



**MUSIC CD IN DEVELOPMENT AND
CONSUMER VALUE IN THE THAI
MUSIC INDUSTRY**

BY

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ABSTRACT

While the digital market, especially the music streaming market, has rapidly grown in recent years, however the physical music segment still remains relevant in the Thai market. The Thai music market has inimitable characteristics within the market in terms of the physical music record offers, recorded musical works, and a growth trend in physical sales. Moreover, the behaviour in physical music consumption is opposite to that in world markets. Music consumption practices in the Thai market and why physical music, and CDs in particular, remain relevant to the Thai music industry are an enigma. The music industry itself has suggested that the physical music market needs to be revamped and its physical products redeveloped. In addition, the major record companies have also refocused into developing physical markets. However, precisely how this is to be achieved has not been specified.

The twin aims of this study are to more fully comprehend Thai music consumption practices in today's market and to examine how the concepts of product development could be effective in responding to consumer needs and desires. Consumer-led product development is the main concept of this study used to create ideas to enhance music CDs. This study combined many perspectives related to consumer-led product development and then applied them to construct the conceptual framework named "The Seminal Framework for CD Development". The framework is a roadmap to create a new set of features for a new form of music CD based on the input of the music industry's representatives and consumers. A new form of music CD which includes a new set of features is named in this study as the "prototype CD". Also, the framework is used to evaluate the effectiveness of the prototype CD; how the prototype CD is responsive to consumer needs as far as functional and psychological perspectives are concerned.

Bearing in mind the aim of this research, the researcher considered the interpretive paradigm to be the most appropriate approach for capturing consumers' experiences in music consumption practices and for studying the opinions, points of view and ideas derived from the consumers, and the experts in music CD development. In the data collection process, this study employed the technique of purposive sampling for selecting from the population. The purposive sampling technique allows the researcher to judge and select people or prospective participants who: 1) are available to participate

in conducting the research, 2) are knowledgeable about the industry, 3) have experience related to the context of the study, and 4) can provide the reliable and detailed information required to understand the focal themes of the study. This study conducted nine interviews with the music industry's experts, 60 one-on-one interviews and four group interviews with consumers. For the data analysis, this study adopted the manual coding analysis. The Seminal Framework determined the coding structure, and sets of data could be organised into distinct themes, such as the new features of music CDs or future positive possibilities for music consumption. This enabled, at the end of the process, an easier and more efficient identification of the experiential values derived from prototype music CDs. In addition, in more fully understanding the needs and expectations inherent in music consumption practices, such careful coding analysis helps to re-define the typology of music consumers. The typology and the concepts also facilitated the identification of music consumption behaviour in today's environment. This study contributes a wider concept in consumer-led product development that has been applied to the context of music consumption practices and music product (CD) development.

DECLARATION

This thesis is submitted in the fulfilment of the degree of Philosophy (Marketing) at the University of Stirling, United Kingdom. I declare that this thesis is based on my original work except for the quotations and citations which I have duly acknowledged. I also declare that this thesis has not been previously or concurrently submitted, either in whole or part, for any other qualification at the University of Stirling or other institution. I am responsible for any errors and omissions present in the thesis.

Signed

Phunpiti Bhovichitra

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LIST OF ABBREVIATIONS

\$US	United States dollars
%	Percent
60s	The years from 1960 to 1969
90s	The years from 1990 to 1999
AIS	The name of the mobile network company
ARIA	Australia Recording Industry Association
B2S	The name of book, stationary, physical product shop
BEC Tero	The company operating a free television channel, namely, Channel 3
UMC	Unintentional music consumption
C.J. E&M	A leading Korean music company
CD	Compact Disc
CD-ROM	Compact disc read-only memory
CEO	Chief Executive Officer
DIP	Department of Intellectual Property
DJ	Disc Jockey
Doc	A file name extension, namely, Document
DTAC	The name of the mobile network company
DVD	Digital Video Disc
e.g.	Root from ‘ <i>exempli gratia</i> ’ in Latin language means for example
etc.	“ <i>et cetera</i> ” means in Latin “and other things”
ETDA	Electronic Transactions Development Agency
EW	Early-working-age
F	Female
FC	Focus group
FM	Frequency modulation, a radio wave
GBP	Great British Pound
GMM Grammy	The official name of Thai major record and entertainment company
HD	High Definition
i.e.	Root from ‘ <i>id est</i> ’ in Latin language means that is to say
ibid.	“ <i>ibidem</i> ” means in Latin “the same place”

IDC	The company, Internet Data Center, operates in Thailand
IFPI	International Federation of the Phonographic Industry
IG	A name of the application, namely, Instagram
IIPA	The International Intellectual Property Alliance
IMC	Intentional music consumption
IQ	Intelligence Quotient
JBL	A brand of electronic device
JPEG	A format for compressing image files, namely, Joint Photographic Experts Group
KKBox	The name of a streaming service
KKTIX	A selling a ticket service introduced by KKBox, a streaming service
K-POP	Korean pop music
LG	A brand of electronic device
LP	Long play (one of Vinyl format)
M	Male
MCOT	The company operating a free television channel, namely, Channel 9
MP3	Motion Picture Experts Group Layer-3
MP3CD	Motion Picture Experts Group Layer-3 Compact Disc
MV	Music Video
NIN	The American band, namely, Nine Inch Nails
ONKYO	A brand of electronic device
PC	Personal Computer
PCL	Public Company Limited
PDF	A file format for capturing and sending electronic documents in exactly the intended format, namely, Personal Data Form
PNG	A format for compressing image files, namely, Portable Network Graphics
PR	Public Relation
PTT	Petroleum Authority of Thailand
PWC	The company provides assurance, advisory and tax services.
R&B	Rhythm and Blues
RS	The official name of Thai major record and entertainment company
SD	Standard Definition

TCDC	Thailand Creative and Design Center, Thai local creative marketing and design consultant
Thai PBS	Free television channel in Thailand
THB	Thailand Baht, the Thailand currency
TLC News	A name of a news agency
True AF	True Academy Fantasia, a reality singing contest TV programme
TV	Television
UK	The United Kingdom
US	United States
US	University student (in the findings and discussion chapter 5-6)
USB	Universal Serial Bus which is a type of computer port which can be used to connect equipment to a computer.
USD	United States dollar
VCD	Video Compact Disc
Vinyl LP	Vinyl Long Play, a format for phonograph records
VIP	Very Important Person

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CHAPTER ONE: INTRODUCTION

1.1. Introduction

The purpose of this chapter is to provide an overview of the study. Initially, any justification for doctoral research must explain the motivation for conducting such a study. The researcher's own work experience in the music industry for over a decade, and the primary music consumption literature reviewed all helped to identify the research gaps used to generate the research questions and the objectives for this study. The significance of this study and the contribution of this thesis to knowledge is described in detail, not only in this chapter but throughout the whole thesis. This chapter deals with the significance of this study, starting from clarifying the reasons why the CD was focused on and why the Thai music market was singled out for this study, and finally the contribution of this research to academic knowledge is identified. At the end of this chapter, the overall structure of the thesis, including the key contents and issues in each chapter, is briefly presented. It is noted that the Thai currency (Thai Baht or THB) provided in the chapter can be adopted at the rate of 43.96 THB = 1 GBP (based on the exchange rates of The Bangkok Bank on 21th August 2017); Great British Pound, or GBP (Bangkok Bank 2017).

1.2. Motivation

The author started his career in the music industry as a band's lead vocal for 5 years. Thereafter, developing his personal interest in the music industry, the author turned himself into a professional marketer. With 16 years of work experience in creative and entertainment companies, including major record labels and television programme production companies, the author became aware of how the developments in digital technology were particularly opportune for the media and music industry. However, the same technical advances had the disadvantage that they enabled consumers to access music illegally. The latest digital technology in music services, known as streaming services, offered free music access, resulting in a radical change in the way music was experienced: it no longer had to be paid for but instead was expected to be free. This sea change had a profound impact on both physical and digital music sales. As a result, physical music sales fell sharply and the revenues from digital music

only grew slowly because people had far more choices for accessing free music from YouTube and illegal downloading sites. Significantly, total revenues from all music sales today are significantly lower than they were in the past, when record label companies profited from physical music sales.

At first, the record label companies attempted to develop a viable strategy for physical music by, for example, reducing the price of a CD album from THB 250 to THB 129 (GBP 5.69 to GBP 2.93). However, the companies soon realised that this pricing strategy was ineffective as sales still continued to fall. A greater understanding of consumer needs was required to create effective strategies for music CD development. The author's higher degree in Music Business Management was useful for his music and media career but it did not provide a wide knowledge of consumers and their needs, something the author believes is essential to develop effective marketing practices in the current music industry. This then was the motivation for his embarking on a doctoral study in music marketing.

1.3. Justification for the research

1.3.1. Primary literature reviews of music market changes

Changes in technology in both physical and digital music have had a considerable impact on music consumption. Physical music recording initially began with vinyl records in 1949 (Koster 2008), followed by cassette tapes in 1965 (Andriessen 1999), and later compact discs or CDs in 1982 (Sen 2008). During the 1990s, the global music industry was buoyant (Zentner 2006) and the CD in fact became the major music product in 2000 (North and Oishi 2006), with sales peaking at 2,500 million units worldwide (IFPI 2010a). However, in 2003, digital music was introduced to the market and caused a catastrophic decline in CD sales. (Sandulli 2007; Magaudda 2011). Many studies, such as Magaudda 2011; Klein and Slonaker 2010; Sandulli 2007; North and Oishi 2006; IFPI 2005; and Kwong et al. 2003; Belleflamme 2002, have shown that since 2000 pirated music formats and innovative technology in digital music had a crucial negative impact on the worldwide sales of physical formats, including music CDs. For example, in Spain, the sales volume of music albums was down by 65 per cent, and in Brazil, CD sales fell 80 percent during 2004 and 2008 (IFPI

2010a). For example, a comparison of the album sales of *N Sync* and *Taylor Swift*, released in 2000 and 2009 respectively and both hailed as bestsellers in those years, is revealing. *N Sync* achieved total sales of 9.9 million in 2000 and gained approximately 1.3 percent of the market share from unit sales of 785.1 million in total, while in 2009, *Taylor Swift* sold 3.2 million copies and gained 0.86 percent of the market share from unit sales of 373.9 million in total (Lee 2010). From these figures, it can be clearly seen that sales figures for bestsellers and total unit sales in 2000 were more than double those of 2009.

At present, however, revenues from digital music have overtaken those derived from physical music. The latest digital music is now available through streaming via YouTube, Deezer and Spotify etc., and these significant online music channels have become dominant in the world's music market. Edgar Berger, the chairman and CEO of *Sony Music Entertainment*, says, "*The music industry is managing the transitions from physical to digital, PC to mobile and download to streaming at the same time....*", (IFPI 2015, p. 7). Developments in digital technology have also affected a change in music consumption behaviour. Consuming music now not only refers to listening but has also morphed into watching, to meet the demands of contemporary music consumers (IFPI 2012). This has enabled music streaming platforms to become commercial and profitable and to be valued by advertisers (IFPI 2012). Worldwide, the recorded music industries have moved away from the sales of recordings (e.g. physical albums or downloaded MP3s) toward subscription models or streaming platforms that sell access to vast collections of musical content (Morris and Powers 2015).

However, paradoxically in some countries, such as Japan, Germany, Austria, South Africa and Uruguay, the digital market share has been less than 30%, the development of the music streaming market is still slow, and physical music, such as the CD, still accounts for the majority of recorded music. This is particularly marked in the Japanese market, the second largest recorded music market and the biggest physical music market in the world, where in 2014 streaming revenues amounted to only 4.6% and 26.3% of the total music market and of the digital music market respectively. Interestingly, physical sales have even increased in some countries, such as Paraguay and Venezuela (Tschmuck 2015). IFPI (2015), also reported that exclusive box sets of

music CDs accounted for high revenues in some countries, especially in Germany and France.

Most of the existing literature relating to the music market and music consumption is naturally focused on the Western rather than the Thai market. In fact, very little serious academic research has been undertaken in the Thai market, and the overall picture of music consumption activities in the Thai market remains blurred. It is a quasi-virgin field, which makes it all the more interesting to explore, and was the major reason it was selected for this study. One of the primary questions in this research is: How can music consumption practices be understood in today's environment? According to a study by Tschmuck (2015), online music has now become the largest music platform, currently dominating the overall music market. However, physical music still remains relevant in the Thai music market. Major record companies, such as GMM Grammy, RS and True Music (Further information is provided in Chapter Two), still produce physical music in many formats, namely, CD, VCD, DVD and MP3CD, and maintain that such physical formats are still in high demand among certain groups of music consumers. The re-introduction of vinyl albums has also shown the record companies that there is indeed an opportunity to sustain the market for physical music, especially CD albums (GMM 2014; RS 2014). Nattaporn Phan-Udom, the executive of PWC (Thailand), still maintains that, although digital music now dominates the music market, "non-digital music formats" should not be abandoned. Physical formats need to be constantly developed to survive and thrive (Bangkokpost 2016). This was a clarion call to the author to research why music CDs are still significant and how they can be enhanced and developed to be more relevant to the contemporary music scene.

1.3.2. Primary literature review of product development

Over the last 20 years, the world's music industry, including the Thai one, has placed great importance on music CD development. Music organisation executives have focused on the various aspects of the CD that need to be developed. John Kennedy, the Chairman and CEO of IFPI, and Eric Daugan, the Senior Vice-President of Warner Music International, have both said (IFPI 2010a; IFPI 2006) that music products must respond more to consumer needs for this will help to increase product purchase intention. IPFI (2012), indicated that adding attractive features to music products was

the means to achieve sustainability as it increased the potential attraction of the product to consumers. Nattaporn suggested that building strong relationships between products and music fans was key to increasing purchase intention. Such strong relationships arise when content is offered and new innovative materials created that support consumers' music-related activities (Bangkokpost 2016). The chief executive of GMM Grammy, Krij Thommas, insisted that enhancing or creating extra features was an effective way to increase the performance of a music product. Music fans could then perceive the benefits, the advantages of the extra features, through not only listening but also through other music-related activities (Matichon 2015a). Despite these strong endorsements of music CD enhancement, the music industry experts did not specify or identify a list of desirable features nor how they should be developed or created. To achieve this, the customers themselves need to be consulted about the kinds of features that they would prefer and would incentivize them to make a definite CD purchase.

Features, benefits and values are considered to be the key factors in product development. Fully understanding the relationship between these key factors helps to identify opportunities for product development (Vriens and Hofstede 2000). Enhancing the features of a product can increase the positive perceptions of the product's benefits. To elaborate, when a product's features are developed, consumers may be more willing to consume the product in order to enjoy its novel benefits. Wind and Mahajan (1997), added that product features are not the only factors consumers are willing to pay for but that the whole array of benefits provided by the product and the extended services it offers is more important. Novel benefits, however, have the power to create superior value for the product in the consumers' minds (Priem 2007). In music consumption studies, researchers have identified the content and extra features that are able to deliver benefits and values to music consumers. For example, Wind and Mahajan (1997), noted that a complementary item, included with the product, can effectively create value. Magaouda (2011), attempted to reformat the music CD by adding new features, although customers had not at the time been consulted about what features they would prefer. Bounie et al. 2005, IFPI (2010a) and Ogden et al. (2011) identified the complementary items offered with CD albums as the artist's photo sets, booklets, special song tracks, hardcover books, video footage, and autographs, and concluded that these items had certain values in influencing CD purchase decisions. However, none of the researches have clearly explained how these features can create benefits and how the

benefits can create authentic values for music consumers. The studies of Kumar and Noble (2016), focused on product design, concluding that it can create many types of value, namely; functional, social, hedonic and altruistic values. Investigating the possibilities of enhancing or creating features for music CDs, effectively tailored to consumer needs and then assessing how these developed features can create benefits and even formulate values for Thai music consumers is one of the interesting avenues of this study.

1.3.3. The aims and objectives of this study

Music consumption practices in the Thai market and why physical music and CDs in particular remain relevant to the Thai music industry are an enigma. As seen, the music industry itself has suggested that the physical music market needs to be revamped and its physical products redeveloped, but precisely how this is to be achieved has not been specified. This study will combine existing theoretical concepts in product development and apply them to music CD enhancement. The twin aims of this study are to; more fully comprehend Thai music consumption practices in today's market and to examine how the concepts of product development could be effective in promoting sales of music CDs in Thailand. To achieve the aims of this research and to answer the research questions, the following tasks will be undertaken:

1. To examine the overall practices of music consumption in the Thai market.
2. To study the concepts of product development adopted in music CD enhancement.
3. To review the relationships between the key factors of product development, such as features, benefits and values, in the context of music CD enhancement.
4. To evaluate the efficiency of the music CDs, developed as a result of taking consumers' perspectives into account.

1.4. Academic contributions

This study is designed to generate theories and practices that will be useful for both academia and the music industry. In contrast to the existing music consumption

literature, this research aims to enrich all music consumption practices by taking full account of consumer preferences and opinions.

The music market environment has radically changed. People can now access music from several sources and use music for a variety of activities. Previous research has not yet tackled the entire range of contemporary music consumption practices, and this is especially so in the Thai market context. This study will provide new knowledge about theoretical concepts for music consumption practices in the current market. For example, it will focus on the significance of music platforms (recorded and unrecorded music) for consumers' music experiences. Some of the results from this study reveal consumers' attitudes towards digital and non-digital music, which is in contrast to previous research. The rebirth of, arguably, old-fashioned physical music, such as vinyl records, in the digital age clearly shows how much the attitudes of music consumers have changed. Some consumers may prefer the convenient utility of digital music, whereas others may prefer, for example, the tangibility of physical music (Magaudda 2011). Similar to the strong revival of the vinyl record, Thai sales of copyright MP3CD albums have continuously increased since they were first released onto the market (Matichon 2015a). Streaming devices, as well as YouTube, have also proved to be popular in the burgeoning digital music market. Music consumption behaviour has been altered, as individual consumers may have very different attitudes towards music formats. Exactly how it is changing is still unclear. This research aims to clarify this to some extent and to show that it is only through fully comprehending consumer needs and desires in music consumption in today's market that effective new features for CDs and other formats can be developed for tomorrow's market. Such knowledge relating to music consumption practices will also be invaluable for music product development studies. Furthermore, this research aims to re-conceptualise the typology of music consumers as has been expounded in other studies, such as that by Sinclair and Green (2016). Music consumer typology is often based on the level of pirated content consumption. In this study, however, the typology is based on the different activities relating to music contexts, the role of music consumers is explained and how music has become an integral part of consumption activities is investigated.

Even though physical music has declined and no longer dominates the music market worldwide, this study nevertheless maintains that any research into music consumption

should certainly not ignore physical music, including that in CD format. This study also strongly argues that there is now a unique opportunity to enhance the CD by embracing the concepts of product development. These concepts have of course been previously applied to music products, but, importantly, they have not yet been applied to music CDs in particular. As mentioned earlier, features, benefits and values are the critical factors in the product development process, and it is these, in relation to potential CD development, that will be the focus of this study. Models, such as those by Gutman and Reynolds (1979) and Rokeach (1973), have shown the linkages between the three factors. The adoption of such models has resulted in an exciting new concept in music product development, by means of which the benefit and value creation derived from feature enhancement can be used to streamline the efficiency, capability and utility of CDs, revamped to meet contemporary consumer demand.

1.5. The structure of the thesis

This thesis is comprised of seven chapters, in which the contexts of music consumption practices and the concepts of product development used for music CD are presented. The overall structure of the thesis is shown in Figure 1.1 below. Chapter One outlines the justification for the research and explains the author's personal and professional motivation for conducting this doctoral study. Research gaps and problems, discovered through primary reviewing of the music consumption literature, are discussed in order to justify the research questions, the aims and the objectives in this work. The significance of this study and how it can specifically contribute to providing strong theoretical foundations in music consumption and music product (CD) development are also covered.

Chapter Two provides an overview of the music industry in Thailand. This includes an account of 1) the major record companies and their businesses, 2) music genres, 3) the role of other related businesses, such as TV, radio, music charts and the Internet, and 4) music consumption of legal and illegal music products in both physical and digital formats and their market penetrations. This chapter is an attempt to comprehend the music market situation in Thailand, where the research was carried out.

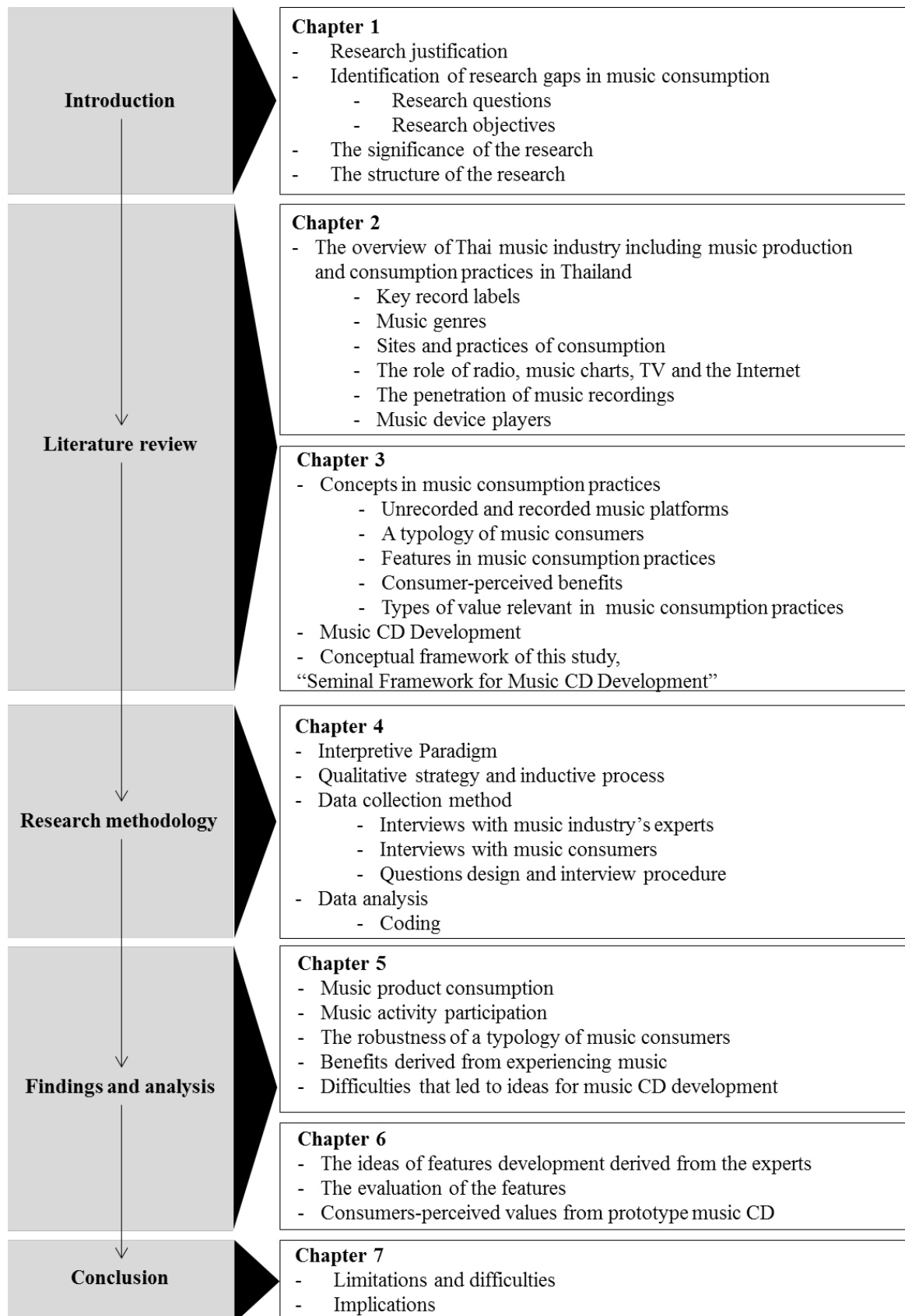
Chapter Three comprises a comprehensive review of the literature of music consumption. Platforms in music consumption and a typology of music consumers are identified and conceptualised. Features, benefits and values in music consumption practices and their interrelationships are conceptualised, identified and discussed. It explains how features can create benefits and deliver values to music consumers. The essential concepts of product development used for music CD development are then covered. The conceptual framework developed from related theories in music consumption and from the marketing literature, is presented at the end of this chapter.

Chapter Four gives further details of the methodology adopted for this research. Philosophical and methodological theories, such as interpretive paradigms and inductive processes, and how such theories can assist the research design, are presented here. All the data collection processes are described in detail; the participants are introduced and the actual questions used in the interviews given. Finally, the analysis processes applied to the research are described and it is explained how the data was transcribed and interpreted to provide valuable knowledge for future music CD development.

Chapters Five and Six provide the findings and the analysis of the research. The findings and the analysis were divided into two main areas of interest, namely, music consumption practices in Thailand and consumer needs and expectations regarding consumption practices (presented in Chapter Five), and new music CD formats with novel/developed/created features and how such features can provide benefits and values to music consumers (presented in Chapter Six).

Chapter Seven is the conclusion to this study and includes a short summary of prototype music CDs. The limitations and difficulties of this research and implications for the future are also covered in this final chapter.

Figure 1.1: The overall structure of the thesis



Source: Author

1.6. Summary

This introductory chapter provides a description of the chronology and substance of this research. Initial review of the related literature generates research gaps and reveals the problems in music consumption. The research aims and objectives are then presented. A chart showing the structure of this thesis enables the sequence of the study and the linkages between each chapter to be more clearly understood. The next chapter provides a description of the music industry in Thailand.

CHAPTER TWO: THE OVERVIEW OF THAI MUSIC INDUSTRY

2.1. Introduction

The purpose of this section is to give a fuller account of music production and consumption practices in Thailand. The chapter examines the music production investors, the major record companies which play important roles in the music industry, a classification of Thai music genres, music products, including digital and physical format offerings, and the role of related entertainment fields, such as television, radio, music charts, and the Internet on music consumption. Significantly, the chapter addresses the penetration of the digital music market, which affects the behaviours in music consumption and major record companies' efforts in developing physical music markets in the era of digital music innovation. Within this context, it also discusses the opportunities to sustain a market for physical music records, especially music CD albums, by developing its features and creating extraordinary items. Lastly, it is noted that the Thai currency (Thai Baht or THB) provided in the chapter can be adopted as the rate of 43.96 THB = 1 GBP (based on the Exchange Rates of Bangkok Bank on 21th August 2017) Great British Pound, or GBP (Bangkok Bank 2017).

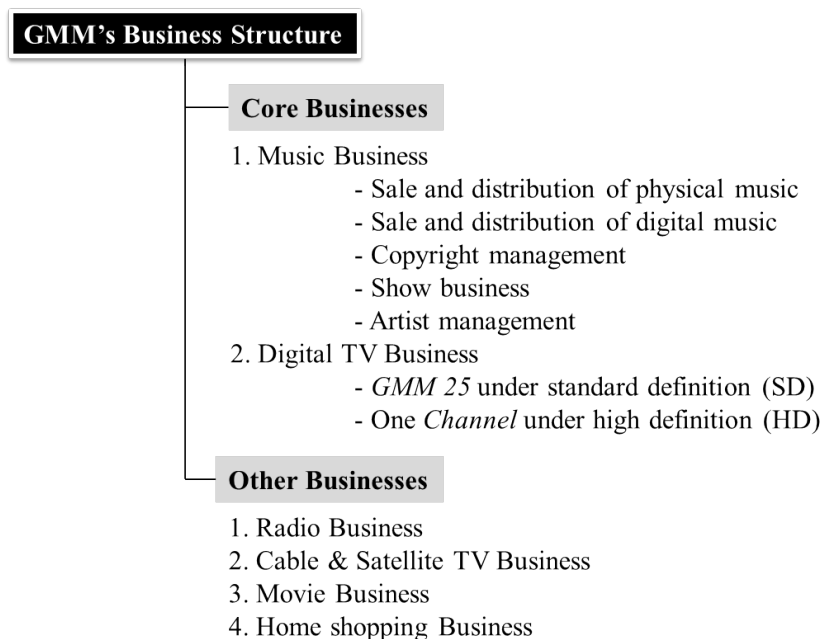
2.2. Major record companies in Thailand

Thailand's music industry has grown rapidly since the 1990s. In the early period, the industry was dominated by four local record labels, Grammy Entertainment, Nititat Promotion, Kita Records, and RS Promotion. Later, only Grammy and RS remained in the industry (Maryprasith 1999; Sanook 2016a). Many record companies emerged as both big and small labels in the current market. Three music companies known as GMM Grammy, RS, and True Music play major roles in the Thai music market (Komchadluek 2015a). Nevertheless, international companies operating in Thailand such as Universal Music, Warner Music and Sony Entertainment are focusing more on distributing international artists' albums rather than producing local music. To clearly understand the overall picture of Thailand's music industry, it is essential to identify local music firms, concerning their background, operation management, businesses, and financial statement, as follows.

2.2.1. GMM Grammy Public Company Limited

GMM Grammy Public Company Limited is the largest music and entertainment company and dominates the music market at present (Reuters 2013; GMM Grammy 2014a; Prachachat 2015a). GMM was introduced as a small music label with its former name Grammy Entertainment in 1983 (GMM Grammy 2014a). The company was listed on Thailand's stock market in 2001 (The Stock Exchange of Thailand 2016). During 30 years of its operation, the company has been continuously developing its business into the entertainment business with more than a hundred subsidiaries. It recently expanded its services to include music, TV, radio, music events, publishing, films, and dramas (GMM Grammy 2015). GMM divides its businesses into two main groups, which are core businesses and other businesses as shown in Figure 2.1.

Figure 2.1: GMM's business structure



Source: GMM Grammy (2015)

2.2.1.1. GMM core businesses

Among all its businesses, music and digital TV are considered core due to it being the main source of the company's revenue. Concerning the music

business, GMM earned THB 3,252 million (GBP 73.97 million) which accounted for 34% of the total revenue in 2015 (GMM Grammy 2015). Boosaba Daorueng, Group Chief Executive Officer, explained that revenue has grown by THB 409 million (GBP 9.30 million (Bangkok Bank 2017)) from the previous year, resulting from the reorganisation of the company (Now TV 2016; Positioningmag 2016a; Posttoday 2016a). Since its establishment in 1983, the company has created almost 40,000 songs and has produced more than 5,000 music videos, plus 17,000 karaoke records, in both physical and digital formats. Physical music sales no longer dominate the company's income, however, the sales are still relevant. The company has also digitalised its music and artists content by storing them on online platforms. Moreover, the business is further enlarged into artist management, musical event management, and copyright fee collection, in order to expand the revenue. The digital TV business includes two channels, GMM 25 and One Channel, that together achieved 24% of total revenue or for THB 2,331 million (GBP 53.02 million) in the same year (GMM Grammy 2015). The core businesses are described in the following, Table 2.1.

Table 2.1: GMM core business descriptions

Core businesses	Subsidiaries	Descriptions
Music Business	1. Physical products and distribution business	Physical products such as CDs, VCDs, DVDs, and MP3CDs are distributed through many offline channels, such as superstores, discount stores, wholesalers, and retailers throughout the country. These physical formats include musical works which are music albums, concerts, and music video karaoke, as well as TV and film production works such as drama series, movies, plays, etc. Lastly, sales of merchandise such as the artist's keepsakes are considered as the company's additional product.
	2. Digital content business	The business focuses on the sales and distribution of digital music formats (such as ringtones, ring-back tones, full songs and full music videos, or MVs) to various channels such as mobile and online networks. GMM operates its own mobile downloading application namely *123 and an official downloading website, www.gmember.com. Also, its digital music albums and single tracks are available to download via the iTunes Store, and the official music videos can be found on music streaming services such as YouTube's GMM Grammy Official Account.
	3. Copyright management business	The business generates revenue from copyright fee collections from entrepreneurs such as karaoke & restaurants, radio operators, or from whom uses the company's music for commercial purposes.
	4. Showbiz business	Ticket sales and sponsorships are the main sources of the revenue. Sales of concert recordings are additional profit. In addition, the company launched a medium sized concert venue namely, GMM Live House, located in Bangkok, that aims to support the business.
	5. Artists management business	A small number of the artists' live performances, as well as the artists and acts' employment as product presenters, are additional opportunities for GMM to gain revenue.
Digital TV business	1. GMM 25	GMM 25, a standard definition (SD) TV channel, has been operated since April 2014. The channel offers various TV programmes such as talk shows, Thai series, news, and movies, for instance. Its target groups are teenagers and the new generation.
	2. One Channel	One Channel, a high-definition (HD) TV channel, has operated since April 2014. It targets mass audiences, families, working people, and teenagers. The channel provides a variety of TV programmes including game shows, Thai dramas, films, news, for instance.

