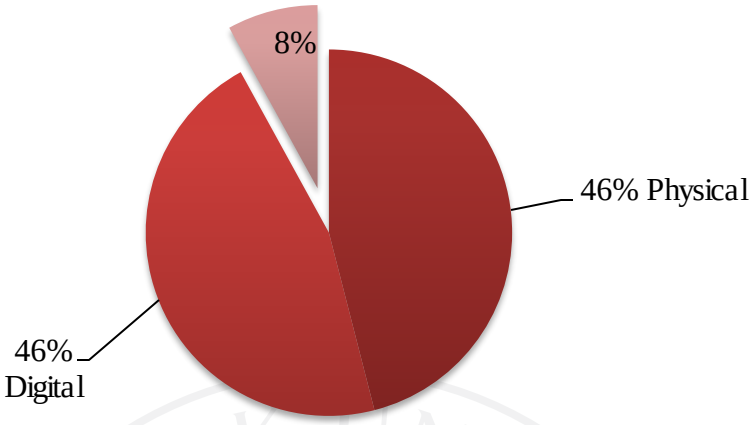


Source: Pichaipat, N. (2010). *The adapting paradigm of the Thai music industry.* Retrieved from http://digi.library.tu.ac.th/thesis/it/0773/02chapter1.pdf.

It was only in early 2015 where the global music industry finally saw a surplus of digital revenue, netting 6.85 billion USD while physical netted 6.82 billion USD. (Vincent, 2015) Reports indicated that although download has more than 50 per cent contribution in the digital revenue, an increasing popularity in music streaming services is observed (International Federation of the Phonographic Industry, 2015). Nevertheless, there are limited studies on digital music consumption behavior of Thai users.

Over the years there have been several global brands, such as KKbox and Deezer, whom have entered Thai market. Last year (2014), YouTube launched its Thai office, officially recognizing Thailand as potential market in the global digital streaming service. (Pornwasin, 2014) YouTube Thailand has approximately 26.2 million users, resulting in more than 1,500 million monthly page views. (Vichienwanitchkul, 2015) Even the Line, one of the most use chat application, has stepped in the arena, offering paid subscription music streaming service: Line Music. Sources report that YouTube has its own platform ready for launch in Thailand.

Figure 2: Share of Music Industry Revenue 2014



Source: International Federation of the Phonographic Industry. (2015, April 14). *IFPI publishes digital music report 2015*. Retrieved from http://www.ifpi.org/news/Global-digital-music-revenues-match-physical-format-sales-for-first-time.

Table 1: Rate of Population 6 Years of Age and Over by Listening to Radio, Age Group: 1989, 1994, 2003 & 2008

2532 (1989)	2537 (1994)	2546 (2003)	2551 (2008)	Age group (years)
56.7	43.9	42.8	31.1	Total
41.9	31.4	26.1	12.7	6 - 14
69.4	56.8	57.5	37.1	15 - 24
59.6	45.0	45.0	34.6	25 - 29
42.6	31.3	30.7	28.3	60 & over

Source: National Statistical Office. (2008). *The mass media survey:1989, 1994, 2003 and 2008*. Retrieved from http://service.nso.go.th/nso/nsopublish/BaseStat/tables/00000_Whole%20Kingdom/television.xls.

The figure above shows a decline in percentage of radio listeners in Thailand. Twenty years ago, radio was more than half of the population's source of entertainment. However, over the years the crowd has reduced to merely a third of the population. This gives rise to the next assumption, if radio is still employed Thai main source of music consumption.

1.2 Research Question

A behavioral study of "Generation Y" living in Bangkok with regards to music consumption and digital media path.

1.3 Objectives

1) To study the behavioral change and trends in music consumption in digital media era of Generation Y, comparing the past, present and future.

2) To study the influence of digital media path (AIDA model) towards current behavior of Generation Y, upper and lower age tier.

1.4 Limitation

Research is conducted based on sample size of only 200, between 16-35 years old also known as "Generation Y" living in Bangkok. The sample group is selected based on the EDTA report, which states that Generation Y has the highest percentage of Internet users, with 64.4 per cent (Electronic Transactions Development Agency, 2015). They are also the generation that the year World Wide Web became publicly available, 1991, fell in between. (Bryant, 2012) Therefore, Generation Y is presumably better representation of the studies. This posts a certain degree of error, which may undermine the result of the study. Moreover, this paper is conducted

within a limited timeframe that may cause shortsightedness and lack of depth in certain area.

1.5 Benefit of Research

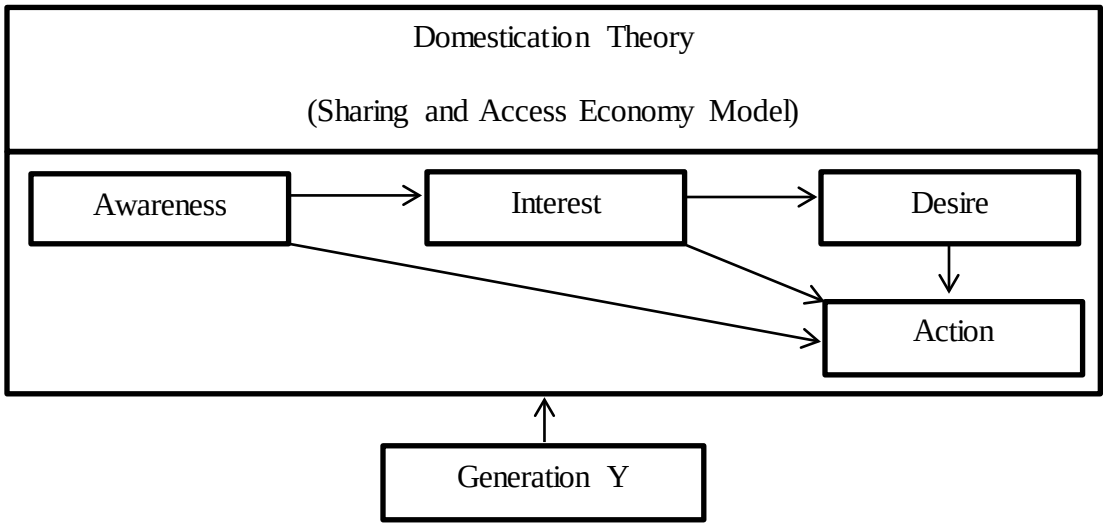
There are numerous studies on music consumption behavior on a global scale, especially in the United States of America. Findings of this study may be further studied and developed by experts from outside and inside the industries, educational and non-educational.

1) Record labels and artists may use the research findings to customize their digital marketing strategies in accordance to music fans' path of music discovery and influencing factors (if any).

2) Music service platforms may use the research findings to tailor their services to align with Thai market preference.

1.6 Conceptual Framework

Figure 3: Music Consumption of Generation Y



CHAPTER 2
LITERATURE REVIEW

In this study with regards to music consumption behaviors of employed Thai living in Bangkok, the following concepts and theories are applied.

2.1 Demographic Characteristic of Receiver Theory

2.2 Domestication Theory

2.3 Customer Decision Journey (AIDA Model)

2.4 Related studies

2.1 Demographic Characteristic of Receiver Theory

Demographic characteristics can be classified as such: (Serirat, 2007)

2.1.1 Gender can be segmented into male and female. Whereby each gender is suspected to have different media consumption behavior, rationale and preference. Various sources argue that it the differences attributed from diverse social and cultural roles, expectations and activities.

2.1.2 Age is also another factor which may result in a contrast in rationale and behavior. The younger generation tends to favor liberalism, moralism and optimism; as compared to the older generation, who is more conservative, practical and less optimistic.

