GENERATION Z'S ATTITUDE TOWARDS MUSIC CONSUMPTION ON JOOX ONLINE MUSIC STREAMING APPLICATION

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ทัศนคติของเจเนอเรชันซีต่อการบริโภคดนตรีในจูกซ์ออนไลน์สตรีมมิงมิวสิกแอปพลิเคชัน

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รวิสรารัตน์ พิบูลภานุวัธน : ทัศนคติของเจเนอเรชันซีต่อการบริโภคดนตรีในจูกซ์ออนไลน์สตรีมมิงมิวสิกแอป
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การวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาทัศนคติของเจเนอเรชันซีต่อการบริโภคดนตรีในจูกซ์ออนไลน์สตรีมมิงมิวสิกแอปพลิเคชัน
ด้วยวิธีวิจัยเชิงคุณภาพ โดยใช้แนวคำถามกึ่งโครงสร้างเป็นเครื่องมือในการสัมภาษณ์เชิงลึกกับผู้ให้ข้อมูลหลัก จากการเลือกแบบเจาะจง
และสโนว์บอล จำนวน 10 คน ซึ่งเป็นตัวแทนเจเนอเรชันซี อายุระหว่าง 17-24 ปี และเป็นผู้ที่ฟังเพลงผ่านจูกซ์ออนไลน์สตรีมมิงมิวสิก
แอปพลิเคชันทุกวัน เป็นเวลาไม่ต่ำกว่า 6 เดือน การวิจัยนี้ใช้กรอบแนวคิดเชิงทฤษฎีจากทฤษฎีพฤติกรรมตามแผนของ Ajzen และ
Fishbein (2000) ซึ่งเสนอแนะว่า พฤติกรรมเกิดจากผลรวมของทัศนคติต่อพฤติกรรม บรรทัดฐานของกลุ่ม และการรับรู้การควบคุม
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ผลการวิจัยโดยใช้การวิเคราะห์แบบถอดรหัสตามคำพูด พบว่า ทัศนคติเชิงบวกที่มีต่อการฟังเพลงและจูกซ์ออนไลน์สตรีมมิง
มิวสิกแอปพลิเคชันมีอิทธิพลอย่างมากต่อพฤติกรรมการฟังเพลงของผู้ให้ข้อมูลหลัก อนึ่ง กลุ่มอ้างอิงสำคัญที่มีผลต่อการเลือกเพลงคือกลุ่ม
เพื่อนๆ ของผู้ให้ข้อมูลหลัก และความง่ายต่อการใช้งานของจูกซ์และออนไลน์สตรีมมิงมิวสิกแอปพลิเคชันต่างๆ ช่วยทำให้ผู้ให้ข้อมูลหลัก
สามารถควบคุมสิ่งต่างๆ รวมถึงการฟังเพลงอย่างเป็นกิจวัตรประจำวันได้ นอกจากนี้ ผลการวิจัยยังสามารถเชื่อมโยงไปถึงทฤษฎีการใช้
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มาอธิบายทัศนคติและแรงจูงใจในการเลือกฟังเพลงในชีวิตประจำวันของผู้ให้ข้อมูลหลักได้อีกด้วย

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Ravisrarat Pibulpanuvat : GENERATION Z'S ATTITUDE TOWARDS MUSIC CONSUMPTION ON JOOX ONLINE MUSIC STREAMING APPLICATION. Advisor: Assoc. Prof. SARAVUDH ANANTACHART, Ph.D.

The objective of this study is to investigate Thai generation Z's attitude towards their music consumption on Joox online music streaming application. A qualitative approach was selected, using semi-structured, in-depth interviews. Ten participants, Thai generation Z music listeners, aged 17-24 years old who consume Joox online music streaming application every day for at least six months, were selected through purposive, snowballing sampling methods. The interviews were interpreted using In Vivo coding. This study based on the theoretical framework of Ajzen and Fishbein's (2000) theory of planned behavior which suggested that actual behavior is motivated by the combination of attitude towards the behavior, subjective norms, and perceived behavioral control.

The result demonstrated that among all attitudinal kinds, a strong positive attitude towards music consumption and Joox application contributed to the unique and heavy music consumption of generation Z. Among all subjective norms that were identified, peers influence prominently motivated participants' music selection and new music adoption. The convenience of online music streaming platforms and Joox application granted a strong perceived behavioral control among participants and made their gratified daily music consumption possible. This study also drew guidelines from uses and gratification theory and agenda setting theory. Additional notion of consumer involvement with music was found to be relevant to the interviewees' consumption patterns.

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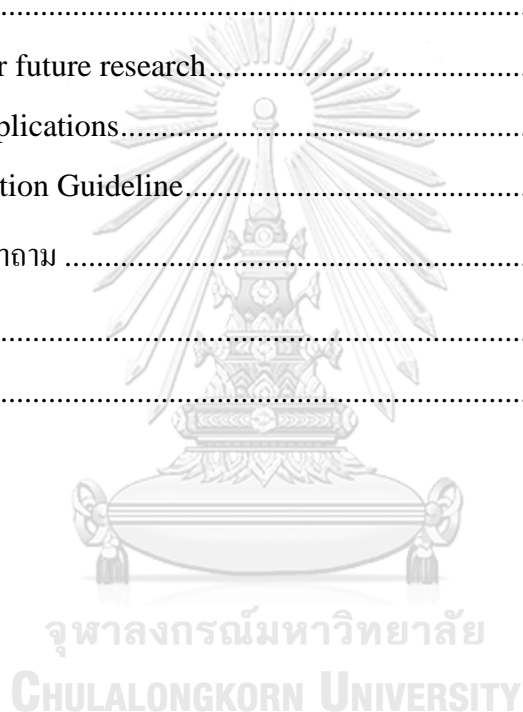
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Chapter 1

Introduction

1.1 Significance of the study

Music is considerably one of the leading businesses in the entertainment industry. Music industry acquired approximately $12 billion in income in the United States alone (Stricklin, 2012). In the past, music business operated in ownership-based structure; customers bought a medium which recorded music in physical form to establish their ownership of the music. Vinyl records, cassette tapes, and CDs were familiar with by generations before (Bennett, 2018). With music as concrete and mass-produced artifacts, music industry in the United States alone topped $14.6 billion in 1999 (Goldman, 2010).

The coming of digital advancement disrupted music landscape so drastically that the whole industry has struggled to keep up. Music business suffered a severe decline in sales and the whole economy. The U.S. economy lost $12.5 billion in total output annually and resulted in the loss of 71,060 jobs in the United States alone, and the trend has been consistent worldwide (Bennett, 2018). The major disruption began with the first online file sharing platform Napster, which allowed digital audiotapes to be multiplied and shared online, most importantly, for free (Dowling, 2019; Landes & Lichtman, 2003).

Since then, free ownership-based music downloads, also known as music thefts, had devoured the whole music industry into the great recession, which eventually called for industry reformation to cope with the inevitable change. Then, in

the later 21st century, an emergence of smartphones and new online service have resulted in the creation of new business platform — online music streaming applications (Paradise, 2014).

With much help from wireless telecommunication, smartphone lifestyle, and mobile payment technology, online music streaming relocated power from the industry to consumers' hands and allowed consumers full autonomy to select songs to listen, whenever and wherever (Krause, North, & Hewitt, 2013, as cited in Fu, 2019; Waldfogel, 2017, as cited in Bennett, 2018). The business structure shifted from ownership-based to access-based. The essence of sustaining music business is no longer directly involves with sales, but rather with being accessible through commercialized platforms. Online music streaming eventually gained popularity in no time due to its efficiency and convenience for digital users and became the predominant media in the music industry.

According to the Recording Industry Association of America, 75% of the total revenue in 2018 was generated by digital music streaming; 10% higher compared to the same study in 2017, while physical music only presented 10% performance (Friedlander & Bass, 2018). The examples of online music streaming services include Spotify, Apple Music, Deezer, Google Play, YouTube, Tidal, and Joox (Bennett, 2018; Germain, 2019). In particular, Spotify currently has 217 million users, 100 million premium subscribers across 79 countries and became one of the leading music streaming of the world (Leesa-nguansuk, 2019). It is evident that online music streaming has gained more momentum in the past decade, and has dominated music industry globally. Among all music consumers who have embraced this new sphere, a

majority of them are the force of the future which is growing to become the dominating citizens of the world — generation Z.

Generation Z, which are now including over two billion global members, are those who were born approximately from 1995 through the end of the 2000s (Seemiller & Grace, 2017). Internet is also one of the most significant members of generation Z, in other words, generation Zers are the first generation that could not be aware of the world without the internet (Sanitnarathorn, 2018). As they were born with it, it should come with no surprise that generation Zers are more acquainted with technology, gadgets, and digital platforms than other generations at the same age. According to surveys by JWT Intelligence, 86% of generation Zers use smartphones to go online multiple times per day, with 36% of them devote more than 4 hours on video platforms (Bergh & Behrer, 2016). Being naturally digital natives also contributes to generation Z member's unique values. They are acquainted with effortless information accessibility and have learned to value independence (Bergh & Behrer, 2016; Seemiller & Grace, 2017). Also, as they were born and raised amidst global economic recessions, 9/11 and terrorist attacks, and ongoing social and environmental issues, generation Z citizens also learn to value and appreciate equality and diversity as a common norm. They believe that individuals are ought to be judged by their ability, sincerity, competence, and manners, rather than their color, gender, religion, or race (Scheuerlein, 2019).

Generation Z citizens also relate to music on their daily basis. According to a study, 94% of generation Z respondents deemed music as an important element in their lives, and among them, 61% cited 'Spotify' as top music media, which is also

the prime majority (Hodak, 2018). As they developed a strong relationship with digital platforms, they have learned to immerse digital mindset in every aspect of their lives, including music. According to the Audio Product Ownership and Content Consumption Report (2018), 78% of smartphone users aged 14-37 access to audio content on daily basis, and the number solely among generation Z, aged 14—21, is profoundly increased to 84%. Among them, online streaming service ranked number one among all audio content sources, followed by online music videos such as on YouTube, radio, digital downloads, and podcast respectively.

Generation Z unsuspectedly loves music, and is the predominant consumers of online streaming. They also have presented the unique, emerging trends in music consumption pattern particularly, in genre-fluidity trends which breaks traditional categorization of music genres. As a result, generation Z's unique music preference influence new observable trends particularly on streaming platforms, such as the genre-crossover online playlists, and new music with mixture of distinct elements from various genres and generate genre-neutral sounds (Evershed, 2019; Hodak, 2018; Wass, 2017).

In Thailand, music industry has followed world trends in a consistent manner. According to Thai Entertainment Content Trade Association (TETA), digital downloads have managed to rise every year, from 14% in 2008 to 26% in 2013, which also marked a constant decline of piracy downloads (Kewaleewongsatorn, 2014). Since music streaming has taken a leading role in Thai digital lifestyle, more than three billion songs played in 2018 and more than 93% of Thai smartphone users listens to music through a streaming platform, Joox Thailand (Leesa-nguansuk, 2019).

This number occurred among over 97 million mobile connections, or 149% of Thai population (eMarketer, 2013; Kemp, 2015, as cited in Sanitnarathorn , 2018). However, music business in Thailand still strives to cope with the evolution of digital disruption. Ever since music piracy was declared as the greatest threat facing music industry, 14 years later, piracy remained the number one threat that obstructs the Thai music sector from growing (PricewaterhouseCoopers, 2015, as cited in Sanitnarathorn, 2018). Thai music industry was also recognized as late adopter of social media and streaming channels as new marketing tool. In 2015, major music companies namely GMM Grammy, RS, and Spicy Disc just started to realize the 100-million-view impact of YouTube and allowed themselves to explore the new streaming world (Lersakvanitchakul, 2016).

In addition, the top online music streaming service in Thailand is Joox music application. Owned and operated by the WeChat's owner, an Asian technological giant Tencent, Joox is an online music streaming service which is taken over Asian market, including Thailand (Sanitnarathorn, 2018). As an access-based platform, like Spotify and Apple Music, Joox sustains its business by obtaining VIP subscriptions and media partners. Joox Thailand had more than 3 billion songs played in 2018; a 50% drastic growth compared to 2016 and still maintained its growth respectively (Leesa-nguansuk, 2019).

Compared to other competitors, Joox has almost ten times fewer songs in the music library. However, it offers the irresistible song choices for Thai listeners including Lukthung or local Thai folk songs; the selection that secure such unrivaled competitive advantage of Joox (Srimaneekulroj, 2017). Most importantly, Joox allows

users to indulge their music experience on the platform for almost entirely free while

other applications mostly provide a one-month free subscription or just acceptable

quality and feature. Joox users just need to take the extra steps to share their

experience on social media, and they will be granted access to most of the VIP

features on the platform (Srimaneekulroj, 2017). Joox seemingly has acquired the 'not

being many but being right' mindset, which has been a considerably effective strategy

to market itself among Thai music listeners. Notably, among all the listeners of Joox

online music streaming application, 41% of the users, which are also considered a

majority, are individuals age 18-25 years old. In other words, the majority of Joox

listeners are generation Z (Leesa-nguansuk, 2019).

As demonstrated, online music streaming services have become the significant

landscape of global music business and is majorly accepted by generation Z digital

natives. Although online streaming has grown to become main vessel of music

industry and we have witnessed massive growth in sales and subscriptions, global

music industry revenues still haven't been sustainably retrieved from digital

disruption and business sustainability still remains questionable (Bennett, 2018). As

online music streaming services are overtly consumer-centric, understanding

psychological motivation of users that result in their music consumption is

considerably salient to unveil possibility of music industry to habituate and rise again

in the current and forthcoming digital sphere. In addition, a study regarding the issue

in Thai market, especially on Joox online music streaming application is strictly

limited, thus, has provided the aspiration of this research. This research emphasizes

on pursuing consumer insights among Thai generation Z members as they are, and will continue to be, the masses of Thai music market.

1.2 Objective of the study

To investigate generation Z's attitude towards their music consumption on Joox online music streaming application

1.3 Research question

How is generation Z feeling about their music consumption on Joox online music streaming application and why?

1.4 Scope of the study

Qualitative approach is selected as research methodology of this study. A semi-structured, in-depth interview is designed to match the objective. Ten participants— Thai generation Z citizens, particularly the post-millennials, aged 17-24 years old, Bangkok-based, and are regular Joox online music streaming application users who browse the application on daily basis for more than 6 months — are chosen using purposive and snowballing methods. A question guideline is designed as research instrument. Theoretical framework is mainly drawn from Ajzen and Fishbein's theory of planned behavior. Thus, this research investigates three main areas of attitude; (1) behavioral beliefs, (2) subjective norms, and (3) perceived behavioral control (Ajzen, 1991). The interview with all participants is taking place in Bangkok-based area in accordance with participants' convenience at the end of October to November, 2019.

1.5 Operational definition of variables

In this study two main variables are predominantly discussed: consumer attitude and online music streaming services.

Consumer attitude. According to Fishbien and Ajzen's literature, it is a learned predisposition to respond in a consistently favorable or unfavorable manner with respect to a given object (Lutz, 1980). Three components are further derived from theory of planned behavior which explain an attitude-behavior relationship: attitude towards behavior, subjective norms, and perceived behavioral control. Specifically, (1) attitude towards behavior refers to generation Z members' evaluated favorability toward their actual music consumption behavior on online music streaming platform; (2) subjective norm refers to influences by their surrounding peers, family, or their idolized icons; and (3) perceived behavioral control represents the impact of the ease or difficulty of online music streaming service on generation Z's music consumption on daily basis.

Online music streaming application. This digitalized music service offers listeners to access to expansive music library anytime and anywhere (Bolduc & Kinnally, 2018). This study aims to investigate particularly on Joox online music streaming application. Not only because it is the top among elite players in the market, but because Joox application has an obvious localized marketing strategy.

1.6 Expected benefits from the study

Academically, this study could contribute to enhancement of body of knowledge on consumer attitude and music consumption. Especially in Thai market which the study regarding the topic is still considerably scarce, this study could be later used as generic guidance to procure more knowledge and discovery about Thai consumer's music consumption patterns. Particularly, this research advocates studies of music consumption under theory of planned behavior framework.

In practice, the notion of consumer attitude toward online music streaming consumption provides more useful insights to such consumer-centric online music landscape. Understanding how consumers listen to music the way they do could contribute to the future development of music industry and business practices, and resurrect flourishing music industry into picture.

Chapter 2
Literature Review

In this chapter included four main topics. Three main kinds of literature related to theoretical framework of this professional project are explored. First literature is mainly notion of generation Z; from the definition and overview, their unique digital consumption and characteristics, values, to their music consumption on online music streaming platforms. Secondly, communication models and theories used as a guideline of this research are discussed including uses and gratification and agenda setting theory. Lastly, consumer attitude, which is the main variable of this study, is scrutinized with the emphasis on attitude-behavior relationship and Ajzen and Fishbein (2000) theory of planned behavior. The last topic is the conceptual framework for this study.

2.1. Generation Z

Although not everyone may fit into the generational description in an exact manner, people who share the same era they were born do have certain beliefs, values, and principles in common. Understanding the generation's background would give general overview of how individuals would perceive, develop an attitude, and form behavior in accordance with their surroundings.