Sources: A-Time Media (2016), GMM Grammy (2014), GMM Grammy (2015), GMM One TV (2016), Posttoday (2016a)

2.2.1.2. Other businesses

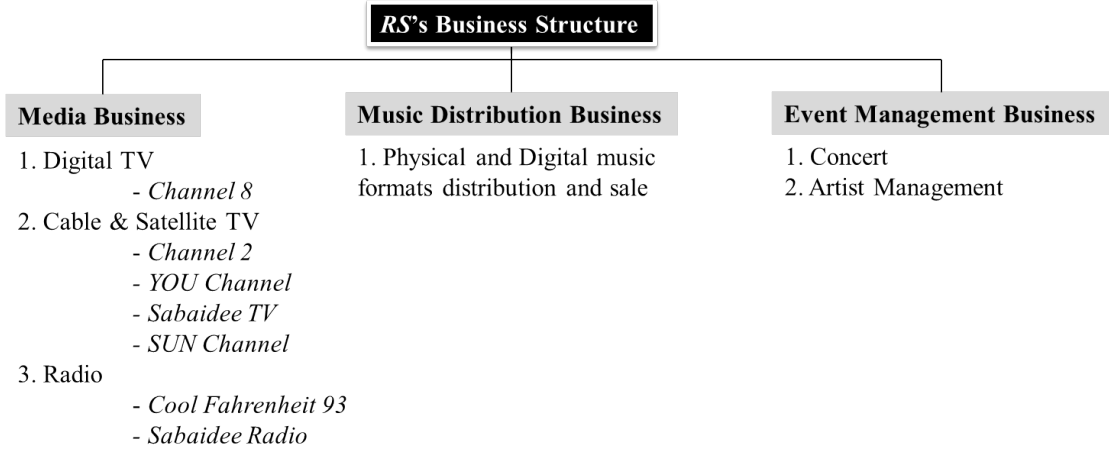
The businesses are extended from the core business, aiming to sustain the growth of GMM's business over the long term (GMM Grammy 2015). In 2015, GMM generated THB 886 million (GBP 20.15 million) from this category. The businesses include media (i.e. radio stations and advertising agency), film production, event management, cartoon animation, home shopping management, and cable & satellite TV content provider.

From the entire businesses, in 2015, GMM's revenue had reached THB 9,703.6 million (GBP 220.74 million), a slight increase from THB 9,263.9 (GBP 210.73 million) in the previous year (GMM Grammy 2015). In Thailand, GMM recently dominated the music market by achieving more than 70% market share (Khaosod 2015a, 2015b; Manager 2015a; Prachachat 2015a). They also own many record labels, such as Gennie Records, Grammy Gold, Sanamluang Music, Music Cream, White Music, Nevermind Records, Humbrella, Werkgang, We Records, Up-G, Frontage, and GMMTV Records, with more than 300 artists being managed under these labels. These labels cover all music genres, targeting all groups of listeners (GMM Grammy 2014a; Genie Records 2016; Sanamluang Music 2016). Lastly, GMM claimed itself as the largest music, media and entertainment company with efficient, sustainable and fully integrated businesses (GMM Grammy 2015).

2.2.2. RS Public Company Limited

RS was first established in 1976 from the former name of Rose Sound Music. In 1992, the name was changed to RS Promotion. Recently, it has become RS Public Company Limited, since the company was listed on the Stock Exchange of Thailand in 2003. RS was the first record company to introduce modern popular music to the Thai music industry (RS 2003). To date, RS owns 11 subsidiaries, which run three main businesses: media business, music distribution and event management, as illustrated in the following Figure 2.2.

Figure 2.2: RS Public Company Limited’s business structure



Source: RS (2015)

The music business is no longer the main source of the company’s income. RS pointed out that free online music is a significant factor affecting a decrease in revenue. Besides, the music business is still considered to be an important business, as music content and artists can be beneficially used in the media and event management businesses. For example, large-scale concerts still generate substantial profits. The television and radio business recently became the biggest source of RS’s revenue. The growth of this business’s income has risen considerably, while the music business has slightly dropped (RS 2015). The table below shows RS’s total revenue in 2015.

Table 2.2: The total revenue of RS in 2015

Business categories	Amount (THB million), (GBP million)	Share of revenue (%)
Media business	2,246.1 (51.11)	60
Music distribution business	375.0 (8.53)	10
Event management business	796.0 (18.11)	21
Other business	311.6 (7.10)	9
Total of revenue	3,728.7 (84.86)	100

Source: RS (2015)

In 2015, the revenue of the media business, which contains radio, digital TV, and cable & satellite TV, accounted for 60% of the total revenue. While the event management business is mainly derived from concerts & music events management, artist management amounted to THB 796.0 million (GBP 18.10 million). Concerning the music distribution business, income has dropped from THB 457.8 million to 375.0 million (GBP 10.41 million to GBP 8.53 million) during 2014 to 2015. The decline in

the revenue was caused by a decreasing number of physical music format sales. The company generates their revenue from three main sources, as follows (RS 2015):

1. Downloading digital music formats (full song, ringtone, and Ring-Back downloads), through online channels, i.e. iTunes, www.rsonlinemusic.com, and streaming services (Deezer and YouTube);
2. Physical music product sales in the form of CDs (limited edition CDs of top artists), MP3 CDs (hit song track collections), VCDs and DVDs (concert and music video karaoke recording);
3. Copyright fee collection through its own subsidiary, Thai Copyright Collection Co., Ltd., or TCC.

Similar to GMM, RS manages music labels that produce music covering all Thai music genres, targeting all groups of listeners. Kamikaze and Yes Music targeted pre-teen and teen. Garden Music focuses on the working-age group (RS 2014; Kamikaze 2016; RS 2016). Lastly, R-Siam produces Thai country music (Luk-thung and Puer-chiwit), targeting all ages (RS 2014; RSiam 2016). In Thailand, RS is considered to be the second largest music company having a 20% share of the total music market. Kriengkrai Chetchotisak, RS's founder and chairman, said that the company does not only focus on the music business; it became a media and entertainment company under the concept of "RS Revolution" (Marketeer 2014; Marketeer 2015a).

2.2.3. True Music

True Music is a small record label that grew rapidly from 2004. True Music is a subsidiary of the True Corporation Public Company Limited, which plays a major role in telecommunication (mobile and home telephone networks) and satellite TV (True Vision) businesses (True Corporation 2016). True Corporation initially penetrated the music market by purchasing licensed international singing contest programmes, such as: La Academia, a Mexican 24 hours reality singing contest, renaming it True Academy Fantasia, or True AF; The voice of Holland (Positioningmag 2006; Positioningmag 2008); And The Winner Is, Netherland's TV singing contest programme (Futon Critic 2016); all with the aim of producing new artists (True Music 2016). The potential contestants were signed to the label, True Fantasia, when the programmes end.

The Voice Thailand and The Winner Is are airing weekly on the Thai well-known free TV (Channel 3), and True AF is currently aired via its satellite TV (True Vision) and digital TV channel (True4U). The feedback on the programmes has proven successful, with True being able to construct a large number of viewers, especially for True Academy Fantasia and The Voice. Evidently, Suphachai Chearavanont, president and CEO of True Corporation, revealed to the Positioning, Thailand's leading marketing magazine, that the total figure of audiences' votes for the True AF's contestants reached over 25 million in its 7th year. Moreover, the company earned average annual revenue of up to THB 100 million (GBP 2.27 million) in sponsorship (True Vision 2016).

From this success, True Corporation found the opportunity to expand its music business from the singing contest programmes to producing new artists under its management. During the last decade, the artists under True's management gained popularity as the number of loyal music fans grew higher (Positioningmag 2008). True Fantasia currently manages more than 25 artists, including actors and actresses who were contestants from those contests. Under the artist management programme, the company manages the artists, as its products gain revenue from music works, music events, drama, and consumer products. True Fantasia produces and distributes albums and singles through physical formats (CDs, DVDs, and a limited edition of vinyl LPs) and various digital TV channels (i.e. the official websites; trueonline.truecorp.co.th, truemusic.truelife.com and music.truelife.com, the official online streaming subscription via YouTube, and its mobile applications; H Music) (True Music 2016).

2.3. Music genres

The history of Thai popular music initially emerged from the influence of Western popular music in the 1930s. During the 1960s and 1970s, this influence transformed Thai popular music. From the 1980s onwards, a style of western rock music had an extreme impact, modernising Thai popular music. Teenagers became the main targets of the new rock genre during this time (Maryprasith 1999). Nowadays, within Thai popular music production, Western musical instruments are commonly used. Technological music sound effects are also derived from the West. Furthermore, patterns of Western melodies and rhythms are adopted for composing Thai popular music at present (Wuttipong 2011). According to leading record companies' reports to

date (GMM 2014; RS 2014), Thai popular music can be grouped into three main categories: Thai-sakon, Luk-thung, and Puer-chiwit.

2.3.1. Thai-sakon

“Sakon” means international and Thai-sakon is commonly known as the intermixed style of Western and Thai music. Thai-sakon music nowadays has been westernised in terms of background music, however, the Thai language remains being used in its lyrics. Thai-sakon became one of the most successful businesses, and it is also the mainstream of music listening in Thailand. Thus, Thai-sakon can be defined as a modern Thai music, whose melodies and rhythms are based on references from Western music. Particularly, it comprises a wide range of styles such as Pop, Rock, R&B, Soul, Dance, etc. Maryprasit (1999) noted that Thai-sakon reflects a lifestyle of urban, middle to upper-class people such as Bangkokian. However, it can be argued that Thai-sakon music nowadays also mirrors a general life of the Thais, towards stories of one’s love, happiness or sadness.

GMM recently gained an advantage in Thai-sakon music production because the company manages many sub-labels and each label has the authority to produce a specific style of music for different target groups of music consumer, as shown in Table 2.3 below.

Table 2.3: A category of music genres produced under GMM’s sub-labels

Music style	Target group of consumer	Sub-label
Rock	Mass consumers in a wide range of ages	- Genie Records
Pop, Rock	Teenagers in a niche market	- Sanamluang Music - Nevermind Records
Mainstream pop music including R&B and soul	Mass consumers in a wide range of ages	- Music Cream - Workgang - We Records
Pop, Dance	Teen and pre-teen	- GMMTV Records
Easy listening pop	People aged over 30	- White Music - Umbrella

Source: GMM Grammy (2014); GMM Grammy (2013)

GMM has been producing a large number of Thai-sakon artists covering singles, boy bands/girl groups, and rock bands. One of the most famous artists, Thai fans call “*Pi Bird*” or *Thongchai McIntyre*, is the 59-year-old King of Thai Pop, who has released

more than 50 albums. GMM's annual report (2010), claimed that sales volumes of his many albums such as the second, fourth, and tenth have sold more than 2 million copies each. Also, many GMM's artists such as *Loso* (a legend of Thai rock), *Beau Sunita Leetikul* (a female pop singer) (Siamzone 2010; Manager 2016a), *Mai Jaroenpura* (a female pop singer), have successfully sold up to 2 million copies for their first albums during the 1990s (Sanook 2015; Preaw 2016; Thai Ticket Major 2016). Since the arrival of digital music in Thailand in 1997, physical music sales have failed to reach a million copies per annum.

The subsidiaries of RS, i.e. Kamikaze, Yes Music, and Garden Music, produce a variety of music styles. However, within the Thai-sakon category, Kamikaze appears to be a successful label, whereas Yes Music and Garden Music, which focus on general Pop, R&B, Soul, and easy listening Pop (RS 2014), have not yet gained popularity (Prachachat 2014). Soopachai Nilawan, RS's Senior Vice President (Music Business Department) revealed that Kamikaze has now dominated a particular teen and pre-teen market by gaining a large number of young fans. The strategy is to create both single artists and groups aged between 13 and 18 years in order to be teen idols (Posttoday 2016b). The Creative Director, Hatai Sarawutpaiboon, added that understanding teenager preferences of music styles and behaviours in music consumption are the most important things in order to achieve marketing goals. She found that Pop-dance is the most popular style of music among teenagers. Thus, Kamikaze focuses more on this particular type of music (Prachachat 2014). As True Music has long been successful in producing music contests (True AF, The Voice Thailand, And The Winner Is), many contestants subsequently became artists. Similar to GMM and RS, it seems that True Music also focuses on Pop and Rock music. For example, *Kacha* was in the top three of the Academy Fantasia Season 8 programme in 2011, and became a single artist gaining popularity among teenagers. His album, *the Lonely Planet*, comprises pop songs presenting a theme of unsuccessful love stories in their lyrics (True Music 2015a). *Natthew*, the winner of AF season 5, became a teenage pop-idol as he has a large number of young fans. From this result, C.J. E&M (a leading Korean music company) chose *Natthew* to market the album in South Korea. However, the album is produced in a style of K-Pop music with the Korean language in its lyrics (Daily News 2014). Lastly, Songkran, the winner of The Voice Thailand Season 2 in 2013, debuted the album in a style of Rock music (You2play 2013).

Within a category of Thai-sakon music, genres of Pop and Rock songs are the largest proportion in this category. The other genres such as Hip-hop, Rap, and Jazz, for instance, are produced by independent record labels or independent artists. *Joey Boys*, Hip-hop artist, revealed to the Positioning Magazine in 2005 that leading record companies did not focus on these particular genres due to their small and unprofitable markets (Positioningmag 2005). The market for these genres today is still minor.

2.3.2. Luk-thung

Siriyuvasuak 1990 (p. 61) defined *Luk-thung* as “a genre which is closely identified with the peasantry, the urban poor and the lower middle classes”. Literally, “Luk” means offspring and “Thung” means field (Maryprasith 1999). Mostly, Luk-thung artists were born in the Northeast, North, or South of Thailand the languages of which are different to the Central Thai language in terms of words, meanings, and pronunciations. Thus, the languages used in the lyrics depend on the birthplace of the artist. Luk-thung singers normally use different techniques of signing. For example, *Chai Maungsing* adopts the technique of Buddhist chanting into his own utter tremolo. Some use sounds of Thai musical instruments to create a unique ad-lib and improvisation (Wirulrak et al., 2008). Nowadays, Luk-thung music is a combination of international musical instruments (drums, guitars, bass, etc.) and sounds of traditional Thai musical instruments such as “Klui” or Thai flute, and “Ranad” or Xylophone, for instance. Traditionally, Luk-thung presents stories of rural life, for example, the rural poor and also the hardship of country people who moved to Bangkok with the hope of finding a better job (Marre and Charlton 1985) and sending money back home to their families. It also presents feelings of love in terms of both sadness and happiness.

Luk-thung is one of the most commercially successful genres in the Thai music industry. In 2011 and 2012, sales of the entire Luk-thung market dramatically increased from THB 1,500 million to THB 2,000 million (GBP 34.12 million to GBP 45.49 million) (RS 2011; Wiangin (2012). Maryprasith (1999), indicated that Luk-thung music is more popular among people who were born in the countryside, than people who were born and grew up in the city. However, RS (2011) showed that the proportion of sales of its Luk-thung music were equally divided between people living in Bangkok,

(the capital city), and consumers living in the provinces, implying that the popularity of Luk-thung music is not different between rural people and urban people.

R-Siam (RS's subsidiary), a leading Luk-thung and Puer-chiwit music label, claimed that since 2010, it gained a 40% market share in this particular market (RS 2011). R-Siam's Managing Director, Soopachai Nilawan, stated that R-Siam failed in market penetration during the first few years of the company's establishment. Thereafter, R-Siam developed a new marketing strategy by creating a new Thai country music concept. The song lyrics and sounds of the music have been completely modernised. Afterwards, R-Siam called its new music style as a modernised Luk-thung Pop-dance music (Apisitniran 2011). Recently, R-Siam generated a large amount of revenue for RS, said Soopachai (Posttoday 2016b). This has become a phenomenon of the new Luk-thung music creation during the past ten years. The single artists, *Kratae* and *Bitoey*, for example, are well-known *Luk-thung* pop-dance singers. According to the official music videos of *Kratae*'s "Tued" and *Baitoey*'s "Po" in YouTube (based on R-Siam's official music videos on 14th April 2016), they have successfully reached more than 59 and 53 million views, respectively. Particularly, *Kratae*'s and *Baitoey*'s fans are from a wide range of ages, from adolescence to working age.

Phamai Dhamrongchaitum, GMM's Assistant Executive Director (Marketing and Sales Department) said that Luk-thung artists are chosen as consumer products' presenters because they are popular in the mass market. For example, *Got Jakrapun*, GMM's superstar of Luk-thung singers, has a five-year contract with Isuzu, a Japanese car brand. *Yingli* is chosen as a presenter of leading consumer product brands such as DTAC (a local mobile network service) and Nissan (a Japanese car brand) after her song, "*Khor Jai Tur Lak Bur To*" successfully gained more than 178.3 million views on YouTube (based on GMM's official music video on YouTube, 14th April 2016). Phamai indicated that Luk-thung music today is not only popular among the low-income consumer, but expanded into the high-income market too (Komchadluek 2015b). Age and birthplace are also being used to classify the market. Krij Thommas, a GMM's Executive, explained that older people, who lived and grew up in the countryside, prefer an old traditional style. The new generation of young people, such as college students who live in the big cities prefer modernised Luk-thung music mixed with a style of pop music. Differences between the traditional and the modernised Luk-thung are the

characteristics of lyrics. *Mai Piromporn* is the idol of low-income people such as drivers, manufacturing operational employees, and farmers. Most of his songs describe stories of the hardship of people moving from the countryside to the capital and of farmer poverty. Contrastingly, *Got Jakrapun*, also known as the prince of Luk-thung, has a lot of high-income fans from a wide range of ages (Wiangin 2012). Critically the meaning of most of his songs presents people's romantic stories, such as falling in love rather than life in rural areas or poverty/hardship.

According to GMM's and RS's Luk-thung market reviews, the perspectives of Luk-thung music (Maryprasith (1999), Wirulrak et al., (2008) and Siriyuvasuak, (1990) are dated. Consequently, Luk-thung music today is divided into old traditional and modernised styles. The market is widespread, covering all target groups of music listeners in all territories of the country.

2.3.3. Puer-chiwit

Puer-chiwit music or "song for life" originated in the early 1970s when there was political tension in Thailand. American soldiers, who were stationed in Thailand, brought American Rock and Folk music, which Thai college students later adopted and used as their protest songs in order to encourage people to fight for freedom and justice, and against the government (Maryprasith 1999; Wuttipong 2011). The government suppressed and arrested Puer-chiwit music artists/performers. As a result, Puer-chiwit music gradually faded away in the mid-1970s (Wuttipong 2011). Puer-chiwit music emerged again in 1984 when the political issue was disentangled. However, the context of the songs had been replaced by general stories and lifestyles of Thai people instead of issues related to politics (Maryprasith 1999; Wuttipong 2011). Puer-chiwit songs can be distinguished from Thai-sakon and Luk-thung songs by the lyrics, involving human and social contexts such as social orientation, philosophy, social problems and history of the country, for instance. Although some songs describe romantic stories, however, it intertwines morality within its musical contexts.

Carabao, the most famous Puer-chiwit band, released the album "*Made in Thailand*" in 1984. The album is a phenomenon of the success in music sales in Thailand, which sold up to 5 million copies of the physical music (Limlawan 2016; Boraped 2015). *Made in*

Thailand is also the name of a song on the album that is produced in a style of rock and folk music. The lyrics of the song reflect Thai's social values and satirise some Thai people who are in favour of Western made products rather than Thai made products. Another song, "*Bang-ra-chan*", which refers to a village in Thailand, describes the legend of the bravery of a group of *Bang-ra-chan* villagers who defended against Burmese soldiers' attacks in the *Ayutthaya* period (Carabao 2016). *Pongsit Kumpee* has also become a legend in *Puer-chiwit* artists. His well-known song, Grateful, or "*Katunyu*", describes one poor family who sold their daughter to a middleman to work as a prostitute. The daughter is constrained, but she accepts as she realises the family's poverty.

The expert in Western Music, Thongchai Luengthong, revealed to the Posttoday Newspaper that the Puer-chiwit music market today is stagnant due to the online technologies that allow people to gain access to, not only music in the local market but also music from other markets worldwide. Consequently, international music such as Western, Japanese, Korean, and Taiwanese has become a threat to local music including the Puer-chiwit genre. Another reason is that, with the changes in everyday society, people's lifestyles have been changing. For example, in the past, when there was a political rally, Puer-chiwit music was used to arouse people. However, as times have changed, Puer-chiwit music was less likely to be used in a political rally as the meaning of the song has changed from political satire to complex contexts such as social philosophy. Young music consumers may prefer contexts related to romance or love in Thai-sakon songs. Alternatively, the stagnation of the Puer-chiwit market does not affect to some artists, such as *Carabao* or *Pongsit Kampee*, as they still survive because their fan bases are very strong (Posttoday 2014a).

2.4. Role of television, radio, music chart and Internet on music market

Firstly, it cannot be denied that the Internet has become an important media for music access and purchase. Emergence of the Internet has affected behaviour in music purchase. Furthermore, it has also influenced media platforms such as television, or TV, and radio. TV today not only has on-air visual music works as well as music videos or concerts but also presents music in a different form. Similar to radio, its programmes have recently expanded, from playing music to offering entertainment content in many

forms, including organising various activities engaging with consumers' lifestyles. The section below describes how TV, radio, and the Internet, as a contemporary media, plays a role in the music market today.

2.4.1. Television

Today, TV is considered the most efficient media to reach consumers. AGB Nielsen Media Research (2016a) and GMM Grammy (2015) have confirmed that TV reaches the greatest number of Thai consumers in the country. Also, it gained the highest share of media value, accounting for 62.31% in 2013 (GMM Grammy 2015). TV is divided into three systems i.e. analogue, digital, and cable & satellite platforms (Office of The National Broadcasting Telecommunications of Thailand 2016). Analogue was the first TV platform broadcast in Thailand, and it dominated the TV market for over 30 years. There are six analogue channels: Channels 3, 5, 7, 9, NBT, and Thai PBS. In 2015, their media value together accounted for 47% share of the TV market or approximately THB 60,000 million (GBP 1,364.87 million) (GMM Grammy 2015). Channels 7 and 3 are the most popular in the country achieving first and second highest ratings respectively in 2016 (AGB Nielsen Research 2016b). Thus, the two channels are one of the core media platforms for record companies to promote their music and artists through, on several programmes including entertainment news, variety shows, talk shows, and weekly concert programmes, for instance.

A number of cable & satellite TV channels have grown rapidly since 2009. The record companies, such as GMM and RS, also became major operators. GMM established four main channels: Bang Channel, Fan TV, Green Channel, Act Channel as well as RS launching Sabaidee TV, You Channel, and Channel 2, aiming to expand their entertainment business and to assist their media activities (GMM Grammy 2012; RS 2013). However, since the Office of the National Broadcasting and Telecommunications Commission, or NBCT, held an auction of the 24 digital TV licenses in 2013, many cable & satellite TV operators, including GMM, decided to close down their channels and replace the businesses with digital TV (GMM Grammy 2014a), while RS remained in the cable & satellite business and also invested in the digital TV business. The popularity of digital TV has rapidly increased since 2014. The increasing number of viewers and the media value of digital TV channels has directly

caused a decline in the popularity rates and media value in cable & satellite TV businesses (GMM Grammy 2015). In 2015, while the digital TV channels, together, gained 17% of the media market share, the media value of cable & satellite TV decreased to only 5% (AGB Nielson Research 2016a; GMM Grammy 2015; Office of The National Broadcasting Telecommunications of Thailand 2016). However, RS claimed that its cable & satellite TV business has continuously been growing (RS 2013).

In the digital TV business, the channels are grouped into categories of four contents: kids and family, news and documentaries, general programmes in standard definition (SD), and general content in high definition (HD) (Office of The National Broadcasting Telecommunications of Thailand 2016). GMM operates two channels named One Channel and GMM 2, while RS and True Music launched Channel 8 and True4U respectively. The latest popularity ratings ranked by AGB Nielson Research 2016 showed that One Channel and Channel 8 achieved the 5th and 6th, while True4U and GMM 25 succeeded in the 9th and 14th popular channel among all Thailand TV channels (6 analogue and 24 digital TV channel excluding cable & satellite platform) (Savingintrend 2016). All analogue and digital TV channels offer similar content such as Thai and Asian drama series, news, talk-shows, reality shows, game-shows, comedy shows, music programmes and domestic and international films, aiming to either serve all age and gender groups or focus on particular target groups in various forms of knowledge and entertainment varieties (GMM Grammy 2015; RS 2015).

Due to record companies owning the TV channels, they are taking complete control of the content being broadcast. Major record labels employ their music, artists and acts in assisting the creation of TV content. GMM and RS, for example, expands and makes use of music content in various forms such as soundtracks and song titles of drama series, as well as promoting music in the form of variety shows and live concerts. Also, both current and former singers became actors/actresses performing in the drama series. The weekly music programme called “Si Po Dum”, meaning four spades show, is aired via One Channel hosted by GMM’s 4 artists to introduce new music or to promote concerts and to interview the artists (GMM One TV 2016). Moreover, the programme also provides music downloading codes, physical music release dates, and concert ticket reservations. Lately, GMM Bravo, a creative subsidiary of GMM, launched a new

project called “Plaeng Raang”. “Plaeng Raan” refers to transforming music to TV drama series. The stories of drama series are composed based on the meaning of song’s lyrics. These series are planned to be aired via GMM 25 Channel from August 2016 to January 2017. The series are divided into three episodes, each including ten stories. The selected top hit songs are used to create and name the stories. The first episode, called “The Melodies of Life: The Series”, includes the top hit songs of the 90s. “Encore: The Series”, the second episode, comprises a selection of the 100 million view songs from YouTube. Lastly, “Love Rhythm: The series” collects popular love songs to create the stories. The company aims at targeting the audiences aged between 15-34 years. Moreover, the company planned to re-sell a collection of the music in single and music album formats, physically and digitally (GMM Bravo 2016; GMM 25 2016; Manager 2016b). The project obviously shows that *GMM* proficiently integrated its music and TV contents by using its song collection to develop further into the TV programmes (Marketingoops 2016; A-Time Media 2016a).

RS has specifically set its cable & satellite TV as music channels. For example, Sabaidee TV targets viewers in the mid-age range and above, who have an appreciation of R-Siam’s song collection (specific in Luk-thung and Puer-chiwit music). You Channel focuses on young audiences, in particular, RS’s music and artist fans. The channel presents a variety of music content such as music videos, concerts, and artist’s talk programmes (RS 2014; RS 2015). Similar to GMM, RS use their singers, performing as the acts on the drama series of Channel 8 which launched their new single releases as the series’ titles. Also, it provides music release dates, downloading methods and concert ticket sales in the programmes. Lastly, True Academy Fantasia, True Music’s singing contest, is aired through True4U channel. The programme also encourages the audiences to vote for the contestants and allows them to text messages, appearing on TV screens during the show. It effectively helped to increase the programme’s fan base, and also created music fans of the contestants (Positioningmag 2008; True Vision 2016). In addition, The Voice Thailand brought back many old songs to live again. Particularly, in Season three, a song named “*Keed-Sen-Tai*”, sung by one of the show hosts, *Kob Songsit*, was sung in the battle round. This song was popular 20 years ago, and after the episode was aired, not only the song, but also his album “*Forever Love*” became iTunes number one most downloaded song and album the next

day (Manager 2014a). This means the TV programme is an effective media for music recall and encouraging music fans to re-consume and re-purchase music.

2.4.2. Radio

Radio is considered as one of the significant media platforms that can easily reach a large group of people due to its nationwide coverage (GMM Grammy 2014a). The report of the Office of The National Broadcasting Telecommunications of Thailand (2016) shows that the entire radio frequency is owned by the Thai government and airtime is leased by private companies. There are 525 radio stations in Thailand, 211 stations run in Bangkok and 314 stationed in the other 75 provinces Music and entertainment are the most popular radio programmes gaining 64.1% share, followed by news with 32.9%, general knowledge with 2.5%, and others with 0.5% (The Government Public Relations Department 2016). Focusing on music and entertainment programmes, two key record and entertainment companies (RS and GMM), and three large media companies (BEC-Tero Entertainment, Independent Communication Network, and MCOT PCL.) play important roles as radio station investors in Thailand (Thai Rating Agency 2016).

In the radio market, Cool Fahrenheit 93, under RS's radio subsidiary Coolism Company Limited (prior known as Sky-High Network), is ranked by AGB Nielson Media Research 2016 as Thailand's highest rating radio channel for the past 16 years (Manager 2016c; RS 2015). While the value of the radio market has decreased, Cool Fahrenheit 93's revenue has increased, valued at THB 510 million (GBP 11.60 million), a 12% increase from the previous year. Also, Coolism claimed that its radio channel has, on average, up to 1.5 million radio fans (monthly) accessing the radio programme via an original FM channel, and 2.6 million online listeners (monthly) (Manager 2016c). The other well-known stations are 93 EFM, Green 106.5, and Chill 89 (operated by A-Time Media Group, a subsidiary of GMM), are ranked in the top 5 most popular radio channels (GMM Grammy 2015). Cool, Chill 89, and Green 106.5 similarly offer a variety of Thai Pop music, including 90s songs targeting the early working age groups of listeners (GMM Grammy 2015; RS 2015). While A-Time Media's 94 EFM and BEC-Tero's 95.5 Virgin Hitz are targeting groups of college/university students and listeners aged over 30. The channels focus on varieties

of music including new releases in both Thai and International music (BEC Tero Radio 2016; GMM Grammy 2015).

The internet is considered as the main factor affecting a change of consumer behaviour in accessing music from the original radio frequency format to online sources. This affected a decline in the radio market value. Media and advertising companies have shifted, to focus on using online platforms to support their advertising activities. Radio's media market value has dropped by 11% from THB 6,320 million (GBP 143.76 million) in 2013 to THB 5,625 million (GBP 127.95 million) in 2014. It continued to drop by 2.8% in 2015. From the decline, the operating companies attempted to develop their strategies and re-structure the radio business model. Coolism's Managing Director, Suthee Chatrattanakul, said maintaining radio's fan bases and expanding new groups of listeners of both on-air and online consumers is the most important marketing activity for radio business (Prachachat 2015b; Prachachat 2016a). Mostly, radio stations recently remain broadcasting via the original frequency. However, the operating companies have also expanded the listening method into online platforms i.e. smartphone and tablet applications and websites aiming to attract the online consumers (Manager 2016a; Prachachat 2015b; GMM Grammy 2014a; RS 2014). For example, Coolism and A-Time Media Group have created online sites to broadcast their radio stations. Moreover, BEC-Tero has installed a live webcam which allows radio fans to enjoy a live visual broadcast. Also, the listeners are able to communicate with the DJs (BEC Tero Radio 2016).

Many channels also attempted to differentiate themselves in order to attract and enlarge a group of listeners, and also to increase their media value in the competitive market by re-formatting themes and content. A variety of content and activities have been created such as entertainment & general news reports, lifestyles and trends talks including films, acts, music updates, and quizzes. Also, activities, for example, meet & greet with actors and artists, as well as concerts are being organised. Regarding Coolism, "Soundation & Lifestyle Engagement" is the company's strategy aiming to create in-programme activities that involve lifestyles of music fans and general radio listeners (Prachachat 2015b; Prachachat 2016a), such as quizzes and talks with DJs, live sessions with the artists, and entertainment news updates. Moreover, on ground activities, for example, music events and concerts are being arranged (Manager 2016c). One well-

known activity called “Cool Outing” awarded 50 tickets for a winner of an in-programme quiz to travel abroad with his/her office colleague. Also, “Cool Privilege” Programme allows their listeners to get exclusive discounts from selected shops. Significantly, several retro-concerts are also hosted by the company (Coolism 2016). The strategy is to re-call RS’s old fans and re-sell the past successful albums in both reproduced and limited edition physical format (RS 2014).