2.1.3 Education is an important factor that cultivates people to have varying rationale, values and behavior. People with higher education are likely to be more receptive of information, due to better understanding and exposition, and would be more unlikely to accept content from unverified sources. Many sources correlate

higher education with higher income, which justify the reason that people with higher educational background have access to better and more informants, equipping them with tools for sound judgment, as compared to people with lower educational background.

2.1.4 Social Status and Economic also referred to as jobs and social status. Theses greatly affect each person behavior as it defines each person's distinctive cultural experience, rational, values and goals.

2.1.5 Occupation contributes to each person's diverse requirement and needs. For instance, social workers would only purchase his or her necessities while businessmen would acquire materials that credit to his image and appearance.

2.1.6 Income also known as Economic Circumstances, majorly decides customers' decision making process to purchase a certain product or service; which includes income, savings, purchasing power and spending attitude.

2.1.7 Value and lifestyle defines how a person live their life, spend their time and resources on activities, by considering his or her interest and opinions on his or her environment.

2.2 Domestication Theory (Berker, Hartmann, Punie & Ward, 2006)

Domesticate vb (tr)

1) To bring or keep (wild animals or plants) under control or cultivation.

2) To accustom to home life. 3 to adapt to an environment: to domesticate foreign trees. (Collins Dictionary)

Since the beginning of time, mankind has been creating tools in order to help them complete their tasks:: arrows, spearheads, and cooking pots are three primitive examples of technology. Nevertheless when we speak of technology today, pots and pans or shelving system hardly crossed our mind. More than often we think of items that are the newest addition to our lives or make the headlines: the latest iPhones, the internet, artificial intelligence, etc. This is because we have accepted the former into our lives; we simply cease to question its presence and impact.

These are exemplar cases of the domestication of technology, a concept that was first developed in the 1990s.

Technological Determinism

Many technological determinists firmly believe that we, human, are domesticated by technologies - not the other way round. Some view this as a dystopian theory, because at its most fundamental level, it oppose human agency. It perceives technologies as a causal agent that influences us without us possessing much control over the transformation itself. For example, in the past mankind uses animal to travel in long distance journey, today we hardly ride horses or livestock to reach places when we have planes, cars, trains, ships and other technologies available. Visions of new technology in popular discourse have leaned towards technological determinism for millennia (Baym 25), and are exceptionally obvious when a technology is new and not yet understood.

Social Construction of Technology

An opposition to the "ruling machines" of technological determinism, social construction of technology believers would argue that people have agency, instead of the machines. Humans are the designers, engineer, programmers, innovators, writers,

pioneers behind these technological successes; and the way we produce our brainchild is heavily influenced by our social contexts. In other words, the society has the ultimate power over what technology is produced, succeeds and its usage. A very good example lies in how the specifications in automobile such as cars are described. Similarly, because in the past horses are often use as a medium of transport: to ride and pull carts. Even until today the specification of a car can be measured in "horse power".

Social Shaping of Technology

The unison of these two frameworks is known as social shaping of technology. Fundamentally, social shaping of technology states that: despite the fact that society shapes which machines and technologies are developed and influences public perception towards it and its usage, the machines do have the returning impact on the society, as their users grew accustomed to its existence and utilization – in which may results in a profound impact on our history and identity.

Silverstone originally developed domestication theory within technology and media studies for related household behavior in 1992. However, over the years it has gain popularity and has been associated with many innovation studies and observations, for both technologies and services. Thus, the theory was updated and extended into the social studies by William in 2004. The later approach has helped many understand how certain innovation and technology evolve to seamlessly integrate into our everyday lives.

Domestication concept in terms of media and technology refers to how technologies and machines around us such as TV, smartphones, computers are "domesticated" or "tamed" or integrated into our everyday usages. Rooted in the

social shaping of technology, domestication underline the processes through which technological devices and machines moved from being perceived as dangerous and foreign objects that we need to evaluate and consider before allowing it onto the outskirts or our lives, then proceed on to becoming a welcomed existence and common usage, towards accepting it as an object that we want to be part of our lives.

The domestication of technology can be considered as an umbrella term that encompasses ideas that contains theories of how we accept and grow around technology, adapting its usage into our daily routines and activities, not to mention the pace of its adoption influences our interactions among ourselves and our loved ones. Therefore, it is not hard to imagine why it can be such a dynamic and complex concept to study. Researchers have been observing people in their lives around their natural habitat (homes) to see how media and technology are being utilized in context and beyond.

In the beginning it was assumed that the adoption of innovations and technologies were based on the determination of the technology, in a linear form. However, domestication has opened up a theoretical framework that looks into and emphasizes on details of how everyday life was a complex phenomenon packed with various rules, rituals, routines and/or patterns, etc. The complexity intrigue an understanding of the position and roles in which technology has to play – Communication Theory.

Introduction into a Household

When a new media or technology is being introduced, more than often it is the "domestic" household that becomes the first group to learn and to integrate the technology in their lives and routine. The new technology goes through a phase where

it is included as part of a everyday lives and slowly creates value to the user and become part of his or her environment. The process of domestication see technology undergoes the process of transforming and being changed. Some compared technology to be similar to that of pets in which the method both grow into the family, despite the fact that some problems may still persist or creates an anomaly even when they become the indispensable part of the family.

A larger part of domestication focus on the household being a significant center of media related activity.

A case of successful domestication of technology, a transition in its usage can evidently be observed. Domesticated technologies are usually viewed as useful, reliable, valuable, and trustworthy; instead of a cold, soulless, commercial product. The smartphones and computers are excellent examples of technologies that have been accepted and welcomed as a part of life; no longer new and beyond reach or incomprehensible. Smartphones and computers are now perceived beyond indispensable, they have become a necessity to our lives. Domestication firmly believes that media technologies are influenced and shaped by social actions and negotiations rather than by their technical characteristics.

A household is a central hub of economic, social, and cultural forces. Therefore, it is arguable that "home" will continue to grow and transform into becoming part of the public sphere. This can only be inferred that the micro-politics of a house is now connected to and via a broader society.

Impact of Technology

Among many important historical benefits of technology has been its transformation of what is being considered as the public and private spaces. For

instance, mobile phone today, facilitates an instant private space around a user and at the same time allowing certain information (most of the time and morally at users' discretion) to be part of the public spaces as well, and with its function and reach an instant access to its users are also created. In Chinese urban middle-class families, technology is perceived as and symbolizes success. Technology also indicates an upward mobility. Additionally, technology also assists them to make social connections and receive endorsement from the society. Technology is believed to have a rich educational value and is thus, being heavily invested in by families.

This theory can be similarly applied to the music industry. Before the Internet, people had wanted to own their music, so that they can play, listen and bring their music everywhere they wanted to. Then, people had to pay and buy their music and each person would own their exclusive copies. Even when Internet was introduced and people had stop paying for their music as most turned to illegal method of obtaining their copies of copyrighted songs – people still needed "their copies" even though it may not be exclusively theirs, as long as they can bring their music anywhere they wanted to.

One important fact we can conclude from the pre-Internet and the Internet era is that people wanted and still want to bring their music with them. Throughout the years, innovators have come up with methods and technology, which will allow consumers to carry their music with them (Discman, Walkman, iPod, etc.) The turning point was when music has integrated into mobile phones. With Internet and apps, present day consumers have grown into (Theories, 4 Media, 2012) the notion of music access instead of ownership. Most people are more than willing to listen to their music online via various apps and platforms (even paying for some), instead of

purchasing their personal copies, as they can access them anywhere as long as they have there is Internet access.

The Sharing and Access economic model

First, there was the sharing. Over the years technology evolves at an astonishing pace. Today technology, especially the Internet, has connected the world like never before. Advance online data sharing has allowed us to exchange more than mere text and emails. The Internet receives an absurd amount of data each minute (Gunelius, 2014), yet data is not the Internet only transaction. Present day people can search, shop, surf and do so much more. As the Internet assimilates itself into our daily lives, a new economic model arise: The Sharing Economy.