Definition and overview

According to Seemiller and Grace (2017), generation Zers are described as those who were born from 1995 through 2010, while Ciechanowski (2015) stated that

generation Z is from 1996 to 2015 (Uche, 2018). Although the definition may vary from source to source, the birth year of generation Z generally begins in the mid-1990s and ends in the 2000s (Uche, 2018). Over two billion global citizens are Generation Z (Bergh & Behrer, 2016), and they are growing to become the dominating citizens of the world. According to the American Census bureau in 2017, more than sixty-eight million Americans are Generation Z, second to baby boomers only (Levin, 2019). Likewise, the Indian population is expected to be the world's youngest by 2020, Indian generation Z's population is expected to rise up to four hundred and seventy-two million by 2019 (Verma, Bhardwaj, & Sachan, 2019). In addition, generation Z in the U.S. acquired approximately $44 billion of annual purchasing power, estimated in 2016 (Bergh & Behrer, 2016).

There is one of the most profoundly notable generation Z's citizens, who is also the strongest influencer of their own kind— the internet. Also born in 1995 (Seemiller & Grace, 2017), the internet has paved its impact on the world and disrupted the way of living for every generation forever. Unlike the other generations, however, generation Z seemingly has the most distinguished relationship with the internet. While the earlier generations are bounded to learn about it, they were born into it. The digitalized DNA of generation Z— also known by alternate umbrella names; iGens, 2Ks, dotcom kids, and digital natives (Bergh & Behrer, 2016)— is one of the most recognizable factors that makes them unique. This part will discuss how generation Z's inherent digital environment and extrinsic surroundings, including their parents' values and nurture, have shaped prime traits, values, and beliefs they mutually share.

Generation Z is natural digital native

As they were born with it, it should come with no surprise that generation Zers are more acquainted with technology, gadgets, and digital platforms than other generations at the same age. To them, digital technology is not a new invention to be learned and adopted like elder cohorts, but rather a part of their existence that they would not be able to recall a life without. According to surveys by JWT Intelligence, 86% of generation Zers use smartphones to go online multiple times per day, with 36% of them devote more than 4 hours on video platforms (Bergh & Behrer, 2016). Even so, the tendency of online generality isn't limited only among older, post-millennial generation Zers, it could be seen among the younger little ones. According to Bergh and Behrer (2016), a study in the UK was cited that a third of 3-4-year-old children knows how to go online via desktop PC and laptop, and other European countries also resonated the trend; 50% of three to four-year-old Swedish kids was found familiar with tablets, and 70% of Flemish and Swedish pre-schoolers could go online several times a month. Additionally, 89% of Christmas wishes made by American children were predominantly digital gadgets. Electronic devices certainly have surpassed from being the previous generation's adulthood privilege to become the new genre of kids' toys in generation Z era.

Generation Z's familiarity with technology, however, also raises certain worries on their unconsciously learned behavior. Children of generation Z are experiencing the trend of "swipe left" in which they use their finger creating a swipe motion on physical books as an attempt to turn pages, like how they would do on an

iPad (C. Turner, 2018). Evidently, technology has fully penetrated their learning

environment and it is not always beneficial. According to Knapton (2017), researchers

from the University of Toronto and Hospital for Sick Children in Toronto found that

every thirty minutes that children under the age of three spend on tablets or

smartphones screen can raise the risk of slower and lower speaking ability by 49

percent. More recent study by University College London also marked correlation of

blue light from screens with lower quality of sleep among infants, which could be

fatal for their brain development. Although it's still too early to conclude, but

allowing young children to associate with technologies promoted certain setbacks on

children's learning capability. Yet, the relationship of children and digital has become

inseparable. The best way is to find the most beneficial and effective way to allow

them to coexist with the least harm.

Generation Z as the snappy generation

Snappiness is considerably accurate and appropriate when it comes to

describing generation Zers (Bergh & Behrer, 2016). The seamless, boundless, instant,

and interactive quality of internet and digital advancement has shaped generation Z to

become fast, smart, and innovative learners (Mendoza, 2018). The inborn ability to

access information from anywhere at any time makes them more information

superior. They can get the latest updates and information at the fastest speed

effortlessly, and therefore, are considered to be the fastest generation in information

acquisition (Seemiller & Grace, 2017). The cost they spent on acquiring information

is critically low. Hence, they are the generation "that is not aware of the concept of struggling. They are practical, rather intelligent than wise" (Scheuerlein, 2019, p. 18).

Correspondingly, as they are overfamiliar with the ease of googling everything, generation Zers typically values the practicality of the information sought. In learning, generation Z students would prefer to learn from examples rather than manuscripts, and they seek to know if what they are being taught is actually practical in real-life scenarios (Seemiller & Grace, 2017). In summary, generation Zers naturally appreciates boundless accessibility, rapidity, and practicality when it comes to information, which is the main quality digital and internet have promised. Nonetheless, it comes with emotional sidebar— the impatient tendency.

Generation Zers are known for their impatience and shorter attention span as compared to generations before them. Not only as coming-of-age struggles, but because generation Z is the generation most accustomed with "convenience" (Seemiller & Grace, 2017). The one-click away ability and technological advancement, the same course that has fostered their norm, contributed greatly to a common concept of instant gratification; the get-it-when-you-want-it, a prompt satisfaction and sense of rewarding upon demand, among generation Zers (Bergh & Behrer, 2016; Mendoza, 2018). In learning, they would rather be speedily finding answers than studying and reasoning with knowledge (Mendoza, 2018). Hence, because they could get what they think of so quickly, they tend to spend less time on finding answers online, visit fewer pages, websites, and exit faster (Bergh & Behrer, 2016). In addition, according to research in the United States, the average attention span of American teenagers was limited to only 8 seconds, 4 seconds less than an

average of Millennials (O'Brien, 2019). Hence, advertisers who are catering messages

and advertisement for them are motivated to capture their interest within the first 5

seconds, right before they click skip (Bergh & Behrer, 2016).

Generation Z and social media

Generation Z is the first generation to enjoy the privilege of starting their early

years with modern invention of convergence, operation of digital features, internet,

alarm clock, navigation, phone, and social media platforms, altogether in one device

namely smartphones or tablets (Mendoza, 2018). Hence, social media, even more so

than internet, has also become one of the most influential key media platforms. A

study by the Chief Marketing Officer (CMO) council and Pitney Bowes suggested

that 88% of respondents who were born after 1997 stated that they prefer brand

experiences among digital and physical channels, especially with those brands that

has a strong social media presence. More than half agreed that social media is the top

influence channel, even more than the official websites, when it comes to shopping

(Williams, 2019). Researchers also found that generation Zers in the United States

prefer to stay connected and well-informed about the world at every point as a result

of their fear of missing out, 32% on Twitter, 51% on Facebook, 69% on Snapchat,

and 72% on Instagram (Okeke, 2019).

Generation Z's values

In addition, generation Z's familiarity with technology has somehow nurtured distinctive mentality and values they believe in; independency, realistic approach, imperfections, and diversity.

1. Independency

A psychological byproduct of the power that digital media has given is independency. The easier and more convenient digital lifestyle is, the more independent we would learn to become. However, generation Z's beliefs in self-governing approach did not only stem from technology. It also came from the reflection of their parents' beliefs. Generally, generation Z children were born into generation X parents — a generation known for those who were born during 1965-1984, referred to as self-driven, independent, and determined (Mendoza, 2018), and they were known to be the generation most acquainted with the concept of broken families and absent parents (Scheuerlein, 2019). Hence, when asked for the qualities that parents think of as paramount, generation X's parents tended to choose inner values such as hard-working, confidence, and independence (Bergh & Behrer, 2016). As a result, those values have transcended to their generation Z children.

According to Seemiller and Grace (2017), generation Zers as students are more comfortable learning individually as they could easily access the world on their own to set their focus and their own pace. Meanwhile, with the beliefs in their independent capability, generation Zers tend to develop entrepreneurial mindset that wish to start their own business one day. As quoted by Scheuerlein (2019), 58% of

generation Z members want to own a business and 14% actually do. The independent

ideal also created a lot of generation Z's freelancers that are willing to work under

'Gig-Economy' which were defined by the U.S. Bureau of Labor Statistics as an

economy comprised of freelance workers rather than holding long-term contracts with

the employer (Seemiller & Grace, 2017).

2. *Imperfection and authenticity*

This information-rich generation know fast and more with advanced

technology, but know more also has its darkness. Because as days and nights, reality

always have both sides, good and bad. This teaches generation Z one of the most

essential lessons as human being: imperfection is reality. generation Zers, thus,

befriend with uniqueness and mistakes (Handley, 2018). This notion is a quality that

promote astounding success of model like Winnie Harlow who had Vitiligo skin

condition, Model-actress Cara Delevingne, Actress Jennifer Lawrence, Lena Dunham,

and more — those who were deemed as the 'imperfect' ones (Bergh & Behrer, 2016).

Instead of perfections, generation Zers prefers a person or a brand to be authentic. In

the survey, 67% agreed that a quality of being genuine to their values and beliefs

makes a person charismatic (Handley, 2018).

3. *Realistic generation*

Majority of generation Z members grew up witnessing not only the

development of technology, but also with 9/11, terrorist attacks, financial and banking

crises, and ongoing violence across the globe that has filled their childhood. Those

unfortunate events make them see the worse in the world that could alter their

optimism (Seemiller & Grace, 2017). Also, with the push of generation X's parenting

influence and monumental economic recessions, generation Zers were fostered with

greater sense of realism and mindfulness (Premack, 2018). They were taught become

great in doing something they are good at, rather than being aspired to dream of

becoming anything they wanted like many Millennials who were mostly raised by

baby boomers (Bergh & Behrer, 2016). When asked, majority of generation Zers

would share that they believe in hard work as a way to accomplish success in life

(Scheuerlein, 2019).

4. Diversity

Consecutively, generation Z is also very renowned for being equality

advocates with global mindset. According to United States census data, generation Z

citizens are the most diverse generation ever (Levin, 2019). It is estimated that racial

minorities will becoming the majority in generation Z's time (Seymour, 2019). Being

born and raised into generation filled with prominent moments of pride rallies,

equality campaigns, violences, gunfires, terrorist attacks, and ongoing social issues

(Seemiller & Grace, 2017), generation Zers have developed the good sense of

accepting diversity as a common norm, that individuals is ought to be judged by their

ability, sincerity, competence, and manners, rather than their color, gender, religion,

or race (Scheuerlein, 2019). Interestingly, a study by the Pew Research Center found

that more than 33% of generation Z admitted they knew someone who preferred to be

regarded as gender neutral, the number almost tripled from baby boomers (Levin, 2019).

Correspondingly, contents featuring such ideology are gaining more momentum among generation Z viewers. Online streaming series promoting gender equality and gender neutrality namely *Sense8* and *Orange is the new black* are being favored and generation Zers were shown impressively profound supports (Bergh & Behrer, 2016). In addition, their breaking of all stereotypes and boundaries also stemmed from their daily, personal examples, sharing responsibilities between mom and dad and generation X's single-parenting styles are one key illustration that implies the sense of gender equality among generation Zers; especially, women are perceived as more empowered in the eyes of the cohort (Bergh & Behrer, 2016).

Generation Z and music consumption

As digital natives as they are, generation Zers are inevitably relating more to online platform in every activity they do, listening to music also included. According to a study, 94% of generation Z respondents deemed music as an important element in their lives, and among them, 61% cited 'Spotify' — an online music streaming service— as top music media, followed by terrestrial radio (Hodak, 2018). Hence, understanding the new and fast-growing platform would give an apprehensive overview to how disruptive and impactful online music streaming is towards generation Z citizens and the industry as a whole.

Overview of music business

Music industry in the past involved its business around ownership-based model, which involved a company selling their physical music products through distribution channels (Hesmondhalgh & Meier, 2018). Vinyl records, cassette tapes, and CDs were the physical music products in which were familiar with by generations before (Bennett, 2018). With music as concrete, mass-produced artifacts, music industry in the United States alone topped $14.6 billion in 1999 (Goldman, 2010). Quickly evolved, physical music has shifted from one to another, from vinyls to cassettes, from cassettes to CDs. Each time the music product evolved could lessen the costs of duplication, overhead, and consumers always got the better quality of music experience (Jones, 2017).

Until the world was introduced with Napster —the peer-to-peer digital file sharing applications that allows digital audiotapes to be multiplied and shared online for free (Dowling, 2019; Landes & Lichtman, 2003)— the digitalized way of music has disrupted the whole music industry, and has changed the way people consume music for the past 20 years (Dowling, 2019). The booming of digital music and online file sharing caused great piracy crises and affected the business badly. On the contrary, it is a great deal for users. With online file, typically mp3 file format, and the introduction of iPod in the market in 2001, consumers could precisely access to songs they prefer rather to purchase the whole album they do not need, share some to others, and store the entire music catalog in their pocket at lower price to almost free (Jones, 2017).

Music business, however, suffered a severe decline in sales and the whole economy; due to so-called music thefts, The U.S. Economy loses $12.5 billion in total output annually and resulted to the loss of 71,060 jobs in the United States alone (Bennett, 2018). Ever since, physical music products as the world used to know became virtually obsolete, and digital disruption forced the whole ecosystem to adapt accordingly and fight against piracy. Then, in the later 21st century, an emergence of smartphones and new online service has resulted in the creation of new business platform — online music streaming (Paradise, 2014).

Online music streaming overview

With much help from smartphone lifestyle, online music streaming relocated power from the industry to consumers' hands and allowed consumers full autonomy to select songs to listen, whenever, wherever (Krause, North, & Hewitt, 2013, as cited in Fu, 2019). Online music streaming eventually gained popularity in no time due to its efficiency and convenience for digital users, and became the predominant media of music business. According to the latest annual report from the Recording Industry Association of America, 75% of the total revenue is contributed by digital music streaming, 10% higher when compared to the same study in 2017, while physical music only presented 10% performance (Friedlander & Bass, 2018). Even in Thailand, music streaming has taken leading role of Thai digital lifestyle, more than 3 billion songs played in 2018, and more than 93% of Thai smartphone users listens to music through streaming platform Joox Thailand (Leesa-nguansuk, 2019).

Businesswise, as online streaming shifted the power to consumers, music business model also changed from ownership-based to access-based; meaning, instead of buying and selling physical or digital product, music business earnings come from subscription and copyrights fee of each access occurred by music consumers (Bennett, 2018; Paradise, 2014). Online streaming could include (a) interactive service or on-demand music streaming service, in which consumer can choose particular songs and curate their own playlist with unlimited music access on the platform, such as Spotify, Apple Music, Deezer, Google Play, Tidal, and Joox (Bennett, 2018; Germain, 2019); (b) non interactive service, which are online and digital satellite radios made accessible through websites or mobile applications (Paradise, 2014). Although online streaming has grown to become main vessel of music industry and we have witnessed massive growth in sales and subscriptions, global music industry revenues still have not been sustainably retrieved from digital disruption. Hence, understanding music consumer, their usage, and better technologies would be one of the strategies to optimize performance of music industry as a whole (Bennett, 2018).

Generation Z and music consumption

Music is proved to be one of the most important elements, in fact, 85% of generation Z agreed that music is the important part in their lives (Golden, 2019).

Among majority of online music streaming users, generation Z is considerably the majority. Spotify has 217 million users, 100 million premium subscribers across 79 countries and became one of the leading music streaming of the world. Main users of Spotify are individuals age 18-24 years old, the classic age range of generation Z

(Leesa-nguansuk, 2019). According to Audio Product Ownership and Content

Consumption Report— a study in which focused mainly on Millennials and

generation Z participants, age 22-37 and 14-21, respectively— 78% of smartphone

users access to audio content on daily basis. However, the number solely among

generation Z is profoundly increased to 84% (Cassagnol, 2018). On the same report

made by Consumer Technology Association (2018), online streaming service ranked

number one among all audio content sources, followed by online music video, such as

on YouTube, radio, digital downloads, and podcast, consecutively (Cassagnol, 2018).

Correspondingly, a survey done by MIDiA research consumer survey on UK teens,

age 16-19, showed that they dominate all online streaming services and tremendously

outperform the usage of music apps when compared to all users (Wass, 2017). While

YouTube is generally the most popular platform among all users, with 26% of weekly

usage, Spotify accounted for 53% among generation Z teens and became the most

used app instead, followed by YouTube at 47% (see Figure 2.1).

Figure 2.1: Spotify and YouTube dominate music behaviors or UK Teens weekly use
of music apps by UK Teens compared to all users' average, December
2016
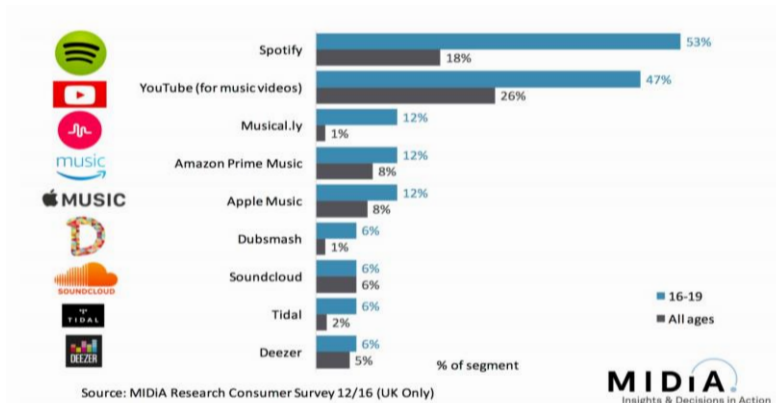
Source: Wass, S. (2017, December 19). *Music consumption behavior of the new
generation - Gen Z.* Retrieved October 9 2019, from
https://www.kobaltmusic.com/blog/ music-consumption-behavior-of-the-
new-generation-gen-z

Generation Z and genre-fluidity

Interestingly, generation Z's contribution to music industry as a whole is

not only reflected by their media choices, but also on how they consume them. Not

only they are the heavy users, generation Zers also lead different trends to music

landscape that could determine the future of the industry. Overall, they are prone to

the new hybrid sound which is no longer definable or predictable, and deliver a

promising future to the new wave of music fashion (Hodak, 2018).