“Chae Tae Chao” is a well-known programme aired daily through 94 EFM, a popular radio channel operated by A-Time Media. The programme does not play music as the main content, instead; it presents entertainment news, interviews with artists, and gossip talks hosted by two radio DJs. (A-Time Media 2016b). Moreover, “Club Friday the Series” is A-Time Media’s most successful programme, encouraging fans of Green Wave 106.5 to phone-in and tell their love stories. A-Time Media has also produced drama series, theme songs including the music videos based on the selected stories broadcast through its official website and GMM 25, a digital TV channel. Furthermore, the company has also expanded its business to a concert and event production company called A-Time Showbiz. Since 2005, it has conducted more than 70 large-scale concerts (A-Time Showbiz 2016), Retro concerts of the famous artists in the 90s, and special concerts of the artists with guests became popular among Thai music fans. The concerts are successfully in terms of profit from ticket sales and advertising support. GMM has also gained revenue from the physical sales of their products such as limited-edition CDs, recorded concert DVDs, and special vinyl record albums (GMM Grammy 2014a).

2.4.3. Music chart

Music fans had difficulty in approaching the music charts due to the online technology being underdeveloped and narrowly spread. Magazine and radio were the original media that presented the charts. Songs were ranked based on physical sale volume or play count on the radio. In contrast, music charts are now available worldwide within only one click, due to the advancement of online services. The record of downloading and streaming, including subscriptions and views, are now the ranking criteria (Atireganont 2016).

Music charts, in particular of Thai songs, are presented by many organisations such as record labels, radio operators, TV operators and music streaming providers. The charts are grouped into two categories based on music genre, which are Thai-sakon and Luk-thung, and Puer-chiwit music. However, song charts specific to Puer-chiwit music are rarely found. All music charts are regularly launched daily, weekly, and monthly. Radio operators nowadays do not report the music chart in their live programmes. Instead, it is reported through the official website, 94 EFM (under a management of A-Time Media, GMM's subsidiary) launched a weekly music chart called "94 Top Air Play". It contains 94 Thai songs that are being played the most on the Thai radio stations and on every Saturday. Also, these 94 songs will be aired the whole day. Moreover, the specific information such as the rank of the song the previous week, the peak position of the song, as well as the number of weeks that the song has been ranking on the chart are also provided. The chart has given the prediction of the movement of the song, whether the song is moving up or down the rank. In addition, the website provides a link for playing music, accessing YouTube, and downloading music (A-Time Media 2016a). A cable & satellite TV named Sabaidee TV has also reported a Luk-thung music chart in their music airing programme (RSiam 2016). However, the music charts presented by radio and TV programmes have not played a role in the music industry at present. Music fans have focused more on the music chart provided by leading streaming providers such as Joox and KKBox. Joox application offers many types of music charts from both local and international songs such as Joox Top 100, Top 50 Thai songs, Top 50 International Songs, Top 50 Luk-thung Songs, Top 50 Korean and Japanese Songs, as well as Top 100 Songs from previous years (Sanook 2016b). Joox music charts are based on the users click amounts to listen to music (Joox 2016).

Pris Atirekananda, the Programme Director of Eazy FM 105.5, noted that a music chart is a significant tool which is beneficial for consumers to comprehend a song's popularity. New artists may become more famous among music fans as if his/her song can stay on the chart for a long period. Music charts are the evidence representing the popularity of the released music. Also, people may use the music charts as main sources to search, taste, and access newly released music. However, it does not present sales volumes of those songs as dissimilar to the music charts in the record shops (Atireganont 2016). In addition, it can be seen that each music chart is separately established by radio operators that are under the record company's management and the

streaming services that have a partnership with the record labels. Thus, the music chart may not represent the overall music fans. Also, as the streaming services have limited offerings in music of the partnered record labels, its music chart, therefore, does not cover all music released onto the market. Music charts recently perform as the introducing or recommending music tool to persuade music fans to taste and pay for music. On the other hand, YouTube, today, shows the number of views that can be used to evaluate the popularity of a music video. Moreover, recently, the artist and the record labels have commonly used YouTube's view amounts to claim popularity for the music they released. Therefore, the music chart organised by radio and TV music programmes nowadays seem to be less important than the view numbers provided by YouTube (Nation TV 2015).

2.4.4. Internet

Nowadays, it cannot be denied that the Internet is involved in everyone's daily lives. In Thailand, the Internet covers almost every area of the country, and its popularity has constantly been growing as the number of users has dramatically increased (Government Public Relations Department Report 2016). Internet access is estimated to grow 12.8% approximately annually until 2019 (PWC Thailand 2013). The Electronic Transactions Development Agency or ETDA (2016a) studied the behaviours of Internet users in Thailand. The study showed that the number of Internet users amounted to 38 million people, accounting for 56% of the entire population (68.05 million people) in 2015. The 15 to 34 age group is the largest group of the Internet users which have averagely spent almost 8 hours per day accessing the Internet. A smartphone was the most popular device people used to access the Internet, which accounts for 85.5% of the users, followed by desktop computers (62.0%), laptops (48.7%) and tablets (30.0%). The most favourite activities for the users are accessing social networks, searching data, reading electronic books, magazines, news, watching online TV, movies, listening to online radio, and accessing email respectively. Music, games, software, and drama series downloading are also significant activities that account for 32.7% of the computers (desktop and laptop) users and 30.3% of tablet & smartphone users. Significantly, 21.0% of all online users have an experience in purchasing many forms of digital files including music, movies, drama series, and games. Online users averagely purchase 5.7 times in a 6-month period. Lastly, 78.8% of

the downloaders spend up to THB 1,000 (GBP 22.74) for those files. Regarding problems of Internet usage 72.0% and 33.8% of the users' complaints are reported as concerning the delay of the connection and low speeds respectively. Moreover, advertising pop-ups (41.6%), viruses (8.8%), and personal data hacking (2.0%) were the significant issues that users had been experiencing. Lastly, 26.0% of the users pointed out that Internet usage was too expensive.

For the music industry, the Internet performs as a music media, music storage, and online music shop that gives opportunities for the record companies to distribute their music works directly to online music consumers. A variety of online sites such as companies' official websites/webpages, social media such as Facebook and Instagram, and music applications have been created to allow music consumers to access music (RS 2015). In terms of a music media, the music companies are able to provide information, to report news or to promote music activities, events, and new releases singles, albums, artists, etc. RS, for instance, provides a schedule of artists' events to their music fans via their official websites (Kamikaze 2016; RSiam 2016; RS 2016). True Music has set its marketing strategy for 2016 called "True Music 360 Degree". The strategy mainly focuses on distributing music through all online media. Apart from music websites and streaming sites such as YouTube, the company realised that Facebook, Instagram, and Line (a texting service application) are the most popular social media that effectively reach Thai consumers as they are involved in people's daily life activities (True Music 2015b). 92.1%, 85.1%, and 43.9% of Internet users access Facebook, Line, and Instagram respectively to communicate with friends, and also read shared news or information daily (Electronic Transactions Development Agency 2015). Secondly, as music storage, record labels can collect many digital music formats such as files of songs, albums, music videos, concerts, re-run programmes and video clips, into the online sites and applications (GMM Grammy 2015). Lastly, the Internet offers a large number of online music sites which also play its role as the online stores for consumers to purchase music. Physical music stores such as B2S and Mangpong also created websites for music fans to purchase physical recorded music through online as well as GMM Shop under GMM's operation. Furthermore, record labels have realised that the Internet technology, especially the wide spread of smartphone usage, leads to behavioural changes in music consumption. All major record companies have developed a strategy of music distribution and sale channels to

reach all types of consumers by cooperating with online services including mobile phone service providers AIS, DTAC, and True and music download and streaming operators such as iTunes Store, KKBox, Deezer, Joox and YouTube. (GMM Grammy 2015; RS 2015).

The Internet is a source for music consumption. Online users access the Internet for music consumption in many purposes such as listening, watching, reading, searching, downloading and streaming, for instance. By legitimate consumption, YouTube is the most popular free music channel in the country which people use to access music (Electronic Transactions Development Agency 2015). In the digital age, over 100 million views of the music video on YouTube is the record labels' indicator of the popularity of songs (True Music 2015b). Alternatively, it can also be a destructive tool enabling people to unlawfully use to consume music. Online users illegally use a particular file converter software to transform music files from YouTube to MP3 files and use it as their personal music collection. The software is extensively used by online consumers, especially by university/college students (Thailand Creative and Design Center (2015). Regarding illegal online sites, Thailand Torrent, 4shared and MP3freefree are listed as well-known illegal sites for music downloaders. The sites include music files covering all Thai music genres (Thai-sakon, Luk-thung, Puer-chiwit) and international music (Sanook 2016b). The illicit sites are a significant factor affecting the decline of copyright downloading and physical sales (Anektaweepol 2015; RS 2015).

2.5. Music recordings in the current market

Recently, world music reports such as IFPI have been focusing on more digital music in both licensed and unlicensed online music rather than either copyright or pirate physical music. A report of IFPI, for example, has shifted reporting from disc piracy to a digital music industry since 2007. Digital formats, especially in music streaming, have become a majority of music records (IFPI 2015). By contrast, physical music remains the dominant music market in some countries such as Japan and Germany. In Thailand, the total music market value which includes both copyright physical and digital music sales fell from US\$ 304 million in 2010 to US\$ 279 million in 2014 (PWC Thailand 2015). Physical music sales are in decline, but they are still significant in the market

(Tschmuck 2015). The latest report of Department of Intellectual Property of Thailand (2015) showed that disc piracy is still penetrating Thailand. Significantly, it is a factor that considerably damages the copyright music market. Major record companies emphasised that digital music is a significant factor changing behaviours in music consumption. Though the labels have attempted to develop music distribution through online channels, however, the growth of digital sales has slowly increased (Manager 2014b). Alternatively, a music album in a MP3CD format has achieved a large number of sales volume since it has been introduced to the market, said Krij Thommas, Chief Executive Office of GMM Grammy (Manager 2014b; Matichon 2015a). By the following reports, they show how Thailand's music market differs from the international market. Particularly, record music offerings in the market and Thai consumer's behaviour in music consumption are obviously different from the other market. Thus, it is interesting to extend the study, focusing in-depth on the Thai music market. Firstly, music records are mainly categorised into physical and digital music, as clarified in the following sections.

2.5.1. Legitimate physical music

Focusing on the legitimate market, the physical music album appears in various forms which are CDs, MP3CDs, VCDs, DVDs, and Vinyl. The record companies distribute them through several channels, both offline and online stores. The decline in physical CD sales has resulted in the decline of offline stores. During 2010 to 2015, the number of stores has sharply fallen from thousands to hundreds countrywide. This issue contributed to the difficulty in purchasing the physical music products (Manager 2013). However, there are three offline stores which are B2S, Boomerang, and Mangpong remaining operating as the main distributors for all record companies recently. The stores are located in department stores, shopping malls, and petrol stations. They also operated as online stores (B2S 2016; Boomerang 2016; Mangpong 2016). With the decline in physical music sales, B2S, for instance, has expanded its business into retail console games, books, magazines, stationery, music device players and coffee corners (B2S 2016). The convenience store Seven Eleven has now become the important distributor cooperating with key music labels. It specifically targets the MP3CD market (Manager 2014b; RS 2015). Previously, GMM Grammy established its retail store called "Imagine". However, it decided to close down and move Imagine to an online

store called “GMM Shops” in 2015. The online store offers merely physical music products and merchandise targeting to its music fans (GMM Grammy 2014a; GMM Shops 2016).

Focusing on the physical market, in the 1990s before the introduction of MP3s, physical recorded music, mainly on CDs and cassette tapes, was the major format sold in the market. Each new release album averagely sold between 500,000 and a million units (Wuttipong 2012). Some of the top-hit albums even achieved sale volumes of two or three million (Siriyuvasak and Hyunjoon 2007). Table 2.4 below shows the total sales value of physical recorded music in Thailand over a five-year period.

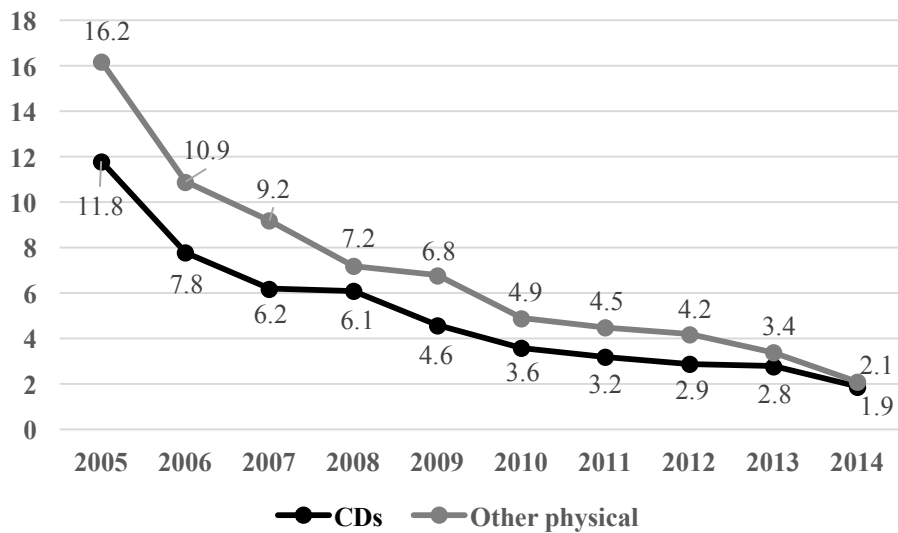
Table 2.4: Sale value of physical music

Year	Sale value (US million Dollar)
2009	33.8
2008	41.4
2007	46.3
2006	57.3
2005	89.8

Source: IFPI (2010)

From Table 2.4, it can be seen that the sales value significantly declined from USD 89.8 to USD 33.8 from 2005 to 2009 (IFPI 2010). However, physical music gained 49% of the total recorded music sales in 2009. According to the latest report on the sales value of physical music, it dropped approximately 10-15% in 2015 from the previous year (ibid). Sales of CDs and other physical music in the Thai market from 2005 to 2014 were reported by a music business information and strategy company called Music Ally (2016) and IFPI (2010). The statistics are shown in Figure 2.3 below.

Figure 2.3: Physical music sales (million units) in Thailand (during 2005-2014)



Source: IFPI (2010) and Music Ally (2016), Adapted

According to Figure 2.3, CD sales continuously dropped from 11.8 to 1.9 million units from 2005 to 2014. Noticeably, the sales plummeted from 11.8 million units in 2005 to 7.8 million units in 2006. Since 2006, the sales were constantly falling, reaching only 1.9 million units in 2014. In much the same way as CD unit sales, other physical format sales sharply decreased from 16.2 to 10.9 million units from 2005 to 2006 and then continuously fell, reaching only 2.1 million units in 2014.

2.5.1.1. CD

The CD format is widely produced as a music album that record companies distribute through the market. Based on the primary search from the online music shops (i.e. Boomerang Shop, B2S, GMM Shops, Mangpong) and record labels' official websites (i.e. GMM Grammy, RS, True Music), the CD album commonly comprises of 12 or 20 audio files of song tracks. Its market price ranges from THB 179 to THB 1,399 (GBP 4.07 to GBP 31.82). Analytically, each album appears in different components, features, and themes/concepts which can be grouped into three categories:

- 1) New release album: the recorded album comprises one artists' new releases, 10-12 song tracks. It can also include special songs such as re-mixed versions, for instance (B2S 2016).

- 2) A collection of re-recorded songs album: the record companies aim to re-sell music by theming the album such as “Best of the year”, “Greatest hits of the year”, “Best of love story”, “Best of rock”, or “Best of female/male artists”. (Gmember 2016; GMM Shops 2016). The album may include music of either one or numerous artists.
- 3) A special project album: the album may include either new release songs or re-arranged songs covered by other artists. It is ordinarily created for a special project/campaign for example, commemorating artists or song writers/music producers, etc., or special occasions such as celebrating a label’s anniversary, Thailand’s national mother/father days, or Valentine’s Day, etc. (B2S 2016; GMM Shops 2016; Mangpong 2016).

Furthermore, some albums in these three categories are also offered as a limited edition or exclusive album that additionally compliments the extra items such as caps, calendars, t-shirts, or stationery for example: notebooks (GMM Shops 2016). Also, some CD albums are offered as a box set that includes a behind the scenes, music video, or concert recorded in an extra DVD. The limited-edition CD album is extraordinarily higher than the original one (B2S 2016; Mangpong 2016, GMM Shops 2016). The amount of production is also limited. For example, *Carabao’s “the 30th years Anniversary Album”* is priced at THB 3,000 (GBP 68.24) in the B2S online shop (B2S 2016).

2.5.1.2. MP3CD

The MP3CD format may not be untypically found in Western markets. However, they are commonly seen in Thailand (Hail 1995). The MP3CD was first introduced to the market as a pirate music product. However, music companies have now also recorded original songs in a form of good quality MP3 file into a compact disc, or CD, and distributed through the market (Manager 2014b; RS 2015). RS was the first record company to distribute music albums in this format. The strategy is to give an alternative to music fans to purchase a cheaper collection of old music and to compete with the pirate MP3CD album under the brand, “Vampire” (RS 2014). Based on RS’s production, each album enclosed a song list screened on a hard paper. The selected 50 MP3 song tracks

recorded in a quality sound of music are offered. RS pointed out that it is a good idea bringing old hit music to the market. Also, music fans could spend less money for consuming a variety masterpiece of music (RS 2014). Its price ranges between THB 79 and THB 109 (GBP 1.79 and GBP 2.47) (Boomerang Shop 2016; B2S 2016; GMM Shops 2016; Mangpong 2016). The sample of GMM's MP3CD album shows in appendix 1.

2.5.1.3. VCD and DVD

Video Compact Discs (VCDs) and Digital Video Discs (DVDs) are well-known products used in the music and film industry. However, DVDs and VCDs are positioned in a different market: VCD albums are positioned in the Luk-thung and Puer-chiwit music market, at pricing ranged between THB 99 and 469 (GBP 2.25 and GBP 10.66), DVDs however, are positioned for the Thai-sakon music market at a cost between THB 229 and THB 1,000 (GBP 5.20 and GBP 22.74) (Boomerang Shop 2016; B2S 2016; GMM Shops 2016; Mangpong 2016). As the VCD's capacity is smaller than the DVD's, VCD albums ordinarily comprise 2 or more discs (GMM Grammy 2015). Visual musical works, which are concerts and original music video karaoke are the main content included in VCD and DVD formats. Similar to music CDs, the karaoke album comprises newly released artist's song albums or a combination of hit songs of one artist/various artists. The concert album may additionally include extra content such as behind the scenes and artist's interview. Also, some albums appear as a limited edition to compliment the artist's merchandise as same as some CD albums.

2.5.1.4. Vinyl

Lastly, vinyl records have been re-introduced in Thailand's market since 2014. Newly released and re-produced albums are priced between THB 1,990 to 6,000 (Boomerang Shop 2016; B2S 2016; GMM Shops 2016; Mangpong 2016; True Music 2016). The vinyl records are found as top artists' albums in three categories: new released albums, the greatest hit song collections, and the reproduction of their previous albums which were popular and reached the

highest sales. A vinyl shop, Ton Chabub, located in Bangkok which has been operating for 30 years, offers second hand and reproduced vinyl albums with a wide range of prices. The owner revealed to Khaosod, a leading newspaper, that the market of vinyl record albums is not large, but it is strong. The shop has a large number of regular customers who aim to collect or to enjoy themselves with analogue music (Khaosod 2015c). Siwakorn Jarupongsa, the owner of well-known vinyl album and turntable record shop, Fatblack Record, said that market prices of reproduced vinyl albums are lower than the second-hand albums. *Sornkiri Sriprajub*'s first Luk-thung album and *Carabao*'s "*To-Taharn Odton*" album are the most expensive second-hand albums which are priced between THB 12,000 and THB 30,000 (GBP 272.97 and GBP 682.43). While, a second-hand vinyl record of the first album of "*Modern Dog*", a famous rock band in the 1990s, is priced at THB 20,000 (GBP 454.95), whereas its reproduced album is THB 8,000 (GBP 181.98) (Prachachat 2016b).

2.5.2. Pirate physical music

Disc piracy was reported in Thailand for the first time during the 1990s (IFPI 2000; Hail 1995). During 2000 to 2001, the pirate disc manufacturing capacity had dramatically increased, as it was reported that there was up to 80 manufacturing plants, double that of the previous year (IFPI 2002). Furthermore, in 2002 optical disc production plants migrated from Hong Kong, Taiwan, Macau and Malaysia to Thailand due to the lack of customised optical disc manufacturing laws in Thailand (IFPI 2003). This caused Thailand to become the third biggest piracy problem, and it was among the biggest pirate CD producers in the world, rapidly inferior to China and Taiwan (IFPI 2004). Unlicensed disc manufacturing in Thailand did not only affect the music market, however it also ruined the world's legitimate market as the manufacturers also smuggled pirate CDs through other markets in Europe, Latin America and even Africa (IFPI 2002). Prior to 2002, the market value of piracy in Thailand was up to \$US 38 million, while the legal market size was 29 million units. From 2001 to 2002 the unit growth of pirate and legitimate recordings was at 8 and -19 percent respectively. This means, in effect, that there was an increase in pirate product consumption, whereas a decline in legitimate products (IFPI 2003). Although the Thai government has enforced intellectual property and copyright laws and has shown commitment to suppress optical

disc piracy since 2003, the efforts were not successful. The music piracy level in 2003 was still at the same level as the previous year (IFPI 2004). The figure of seizures of pirated physical music has increased from 1.54 million units to 3.85 million units during 2014 to 2015. This means the violence on pirated physical music remains crucially significant for the local music market. In 2016, Thailand remains on the US's priority watch-list of piracy (Fernquest 2013; IIPA 2016). In the current market, disc piracy appears in three forms: audio CD, MP3CD and DVD (Department of Intellectual Property of Thailand 2015).

2.5.2.1. CD

IFPI (2004) reported that the worldwide growth-rate of pirate music CDs had sharply dropped from 48% in 2001 to 14% and 4% in 2002 and 2003 respectively. There were 140,000 pirated music CDs seized in 2012 (Asean Briefing 2014). A significant decline in disc piracy was affected by the increase of unlicensed online music. However, the Department of Intellectual Property of Thailand (2015) reported that it remains a significant problem in Thailand's market. Pirate music CDs are rarely found to be local artist' albums, instead commonly found in a form of the international artist's albums covering Western, Korean, and Japanese. The external features including the graphic uses are similar to the original copies. In Bangkok, pirate CDs are available at shopping streets in the city centre, Patpong and Silom, well-known areas for nightclubs, bars, and night bazaars. Pirate CDs are considerably more expensive than the fake music CDs in Hong Kong and China. Retail prices of the international albums in the current market are between THB 350 and THB 550 (GBP 7.96 and GBP 12.51) depending on the album and its quality. The counterfeit CDs' quality is varied. They were produced in a wide selection of music albums, the latest and most popular of a variety of music genres including classical, blues, jazz, pop, and country. Surprisingly, they were placed on the market at the same time when the original copies were released.

2.5.2.2. MP3CD

The International Intellectual Property Alliance or IIPA (2010) reported that there is no evidence of illegal MP3CD selling in the music market, except in Thailand. *“However, there remain a few cases in Thailand of politically untouchable factory plants producing higher-quality pressed discs, and many of the more sophisticated counterfeits are imported from places like China and Malaysia”*, said IIPA (2010). Based on the study of Prasartkarukarn (2005), there are over 50 manufacturers producing illegal MP3CDs, which can be categorized into three groups:

- 1) Illegal MP3CD factories located in China, Cambodia, Malaysia and Mae-sai (Thai- Myanmar border);
- 2) Licensed CD manufacturers smuggle in illegally produced MP3CDs and sell them at a cheaper price;
- 3) Private factories such as houses or apartments in which they use personal computers to produce MP3CDs and send them to sellers.

The pirate MP3CD pervades the Thai market such as department stores, street corners and flea markets, located in major cities such as Bangkok, Phuket, Samui, Pattaya, Chiangmai, and Krabi (IIPA 2010). Ordinarily, the shops also offer counterfeit CDs and DVDs. CD-ROM is a material used in the production process. It records up to 200 song tracks in MP3 file format. This advantageous property of an MP3 file gives entrepreneurial traders the chance to collect the newly released albums of various artists from all music labels and sell them in an MP3CD format. The album includes several songs of various artists from all record companies. Moreover, some albums additionally include international music such as Western, Korean, and Japanese (Department of Intellectual Property of Thailand 2015). Traders display on the shelf merely an MP3CD cover, on which there is a photo of the various artists, but without the discs inside. Such traders then make the recording to order or bring it from a hidden store when customers order such products. The retail price ranges between THB 80 and THB 100 (GBP 1.81 and GBP 2.27) (IIPA 2010). Vampire is a well-known brand of the pirate MP3CD (See Appendix 2). The album comprises a

disc screened with a graphic of the Vampire's logo and a printed cover presenting the song list and copies of the artist's original album cover picture, as shown in figure 2.4. The Vampire has recently expanded its distribution through its website that provides collections of the albums, product ordering and purchasing processes. Lastly, the online users are also able to pay for downloading the album (Vampire 2016).

2.5.2.3. DVD

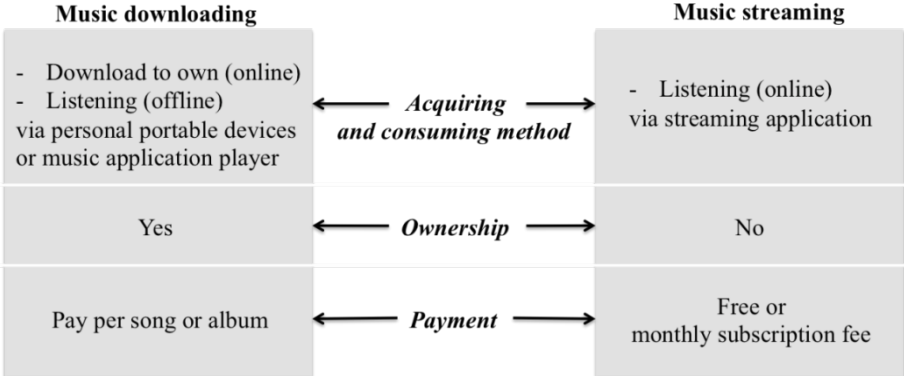
Counterfeit DVDs used to be main entertainment products offering film and music content in Asia. However, counterfeit DVD retailers in China gradually closed down due to the rapid growth of the Internet (Danlin 2015). By contrast, the pirate DVD still survives in Thailand's illicit market. In the music category, several types of counterfeit albums are found in a market such as Western, Korean, and Japanese artists' music videos or concert albums, and Thai music video karaoke and concert albums. Its retail shops are located on street corners, in IT malls including flea markets in many cities such as Bangkok (Silom Road, and Patpong), Pattaya, Phuket, Chiangmai, Chiangrai, and Songkla. Its market price varies between THB 100 to THB 250 (GBP 2.27 to GBP 5.68) (Department of Intellectual Property of Thailand 2015).

2.5.3 Digital music

The technological availabilities, for example, hi-speed Internet, multi-functional smartphones or digital devices provided in Thailand are the factors that have given rise to the convenient accessibility of digital music consumption. Furthermore, the wide range of prices of Internet services and digital devices, including smartphones, indirectly encouraged many Thai music consumers to valuably access online music, said Suwat Damrongchaitham, Executive Officer of GMM Grammy (Marketingoops 2008; Manager 2014b). Alternatively, record companies have also focused on developing digital music channels, including mobile music download services as well as other online platforms. The development of the digital contents is considered to be an enormous change in music consumption that is profitable for the record labels. However, this also influenced the alteration in music consumption behaviour, as some

groups of music consumers shifted consuming music from physical to digital music and importantly caused a fall in the physical music market (Manager 2014b). Presently, two digital music platforms, downloading and streaming services, operate in the Thai music industry. Firstly, it is essential to clarify the differences in the characteristics and performances of both platforms, which are shown in the following Figure 2.4.

Figure 2.4: Differences between music downloading and streaming services



Source: Doerr et al., 2010 (Adapted)

Initially, both downloading and streaming of music requires the users to connect the Internet to access the services. Both provide music content in many forms including song tracks, video files (e.g. music videos and concerts), songs and artist’s information, and social communication (e.g. users’ expressions or comments). Based on the study of Doerr et al., (2010), it can be concluded that both services provide different methods in choosing, consuming (i.e. listening and watching), owning and paying for music.

Downloading services provide music tracks of both singles and albums for the users to upload and transfer/save chosen tracks to their music applications (e.g. iTunes) or portable devices e.g. tablets, smartphone, and flash drive (Doerr et al. 2010; Peitz and Waelbroeck 2004; Sandulli 2007), and to freely consume the song tracks offline. The users are able to choose payment for either selected tracks or an entire album. By contrast, streaming is not available to upload and save music to the users’ personal devices and music applications. Instead, the users are required to access a particular service online to consume music. Thus, the streaming service does not offer music ownership to consumers. Some streaming platforms offer a free trial to access the service for a limited period. Some (e.g. YouTube) provide free music content. Some

streaming services offer a variety of packages (e.g. monthly and annually) to pay for music. The users are able to own music through the use of the downloading service. Differently, the streaming services offer music content within a period of payment contract. Consequently, it can be said that downloading services offer a pay as you go for the users to pay for music while streaming services offer the music buffet programme for their customer to unlimited access to music within the paid period (Doerr et al., 2010).

In Thailand, downloading and streaming services have been exploited by several local and international providers. The following sections overview online music in the local market.

2.5.3.1. Music downloading services

Apple's iTunes is the independent downloading service operating in the market. It is considered as the most popular music download service in Thailand (Statista 2015a; 2015b). The iTunes' music store collects all Thai music genres (Thai-sakon, Luk-thung, Puer-chiwit) from key record companies and some small music labels. A single and an album download cost in US Dollar ranges between US\$ 0.69 - 2.39 and US\$ 9.39 - 15.99, respectively (Apple Thailand 2016). The other downloading platforms have been operated by major record companies. Music labels have created several channels to provide music fans to download music. The channels can be grouped into three platforms: record label's websites, mobile network services, and music applications as shown in the following Table 2.5.

Table 2.5: Record companies' official music downloading channels

Record companies	Downloads channels		
	Official websites	Mobile services	Applications
GMM	- www.gmmappastore - www.gmember.com	- *123 - *333	- Pleng Thai
RB	- www.rsonlinemusic.com - www.rsfriend.com - www.ilovekamikaze.com	- *339 (only for RS's Thai-sakon music) - *223 (only RSiam's Luk-thung music)	- RS Online Music
True Music	- www.truemusic.truelife.com - www.trueonline.truecorp.co.th - www.music.truelife.com - www.mp3combo.truelife.com	- *248 - *8000 (only calling melody download)	- True Music

Sources: GMM Grammy 2015; RS 2015; GMM Grammy 2016; RS 2016; True Music 2016

All channels provide sound works covering full songs, ringtones, calling melodies, and visual music content. All single downloads cost on average between THB 20 and THB 29 (GBP 0.45 and GBP 0.65), while the full album download is offered in a wide range of prices from THB 150 to THB 250 (GBP 3.41 to GBP 5.68), approximately. However, music companies also offer the unlimited package at the same price of THB 31 (GBP 0.70) monthly (GMM 2016; Mxphone 2016; RS 2016; True Music 2016). As True Music is owned by True Corporation PCL., that operates home telephone/mobile and Internet networks, True Music offers a cheaper price of THB 29 (GBP 0.65) per month exclusively for customers of its head company. True Music's downloading platforms do not only offer its music, however the company is the licensed music distributor for small or independent Thai music labels and international record companies (True Music 2016). Lastly, regarding the official websites, the music labels also provide music charts of top downloaded songs and new music releases. Also, the information such as song writers, music composers, and lyrics is provided. GMM's music application, Pleng Thai also provides music event schedules, concert information, and news (GMM Grammy 2016).