Table 2: Survey Conducted on Adults Living in the United States of America on Sharing Economy

Agrees it makes life more affordable	6%
Agrees it makes life more convenient and efficient	3%
Agrees it's better for the environment	6%
Agree it builds a stronger community	8%
Agree it is more fun than engaging with traditional companies	3%
Agree it is based on trust between providers and users	9%
Agree it is less expensive to share goods than to own them individually	1%
Agree owning today feels like a burden	3%
Agree access is the new ownership	7%

Source: PricewaterhouseCoopers LLP. (2015). *The Sharing Economy*. New York: n.p.

The model has disrupted the traditional industry in magnitudes. The more people access the Internet the more they realize that they do not need to own much, because almost everything else can be found on the Internet. This mindset has allowed sharing and access industry to develop, services such as YouTube (video access), Spotify and Apply Music (music access), and many more were launch and widely receptive. This research aims to find out how many percentages of target groups have moved onto the sharing economy.

2.3 Customer Decision Journey (AIDA Model) (Hanlon, 2013)

Marketers and businesses around the world uses customer journey to help them methodically understand prospective and current customers engage each touch points. When organizations are able to accurately map out the consumption paths, they are then able to the design and optimize experiences in order to achieve competitive advantage and supports desired consumer experience (Suvi Nenonen); which in turn becomes a crucial part of how organization monetize from their core business structures, products and services.

Each stage, the customer journey will illustrate or specify the customer's behavior. These actions or thoughts are influenced by touch points placed by marketers or their surrounding environments. A detailed customer journey should be able to identify the questions or train of thoughts that goes through customer's mind at each stage. Many marketers go beyond to point out and list the emotions and feelings experienced by customers at each touch points and stages. (Boag, 2014)

Marketers then break down the journey into various parts in order to direct their marketing effort towards specific goals, answer specific questions or address

specific feeing: to create awareness, to ignite interest, to build desire and to call for an action.

Sources trace the AIDA model back as far as 1900s, most attributed the approach to E. St. Elmo Lewis' famous three principles: (Lewis, Side talks about advertising, 1899) (Lewis, Catch-line and argument, 1903) (The Bankers' Magazine, 1909)

"The mission of an advertisement is to attract a reader, so that he will look at the advertisement and start to read it; then to interest him, so that he will continue to read it; then to convince him, so that when he has read it he will believe it. If an advertisement contains these three qualities of success, it is a successful advertisement."

It is perhaps one of the most well-known marketing models in the digital and social media age. The AIDA Model recognizes the cognitive stages each individual experience during a decision making, particularly in a buying process for both products and services. The AIDA Model works similarly to a purchasing funnel where individuals vacillate between stages, in order to find logical or emotional support for their final decision. (Mind Tools Editorial Team, 2016) (Johnston, 2016)

2.3.1 Awareness

This stage is the process of grabbing target audiences' attention. At this point, it is every marketer's goal to attract his or her target and have them notice and perceive the product, brand or service. This can constitute of powerful words, beautiful pictures, brightly colored graphics, etc. "Awareness" is often described as the first and most crucial step in the process, as others cannot follow unless target is not aware of the product or the need of the product.

2.3.2 Interest

At this stage, one would need to quickly interest the target audiences' to spend a moment of their valuable time in order to find out more about one's brand, product or service. It is not only about keeping the consumers engaged but also focusing on their needs. Many marketers utilize tools and strategy to help their target take away and remember the key messages and relevant points. At this point, target would seek more information, from internal and external environment, in order to seek the best solution related to their decision making; common medium used by marketers are print, visual, online media, etc.

2.3.3 Desire

This stage aims to further engage target on an emotional level and understanding. It is the point where marketers leads target into figuring out the benefits and features that they could be receiving should they choose to move on to the subsequent stage. Individuals will form their respective judgments based on various sources of information; such as, public opinions, word of mouth, reviews, etc.

2.3.4 Action

This is the final stage, the "touchdown" point of all marketers, the goal, and the "what they want their target to do?" By defining a precise action and point of action, would help marketers to better strategize and drive target towards the goal. Although one should take caution as (Kotler, Keller, Koshy & Jha, 2009) had stated that this crucial stage maybe disrupted by two factors: negative feedback from other customers and the level of motivation to accept the feedback.

2.4 Related studies

One study (Franklin, 2011) looked into the marketing tactics use to promote popular music in the digital era. The primary focus is on "how artist have integrated traditional and digital tactics as they market their music?" probing into the very nature of music as a product, influencing factors that may affect a mass-scale spread of songs. The study is conducted utilizing in-depth interviews of three individuals (Joe Sigmund of Bullitt Bookings, Nick Krill of Spinto Band and Tom McLeod owner of former Heavy Syndication) all whom were/are involved in the music industry, exploring how technology have mold marketing strategies of music industry. The "key tactics" found from the interviews conducted are then used as measuring tools in further study of sample specimen: Wiz Khalifa, who's used social networking to garner recent popularity, in particular. The paper also attempts to conclude and propose a guideline for future application.

All three interviewees suggested that the most effective way to promote music and artist brand in the digital age is by extensive and strategic touring; by earning coverage in music blogs; and by connecting with fans through social media. There is

no proven method in successful music promotion and marketing, as each artist must determine how to stand out in the digital crowd and overcome consumer preferences and susceptibility to external influences. Exercising the tactics above are only aids to success, not guarantors. An artist's best option is to remain creative and to think strategically.

Another local study (Chaisothee, 2011) uses a mix method of both Qualitative and Quantitative. Whereby an executive interview with management of GMM Grammy Pubic Company Limited is conducted and analyses as secondary data and a purposive sampling survey is conducted and analyses as primary data (take place at community area such as shopping mall, cinemas, etc.). Findings as follow:

1) Due to more advance and constantly developing technology, consumers can easily seek alternative channel of music consumption without paying.

2) Rapidly advancing technology, also causes a widespread of illegal musical works as contents are easily downloaded free of charge. This affects the sales of physical product in the music industry as internet is used increasingly in our daily lives, resulting in a change in customer behavior.

3) The current consumer behavior is more inclined to music consumption via electronic devices, such as iPod, iPad, iPhone and other mobile devices.

The final study by (SunEagle, 2010) over the past decade, the digitization of music has led to a significant decline in record sales. This capstone looked at the force that the technological shift has had on musicians and, more importantly, their audience. The noted frameworks were combined together to examine why and how individuals engage in seeking and sharing music online and, further, what factors influence the adoption of music. This paper also examines the role that contemporary

online cultures play in the intentional marketing and unintentional word-of-mouth processes that surround new musicians. Because the digital environment is organic and ever evolving, the more recent dynamics involving the promotion of new artists through social media and digital marketing have been addressed by few academic studies; thus, this paper helps to fill the void. This study considers a case analysis of Justin Bieber and Arcade Fire.

The framework demonstrated in this paper shows that as the process of individual music discovery changes along with technological advances, consumers are given increased control over the potential and sustained success of artists. However, corporate powers (such as major record labels and radio) still retain major roles in talent discovery and promotion. Previous studies have proven that a brand (whether created intentionally or unintentionally) with components of authenticity, relatedness, and autonomy can help to foster investment and loyalty amongst music fans. The goal for marketers and musicians, then, should be to attain recognition by stimulating online buzz through the transmission of music, communication with an audience, and consequent development of fan loyalty. Consumers will continue to change the power dynamic between artists, labels, marketers, and audience. However, the support from fans still remains vital to the success of artists. Still, as many music industry insiders will agree, the process of finding success online still takes determination, creativity, and a certain amount of luck.