Firstly, they are the multi-genre lovers. Unlike previous generation that

would prefer to surround their taste with any typical referable sound, generation Z

citizens tends to include many styles of music in their everyday playlist. According

to a study by Sweety High, 97% of female teens stated that they include at least 5

music genres on their regular basis (Evershed, 2019; Hodak, 2018). One factor

contributing to such unique consumption is due to how digital reshaped the listeners' pattern from consuming the entire album of an artist to only indulging with a particular singles or songs (Fabio, Iannizzotto, Nucita, & Caprì, 2019). Genre is merely a generic description rather than representation of lifestyle and taste like what a country music would do in the past (Evershed, 2019).

Additionally, although streaming services, such as Spotify or even on YouTube do include genres as one of music categories, they also have other functional playlists that could combine multiple styles in the same set and properly serve the modern lifestyle; 'driving mix,' 'chill mix,' 'clubbing mix,' or 'heartbreaking mix' are replacing traditional grouping of songs and are gaining more popularity as they are more relatable (Hodak, 2018).

Secondly, as consequential to the genre crossover, generation Z is also known as the genre killer (Evershed, 2019; Hodak, 2018; Wass, 2017). Just like how they are encouraging more gender-neutrality, generation Z's taste give rise to genre-neutral sound, in which music genres can crossover and mix together to create a totally new sound in one song. One example is Lil Nas X's current master hits 'old town road' were described as trap, rap, and country. It's basically a rap sound and hip-hop-based structure, but was distinctively presented with an obviously country chorus and arrangement. However, the mixture of genre proportion is so blurry to the point that it can't be labeled by any music type at all (Evershed, 2019).

Generation Z and their music consumption are addressed to provide foundation of this professional project. In the next topic, communication models

and theories will be discussed to provide further theoretical direction to this
research.

2.2 Communication models and theories

Especially in digitalized information era, understanding how people
communicate gained more momentum among social science studies (Velentzas &
Broni, 2014). Communication could be in many forms, intentional or unintentional,
and could be conducted through many means, even with silence (Flusser & Ströhl,
2002). Art, philosophy, and even music are critical, codified tools humans engineered
to pass the message forward, and context of them also share certain meaning
according to interpretation. In this part, definition of communication, along with early
and recent theories worth construing are discussed.

What is communication?

According to Merriam-Webster, communication, as noun, were defined as a
process by which information is exchanged between individuals through a common
system of symbols, signs, or behavior. The word communication was derived the
Latin "communis" which means common; to communicate, therefore, means to make
common or to make known (Velentzas & Broni, 2014).

As one of the most prominent social skills that were humanized, it reflected
how people unconsciously codify our surrounding nature and unknowingly try to
make sense, common sense that could be shared among groups (Finger, Guldin, &
Bernardo, 2011; Flusser & Ströhl, 2002). Interestingly, communication, despite how

natural it may seem in our everyday life, is considered an artificial social process. Communication is not given by nature, but rather how we interpret and code the nature into commonly understandable meanings (Flusser & Ströhl, 2002). It is proposed by Flusser, one of the world's renowned philosophers, that people do only fully aware of the artificial character of human communication, because we use it as a second nature. As viewed by Flusser, we communicate to socialize and to forget the fundamental truth of life. We're solitary animal, were born alone to die alone, who cannot live in solitude (Finger et al., 2011). With that said, communication is based on agreed upon rules of interpretation or cultural agreement, the same matter or gesture may have completely different meanings depending on normative settings.

An additional definition by L. H. Turner and West (2018) also nominated in communication studies. They define communication as a social process involving individuals utilize symbols to establish and interpret meaning in their environment. To conceptualize the essence of communication, five key terms are reconstructed.

1. Social

Communication is agreed to be how human exchange interpretable meanings among each other, and fundamentally, an ability to understand each other Although in some occasions people do communicate internally within themselves, referred to as 'intrapersonal' communication (Steffel & Oppenheimer, 2009), generally communication involves people and interaction among them through any intermediate form; face-to-face, or through any medium.

2. Process

Additionally, communication is a social process. It is an ongoing, dynamic occurrence of the interaction to establish a relationship among individuals. Communication is rather complex, constantly changing, and has no definite beginning or ending in both content and context. A conversation could be initiated by someone, but it be carried away by the others. Similarly, a topic that starts the conversation could lead to other topics, related or vice versa. In addition, Individual and cultural changes also affect communication. Time, place, and relationship between people could affect communication among them tremendously. As suggested by Frank Dance's Helix model, communication process is cumulative from the past, and thus, can be referred to as a process that continuously change over time among interactants (L. H. Turner & West, 2018).

3. Symbols

Symbol, a label or representation of phenomena, are utilized to establish mutual understanding of a certain subject. Also referred to as code, symbol is a second nature that can be learned to make sense of natural surroundings (Flusser & Ströhl, 2002). One of the most complex, yet socially crucial examples of symbol is language. We use language to label our surroundings in the agreed upon manner; among English speakers, we define an object we can sit on as chair, and different countries would call it otherwise according to their languages (L. H. Turner & West, 2018). Symbols could be concrete—used to represent an object— or abstract — used

to stands for thought or ideas, could be verbal or nonverbal, and could occur through face-to-face or through mediated sources.

4. Meaning

The essence of communication is about meaning, a symbol is placed to be a mean people use to share and allow others to extract a meaning from the message. Notably, ability to extract meaning in communication is learned and developed, therefore, could differ among people. Without common ground, meaning could be challenging to resonate among people, and could lead to different interpretation and confusion. Meaning is considerably the core of communication, thus, most of communication studies are constructed to thoroughly understand and capture the most constructive ways humans can share meaning between each other effectively.

5. Environment

Lastly, environment is the situation or context in which communication takes place. Environment, including time, place, historical period, relationships, and cultural background of interactants are the underlying force to how each of them involve with communication processes and extract a meaning from the given symbols. In addition, environment could also be the communication intermediary; digital age is one of the most foremost communication environments nowadays that could affect how people would perform the communication.

Early models of communication

In visualizing communication processes, many models were established to simplified communication processes and conceptualized into simple visuals. Historically, the earliest models were developed based on the use of telephones and radio technologies and how information could be delivered through channels, resulting in the concept of *linear model of communication*. Among all linear models, one of the most renowned concepts is Shannon Weaver model of communication (see Figure 2.2) which served as foundation for communication researches because of its key elements. Generally, it's known as SMCR model, an abbreviation of Source, Messages, Channels, and Receiver (L. H. Turner & West, 2018). Source referred to a person or the initiator where the message originated, messages are words, sounds, actions, gestures, or the coded symbols, channel is the mediator of the process used as pathway for messages, and receivers whom are the recipient of a message (L. H. Turner & West, 2018).

Figure 2.2: Shannon-Weaver Model
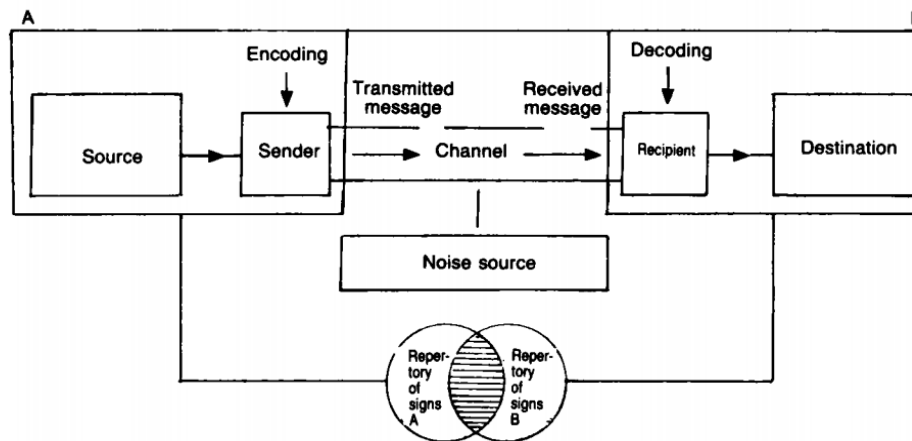
Source: Huebsch, J. C. (1986). *Communication 2000*. Cincinnati, OH: South-Western
  Educational, p. 50.

According to Figure 2.2, SMCR elements were multiplied with other relatable

factors; including Feedback flow, which is how receivers could also encode a

message and transmit it back to the sender to decode (Huebsch, 1986). Noises, a

distortion that could interfere with the process and was not intended by the source,

could be physical noise, such as the ambient sound. Semantic noise which is linguistic

influences, such as slang or jargons, psychological noise including personal bias of

interactants (L. H. Turner & West, 2018); and repertory of signs, which represents

objects that could influence the flow of communication (Huebsch, 1986).

Despite its constructive and respectful proposition, linear models do provide

limitations (L. H. Turner & West, 2018; Velentzas & Broni, 2014). Later, more

models and theories took place to project communication not as mechanical pattern,

but rather the interactional. Interactional model (see Figure 2.3) was proposed by

Wilbur Schramm (1954), to strengthen the two-way communication nature of the

process, in which messages could go in both directions, from sender to receiver and
vice versa (L. H. Turner & West, 2018).

Figure 2.3: Interactional model of communication
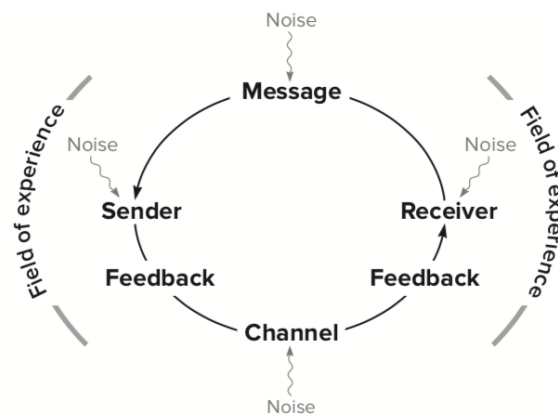
Source: West, R., & Turner, L. H. (2018). *Introducing communication theory:
Analysis and application*. New York, NY: McGraw-Hill Education, p. 11.

The model features a person's field of experience into account, which refers to
how cultural background and personal experience could influence one's ability to
communicate. The model also restructured position of sender and receiver in a
circular pattern rather than a linear format, which suggests that interactants could
perform the role of either sender or receiver, but not both at the same time(L. H.
Turner & West, 2018). The notion of non-simultaneous process of sender and receiver
in interactional model inspired later alternation, called transactional model, that aimed
to capture communication as a system where people build shared meaning together
simultaneously (L. H. Turner & West, 2018) (see Figure 2.4). Although the elements
from previous models remained intact, there were some adjustment. Instead of

defining interactants as sender or receiver, transactional model relabeled them as communicator. By doing so, the communication process is rather an ecosystem for individuals to share and join the process at the same moment. Hence, facial gestures, today language of listeners would also communicate something while another communicator dominate the conversation, and sharing of symbols and meanings would occur simultaneously (L. H. Turner & West, 2018).

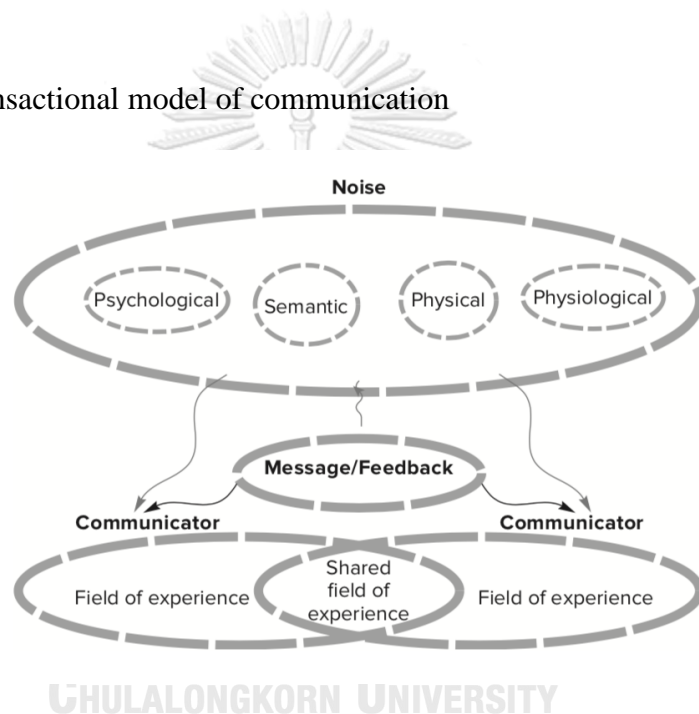Figure 2.4: Transactional model of communication

Source: West, R., & Turner, L. H. (2018). *Introducing communication theory: Analysis and application*. New York, NY: McGraw-Hill Education, p.12.

Notably, communication is an ongoing social process, as social setting changes, so does communication. The 21st century digital media landscape, which reconstruct how we communicate with each other, has aspired further development to the communication practice and forthcoming new theories and concepts are to be expected in the future (L. H. Turner & West, 2018).

Recent communication theories

In this research particularly, we will be applying theories of communication in many practical aspects which would capture how external influence of their musical media would have on Gen Z's listeners in communication aspects. Among many respected postulates, we will be looking into 2 main communication theories: uses and gratifications theory, and agenda setting theory.

Uses and gratifications theory

Uses and gratification is seemingly a useful theory that resonates well with digital age, as it emphasizes the power of media consumers on their media consumption. Despite its long history and early radio origin, uses and gratification theory is one of the most adaptive theories in communication practice (Herrera & Pugliese, 2017). It was proposed to scrutinize how people use mass media to satisfy their individual needs (Lonsdale & North, 2011).

Counter-argue with mass media theory which suggested a strong power of mass media that left audiences as helpless victims, uses and gratifications theory stemmed from the limited effects theories which argued that media influence on people is as limited or minimized by certain aspects of individual's personal or social lives (L. H. Turner & West, 2018). Assumptions of uses and gratifications theory includes 5 main ideas; (1) audiences is active and is goal-oriented when use media; (2) the power to link media choice with their need gratification rests with the audiences themselves; (3) media compete with other media for satisfying the audience's needs; (4) people are self-aware of their media use, interest, and motives;

and (5) only audiences could complete value judgements of media content (L. H. Turner & West, 2018).

Accordingly, uses and gratifications theory assumptions have suggested certain quality that defined media consumers. They must be the active audience, meaning, they engage with all the media activity on voluntary basis with a specific motivation, needs, and goals. According to Blumler (1979), motivations of audience on their media usage could include utility— or the use of media for assisting their task completion, intentionality— the underlying intentions of consumers such as entertainment or education, selectivity — their media usage according to their current interest, and imperviousness to influence —- or the ability to interpret meaning from media content (L. H. Turner & West, 2018).

As it is a theory that emphasize on the power of uses and gratifications of the media consumers, uses and gratifications theory is applicable in the digital era, and is often referred to when the on-demand ability of digital consumers required theoretical conceptualization. The internet, social media, and smartphones are the excellent examples of uses and gratifications notion. The new media offers an instant gratification nature that people could be actively use them to satisfy their instant needs, and therefore, solidify the power of consumers in digital media landscape.

Agenda setting theory

Agenda setting theory encapsulates that media set the agenda for the public. Although the media could not tell the public what to think, this theory believed that media can somehow tell people what to think about (L. H. Turner & West, 2018).

Propounded by Lippmann, the renowned newspaper columnist and scholar of propaganda and public opinion, agenda setting theory recognizes the powerful influence that media would have on the public (McCombs, 2015). As suggested by McCombs (2015), the later scholars, they have validated their hypothesis that mass media created their agenda through their selection of what to include in the media and news, and the agenda would affect what people perceive as important by the number of times a topic is reported, and vice versa, implied that the stories the media killed were unimportant (L. H. Turner & West, 2018). The study investigated media agenda—which topics the media mainly present— and public agenda — which topics that people talk about— during the presidential election in 1968, the result showed that both media and public agenda during that time was almost perfectly identical (McCombs, 2015; L. H. Turner & West, 2018). Hence, Agenda setting theory emphasizes on the power of media that could somehow influence personal agenda of audiences.

In later refinement, agenda setting theory did not only indicate power of media on the audience, but it also takes the limited effect framework into account. Theory acknowledged that media do influence people, but the influence is minimized or limited by certain individual aspects. According to (L. H. Turner & West, 2018), the limited aspects of individual audiences' personal and social lives could include individual salience that would affect their positive or negative evaluation of media agenda, perceived media credibility, confusing information from multiple sources that could dilute the importance of each topic in agenda, relevance of the topic to the existing beliefs, and uncertainty in decision making due to information insufficiency.

Therefore, assumptions of agenda setting theory would be regarding how media establish an agenda and shape or filter reality for the public. Also, it could be assumed that media's concentration on certain issues would also influence public agenda, which could later influence the policymakers' agenda (L. H. Turner & West, 2018). Notably, due to its news and political origin, policymakers referred to repeated bodies whom could make, unmake, or change the rules. Lastly, with the limited theory framework, the assumption could be that public and policymakers could also influence the media's agenda as well (McCombs, 2015).

According to the theory, agenda setting theory could occur in 3 levels. Firstly, according to the traditional hypothesis, the fundamental level of agenda setting dealt with media present salient issues and tell people what topic to think about. Secondly, the attribute agenda setting, which goes deeper in each topic, it is suggested that media could pinpoint attributes or angles that the public should and would focus on. Lastly, network agenda setting served as the third level which suggested that the media can also influence how public would network multiple topics together (L. H. Turner & West, 2018).