Focusing on illegal downloading, there are many unlicensed online sites such as 4shared.com, siambit.tv, thailandtorrent.com, mitthai.com pleng-mun.com, mp3freefree.com, and m4load.com. Some websites such as siambit.tv, thailandtorrent.com, and mitthai.com require registration to access. The websites

provide several shared file songs in all music genres of Thai and the international music. The collection of song files is recorded from the original music CD and the record companies' websites. Some tracks are converted from the original music video files on YouTube (GMM Grammy 2013). The survey from the Electronic Transactions Development Agency or ETDA (2016), under the management of Ministry of Information and Communication Technology of Thailand, showed that in 2015, there was 35.6% of the Internet user downloaded music from unlicensed websites, while 27% of the downloaded songs from licensed online music sources. The study also showed the reasons that led the Internet users to download illegal music and are shown in Table 2.6 below.

Table 2.6: Reasons for illegal music downloading

Reasons	Percentage of the Internet users
1. It was convenient to download	25.5
2. The desired song is old and the copyright one was not provided in legitimate shops. Also, the package of the original album is not beautiful.	21.8
3. Songs were not worth purchasing	18.2
4. The copyright one is too expensive	16.4
5. Prefer free music	12.7
6. It is inconvenient to purchase the copyright one	5.4

Source: ETDA (2016a, 2016b), Thairath (2016)

According to the reasons above, they are used to clarify the advantage of illegal digital music download and disadvantage of copyright music that led online music consumers downloading unlicensed digital music. Firstly, by the advantage of illegal music, convenience is the most important factor that encouraged people to access illegal digital music. On the other hand, by the disadvantage of copyright music, dissatisfaction in the design of the physical album's package and specific songs are rarely provided in physical music are factors that led to consuming the pirated music. Lastly, the expense of copyright music and costless in illegal music access is also a significant factor that influenced the decision in either pirated or copyright music consumption.

2.5.3.2. Music streaming services

Many official streaming services have been operating in the market since 2013. The illegal streaming site has not been found in Thailand's market (Thai Copyright Collection Company 2015). Instead, streaming piracy emerged in forms of movie and TV programmes (Prachachat 2015c). Legitimately, the operators YouTube, Apple Music, KKBox, Joox, Line Music and Deezer play important roles in Thailand (Posttoday 2014b; Posttoday 2016c). YouTube is commonly known as a free streaming site. It dominates the streaming market at present. With the cooperation of record companies, music labels are able to create their own channels providing music content, especially music videos. YouTube's subscription amount can be used to evaluate the popularity of the music label's channel. Also, the number of views is significant data that shows the popularity of music (Thansettakij 2015).

The other services offer high-quality music video in MP4 format and songs in high standard MP3 file format. Music videos and songs cover Thai, Asian, and Western music (ADSL Thailand 2016). KKBox, for instance, claimed that it collects more than 20 million songs from more than 500 record companies worldwide. Songs cover Asian music such as Chinese, Korean, Japanese, Taiwanese, Thai music covering all categories (Thai-Sakon, Luk-thung, Puer-chiwit), and Western (UK and US) top hit music (KKBox 2016). Recently, all streaming services have also offered music consumers the opportunity to download music. Joox, for instance, created the "VIP Package" offering paying members to download and store music onto the personal playlist via Joox's application. This function allows the members to listen to music through the offline mode (Sanook 2016b). Similarly, KKBox provided the "Premium Package" offering its customers the opportunity to listen to music without advertisements. The customers can also download high-quality music for offline listening (KKbox 2016).

Furthermore, each streaming site differently provides additional music content. For example, Apple Music created "Beats 1" which presents new music releases, interviews, and talks towards general lifestyle topics and also provides

24-hour live radio operating from studios in New York, Los Angeles and London. Furthermore, Apple Music extraordinarily presents “Connect”, a function performing similarly to Facebook offering various pages of the artists, which allow music fans to follow information, songs, lyrics, pictures, or clips including music videos and behind the scenes shared directly from the artists. Alternatively, fans can also comment, and give a “like” through the artists’ posts (Apple Thailand 2016). While, KKBox provides entertainment news, musical articles, artists’ videos and interviews, real-time reports of live concerts, chats with the artists, and annual Asian music charts (i.e. KKBox Billboard Awards). Especially, it created “KKTIX”, a service selling a ticket of “KKBox Live”, a function providing the ability to watch live concerts online. In addition, KKBox’s premium package members can perform as a radio’s DJ in that they are offered to create their own playlist and allow friends to access the playlist (KKBox 2016). Similarly, Joox also presents Joox’s Radio and allows its members to create their own playlists. Also, automatic turning off/on music is available (ADSL Thailand 2016). Line Music offers simple playlists of top hit song charts updating in real time, daily, and weekly. In addition, categorised music playlists by genres such as new release Thai-Sakon, Luk-thung, Classical, Jazz/Blues, R&B/Soul/Funk, and also Thai 70’s and 80’s songs. (Line Music 2016). Lastly, Deezer is a platform distributing RS’s music. Also, it is only one platform remarkably storing the entirety of RS’s music. The additional content can be concluded as:

1. Creating personal song playlists and sharing with other users
2. Song Lyrics
3. Pictures (i.e. artist, album cover)
4. Footage video clips such as behind the scenes of concerts and music events, artist interviews and talks
5. Online chatting with artists
6. Footage video clips of artist’s interviews and talks, and behind the scenes of concerts or music events
7. Artist’s fan page linkage
8. Online ticket sales (e.g. concerts and events)
9. Online live radio
10. Music charts

11. Online live concerts
12. Real time updates of live concerts and events
13. Entertainment news updates
14. Music articles
15. Automatic turn off/on setting

In the competitive market, streaming services give the alternative of free trial and pay packages to music consumers. The packages vary in price as shown in the following Table 2.7.

Table 2.7: Streaming providers' free trial period and pay package offers

Streaming providers	Free trial period	Pay packages
Apple music	3 months	THB 129 (GBP 2.93) per month for the single account THB 199 (GBP 4.52) per month for the Family Account (6 persons in maximum)
Joox	3 months	US\$ 1.99 (1 week) US\$ 3.99 (1 month) US\$ 9.99 (3 months) US\$ 17.99 (6 months) US\$ 33.99 (12 months)
KKBox	7 days	THB 139 (GBP 3.16) (1 month)
Line music	30 days	THB 60 (GBP 1.36) (1 month) THB 15 (GBP 0.34) (7 days)
Deezer	30 days	THB 155 (GBP 3.52) (1 month)

Sources: Apple Music Thailand (2016); Deezer (2016); KKBox (2016); Joox (2016); Line Music (2016), The packages and prices are based on 26 August 2016.

According to the table, Joox offers many packages costed in US Dollars (Joox 2016). Apple Music and Joox offer the longest trial period (3 months), while KKBox provides the shortest trial term (seven days). Focusing on the monthly package, Joox's package is the most expensive services and Line Music offers the cheapest price.

Additionally, there are limitations within the offers and services. For example, KKBox and Deezer have regional partnerships with AIS and DTAC (local leading mobile network services), respectively. Each service is exclusive for only its partners' customers. Moreover, KKBox and Deezer also officially

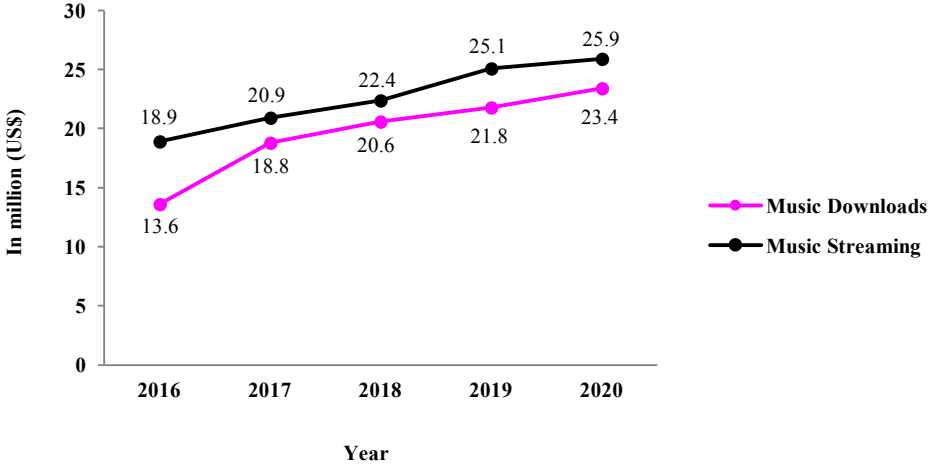
cooperate with GMM and RS respectively. Thus, both services include, only, their partner's music (Deezer 2016; KKBox 2016). Lastly, some services are accessible in specific regions. KKBox is available only in Taiwan, Hong Kong, Japan, Singapore, Malaysia, and Thailand (KKBox 2016), while Joox services only Thailand (Joox 2016).

2.5.4. A penetration of digital music market in Thailand

Music Business Research indicated that, in 2015, Thailand's music market is classified as a high digital market share and medium music streaming share, similar to USA, Peru, Mexico, Ireland, Singapore, Philippines, New Zealand and India. Digital download sales remain significant but in decline in Thailand. The streaming revenue accounted for 61.2% share of the digital market and 39.1% share of the overall recorded music market (Tschmuck 2016). In 2015, the total value of the digital music market amounted to US\$ 28.1 million which was comprised of US\$ 11.4 million from music downloads and US\$ 16.7 million from streaming (ADSL Thailand 2015; 2016; Statista 2015a; 2015b).

Based on the report of Statista (2015c), it has been forecasted that music streaming could become the biggest digital music segment in 2016. In addition, the study also forecasted the digital market with regards to the revenue in the digital market, the amount of digital music users, and a penetration rate of the market from 2016 to 2020. The forecast of the revenue is shown in the following Figure 2.5.

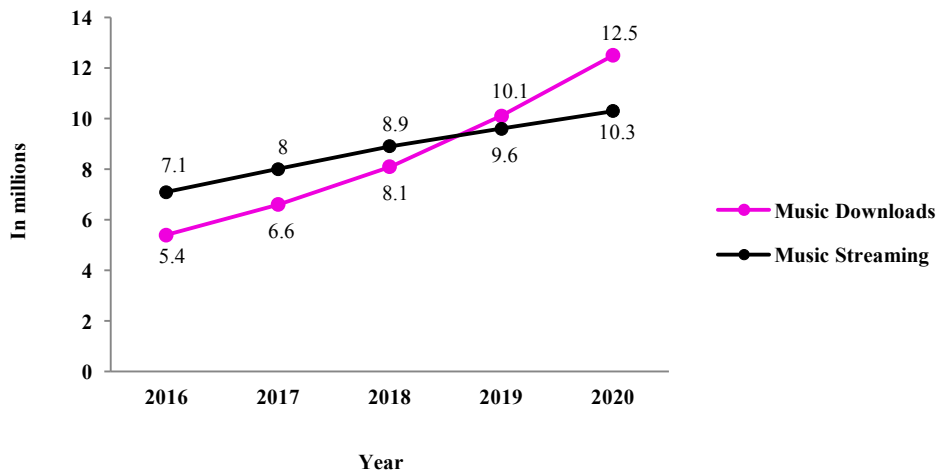
Figure 2.5: The forecast of the revenue in digital music market between 2016 and 2020



Source: Statista 2015b

From the figure, music downloads and streaming revenues are expected to increase continuously from 2016 to 2020. Significantly, the growth of music downloads revenue is forecasted to be double that of the growth of streaming revenue, US\$ 1.6 million and US\$ 0.8 million respectively. Secondly, as the following Figure 2.6 shows, the growth trend of download user numbers was estimated to be higher than the growth trend of streaming users. Significantly, the amount of download users is expected to overtake the number of streaming users at the end of 2018. The amount of downloading users is estimated to rapidly increase during 2019 and 2020. Differently, the overall growth of music streaming users is estimated to grow slightly from 2016 to 2020.

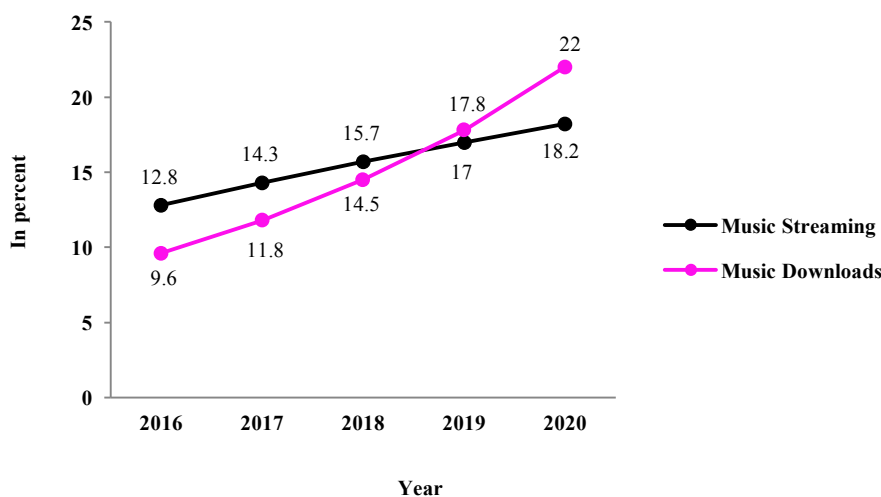
Figure 2.6: The forecast of the digital music user amount during 2016 to 2020



Source: Statista 2015b

Lastly, the following Figure 2.7 shows that the penetration rate of the music downloads was lower than the streaming's penetration rate during 2016 to 2018. However, in 2019 and 2010, the rate of music downloads is forecasted to be greater than the streaming's rate.

Figure 2.7: A forecast of the penetration rate in digital music market during 2016-2020



Source: Statista 2015b

Similar to the report of Statista (2015c), the market research and analysis organisation, the Internet Data Center Thailand or IDC Thailand indicated that the streaming market

has grown rapidly since 2013. The streaming platform successfully generated the attractiveness to music consumers by offering a new technology in listening to music. The number of streaming users has increased considerably. However, the research pointed out the number of unpaid users and paid users diverged; unpaid customer amounts has dramatically increased, whereas paid customer numbers is slightly up (Manager 2015b).

The number of music streaming users has rapidly grown during the past few years (ADSL Thailand 2016). KKBox, the largest music streaming provider in the Asian market, generated the greatest number for music access, with more than 5,000 million times approximately in Asia per year (KKBox 2016). While, Deezer released its updated free active user figures, totaling over than 1.8 million accounts (Deezer 2016). Joox is also one of the leading streaming service providers in the Thai market. The President, Krittee Manoleehakul, claimed Joox had become the most popular music application people downloaded from the App Store in Thailand. As its achieved a rapid increase in the user numbers, Joox was spotted by advertising and media companies causing advertising support to become the main source of the company's revenue at present, added Krittee (ADSL Thailand 2016; Prachachat 2016c). However, in Thailand's market, the free user numbers of those streaming service providers are not as great as YouTube's user amounts. As of June 2016, each song in the 40 most viewed music video list had between 100 and 300 million views approximately. The majority of the most 40 viewed music videos are from GMM's record subsidiaries. The local rock band called, *Labanoon's*, new released song, "*Shuek-wi-sed*", generated 291.73 million views. Focusing on the record companies' official channel on YouTube, GMM's channel was the most popular gaining 7 million subscribers, followed by RS (3.4 million) and True Music (0.4 million) (Posttoday 2016d).

The paid customers of Joox, for instance, amounted to only 200,000 units since its launch into the market (Prachachat 2016c). Similarly, Pakorn Pannachet, Head of Marketing of DTAC (leading mobile network service company and a regional partner of Deezer) suggested that the growth of pay services has not been as successful as the growth of free services. Pakorn explained that most music consumers prefer accessing free music rather than paying. This is no doubt why free streaming sites such as YouTube became the most popular streaming service. It dominates the streaming music

market at present. Also, some people access free music from streaming services aiming to test music. The desire to own or to collect favourite music led music fans to purchase legitimate music from single or album downloads or even physical music, said Pakorn (Manager 2014b).

Correspondingly, Pratana Leelapanang, Acting Assistant Senior Managing Director of AIS (leading mobile network service company and a regional partner of KKBox), revealed that there was a large number of music fans who still preferred paying for single downloads to store music for offline listening rather than paying for a monthly subscription. Also, music downloading via the mobile network was still in high demand since 2013. One Luk-thung pop song, called “*Kon-mod-jai Rang-hai-tai-gor-pai-yoo-dee*”, of *Kluay RSiam* was first ranked of the AIS’s top song downloads chart which reached 70,000 downloads for only a 3-month period. Furthermore, Pratana added that ringtone and calling melody services became popular because they are tools consumers use to represent their individual character and to express their own sentiment to callers. The services cause calling to be more interesting. People can call, joyfully via the mobile service (Komchadluek 2013). Furthermore, the IDC Thailand revealed that the rapid growth of the streaming market did not affect the decline of licensed music downloads due to music downloads still continuously increasing. The music downloads market is estimated to become the largest proportion of music consumption in the near future (Manager 2015b). Based on the reports of GMM’s music download sales, the value of music download sales has slightly increased from THB 10.4 million (GBP 0.25 million) in 2014 to THB 11.1 million (GBP 0.39 million) in 2015 during 2014 and 2015 (GMM Grammy 2014b; 2015b). Also, download sales of GMM’s Luk-thung music increased more than 10% during 2014-2015 after the company launched the entire collection of Luk-thung songs, including new releases and rare old songs through the iTunes Store. Consequently, Luk-thung music increasingly gained 15-20% proportion of all Thai music download sales (Thansettakij 2015).

From the reports above, it can be seen that the emergence of music streaming services has not significantly affected a diminution in music downloads. Alternatively, it caused a decline in unlicensed music downloads. The Digital Music News has reported that Spotify, world’s leading streaming service, caused a decrease in illegal online music. In Norway, for example, the number of illegal downloaded songs has dropped sharply

from 1.2 billion to 210 million units between 2008 and 2013. Norwegian research attributed the decline in online piracy to the rise of legitimate music streaming services such as Spotify. The study also showed that 47% of respondents accessed music streaming services to consume music content and only half of the 47% sampled pay for the premium option (Resnikoff 2015). Pointing to Thailand's market, Surachai Chetchotsuk, the President of RS, suggested that music streaming helped to encourage music fans not to download music illegally (Siamturakij 2012). The Executive Officer of MPC Music Company, the music copyright collection company, Nadda Bunsiri said that in 2013 the illegal music download market has dramatically declined by 10% since the streaming services emerged on the market. It was expected that the market would continuously decline because online music consumers have many opportunities to access free music from streaming services. Also, music companies have reduced the price of music downloads. Thus, the consumers pay less for copyright music with a better-quality sound of music (Manager 2013).

2.6. Music device players

Music device players appear in two main forms, disc players and digital music players. Smartphone and portable devices such as tablets are commonly known as digital devices used for multi purposes including storing and playing music. A personal computer, or PC, may support both disc and digital music formats.

2.6.1. Disc players

Disc players are commonly used in Thai households supporting entertainment activities such as watching films and playing music. This disc device player can be used with all disc formats i.e. CDs, VCDs, DVDs, including Blue-Ray DVDs. Users are able to access various digital content files from the disc device player for example, audio and MP3 music files, videos in all file formats such as MP4, picture/photo in JPEG and PNG, and documents in PDF and DOC formats. The market for device player is mainly divided into mass market and high-end market. The local brands such as Soken, Family, Nano, AJ, and Sherman, for instance, are positioned in the highly competitive mass market (Matichon 2012). The disc players can be commonly found in electronic stores (e.g. Power Buy and Power Mall, etc.) located in supermarkets (e.g. BigC and Tesco

Lotus, etc.) and department stores (e.g. The Mall and Central, etc.). The retail prices range between THB 590 and THB 6,990 (GBP 13.42 and GBP 159) (BigC 2016; Tesco Lotus 2016; Power Buy 2016). Soken Electronic (Thailand) Company's Managing Director, Charoon Viriyapornpipat said that Soken became a well-known household electronic product after the company invested in the advertising support on The Voice Thailand. Soken is a leading disc player manufacturing company, which gained 30% market share 2012. The company has also extended its market into high-end purchasing consumers. Charon additionally pointed out that the market for disc players has dramatically grown. As the entertainment activities, especially doing karaoke and recording voice, are popular activities in Thai households, thus many electronic companies endeavoured to develop a multi-functional usage to cover all entertainment activities (Matichon 2012). The brands positioned in the high-end market are Yamaha, JBL, Denon, Sharp, LG, Boss, Pioneer, ONKYO, Sony, Panasonic, and Samsung, offering a higher price ranging from THB 6,000 to THB 300,000 (GBP 136.48 to GBP 6,824.38) (Pioneer Thailand 2016; Power Buy 2016; Onkyo Thailand 2016; Yamaha Thailand 2016). In 2015, the market increased 3% from the previous year (Thai PR 2015). Masami Oue, the Managing Director of Sharp (Thailand) Company, indicated that the company's revenue has increased 10% during 2013 to 2014, and it was estimated to achieve 20% in 2016 (Acnews 2014).

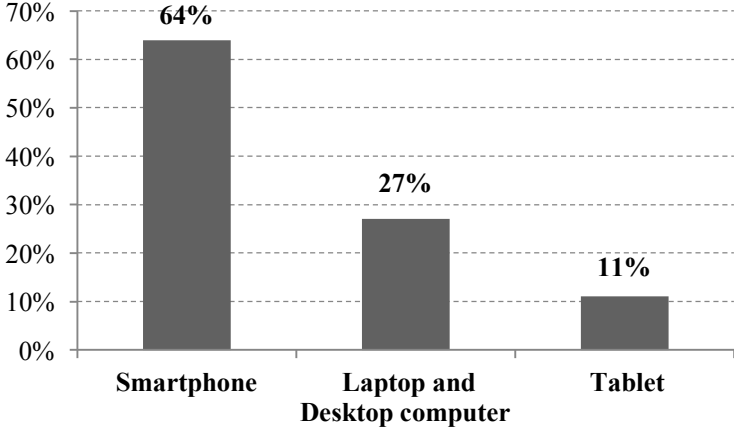
Regarding turntables (a vinyl record player), as sales of vinyl record albums has dramatically increased during the past four years, the demand for turntables has also increased considerably. The electronic brands such as Sony and Panasonic introduced new collections of the player to the market in 2013 (Khaosod 2015c). Michiko Okawa, Panasonic's executive, pointed out that the market for turntable record players is small, however there is a high demand for the player especially in high-end consumers who can afford its price. The company generated large amounts of revenue from sales of Panasonic's classic version of the turntable and the new innovative collection (Matichon 2015b). Sony has also reproduced the device for playing various music formats including vinyl records, audio CDs, and digital music (Thaiware News 2014). Lastly, the US company, Gramovox sells the turntable player, Floating Record. The Gramovox's product has now become popular among Thai vinyl record fans due to its unique design and new technology in scratch protection of vinyl discs (Billboard Thailand 2016). The turntable record player is resold by many electronic retailers such

as Power Buy and Lazada, both offline and online. The market prices range from THB 2,780 to THB 300,000 (GBP 63.23 to GBP 6,824.38), approximately (Power Buy 2016; Lazada Thailand 2016; Turntable Vintager 2016; We Love Turntable 2016).

2.6.2. Digital music device players

According to the National Statistical Office of Thailand’s research (2016), music consumers used a variety of electronic devices to access digital music, which are desktop computers, laptops, smartphones, tablets, and MP3 players. Within the digital device market, the Electronic Transactions Development Agency or ETDA (2016a) under the management of Ministry of Information and Communication Technology of Thailand reported Thai people’s ownership of the digital devices in 2016 as shown in the following Figure 2.8.

Figure 2.8: Digital device ownership in 2016



Source: ETDA (2016a)

From figure 2.9, 64% of the Thai population (68.05 million) own a smartphone, while 27% and 11% of the population own computers (desktop and laptop) and tablets respectively. Music consumers employed electronic devices to access music in different ways. Smartphones are widely used for social network communications at present (ETDA 2016a; 2016b). Furthermore, the smartphone became the most popular device that music consumers use to access music (IDC Thailand 2015). Streaming music from the applications, and downloading ringtones and calling melodies specifically from

mobile network services (such as *123 and *339) are the main music access activities for the smartphone users (Thai PR 2009; Thaiware News 2016).

Previously, the desktop computer and laptop were mainly used to connect to the Internet and to store and play digital music. However, since the other digital devices such as MP3 players, smartphones, and tablets were introduced into the market, the popularity in using the desktop computer and laptop as music device players has significantly dropped (IDC Thailand 2015). Recently, 45.6% of Internet users regularly use the computers (desktop and laptop) to download music, games, series, and software programmes. Watching music videos on YouTube was the second top most popular activity among Internet users: 88.1% of Internet users access YouTube. 47.2% of computer users and 66.6% of smartphone users daily access music videos on YouTube (ETDA 2016a). Regarding the MP3 player, its market has sharply declined affected by the high popularity of the smartphone. However, it is specifically used when people are participating in sporting activities (IDC Thailand 2015).

2.7. Current music consumption activity in the Thai market

In the digital music market, Thailand's market was categorized into a group of high digital music market share and a medium streaming share in the recorded music market. The streaming market has continuously developed. In the meantime, the market for music downloads has also shown constant growth (Tschmuck 2016). The advertising support is the main source of the streaming service's revenue, and the subscription revenue has slowly increased. In addition, the number of unpaid users was much higher than paid users (ADSL Thailand 2016; Prachachat 2016d), therefore, advertising support is significant for the service providers to sustain their business. Specifically, they cannot survive by monetizing the income solely from the subscriptions without generating revenue from the advertising supports. Focusing on music downloads, a particular download service such as ringtones and calling melodies from the mobile networks is still in high demand among mobile users (Komchadluek 2013; TLC News 2016; Thaiware News 2016). Also, downloading sales reported from the record company showed an increase in song downloads during 2014 to 2015. This means legal downloads maintain relevance for the recorded music market. Pointing to the decline in illegal downloads, affected by the introduction of streaming services especially free

music content, shows that online music consumers shifted their behaviour in digital music consumption from illegal downloading to free streaming. It can be assumed that the streaming providers may offer better musical content or services than illegal downloading sites.

While digital music, including music downloads and streaming, dominated the global music market recently, however some countries still have a relevant physical music market. Japan, for instance, where the physical music segment remains the largest proportion of the total music market (Tschmuck 2016). In the UK, there was 25% of music consumers who only purchased particular CDs and do not change to digital downloads and music streaming consumption (Keenan, 2016). Correspondingly, the arrival of digital music in downloading and streaming has also resulted in the fall of physical CD sales in Thailand's music industry (Thailand Creative and Design Center 2015). Surachai Chetchotsak, the Chief Executive Officer of RS, and Suwat Damrongchaitham, the Executive Officer of GMM Grammy, have correspondingly agreed that though the physical market is presently a minority of the music market, however it was essential to maintain the CD market as there are certain groups of music consumers who prefer consuming the physical product rather than digital music (Manager 2014b). Krij Thommas, GMM's executive indicated that the company placed the CD album and the other physical recorded music in a different market. The CD album was specific to the metropolitan market, while the others (MP3CDs, VCDs, and DVDs) have been positioned on a mass market market in both urban and rural territories (Matichon 2015a). To adopt an effective strategy for physical music development, therefore, it is essential to determine targeted consumers for each product, appropriately. Previously, GMM, for example, introduced the MP3CD into the market under the concept of "a cheaper price with a better quality" in order to compete with illegal products, said Suwat. GMM and RS accordingly specified the targeted consumers of MP3CDs, VCDs and DVDs as music fans who are experienced in pirate product purchasing and desire to spend less money for physical recorded music in a higher quality of sound as well as the attractive design of packaging. Inversely, the CD album is targeted at the loyal music fans of the artists, and physical music collectors that listening to music is not the main purpose that led them to purchase the physical products. Supporting the artists and collecting music items were particular reasons of those music consumers. In addition, Suwat added, understanding the behaviour of a

consumer's participation in entertaining and musical programmes is essentially used in the determination processes of the product development strategy. In addition, Suwat added, understanding the behaviour of a consumer's participation in entertainment and music programmes is essentially used in the determination processes of the product development strategy (Manager 2014b). Thus, it is interesting to examine how the participation helps to establish the strategy for developing music CD album.

In the present market, record labels created different features for the CD album. For example, GMM redesigned the CD album's package and also complimented the artists' keepsakes within the package. The album is priced as a premium price for the high-end market (Manager 2014b). While, RS created the premium box set album that included CDs and DVDs which recorded songs and live concerts (RS 2016). Lastly, True Music complimented footage video clips toward the artists' activities recorded into DVD format (Marketeer 2015b). The effectiveness of the strategy of the physical product development was beyond record companies' expectations. GMM generated sale volumes of MP3CD with 3 million units sold, said Krij (Matichon 2015a). Within RS's music business, physical music sales have increased, which accounted for 23% of the revenue share in 2015. Supachai Nillawan, RS's Managing Director, added that in the meantime, DVDs which recorded live concerts and music video karaoke, a collection of rerecorded hit songs in MP3 CD format, and the CD album in the limited edition have continuously been on high purchasing demand (RS 2016).

Consequently, it can be seen that Thai music market has inimitable characteristics within the market in terms of the physical music record offers, recorded musical works, and a growth trend of physical sales. Moreover, the behaviour in physical music consumption is opposed to world markets. Lastly, during the era of digital music innovation, the local record companies have also refocused on developing physical markets in parallel with developing the digital market. As the exceptional market's characteristics, therefore, it is beneficial to focus on Thailand's music market as a field for this study. As stated previously, the CD album was positioned in the metropolitan market. Therefore, Bangkok (Thailand's the capital city) has, based on the latest statistical report of the Department of Provincial Administration, Ministry of Interior (2016), 5.7 million people, accounting for 8.71% of the entire population of 65.38 million and representing the biggest urban city where the research was carried out.

2.8. Summary

The Thai music market offers a variety of physical music formats which differ from the international markets. During the growth of digital music consumption, major record companies (GMM, RS, and True Music) did not abandon the physical music market. Instead, they simultaneously re-considered physical music products to sustain the market. As can be seen, the companies achieved an increase in physical recorded music sales during the past few years. This can be seen that while the digital music (i.e. online and streaming) has continuously grown, physical music, however, still relevant in Thailand market. Initially, the creation of a new form of music album, called MP3CD, is prosperous in terms of consumer acknowledgement. Developing the CD album as the record companies' subsequent effort is the specific focus of the study. Within the CD development processes, theoretical concepts of consumer behaviour in music consumption, which is a significant factor that led to product development processes, are addressed in the following chapter.

CHAPTER THREE: MUSIC CONSUMER LED-CD DEVELOPMENT UNDER CURRENT CONCEPTS OF MUSIC CONSUMPTION PRACTICES

3.1. Introduction

This chapter provides a review of the related music consumption literature that has helped to conceptualise a whole new concept of music consumption practices, including music product consumption and music activity participation. This new concept of music activities has been termed the “Five Consumptive Acts”, and has been used in this study to devise a typology of music consumers based on an understanding of how people actually engage with music or how music is used in people’s daily life activities. This study also used Olson and Reynolds’ Consumer’s Cognitive Structure Model (1983) and Vriens and Hofstede (2000) to show the linkages between three factors, namely, features, benefits and values, in music consumption practices; features are determinants, creating benefits, which themselves are middle-factors in constructing various forms of value. Consumer-led product development and the creation of value are focused on in this study to reveal the framework that explains how superior values are created for music CD development. In addition, a critical review of the relevant studies serves to generate ideas for superior value creation; these ideas are then classified into the following five clusters: re-designing and re-packaging, providing technological features, offering complementary items, supporting music activities and solving previously experienced difficulties.