CHAPTER 3
METHODOLOGY

3.1 Research Design

The research project is an exploratory research with focus group interview as it is conducted to clarify "A behavioral study of "Generation Y" living in Bangkok with regards to music consumption and digital media path".

3.2 Researcher Experience

Researcher is currently working in a record label as an Artist & Repertoire (someone who manage the music production and releases of music within a record label). She has been in the music industry for more than 2 years and with her experience she is able to a certain extend shape the scope of this research to a practical

3.3 Focus Group Interview

The focus group interview is conducted on 10 Generation Y music listeners, in order to find out the customer journey and behavior of music listeners, until saturation. Each interviewee is asked the same set of questions; the answer is then used to map the survey questions for this study.

The set of questions is as follow:

1) How often do you listen to music?
2) Where do you listen to music?
3) Where do you normally know about new songs?
4) What makes you interested in that content about the new song?
5) What makes you desire to listen to the new song?
6) Do you share music and why?

3.4 Findings

The conducted interview can be broken down as follow:

Table 3: Focus Group Interviewee Result Overview

Inter viewee	Awareness Q3.	Interest Q4.	Desire Q5.	Action Q2 - A1	Q2 - A2
1	Facebook	Graphics	Comment	YouTube	
2	YouTube	Text	Artist	Pre-download	YouTube
3	YouTube	Video	Artist	Joox	YouTube
4	Facebook	Artist	Charts	YouTube	
5	MTV	Text	Artist	Apple Music	
6	Facebook	Artist	Artist	YouTube	
7	Facebook	Text	Comment	YouTube	
8	YouTube	Artist	Comment	YouTube	
9	Facebook	Text	Artist	YouTube	
10	YouTube	Text	Comment	YouTube	

After the 10th interviewee, there appears to be indifference in the answers therefore the focus group was concluded and saturation point was identified.

Focused group question 1 is used to determine the validity of interviewee. Most interviewees listen to music everyday (with the exception of one), we can therefore deemed interviewees as avid music consumers and as a good sample group.

Focused group Question 2 is then used to further developed the second part of the survey, which is used to determine the behavioral change and trends in music consumption in digital media era of Generation Y, comparing the past, present and future. Traditional media are identified as Radio, CD/MP3, thumb drive, pre-downloaded music (identified by focus group interviewee). Whereas digital media are based largely on the focused group findings: YouTube, Joox, Apple Music and Other mobile application (in case of incomplete references by focused group interviewees)

Focused group Question 2 to 5 is used to map structure for the second objective of this study (Hypothesis 2) as the third part of the survey (pg. 41).

Table 4: Focus Group Map Sructure for Hypothesis 2

Awareness	Interest	Desire	Action	
Q3.	Q4.	Q5.	Q2 - A1	Q2 - A2

Discovery or Awareness is based largely on result of focused group interview findings from focused group Question 3 and the second part of the survey to account for possibilities of traditional discovery path as well. Thus, factors are identified as follow: Facebook, YouTube, Radio and music applications (e.g. Joox and Apple Music)

Interest is based solely on the focused group findings and factors are identified as follow: Text (captions, heading and short-description), Graphics, Video and Artists pseudonym.

Desire is also based largely on the focused group finding and on Discovery platform or Awareness as well, factors are then identified as follow: Artists pseudonym, amount of Facebook like, amount of Facebook comments, amount of YouTube views, amount of YouTube comments, Music application chart rankings.

Factors for Action is taken from the "present" behavior of music consumers as it most accurately reflect the current behavior of participants (sampled group) and thus behavior of population.

3.5 Population, Sampling technique, and Sample size

Population

The selected population for this research is Generation Y living in Bangkok, age ranges between 16 and 35 years old.

Sampling Technique

According to the National Statistic Office of Thailand there are approximately 1.6 Million Generation Y living in Bangkok.

Table 5: Population from Registration Record by Age Group and Sex, Bangkok (2014)

Age Group (Years)	(2014)
15-19 year	384,967
20-24 year	392,196
25-29 year	364,812
30-34 year	432,418
Total	1,574,393

Sources: National Statistical Office of Thailand. (n.d.). *Population from birth and death registry*. Retrieved from http://service.nso.go.th/nso/web/statseries/statseries01.html.

Based on Taro Yamane formula, if the population size is more than 100,000 at confidence level of 0.95 and precision level of ±7%, the appropriate sample size should be 204. (Israel, 1992)

Beside the Yamane formula, we have also conducted a simple survey among 4 sample groups of 4-5 people asking if they thought Generation Y in Bangkok consume their music mainly on digital platforms. The results below are then used to calculate the appropriate sample size.

Table 6: Simple Survey Group Results

	Group 1	Group 2	Group 3	Group 4	TOTAL
YES	1	2	4	1	8
NO	4	3	0	4	11

$$N = \frac{Z^2 (P \times Q)}{E^2} = \frac{1.645^2 (0.42105 \times 0.57895)}{0.10^2} = 215.833 \approx \mathbf{220}$$

16-25 = 110

26-35 = 110

Data is collected using purposive sampling only Generation Y living in Bangkok. The survey is distributed via online channels within 2 weeks.

Table 7: Data Analysis Plan

No	Hypothesis	Statistical Design
H1	From the past, to present and towards the future, there are differences in music consumption via digital media by Generation Y.	n = 220 Paired Sample T-Test (Repeat 2 times, compare past to present and present to future)
H2	Awareness, interest and desire has a positive impact on present music consumption behavior	n1 = 110 n2 = 110 Multiple Regression (Awareness to Interest - simple regression Interest to Desire - simple regression Desire to Present - simple regression)