The second part of this chapter illustrated communication models and theories that could support the theoretical foundation of this paper. Finally, the last topic will scrutinize additional important literature for this research: consumer attitudes and behavior.

2.3 Consumer attitudes and behavior

There is certainly internal aspiration towards how we perceive, think, and feel about an advertisement we see, fashionable outfit we try on, and of course, a music we listen to. In empirical studies, it is fundamental to gain better understanding of what and how consumers behave the way they do. In marketing, understanding consumers' reactions and how they make decision is vital to curating the effective advertisement and communication campaigns (Lutz, 1980). Yet, among all consumer behaviors' discipline, the one that is most challenging to unveil its validity is the one we can't physically observe. Humans' psychological conduct holds undeniably powerful influence on the way of living, decision making, and their behavioral outcome (Lutz, 1980). Thus, studying their internal psychology could lead to the essence of consumer behavior, and numerous research studies were conducted based on comprehension of its importance. Among those studies, one of the subjects that has been widely scrutinized and discussed is consumer attitude, especially in marketing sphere (Lutz, 1980).

Consumer attitude

Despite numerous variations of definition, according to Solomon (2018), attitude is a lasting, general evaluation of people, including oneself, objects, messages, or issues. Accordingly, a definition by Eagly and Chaiken (1993) stated "an attitude is a psychological tendency that is expressed by evaluating a particular entity with some degree of favor or disfavor" (Ajzen & Fishbein, 2000, p. 3) . In this study, we would focus on the definition and its development proposed by Ajzen and

Fishbein (1975), which is one of the most frequently cited, referred to, and respectfully examined (Fishbein & Ajzen, 2011; Fredricks & Dossett, 1983; Lutz, 1980); Fishbein and Ajzen's literature stated that attitude is "a learned predisposition to respond in a consistently favorable or unfavorable manner with respect to a given object" (Lutz, 1980, p. 317). In order to capture true understanding of attitude, the definition could be deconstructed to enumerate each essence of consumer attitude.

Firstly, attitude is socially constructed that an individual *could constantly learn*. Unlike certain inborn human instinct, attitude could be formed based on information given, or through experience an individual encountered with the attitude object (Lutz, 1980). Every touchpoint consumer has contacted to learn about the object, they would also learn how they would feel about it (Ajzen & Fishbein, 2000).

Secondly, attitudes are predispositions to respond. As mentioned, attitude is rather an internal process in one's mind and has no concrete, observable form. It is rather a theoretical assumption used to get the closest explanation to human's psychological influence of their behavior (Lutz, 1980). Thus, attitude is ought to be studied not by its existence, but by its outcome. To conclude, attitude is a predisposition to respond overtly and is convinced by theorists that it could lead to actual overt behavior (Fredricks & Dossett, 1983).

Thirdly, attitudes are generally presented consistently with either favorable or unfavorable responses (Fishbein & Ajzen, 2011; Fredricks & Dossett, 1983; Lutz, 1980). As attitude is proposed to be consistently influencing how individual would behave, we could investigate consumer's reaction as evidence of their attitudinal favorability (Lutz, 1980).

Lastly, attitude could be completed upon the existence of attitude objects. In particular, objects could be any forms or contexts in individual's surroundings; from a person, object, ideology, to behavior (Lutz, 1980). In this research, the particular attitude object would be music choices on accessed-based online streaming.

The components of attitude

Before relationship between attitude and behavior could be scrutinized, it is first encouraged to understand the complete domain of consumer attitude and its components. Conceptually, we could summon two main views of components of attitude that contribute to advancement of attitude theories and assumptions: the tripartite view and the unidimensional view of attitude (Lutz, 1980).

Tripartite view

In this view, attitude is constructed of the existence of three underlying components: cognition, affect, and conation (Lutz, 1980). The three components, also known as The ABC models (Solomon, 2018), emphasizes the interrelationship among affect, behavior or conation, and Cognition or believes that would be impactful to one's thoughts, feelings, and action. In this view in particular, all three factors are considered to be integrated parts of attitudes, and every attitude are made of mixture of all components in different degrees (Lutz, 1980).

Respectively, Cognitive component was generally described as the knowing that individual would develop about the attitude object. Affect was regarded as feelings towards the attitude objects; while conation or behavior is the action by

which an individual would take towards the object (Solomon, 2018). As they are perceived to be synchronizing as one under the tripartite view, they are expected to show consistency in the same manner of favorability (Lutz, 1980). If an individual developed a positive belief of a certain object, it's expected to result in a positive emotional engagement with the object, and he or she would be anticipated to behave accordingly positively towards it. However, despite a strong hypothetical establishment, the tripartite view could not effectively support empirical studies as it should, and therefore, were criticized for its practicality. Major criticism is that attitude measurement approaches under this perspective failed to capture essence of all three components, as majority of them are strictly unobservable, and were consequently rejected by most of researchers (Lutz, 1980).

Unidimensional view of attitude

The second proposition, therefore, evolved from the tripartite view to overcome its limitation. The unidimensional perspective still takes the existence of all three components into account. Nonetheless, there's a significant difference in conceptual position of each of them. Instead of having all three of them as sharing parts of attitude, this view only focuses on "affect*"* as the only component of attitude which denote the degree of favorability towards the object or vice versa. Cognition is relabeled as beliefs and conation is referred to as intentions and the overt behavior instead. Both of them served as antecedents or consequence of attitude rather than being the attitude itself (Lutz, 1980). Hence, the relationship between the three

modules are rather formed in a causal-flow sequence, rather than a consistent correlation.

According to Lutz (1980), this causal flow could be examined in marketing perspective. A consumer could learn the new information of a brand and formed a certain belief about it, consequently develop an attitude, and such favorable tendency of evaluation would impact his or her intention to purchase or engage with the brand in certain way.

The unidimensional view which specifies affect as the only component of attitude, and propose causal relationship of beliefs and behavioral intention, makes it possible to establish a testable theoretical framework of attitude models and underlies the possibilities for more studies later on (Fredricks & Dossett, 1983; Lutz, 1980). Many studies were established to answer how attitudes are formed and how it would affect individual's action. Among them, there were significantly respected theories that were developed based on belief-attitude relationship, some sought to explain the consistency of affect and cognition.

For instance, Heider's balance theory which explained that an individual seeks to achieve a balanced configuration among cognitive and affective elements by looking at the link between the person, the attitude objects, and related person, object, perceived consequences (Lutz, 1980; Solomon, 2018). Another example is Rosenberg's affective-cognitive consistency theory, also known as expectancy-value theory, which concerned with the underlying values that individuals hold on to and how those values could shape their beliefs and consequently their affect on attitude object (Lutz, 1980).

These well-grounded theories aimed to strengthen the notion of the role of beliefs— which could be formed with the information processing perspective of how individuals acquire information and store it in their existing memory to curate their personal beliefs towards a certain object in their own interpretation— on individual's attitude formation and change (Ajzen & Fishbein, 2000). Accordingly, beliefs and attitudes are proposed to be closely related and provides prominent impacts on each other. Nonetheless, the foundation of attitude studies is to identify how thinking and feeling could result in actual, overt behavior. While many belief-attitude studies are highly valued, there are additional theories that esteem to conceptualize the actual impact that internal, attitudinal processes could have on consumer behavior (Ajzen & Fishbein, 2000). Hence, other practices and theories were additionally established to capture the attitude-behavior relationship in particular.

Attitude-behavior relationship

Theories underlying attitude-behavior relationship seeks to demonstrate the possibility that attitude could somehow predict the behavior, and behaviors are the desirable outcome that researchers, especially marketers, aimed to understand and apply in their effective future utilization(Ajzen & Fishbein, 2000; Solomon, 2018). In this perspective, it was found that a relationship between general attitudes toward targets and the actual, preferable behavior was not consistently identified (Ajzen & Fishbein, 2000).

Many research studies reported a weak causal relationship between a person's stated attitude toward certain object and the actual behavior towards it; thus, a positive

or negative attitude may not be strong enough to predict their consistent behavior

(Solomon, 2018). A person may learn about new Cadillac model and stem new beliefs

of how good it is. He or she may develop their evaluation in a favorable manner, yet,

it would not result in his or her purchase of the new car because the price was strictly

unaffordable (Lutz, 1980). Consequently, not only the attitude towards an attitude

object, but attitude towards the behavior itself is also the prime determinant of overt

behavior, and alleged attitude towards behavior were found to have strong correlation

towards the prediction of behavior (Ajzen & Fishbein, 2000). Thus, many attitude-

behavior related theories were proposed and examined accordingly, one of them is

renowned theory of planned behavior.

Theory of planned behavior

Proposed by Fishbein, theory of planned behavior nominated as one of the

most popular attitude-behavior theories in empirical studies (Fredricks & Dossett,

1983). Theory of planned behavior, an expanded version of theory of reasoned action

also propounded by Fishbein, still maintain its distinction between beliefs as cognition

or knowledge about the attitude object, and attitude as affect, feeling toward, or

evaluation of attitude object (Fredricks & Dossett, 1983). Based on explanation given

by Fishbein's model in 1975, the theoretical framework consisted of four broad

categories (see Figure 2.5); similar to previously mentioned ABC model, the first

hypothetical category is affect in which attitude is defined as, the second is

undoubtedly cognition, and the last component — behavior — was reconstructed into

the third and fourth category which are behavioral intention or conation, and the

observable overt behavior (Ferreira & Armstrong, 2004; Fredricks & Dossett, 1983;

Lutz, 1980).

Figure 2.5: Two-component model of attitude
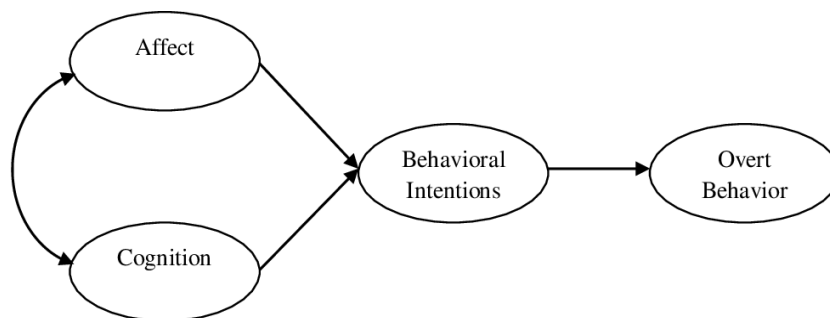
Source: Mumcu, C. (2013). *Evaluating attitudes toward womens sports: A scale development and validation study*. Retrieved October 9, 2019, from https://digitalrepository.unm.edu/educ_hess_etds/35, p. 26.

The framework determined the existence of behavioral intention as major

contribution to the actual behavior. Therefore, attitude and beliefs directly have causal

relationship with the behavioral intention, rather than the overt behavior (Fredricks &

Dossett, 1983).

Theory of planned behavior suggested that human actions are guided by three

attitudinal kinds of consideration: (1) attitude towards the behavior, (2) subjective

norms, and in addition to theory of reasoned action, (3) perceived behavioral control

(Ajzen & Fishbein, 2000) (see Figure 2.6).

Figure 2.6: Theory of planned behavior
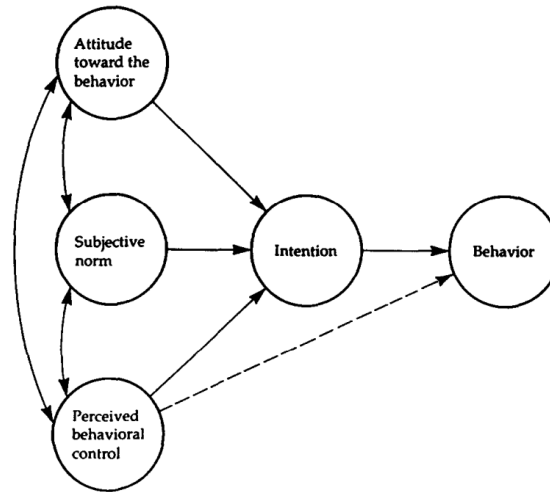
Source: Ajzen, I. (1991). Theory of planned behavior. In *Encyclopedia of Health and Behavior* (pp. 179–211). Thousand Oaks, CA: Sage publications, p. 182.

1. attitude toward the behavior

Attitude towards behavior referred to the degree to which a person has a

favorable or unfavorable evaluation of the behavior (Ajzen, 1991). In this attitude-

behavior framework, attitude towards behavior is determined by the behavioral beliefs

of the consequence of performance of the behavior (Fredricks & Dossett, 1983). An

individual must learn or believe that their action will lead to some consequences, and

for that, they would somehow form beliefs of their behavior. This first component

plays vital role in determining behavioral intention, as it's the foundation of the

favorability of individuals' tendency to perform an action.

2. Subjective norm

Subjective norm stemmed from beliefs about the normative expectations of

others (Ajzen & Fishbein, 2000). Also known as perceived social pressure, attitude-

behavior theories including theory of planned behavior took the power of other people's influence into account. From time to time, individuals do make certain decision not out of their pure personal evaluation, but also out of evaluation accompanied with other's interest (Solomon, 2018).

According to Fredricks and Dossett (1983), normative component is the influence of the social environment on behavior, and individuals' perception that people who are important to them think they should or should not perform the behavior. Although many researches on theory of reasoned action have shown that purchasing behaviors by majority were influenced by attitudinal rather than normative control (Lutz, 1980), it is utterly impossible to avoid the existence of normative influence on people (Solomon, 2018). Subjective norm, based on theory of reasoned action, consisted of 2 factors; firstly, normative beliefs which referred to what other's beliefs about the behavior, and secondly, the motivation to comply which identify degree to which the consumer takes others' expectation into account when they elaborate their behavior (Solomon, 2018).

3. Perceived behavioral control

Perceived behavioral control refers to an individual's evaluation of their capability to perform the behavior. The last part, which is the additional topic to theory of reasoned action and distinguished theory of planned behavior from its origin, gives rise to the perceived ease or difficulty of performing the behavior (Ajzen & Fishbein, 2000). This is the identifier to why positive attitude towards the attitude object may not result in the overt behavior. In addition, perceived behavioral control

could also be defined as the perceived probability of completing a given task successfully. Hence, the theory doesn't deny the full autonomy that individuals would have over their behavior, rather, perceived behavioral control believes that individuals has full power to control their behavior on general basis. However, the probability to succeed in any designated tasks may be varied in specific situations (Ajzen, 1991). As the result, their perceived behavioral control could greatly influence the intention to perform an observable behavior of individuals.

Counter argument of theory of planned behavior: Automatic sequences

Despite supporting studies and developments of Fishbein's theory of planned behavior model, there were certain argument taken place in contradicting manner. Most prominent claim involved with its high-involvement characteristics of the model (Solomon, 2018). The proposed attitude-behavior related theories were often challenged by arguments that human behaviors are also automatic and habitual. Theories of reasoned action and planned behavior, on the other hand, presumed that human social behaviors are reasoned and planned (Ajzen & Fishbein, 2000). In music consumption, for example, people may not be constructively or deliberately reasoning with themselves to why they listen to music on daily basis. The action of them tuning in radio stations, or clicking on a streaming app to play their favorite song for the 100th time may not go through a well-constructed, complex internal process.

In response to the counterargument, Ajzen and Fishbein (2000), who were also the initiator of the proclaimed theories, proposed that the three components of theory of planned behavior were also assumed to be available automatically. Despite its

deliberative nature, attitude towards the behavior, subjective norms, and perceived

behavioral control could underlie individual's observable behavior, even the

automatically performed ones. To support the notion, automatic processes, the MODE

model, and the conception of past behaviors were discussed.

Automatic processes and the MODE Model

Although the psychological causes of automatic behavior are still vaguely

proven, automatic processes were agreed to be the unintentionally, low-involvement

reflex in which little consideration is required to initiate them, and doesn't interfere

with other conscious or unconscious cognitive processes (Ajzen & Fishbein, 2000).

To reason with such behavior, Ajzen and Fishbein (2000) referred to Fazio's

motivation and opportunity and determinants of processing or MODE model as a

theoretical ground to explain such unconscious actions. According to MODE model,

attitudes could guide behavior in two ways: controlled and deliberate manner, and

spontaneous behavior.

Attitude-behavior related theories inherently supported attitudes that are

retrieved and constructed in an effortful manner, resulting in reasoned intention and

consistent overt behavior. On the contrary, in automatic circumstances where

deliberate information and evaluation processes were limited, a strong, powerful

attitude that individual developed in their memory could also be a consequential

antecedent of such instinctive act. According to Fazio's claim, strong attitudes are

active automatically to guide the behavior in an effortless manner, and no matter how

impulsive the action may be seemed, it is somehow performed in a biased manner

according to the personal attitude that embedded within. In summary, people learned about beliefs, developed and attitudes, stored them in their memory, and they could be spontaneously activated in any given circumstances, even in the times of limited internal information processes (Ajzen & Fishbein, 2000).

Past behavior and habits

In addition to automatic processes and MODE model, an instinctive action could also be based on past behavior and habits of individuals (Lutz, 1980). Ajzen and Fishbein (2000) argued that past behavior, in a way, was a result of a successful reasoned and planned behavior from the beginning. Habit, as proposed by Fishbein and Ajzen, stemmed from a positive evaluation of the controlled behavioral performance since the first attempt. For instance, an individual who takes bus to work on daily basis may travel the same route to bus in the same routinized, unconscious manner not only because it's a learned habit, but also because the first intention to ride a bus to work was positively evaluated, accepted by one's family, and resonated with one's purchasing power. Hence, the habitual behavior came from an evaluated behavioral intention according to theory of planned behavior, was learned from the past behavior, and if three attitudinal evaluations remained the same, the repeating behavior would also occur consistently (Ajzen & Fishbein, 2000).