3.2. Rationale, platforms and consumers in music consumption practices

Firstly, the term “consumption” in marketing studies is *“a process whereby agents engage in appropriation and appreciation, whether for utilitarian, expensive or contemplative purposes, of goods, services, performances, information or ambience, whether purchased or not, over which the agent has some degree of discretion”* (Warde 2005, p.137). Applying this view to a primary concept of music consumption, it refers to people using music for their own purposes and recognising or understanding that music, as a product or service, provides information through its performances or ambience that is valuable or important, no matter whether it is for utilitarian purposes or whether it is bought or not, but over which people nevertheless have some degree of discretion. However, just as the characteristics of music products and services diverge

from other products and services, its consumption is also different from others (Hargreaves and North 1999; Lacher 1989; Lacher and Mizerski 1994; O'Reilly et al., 2013). For example, consumption can repeatedly occur prior to purchase, without purchase, and after purchase has taken place; however, the repurchase of the same piece of music rarely happens (Lacher 1989). It does not impact on a change or a ruination of music, particularly in digital formats (O'Reilly et al., 2013). Interestingly, consumption arises in two situations, namely, active and passive. An active situation refers to choosing to listen to music, whereas a passive situation is the unintended hearing of music (Bradshaw and Holbrook 2008).

Focusing on the difference between these two situations, consumption in a passive situation is uncontrollable, unavoidable and unexpected; people do not intend to engage in consumption. For example, music is played or performed in public places, such as in department stores, along streets and in outdoor arenas, where people are or simply nearby by chance. In contrast, consumption in an active situation refers to people's capability to control, manage and carry out music consumption; it is in this case something they may have planned in advance. This means consumers already have the intention to engage in music consumption and may even already have selected songs to listen to, videos to watch or music devices to use. Similarly, in the case of purchasing a concert ticket, this shows the intention to attend a concert, for which the schedule, the expenses, and the company have to be planned and organised in advance. Music consumption in these two situations can therefore mean music being consumed both unintentionally and intentionally. In this study, these two situations are regarded as unintentional and intentional music consumption, or UMC and IMC, respectively.

To extend the whole concept of UMC and IMC, Veblen's Theory of Conspicuous Consumption (some studies, such as Nuttall (2008), referred to it as Intentional Consumption) can be used to identify intentional music consumption. This theory is explained as "*an action marked by the presence of certain intentions, purposes, or motives, and secondly, a functionalist formulation in which conspicuous consumption is viewed as a form of behaviour characterised by particular end results*" Campbell (1995, p.37). To apply this notion to music consumption, IMC is the action that arises from an individual's intentions, purposes, or motives, relating to a music activity that has been expected, planned, set, or organised before taking any action. Alternatively,

UMC can be defined as an unexpected, accidental or possibly unavoidable experiencing of music; people consume music or engage in music activity without their intentions, purposes, or motives being involved.

IMC is based on the miscellaneous purposes, motivations or reasons that lead to participating in a music consumption activity. For example, music is effective for memory improvement (Kuhn 2002); a passive patient is thus required to listen to music as a particular health therapy (Cockrill et al., 2011). Similarly, some people who are neurotic and introverted, or even unconscious, can have music therapy for changing and enhancing their moods (Chamorro and Furnham 2007). For non-health therapy reasons, people listen to music to manage their moods, to relieve tension and boredom or just to fill the silence (Gantz et al., 1978). Moreover, music is also used for social communication and interaction (Roose and Stichele 2010), as it helps to form a connection and to forge relationships between family members. In the study of Nuttall and Tinson (2008), adolescents, especially those who are growing up in incomplete families, use music as a significant tool to make a bond or connection with their family members and to maintain their position within their families. Family members, particularly, parents can also use music to connect or to make a strong relationship with their children. Furthermore, parents often ensure their home has a musical environment for their young children for education, entertainment, and leisure purposes (Young 2008). In addition, many researchers, such as Duncan-Herrington and Capella (1994) and Jain and Bagdare (2011), have shown that music has the power to create a pleasurable memory experience for shoppers, and this can even have a significant impact on purchase demand. Retailers thus frequently use music to create a retail environment that enhances their customers' moods.

From these studies, it can be clearly seen that all the given reasons for listening to music involve the management of human feelings, emotions and moods. People can use music to arouse feelings both for themselves or for others.

3.2.1. Platforms in music consumption

People currently experience music via several platforms but mainly through various recorded music formats, such as physical music and digital music from offline

and online channels. Furthermore, an unrecorded music format, such as a live performance that includes routine activities relating to a musical context, is also a significant platform for people experiencing music. Within this study, a platform refers to music presented in a recorded or unrecorded form or inserted into various forms of activity in people’s everyday lives, resulting in an interaction between music and consumers. Other platforms for music programmes, such as radio and TV, that are broadcast, remain outside the focus of this research. Figure 3.1 below gives a clearer picture of music platforms; their characteristics and concepts are also discussed in the following section.

Figure 3.1: Platforms in music consumption

Unrecorded music	Recorded music	
Activities related to the music context e.g. live performances, playing music instruments, singing, covering music	Physical formats i.e. Cassette Tapes, CDs, VCDs and DVDs	Digital formats i.e. downloading and streaming services

Source: Author

3.2.1.1. Recorded and unrecorded music

Music presentation itself has over time been revolutionised. Recorded music formats, such as physical and digital music, and unrecorded formats, as in live performances, have long been tools for delivering music to people. Old formats for recorded music, such as cassette tapes and vinyl discs, have been replaced by newer music formats such as CDs. However, surprisingly vinyl albums have fairly recently been reintroduced. It seems that retro-music consumption has now gained popularity in the current market. An unrecorded platform, such as a live performance, was in fact the longest sustainable platform there was before the advent of recorded music, and it has remained a popular event in the music market. For a time, it was the only platform through which people could experience music (O’Reilly et al., 2013). At the time, “...music was the ultimate intangible experience rooted to time and place, simultaneously created and destroyed, produced and consumed” (Bradshaw and Shankar 2008, p.225). In other words, experiencing music through a live performance is restricted in time and place, namely, when and where the performance is taking place. As there was no recording process, the performance

became merely abstract content after the end of the show. This is very much in contrast to the present time where “music is ubiquitous” (Cockrill et al., 2011; Holmquist 2005; Jones 2000; Keller et al., 2011; Sloboda et al., 2001; Su et al., 2010), for it is now available on so many physical formats. Without restrictions, people are nowadays able to access recorded music in both private (home) and public areas (shopping malls, offices, elevators, etc.) (Jones 2000), or in private (car) and public transport (e.g. bus and train, etc.) journeys by using device players such as home stereos, car music device players, or cassettes and CD Walkmans. Further improvements in digital music technology have allowed music to be accessed anytime and anywhere (Cockrill et al., 2011). Moreover, the same technology provided virtually limitless facilities for accessing, storing and carrying music. Today, recorded music is distributed throughout the market in a variety of formats, tangibly (Vinyl, CD, and DVD) and intangibly (MP3 and MP4 files), providing multi-functional, unlimited consumption, enabling the same piece of music to be limitlessly re-consumed (O’Reilly et al., 2013). This means that music can be consumed almost immediately after its creation or production.

Within this new alternative musical context, music and the show in which it is played are created, selected and sequenced by the event organisers. The music content is both the creation of the creator and the organiser, as well as of the artist. A live performance that is attended is seen rather as group consumption than individual consumption. Unlike recorded music, this type of consumption can be either individual or group in that the individual is able to choose a variety of music contents, formats, and access methods to consume music flexibly (O’Reilly et al., 2013). This freedom of consumers to select music and content is clearly seen in digital music consumption, where consumers are freely able to choose the songs and content they want to download or stream. In contrast, physical music contains only the record label’s creation of songs and content, thereby limiting the consumer’s choice of songs and content.

In addition, recorded and unrecorded music provides a different connection between music and consumers. Transportation networks are a significant bridge between artists/music and the audiences attending live performances (Jones 2002). Musical devices, such as cassettes, discs, and device players and the

Internet, act as vehicles to provide music to consumers (Jones 2000). Media (radio, television, social media, etc.), as well as the venues (shops, restaurants, bars, night clubs, etc.) where music events take place, are also means of bringing music to consumers (Lacher 1989).

Drawing on the extensive literature on this topic, the differences in the characteristics of the three music consumption activities can be summarised, as shown in Table 3.1 below.

Table 3.1: Characteristics of unrecorded and recorded music platforms

Characteristics	Unrecorded music	Recorded music	
	Live performance	Physical music	Digital music
Tangible	No	Yes	No
Intangible	Yes	No	Yes
Time period of production and consumption	Simultaneously	Consumption is subsequent to production	Consumption is subsequent to production
Times, place, format	Restricted	Boundless	Boundless
Re-consumption of the same piece of music	No	Yes	Yes
Self-selection	No	No	Yes
Individual consumption	No	Yes	Yes
Group consumption	Yes	Yes	Yes
Linkage	Transportation networks	Musical devices (storages i.e. Cassette, discs, smartphone, portable devices, and players i.e. turntable, cassette player, CD and disc players)	Internet network

Source: Author, collected from Bradshaw and Shankar (2008), Holmquist (2005), Jones (2002, 2000), Keller et al., (2011), O'Reilly et al., (2013), Sloboda et al., (2001), Su et al., (2010)

Music is a significant part of human life for it has long been embedded in people's life activities (Cockrill et al., 2010; Larsen et al., 2009; Bradshaw and Holbrook 2008; Godt 2005; Lacher 1989). In the music consumption literature, listening (e.g. to music) and watching (e.g. music videos) are considered to be the main activities in music consumption (Holbrook and Anand 1990; Lacher and Mizerski 1994; O'Reilly et al., 2013). Attending live performances, as well as watching music videos on *YouTube* constitute acts of consuming music aurally and visually (O'Reilly et al., 2013).

However, music has recently become a multi-functional phenomenon that is widely presented in the life activities of innumerable people (O'Reilly et al., 2013; Schäfer and Sedlmeier 2009), for it is not only used for listening to and watching but also for singing, playing instruments, and for moving in time to, such as, for instance, general activities in music education practice for young children (Young 2008). Accordingly, singing along with music, dancing to music, writing/composing songs and rehearsing with musical instruments are some of the other life activities engaged in by music consumers. These are even considered to be some of the main activities when people engage with music (Lonsdale and North 2011). In addition, simply talking and reading about music topics are also considered to be music consumption (Larsen et al., 2009). These activities are categorised in the unrecorded music platforms as a significant means of conveying music to consumers nowadays.

The related literature clearly shows that music consumption involves not only aural and visual activity but also includes many “consumptive acts”, physical (moving or dancing), oral (singing), and manual (playing instruments such as guitars), choices the people are able to select independently. Integrating these aspects with the concepts of UMC and IMC, music consumption can now be re-defined as the act of doing something with music, aurally, visually, physically, orally and manually or as either the intentional or the unintentional participation in an activity related to a musical context.

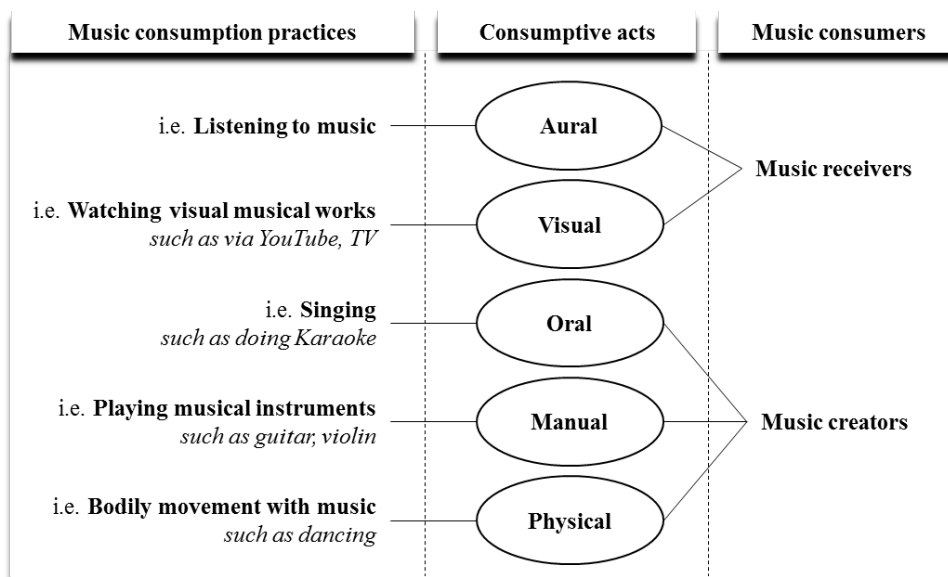
3.2.2. A Typology of music consumers

In the music consumption literature, a typology of music consumers has been developed, based on the behaviours demonstrated in such consumption. For example, Sinclair and Green (2016, p. 8) defined four types of music consumer, specifically within the sphere of illegal music consumption and classified according to the level of pirated content consumption from high to low. They labelled these as “*steadfast pirates*”, “*ex-downloaders or streamers*”, “*mixed tapes*”, and “*old schoolers*”. Their study clearly explained how all four types of consumers engaged in pirate digital music consumption. In studies about collecting music, Hayes (2006) referred to “die-hard collectors” and identified them as music fans who are involved to the highest degree in collecting physical records. This study also found that vinyl LPs were the most popular format among this particular group of music consumers. Cockrill et al., (2011),

alternatively, classified music consumers by measuring the length of time they spent listening to MP3 music. “*Heavy users*” were referred to as people highly addicted to listening to MP3 music, so much so in fact that it could cause them to suffer from sleeplessness or even be unable to pay their bills. The remaining groups in the Cockrill et al., study were “*functionalists*” and “*casual users*”, referring to MP3 users who spent a lesser amount and the least amount of time listening to music on their players, respectively.

In contrast, this present study has developed a completely new typology of music consumers, based on music consumption practices. In previous studies, music consumers played the role of music receivers e.g. music listeners (Lacher 1989), downloaders (Rob and Waldfogel 2006), and online music buyers (Kunze and Mai 2007). This study, however, argues that music consumers today perform as both creators and receivers. As stated in the previous section regarding the concept of music consumption, music consumers are people who participate in musical activities, either unintentionally or intentionally, involving the Five Consumptive Acts i.e. aural, visual, oral, manual, and physical. Oral, manual and physical consumptive acts are concerned with creating/producing music or performing music by using the mouth, the hands and the body to create pieces of music. Alternatively, aural and visual consumptive acts can be referred to as the means of obtaining/receiving these pieces of music by watching and listening. In summary, the typology of music consumers in this study has been divided into particular categories such as the music producers/creators and the receivers who are involved in the Five Consumptive Acts in today’s music activities, as shown in Figure 3.2 below.

Figure 3.2: A typology of music consumers



Source: Author

In addition, music consumers simultaneously engage with the Five Consumptive Acts in their music consumption practices. People can commonly be seen performing music by singing, accompanying themselves by playing the guitar or even dancing. When accessing music from YouTube, the users generally watch a video and listen to the sound as music, concurrently, as music.

3.3. Features in music consumption practices

Previous studies (Hirschman (1980), Park et al., (1992), Wu et al., (1988)) used identical words - “attributes” and “features” - with the same meaning to explain the product characteristics of both tangible and intangible forms. Albadvi and Shahbazi (2009), specifically termed the attributes as a subset of the product features. Some earlier research, such as Lancaster (1971), defined the attributes as the properties and characteristics of the product that are tangible, observable and objectively measurable. In contrast, Hassenzahl (2003) explained attributes as abstract terms for product characteristics by giving examples such as being trustworthy, sober, and clear while the screen layout news ticker and the colour were considered as aspects of these features.

For simplification, this study considers these two words to have distinctively different meanings. The term “features” is used to identify the entire composition of product characteristics that are considered as a set of concrete and abstract contexts. The term “attributes”, according to the study by Olson and Reynolds (1983), refers to product components, which are divided into two dimensions, namely, concrete and abstract. The two dimensions of the attributes are a subset of the product’s features. The “concrete attributes” are the visible, noticeable, observable, and tangible forms of product or service characteristics, representing a high level of visibility or less involvement of abstraction, such as materials, colour or shape. On the other hand, “abstract attributes” represent the invisible, noticeable, visible and observable characteristics of the product. Characteristics are examples of the performance, functionality, capability and quality of a product (Olson and Reynolds 1983; Vriens and Hofstede 2000). Abstract attributes can also be content or information hidden within the product. Grunert and Valli (2001, p. 87), have given examples of different words used to identify the various types of attributes. “*Red colour*” clearly typifies a concrete meaning as the colour can be differentiated relying on the external appearance. “*Low fat*” refers to an abstract meaning as it is inexplicable within the context of a tangible form.

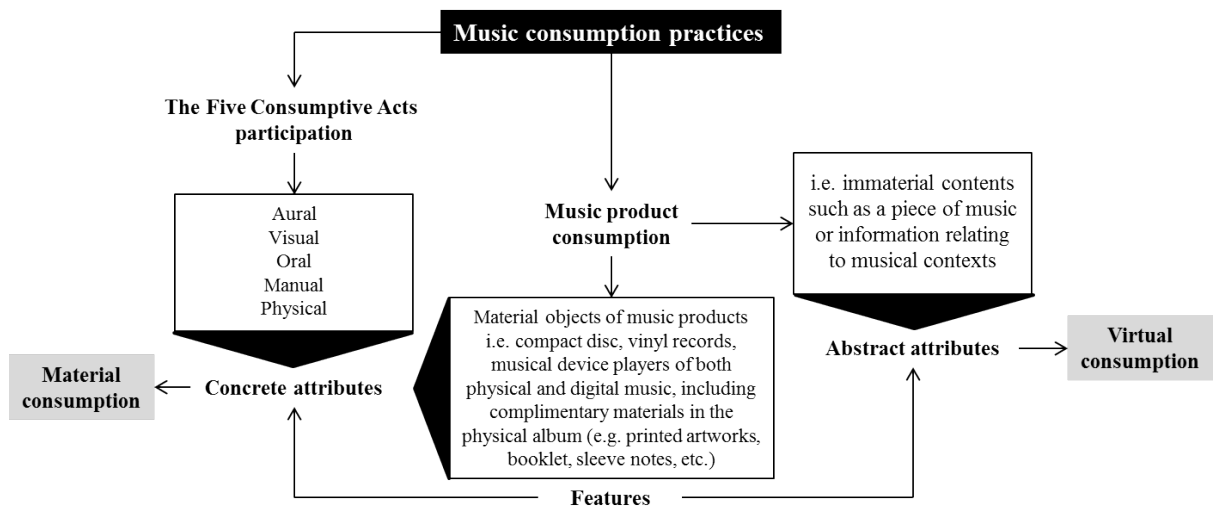
Concerning the music product features, physical music materials and external attributes, such as CD cases, discs, album covers, printed lyrics or artworks, including device players, are considered as concrete attributes. In contrast, the quality of a song file and the aesthetic quality of artworks, for instance, represent abstract attributes. According to the concepts of the Five Consumptive Acts, the features of music activities can be justified by the characteristics of the activity, as shown by the participant’s gestures during the performance. Practising piano, karaoke, or watching YouTube, for instance, are typically distinguished by observation. The features of the Five Consumptive Acts are thus revealed by a presentation of concreteness rather than of abstraction.

In a study by Belk (2013), aspects of material and virtual consumption are significantly linked to the concepts of concrete and abstract attributes. The concrete attributes seen in music products, such as compact discs, vinyl records, musical device players of both physical and digital music, including complementary materials in the physical album (printed artwork, booklets, sleeve notes, etc.), are the typical forms of material objects. The use of these objects is directly related to material consumption. Virtual

consumption is defined as having a lack of material substance and not being able to be used in material reality. A piece of music and content relating to musical contexts, such as artworks or information, is representative of the abstract attributes that people actually consume and can thus be described as virtual consumption.

The Five Consumptive Acts are related to concrete representation; participation in these acts is directly associated with material consumption. Relying on these perspectives, a linkage between features and attribute concepts and these particular types of consumption can be seen, as shown in Figure 3.3 below.

Figure 3.3: Material and virtual consumption in music consumption practices



Source: Author, extended from the studies of Belk (2013) and Olson and Reynolds (1983)

When consumers first encounter products or services, they are initially aware of the products' features (Hassenzahl 2003), which are in fact the key factors consumers use for judging the primary benefits of such products or services (Zafarmand et al., 2003). In the pre-judgement process, consumers may also even have emotional responses to the concrete and abstract attributes of products (Hirschman 1980). Appearance, namely, the design, shape and colour, is one of the concrete attributes and represents the first contact between product and consumers (Kumar and Noble 2016). As well as the external appearance of physical music albums, online music services also appear on

device screens, and these too have a significant impact on an individual consumers' personal perceptions of a product's characteristics (Hassenzahl 2003). The colour red, for example, may provoke an affective response, especially in oriental people for in their culture it is representative of good fortune (Dilloway 2006). The design of a CD album in red may cause people to feel an emotion in a positive way for red generally symbolises affection or fondness and happiness (Elliot et al., 2007). People can also be affected by some abstract attributes, such as content concealed within the product, namely, of the songs or artists, and the aesthetic qualities of songs or artwork. It has been found that the conscious perception of such music product features can significantly enhance a product's appeal (Hassenzahl 2003), meet the consumer's primary satisfaction or preference (Jokela 2004), justify their choice of music product (Poddar 2006) and affect their final decision whether to purchase it or not. However, the effects of such product features can be both positive or negative (Fillis et al., 2015). Some research has shown that the external appearance is actually less important than the benefits that people receive from using the products (Day 1990; Day et al., 1979). Consumers may derive greater benefit from the utilisation and consumption of a product rather than from its external appearance (Hooley and Saunders 1993). However, it cannot be denied that features still remain important as they play a role in the whole benefit assessment, post-purchase, and also after experiencing the product (Zafarmand et al., 2003). In summary, features are still considered to be key factors consumers use to assess their choice of and satisfaction with the product throughout all their mental processes from pre-purchase to post-consumption.

Each music product and also each music activity under the Five Consumptive Acts have different features. Whether music consumers directly perceive high or low benefits depends on their assessment of the product features and how the capability and performance within these features correspond to the consumers' own expectations (Vriens and Hofstede 2000). The outcomes of the benefits expected from the product help to understand consumer needs, desires and satisfactions regarding music consumption practices. The following section provides an assessment of the primary benefits, drawn from a review of earlier music consumption literature. The conceptualisation of such benefits is also discussed.

3.4. Consumer-perceived benefits in music consumption practices

Consumer benefits are widely conceptualised in marketing studies. It is accepted that such benefits are the positive consequences of product use (Olson and Reynolds 1983) and product possession (Lancaster 1971). These positive consequences have also been described as a bundle of advantages from experiencing the product or service to functionality, usability, aesthetics, ease-of-use, etc. (Wu et al., 1988); how the various features of the product satisfy consumers has been documented (Jokela 2004). Significantly, benefits can be seen as consumers' emotional responses to particular products (Hassenzahl 2003), for they help to gauge consumers' evaluations (satisfactions or preferences) from consuming such products (Vriens and Hofstede 2000; Wu et al., 1988). Previous marketing studies (i.e. Fillis et al., (2015), Grunert and Valli (2001), Kumar and Noble (2016) and Vriens and Hofstede (2000)) have given examples of quotations representing the attitudes toward products. The quotations help define the benefits, as provided in Table 3.2 below.

Table 3.2: Recurrent themes in defining “Benefits”

Authors	Fields	Quotations
Fillis et al., (2015, p. 252)	Artworks in Royal Scottish Academy New Contemporaries Exhibition	- “That is really beautiful” - “Very high quality materials”
Grunert and Valli (2001, p. 87)	Food product, particularly Yogurt	- “Good for health” - “Good taste” - “Good quality” - “Convenient to use”
Kumar and Noble (2016, p. 615)	The design for a non-particular product	- “Elegance” - “Prestige cue” - “Makes me look good” - “Performance cue”
Vriens and Hofstede (2000, p. 7)	Car stereo	- “More easy and comfortable” - “Feels safer”

Source: Author, combined with other authors from various literature reviews

A whole hierarchy of benefits (high or low) can be seen from the quotations ranging from “*really*”, “*very*”, and “*more*” and reflecting the upper levels of satisfaction or preference that consumers have given to the product or services. Each quotation has also differentiated itself through its meaning, which helps to classify the benefits into particular groups. In an earlier study, Olson and Reynolds (1983), for instance, sorted benefits into functional and psychological types. “*Feel safer*” (Vriens and Hofstede 2000, p.7), “*good taste*” (Grunert and Valli 2001, p. 87), “*really beautiful*” (Fillis et al.,

2015), and “*makes me look good*” (Kumar and Noble 2016, p. 615) represent personal feelings, emotions and attitudes towards the product. These quotations have been appropriately classified as psychological benefits. Alternatively, “*very highquality materials*” (Fillis et al., 2015, p. 252), “*convenient to use*” (Grunert and Valli 2001, p. 87), “*performance cues*” (Kumar and Noble 2016, p. 615), and “*more easily and comfortably*” (Vriens and Hofstede 2000, p. 7) demonstrate the capability or performance of the product, reflecting its functionality and ease of use, and these comments have been classed as functional benefits.

In addition to the functional benefit categories, Orth and Marchi (2007) have elaborated on more intrinsic advantages of product consumption, namely, those that are also directly linked to basic motivations, such as well-being and health. Experiential and symbolic benefits are considered as subsidiaries of psychological benefits. Experiential benefits are the more intrinsic advantages of product consumption and they relate to how people feel when using the product. They also satisfy experiential needs, such as sensory pleasure and cognitive stimulation. For example, people buy vinyl LPs not simply for listening to music but also for fulfilling a personal sensory desire, as they have an appreciation of its concrete attributes e.g. sleeve notes (Hirschman 1980). Symbolic benefits are diverse and are, generally, the more extrinsic advantages of product consumption and are more related to the underlying needs for social approval, personal expression, and outer-directed self-esteem. For example, “*By using this design I will make a good impression on others*” (Kumar and Noble (2016, p. 617) shows a person who seeks social acceptance in their appearance or external looks.

The following sub-sections review the consequences of music activity participation and music product consumption. “A bundle of advantages” means the entire collection of the positive consequences that aim to conceptualise the benefits consumers derive from music consumption practices.

3.4.1. Perceived benefits from music activity participation

Participating in music activities has been clearly shown to provide benefits, enhancing several sets of skills and even resulting in psychological improvement (Costa-Giomi 2004; Kokotsaki and Hallam 2007; Lehmberg and Fung 2010; Sixsmith

and Gibson 2007). Focusing on listening to music as a focal music activity, a study by North et al., (2000) revealed that the paramount reason why people listen to music is to fulfil their own emotional needs through enjoying music, relieving boredom and tension/stress, reducing loneliness, and helping them to get through difficult times. Correspondingly, not only listening to music but also engaging in other music activities also enables participants to feel happy and to enjoy things (Sixsmith and Gibson 2007). Particularly with children, music has been found not only to enhance positive emotions and attitudes but also, through regular attendance in a music class, to increase self-esteem and self-confidence (Costa-Giomi 2004) and particularly to develop the Intelligence Quotient or IQ (Kokotsaki and Hallam 2007).

As for social benefits, music can effect a change in children's feelings, thinking and actions. It can also assist children to understand themselves in relation to society and to their friends, and even to social networks (North et al., 2000). This is particularly true with group music activities, such as choral singing classes, which allows participants to develop their social skills e.g. social contact and social cohesion (Sixsmith and Gibson 2007), and to make friends among the members of the choral singing class (Kokotsaki and Hallam 2007). People also sometimes participate in music activities to please others, such as parents, friends and teachers, and to create an external impression of being trendy or cool, or to create a more positive self-image to present to others (North et al., 2000).

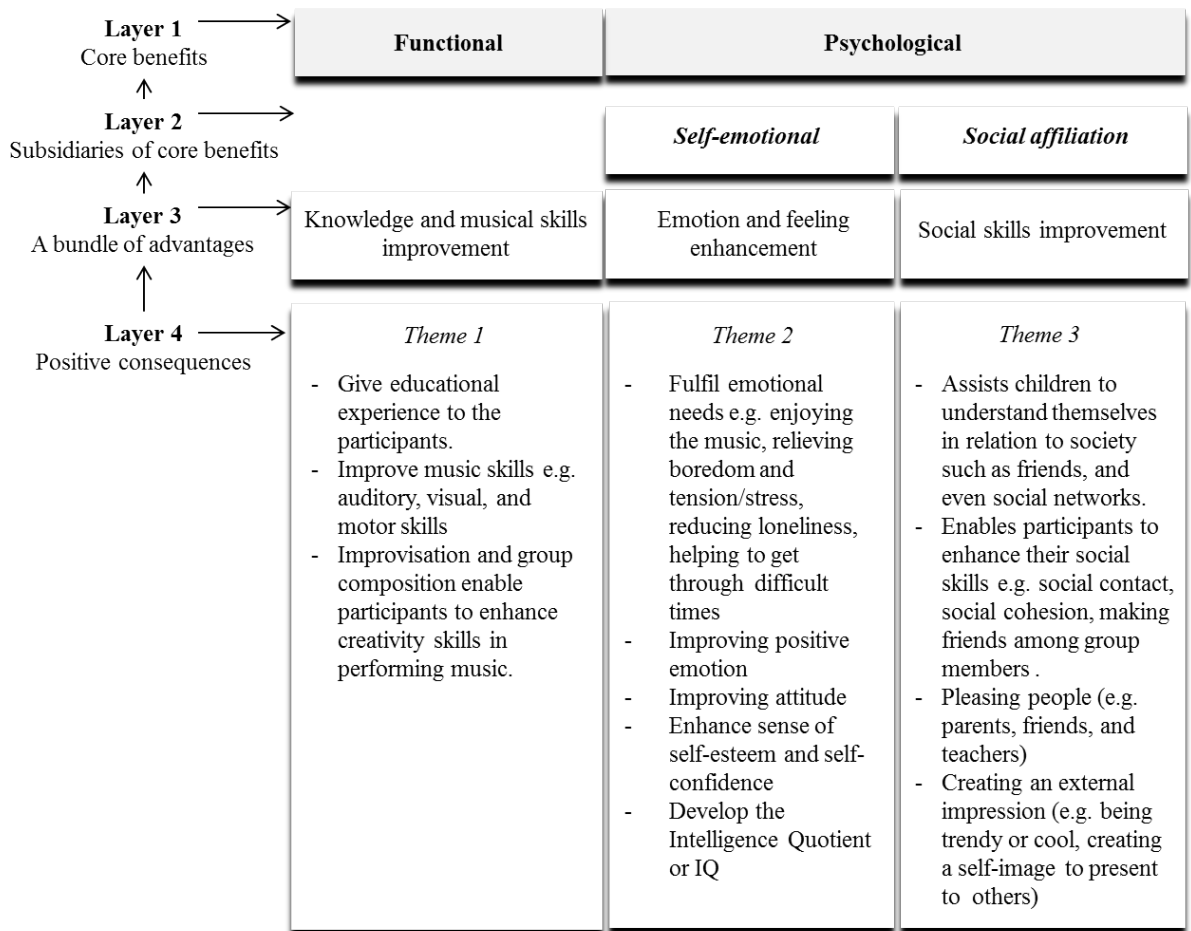
Music activities involve active participation, such as playing musical instruments, and this in turn provides a valuable educational experience for the participants. Music lessons, for example, allow participants to increase their musical knowledge and to improve their music skills (e.g. auditory, visual, and motor skills) (Costa-Giomi 2004; Kokotsaki and Hallam 2007). Improvisation and group composition also enables participants to enhance their creative skills in performing music (Campbell et al., 2007).

Based on the literature review, Figure 3.4 represents the various ways of mapping for benefit identification; this has been divided into four main layers. Layer 4 is the first level identifying the positive consequences of music activity participation. Within this layer, the consequences can be divided into three themes, which are based on their characteristics. The first theme concerns the advantages of self-knowledge and of

practical skills fulfillment. The second theme covers the advantages of enhancing feelings and attitudes about oneself. The third theme is concerned with the advantages derived from social contact or interaction, when music activity participation takes place.