CHAPTER 4

RESEARCH FINDINGS

Figure 4: Proportion of Participants' Gender

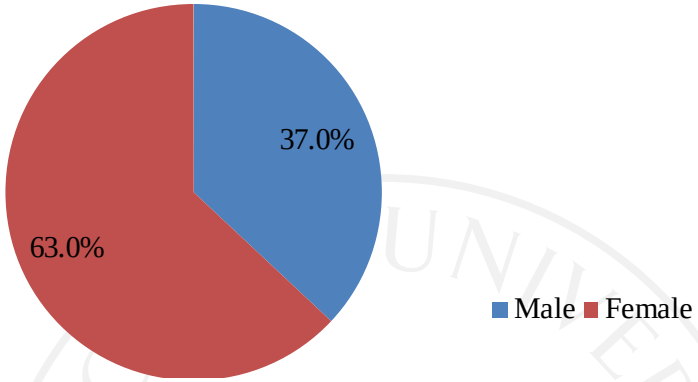


Figure 5: Proportion of Participants' Income

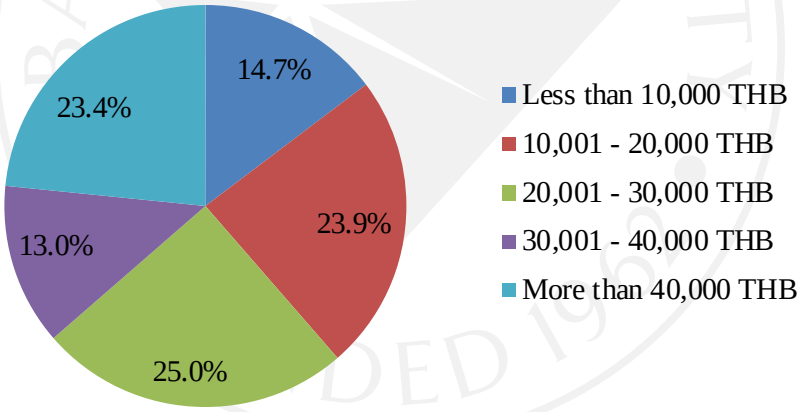


Figure 6: Proportion of Participants' Education Level

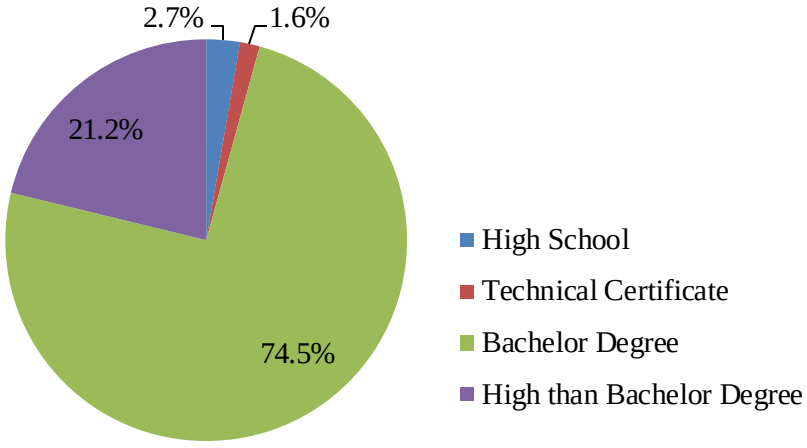


Figure 7: Do You think Music is Valuable?

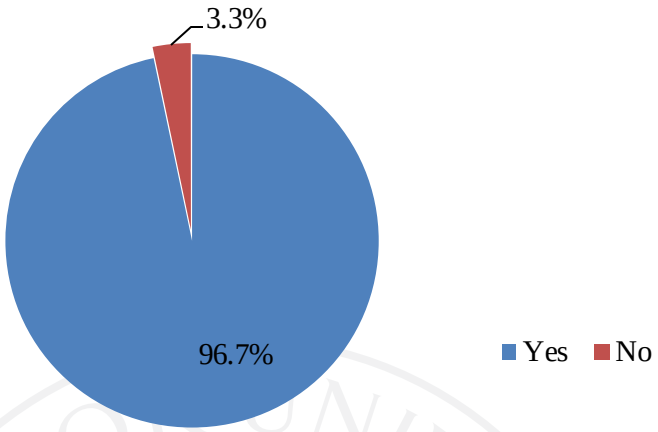


Figure 8: Do You Think Consumer Have to Pay for Music Consumption?

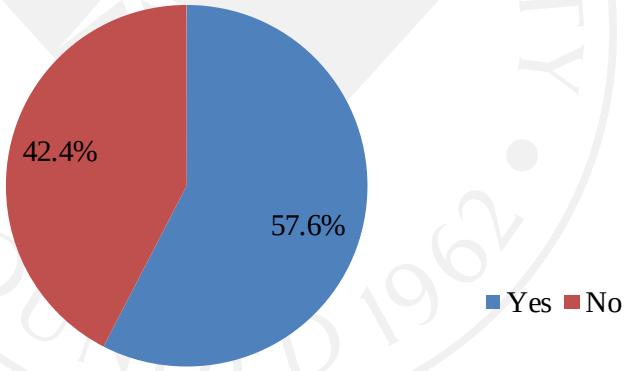


Figure 9: Percentage of Devices Used to Play Music

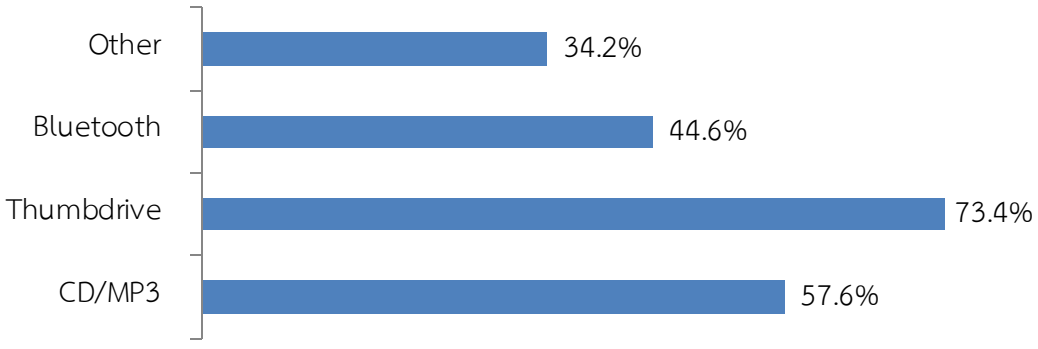
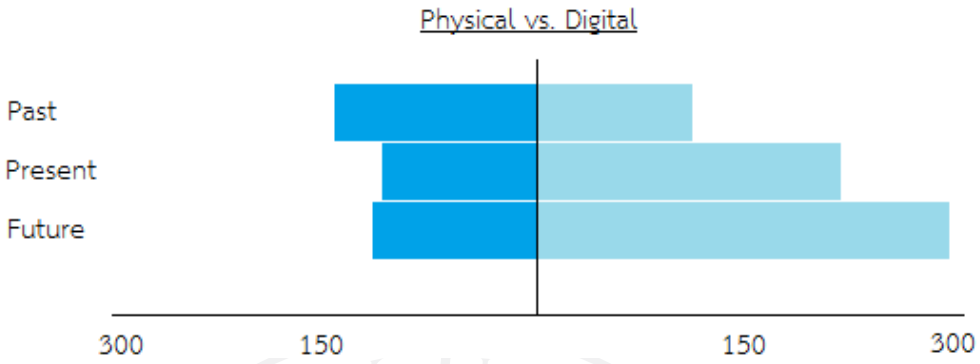


Figure 10: Physical vs. Digital Music Consumption



Based on number of "Very Often" selected for each platforms

Physical: Radio, CD/MP3, Thumb drive, Pre-downloaded onto mobile

Digital: YouTube, Apple Music, Joox, Other applications

4.1 H1: From the Past, to Present and Towards the Future, There are Differences in Music Consumption via Digital Media by Generation Y

Table 8: Past Music Consumption Behavior Compared to Present

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	S.D.	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Past-Present_Radio	0.70	1.36	0.09	0.524	0.885	7.70	219	0.000*
Past-Present_CD_MP3	1.22	1.29	0.09	1.047	1.389	14.02	219	0.000*
Past-Present__Thumb	0.48	1.41	0.10	0.294	0.670	5.06	219	0.000*
Past-Present_Phone	0.07	1.32	0.09	-0.102	0.247	0.82	219	0.413
Past-Present_Youtube	-0.82	1.25	0.08	-0.989	-0.657	-9.76	219	0.000*
Past-Present_Joox	-0.93	1.44	0.10	-1.119	-0.736	-9.54	219	0.000*
Past-Present_Apple	-0.52	1.25	0.08	-0.684	-0.352	-6.16	219	0.000*
Past-Present_Other App	-0.51	1.36	0.09	-0.690	-0.328	-5.54	219	0.000*

*Statistical Significance = 0.05

Table 8 attempts to identify the relationship and determine if there is any difference between music consumption in the past and the present. By using the Paired Sample T-Test method, we can conclude that there is a significant difference in music consumption via Radio, CD/MP3, Thumb drive, YouTube, Joox, Apple Music and other music application with a significance level of 0.05.

Whereas music consumption via pre-downloaded music saved in mobile phone has no significant difference.