2.4 Conceptual framework

        Lastly, conceptual framework for this particular study about generation Z's attitude towards music consumption on Joox online music streaming application could be drawn from the basis of theory of planned behavior. Conceptual framework could be visualized below.
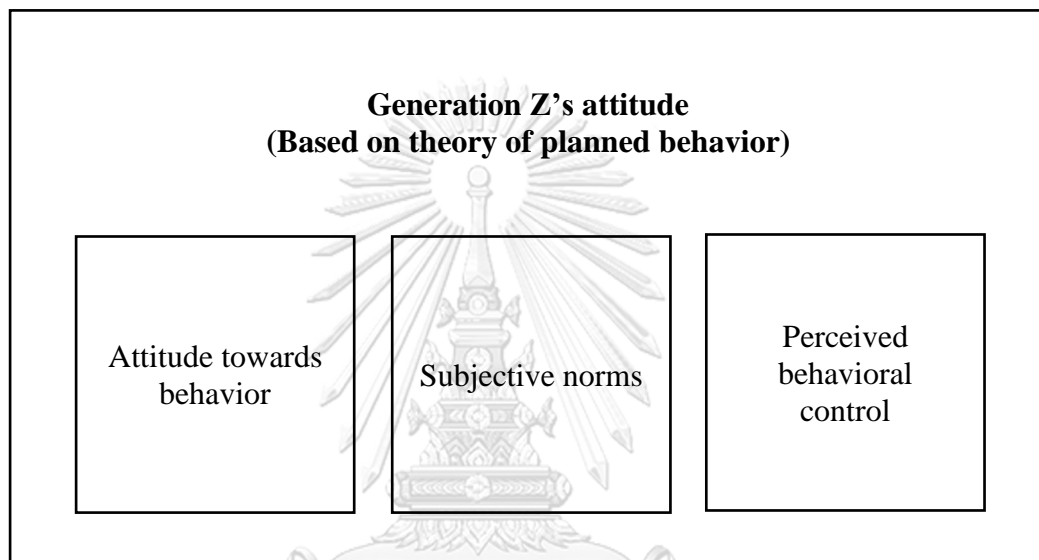
        Data is collected and presented in accordance with the conceptual framework. More details are provided on chapter 4 and discussed on chapter 5.sss

Chapter 3
Methodology

The purpose of this professional project is to investigate the attitude of Thai generation Z on their online music consumption through popular music streaming service— Joox Thailand. Sources of research data included secondary and primary sources. Qualitative approach was a selected method to gain comprehensive understanding and description of such internal, personalized, attitudinal matter (Fischer, 2005). This project utilized a semi-structured, in-depth interview among ten generation Z members, selected using purposive and snowballing methods. Question guideline, research design, and validity of this study are discussed in this chapter.

3.1 Sources of research data

In this research, information and knowledge came from two major sources: secondary and primary sources. Each of them delivered distinct ground of information to encompass the research.

1. *Secondary sources* included online encyclopedia, research articles, journals, books, and news articles which provide information regarding generation Z, their traits, values, their music streaming behavior, music industry, its ecosystem in current digital era, access-based online streaming, and Joox online music streaming application details.

2. *Primary sources* were ten participants who are Thai generation Z listeners of Joox online music streaming application to investigate their attitude towards music and their consumption on the access-based online medium.

3.2 Research sample and sampling method

As professional project seeks to understand generation Z and their attitude towards their online music consumption behavior, samples for the study must follow the distinctive criteria inclusion. In this study, participants must be Thai, 17-24 years old, Bangkok-based, and regular music consumers who access Joox online music streaming application every day for at least six months. Not only because they represent native digital citizens, but also because they are, and continue to be, the dominating group in the market (Leesa-nguansuk, 2019). Understanding their psychological insights could pave ways to more effective music landscape in the future.

Ten participants were recruited using purposive and snowballing methods. Purposive sampling is employed to focus on acquiring insights from the distinct aggregate or characteristics (Snedecor, 1939). In this case, participants' answers should specifically reflect their attitude towards their music consumption on Joox platform. Therefore, they should be sampled in regards to their music consumption pattern purposively. In addition, snowballing is most approachable to accomplish pragmatic purposive sampling strategy (Potter, 1996, as cited in Nghidinwa & Melber, 2008). During the recruitment, more participants who followed the inclusion criteria were introduced by the initial, existing interviewees. Participants' associates

were either directly contacted by their peers and attended promptly in the consecutive

interview sequence, or were given phone numbers for later appointment.

3.3 Research design and instrument

This study aimed to capture the answer to how generation Z listens to music,

specifically, how digital landscape influences their evaluation, which result in their

unique music consumption. Instead of identifying or validating their behavioral trend

into a conceptual, theoretical explanation, this research focuses on transcribing

participant's psychological subject into an interpretable result. Hence, qualitative

methodology was selected due to its interpretive nature; the interpretive approach

centers on basis of subjective perception of reality, and human nature in reality are

rather diverse, and therefore, should not be strictly held to the same logical standards

(Croucher & Cronn-Mills, 2014).

A semi-structured, in-depth interview was designed to match the objective of

this study. Alongside general format of question structure, the questions were

designed in a wide range manner to encourage participant's answer to be authentically

in their terms. Therefore, semi-structure, in-depth interview is regarded as one of the

richest sources of acquiring qualitative data (Tariq, 2017).

In this professional project, we used question guideline as a research

instrument. In instrument design, interview questions were constructed based on

framework of Fishbein and Ajzen's theory of planned behavior (Ajzen, 1991). Hence,

question guideline could be categorized according to the theoretical framework. Four

parts of question guideline includes opening or the introduction part of the interview,

attitude toward the behavior, subjective norm, and perceived behavioral control

(Ajzen & Fishbein, 2000). The question guideline used in this professional project has

been placed in Appendix A. The translated Thai version of question guideline that

were used in actual interviews with Thai generation Z participants is in Appendix B.

Part one - Opening

In the first part, the questions set off the interview with demographic details of

participants and their music consumption in general. Eight questions were aimed to

capture their age, gender, education background, and occupation. Then, the questions

addressed their music consumption frequency, their favorite music genres, and most

importantly, their opinion about music in general.

Part two — Attitude towards music consumption on Joox online music

streaming application

In the second part, seven questions were established as guideline to capture

respondents' attitude toward their music consumption behavior on Joox online music

application. Apart from theory of planned behavior, this section also drew a guideline

from the uses and gratifications theory (L. H. Turner & West, 2018). Participants'

music consumption through online streaming was approved by interviewees to grant

gratification that have answered to their certain motivation, such as for circumstantial

utility (studying, partying), self-indulgence, and other certain instant needs (Herrera &

Pugliese, 2017). In addition, Bolduc and Kinnally (2018) suggested that social

identification through music is an antecedent to behavioral intention to use digital

streaming platform, and therefore, supported this part of question guideline. In summary, this section scrutinized the following topics: their evaluation on music consumption on Joox online music application, their circumstantial needs to listen to music, relationship between studying and music consumption, self-indulgence and music consumption, and self-identification and music consumption.

Part three — Subjective norms and music consumption on Joox online music streaming application

This section comprised of five questions to identify relationship between participants' subjective norms and their music consumption; three of them were inspired by notion of planned behavior theory to examine the influence of respondents' peers, family, and their idolized music icons, respectively (Ray, 2012) and the other two derived from Lippmann's agenda setting theory to explore agenda of Joox top music charts and playlists on the platform that could affect participants' choice of music streaming (McCombs, 2015).

Part four — Perceived behavioral control and music consumption on Joox online music streaming application

Lastly, this section investigated the ease or difficulty of using access-based streaming platform that would affect participants' evaluation to listen to the music in digital landscape. The perceived ease and difficulty of an action represents the essence of perceived behavioral control (Ajzen & Fishbein, 2000). Four questions guided our respondents to rate and explain the ease of using Joox online music

streaming application, compare their past experience before Joox became their first

music streaming choice, and identify importance of Joox on their daily basis.

3.4 Validity of the study

As mentioned, the research questions and structure were solely based on

profoundly well-established consumer attitude and communication theories, including

Ajzen and Fishbein's theory of planned behavior (Ajzen & Fishbein, 2000), the uses

and gratifications theory (L. H. Turner & West, 2018), and Lippmann's agenda setting

theory (McCombs, 2015). Thus, the proposed theories could, to a certain degree,

initially ensure validity of this research.

In addition, face validity was also established for this professional project as it

was supervised by academic advisor, and the committee members.

3.5 Data collection and data analysis

As all the interviews were ought to be conducted in Thai, data was translated

and transcribed into English and put forth for further analysis and coding. An *In Vivo*

Coding method was chosen to objectively and precisely capture their attitudinal

output through their word choice in the answers (Given, 2008). Based on grounded

theory methodology, the particular coding system involved with the segmentation of

relatable data into one core subject and described them according to the description

given by interviewees, without researcher-generated codes involved (Given, 2008;

Khandkar, 2009). After interviews with all participants were completed, the data was

translated into English, and transcribed into written forms. Then, the answers to each

question that resonated with each other were grouped together. Lastly, the result of

the interview was coded and presented through the most frequently used words by

interviewees. Mainly, this study relies on the exact word choice given by participants.

Findings are detailed in chapter 4.

Chapter 4
Findings

After in-depth interviews were completed. Findings were drawn from answers given by ten generation Z's Joox online music streaming consumers. This chapter will be divided into four parts; firstly, a demographic profile of interviewees as well as their general music consumption pattern will be discussed. The later three sections are guided by theory of planned behavior which include attitude towards music consumption, subjective norms, and perceived behavioral control regarding Joox online music streaming application consumption, respectively.

4.1 Demographic profile and music consumption pattern

The first section includes findings regarding demographic profile as described by all interviewees, their music consumption frequency and routine, their genre preference, and lastly, their level of involvement with music which contributed to their everyday consumption.

Demographic profile

Ten interviewees whom were recruited are Thai generation Z citizens, age range from eighteen to twenty-four years old. Gender diversity was one of the priorities in sampling method of this study. Thus, male, female, and alternative genders were recruited to participate. Accordingly, many interviewees wished to leave their gender identity unspecified. The group included university students and first jobbers residing in Bangkok, and were ensured to have no music-related background

academically and professionally. Educational background includes communication arts, humanities, fashion design, business management, economics, journalism, and architecture. Nonetheless, they are heavy music consumers that generally listen to music on daily basis.

Music consumption routine

All interviewees listen to music every day, and Joox is their primary source of music. One interviewee stated, *"I listen to music every day, usually when I wake up, getting dressed, commuting, and most of the time if I can."* Interestingly, all participants unanimously stated that they listen to music while they are commuting and taking shower as their daily routine. Apart from such activities, most of them agreed that listening to music is their most favorite hobby that they would earnestly accommodate their free time with. Although they shared the similar substantial pattern, they positively held different reasonings which aspire their fond music consumption.

Genre-fluidity

All of participants listen to various genres and they do not identify themselves with any particular music style. When asked which the genre is they prefer and listen to the most, majority of them could not immediately put together the list. Rather, their song selection is 'a song that speaks to (them),' "a song that (they) like when (they) first heard," or "the song that moves (them) emotionally." Nonetheless, music genres that are most frequently mentioned are R&B, chill-vibe pop, and Thai indie pop.

Different levels of involvement

Using In Vivo coding, answers of interviews could be grouped and articulated into two aspects according to level of their involvement with music, as explained by each interviewee. Both groups are unexpectedly equally proportioned. Firstly, low-involvement group is those who listen to music every day, but has little interest in music in general. They habitually listen to music on daily basis, but they do not offer keen interest in music industry. Secondly, high-involvement group in this study includes participants who possess earnest passion in music. Although they do not pursue it as a career, they consider themselves 'big fan' of music and who or what they listen to. Interestingly, the answers of participants that falls in each group tends to be somewhat consistent with their cohorts. The insights acquired for this study will be encapsulated based on their involvement accordingly.

4.2 Attitude towards music consumption on Joox online music streaming application

In this part, attitude towards music consumption were identified to capture participants' favorability towards their music listening behavior. In this section, four topics are scrutinized. Firstly, their attitudinal intention to consume music, in other words, the answer to why they consume music, is addressed. Secondly, the level of importance of music is addressed with different levels of involvement in consideration. Thirdly, attitude towards Joox online music streaming application is

captured to see underlying insights of their music platform selection. Lastly, functionality of music that were mentioned by interviewees are recognized.

Why listening to music?

In response to the questions why they prefer to listen to music, two main explanations by the interviewees could be grouped. The first one is convenience; the second answer is their childhood bond with music.

The most convenient leisure activity

All participants in every level of involvement agreed that music is the handiest, easiest, and most favorite since childhood activity to do in their free time. One interviewee stated, *"Listening to music is the easiest and most convenient leisure activity that we can do alone and never feel alone."* When asked why they prefer listening to music over other activities, all of them agreed that because listening to music is the only activity that they could do while doing something else simultaneously, unlike watching series, movies, or playing games which require their full attention and time.

Particularly, the ease of listening to music on Joox, which is an online music streaming application, also link with their answers. Joox allows all of them to listen to music whenever, wherever they want, for instance, while they are commuting, taking shower, working, or going to gym. All interviewees emphasized the importance of Joox and online music applications as a vital factor that place music in their daily routine seamlessly.

Habit since childhood

Interestingly, all participants regardless of their involvement traced their love in music back to their childhood, either because of the environment they grew up with or their personal interests. All of them mutually agreed that one reason underlying their music consumption habit is because they have learned to do so, as one participant said *"I am not sure why I love music exactly, but I feel bonded with it. It is something I have been doing for so long since I was very little."* In addition, those who have high involvement with their music consumption does not only learned to listen, they also learn to love music. As one interviewee stated, *"in many moments, listening to music brings back nostalgic memories when I was younger. Sometimes I love listening to older songs that I remembered because it flashes back memories of that moment when I first heard it."*

The importance of listening to music

Although all interviewees shared many reasonings in common, what music actually means to them differs according to their level of involvement. The interviewees' answers could be categorized into two groups: low-involvement and high-involvement.

Low involvement – preferred but can live without

For low involvement participants, they enjoy listening to music mainly because of its convenience and they simply have adapted it into their daily routine. To

them, music is the perfect outlet to distract boredom when they have nothing to do, or be their on-demand ambience. When asked if they could live without it most of them agreed that they could, but have never been without, and prefer it to be that way. In particular, one interviewee shared, *"listening to music is like smoking cigarette. It is something that you could live without. But it affects your mood that you become addicted to it. Without it, you would feel like something is missing."*

High involvement - preferably can't live without

Unlike the first group, participants in this group placed music as one of the most vital elements in their lives. One participant passionately stated *"To me, music is like my heart and blood vessels. I can't imagine my life without it. My earphone is like my thirty-third organ."*

This group shared more complex bond with music, more than a leisure activity. Most of them admitted that music is their childhood dream, and lifelong passion. As the result, they tend to heavily engage with music. Although they do not work in the industry, they love to update and follow the trends in the industry intently. Thus, listening to music is not only a leisure activity, but rather the most favorite hobby that they actively pursuit.

One of the interviewees also shared that the devoted music consumption rooted from a childhood trauma of bullying. Music and earphone, hence, became his escape, hero, and a true friend that helped him go through such hard times.

"Music is my true friend. It is the only one stood beside me when no one else did. It stayed with me, never reject or judge me. I can always trust it undoubtedly. It

helped me go through those bad times. It is everything to me. I love it like I love my

family."

Why Joox online music application?

The answers among interviewees mainly involved in three areas in response to the question. They consume Joox online music application because it serves as the best platform for free users, provides an approachable way to support the artists, and allows an on-demand consumption.

The best free offers among online music streaming application

As mentioned earlier, convenience is the prominent reason to why they listen to music on online music streaming applications. In particular, when asked why they prefer to listen to music daily on Joox online music streaming application, the answers also included the best free platform, the best Thai song selections, and user-friendly interface.

The most appropriate way to support the artists

Interestingly, answers among high-involvement group went somewhat further. Many of those who truly enjoy listening to music choose to listen through Joox because it is an authentic way to support the artist. Apparently, because they are truly interested in the industry, they are more or less aware of the whole ecosystem, and how they are a part of it.

"Before Joox, I did piracy online downloads. To be honest, I was not capable of purchasing any music, and it was the most convenient way. With Joox where I could listen to every song I want for free and the artists also benefit from it, it is the obvious perfect choice."

Joox online music streaming application allows an 'on-demand' consumption

Another aspect that all interviewees shared about their favorability of Joox is how it could answer to their on-demand needs. As stated by all of them, Joox can serve them instantly whenever they want to listen to music. Also, it could provide the specific songs they need. One of the participants stated, *"sometimes I want to listen to the song my friend just sang, so I immediately open Joox and search for it."* For those who have high involvement, they are more appreciative of the instant gratification that Joox online music streaming application offers. One of them stated that *"thank you the world for Joox, I am happier when I know that I could get to it every time I need, which is almost all the time."*

Music and functionality

As the reasoning behind their favorability to music consumption and Joox online music application is mentioned, the why factor has been identified. The following paragraphs will address how they put their music consumption to use on daily basis, including self-indulgence, socialization, communication, productivity in work or study, and self-identification.

Music and self-indulgence

In the study, one of the most significant insights about music in all participants' lives is how they use it to stay connected to themselves and others. Firstly, music is a tool to set everyday mood. A unanimous and utmost important function of music is how it could affect feelings of interviewees.