Within each theme, the entire collection of positive consequences is integrated into a bundle of advantages, as shown in Layer 3. Knowledge and musical skills improvement from being involved in music activities are beneficial for the participants in terms of educational improvement; moreover, this improvement also has a functional benefit, which is one of the core concepts of such benefits. The advantages in terms of emotions and the enhancement of feelings and of social skills improvement are associated with the concepts of self-emotional and social affiliation benefits. These benefits directly relate to personal psychological benefits, which, being self-emotional benefits, are concerned more with how music activities can fulfil self-emotional needs. However, social affiliation benefits tend to focus more on how music activities can encourage social skills or promote acceptance/approval by others.

Figure 3.4: Identification of the benefits derived from music activity participation



Source: Author, based on the benefit concepts of Olson and Reynolds (1983) and Orth and Marchi (2007)

3.4.2. Benefits perceived from music product consumption

There are several perspectives when considering the consequences of music product use. Most of the previous studies focused on the features of digital music, such as downloading and streaming as well as its services and devices and physical music, in particular in CD format. Music products contain various features, which themselves can in many ways create positive consequences. Alternatively, some features may reduce the capability and performance of the music product, causing consumers to have a negative perception after consuming this particular music product. From the reviews of music consumption studies, it would seem that the consumer perceives a variety of consequences from experiencing music products and this can be categorised into the following six issues, namely, 1) tangibility, 2) acquirability, 3) possessability, 4)

usability, 5) collectability, and 6) social interactability. These six qualities are discussed in further detail below.

3.4.2.1. Tangibility

Tangibility can be described as the quality of being perceivable by one or more of the five senses. In other words, it directly arises from the materialistic objects that people can detect by seeing, touching, hearing, tasting or smelling (Hirschman 1980). Cases, album covers, and vinyl, cassettes or discs are self-evidently the tangible material of physical music products that deliver music content to consumers. In contrast, intangible music refers to digital deliverables (music files and streaming content) and digital music channels (downloading and streaming services) (Makkonen et al., 2011). The design of the material, including the shape and artwork involved in the product's appearance (or denoted as concrete attributes), is the first contact point between the product and music consumers that significantly affects the consumer's aesthetic perception, which in turn underlies the consumer's perception of whether the product is attractive or not (Kumar and Noble 2016). This also impacts on consumer preference and fondness for the product, both of which are the result of personal sensations and emotions (Alonso and Keyson 2005; Belk 2013).

In contrast, music in the form of a digital file is unable to offer any tangible benefit (Alonso and Keyson 2005). Both offline and online music products in all digital formats, commonly seen as MP3 songs or albums and streamed music, cannot be presented in a tangible form. The artistic contents, such as photos and artwork, and information about the songs and artists presented in a digital format, are less valuable than those offered by tangible items such as the album cover, disc, cards, and a printed booklet (Poddar 2006). A study by Hayes (2006), showed a piece of art, and a longer text, such as the artist's statement of intent and images printed on an LP jacket and its inside sleeve, similar to the lyrics provided in a CD booklet, were the music consumers' preference when it came to physical record features. It is also another reason to own physical records. Significantly, printed content that is visual and tactile (McCourt 2005) deliver the most emotional benefit (Alonso and Keyson 2005); this in itself is a

valid reason for some people to prefer buying physical music rather than digital (Belk 2013). Moreover, the tangibility of physical records also enables them to be displayed on shelves, demonstrably creating personal positive personal emotions in some consumers (ibid.). In addition, music consumers' fondness for particular artists had an influence on their purchase decisions regarding physical records. The findings from IFPI (2011), clearly indicated that objects relating to the artists, for example, the artist's signature on the CD cover, persuaded college students to purchase their favourite artists' CD albums. Sarri and Drennan (2006), similarly explored the impact of emotional loyalty on music purchase behaviour, focusing on how emotional attachment to an artist might create loyalty and lead to the consumers' decisions to spend their money on music products. Their findings showed that consumers who are emotionally loyal to certain artists are strongly inclined to purchase music CDs rather than download them for free. Lastly, *the Beatles' White Album* was particularly treasured by young Italian downloaders, so much so that they even eventually bought the original physical music to replace the copied one (Magaudda 2011).

3.4.2.2. Acquirability

Acquirability involves the process of obtaining/owning music and is concerned with convenience/inconvenience when consumers engage in the purchasing process. The questions of how, when and where music is acquired are useful to be then able to identify the convenience/inconvenience clearly. Firstly, physical music records can be traditionally purchased from offline stores (Laycock 2004; North and Oishi 2006). The limitations in opening hours and the requirement to physically travel to such stores cause inconvenience for music consumers intent on obtaining physical music products. However, many online stores, such as Amazon, have themselves been selling physical albums since the 1990's (Makkonen et al., 2011). As stated in Chapter Two, music stores in Thailand have now expanded and operate online channels, which make it easier and more convenient for consumers to purchase their products. However, there still remains a possible limitation on the time needed to obtain the product, which inevitably means that the consumer cannot receive, use and enjoy the products immediately after purchasing them. With digital music, on the other

hand, the Internet has become the link between music and its consumers, who are now thus able to acquire digital music anywhere and at any time (Cockrill et al., 2011) and also make immediate use of it on acquisition.

3.4.2.3. Possessability

The exchange of money and goods is the traditional practice for sellers and buyers to sell and to own goods. This even includes the pirate music format, where there is a trade-off between money and goods; even with a MP3CD, payment is still required in order to own it. Only exceptionally are consumers able to have unauthorised downloads for free but this is generally regarded as theft, with such downloaders acting as thieves (Wiest 2007). To own downloaded and physical music, people have traditionally been able to collect and store it either on their devices or on their shelves at home. Previous research focused on the differences between paying for having tangible music and spending money on intangible music. A study by Styvén (2007), for instance, noted that a lot of consumers felt that it was more authentic to have CDs and vinyl records rather than simply owning files.

More recent papers, however, have paid more attention to the new phenomenon of music for rent, a spin-off from the introduction of streaming music (e.g. YouTube and Sonos, etc.). The result was a transformation from paying for music to have (Borja et al., 2015) to paying for music to rent (Morris and Power 2015; Styvén 2007). Doerr et al., (2010), showed that the focal concept of such streaming services is not selling or lending music but instead, making it available at all times. Some researchers, such as Bahanovich and Collopy (2009), found that the possessability of music was still important, as 89% of their respondents said that they still wanted to own music. Although consumers could access music from streaming services for free, interestingly they only felt themselves to be the real owners when they could store music on their personal devices or on their own shelves. As mentioned in Chapter Two, streaming services today, such as Joox, Deezer and KKBox, also offer premium paid packages for online music consumers to download music. These services now give consumers the alternatives of lending or owning music themselves. This

study argues that streaming music can be classed as contemporary renting, and lending music involves a money exchange agreement, whilst such streaming services' paid packages for downloading represent a complete selling-and-owning activity that is much the same as physical and digital record purchasing practices.

3.4.2.4. Usability

Usability is the capability to be used; it is concerned with how music products can provide utilitarian benefits for music consumers. Consumers are aware of product usability when they consume a product in real life (Jokela 2004). Product usability has been shown to have nine main aspects, namely, 1) the availability of music devices, 2) the capacity of music storage devices, 3) storing music and the convenience of carrying musical devices, 4) songs and content customisation, 5) providing the music file and transferability, 6) playlist creation, 7) music testing, 8) sound quality, and 9) the durability of the music device. These are shown in the following Table 3.3.

Table 3.3: Reviewing the perspectives on the utilitarian benefits of music products

Usability	Descriptions	Authors (e.g.)
1. Availability of music devices	- To listen, watch, and store online music/videos, a variety of devices, such as, computers, portable USBs, and mobile phones, are available for this music content.	IFPI (2011)
2. The capacity of music storage devices	- To compare the capacity of music storage devices; a digital portable iPod can store music files with thousands of song tracks, while each CD can accommodate only 78 minutes recording. Lastly, each side of a cassette tape contains up to 45 minutes, while a vinyl LP has only 24 minutes on one side.	McCourt (2005)
	- Digital devices, for example, flash drives, external hard discs, iPods, smartphones, and particularly Apple's iTunes (music software storage and a player), allow listeners to easily collect a large number of songs.	Magaudda (2011)
	- The advantage of the larger capacity of digital music devices is valuable for some young music consumers (aged 18-25) who habitually listen to music. They are termed as heavy users by the researchers, and such readily available digital music devices meet their demand for listening to music.	Cockrill et al., (2011)
	- A pirated MP3CD can include up to approximately 200 song tracks, while CDs have a	Auampradit (2007)

Usability	Descriptions	Authors (e.g.)
	maximum of 20 audio tracks. This capacity advantage of MP3CDs has an impact on consumers' behaviour, causing them to switch from copyright CD to pirated MP3CD consumption.	
3. Storing music and the convenience of carrying musical devices	<ul style="list-style-type: none"> - There is a difference between digital and physical formats in their capacity for storing music, in that digital music requires only a storage device space, whereas a music CD collection needs a display space at home. - Gaining more convenient storage capacity is an important factor that encourages some consumers to illegally download music. - Consuming physical music seems to be less convenient as it requires specific storage devices (e.g. CDs) and bigger device players (e.g. stereo) that are difficult to carry. - Listeners also need to carry only one MP3CD unit to have a variety of songs at their disposal but they need to bring a number of CDs if they wish to listen to many songs from a selection of artist albums. - MP3 was created as a method of storing sound files more efficiently than traditional audio CDs. Music files on CDs are relatively inefficient from a storage perspective because the format tries to account for all sounds within a wide frequency range. 	<p>Magaudda (2011)</p> <p>Sinclair and Green (2016)</p> <p>Auampradit (2007)</p> <p>Auampradit (2007)</p> <p>Guberman (2011)</p>
4. Song and content customisation	- Streaming and downloading services provide convenience for users in that they can easily search for newly released songs and for particular artists.	Styvén 2007

Sources: Author, combined with existing literature reviews

Usability is related not only to the capability of music files (audio/analogue, digital) but it also applies to storage devices and device players. The features of both music files and devices can together provide benefits in terms of convenience, efficiency and multi-functionality, as well as quality. The advantage of a digital platform (i.e. downloading and streaming services) is that it offers more convenience (i.e. easy and fast) and greater durability compared to physical formats, such as CDs and vinyl records. It also provides flexible/multi-functional possibilities, encouraging people to engage in a variety of music activities, such as re-arranging/covering music into new versions and even including ringtones. Furthermore, YouTube, for instance, has now become a distribution channel, a means of sharing their music. Lastly, online services offer a variety of music content, especially of particular songs such as rare, special, or old tracks. However, physical music still provides greater sound quality, which is an important factor for consumers.

3.4.2.5. Collectability

Physical objects, such as stamps, coins or banknotes, as well as physical music records, particularly in vinyl and CD formats, are popular collectable items. The term “collection” in digital and physical music, however, seems to be somewhat different. McCourt (2005), noted that digital music consumers collect lists of songs or videos rather than objects. In 2009, many young British consumers stored, on average, more than a thousand song tracks on their digital players, whilst they had almost 100 CD albums in their collections (Bahanovich and Collopy 2009). However, tangible objects found in vinyl albums, such as sleeve notes (Barron 2015; Lee 2014), the gentle handling of the disc, the aesthetic quality of the cover, the design of the artwork, the printed lyrics (Barron 2015), and the fading photograph (Lee 2014) are prestigious features and as such, prized by collectors.

Collecting has been defined as *“the process of actively, selectively, and passionately acquiring and possessing things removed from ordinary use and perceived as part of a set of non-identical objects or experiences”* (Belk (1995, p. 67). Collectable items must also have a certain hidden value, a certain attraction beyond their utilitarian quality (Belk 1988). As noted in Chapter Two, the original vintage or used vinyl albums from both Western artists, such as Michael Jackson, and local artists, such as Carabao, are now acknowledged to be high-value items among the vinyl record collector cognoscenti. Vinyl records attract not only the nostalgic consumer but also have a wide appeal to young consumers as well. The new generation deliberately adopts an old object to “cock a snook” or to make themselves look cool at the contemporary music industry, to control the method of consuming music and hence to improve their own personal agency (Haynes 2006). Moreover, there are particular music consumers who see themselves as loyal fans of their favourite artists and who avidly collect artist merchandise such as T-shirts, calendars and vinyl and CD albums in reproduced forms. These loyal fans are not strictly collectors of actual physical recorded music, but instead they seem to be gatherers and hoarders of artists’ merchandise. The various features of vinyl and CDs may not attract them; it is

more their idolisation of particular stars that motivates them to purchase and collect the vinyl records, CDs and other merchandise from their favourite artists.

O'Hara (2013), claimed that only collectors are now purchasing CDs -

“The CD is dead, folks. Unless you are a collector, you are not buying CDs anymore. The good news for the format is that there are still lots of collectors out there who continue to buy the items that they view as collectable; the rest they just ignore.”

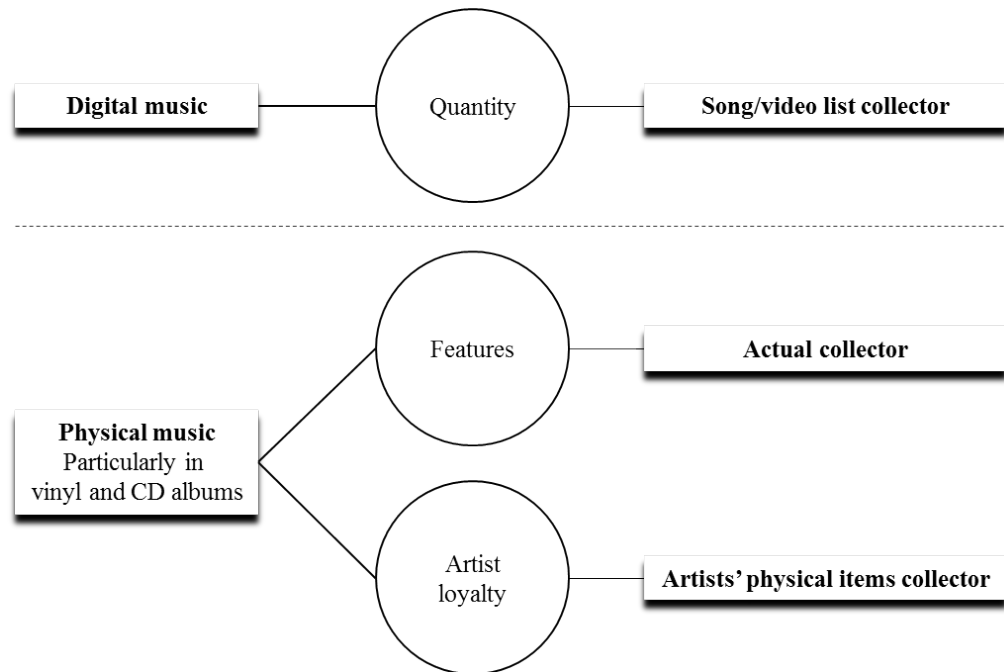
This study argues this point of view that music CDs still in demand from generic music consumers, who are loyal fans of particular artists. This point was supported in an interview with *All Time Low*'s lead vocal, Alex Gaskarth, conducted by Lauren Kreisler (2015) from the Official Chart Company, where Alex said:

“What's been going on with vinyl at the moment is really cool. What I love is that there are different worlds of vinyl fans; there are the audiophiles who swear by the sound of vinyl, the people who like owning it as a collector's piece, and then groups like our fans who buy a vinyl of our record simply so they can hang it on their wall.... What I love about vinyl is that it makes a real event out of music; you go into a record shop and have to search out what's there. The world is in music overload at the moment, so it's great to see more people honing in on certain artists by buying vinyl and showing loyalty to their favourites. It makes the whole experience of listening to an album special.”

According to Alex, each collector has their own individual personal motivation for collecting vinyl records. Some like the sound, but some are authentic collectors who like to have vinyl in their collection because it is vintage or rare, and others want to present themselves as their favourite artists' loyal fans. The characteristics of collecting different types of music product differentiate the various music collectors, as can be seen in Figure 3.5 below. With digital music consumption, it seems that the list of music, of the song/video tracks, is the main

intangible item that people collect. In this study, this group of people is described as “song/video list collectors”. However, some physical music product’ features are valued by some music consumers because they are rare or vintage, and this is the main reason why they are collected. In this case, such a collector is called an “actual collector”. Lastly, artists are considered to be the most significant factor for some groups of music consumers, such as loyal fans who collect particular physical products, such as vinyl records or CDs or merchandise from their favourite artists. Such collectors are termed in this study “artists’ physical item collectors”.

Figure 3.5: The types of collector in music consumption



Source: Author

3.4.2.6. Social interactability

Before the advent of recorded music, listening to/watching a music performance occurred in large public venues, just the same as today’s music events (such as concerts or gigs) (O’Reilly et al., 2013; Magaudda, 2011). Large audiences participated joyfully and wholeheartedly in such music events. Interaction occurs between the artists and the audience and also between members or sections of the audience. When the first music record was

introduced, people could access music at home. Music was then no longer played just in an isolated context but was also consumed in social situations, particularly when friends and family visited (Magaudda 2011). Music was then played in various public places, such as restaurants, bars and clubs, and also broadcast on radio and TV programmes. These new situations involved different social interactions; people were able to request favourite songs from bar DJs, or audiences at home could vote for their favourite singing contestants. Within a larger group of society, such interactions became more common and even occurred continuously during programme broadcasting.

Sharing is an act that links people to others (Belk 2010), as it is a process of distributing and receiving something between people and others (Belk 2007). In music consumption, sharing songs or videos through social networks, such as Facebook, Instagram or IG, and YouTube, including unlicensed peer-to-peer networks, has recently become a highly popular activity (Bhattacharjee et al., 2003; Kalker et al., 2004). Furthermore, sharing opinions, thoughts or comments via social networks has also increased the interactions between users. The act of sharing is powerful in forging unity and bonding feelings (Belk 2010). A study by Huang (2005), showed that sharing song-files with friends through social networks maintains and enhances friendships. The author noted that consuming music products in the form of LPs, cassettes and CDs does not give the consumer the advantages provided by a social networking opportunity. It can be argued that with LP, cassette and CD interaction possibly occurs but it is confined to a limited group in society. Giving physical music as a gift enhances interactions but solely between the giver and the receiver.

Music consumption contributes to social interaction in several ways. Such interaction occurs as a result of many activities, both face-to-face and online. Face-to-face activity, such as at concerts, can be seen in the interaction between performers (artists, musicians and dancers) and audiences, and also simultaneously between members and other sections of the audience. The audience members may or may not know each other. Interaction through online networks can occur when people post or share songs or videos including their own comments and opinions. This online activity represents interaction between

sharers and specified receivers and also between sharers and non-specified or unknown people within a large section of society. Lastly, giving physical, recorded music as a gift to specified people, such as friends or family, enhances the interaction between the people involved so that they know more about each other and their musical preferences.

The consequences, or the long-lasting effects, of music product consumption will now be discussed with reference to Figure 3.6 below, which identifies the various benefits. Layer 4 shows the positive consequences of music product consumption. They have been classified into various categories, providing a bundle of advantages based on different characteristics. Acquirability and usability are more effective in product use and digital music, rather than physical music, and is more likely to provide these advantages. It can be seen that the utilitarian advantages principally result from a product's functional benefits, namely, its capability and performance. Possessability, tangibility and collectability are very much consumer-perceived benefits in terms of personal emotions, feelings and sentiments. Remarkably, sound quality, in the category of usability, significantly affects the personal aesthetic in listening to music. These advantages are directly related to self-emotional benefits. Finally, social interactability, encouraging a connection with others, has been classified as a social affiliation benefit.

Figure 3.6: Identification of the benefits derived from music product consumption

Layer 1 Core benefits	Layer 2 Subsidiaries of core benefits	Layer 3 A bundle of advantages	Layer 4 Positive consequences
Functional		Acquirability	- Convenient to be acquired
		Usability (1)	- Availability of music devices - Capacity of music storage devices - Storing music and convenience in carrying musical devices - Song and content customization - Manifolding music file and transferability - Playlist creation - Music testing - Durability and damageability of music
Psychological	<i>Self-emotional</i>	Usability (2)	- Sound quality
		Possessability	- Owning music as well as the ability to store music in personal devices or having physical music affect positive emotions in terms of being the real owner.
		Tangibility	- Concrete attributes (e.g. materials, colour, shape, packaging design including tangible items such as the album cover, disc, cards, and printed booklet, etc.) have attractiveness and the aesthetic appeal within their nature. They affect the consumer's sensations and emotions in product preference. - tangibility of physical records also has the advantage of being able to be displayed on shelves. This helps some consumers to express personal positive emotions.
		Collectability	- Feel prestigious and valued. - The new generation deliberately adopts an old object to "cock a snook" at the contemporary music industry, to control the method of consuming music and hence to improve their own personal agency.
	<i>Social affiliation</i>	Social interactability	- The act of sharing is powerful in constructing unity and bonding feeling. - Sharing song files with friends through social networks maintaining support and enhancing friendships.

Source: Author, based on the benefit concepts of Olson and Reynolds (1983) and Orth and Marchi (2007).

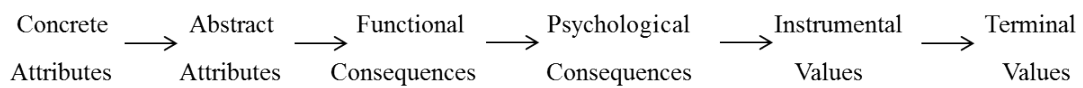
3.5. Types of value relevant to music consumption practices

The extensive literature (Chueh and Kao 2004; Crosby et al., 2003; Giese and Cote 2000; Horn and Salvendy 2006; Sweeney and Soutar 2001; Zeithaml 1988) on this topic supports the idea that product features are root determinants, creating benefits which themselves are middle-factors in constructing value. Value is thus the overall assessment of the whole product and service experience (Turel et al., 2010). There are two main periods, namely, pre-purchase and post-use, that are crucial to the assessment process. In the pre-purchase phase, the value resides in the power to attract and persuade consumers to purchase the product (Salem-Khalifa 2004) and it affects the consumer's product choice (De Mooji 2010) and decision-making in purchasing (Khosla 2010). In the post-use phase, the value is directly related to how satisfied the consumer is with the purchased products or services (Jokela 2004; McDougall and

Levesque 2000) and is justified by how the consumer achieved their goal after experiencing and consuming the product itself (Treacy and Wiersima 1997; Woodruff 1997; Vandermerwe 2003).

Classic studies, such as Gutman and Reynolds (1979) and Rokeach (1973), have constructed a ‘means-end chain’ model to explain the relationships among the various features, benefits and values of a product. One of these studies, Olson and Reynolds (1983), also presented a ‘Consumer’s Cognitive Structure Model’, as shown below in Figure 3.7 below.

Figure 3.7: The consumer’s cognitive structure model



Source: Olson and Reynolds (1983)

In Figure 3.7, the consequences refer to benefits when they are positive (Olson and Reynolds 1983). At the end chain of the structure, the value is segregated into instrumental and terminal forms. Allen et al., (2002), have made a distinction between these forms in that the instrumental values are related to a function of the product’s utility or utilitarian meaning, while the terminal values deal with the expressive functions or symbolic meanings. According to these definitions, the instrumental value is seen as the functional value (Holbrook 1994; Lai 1995; Mathwick et al., 2001; Sweeney and Soutar 2001), and the terminal value is considered to be the psychological value (Higgins 2006; Link and Heath 1975; Westbrook and Reilly 1983), and both are used to clarify the evaluation of benefits in terms of utility and the emotions or feelings experienced by the consumer as a result of the consumption experience.

The term “experiential value” has also been discussed in the literature. However, a subtle distinction, as shown in the following Figure 3.8, is often made in the literature regarding the use of this concept.

Figure 3.8: The distinct concept of experiential value contributed by researchers



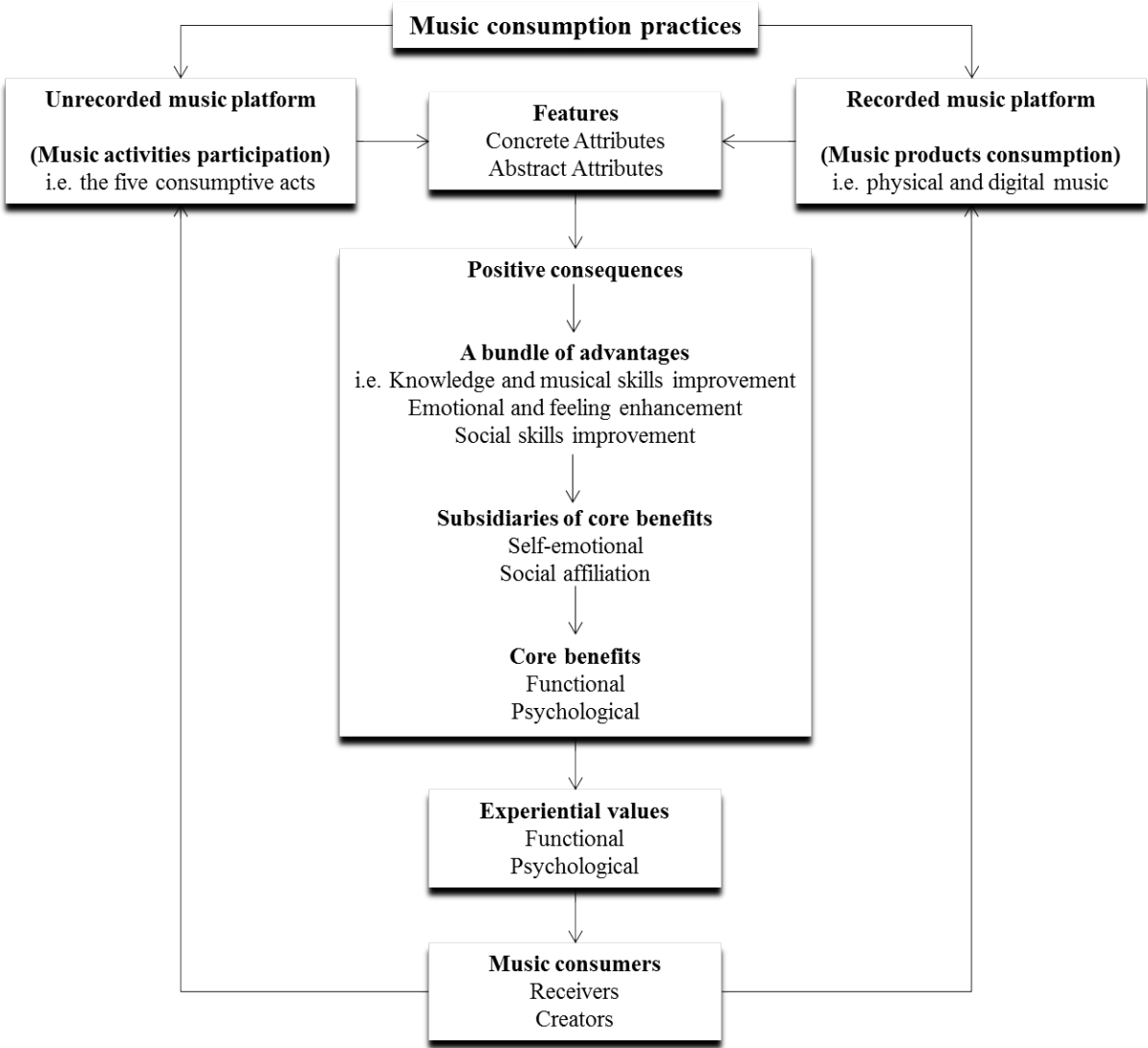
Source: Author

As can be seen in Figure 3.8 above, the experiential value is a consequence of the product experience and it can be explained in terms of emotional, sensory and cognitive stimulation. For example, an attractive presentation on a website may engage visitors to such a site and thus provide them with a pleasurable experience. People may also obtain emotional pleasure from the presentation of a product (Wong-Jeong et al., (2009)). Wu and Liang (2009), explained how the experiential value differs from the instrumental/functional value because experiential value involves the perceptual logic of consumers when assessing the product’s performance and the experiential value is based on the emotional component, the feelings and perceptions experienced by the consumer on interacting with the products or services. Smith and Colgate (2007), also supported Wu and Liang (2009)’s claims by further asserting that experiential value arises from how products evoke the appropriate feelings and emotions in consumers.

Verhagen et al., (2011), however, argued that experiential value is the key determinant for overall satisfaction, based on the consumer’s own product or service evaluation and willingness to purchase. This evaluation covers the pleasure in utilitarian benefits that consumers derive from the consumption experience. A study by Mathwick et al., (2001) showed that, apart from the social and emotional attributes, the functional attributes add to the experiential value, significantly motivating consumption behaviour. Furthermore, Yuan and Wu (2008) used experiential value to refer to the entire result of the consumer’s consumption experiences with products or services; the experiential value can be segregated into 1) the functional value that is the basic value delivering utilitarian benefits to consumers, and 2) the psychological value which is related to the emotional reactions that consumers feel on experiencing the product or services.

Experiential value, relying on these perspectives, explicitly supports concepts of value in music consumption practices. If the experiential value reflects the entire consequences of consumption experiences, this means the value in music consumption practices also mirrors all the consequences of music consumption practices. As the positive consequences, presented in Figures 3.4 and 3.6, are interpreted into functional and psychological benefits, it can thus be assumed that the experiential value in music consumption practices is comprised of two main dimensions, namely, the functional and the psychological values. The integration of the Consumer's Cognitive Structure Model with the concepts of experiential value helps to understand the links between features, benefits and values in music consumption practices, as shown in Figure 3.9.

Figure 3.9: The Linkage between features, benefits, values and consumers in music consumption practices



Sources: Author, extended from the Consumer’s Cognitive Structures Model of Olson and Reynolds (1983) and the concepts of the experiential value from the literature.

In summary, the experiential value means the set of values arising when music consumers engage with music consumption practices. It is formed by two main types of value, namely, functional and psychological values. Each of the two major types of value has many subsidiaries, as discussed below.

3.5.1. Functional value

The term functional value is also known as utility value (Kaufman 1998; Salem-Khalifa 2004) or utilitarian value (Babin et al., 1994; Noble et al., 2005). A large number of studies have defined it in the same way: functional value is thus associated with the extent to which the product or service has useful characteristics or performs the desired function well (Smith and Colgate 2007). Furthermore, it also defines how the features of the product meet consumer needs in terms of effectiveness, safety, reliability, durability, maintenance, multi-functionality and ease of use (Kumar and Noble 2016; Smith and Colgate 2007; Woodruff 1997). The example, provided by Yuan and Wu (2008, p.392), of functional or utilitarian value for hotel accommodation is “*Does the hotel provide a clean room and comfortable bed?*”

From Figures 3.4 and 3.6, it can now be seen that ‘the bundles of advantages’ is concerned with how consumers perceive acquirability and usability, and also includes their knowledge and musical skills improvement from music product consumption and music activity participation respectively. This clearly shows how functional value in music consumption practices can be explained with reference to two key facets, the utilitarian and the educational. In this study, functional value can be identified as utilitarian value and educational value as its subsidiary. Utilitarian value refers to the perceived utility resulting from the product features or its characteristic-based ability to fulfil its utilitarian or physical purposes, while educational value is directly involved with the potentiality of music products and how they are useful for consumers to increase their knowledge and enhance their musical skills.

3.5.1.1. Utilitarian value

Regarding the consequences of the digital music consumption experience, digital music seems to have the advantage of providing some utilitarian functions that are particularly valued by music consumers. Its advanced technology has enabled supplementary conveniences of use, such as copying, transferring or storing, that give greater possibilities for experiencing a variety of utility values rather than simply aesthetics (McCourt 2005). Whilst digital music formats, such as an MP3 song and its devices, offer facilities with

advanced technology, such refinements may not be welcomed by some groups of music consumers. Kerrigan et al., (2014), revealed that the majority of those running clubs banned the use of MP3 players during their training sessions due to social and safety concerns. This case shows that the technological utility of digital music may not be the best way of supporting some activities. In other words, while digital music provides utilitarian functions, its advanced technology may possibly reduce the functional value to some degree in that it may increase the safety risk when it is used. In contrast to physical music such as CDs, it may in some cases lack some functional benefits; for example, there may be difficulties in supporting online activities, such as sharing music on social networks.