4.2 H2: Awareness, Interest and Desire Has a Positive Impact on Present Music Consumption Behavior.

Table 9: Present Music Consumption Behavior Compared to Future

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	S.D.	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Present-Future_Radio	0.241	0.907	0.061	0.120	0.361	3.94	219	0.000*
Present-Future_CD_MP3	0.373	1.010	0.068	0.239	0.507	5.47	219	0.000*
Present-Future_Thumb	0.164	1.086	0.073	0.019	0.308	2.24	219	0.026*
Present-Future_Phone	0.014	1.137	0.077	-0.137	0.165	0.18	219	0.859
Present-Future_Youtube	0.005	0.712	0.048	-0.090	0.099	0.10	219	0.925
Present-Future_Joox	-0.291	1.230	0.083	-0.454	-0.127	-3.51	219	0.001*
Present-Future_Apple	-0.614	1.186	0.080	-0.771	-0.456	-7.67	219	0.000*
Present-Future_Other	-0.686	1.295	0.087	-0.858	-0.514	-7.86	219	0.000*

*Statistical Significance = 0.05

Table 9 depicts statistical relationship between present behavior and survey participants view of the future. There is a significance level of 0.05 for consumption via Radio, CD/MP3, Thumb drive, Joox, Apple Music and other music application. However, there is no significant difference in music consumption via pre-downloaded music in mobile phones and YouTube.

Table 10: Code of Independent and Dependent Variables

Variables	Code
Present music consumption behavior พฤติกรรมการบริโภคเพลงในปัจจุบัน	Present
Awareness of new music การรับรู้เพลงใหม่	Awareness
Interest in listening new music ด้านการสนใจเลือกฟังเพลงใหม่	Interest
Desire to listen to new music ด้านการอยากเลือกฟังเพลงใหม่	Desire

4.3 Analysis of Coefficients of Simple Regression among 16-25 years old

1.1) Analysis of relationship between Awareness and Interest

Table 11: Coefficient of Simple Regression, correlation of Awareness towards Interest

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.503	0.391		3.841	0.000*
	Awareness	0.595	0.113	0.452	5.260	0.000*
a. Dependent Variable: Interest, R=0.452, R Square=.204, Adjusted R Square=0.197, Std. Error of the Estimate=0.69, Durbin-Watson=2.20, F=34.67, Sig=0.00						

*Statistical significance = 0.05

Table 11 shows an analytical result that Awareness has a positive correlation towards Interests in sample group age between 16-25 years old. Hence, if there is an increase in Awareness by 1.0 unit, Interest will most likely increase by 0.595 units as well.

Predictive relationship model between Awareness and Interest can be written as follow:

Interest = 1.503 + 0.595Awareness

1.2) Analysis of relationship between Interest and Desire

Table 12: Coefficient of Simple Regression, Correlation of Interest towards Desire

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.248	0.315		3.966	0.000
	Interest	0.620	0.087	0.565	7.125	0.000*
a. Dependent Variable: Desire, R=0.565, R Square=0.320, Adjusted R Square=0.313, Std. Error of the Estimate=0.699, Durbin-Watson=1.776, F=50.761, Sig=0.00						

*Statistical significance = 0.05

Table 12 shows an analytical result that Interest has a positive correlation towards Desire in sample group age between 16-25 years old Hence, if there is an increase in Interest by 1.0 unit, Desire will most likely increase by 0.62 units as well.

Predictive relationship model between Desire and Interest can be written as follow:

Desire = 1.248 + 0.62Interest

1.3) Analysis of relationship between Awareness and Present

Table 13: Coefficient of Simple Regression Awareness Correlation of Awareness towards Present

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.631	.278		2.271	.025
	Awareness	.626	.080	.600	7.794	.000*
a. Dependent Variable: Present, R=0.600, R Square=0.360, Adjusted R Square=0.354, Std. Error of the Estimate=0.489, Durbin-Watson=2.037, F=60.747, Sig=0.00						

*Statistical significance = 0.05

Table 13 shows an analytical result that Awareness has a positive correlation towards Present in sample group age between 16-25 years old Hence, if there is an increase in Awareness by 1.0 unit, Present will most likely increase by 0.626 units as well.

Predictive relationship model between Awareness and Present can be written as follow:

Present = 0.631 + 0.626Awareness

1.4) Analysis of relationship between Interest and Present

Table 14: Coefficient of Simple Regression, Correlation of Interest towards Present

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.085	0.267		7.804	0.000
	Interest	0.193	0.074	0.244	2.609	0.010*
a. Dependent Variable: Present, R=0.244, R Square=0.059, Adjusted R Square=0.051, Std. Error of the Estimate=0.594, Durbin-Watson=2.271, F=6.809, Sig=0.01						

*Statistical significance = 0.05

Table 14 shows an analytical result that Interest has a positive correlation towards Present in sample group age between 16-25 years old Hence, if there is an increase in Interest by 1.0 unit, Present will most likely increase by 0.193 units as well.

Predictive relationship model between Interest and Present can be written as follow:

Present = 2.085 + 0.193Interest

1.5) Analysis of relationship between Desire and Present

Table 15: Coefficient of Simple Regression, Correlation of Desire towards Present

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.097	0.237		8.853	0.000
	Desire	0.195	0.067	0.270	2.909	0.004*
a. Dependent Variable: Present, R=0.270, R Square=0.073, Adjusted R Square=0.064, Std. Error of the Estimate=0.589, Durbin-Watson=2.272, F=8.465, Sig=0.004						

*Statistical significance = 0.05

Table 15 shows an analytical result that Desire has a positive correlation towards Present in sample group age between 16-25 years old Hence, if there is an increase in Desire by 1.0 unit, Present will most likely increase by 0.195 units as well.

Predictive relationship model between Desire and Present can be written as follow:

Present = 2.097 + 0.195Desire

4.5 Analysis of Coefficients of Simple Regression among 26-35 years old

2.1) Analysis of relationship between Awareness and Interest

Table 16: Coefficient of Simple Regression Awareness, Correlation of Awareness towards Interest

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.545	0.336		4.598	0.000
	Awareness	0.555	0.097	0.482	5.715	0.000*
a. Dependent Variable: Interest, R=0.482, R Square=.232, Adjusted R Square=0.225, Std. Error of the Estimate=0.81, Durbin-Watson=1.38, F=32.66, Sig=0.00						

*Statistical significance = 0.05

Table 16 shows an analytical result that Awareness has a positive correlation towards Interest in sample group age between 26-35 years old Hence, if there is an increase in Awareness by 1.0 unit, Interest will most likely increase by 0.555 units as well.

Predictive relationship model between Awareness and Interest can be written as follow:

Interest = 1.545 + 0.555Awareness

2.2) Analysis of relationship between Interest and Desire

Table 17: Coefficient of Simple Regression, Correlation of Interest towards Desire

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.544	0.225		6.874	0.000
	Interest	0.544	0.067	0.636	8.558	0.000*
a. Dependent Variable: Desire, R=0.636, R Square=0.404, Adjusted R Square=0.399, Std. Error of the Estimate=0.608, Durbin-Watson=1.697, F=73.238, Sig=0.00						

*Statistical significance = 0.05

Table 17 shows an analytical result that Interest has a positive correlation towards Desire in sample group age between 26-35 years old Hence, if there is an increase in Interest by 1.0 unit, Desire will most likely increase by 0.544 units as well.

Predictive relationship model between Desire and Interest can be written as follow:

Desire = 1.544 + 0.544Interest

2.3) Analysis of relationship between Awareness กับ Present

Table 18: Coefficient of Simple Regression, Correlation of Awareness towards Present

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	0.778	0.224		3.479	0.001
	Awareness	0.562	0.065	0.641	8.688	0.000*
a. Dependent Variable: Present, R=0.641, R Square=0.411, Adjusted R Square=0.406, Std. Error of the Estimate=0.537, Durbin-Watson=1.624, F=75.477, Sig=0.00						

*Statistical significance = 0.05

Table 18 shows an analytical result that Awareness has a positive correlation towards Present in sample group age between 26-35 years old Hence, if there is an increase in Awareness by 1.0 unit, Present will most likely increase by 0.562 units as well.