The relationship of listeners and music could go both ways depending on their level of involvement with music. In low-involvement circumstances when music is merely an environment of the moment, such as getting dressed, or waking up, the song or playlist selected in that moment could greatly direct their mood or even their action. Interviewees shared that they could feel energized if they start their day with upbeat songs, could dress up like a G-Dragon if they happen to listen to K-Pop, or they could walk to class like it is a runway with Beyoncé's album.

In high-involvement moments, music is not a mood setter, but a tool used to interconnect with their deeper feelings. In such requirements, interviewees would use music as gateway to explore and get lost in their emotions, as one interviewee stated *"sometimes I just want to know how far I could go in feeling something. Music allows me to get there easily."* In addition, music is utilized as a tool to unlock their emotional gate not only for exploration but also as a cure. Another interviewee said, *"when I feel sad, I have to go all the way to get it done. I could not have done it in three minutes on my own, but music could. To me, it is a cure."*

Music could also work as a real-life soundtrack for our participants. Many participants curate their favorite tunes that they will play and actively listen to set the imagination alive in real world. To them, music is a magical tool that they could

actively choose for themselves. With such high level of connection with music, their motivation to consume them deeply lingers and the more they would feel bonded with music.

Music and socialization

Especially among the high-involvement group, many interviewees use music as a tool to help them stay connected. In many occasions, they deliberately choose a song on Joox based on social events they are about to attend namely concerts, party, or clubbing. They would choose to listen and practice on songs that are expected to be in the event in order to feel belonged. An interviewee stated that *"it is more fun to enjoy the moment with strangers singing the same song. You would feel that you are a part of the group. It sucks when you are there and just act dumb because you do not know any words to the song everyone else is singing."*

Music and communication

All interviewees also agreed that they have used songs as messenger to send a message to special someone. This insight is the most prominent motivation to their music sharing on social media. They share the songs to send a hidden message to someone. An interviewee said *"sometimes I share the song for everyone to see but there will be only one who could understand, because it is a song we listen to when we first kissed. That is what makes music so special."*

Also, they could use music as a tool to share how they feel without being over the top. An interviewee elaborated *"sometimes you want to speak up your heart*

without being dramatic. Music allows you say it and don't make it sound awkward." Another interviewee said *"I let the lyrics speaks my mind through the song and it would never feel over exaggerated. Try recite lyrics in a real-life conversation and you would sound funny. It is never that way in songs."*

Music and studying/working

When asked if listening to music boost their productivity in work or study, many of them agreed that they could not work in a silent mode. Many stated that they feel more alert when there is music on. Some chose to listen to a lyric-less EDM playlist to keep them motivated. Some of the participants agreed they work and study better when there is music as ambience.

However, this is not the case for all interviewees. Some of them elaborated that when they need to focus or remember, it must be done without any distraction. Nevertheless, music is more beneficial when they are engaged in any creative assignments such as drawing, designing, brainstorming ideas for group work, in a quantity over quality or less thinking jobs, such as modelling, or coloring.

Music and self-identification

All of the interviewees agreed that the preferred genre of songs could say about taste, personality, and character of the individuals. However, they are also unanimously uncomfortable with the concept of how music could be used as labels to define who they are. They prefer to not be judged by their history in Joox online music streaming application, but rather by their actual, real-life self. A participant

stated *"I know that what song I listen to could more or less tell about who I am. But I listen to a lot of songs. Just because you see me listening to a flirty country song does not mean that I am flirty. Please do not judge me by what I listen to, because I am more than that."*

4.3 Subjective norms and music consumption on Joox online music application

In the third section, the interviews sought to explain how subjective norms relate to participants' music consumption. Five normative factors guided this study includes family, peers, artist, Joox online playlists, and Joox music chart.

Family influence

Family plays a vital role in inspiring the love in music for our interviewees regardless of their levels of involvement. As earlier mentioned, majority of interviewees learned to listen to music since childhood, and the habit stemmed from their parents' influences. An interviewee shared *"music is always in my life. If I do not turn it on in the morning, I would still hear it anyway because my father would."* Another interviewee also shared *"I love music because my mom loves it. Music also brings us together."* Notably, interviewees made it clear that family is the biggest influence for the love music, but not typically inspire the music genre they listen to, as stated *"I have completely different music taste from my family. But I love music because of them."* Other interviewees also shared *"when I was younger, I enjoy jazz music because of my dad. But as I grow older, I have got to listen to more than that. Today, I have my own preference that is quite different from them."*

Regarding their Joox online music consumption, family has little influence on each interviewee. All their family members do not listen to music on Joox. Most importantly, many stated that they do not think their family members know how to use them.

Peers influence

Unlike family, peers have more influence on what our interviewees listen to. Especially in their adolescence, most of interviewees agreed that their friends were the one introduced new music genres and open up new worlds of music. All of interviewees mutually agreed that most of the time, they learn about new releases or new styles of music through their peers, both online and offline. Consequently, for the high-involvement group, participants are not only influenced but also influencing their peers. An interviewee from this group stated *"when I was young, I learned about K-Pop from my friends and I have become a big fan ever since. Today, my friends do not only share me, I also share them new songs, artists, and recommends the really good one worth listening."*

Peers do not directly influence their music channels. Interviewees mutually agreed that they *"do not use Joox because friends use it."* Although they noted that most of their friends use Joox, friends have no significant influence in their decisions to use it, nor do they influence their peers to use Joox.

Artists influence

In terms of artists' influence, there is a distinct trend between low and high involvement group. For low-involvement interviewees, artists have seldom effects on their music consumption. In fact, they do not have the really favorite singer, but they do scroll through songs made by the artists of a song they like. To many of them, listening to music is merely a boredom and silence killer, thus, streaming songs through a playlist or 'more from this artist' feature could be easier and saving time.

For high-involvement interviewees, they are immensely influenced by their favorite groups of artists. Each of them has various underlying reasons. For ones who are craze about the artist, they would stay updated for the artists' new songs to support them. They are also interested in various range of songs that their favorite artist recommends or connects, as one interviewee quoted *"sometimes I would not listen to that certain type of genre, but because my favorite band produces one. So, I am more open-minded for new styles."* For those who have music as their childhood passion, they collectively listen to music made by artists they idolized. One participant quoted *"I made my Joox playlists based on artist I favor. I listen to them repeatedly."*

Joox online music streaming application played a vital role for such music appetite. Both groups agreed that because Joox has *"better up-next suggestions based on artists and an artist-based feature,"* they choose to listen to Joox more than other free online streaming applications, such as YouTube.

Playlist influence

Playlist curated by Joox application is unanimously favored and accepted to be very helpful when listening to music. There are two factors to consider when they want to stream a playlist: genre and surrounding. Firstly, as most of them has a specific style they prefer, they would generally choose a playlist based on music style. One interviewee stated, *"I enjoy exploring playlist like 'chill RB' or 'old Thai songs' because I love them. I am very excited to see if the playlist has songs I like. And I want to know if songs in the playlist would impress me."* Secondly, they would choose a playlist based on activities they are doing, what they are feeling, and who they are with, such as a driving mix when (they are) traveling upcountry, a heartbreaking playlist when (they) feel very sad, hit songs playlist when (they) do not know what to sing in a karaoke, and 90's mix when (they are) with elder sisters.

For the low-involvement group, they are more influenced by Joox playlist than the other group due to its convenience; so, they will not have to choose much. They would choose to listen to them on more occasions. For the high-involvement group, they usually have playlist of their own and would explore them only when necessary. One participant quoted *"I have my own playlists filled with songs that I like. I listen to it most of the time and keep updating it. I choose Joox playlist when I am temporarily bored of mine."*

Joox music chart influence

Interestingly, interviewees are not interested in music ranks, but more on songs as that are in it. One main reason to their interest in music charts is their fear of

missing out. One interviewee quoted *"I am not interested in what song is in trend right now, but at least I think I have to know some, so I could know what my friends would be talking about."* Eventually, they would explore the chart and choose the songs *"based on personal preference."*

Reasons behind their less interest in charts are different among involvement groups. For low-involvement interviewees, music is rather a peripheral field to enjoy. Therefore, they stated that they do not need to know what is new first. For the high-involvement group, they have their own strong music preference and specific reasons to it. Also, some of them believed that charts could be manipulated, as one interviewee stated *"also, I do not know if the chart is really what everyone is listening. It could be made up, who knows?"*

4.4 Perceived behavioral control and music consumption on Joox online music application

The last section of this chapter captured their perception and attitude towards their behavioral control over Joox online music consumption. The answers are grouped in accordance with elements of Joox application and online music streaming platforms that contributed to their perceived behavioral control in the eyes of interviewees. The elements included the ease of usage, relevant music library, best free features, the importance of online music streaming, and application's glitches and errors.

The ease of usage

When asked to rate the simplicity and ease of Joox application to use, they gave a very high score of at least seven out of ten. They explained that Joox online music application is the easiest to use. The first streaming application that do not fail to keep me using, a user-friendly and good-looking application, and very simple to turn on music. In most of the songs, Joox also offer lyrics within the song's page that could be synced and scrolled while music is playing, a feature that is truly appreciated by the interviewees.

The most relevant music library

Many of our interviewees listen to music on more than one platform. However, Joox online music streaming application is the first application that they think of and use the most. They stated that it has most of the songs they want to listen to. Especially, one interviewee noted *"Joox has more Thai songs that other application does have. Or if they do, it is not as convenient to browse."*

The best free online music streaming platform

All of interviewees are accustomed with other applications. They also have been through some trials. However, they prefer Joox the most because Joox online music application offers the best features for free users. As majority of interviewees are free users, they described that when use Joox, they get less annoying advertisement, enjoy better sound quality of music, could access to more features than other applications, and could sing karaoke in the application. In particular, Joox 'sing'

is a karaoke feature of Joox that most of interviewees enjoy. One of them regularly sings on Joox application and actually participated in Joox karaoke contest.

In order to maximize their free usage, Joox offer tasks that users could engage with in exchange with free VIP access time and coins. All of interviewees have no problems to share a song, listen to karaoke performances of others, or sharing their karaoke performance to earn those privileges.

Also, many interviewees noted that they could stream songs they like and download them for offline listening. They noted that offline streaming could help them save their data usage on mobile phones. It is a feature that is highly appreciated.

Importance of online music streaming application on daily lives

Because of its convenience, Joox online music streaming application has become a big part of interviewees' daily lives. One interviewee quoted *"like Facebook and Instagram, I do not have to think of how to use Joox. I just use it."*

Although it is prominent in interviewees lives,' Joox application is still replaceable. One interviewee explained *"if one day Joox is gone, I would turn to other online steaming applications. I still need to listen to music, no matter what."* Apparently, the interviewees' music consumption is not about the platform they go to, but rather about how their needs for music could be gratified in the most effortless way for them. Hence, without Joox application, they would find other suitable alternatives that could serve their music desire.

On the contrary, all interviewees agreed that online music streaming is a way of life and a lifestyle. Especially among participants who are still university students,

they could not casually recall their experience without online streaming applications or using any offline, traditional media. While first jobbers are more familiar with radio and music channels on TV, few of them still listen to radio while driving. All interviewees do not feel positively or negatively towards any music lifestyle, either online or offline. They think that traditional and online music media are the different worlds. Low involvement participants, however, agreed that their music consumption would be less if there is no music application. While the high-involvement group said that they would just change a way they consume music, but the need for music would be the same.

Joox application's disadvantages, error, and glitches

Although Joox online music application is highly favored by our interviewees, there are certain comments they believe that Joox could improve. Firstly, English music library is not well curated like Thai songs. Many interviewees who also enjoy Western pop cultures noted that Joox does not provide them sufficient English music library. Thus, they go to other online music streaming applications, such as YouTube or Spotify.

Secondly, interviewees noted that sometimes Joox could freeze or have technical errors which could hinder their usage; as mentioned by one interviewee, *"especially for me who use Android, Joox could be glitching or freezing, and it is annoying.*

Chapter 5
Summary and Discussion

In this chapter, comprehensive summary and discussion are given to reinforce the true essence of this study. Firstly, a summary will be presented in accordance with the findings. Secondly, a discussion of generation Z's attitude towards music consumption on Joox online music streaming application will be provided. Finally, limitations, direction for future researches, and practical implications will be incorporated.

5.1 Summary

Thai generation Z participants recruited for this study were those who are eighteen to twenty-four years old, university students and first jobbers resided in Bangkok, and listening to music every day. They are ensured to have academical or professional music background and are the actual, active users of Joox online music streaming application. The summary will comprehend four parts included the following: music consumption pattern, attitude towards music consumption on Joox online music streaming application, subjective norms and music consumption on Joox online music streaming application, and perceived behavioral control on Joox online music streaming application.

Music consumption pattern

Most of the time, they listen to music while they are commuting and taking shower as their daily routine. To them, listening to music is their most favorite hobby

that they would earnestly accommodate their free time with. Typically, they do not

listen to any specific genre. Rather, they are genre-neutral and are open-minded for all

types of music genre. Nonetheless, music genres that are most frequently mentioned

are modern R&B and relaxed, chill-beat pop.

Although ten of the interviewees share similar heavy consumption pattern of

music, they could also be categorized into two groups based on their level of

involvement. Notably, number of interviewees in each group are equally

proportionated. Low-involvement group includes those consumers who have little

interest in music industry in general. High-involvement group consists of those who

have great passion in music. Both groups listen to music every day for totally

different reasons.

Attitude towards music consumption on Joox online music streaming

application

In investigating their attitude towards music consumption on Joox online

music streaming application, both groups listen to music regularly because it is the

most convenient leisure activity that does not require much energy or dedication to

indulge. Especially with boundless and on-demand capability of online music

streaming platforms, they could use the media to accommodate their daily activities.

Also, all of them traced back their favorability of music consumption to their

childhood. They habitually learned to include music as a part of their lives since they

were younger.

Levels of importance of listening to music differs between two group. For the low-involvement group, music is highly preferred, but is also acceptable to live without. On the contrary, the high-involvement group regarded music as vitally essential. One of the interviewees referred to his earphone as another organ that needs to function with his body. This group regarded music as not only a leisure activity, but as blood vessels, a true friend, and a cure.

They all have positive perception towards Joox online music streaming application particularly for its user-friendly design, good-valued free features, relevant music library, and most importantly, an on-demand gratification for their needs of music. For the high-involvement group, they additionally prefer Joox because it is a rightful way to enjoy music and support their favorite artists at the same time.

The why factor underlying their music consumption on Joox online music application has been raised. The next paragraphs will introduce how interviewees utilize their music consumption on daily basis, including self-indulgence, socialization, communication, productivity, and self-identification.

Music and self-indulgence

Not because of their favorability, but music's positive effects on their daily lives also contributed to interviewees' heavy consumption. The utmost important function of music is how it could affect feelings, and interviewees use it as a tool to set their everyday mood. For low-involvement interviewees, music which they play as their real-life ambience could influence their emotions for the moment. Meanwhile,

for the high-involvement group, their mood is not only influenced by music, but also influencing their music choice to listen. Music is used as a gateway to explore their deeper emotions, to cure their inner, emotional pain. Also, music is played as soundtrack of their real-life motion pictures to set their imagination alive.

Music and socialization

Secondly, music is used as a tool to socialize. Especially among the high-involvement group, they listen to music on Joox to practice or learn about songs prior to any events needed, such as concerts or parties. By doing so, music helps them to enjoy the moment and stay connected with their peers and surroundings.

Music and communication

Thirdly, all interviewees have used music as a communication tool. Either to send a hidden message to their special someone or to convey their thoughts and emotions, music is a special, emotional baring medium that could pass their feelings forward without being overly dramatic.

Music and productivity

The fourth reason involves with how music could be used as a productivity booster when they work or study. Many of the interviewees keep themselves motivated by music as their outlet. However, some of them noted that music is most effective when the tasks do not require focus or deliberate attention. Thus, they would listen to music while working on creative or less thoughtful undertakings.

Music and self-identification

Lastly, all interviewees agreed that music could somehow portray tastes and identity of listeners. However, they do not wish to be judged by their music preference. They believe that what they listen to could partially represent who they really are, especially when they are those who are very open for many music genres at once.

Subjective norm and music consumption on Joox online music streaming application

In investigating relationships between subjective norms and their music consumption, each normative surroundings could be contributing to different aspects of their behavior. Normative factors included in this study are family, peers, the artists, Joox online music streaming application's playlist, and music chart on the platform.

Family influence

As mentioned earlier, all of interviewees are bonded with music since they were younger. Their family plays a vital role in stemming their love of music. Although their music preference is personally individualized, all interviewees agreed that family is the foundation to how they have learned to love music. Growing up in a family that loves music or, if not, are supportive of their passion in music is a major contributor to why they listen to music on daily basis. However, they noted that

family has little influence on their music platforms, as they noted that their family

members do not use Joox online music streaming application.

Peer influence

Secondly, unlike their parents, peers are the influential ones on what they

listen to. Especially friends in their high school years, they share songs, artists, genre,

and widen each other's' music library. Especially among high-involvement

interviewees, they stated that they are not only learned about new types of music

through their friends, they are also sharing what they listen to their peers as well. Peer

influence is mentioned to be strictly on their musical preference and not on platforms

or media they choose. Thus, interviewees said that their friends do not affect their

decision to use Joox online music streaming application.

Artist influence

Artists who produce or perform the songs they consume do not influence

listeners in low-involvement cohort, as they are less interested in music context. To

them, music is a pleasurable content they accompany their free time, boredom, or

their dull routine. On the contrary, artists have great influence on the high-

involvement group's music consumption. Those who are fan of that artist, they would

be keen to support those artists by listening to their work and keep updated with new

releases. They are also interested in various range of songs that their favorite artists

recommend or connect to. For those who have music as their childhood passion, they

collectively listen to music made by artists they idolized. Joox online music streaming

application played a vital role for such music appetite as it curates songs suggestions based on artists. Joox is one of the most convenient platforms in that regards.