3.5.1.2. Educational value

In previous research, being involved in some active activities, such as, for example, taking swimming lessons, participants gained an educational experience from such lessons (Yuan and Wu 2008). A study by Fillis et al., (2015), showed similar findings, namely, that attending an art exhibition may help visitors to improve their knowledge skills for, as the visitors admitted, they gained intellectually, acquiring knowledge of both the artworks and artists from their engagement with the exhibition. With a similar engagement in music activities, Laplante and Downie (2011) reported that seeking music information helps consumers to increase their own knowledge, such as through the serendipitous discovery of underground music or of little-known artists. A 23-year-old consumer, who spent hours searching for 1960s music, and a 26-year-old consumer, who regularly read music reviews, both freely admitted that these activities enabled them to be more knowledgeable about their particular fields of interest. Laplante and Downie (2011), also maintained that “*a wealth of extra-musical information*” (p. 202) is the utilitarian outcome of the music information-seeking experience.

It can be clearly seen from Figure 3.4 that particular activities, such as music lessons or practising musical instruments, contribute to knowledge and skills improvement. In music product consumption, music consumers may also gain

knowledge after accessing music content through both physical and digital music. For example, music charts or the specific information about songs, albums and artists provided by streaming and downloading services or even tucked into the physical album, may give educational advantages to music consumers. Thus, from these perspectives, educational value, which is specific to music consumption practices, refers to comprehending new concepts of music or receiving some information in a musical context that helps to increase the knowledge and/or improve the music skills of the consumer, even enhancing their ability to perform a music activity. Consumers can themselves perceive the value from both experiencing or engaging with music products or in music activities.

3.5.2. Psychological value

Psychological value refers to the positive outcomes of consumers' mental, emotional or sensory activities in response to experiencing the product (Charter 2006). The psychological value in music consumption studies is generally discussed in various sub-genres. According to Figures 3.4 and 3.6, music products have the desired characteristics to enhance consumers' mental states and to encourage social interactability. Psychological value in music consumption practices is derived from self-emotional value and social affiliation, both of which are discussed below.

3.5.2.1. Self-emotional value

Self-emotional value is associated with two relationships. Firstly, there is the relationship between the consumers and the products, which is concerned with the extent to which consumers directly associate psychological meaning with a product. Figures 3.4 and 3.6 show how music products enable consumers to express, for example, their enjoyment, and music activities have a similar power to enhance self-esteem and self-confidence. The concrete attributes of the music products, such as colour, shape and packaging design, as well as some music activities, have innate attractiveness and aesthetic appeal. These are able to convey a sense of aesthetic value to music consumers. Secondly, there is the relationship between consumers and music and artists that both influence and

increase the artistic value, and obsessional loyalty that stems from the preferences and loyalty consumers give to their own favourite music and artists.

A. Aesthetic value

Aesthetic value has been widely discussed in studies of art products, including music consumption (Bell et al., 1991; Holbrook 1981). In this instance, aesthetic value is understanding a work of art through cognitive, emotional, perceptual, and imaginative processes (Fenner 2005; Reber 2008). The value pertains to the appreciation of beauty (Zafarmand et al., 2003). It refers to the consumers' perceptions of the attractiveness and pleasure which is derived from its external appearance or of concrete attributes such as colour, shape, and line (Kumar and Noble 2016), or of a picture or a piece of architecture (Ingarden 1964; Garnett 2001), or of concrete attributes that could be the complementary artwork included in the physical album (Kumar and Noble 2016). Concrete attributes that represent entire images of products can also provide an element of beauty for consumers (Charters 2006); such images are able to deliver sensory or aesthetic information to consumers and thus encourage consumer purchase decisions (Won-Jeong 2009). In addition, Charters (2006) suggested that a product's utilitarian function is not the main consumption goal when consuming the product but that there is also an element of aesthetic value. Indeed, Charters (2006) goes so far as to claim that pleasure or enjoyment of its beauty is the major purpose of consumption.

Music product consumption can also convey a sense of the aesthetic value of the product to music consumers. Many studies have confirmed that the features of physical music, and in particular of the concrete attributes, have the ability to create the aesthetic value. The beauty of a tangible representation of physical music, such as the attractive design of an album cover or of old-fashioned sleeve notes effectively attracts and leads some consumers into buying the product and owning it as a precious item in their collection (Giles et al., 2007; Leong and Wright 2013). Sound quality is also a factor contributing to the aesthetic value. Leong and Wright (2013), pointed out that, as digital music offers a lower sound

quality, it may not fulfil consumers' aesthetic needs as regards the listening experience in the same way as physical music does.

Particularly in entertainment experiences, such as watching TV, or going to a show, or having a swimming lesson, people may be aware of aesthetic value (Yuan and Wu 2008). The value arising from a music listening activity is concerned with self-emotional improvement, such as, for example, "*increased positive moods and reduced negative moods; pre-event activation or relaxation; dissociation from unpleasant feelings and reduced ratings of perceived exertion*" (Kerrigan et al., 2014, p.149).

B. Artistic, obsessional and loyal value

Artistic value has often been discussed in studies of art. For example, in earlier research such as that by Ingarden (1964), it was noted that the artistic value involved particular mental states while communing with a piece of art. The work of art is a tool that builds a special relationship between consumers and artists through colour, shapes, figures and movement, including melodies and harmonies, and so on (Fenner 2005). There has been considerable discussion about differences in aesthetic and artistic value. Although the concepts seem similar, artistic value is more specific to a work of art, to the creative process itself, and to the artists who created the work (Boorsma 2006). Some studies, such as Lopes (2011), have shown that aesthetic value is a subspecies of artistic value: "*conceptions of artistic value are developed with aesthetic value as a foil, either in reasoning where artistic value comes out as an alternative to aesthetic value or where aesthetic value figures as a subspecies of artistic value*" (Lopes 2011 p. 518). These perspectives can also be adopted for a music consumption study, where the appearance or concrete attributes of the music product are relevant for creating the aesthetic value, and pieces of music and artists are also counted as factors contributing to the formation of the artistic value.

The artistic value helps to explain the emotional relationship between music, artists and consumers. Firstly, consumers must have positive mental states

towards the music and the artists they encounter when they have an active interest in particular music or/and artists. Such positive mental states inevitably lead consumers into interacting with music and artists in a variety of consumption activities, including possessing music (Styvén 2007). Consumers will typically experience a song from several media (radio broadcasts, TV, or online sources), and this experience may lead them to purchase music products, once they have recognised that they are fond of this particular music (Pucely et al., 1988). Positive mental states concerning music will also result in affection for particular artists.

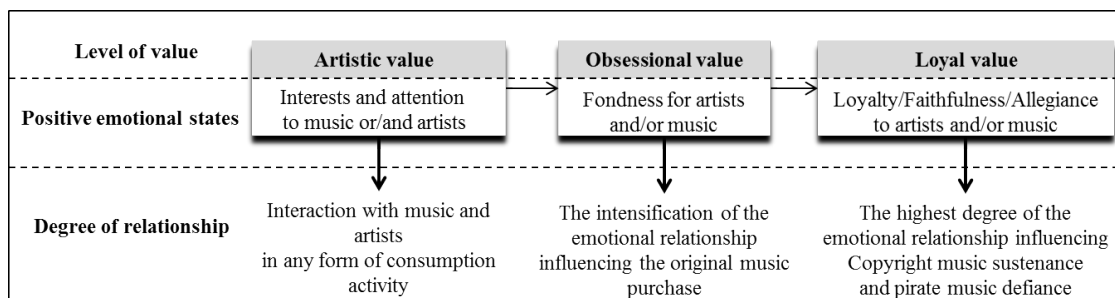
The interaction between consumers and music and artists may be continuous if these positive mental states increase, and, in this case, the artistic value itself will be transformed into a higher level of value. This study uses the term “obsessional value” to describe this higher level of value. This value arises when the positive mental states increase and consumers feel a higher degree of positive emotion as well as an infatuation or fascination with the music and artists, resulting in a veritable intensification of the emotional relationship. Within this relationship, music consumers may upgrade themselves to being self-declared music fans. Many studies have provided evidence that a higher degree of positive emotion has a demonstrable influence on the original music purchase. For example, a study by Magaudda (2011) showed that a collection of *The Beatles’ White Album* became so valued by its fans, young Italian downloaders, that they even admitted that owning the original music was for them more acceptable than possessing only the copied music. The findings from IFPI (2011), revealed that music consumers are still keen to buy the works of their favourite artists. Horrigan and Vitak (2008), also claimed that even young downloaders still value music CDs of their favourite artists. Moreover, objects relating to the artists, such as, for example, the artist’s signature on the CD cover, also have an influence on college students’ purchase decisions (IFPI 2011).

In addition, a study by Sarri and Drennan (2006) indicated that consumers who are emotionally loyal to certain artists are more inclined to purchase their music CDs rather than simply download them for free. This positive emotional state can be termed a loyalty or faithfulness or allegiance to music and/or artists that

formulates a higher level of value, which has been defined in this study as “loyal value”. This value is derived from an emotional relationship of the highest degree that affects consumers’ ethical attitudes to music product purchase. These emotions are so strong that they have the ability to ensure copyright music sustenance and pirate music defiance.

The concepts of artistic, obsessional and loyal value in this study can be illustrated as Figure 3.10 below.

Figure 3.10: A conception of artistic, obsessional and loyal value



Source: Author

3.5.2.2. Social affiliation value

Consumers are motivated to possess and to acquire products because of a particular social role and desired status (Bell et al., 1991). Hence, the products which enable consumers to achieve these aims must be valuable in terms of their social meanings to consumers. Music is one of these products (Bradshaw and Shankar, 2008). Social affiliation value has been defined and discussed by many researchers. For example, Bell et al., (1991) noted that social affiliation value derives from experiencing some product which creates a desirable impression on others so that they also wish to consume it. Similarly, Kumar and Noble (2016) explained that a product’s value is related to its ability to encourage consumers to increase their status in the community and/or improve their self-esteem. It also helps to explain how a product can be used for self-expression and self-identity, presenting the society the consumers belong to (Belk 1988). There is also evidence that people perceive social affiliation value from engaging in

some follow-up activity. For example, a study by Fillis et al., (2015) suggested social affiliation value occurs when visitors are able to discuss with others after visiting an art exhibition. Music activities are perhaps also able to deliver this value to consumers; concert participants, for instance, may also have discussions after the show about such topics as the artist's performance, the theme or concept, or the lighting and sound effects.

Online networks enable users to communicate and interact with others through digital music-sharing activities. However, a study by Kerrigan et al., (2014) raised the significant point that digital music, such as MP3 music, allows users to personalise the experience, turning it into a private or individual music listening experience. A good example of this is when runners are using earphones during training sessions, something that is now commonly seen. This shows that using digital music in a particular way may actually reduce its social affiliation value to music consumers. Alternatively, although physical records may lack the ability to encourage social interaction, they may nevertheless help their owners to express their own specific characteristics or to distinguish themselves from others, for, as we saw earlier (Haynes 2006), some groups of young consumers deliberately take up vinyl records to "*cock a snook*" at others and thereby improve their own personal agency.

3.6. Concepts of product development for CD development

Various concepts of product development have been identified by many researchers. Hsu (2009), classified product development into the following five groups: "new-to-the-world products", "new category entries", "additions to product lines", "product improvements", and "repositioning" (p. 107). Product improvements generally refer to developments (Brown and Eisenhardt 1995) or modifications (Anderson and Zeithaml 1984) or innovations (Maidique and Zirger 1984) or enhancements (Newman et al., 2014) of existing products that are already available in the marketplace (Hegarty and Hoffman 1990; Hsu 2009). Product development practices are able to create more positive attitudes towards the product, to affect subsequent purchase intentions and to induce a certain willingness to purchase the product (Aucouturier et al., 2015; Franke and Piller 2004; Hoyer et al., 2010; Kim et al., 2002). Moreover, they are also

increasingly valued as key components in ensuring the sustainable success of products (Anderson and Zeithml 1984; Henard and Szymanski 2001; Hoffman 2007; Jaeger et al., 2003).

Grunert and Valli (2001, p. 84), say that “*the potential for successful products can be tapped better by consumer-led product development - product development, where the development of new product ideas is based on input from consumers...*”. The successful product, therefore, relies on a profound understanding of consumers’ needs and on product development efforts that respond to those needs (Gruner and Homburg 2000; Henard and Szymanski 2001; Hoyer et al., 2010; Maidique and Zirger 1984). From these perspectives, it can be seen that consumer-led product development relates to consumer input, thereby demonstrating an understanding of consumer needs and justifying superior or greater values, which in all makes a positive contribution to the success of the product (Burnes and Choi 2015; Gruner and Homburg 2000; Hoffman 2007; Hoyer et al., 2010; Parry et al., 2012; Sanders and Stappers 2008).

One reason why the concept of consumer-led product development has effectively used in product development is that consumers can provide important input that itself has been derived from consumers’ own past experiences in consuming products; the personal creativity, ideas, knowledge, specialities, skills and proficiencies of consumers could now be drawn on and utilised for more effective product development (Burnes and Choi 2015; Hoffman 2007; Payne et al., 2008; Sethi et al., 2001). This knowledge and these skills, as well as the additional information gained, can potentially generate considerable creativity, capable of creating new features or enhancing the product’s inherent ones of a product, such as, for example, improving the technology, the quality, the uniqueness and the novelty, as well as the attractiveness, of the product (Burroughs et al., 2011; Craig and Hart 1992; Henard and Szymanski 2001). In addition, this consumer input may provide important feedback that is essential for identifying particular problems (Hoffman 2007; Jaakola and Alexander 2014; Piligrimiene et al., 2015). As music consumers are people who have engaged in music product purchase and have fully participated in music activities, they are key people for the CD development process under discussion here. The input from their past experiences is potentially vital for music CD development.

Alternatively, the concept of consumer-led product development has not yet been fully adopted in physical music development, especially with regard to CDs. As has been previously stated, for many years music CDs have long been in decline but they nevertheless still remain relevant in some territories such as Thailand. This concept is quite new for the Thai music industry because record labels do not use consumer's viewpoints or ideas for recorded music product development. That is why this study, examining product development practices within the concept of consumer-led product development for music CDs, will be of particular relevance to contemporary music producers in Thailand.

3.6.1. Perspectives on superior values creation

There has been little written on the subject of value creation for music CDs from the perspective of what and how superior values should be created. Past research has provided examples of development in various types of products and services, as can be seen in Table 3.4. Such information is useful for refining the concept for music CD enhancement.

Table 3.4: Cases of product and service development

Cases	Description	Authors
1. <i>Cosmogramma</i> , an American hip hop artist	<i>Cosmogramma</i> offered an extra song track, which was not available to the general public. This offer was limited to only music fans who had purchased the entire album; they were then allowed to download the bonus track for free.	Gamble and Gilmore (2013)
2. <i>Nine Inch Nails</i> or <i>NINs</i> , an American rock band	<i>NINs</i> established a song-remix site (remix.nin.com) with digital remix tool software that allowed music fans to re-arrange original <i>NINs</i> songs. Fans could then share remixed songs and also listen to and comment on the other songs. These sites, co-created by the fan community, were extremely successful, assembling a large collection of remix songs and attracting a great number of users.	Jarvenpaa and Lang (2011)
3. <i>Kiss</i> and <i>Pixies</i> , American rock bands	<i>Kiss</i> ingeniously made use of technology innovations to create a smartphone application that encouraged audiences to upload their photos taken at live concerts to the big screen. Similarly, another rock band, <i>Pixies</i> also invited their fans to upload photos to their official websites after the live concert.	Gamble and Gilmore (2013)

Cases	Description	Authors
4. <i>Jason Derulo</i> , an American R&B singer and songwriter	<i>Jason Derulo</i> launched a campaign, in collaboration with American Idol and Coca-Cola, to encourage his fans to write a song that would then be performed exclusively.	Gamble and Gilmore (2013)
5. Beer product	In 2005, a beer-brewery, named <i>Anheuser Bursch</i> , launched its product with a new design, namely, using an aluminium bottle. As a result of this innovation, the product was so successful that year that it became one of the top-sellers.	Newman et al., (2004)
6. “Suunto wrist-top computer”, a Japanese wrist-watch	In 1996, the Japanese company, “Suunto”, launched a new wrist-watch with special features such as an altimeter, a compass, and a barometer, designed for demanding outdoor use. This was because the company had realised that such rugged outdoor sports were now part of the significant lifestyles of many American consumers.	Kotro and Pantzaa (2002, p. 32)
7. Carriage train litter	Designers re-designed the litter-bins in order to overcome the difficulties in managing litter on trains. Cleaners had had a problem with waste collection; they had complained about having to collect all the discarded newspapers. Passengers did not properly utilise the facilities for they left newspapers behind on the luggage racks instead of placing them in the bins provided.	Dorst and Cross (2001)
8. Nokia, a mobile phone company	In the 1990s, the Nokia mobile phone was an icon; the “2110” model was a coveted fashion item. Nokia offered a removable and changeable cover-skin, allowing customers to customise the colour of their mobiles.	Kotro and Pantzar (2002)
9. Food product	Some food product manufacturers use vacuum packaging for their re-designed products. This is effective not only for storage durability and food safety but also for the aesthetic impression it makes on the consumer. The whole package and product become more attractive.	McIlveen (1994)

Sources: Author, collected from the relevant literature.

According to the cases in the table above, the ideas for product development can be grouped into five main clusters, namely, redesigning or re-packaging, offering complementary items, providing new technologies, supporting music activities and solving the difficulties that consumers had previously experienced. As a result of such tweaking, the product was then perceived to have superior values in various ways, as discussed below.

Cluster 1: Re-designing and re-packaging

Re-designing and repackaging are typically considered during the development process of a product and have the potential to enhance the aesthetic value of the product. When people see a product, they can find it aesthetically pleasing, finding it visually beautiful, elegant or attractive (Crilly et al., 2004). The shape and colour of the product can be modified or different materials can be used (Atakan et al., 2014). Such fine adjustments can indeed contribute significantly to consumer satisfaction and pleasure in the appearance of a product in many ways (McIlveen 1994). Firstly, with reference to the Nokia phone, the Anheuser Bursch beer and the food products, new designs and packaging resulted in greater aesthetic value. Critically, the ability with the Nokia phone to customise the colour of its skin cover was particularly effective in persuading customers to select that particular model: people found it exciting to be able to customise their phones. Similarly, with the Anheuser Bursch bottle, people found it fun and different to have a lightweight aluminium bottle. Such consumers may not have bought their 2110 Nokias or Anheuser beers purely because they were useful mobiles or tasty beers but also because both were considered at the time to be trendy, to be must-have fashion products that such consumers were proud in possessing. In the same way, people may be more contented carrying a shopping bag with an attractive or unique design rather than unappealing or simple one. Moreover, some consumers may use such products to gain more acceptance from society as they can present their self-image, such as style and trend, to others. Packaging and design are clearly relevant to physical music formats, such as vinyl and CD, because they are the first-contact aspects that can attract consumers before purchasing. As Wikström and Burnett (2009, p. 508) say,

“The audio recording in itself is, of course, considered as the core product of the recorded music industry, but the importance of the wrapping or packaging of these recordings should not be neglected”.

Lastly, the adoption of new vacuum packaging for a food product effectively increases the product’s quality, as far as durability and safety are concerned, but it furthermore enhances the functional value of the product. This hygienic and

convenient vacuum packaging makes consumers more confident about buying such an item and therefore more likely to choose it rather than its unwrapped or paper-wrapped neighbours. In music products, a music CD has undoubtedly less durability than digital music but it is nevertheless now widely accepted that the CD can provide a better sound quality. The possession of such a physical object, be it CD or vinyl disc, also has an emotional appeal, which is why the materials used for products must be given careful consideration. To sum up, it is clear that re-designing and re-packaging are significant ways of effectively enhancing a product's functional, self-emotional and social affiliation value.

Cluster 2: Offering complementary items

Offering complementary items has been seen as the traditional way to attract consumers. In the past, extra items, both concrete and abstract, were included in the physical music album. Artists' signatures, for example, were often given to fans at exclusive meet & greet events. Tangible merchandise, such as T-shirts or calendars, are frequently offered with limited CD albums. In Section 3.4.2.5, which discussed collectivity, it was explained that tangible merchandise from artists was a strong incentive for music consumers, especially loyal fans, to purchase the recorded music itself. Similarly, offering free exclusive songs (in the case of *Cosmogramma*) may also be valuable to some music consumers. Offering such extra items has the potential to create functional and psychological values as music fans may not only use them but may also collect them as valuable items in their own right. Complementary items can be created in both tangible and intangible forms, namely, concrete merchandise and extra music tracks available through digital download. Offering complementary items is thus also a viable alternative method of encouraging purchase and needs to be seriously considered in music CD development.

Cluster 3: Providing technological features

The addition of digital equipment, such as an altimeter, a compass, or a barometer in the case of the Suunto wrist-watch, transforms the product from being a rather dull, traditional device to being a more exciting and sophisticated one. Nowadays, the adoption of such advanced technological functions is regarded as simply basic technology and such features are now commonly seen

on a variety of electronic devices. Mobile phones have metamorphosed into digital camera and music player application devices. Such multi-functional devices are now commonplace in our “brave, new world”.

Offering music remixing software is another strong incentive for *NINs*' music fans to engage in “self-production in consumption” (Atakan et al., 2014, p. 395), enabling them to freely modify and even remix the product (Jarvenpaa and Lang 2011). In the study by Gamble and Gilmore (2013), the consumer who became involved in such modification and remixing and personalisation of the product was known as a ‘prosumer’ (p. 1864). This is an exciting innovative idea that considerably enhances the subjective valuation of the product because the consumer can now actively engage in self-creation through personalising the product (Atakan et al., (2014). In addition, it provides other benefits for music consumers in terms of social connection to those others who share their musical tastes, and have an enhanced memory recall of the song content itself.

As we have seen, technology can be a significant tool for enhancing product features in a variety of products, including music (Hoyer et al., 2010). Maidique and Zirger (1984), suggested that technology often makes products to perform a new function or a combination of old functions more effectively. It helps to increase functional benefits, such as providing a faster speed for a processor (e.g. for a laptop) and better resolution for a camera (Newman et al., 2014). In the case of the Suunto wrist-top computer, adding new digital functions, such as digital remix tool software and a smartphone application for photo-uploading, clearly demonstrated that the company had adopted and made good use of the advanced technologies currently available. Such innovations make products more unique (Sethi et al., 2001) and enhance the functional, self-emotional and social affiliation values of them. A higher functional value is also achieved as music fans are now able to re-arrange music and upload photos more conveniently. People can then more easily and effectively interact with others; for example, the *NINs*' song-remix site and the official websites of *Kiss* and *Pixies* allow music fans to share comments and content, such as photos and remixed songs. The self-emotional value is also increased as the music fans derive greater enjoyment through being engaged in such activities. Technology, enabling improvements to device players, can also be used for music CD

enhancement. A good example of this is the development of an online version of a console game, such as Sony's Play Station. Sony developed a new version of their game device that allowed users to play games with others around the world via the Internet. This innovation could be adapted for music CD enhancement, thereby providing functional and social benefits for music consumers in the future.

Cluster 4: Supporting music activities

Consumers' lifestyles can be used to predict consumers' needs and desires in product or service consumption (Orth et al., 2005; Zhu et al., 2009). Thach and Olsen (2004), maintain that a lifestyle shows the patterns of how people live, including how they spend their time. Consumption activity, mirrors an individual's interests and tastes in clothing, travelling, music, etc. and all the other activities people engage in in their everyday lives (Blackwell et al., 2006; Katz-Gerro 1999; Orth et al., 2005). Zhu et al., (2009), showed how the features of a product are critical factors for understanding the preferences of consumers with different lifestyles. People with different lifestyles tend to evaluate their perceived functional and psychological needs at different levels, and, interestingly, this difference in evaluation is likely to contribute to a similar difference in product feature preferences. For example, as participation in outdoor sport became significant for American consumers, Suunto added new functions, effectively creating functional benefits to support this popular new activity.

Further studies, such as that by Thach and Olsen (2011), showed that understanding consumers' lifestyles can help to identify appropriate ways to improve the product development strategy in terms of particular features; in this case study, they focused on wine consumption and on how the taste and type of wine appeals to consumers with particular lifestyles. Some people derive great pleasure from matching wines with particular foods and their priority is then the taste of the wine, whereas others are more concerned about environmental aesthetics and so worry about the type of wine glass used, or whether the table has been well-set, and such people would have other criteria, such as the colour of the wine or whether it was still or sparkling, that would affect their purchase

choice. For others, those for whom wine is not a regular beverage choice, however, they tend to order a glass of wine to improve their social acceptance in the professional work setting, to enhance their image, or to establish a more intimate connection with their colleagues; such people would then probably be more interested in the wine label and its price. Gonzales and Bello (2002), also examined the relationship between individuals' lifestyles and the behaviour of consumers in the tourism market. Activities, such as doing sport, going to the cinema, shopping and enjoying nightlife, were some of the variables used to measure the prospective tourist's lifestyles. The results of this study showed that knowledge of a consumer's lifestyle is useful in predicting their choice of short or long trips, the type of accommodation, and the destination. Similarly, interests in activities, such as cooking, music and movies, support the prediction of TV programme selections (Villani 1975).

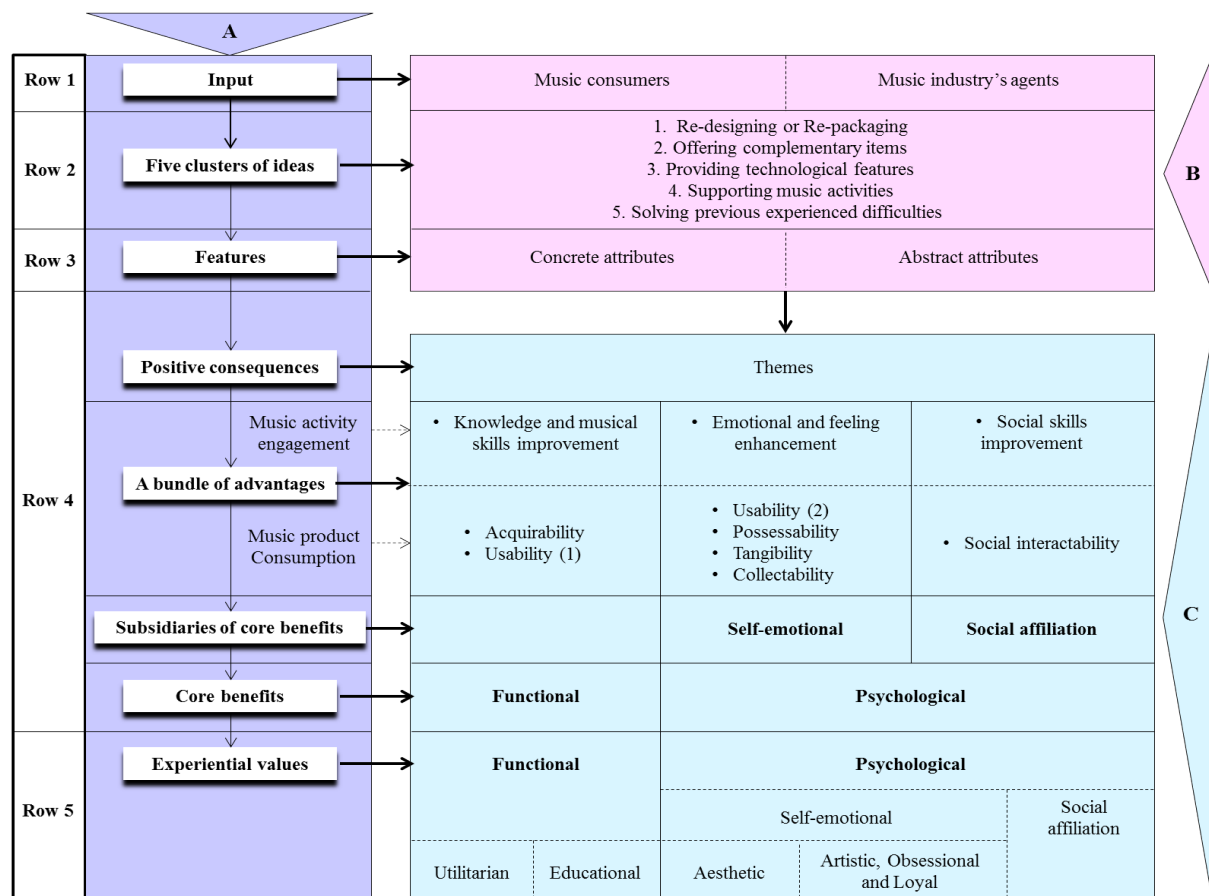
As with the cases of *Jason Derulo* and *Gabby Young and Other Animals*, as well as with the *NINs'* show, supporting music consumers greatly encourages them to participate in music activities. Consumers are aware of the educational benefits to be gained from song-writing rehearsal attendance and song re-arrangement activities. Features cached in the music CD itself may be effective but they lack any supporting activities. For example, people cannot use the music CD for practising music instruments because the musical notes and/or chords are not provided. According to the concept of the Five Consumptive Acts, consumers' lifestyles are related to their music activities; this concept helps to classify the various types of music activity and to explain how people actually engage in music activity, either as a creator or as a receiver. Importantly, it provides a clearer interpretation of consumers' needs and desires with regard to music product consumption. Thus, the challenge for music CD producers is to draw on the entire concept of the Five Consumptive Acts and to create or enhance the features of their music CDs, thereby supporting the varied lifestyles of music consumers. This may be difficult but nevertheless one would encourage record label companies to adopt the available technology to create digital functions, similar to *NINs'*, or at least to offer additional features such as sheet music to allow consumers to self-practice on their musical instruments.

Cluster 5: Solving previously experienced difficulties

Successfully fixing the problems or difficulties in consuming products inevitably leads to product enhancement. For example, in the case of litter-bin re-design, the designers made use of creative ideas, such as employing a better emptying method or keeping newspapers separate, to improve functional effectiveness. Creative design seems to be more a matter of developing and refining both the formulation of the problem and the ideas for its solution (Dorst and Cross 2001). Bearing this in mind, it would seem that a clear identification and deep understanding of the difficulties in music consumption are essential before practical ideas to solve these problems can be generated. Section 3.4.2 detailed how consumers experience some difficulties when they consume physical music CDs; reduced capacity, short durability and easy damageability have been reported as the major disadvantages of music CDs. Creative ideas for a solution to these difficulties have the potential to improve music CDs' capabilities and thus to generate a greater functional value. However, it needs to be accepted that, as the CD is a tangible object, there is a limited number of ideas that can provide possible solutions. For example, the difficulty in carrying CDs may be impossible to solve.

Integrating and extending past concepts in overall music consumption practices, consumer-led product development and creation of values has helped to build a definitive framework for music CD development. This framework, presented in Figure 3.11 below, illustrates the procedure, outlined above, that has been followed in this study.

Figure 3.11: Seminal framework for music CD development



Source: Author

The above framework is comprised of three boxes, namely, Box A, Box B and Box C, each one of which is characterised by the adoption of particular and relevant concepts, as explained below.

1) *Box A* presents the significant terms that are relevant to the structure of experiential value. The concepts in Box A have been developed from the integration of three concepts, namely, 1) creation of value, 2) consumer-led product development and 3) Olson and Reynolds’s Consumers’ Cognitive Structure Model (1983) (as shown in Figure 3.7).

2) *Box B* shows the result of the adoption of a new concept of music consumption practices and provides examples of development in various types of product and services (as shown in Table 3.3). It also shows the three main factors that are particularly relevant to the music CD development process. These factors are music consumers and music industry agents as key participants, the five clusters of ideas (i.e. re-designing and re-packaging, offering complementary items, providing technological

features, supporting music activities and solving previously experienced difficulties) and concrete and abstract attributes.