Predictive relationship model between Awareness and Present can be written as follow:

Present = 0.778 + 0.562Awareness

2.4) Analysis of relationship between Interest and Present

Table 19: Coefficient of Simple Regression, Correlation of Interest towards Present

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.897	0.247		7.688	0.000
	Interest	0.226	0.070	0.297	3.237	0.002*
a. Dependent Variable: Present, R=0.297, R Square=0.088, Adjusted R Square=0.080, Std. Error of the Estimate=0.668, Durbin-Watson=1.432, F=10.480, Sig=0.02						

*Statistical significance = 0.05

Table 19 shows an analytical result that Interest has a positive correlation towards Present in sample group age between 26-35 years old Hence, if there is an increase in Awareness by 1.0 unit, Present will most likely increase by 0.226 units as well.

Predictive relationship model between Interest and Present can be written as follow:

Present = 1.897 + 0.226Interest

2.5) Analysis of relationship between Desire and Present

Table 20: Coefficient of Simple Regression, Correlation of Desire towards Present

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.558	0.277		5.616	0.000
	Desire	0.327	0.079	0.368	4.111	0.000*
a. Dependent Variable: Present, R=0.368, R Square=0.135, Adjusted R Square=0.127, Std. Error of the Estimate=0.650, Durbin-Watson=1.588, F=16.903, Sig=0.000						

*Statistical significance = 0.05

Table 20 shows an analytical result that Desire has a positive correlation towards Present in sample group age between 26-35 years old Hence, if there is an increase in Desire by 1.0 unit, Present will most likely increase by 0.327 units as well.

Predictive relationship model between Desire and Present can be written as follow:

Present = 1.558 + 0.327Desire

CHAPTER 5
CONCLUSIONS, DISCUSSIONS AND SUGGESTIONS

5.1 Conclusion

According to the research Generation Y living in Bangkok has most definitely moved towards digital consumption (Figure 8). There is a change in music consumption behavior among participants in the past compared to the present. There is a shift in Radio, CD/MP3, Thumb drive, YouTube, Joox, Apple Music and other music application consumption. Mainly because in the past Joox, Apple Music and other music application were yet to be developed and main publicly available. While pre-downloaded music saved in mobile phone has no change in behavior.

Participants also perceive that there will be another change in music consumption behavior via Radio, CD/MP3, Thumb drive, Joox, Apple Music and other music application. However, participants also expect music consumption via pre-downloaded music in mobile phones and YouTube to remain the same.

Even though 96.7% of participants agreed that music is valuable, only 57.6% of participants felt that consumer should have to pay for its consumption.

There are positive correlations amongst each stage of Customer Journey pre-identified by the focused group, for both age groups. In which, when a subject experiences a stronger degree of awareness will positively influence subject's interest as well; similarly for interest towards desire, desire towards action, and each stages towards action. Proving that the Customer Journey sketched from the focus group interview is indeed valid.

5.2 Discussion

From the research findings we can safely conclude that Generation Y living in Bangkok has most definitely moved towards the digital consumption era and moving onto the sharing economy.

In the past, most participants consumed their music mainly from Radio, followed by CD/MP3. Whereby, presently participants strongly identify YouTube as their main source of music consumption; and a sharp decline in consumption via CD/MP3. There is a visible increase in participants using Joox, Apple Music and other mobile application in the present; however, it is still minimal compared to that of YouTube.

Customer journey drafted from the focused group is proven valid by 220 survey applicants, whereby all parts: Awareness, Interest, Desire and Action (Present music consumption behavior) shows a positive correlation towards one another in both upper and lower Generation Y.

YouTube is identified as the main source of music discovery, followed by Facebook. Music application is least identified a source of music discovery, followed by radio. Most participants also ranked Artist's name or pseudo name as the strongest factor influencing their interest in a new musical piece, followed by musical piece with available video for view. Artist's name or pseudo name is also ranked as the strongest factor influencing participants desire to listen to a new musical piece. Number of Facebook comment is one of the factor most participants least identify as a factor that influences their desire to listen to a musical piece, followed by number of YouTube comments. However, although at a lower rate than that of Artist's name and pseudo name, number of YouTube view and chart ranking within a music application are strongly identify as influencing factors of their desire to listen to a musical piece.

5.3 Limitation of Research

Due to limited time and resources, it was not possible to obtain a proportionate sample sizes in various demographics other than age group and income; such as gender, education level, and career. Research also uses a sample size of only 220 out of a population of 6.355 million people living in Bangkok, which may be too small to accurately infer research as a basis of understanding of behavioral study of "Generation Y" living in Bangkok with regards to music consumption and digital media path.

5.4 Suggestion for Application of Research

From the behavioral study of "Generation Y" living in Bangkok with regards to music consumption and digital media path, applicable use can be recommended as follow.

1) Record labels and Artists should seriously consider various digital platforms as a new distribution channel for each stages of audiences' journey (Customer Journey). As the traditional platforms, such as radio and CD/MP3, are losing their popularity, digital platforms are gaining more users. Current users even perceived that there will be prolonged use within the next 5 years. Industry players should keep a sharp eye on possibly disrupting alternative for music consumptions.

2) Additionally, it is prudent that the private sector take note of the percentage of participants willing to pay for music consumption presently. Further study and analysis may be required in order to investigate feasibility of B2C (business-to-consumer) model of the industry in Thailand; alternatively, an extended study may be able to identify the solution or substitute source of monetization.

3) Furthermore, industry players should also take note the importance of accompanying media such as videos, graphics and descriptive text. As these media, especially video, are associated as fairly strong influencing factor of target audiences' interest in a new musical piece beside Artist's name or pseudo name. This would give less well known artists and new comer a more competitive edge in their marketing plans in order to promote their musical work.

4) YouTube view and Facebook likes should be prioritize over comments of both platforms.

5) Music application may consider developing and creating an impactful, value-added exposure of its charts within its applications. As a significant number of participants viewed music application charts as one of the strong influencing factor that effect their desire to listen to a musical piece.

5.5 Suggestion for Further Studies

1) For future research and studies, researchers should consider other age groups and a larger sample size. It would be prudent to study the perspective of the new generations and those of older generations as well.

2) This research is conducted mainly on quantitative analysis, pre-scoped by a focus group interview session with 6 participants of Generation Y in proportionate number of each gender. Future research should consider conducting the research based on a qualitative analysis as well, such as in-depth interview. In order to better understand the target groups and identify their behavioral insights.

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APPENDIX A

QUESTIONNAIRE

ENGLISH

QUESTIONNAIRE

For the behavioral study of "Generation Y" living in Bangkok with regards to music consumption and digital media path.

Part 1 General Information of Participant (Choose only 1 option)

Remark: Please mark (√) in ❒

1. Gender ❒ Male ❒ Female

2. Age ❒ 16 – 25 ❒ 26 - 35

3. Education Level ❒ Primary ❒ Secondary
❒ Vocational ❒ Bachelor
❒ Higher than Bachelor

4. Occupation ❒ Student
❒ Government/ State enterprises official
❒ Private company employee
❒ Business owner
❒ Others (Please specify).....