Joox playlist influence

Playlist curated by Joox application is unanimously favored by interviewees. As they would choose to listen to songs based on their preference and their real-life settings, playlists are particularly useful to serve such precise and individually unique requirement. Playlist could be entertaining for high-involvement listeners as they are interested to see if Joox playlists would random the songs they prefer, or suggest the new songs that would match their taste.

Joox music chart influence

Joox music charts is somewhat important to interviewees as it keeps them updated with the current trends and will not leave them missed out in conversation with friends. Eventually, as they have specific music preference, they would filter content on their command rather than listen to what is given. The high-involvement group also questioned the authority and credibility of music charts on Joox online music application. They stated that music charts could more or less be manipulated.

Perceived behavioral control and music consumption on Joox online music streaming application

The last part summarizes perceived behavioral control in relationship with interviewees' music consumption on Joox online music streaming application. In the

interview, all of the interviewees refer to Joox application as very easy to use with more relevant music libraries and better-quality free features for unsubscribed users. The convenient and free quality of Joox application underlies their decisions to consume music mainly on Joox and prevent them from switching to other applications. However, they noted that the application could have glitches and errors that could hinder their experience on the platform.

5.2 Discussions

The discussion of this study incorporates elaboration of the findings in accordance with theories involved, including generation Z's unique characteristics, theory of planned behavior, particularly the prominent attitudinal factors underlying participants' music consumption, communication theories, and additional theory of consumer involvement that could give explanation for the different levels of motivation to interviewees' music consumption.

Generation Z and music consumption

Thai generation Z citizens who participated in this study also consume music in a consistent manner with the general characteristics of generation Z. Firstly, generation Zers are known for their digital native lifestyle (Bergh & Behrer, 2016). According to the findings, their music consumption is majorly based on online platforms, including Joox, YouTube, and other online streaming applications (Wass, 2017). Although, some still tune in radio or enjoying vinyl albums with their family, streaming music on smartphones is their prominent channel of consumption.

Especially among the low-involvement group, they believed that if the world has no more online streaming platforms, they would not seek for traditional alternatives, and therefore, would lessen their daily experience with music. Most importantly, many younger participants in this interview could not positively recall their music consumption prior to the internet era, which signifies their intuitive digital native lifestyle, which also paralleled with global trends of generation Z's music consumption (Hodak, 2018)

Secondly, they favor Joox online music streaming application for its on-demand satisfaction. Instant gratification is one of the most distinctive offers of internet and digital technology, and it has become bottomline of generation Z's general behavior (Bergh & Behrer, 2016; Mendoza, 2018). Likewise, generation Z participants in this study highlighted convenience of Joox that could serve them instantly as the main reason of their consumption. Apparently, its ability to complete tasks in one click is consistent with generation Z's unique lifestyle (Leesa-nguansuk, 2019).

Thirdly, generation Z is the diversity advocates. Being born and raised into prominent moments of pride rallies, equality campaigns, terrorist attacks, and movement against bullying, they value the world and society free from judgement, prejudice, and oppression (Seemiller & Grace, 2017). Similarly, the value also shows in their music preference that do not discriminate against any particular music genres. On the opposite, they are more open for various music styles and do not identify themselves with any specific genres (Evershed, 2019; Hodak, 2018). The interviewees also do not wish to be judged by their music preference. All of them mutually agreed

that who they are is more than what they like to listen to. Generation Zers have developed the beliefs that individuals are ought to be judged by their ability, sincerity, competence, and manners in real life rather than what could labels them. In this case, music preference is no exception (Scheuerlein, 2019).

The most prominent attitudinal factors

Based on the conceptual framework of this study, this section of the discussion shall capture the most prominent factors in each attitudinal kind of theory of planned behavior. the strong positive attitude towards music consumption of each interviewee, peers influence, and the ease of online music streaming application are found to dominate interviewees' motivation to music consumption in this study.

1. *Strong positive attitude towards music consumption*

In our study, interviewees reflected strong positive attitude towards their music consumption and insights underlying their favorability. Their positive attitude is reflected by not only their heavy consumption in real life, but also how they evaluate it. The definition of music in their lives, in their own terms, were described as 'something they love and feel bonded,' 'a true friend,' 'an escape,' 'a hero,' and 'a cure.' When asked to identify how listening to music in daily lives is important to them, their evaluation appeared to be preferably and vitally important, many of them even indicated that they could not live a day without it.

As mentioned, all of the interviewees portrayed their attitude towards music and their consumption positively to reason with their fundamental everyday

consumption. The result is consistent with theory of planned behavior's notion which suggested that behavioral intention, a central factor of theory of planned behavior, could be initially motivated by consumer's positive evaluation to perform such behavior (Ajzen, 1991). In this case, interviewee's heavy usage is reasoned to be due to their love of music, and understanding how vital it is to consume them.

The positive attitude towards music in relationship with their positive consumption is also supported by an attitude-behavior theoretical model proposed by Fazio (1991) stated that a direct experience of an attitude object could strongly influence their future behavior (Manstead, 2001). Accordingly, attitude strength is the strength of association between an attitude object and the person's evaluation of that object. In this case, interviewees portrayed an attitude strength towards music and their consumption, which both theoretically and practically support the relationship between their attitude and behavior.

2. *Subjective norm – Peers influence*

It is found in the interviews that major drive to heavy music consumption of participants is their strong positive evaluation of music consumption. Their devotion to listen to music every day, thus, is based more on their individual preference than extrinsic influences. However, it is also found that subjective norms do somehow motivate interviewees' music consumption as well. Among all normative influences in the study, including family, peers, artists, playlist, and music chart; peers influence is the most prominent normative factor that affect how participants choose songs to listen to, especially their tendency to new songs adoption.

Peers inspire the need for music of participants that Joox online music streaming application could appropriately serve. Thus, peers hold a moderate adequate motivation for interviewees to comply (Solomon, 2018). Notably, interviewees tended to comply to their peer's suggestion of music only when they are attracted to the music they were introduced. Hence, although friends' influence has positive relationship with their intention to consume any particular genre of music, the decision to do so goes back to the fundamental factor in attitude-behavior framework: the person's own attitude towards the attitude object and the positive evaluation of the behavior (Ajzen, 1991).

3. *Perceived behavioral control – Ease of online music streaming application*

Perceived ease of online music streaming application is the main contributor to participants' evaluation to complete their music consumption. Because they evaluated the music streaming platforms, particularly Joox application, as easy to use. Thus, online music streaming further made their daily music consumption more effortlessly feasible. Such on-demand capability is the perfect determinant of perceived behavioral control, as suggested by Ajzen (1991) studies, which could work as a motivation together with their existing behavioral intentions to produce the actual behavior (Manstead, 2001). The theory suggested that perceived control is the major factor which allows the favorability and positive evaluation of attitude object to take place in the observable behavior (Ajzen & Fishbein, 2000). The findings in this study also supported the notion as the interviewees are extremely appreciative of the ability to fully command their music experience on Joox online music streaming application.

For interviewees, ability to consume music on-demand on online platforms is one of the major contributors to their heavy consumption. They all agreed that because they could access to every content they want, in anytime and anyplace they want, is what promoted music to be inherent in their daily routine. Especially among the low-involvement group, although they love music, but their consumption would not be so concentrated without online music streaming application on their smartphones. It indicated that positive attitude towards certain behavior does not necessarily result in the actual behavior (Lutz, 1980).

In addition, the following sections will discuss and detail other elements on basis of theory of planned behavior that has also been included in the study. Furthermore, the sections will elaborate discussions over common characteristics of generation Z citizens, communication theories, and additional notion of consumer involvement which were also identified.

Music consumption, attitude, and a planned behavior

Guided by notion of attitude-behavior relationship and Ajzen and Fishbein (2000) theory of planned behavior, the findings also presented significant relevance to the beliefs. Discussion in this part will elaborate each element in addition to the previously mentioned factors.

1. Attitude towards music consumption behavior

Attitude towards the behavior could also be described as how consumers evaluate the consequence of their action, or vice versa, their inaction (Ajzen, 1991;

Manstead, 2001). During the interviews, all of interviewees promptly shared their evaluation, not by performing the behavior, but by not performing their daily routine of music consumption. When asked to elaborate a life without music, all of them included various range of negative evaluation from 'being duller,' to being 'desperately lifeless.' Thus, their ability to identify negative consequences of not consuming music could strengthen the relationship between the attitude towards behavior and their behavioral intention regarding music consumption.

The result also applied to the usage of Joox online music streaming application. Joox application is positively perceived by interviewees as one of the most gratified music streaming applications to use, many indicated that it is the most convenient medium as compared to other music outlet, such as radio or television, or streaming applications, such as YouTube or Spotify. Thus, their positive evaluation about Joox online music streaming application also corresponded with theory of planned behavior's framework which suggested that their positive evaluation would motivate behavioral intention, and thus, could be reflected by their actual behavior (Ajzen & Fishbein, 2000).

2. Subjective norms

The second factor in theory of planned behavior is subjective norms that could influence interviewees' music consumption on Joox online music streaming application. According to Ajzen and Fishbein (2000) theory of reasoned action, which is the initial foundation of theory of planned behavior, subjective norms represent perceived expectation of others, or motivation of their significant others, that could

impact their behavioral attention to comply the expected behavior (Manstead, 2001).

In this case, the study investigates normative, surrounding factors that influence

interviewees' music consumption pattern apart from their positive evaluation of their

own behavior.

In this study, five normative factors were included and discussed in all

interviews. As identified earlier, peer influences are the most significant normative

motivation that could affect the actual behavior of participants. Interestingly, other

normative factors, including family, artists, playlists and Joox music chart, also

presented different aspects of relationship between subjective norms and

interviewees' behavioral intention regarding their music consumption as well as their

Joox online music streaming application usage.

First is family influence which presented a positive influence on interviewee's

love of music. As mentioned, family members of interviewees are either the direct

influence by passing forward their enjoyment of music to the interviewees, or by

granting approval of their music consumption. Parent's influence in music contributed

greatly to the need of music consumption for participants. Consciously or not, parents

are considerably the important people in interviewees lives and are influential on their

perception on music consumption (Fredricks & Dossett, 1983). Thus, interviewees

finally sought for music outlets that would allow them to do so. Resulting,

consumption which took place on Joox online music streaming application is the

final, deliberated byproduct. In other words, family do not inspire their Joox

application consumption as it is personally attitudinal, rather, they are normative

aspiration to the need for music among interviewees, which in turn led them to Joox

online music streaming application (Lutz, 1980).

The artist has a positive impact only on the interviewees who are the followers

of those artists, which solely represented the high-involvement group in this study.

Unlike the first two factors, artists do not obtain the direct relationship with

interviewees, and thus reinforced Fazio's (1991) theory which identify the

significance of direct experience with the object, in this case, the person (Manstead,

2001). With a distant relationship with interviewees, they seldom influence many of

the low-involvement participants who do not acquire a keen interest in the artists. For

the high-involvement cohort, the artists do have an impact on their consumption in a

consecutive manner after their family and friends. However, the artists do have

stronger impact on the decision to consume Joox application among the high-

involvement group. As Joox online music streaming application could be the first

music medium to feature the latest work of the artists, interviewees would prefer to

browse the application accordingly to update the trend. Most importantly,

consumption on Joox application is known to be the rightful way to support their

favorite music icons. Thus, it strongly motivates the high-involvement cohort's music

consumption on the platform. The artists therefore reinforced a strong normative

belief that an authentic music consumption on Joox online music streaming

application is rightful to do; hence, motivated many interviewees to comply

normatively (Ajzen, 1991; Solomon, 2018).

In addition, the playlists curated by Joox application, worked as similar to the

application itself, which is to functionally gratify and enhance interviewees'

experience when their need for music is aroused. Although playlists are perceived to be highly beneficial for users representing this study, it does not identify its impact on inspiring participants' intention to consume music. Playlists, which neither share any normative expectations of other nor do it inspire subjective social influence to comply, do not affect interviewees' music consumption under subjective norms topic (Ajzen & Fishbein, 2000). Rather, it is favored as an additional useful tool to serve their needs.

The last element is a music charts on Joox online music streaming application. Similar to Joox's playlists, it does not influence participants' intention to listen to music, but charts rather function as a tool in response to other normative influence— their peers. According to the findings, they do not comply their music consumption based on music chart's suggestion. Interviewees do not organize their music to listen in accordance with the chart, they rather skimmed through the chart and select the songs that attracts them personally. However, they browse to music charts to look at the trend they need to follow in order to, more or less, meet their surroundings' expectations to at least know the latest music trends everyone is talking about (Solomon, 2018). Therefore, music chart reinforced the strength of normative peer influence on their music consumption, which also emphasized the relationship between subjective norms and the interviewees' music consumption (Fredricks & Dossett, 1983).

In conclusion, normative influences are supported by the finding of this study, nonetheless, only among those who have established direct contact with the

participants, as suggested by Ajzen and Fishbein's (2000), and Fazio's (1991) theories under attitude-behavior landscape.

3. Perceived behavioral control

The last factor is their evaluated possibility to perform the behavior. In this study, we examined their perceived control over their music consumption on Joox online music streaming application.

The ease and convenience of music consumption on Joox application does not only serve their motivation to listen to music on daily basis. It also predicts the possible behavior with or without the presence of attitude object (Manstead, 2001). The findings presented two possible attitude objects to be discussed. One is Joox application itself, and the second one is the online music streaming applications in general.

When asked what their experience would be without Joox online music streaming application, all interviewees mutually agreed that they would go to other music streaming applications to continue their music consumption. According to theory of planned behavior, all of the interviewees have carried a strong behavioral intention to listen to music, and are aware of music outlet which could grant them the control over behavior. Thus, they would immediately work harder to carry out their behavior, in this case, their music consumption on online music streaming platform (Ajzen & Fishbein, 2000; Manstead, 2001).

Notably, when asked what their music consumption would be without online music streaming applications. The results varied among participants with high and

low involvement with music. The high-involvement group, similar to the first

question, wished to continue their music consumption on other traditional media, such

as radio and televisions. The explanation given earlier could justify the finding.

Because they obtain such powerful behavioral intention to consume music, they value

other media as alternatives to their behavior rather than obstructions to interrupt their

consumption. Thus, they would try harder to carry out their music consumption as

compared to others (Ajzen & Fishbein, 2000).

On the contrary, those with lower level of involvement would not perceive

other media outlets so positively. They agreed that without online music application,

they would discontinue their daily music consumption. Although they would turn to

other traditional media as same as the high-involvement group, they would only do it

when the action requires the minimum effort to perform. The main reasoning given

was because other traditional platforms are harder to control. The finding is also

supportive of theory of planned behavior which, as suggested, with the similar level

of behavioral intention, the determinant to the failure of actual behavior is when

perceived behavioral control is lower (Manstead, 2001). In this case, other music

media is perceived as harder to utilize among the low-involvement group. It affects

their evaluation to act accordingly, and result in their evaluated change in their music

consumption.

Attitude and music consumption on Joox online music streaming

application explained by communication theories

Additional communication theories are also taken into consideration in this study to explore attitude and music consumption of Thai generation Z consumers. Theories included uses and gratification theory, agenda setting theory, and conception of consumer involvement.

Uses and gratification theory

As mentioned, interviewees' appreciation of music consumption on Joox online music streaming application is promoted by the ability to proactively consume music on their full command. The notion greatly resembles with uses and gratification theory. The theory proposed that individuals consume media to serve certain personal needs (L. H. Turner & West, 2018). Although it was initially constructed in mass media settings, it gave a consistent guideline particularly on later evolved digital media. In this case, music consumption of participants is extremely consistent with the theory. Discussion will be segmented according to each hypothesis of uses and gratification theory.

Firstly, all interviewees portrayed themselves as, respectively, active music consumers. Their music consumption is considerably a personal matter of taste and choice. They choose to listen to music, as well as the songs they prefer, solely to accommodate their requirements. Thus, they demand music platforms that would allow them to access on their command. The finding matches uses and gratification theory's first and foremost hypothesis stated that media consumers are active

audiences and has power to link their media choice with their need gratification (L. H. Turner & West, 2018).

Interestingly, level of their activeness also linked to the level of involvement. Those with higher involvement tended to be more active on choosing music to listen on Joox online music streaming application than those with lower involvement. Low involvement group rather chose the most convenient and convention means, such as curated playlists or their history library. However, they still emphasized that those convenient choice must at least adhere well to their music preference. In addition, although they could not visually identify their diverse music preferences, they stated to have clear idea on which song is likable and which is not to them. Thus, despite their different levels of involvement, interviewees still promoted great sense of active consumers that has a specific requirement for music (Blumler, 1979).

Secondly, listening to music is also reasoned to be serving certain needs or goals in participants daily lives. The most prominent goal included self-indulgence (Blumler, 1979). All interviewees unanimously agreed that they listen to music because of the direct connection music has with their mood and feelings. Music is quoted to be one of the most powerful tools to unlock their emotion gateway. Respectively, music is also used as a booster for them to feel motivated to complete any tasks on daily lives, to set their fantasies alive, to send a message to their special someone, and lastly, to help them stay connected to the surroundings. In uses and gratification theory, audiences are expected to be goal-oriented when consuming media (L. H. Turner & West, 2018). The second hypothesis is approved by the findings in this study. Listening to music has a specific, emotions-related purposes.