5. Salary ❒ Less than 10,000 Baht
❒ 10,001 – 20,000 Baht
❒ 20,001 – 30,000 Baht
❒ 30,001 – 40,000 Baht
❒ Higher than 40,001 Baht

6. Do you think music is valuable?

❒ Yes ❒ No

7. Do you think consumer should pay for music consumption?

❒ Yes ❒ No

8. Which of the following can be played by equipment in your environment

(You may answer more than 1) E.g. Computer, Multimedia player, Car

❒ Thumbdrive/ Flashdrive ❒ CD

❒ Bluetooth ❒ Others (Please specify)

Part 2 Music consumption behavior: differences among past, present and future

Remark: Please mark (√)

Music consumption behavior: differences among past, present and future	Frequency				
	Rarely	Less Often	Sometimes	Often	Always
In the Past (5 years ago) how often do you consume music via these channels					
1. Radio					
2. CD/MP3					
3. Thumbdrive/ Flashdrive					
4. Mobile (Pre-downloaded)					
5. YouTube					
6. Joox					
7. Apple Music					
8. Mobile application beside Joox & Apple Music					
Presently how often do you consume music via these channels					
9. Radio					
10. CD/MP3					
11. Thumbdrive/ Flashdrive					
12. Mobile (Pre-downloaded)					
13. YouTube					
14. Joox					
15. Apple Music					
16. Mobile application beside Joox & Apple Music					
How often do you consume music via these channels in the Future (next 5 years)					
17. Radio					
18. CD/MP3					
19. Thumbdrive/ Flashdrive					
20. Mobile (Pre-downloaded)					
21. YouTube					
22. Joox					
23. Apple Music					
24. Mobile application beside Joox & Apple Music					

Part 3 Factors determining digital media path and penetration
Remark: Please mark (√)

Factors determining digital media path and penetration	Importance				
	Not at all	Slightly	Moderate	Very	Extremely
Awareness How important are these channel to discovering new song?					
25. Facebook					
26. YouTube					
27. Radio					
28. Mobile application beside Joox & Apple Music					
Interest How important are these factors effecting your interest to a new song?					
29. Text (caption, heading)					
30. Graphic					
31. Video					
32. Artist name					
Desire สิ่งต่อไปนี้ มีผลต่อการอยากเลือกฟังเพลงมากน้อยแค่ไหน					
33. Artist name					
33. No. of Facebook like					
34. No. of Facebook comment					
35. No. of YouTube view					
36. No. of YouTube comment					
37. Music application chartings					

APPENDIX B

QUESTIONNAIRE

THAI

แบบสอบถาม

เพื่อศึกษาข้อมูลพฤติกรรมผู้บริโภคในการบริโภคเพลง และการเข้าถึงของสื่อดิจิตอลในกลุ่ม Generation Y

ส่วนที่ 1 ข้อมูลทั่วไปของผู้ตอบแบบสอบถาม (เลือกตอบเพียง 1 ข้อ)

คำชี้แจง โปรดทำเครื่องหมายถูก (√) ลงในช่องว่าง ❒ ที่ข้อความเป็นความจริงมากที่สุด

1. เพศ ❒ ชาย ❒ หญิง

2. อายุ ❒ 16 – 25 ปี ❒ 26 - 35 ปี

3. ระดับการศึกษา ❒ ประถมศึกษา ❒ มัธยมศึกษา
❒ อาชีวะศึกษา ❒ ปริญญาตรี
❒ สูงกว่าปริญญาตรี

4. อาชีพ ❒ นักเรียน / นักศึกษา
❒ รับราชการ / พนักงานรัฐวิสาหกิจ
❒ พนักงานบริษัทเอกชน
❒ ธุรกิจส่วนตัว / เจ้าของกิจการ
❒ อื่นๆ (โปรดระบุ).....

5. รายรับเฉลี่ยต่อเดือน ❒ ไม่เกิน 10,000 บาท
❒ 10,001 – 20,000 บาท
❒ 20,001 – 30,000 บาท
❒ 30,001 – 40,000 บาท
❒ 40,001 บาทขึ้นไป

6. คุณคิดว่าเพลงมีมูลค่าหรือไม่
❒ มี ❒ ไม่มี

7. คุณคิดว่าผู้บริโภคควรต้องชำระเงินในการฟังเพลงหรือไม่
❒ ควร ❒ ไม่ควร

8. อุปกรณ์รอบตัว ท่านสามารถเปิดเพลงจากสิ่งใดบ้าง
(ตอบได้มากว่า 1) อาทิเช่น คอมพิวเตอร์ เครื่องเสียง รถยนต์
❒ Thumbdrive หรือ Flashdrive ❒ แผ่นซีดี
❒ Bluetooth ❒ อื่นๆ (โปรดระบุ).....

ส่วนที่ 2 พฤติกรรมผู้บริโภคในการบริโภคเพลง เปรียบเทียบระหว่าง อดีต ปัจจุบัน และอนาคต

คำชี้แจง โปรดทำเครื่องหมายถูก (√) ลงในช่องที่ตรงกับระดับความสำคัญของแต่ละเรื่อง

พฤติกรรมผู้บริโภคในการบริโภคเพลง เปรียบเทียบระหว่าง อดีต ปัจจุบัน และอนาคต	ระดับความถี่				
	น้อยที่สุด	น้อย	ปานกลาง	มาก	มากที่สุด
ในอดีต (5 ปีที่แล้ว) คุณเคยฟังเพลงผ่านช่องทางดังต่อไปนี้มากน้อยแค่ไหน					
1. วิทยุ					
2. แผ่น CD/MP3					
3. Thumbdrive หรือ Flashdrive					
4. มือถือ (โหลดเก็บไว้ล่วงหน้า)					
5. YouTube					
6. Joox					
7. Apple Music					
8. แอพพลิเคชั่นในมือถือ นอกเหนือจาก Joox และ Apple Music					
ปัจจุบัน คุณฟังเพลงผ่านช่องทางดังต่อไปนี้มากน้อยแค่ไหน					
9. วิทยุ					
10. แผ่น CD/MP3					
11. Thumbdrive หรือ Flashdrive					
12. มือถือ (โหลดเก็บไว้ล่วงหน้า)					
13. YouTube					
14. Joox					
15. Apple Music					
16. แอพพลิเคชั่นในมือถือ นอกเหนือจาก Joox และ Apple Music					
อนาคต (5 ปีถัดไป) คุณคิดว่าคุณจะฟังเพลงผ่านช่องทางดังต่อไปนี้มากน้อยแค่ไหน					
17. วิทยุ					
18. แผ่น CD/MP3					
19. Thumbdrive หรือ Flashdrive					
20. มือถือ (โหลดเก็บไว้ล่วงหน้า)					
13. YouTube					
14. Joox					
15. Apple Music					
16. แอพพลิเคชั่นในมือถือ นอกเหนือจาก Joox และ Apple Music					

ส่วนที่ 3 ปัจจัยด้านการเข้าถึงของสื่อดิจิตอล

คำชี้แจง โปรดทำเครื่องหมายถูก (√) ลงในช่องที่ตรงกับระดับความสำคัญของแต่ละเรื่อง

ปัจจัยด้านการเข้าถึงของสื่อดิจิตอล	ระดับความสำคัญ				
	มากที่สุด	มาก	ปานกลาง	น้อย	น้อยที่สุด
ด้านการรับรู้เพลงใหม่ (Awareness) คุณรับรู้เกี่ยวกับเพลงใหม่จากช่องทางดังต่อไปนี้มากน้อยแค่ไหน					
17. Facebook					
13. YouTube					
14. วิทยุ					
15. แอพพลิเคชั่นฟังเพลง (เช่น Joox, Apple Music)					
ด้านการสนใจเลือกฟังเพลงใหม่ (Interest) สิ่งต่อไปนี้ มีผลต่อการสนใจเลือกฟังเพลงมากน้อยแค่ไหน					
18. ข้อความ (caption, heading, คำโปรย)					
19. รูปประกอบ					
20. วีดีโอประกอบ					
21. ชื่อศิลปิน					
ด้านการอยากเลือกฟังเพลงใหม่ (Desire) สิ่งต่อไปนี้ มีผลต่อการอยากเลือกฟังเพลงมากน้อยแค่ไหน					
22. ชื่อศิลปิน					
23. ยอด like Facebook					
24. ยอด comment Facebook					
25. ยอด วิว YouTube					
26. ยอด comment YouTube					
27. อันดับชาร์ตใน แอพพลิเคชั่นฟังเพลง					

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