Thirdly, interviewees in this study were prompt to identify all factors underlying their heavy music consumption. Although some are distant to recall traditional music media in their childhood, they are aware that they make choices when scrolling through all of their applications on smartphones to look for Joox online music streaming application, or other music streaming applications, to listen to music when needed. uses and gratification theory proposed that media audience must be aware of their media uses, interests, and motives (L. H. Turner & West, 2018). In this case, they could clearly identify their interests and motives in listening to music. Most importantly, they could identify even the abstract benefit that music serves in their daily lives.

Lastly, Joox online music application is observably competing with other online music applications. In particular, it presented unique selling offerings that surpassed to be the top of mind choice of the participants (Leesa-nguansuk, 2019). Another hypothesis of uses and gratification theory stated that there must be media competitiveness to serve audiences' needs (L. H. Turner & West, 2018). As online music streaming landscape is expected to be growing (Wass, 2017), the environment of interviewees reinforces the consistency of findings under uses and gratification theoretical framework furthermore.

Agenda setting theory

Although agenda setting theory is initially propounded by Lippmann on basis of mass media and political agendas, it was proposed to encapsulate power of media of any sort and its ability to somehow manipulate what people could be thinking about

(McCombs, 2015; L. H. Turner & West, 2018). In this study, Joox online music streaming application is also considerably working as a media that could influence consumers or the public who engage their music consumption with it. Music, as similar to news, is the content. Joox application, which worked as similar to news outlets in the original assumption of agenda setting theory (L. H. Turner & West, 2018).

Music chart on Joox online music streaming application is one of the tools to suggest popularity of the music at each specific period of time (Leesa-nguansuk, 2019). Under agenda setting theory's perspective, media set agenda by selecting topics to present and affects the perceived importance of the contents by the number of exposure time (McCombs, 2015). Similarly, although Joox application could not force music into consumers' unique consumption, music chart may be able to suggest which songs should be regarded as the currently important or popular content according to the ranking (Pratchyawatin, 2017).

Agenda setting theory hypothesized that power on media agenda that could affects public agenda (McCombs, 2015). In other words, how audiences, in this case is Joox application's consumers, could be affected by the agenda of music chart on Joox online music streaming application. As the result, the findings suggested that music charts do not overpower each interviewee's music preference. Interviewees curated their own music agenda based on their own preference, and could barely be motivated by Joox application's agenda.

The result of this study supported the later refinement of agenda setting theory which acknowledged the ability of audiences to resist media agenda's influences in

particular individual aspects (L. H. Turner & West, 2018). The limited aspects of individual audiences' personal and social lives could include individual salience that would affect their positive or negative evaluation of media agenda, perceived media credibility, and relevance of the topic to the existing beliefs (McCombs, 2015).

In this case, music charts are only appreciated when any of the interviewees wish to follow up with the current trend. Apart from such demand, all participants considered themselves independent from music chart's influence. Mainly, they would occasionally visit music chart and select only the songs that are relevant to their music preference. In addition, many high-involvement interviewees raised questions whether the music chart is credible. Many of them do not refer to Joox's online music chart at all as they do not feel assured that the chart accurately represented what people are really listening to and question the credibility of media source (L. H. Turner & West, 2018). Although agenda setting theory initially justified the concept of music chart, the result from the interviews supported the latter revision that agenda do not always dominate the causal relationship between media and its audiences.

Consumer involvement

As shown in Chapter 4, findings in many specific areas could be categorized into two groups in accordance with interviewees' level of involvement with music. Consumer involvement is defined as level of perceived relevance of the subject based on intrinsic needs, values, and interests (Solomon, 2018). In other words, involvement deals with evaluation of importance and relevance consumers identified with the object of interest. In this study, level of involvement among interviewees are based on

their inherent love, passion, and interest on music. Different levels of involvement also presented different insights regarding their music consumption on Joox online music streaming application.

Taking attitudinal framework into account, consumer involvement could also suggest how consumer attitude is learned and evolved based on hierarchy of effects (Barry, 1987; Solomon, 2018). Among the high-involvement group, interviewees tended to develop their hierarchy of attitudes based on cognition, affect, behavior sequence, and attitude is constructed based on cognitive information processing (Solomon, 2018). In this study, interviewees with such high involvement with music tended to have a positive motivation deep rooted in them. With such passion, they tended to be more proactive in acquiring information about the subject (Barry, 1987). In this case, many of high involvement interviewees are information searcher for the songs they like, the artists they prefer, and the music medium they would choose.

During the interviews, the high-involvement cohort tended to identify their knowledge of their music consumption and Joox online music streaming application in a cognitive-based manner (Solomon, 2018). They are more informative in their answers, discussed their evaluation to listen or not listen to a song, and use or dispose an application based on their deliberate thoughts (Barry, 1987). Their reflection of each decision involving their music consumption is informative and logical, which is consistent with the high-involvement hierarchy of effects.

For the low-involvement group, their hierarchy of effects is cognition-behavior-affect flow, in which they based their decisions to perform such behavior based on their behavioral learning processes (Solomon, 2018). In our research,

interviewees with less involvement or interest in music tended to base their decisions on the limited prior knowledge and more on trial-and-error approach. Generally, they only presented more surface knowledge of music genres, artists, or music platforms they prefer. Interestingly, most of their answers are based on direct and prompt experience rather than a deliberate knowledge (Solomon, 2018).

Majority of reasons underlying their choices are based on what they have tried. For instance, when asked why they do prefer to listen to chill-vibe music, most of answers were because they have heard it, liked it and therefore stayed with it. In consuming music, rather than choosing Joox online music streaming application because of their favorite artists or for preparing themselves for the upcoming concerts, the low-involvement group tended to consume music on Joox application because it is the most convenient platform that they first used. Their decision making, although resulted in similar behavioral pattern as the high-involvement group, were influenced by different underlying cognitive processes as suggested in hierarchy of effects (Barry, 1987).

In addition, as illustrated in chapter 4, all of interviewees' music consumption is carried out in a habitual, everyday pattern. Habitual decision making is a term described the choices made with very limited conscious effort (Solomon, 2018). Their music consumption habit particularly on Joox online music streaming application could be explained in accordance with notion of consumer involvement.

For the high-involvement group, their deliberate, thoughtful favorability of music consumption on Joox online music streaming application later resulted in their **brand loyalty** of the application, which reflected a repeat consumption from a

conscious decision (Solomon, 2018). Answers among this group to why they choose

Joox online music streaming application as their primary music medium were usually

regarding its evaluated benefits, such as a relevant music library, user-friendly

interface, better quality audio, and ability to save mobile internet packages. Their

evaluation to stay on Joox online music application, instead of other applications, was

because Joox application was evaluated to be the most appropriate one for them with

more comparative benefits.

On the contrary, the low-involvement group developed a habitual **inertia**

music consumption on the platform. Unlike the high-involvement group, inertia

promoted repetitive consumption because of lack motivation to consider alternatives

(Solomon, 2018). To low-involvement interviewees, Joox online music streaming

application satisfied their music experience enough. It was stated that Joox online

music streaming application is most preferred because it was the first music streaming

application they knew, helped save time in directing them to the music they want, so

they could go on with their daily lives. Their habitual consumptions on Joox

application is also considered to be **spurious loyalty**, or a repetitive consumption that

seemingly is loyalty, with no such loyalty involved (Assael, 2004).

In conclusion, the discussion of this study aimed to answer this study's sole

objective to scrutinize Thai generation Z's attitude towards their music consumption

on Joox online music streaming application. Based on the insights given by all

interviewees, as well as general characteristics of generation Z consumers, attitude-

behavior, and communications theoretical guidelines, the discussion connected and

explained the underlying motivations and the actual music consumption on Joox

online music streaming application.

5.3 Limitations

Saturation of findings is one of the most concerning limitations of this study.

As the number of interviewees was strictly ten participants, it could limit the range of

findings in qualitative landscape. In doing semi-structured interviews, the more

insights acquired the better for the study's validity.

Secondly, the participants only represented certain insights of Thai generation

Z citizens in Bangkok area. Although many participants were born and raised outside

Bangkok, they are all now resided in the city and adopt a metropolitan lifestyle. Thus,

the difference between urban and non-urban lifestyles which could alter the findings

still remains questionable.

Thirdly, the participants only represented the heavy music consumers on Joox

online music streaming application. Although they are considerably the quality

consumers, the study still omitted the presence of consumers with lighter consumption

pattern which is also another target group of Joox online music streaming application.

5.4 Direction for future research

Respectively, future research could be established to study the remaining

group of music consumers. Firstly, the possible target respondents who inhabits

outside Bangkok area. By population, they could be considered as the majority of

Thai consumers that could have different lifestyle and interest from the participants in

this study. Also, consumers with lighter consumption on Joox online music streaming applications could also hold distinct values and needs for music that is worth studying. Thus, a research targeting those groups of music consumers are encouraged to explore more interesting insights regarding the subject.

In addition, a quantitative research method is recommended to reassure the validity of the findings regarding the subject. Quantitative results could be used as future guideline to predict the trends of music consumption of Thai generation Z citizens even more accurately.

5.5 Practical implications

Implications of this research could be utilized in marketing and communication perspectives for different industries including online music streaming applications provider, music businesses, and music professionals in the industry.

Firstly, generation Z consumers generally prefer music that is not specifically identifiable to any genres. Rather, they generally like music that could accommodate their daily routines and do not need their full attention to indulge. Generally, they prefer chill pop and R&B sounds. Thus, producers and artists, regardless of their unique music style, could tailor their work with inspiration from various genres to cater generation Z's appetite for chill-vibe music.

In accordance with the value of diversity, music composers could capture insights based on their perspective of gender and racial neutrality and deliver it in a song. Lyrics and music design are encouraged to be inclusive of interpretation among all races, genders, and relationships.

Generation Z listeners seemingly have a quick pace. They have very limited time to decide if they like the song or not and could move on to the next one very easily due to the on-demand capability that music streaming platforms grants them. Thus, music producers are urged to create a song that could capture their interest on the first note of the song's introduction.

Generation Z consumers also listens to music based on specific requirements. Although indulgence could be according to their unique, personal preference, they prefer songs that could move them emotionally, which has no absolute formula to acquire. Also, they prefer songs that could be used to send special, heartfelt messages to someone. Thus, music composers and producers could focus on writing catchy and emotional lyrics and combined with a music composition which the utmost objective is to deliver the feelings to listeners.

For music businesses, understanding that generation Z music consumers are most influenced by their peers and close surroundings which are mainly their social circle, especially on social media, could determine the effective channels of communication to reach them effectively. Unless they are the highly-involved, loyal followers of the artists, most of the consumers are not interested in which new songs are coming out. Rather, they are more motivated to explore what people are currently talking about. Social media and what their friends are talking about could most influence their adoption of new music. Thus, crafting a marketing and communication strategies for new releases should be starting the objectives as being a sharable topic initiator rather than simply telling the unresponsive news updates.

Lastly, the perceived ease and convenience of Joox online music streaming application is telling the music streaming provider what Joox is doing well. For Joox application particularly, they are admired for their relatable music curation, karaoke features, and the uncomplicated method to gain a VIP privilege for free. These are the quality that should be maintained and further developed for future use.

On the contrary, Joox application is also complained about their lack of music variety, glitches, and errors. These are challenges that could hinder other non-users of Joox online music streaming application to choose Joox as their music outlet. Thus, Joox online music streaming application is encouraged to overcome and develop the platform further.

Appendix A
Question Guideline

Part 1: Demographic and opening questions

a. How old are you?

b. How would you define your gender?

c. What's your current or past education?

d. What's your current occupation?

e. How would you describe your music consuming routine? How often do you listen to music?

f. Through which channel you generally listen to music and why?

g. What is your favorite music genre?

h. In your opinion, why do you think music is important to the world?

Part 2: Attitude towards music consumption on Joox online music application

i. Why do you like listening to music on Joox particularly?

j. Why do you think listening to music on daily basis is important to you?

k. In what circumstance in life that you would turn on music on Joox and why?

l. Does listening to music helps you study or work better? Why or why not?

m. Would you agree that listening to music on daily basis could affect your mood? Why or why not?

n. Would you consider listening to music is a fun activity to do? Why or why not?

o. Do you agree to a statement "you are what you listen to"? Why or why not?

Part 3: Subjective norms and music consumption on Joox online music

   application

a. Would you say that friends affect your music choice? Why or why not?

b. Would you say that your family affect which song or music you choose to listen? Why or why not?

c. How do your favorite artists affect what you choose to listen on daily basis?

d. Does Joox Top Chart help you choose a song to listen? Why or why not?

e. Does Joox playlist help you to better choose a song to listen to? How so?

Part 4: Perceived behavioral control and music consumption on Joox online

   music application

a. From 1 to ten, how would you rate the ease of Joox application to use? Why so?

b. Does Joox help you to listen to music more often than before? Could you tell us how so?

c. Between Joox application and a terrestrial radio channel, which one would you choose and why?

d. If there were no Joox application, how would you listen to music?

Appendix B

แนวคำถาม

เรื่อง

ทัศนคติของเจเนอเรชันซีต่อการบริโภคดนตรีในจูกซ์ออนไลน์สตรีมมิงมิวสิก

แอปพลิเคชัน

ส่วนที่ 1: ข้อมูลเบื้องต้น

โปรดระบุรายละเอียดเบื้องต้นของคุณดังต่อไปนี้

1. อายุ

2. เพศ

3. การศึกษาปัจจุบันหรือที่ผ่านมา

4. อาชีพปัจจุบัน

5. คุณฟังเพลงบ่อยแค่ไหน? ในชีวิตประจำวัน คุณมีการฟังเพลงตอนไหน อย่างไรบ้าง?

6. โดยปกติคุณมักฟังเพลงผ่านช่องทางไหนบ้าง เพราะเหตุใด?

7. แนวเพลงที่ชอบของคุณคือแนวไหน? เหตุใดถึงชอบแนวเพลงดังกล่าว?

8. ในความคิดเห็นของคุณ คุณคิดว่าดนตรีสำคัญต่อโลกนี้อย่างไร?

ส่วนที่ 2: ทัศนคติต่อพฤติกรรมการฟังเพลงในจูกซ์ออนไลน์สตรีมมิงมิวสิกแอปพลิเคชัน

1. ทำไมการฟังเพลงในชีวิตประจำวันถึงสำคัญสำหรับคุณ?

2. ทำไมคุณถึงชอบฟังเพลงในแอปพลิเคชั่นฟังเพลงจูกซ์?

3. คุณมีหลักเกณฑ์ในการเลือกเพลงที่ฟังอย่างไรบ้าง?

4. โดยปกติแล้วคุณจะเปิดเพลงจากแอปพลิเคชั่นฟังเพลงจูกซ์ใน สถานการณ์ไหนบ้าง? เพราะอะไร?

5. คุณคิดว่า การฟังเพลงช่วยให้คุณอ่านหนังสือหรือทำงานได้ดีขึ้นหรือไม่? เพราะอะไร?

6. คุณเห็นด้วยหรือไม่ว่าการฟังเพลงในชีวิตประจำวันมีผลต่อความรู้สึกของคุณ? เพราะเหตุใด?

7. คุณคิดว่าการฟังเพลงถือเป็นกิจกรรมที่ให้ความบันเทิงใจหรือไม่? เพราะเหตุใด?

8. คุณเห็นด้วยกับประโยค "เพลงที่ฟังบอกตัวตนของคุณ" หรือไม่? เพราะเหตุใด?

ส่วนที่ 3: บรรทัดฐานของบุคคลเกี่ยวกับพฤติกรรมและการฟังเพลงในจูกซ์ออนไลน์สตรีมมิงมิวสิกแอปพลิเคชัน

1. เพื่อนหรือคนรู้จักรอบข้างของคุณมีผลต่อเพลงที่คุณเลือกฟังหรือไม่? เพราะเหตุใด?

2. ครอบครัวของคุณมีผลต่อเพลงที่คุณเลือกฟังหรือไม่? เพราะเหตุใด?

3. ศิลปินที่คุณชื่นชอบมีผลต่อเพลงที่คุณเลือกฟังหรือไม่? เพราะเหตุใด?

4. ชาร์ตเพลงติดอันดับบนแอปพลิเคชั่นฟังเพลงจูกซ์มีผลต่อเพลงที่คุณเลือกฟังหรือไม่? เพราะเหตุใด?

5. เพลย์ลิสท์ที่ถูกแชร์บนแอปพลิเคชั่นฟังเพลงจูกซ์มีผลต่อเพลงที่คุณเลือกฟังหรือไม่? เพราะเหตุใด?

ส่วนที่ 4: การรับรู้ถึงการควบคุมพฤติกรรมของตนเองและการฟังเพลงในจูกซ์ออนไลน์สตรีมมิงมิวสิกแอปพลิเคชัน

1. โปรดให้คะแนนความยากง่ายในการใช้แอปพลิเคชั่นจูกซ์จากหนึ่งถึงสิบ โดยหนึ่งคือใช้งานยากที่สุด และสิบคือใช้งานง่ายที่สุด พร้อมระบุเหตุผล

2. เมื่อเทียบกับก่อนหน้านี้ แอปพลิเคชั่นฟังเพลงจูกซ์ช่วยให้คุณฟังเพลงบ่อยขึ้นหรือไม่ เพราะเหตุใด?

3. ระหว่างแอปพลิเคชั่นฟังเพลงจูกซ์และคลื่นวิทยุ fm คุณจะเลือกอะไร เพราะเหตุใด?

4. สมมติว่าโลกนี้ไม่มีแอปพลิเคชั่นฟังเพลงจูกซ์คุณคิดว่าพฤติกรรมฟังเพลงของคุณจะเป็นอย่างไร?

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