3) *Box C* explains the types of benefits and values, their relationships and the various stages of benefit and value analysis. The concept in *Box C* is based on several of the perspectives on benefits and values that have been gleaned from relevant studies such as Charter (2006), Kim et al., (2002), Kumar and Noble (2016), Olson and Reynolds (1983), Orth and Marchi (2007), and Smith and Colgate (2007).

In addition, the framework has five rows representing the key terms adopted in a creation of superior experiential value. The identification of each key term is provided in *Boxes B and C*, horizontally. Firstly, *Row 1* is concerned with the input for CD development. The emphasis here is on the input provided by the music industry's agents and music consumers, input that has itself been derived from their own past experiences. Such input is vital information that has the potential to be used for more effective product development.

Secondly, *Row 2* shows the five clusters of ideas, namely, re-designing and re-packaging, offering complementary items, providing technological features, supporting activities and solving previously experienced difficulties. These ideas have already been adopted for the development of many products and services. Companies use the concept of consumer-led product development to create ideas to enhance their products, making them even more responsive to consumer needs as far as functional and psychological perspectives are concerned. In this study, the five clusters of ideas are also considered to be potentially useful for music CD enhancement.

Lastly, *Rows 3, 4 and 5* are based on Olson and Reynolds's (1983) Consumers' Cognitive Structure Model showing the linkages between features, benefits and values. In *Row 3*, it can be clearly seen that these features are divided into two main types, namely, concrete and abstract attributes. From the perspective of product development, both concrete and abstract attributes can be enhanced, as was discussed in Section 3.6.2. For example, the complementary items offered can be in both a tangible form, such as concrete merchandise, or an intangible form, such as extra music tracks.

Figure 3.4 (Identification of the benefits derived from music activity participation) and Figure 3.6 (Identification of the benefits derived from music product consumption) have

been used to develop the concept in Row 4. These figures explain the relationship between the positive consequences, the bundle of advantages and the benefits (including the core benefits and their subsidiaries). This relationship helps to understand from where the benefits are derived. Significantly, it can also be adapted to explain how a properly developed music CD can deliver benefits to music consumers. Initially, the positive consequences can be listed from the music consumers' own positive points of view concerning the developed music CD (one that offers enhanced features). This list of positive consequences can in some cases be grouped according to various themes.

The positive consequences are then subsequently classified into a bundle of advantages. The development of the music CD can then effectively build on and increase the advantages in aspects such as acquirability, usability, possessability, tangibility, collectability and social interactability, as well as taking into consideration people's consumption of other music products. The advantages may further increase when people participate in music activities, resulting in an improvement in knowledge and musical skills, an enhancement of emotions and feelings and even an amelioration in social skills. From such a bundle of advantages are derived two main types of core benefit, namely, functional and psychological, and from its subsidiaries, self-emotional and social affiliation.

Row 5 gives the formulation of the experiential value resulting from music CD development. This reveals the significant effectiveness of the development process and shows how it can enhance the experiential value. Continuing from Row 4, the assessment of benefits enables the identification of experiential value, which can then be classified into various forms, such as functional value (i.e. utilitarian, educational) and psychological value (i.e. self-emotional ones and their subsidiaries, aesthetic, artistic, obsessional and loyal ones, as well as social affiliation).

3.7. Summary

Consumer-led product development is a central concept for music CD development in this study. In this chapter, music consumption practices are re-conceptualised in order to more fully understand the overall behaviour in music experience in the recent market. The concept has two main dimensions, namely, music product consumption and music activity participation. A typology of music consumers is given, based on an analysis of behavioural consumption, showing that music

consumers can play roles as both receivers (in relation to aural and visual activity) and creators (in relation to oral, manual and physical activity). A discussion about experiencing overall music consumption practices enables the benefits and values to be clarified in the various forms that consumers perceived them as a result of their individual practices. The advantages and disadvantages of each music product, a significant and critical issue in the music CD development process, are now more apparent. In addition, the examples of products and services development, collected from the relevant studies, have helped to shape ideas, which can now be grouped into five clusters. The input from music industry's agents and from consumers was assessed as to how it relates to the five clusters of ideas and how it enhances the supremacy of all values (i.e. functional and psychological) for the finished music CD. In the next section, Chapter Four, perspectives on interpretivism, including the methodology for the data collection and data analysis, are provided. These are key aspects of qualitative research and, as such, underpin this study.

CHAPTER FOUR: RESEARCH METHODOLOGY

4.1. Introduction

Methodology is the overall plan of research. This plan includes data collection techniques, the research design, setting, subjects, analysis and reporting. The methodology needs to be compatible with the theory and, also, the theory needs to support the methodology. In consumer research, there are several ways to seek knowledge about consumers. Knowledge is gained from various approaches, such as reading a novel or conducting an experiment. Individual researchers must choose an appropriate process, grounded in a relevant research paradigm, through which they can gain knowledge (Hudson and Ozanne 1988). Based on the foundations of research philosophy and methodology, an interpretive paradigm along with a qualitative strategy, linked to the inductive process (Murray and Ozanne 1991), have been applied in this study to generate knowledge of music consumption practices and music CD development, with particular reference to the Thai market.

This chapter aims to present and justify the philosophical foundations that support this research (4.2) and the methodology adopted to answer the research questions and objectives (4.3). At the end of this chapter, the research design, the data collection methods and the research analysis will all be addressed.

4.2. Research paradigm

Research philosophy is simply defined as the foundation that is used to explain how to conduct research to answer the research questions (Neuman 2014; Maxwell 2008). The essential aim of research philosophy is to assist researchers in knowledge development (Saunders et al. 2009). Thus, an understanding of research philosophy is necessary for the researcher to identify the appropriate direction for their research as the philosophy shapes the entire process. It enables the researcher to narrow the diversity of knowledge within the research area.

There are two main philosophical paradigms, namely, positivism and interpretivism. These frameworks provide the whole system of thinking that guides the researcher in

selecting techniques and methods for conducting research in order to contribute and/or to develop knowledge (Neuman 2014, Guba and Lincoln 1994, Krauss 2005, Neuman 2006, Maxwell 2008). Both paradigms are applied in consumer research (Saunders et al. 2009; Mackenzie and Knipe 2006). Positivist or interpretive paradigms are chosen based on the differing goals of the research (Hudson and Ozanne 1988). Table 4.1 shows the different characteristics of both paradigms.

Table 4.1: Different characteristics of positivist and interpretive paradigm

Research process	Positivist paradigm	Interpretive paradigm
Initial stage	- Review of existing literature to identify a gap; development of a priori conceptual framework.	- Identification of general phenomena of interest; phenomena's boundaries are left open and undelineated
Data collection: General structure	- Empirically testable hypotheses. - Hypotheses are tested by fixed design. - Data gathered. - Strict adherence to scientific protocol.	- A "Bracket" of prior conceptions. - Immersion in the natural setting for an extended time period. - Design, questions, and sampling strategies evolve as phenomena are studied. - Reliance on the human instrument for generating 'thick description'.
Standard data-gathering techniques	- Statistical analysis of data to yield an explanation. - Laboratory experiment. - Large-scale survey.	- Content or textual analysis to yield an interpretation. - Participant observation. - In-depth interviews.
Sample evaluation criteria	- Validity and reliability	- Length of immersion and creation of thick description

Source: Murray and Ozanne (1991) and Tadajewski (2006), Adapted

According to Table 4.1, the positivist paradigm generally includes adherence to scientific practice, namely, the process of proposing hypotheses and then designing experiments to test these hypotheses (Hudson and Ozanne 1988; Murray and Ozanne 1991). To elaborate, the positivist paradigm assumes that scientific practice is the only way through which people can acquire knowledge. In addition, the positivist paradigm is often associated with quantitative research, as the data is measured or analysed through statistical tools to explain its reliability and validity (Marshall and Rossman 2014; Mackenzie and Knipe 2006; McGreger and Munane 2010). This paradigm can also be applied in consumer research; however, it is generally used by researchers who are mainly interested in answering questions, such as, what, where, when to buy and how often, and using large-scale surveys rather than consumption practices (Ekström

2003; McGregor and Murnane 2010). Lastly, the statistical data can be used to predict buying rather than to understand consumption (Hudson and Ozanne 1988).

In contrast, the interpretive paradigm assists researchers to explain and understand the meaning of social phenomena (Holden and Lynch 2004). It is associated with the study of people, the world and the humanities under the related questions of how and why (Holbrook and O'Shaughnessy 1988; Cova and Elliott 2008; McGregor and Murnane 2010), such as how people feel, how their conscious and unconscious feelings came to be, and how new, shared meanings affect their lives (McGregor and Murnane 2010). The term "interpretive" has its roots in "interpretation", which is defined as "*the critical analysis of a text for the purpose of determining its single or multiple meaning(s)*" (Holbrook and O'Shaughnessy 1988, p. 400). Thus, interpretive research involves the investigation of a phenomenon by means of collecting, analysing and interpreting data in order to understand and explain the phenomenon (Mackenzie and Knipe 2006). In the other words, interpretive research aims to capture people's life experiences by describing, translating and interpreting their points of view (Hudson and Ozanne 1988; Spiggle 1994; Tadjewski 2006). Spiggle (1994, p. 492) concludes that the concept of the interpretive paradigm, as used in research, is "*assessing the intentions and inferences of those one is studying, making sense of experience and behaviour, and seeing or understanding some phenomenon in its own terms, and grasping its essence (e.g. interpreting a cultural form). Inferential processes in research require some combination of analysis and interpretation to create representations of data*". In addition, an interpretive paradigm is appropriate to use for research that focuses on a smaller group or a specific group of people rather than on a large-scale community or society. The intent of such research is thus to find out the meanings in specific cultural and social contexts rather than in overall contexts which are representative of everything and everyone (McGregor and Murnane 2010).

4.3. Research strategy and process

Research paradigms are considered to be the foundations for applying distinctive strategies, namely, qualitative and quantitative ones (Saunders et al. 2007). Most often, the positivist paradigm adopts both qualitative and quantitative strategies, while the interpretive paradigm adopts only a qualitative strategy (Hyde 2000). A quantitative

strategy involves numerical analysis and measurements, but this strategy is associated with textual analysis and explanation, description or even conceptualisation (McGregor and Murnane 2010; Kapoulas and Mitic 2012).

To further explain, qualitative research is concerned with the exploration of in-depth comprehension and awareness of problems and phenomena (Kapoulas and Mitic 2012), just as it is also the investigation of an individual's behaviour, perspectives, feelings, perceptions, meanings, and life experiences and how something affects people (McGregor and Murnane 2010; Khan 2014). Researchers can thus explain the social world and human behaviour, and why humans act in a particular way (Hancock 2002). Remarkably, a qualitative strategy seeks the complexity of a particular situation through a holistic framework. It seeks to explain a particular phenomenon of a specific group of people rather than to find a general phenomenon which represents the entire population in the social world. Thus, qualitative research contributes a richness of detailed data on a small number of individuals (Hyde 2000; Hancock 2002; Neuman 2014). It provides interpretive techniques for researchers to describe, decode, translate or otherwise come to terms with meaning (McGregor and Murnane 2010). According to the interpretive paradigm, "*qualitative research is concerned with finding the answers to questions which begin with: Why? How? In what way?*" (Hancock 2002, p. 2). The interview is the main procedure through which the informants can express their experiences and feelings when answering the research questions (Schmidt and Hunter 1998).

In contrast to the qualitative strategy, the quantitative strategy does not aim to seek a detailed explanation of a phenomenon but rather to explain the general characteristics of a population by an analysis of statistical numbers. Hence, the data represents the amount and frequency rather than the interpretation (Noor 2008; Kapoulas and Mitic 2012). The statistical data is used to measure the representative sample's behaviour and characteristics so that they can be represented as the behaviour and characteristics of the entire population (Hyde 2000). In addition, the statistical data, such as that from a sales forecast, is also used to predict behaviour and characteristics (Ozanne and Hudson 1989).

In tandem with the quantitative and qualitative strategies, there are two distinctive research approaches: inductive and deductive. The inductive process is used to generate

or develop theory, whereas the deductive process is used to test the theory. At the final stage, theory is the outcome of any inductive research approach (Hyde 2000; Bryman 2007). For the deductive approach, “*theory and hypotheses deduced from it come first and drive the process of gathering data*” (Bryman 2007, p. 9). Marketing and consumer research therefore need to determine the appropriate research approach to be implemented. The starting point tends to centre on deductive and inductive methods. The major difference between the inductive and deductive approaches is hypothesis and theory existence and placement. Deductive research is concerned with the exploration of the research’s hypothesis as the main aim, whereas inductive research has no particular hypothesis discussion at the beginning (Fereday and Muir-Cochrane 2006). While quantitative researchers frequently subscribe to the deductive research process, qualitative researchers commonly follow an inductive process. Both quantitative and qualitative researchers demonstrate deductive and inductive processes in their research (Hyde 2000). Table 4.2 below shows the differences between the two processes.

Table 4.2: Major differences between the deductive and inductive processes

Deductive processes	Inductive processes
1. Principles based on science.	1. The meaning of human attachment to events is explored.
2. Movement from theory to data.	2. Research context is more deeply understood.
3. Casual relationships between variables need to be explained.	3. A qualitative type of data is collected.
4. A quantitative type of data is mainly collected.	4. A more flexible approach to the research structure to ensure provisions for changes throughout the research.
5. Measures of control are applied in order to ensure the validity of the data.	5. The researcher is perceived to be a part of the research process.
6. Concepts are operationalised in order to ensure the clarity of definitions.	6. Research findings do not have to be generalised.
7. The approach is highly structured.	
8. The researcher is independent from the research process.	
9. Samples of a sufficient size need to be selected in order to be able to generalise research conclusions.	

Source: Saunders et al. (2009, p. 89)

4.4. An application of the research paradigm and theory to the research

Previous music consumption research used both quantitative and qualitative methods. Both approaches are used in consumer marketing research, depending on the purpose of the research. For instance, North and Oishi (2000) explored the reasons for

purchasing CD albums by applying the quantitative method. In this study, a list of 16 reasons, based on their pilot study, was presented to the respondents, who were then required to rate the reasons by using an 11-point scale ranging from 0 to 11. It can be argued that the quantitative method is an appropriate method for this study to rank consumers' choices; however, it probably may not be the most effective one to understand why respondents preferred those choices. To answer the research questions of this study, the researcher considered it appropriate to get an in-depth insight into consumers' perceptions of 'what the reasons are for purchasing music, and why they purchase CD albums.'

Consumer research usually adopts an interpretive paradigm, aligned with a qualitative strategy and inductive process, to seek in-depth knowledge about consumers (Hudson and Ozanne 1988). Consumer researchers also adopt this paradigm to develop theory in several ways, such as to explain the meanings embedded in consumer behaviour (Holbrook and O'Shaughnessy 1988), and to identify patterns of behaviour (Calder and Tybout 1989; Schembri and Sandberg 2002; Ekström 2003; Tadajewski 2006; McGregor and Murnane 2010). Music consumption studies, such as Sinclair and Green (2015) and Green et al. (2016), are good examples of applying interpretive, qualitative and inductive approaches to seek knowledge about music consumers. Sinclair and Green (2015), adopted in-depth semi-structured interviews to examine the present music consumption scene during changes in the music market, specifically in the UK and Ireland. The outcomes of this study were used to identify how music consumers engage with copyright and pirate digital music. Significantly, the participants' opinions were used to conceptualise a typology of music consumers. Similarly, Green et al. (2016) used a semi-structured interview and developed a set of questions (e.g. *What were the main reasons/motivations behind the purchase?* and *How do you consume music?* etc., p. 244) to examine how socially responsible consumption influences music purchase decisions.

These studies offered useful guidance for choosing the most appropriate methodology for this research. Similar to the studies above, the main focus of this research is on behaviour in music consumption and is based on research questions. Bearing in mind the purpose of this research, the researcher considered the interpretive paradigm to be the most appropriate approach, the one best serving the purposes of this research for

capturing consumers' experiences in music consumption practices and for studying the opinions, points of view and ideas derived from the consumers and the experts in music CD development. For these reasons, the adoption of qualitative research methods is compatible with this particular study. Moreover, the qualitative approach will further benefit this research by offering an in-depth assessment of the music industry, particularly in Thailand. Most music market research in Thailand provides general statistical information on music consumption, e.g. music sales, the number of streaming music subscribers, etc. This research will provide deep insights into consumers' and music industry experts' views and will thereby contribute considerably to consumer research. The framework of this study can be practically useful for understanding marketing practices and hence record companies can undoubtedly benefit from this in their own music product development processes.

Aligned with the qualitative approach, the interview is a selective procedure, a means of gaining insights into the key knowledge providers in this study (i.e. the music consumers and the music industry's experts) in face-to-face, direct conversation or through an interaction between interviewee and interviewer, all enabling a better understanding of opinions and ideas and providing more in-depth knowledge than a survey questionnaire ever could (Fossey et al. 2002; Packard and Conway 2006). The interview data is transcribed into interview transcripts and interpreted, resulting in comprehensive descriptions of the views and ideas expressed. Lastly, the analysed data, along with the relevant literature is developed into conceptual thinking, which is further enriched through the application of music consumption practice theory, also taking music CD development into account.

The research questions in this study are: 1) How can music consumption be understood in today's environment? 2) What do music consumers need and expect from music consumption practices? and 3) How can music CDs be developed to respond to consumer needs? These questions are within the scope of two main Points of Knowledge, namely, 1) consumer needs and expectations in music consumption practices in today's environment and 2) music CD development. According to these two Points of Knowledge, relevant issues can be elaborated upon, as follows:

1. Point of Knowledge: consumer needs and expectations in music consumption practices.
 - What music product and music activity do people consume or engage with?
 - How do they consume music products and engage in music activities?
 - Why do they choose that particular product and that activity?
 - The attitudes of people towards this product consumption and activity participation.
2. Point of Knowledge: music CD development.
 - How to develop inherent features for, or even add new ones to, music CDs.
 - How the developed features can deliver benefits and create value for music consumers.

The first Point of Knowledge is the context that is directly associated with music consumers. Music consumers are thus the key knowledge providers for this point. Alternatively, this study will also use the opinions or ideas of music industry experts and music consumers to improve music CD development. To achieve this, the interview process will be divided into two stages, one with the consumers and another with the experts. Consumer interviews enable an understanding of music consumption practice behaviour; this is in itself useful to describe the characteristics of music consumption practices in today's market in detail and to identify consumer needs and expectations from experiencing music consumption practices. In the case of music CD development, consumers' views may indeed constructively replenish the development idea bank with quirkily new ideas that the industry's so-called experts may not have even thought of or may even have summarily dismissed. Such an integration of consumers' and experts' ideas can contribute to a new form of music CD, one that is labelled in this study as a Prototype Music CD. Based on a study by Baba and Tschang (2001), the prototype product is the final product that is developed by means of a process of modification of the product specification through the determination of the product details and through evaluation until a set of specifications has been evolved for the final version of the product. This research will be conducted using two-phases interviews: 1) interviews with the experts to collect a set of specifications or a set of features, and 2) interviews with consumers to provide further ideas for feature development. Only after these interviews have been conducted and the data derived from them has been processed and

reflected on will the final set of features for the prototype music CD be determined. This whole process is explained in greater detail in Section 4.6.

4.5. Research design

Research design involves an overall plan of the research required to answer the research questions and to achieve the objectives of the study. Within the plan, sources to collect the data (including how to seek and select appropriate participants/respondents, how to gather the data and how to design a set of questions) and research limitations are the crucial factors to consider (Saunders et al. 2009; Denzin and Lincoln 2000).

This study employed the technique of purposive sampling for selecting the population. The purposive sampling technique allows the researcher to judge and select people or prospective participants who: 1) are available to participate in conducting the research, 2) are knowledgeable, 3) have experience related to the context of the study, and 4) can provide the reliable and detailed information required to understand the focal themes of the study (Packard and Conway 2006; Saunders et al. 2009). A form of semi-structured interview was used for this study. This form of interview allows the researcher to prepare relevant topics and specific questions for the participants or the interviewees in particular settings (Fossey et al. 2002). Semi-structured interviews help to discover unexpected themes (Sinclair and Green 2016), for such interviews are flexible and allow further enquiries to be made, should unexpected situations occur during the interviewing process (Leech 2002).

The following section provides details of how this research was conducted, beginning with how appropriate informants or interviewees were sought, how the interviewees were selected and how the questions and interviewing techniques were devised and decided on.

4.6. Data collection method

The population of this study is the music industry's experts and music consumers who can be key knowledge providers. The whole interview process for this study was divided into interviews with experts and interviews with music consumers.

The interviews with the experts aimed to elicit and examine their ideas for music CD development and how they were planning to enhance inherent features or create new features for music CDs, whereas those with the music consumers endeavoured to explore behaviour in music consumption practices, to hear their assessment of the features gleaned from the experts' ideas and to examine the music consumers' own further ideas for music CD development.

In addition, the interview duration was flexible. This meant the interviews could be extended or prolonged during the sessions depending upon the participants' responses. In addition, all the interviews were audio-recorded with the permission of the participants; this enabled the data to be easily re-accessed during the analysis process.

4.6.1. Stage 1: The interviews with the experts

As noted previously, GMM Grammy, RS and True Music are major record companies in the Thai market. The executives who are currently working in these companies consequently have the authority to make decisions regarding their company's marketing strategy and are therefore to be regarded as relevant informants. They hold various positions, such as, chief executive officer and director, for instance. Moreover, some experts (i.e. Deaw Tangtragoon) hold many positions in the music company. In addition, people who have had considerable experience of working in the music industry over 10 years in various positions, such as music composers, song-writers, artist casting/training and development, and voice trainers, were additional informants. They were selected as informants in this study because they are able to provide useful knowledge of the music industry in Thailand. The invitation process for these interviews was initially planned by starting with a list of prospective experts, those who play a significant role in the Thai music industry, and then checking their careers to date to ensure that they would be key informants for this study. The invitations were sent out via direct contact from the researcher as he already had considerable prior experience of working for many entertainment companies, including the two major record companies, GMM Grammy and RS and via referrals by others, such as former colleagues and employers, which enabled the researcher to get access to other key contact people. Remarkably, eight of nine experts contacted allowed the researcher to reveal their personal demographics. One expert, however, an executive

working for a major record company, was not able to disclose him/herself due to personal reasons. In this case, the expert and the company were coded as “A” and “B company” in this study. A summary of the experts’ demographics is provided in Table 4.3 below.

Table 4.3: Experts’ demographics

Experts	Gender	Career position	Organisation
A	Male	Chief Executive Officer (Music Business)	B
Deaw Tangtragoon	Male	Chief Operations Officer, Platform Strategy & Sponsorship Division Managing Director	GMM Grammy PCL. STGMM Company Limited, JKN Channel (under GMM’s management)
Arkeyra Weetanon	Female	Managing Director Marketing Director Programme Director	GMM Broadcasting (under GMM’s management) GMM Broadcasting (under GMM’s management) STGMM, JKN Channel (under GMM’s management)
Sukrit Sukkulwat	Male	Vice-President, Music Content Production	RS PCL.
Montira Chaownsungket	Female	Music Media Manager	RS PCL.
Monsinee Nakapanant	Female	Chief Commercial Officer & General Manager	True Digital Content & Media (under True Cooperation PCL.’s management)
Paranee Techwatanasomboon	Female	Assistant Director	True Digital Content & Media (under True Cooperation PCL.’s management)
Nantana Boon-Long	Female	Artist, music composer/song writer, Artist-casting and training Voice Trainer	Independent (previously worked at GMM Grammy PCL.) - AF Academy Fantasia (under True Music) - GVS Grammy Voice Studio (under GMM’s management) - Nantana Studio
Wathiya Ruayniratana	Female	Artist Voice Trainer	Humbrella Music (under GMM’s management) - AF Academy Fantasia (under True Music) - GVS Grammy Voice Studio (under GMM’s management) - Nantana Studio

Source: Author

The interviews were carried out during December 2012 to February 2013 and took place in the experts’ offices. The interviews were all audio-recorded. They took, on

average, 30 minutes. The interviews were designed in a semi-structured but in-depth format. The questions were focused on the following two main points:

1. What are your views regarding the value of current music CDs' impact on consumer desires and needs?
2. Do you have any idea how best to develop music CDs to respond to consumer needs?

4.6.2. Stage 2: The interviews with the music consumers

The interviewees' personal backgrounds and circumstances are issues that need to be considered in order to ensure that valid and reliable in-depth data are obtained. The music consumers, as explained in Chapter Three, are people who habitually participate in activities related to musical contexts, activities that can be categorised into Five Consumptive Acts, namely, aural, visual, oral, manual and physical. Opinions obtained from such people can therefore be assumed to be grounded in facts and these consumers can therefore be relied upon to give trustworthy, correct and in-depth information (Onwuegbuzie and Leech 2005; Onwuegbuzie and Leech 2007), unlike those chosen at random and who might have had little experience themselves of the research topic. Particular individuals who had experience of engaging in relevant music consumption activities were therefore selected as the purposive sample. Online and offline sources were both used for seeking prospective interviewees for this study. Online sources were, for example, record companies' official websites and social network sites related to musical content and already allowing music fans to participate. Furthermore, to cover the entire range of Thai music consumers, and not to be confined simply to those using online channels, music events, such as concert and music contests, and venues, such as karaoke shops, music studios, music schools and music shops, where music activities regularly took place, were targeted. A summary of the various sources for finding prospective interviewees is provided in Table 4.4 below.

Table 4.4: List of sources for seeking prospective interviewees

Categories	Names	Locations or branches for the visits and accesses	Timelines for the visits and accesses
Karaoke venue	Yes R&B	Thonglor Road	22 February 2014
	Blu-O	Siam Paragon Department store (Rama 1 Road)	17 February 2014
		Major Cineplex (Rachayothin Road)	22 February 2014
Music studio	Fusion Music	Ngamwongwan Road	23 February, 3 March 2014
Music school	Nantana Studio	Rama 9 Road	8, 9 and 15 March 2014
	KPN Music Academy	Esplanade Cineplex (Ratchadapisek Road)	27 February 2014
Music shop	B2S	Central Department Store (Ladprao Road)	16 February, 9 and 12 March 2014
	Mangpong	Central World Department Store (Rachaprasong Road)	16 March 2014
Concert	Tata Young (Turn back Times with Tata)	Siam-Paragon Hall (Rama 1 Road)	22 March 2014
Music contest	The Star 10 (GMM's singing contest)	Moon Star Studio (Ladprao Road)	8 and 15 March 2014
Social network	Kamikaze's webboard (The official webboard)	-	February – April 2014
	Gmember (The official Facebook)	-	February – April 2014

Source: *Author*

The initial approach to prospective interviewees was made by the researcher, who introduced himself and then briefly gave the background to the research before explaining in more detail the actual topic to be investigated. The purpose of this particular research was explained and detail of the whole research programme given. Only then were they asked whether they would be willing to participate in the programme. Those who kindly agreed to participate in an interview were asked to provide general demographic information, namely, their name, age, occupation and personal contact details, after which they were asked to make an appointment to participate in the interviews.

Setting a sample size or a particular number for the interviewees is a relevant issue for consideration. In qualitative research, the number of interviewees should be sizable enough to obtain a representative sample and to ensure sufficient data be gathered, leaving at best very few gaps in the knowledge acquired (Onwuegbuzie and Leech 2007; Mason 2010). However, none of research gives an actual number of interviewees – not even a maximum or a minimum – as the ideal to ensure that the qualitative research will be effective and productive (Onwuegbuzie and Leech 2005). One

suggestion, however, was that the sample should not be too large because the data could then become repetitive and superfluous (Mason 2010), which could in itself make it difficult to extract thick and rich data (Onwuegbuzie and Leech 2007). The sample should also not be too small because that would make it difficult to achieve data completeness (ibid.). In the light of these warnings, it was therefore decided that the sample size in this study be initially set at 60, with the one-to-one interviews being equally divided into 30 college students and 30 participants of early-working-age. Each group was designed to have 15 females and 15 males. Tables 4.5 and 4.6 below separately provide a summary of the demographics of the student and the early-working-age interviewees.

Table 4.5: Music consumers' demographics (student group)

Student group							
Male				Female			
Participant	Name	Age	Occupation	Participant	Name	Age	Occupation
1	Ake	22	Postgraduate student	16	Pam	20	3 rd year undergraduate student
2	Oat	22	4 th year undergraduate student	17	Minnie	20	2 nd year undergraduate student
3	Bank	21	3 rd year undergraduate student	18	Shi	21	3 rd year undergraduate student
4	Eddie	21	3 rd year undergraduate student	19	Kanomjeen	19	1 st year undergraduate student
5	Arm	19	2 nd year undergraduate student	20	Pat	18	1 st year undergraduate student
6	New	20	2 nd year undergraduate student	21	Aom	22	3 rd year undergraduate student
7	Mac	21	3 rd year undergraduate student	22	Prair	23	Postgraduate student
8	Nick	19	1 st year undergraduate student	23	Milk	22	4 th year undergraduate student
9	Oak	22	4 th year undergraduate student	24	Mui	22	4 th year undergraduate student
10	Win	20	3 rd year undergraduate student	25	Fon	21	2 nd year undergraduate student
11	Mhee	21	3 rd year undergraduate student	26	Air	21	2 nd year undergraduate student
12	Ow	22	4 th year undergraduate student	27	Pim	20	1 st year undergraduate student
13	Pee	23	Postgraduate student	28	Yim	23	Postgraduate student
14	Benz	19	1 st year undergraduate student	29	Pang	21	2 nd year undergraduate student
15	Pete	22	4 th year undergraduate student	30	Chinz	22	3 rd year undergraduate student

Source: Author

Table 4.6: Music consumers' demographics (early-working-age group)

Early working age group							
Male				Female			
Participant	Name	Age	Occupation	Participant	Name	Age	Occupation
31	Joe	30	Engineer	46	Boom	29	Marketing officer
32	Fun	34	Sport scientist	47	Yen	26	Unemployed
33	Art	24	Programmer	48	Noon	33	Media planner
34	Champ	28	Strategic planner	49	Nan	29	Music school owner
35	Park	34	Food scientist	50	Preaw	29	Hotel PR
36	Palm	26	Pilot	51	Nun	28	Logistic
37	Korn	25	Strategic planner	52	Gamboom	23	Spot advertising planner
38	Cee	31	Restaurant manager	53	George	25	Administrator
39	Tee	24	Engineer	54	Pla	29	Piano teacher
40	Game	25	Hotel PR	55	Tangkwa	25	Creative designer
41	Ton	26	Marketing officer	56	Nat	27	Secretary
42	Toei	35	Production producer	57	Nueng	32	Doctor
43	Teh	32	Engineer	58	Amp	27	Engineer
44	Bat	34	Engineer	59	Aom	28	Accountant
45	Phat	29	Hotel concierge	60	Pook	29	University lecturer

Source: *Author*

Moreover, it was now decided to have a group interview or a focus group as this arrangement would help encourage the participants to share their experiences and opinions and could even lead to a more productive discussion. Of course, some of the ideas and new issues raised might be unanticipated, but other significant issues could also come to light in a brainstorming session or they might be generated by one participant with another when the ideas they had come up with were shared with the group as a whole. This would then allow the researcher to ask further related questions, based on the participants' responses, thereby gaining a deeper understanding of the specific issues and experiences of the people involved in this research (Gibbs 1997; Hines 2000). The significance of the group interview, thus, is to bring out different issues during a discussion that may not emerge from the one-on-one interviews.

However, there were certain misgivings. Differences in demographics, such as occupation or age, can severely affect the group dynamic and even the accuracy of the data. For example, students may be not willing to challenge the opinions of professors (Hill et al. 2005). Ideally, within each individual group, the members should have the same homogeneous characteristics, education and management levels, ages, and genders. Gender is an important factor, for males and females may have different emotions, feelings and opinions. A good group interview should combine sampling from both genders equally (ibid.). Powell and Single (1996), claim that one group interview cannot be a good representative of an entire population. Most research involving group interviews therefore uses groups of 1-to-10 people. In this research, the group interviews were carried out in four groups, and attempted to be made up of equal

numbers of students and those of early-working-age. However, due to the uncontrollable situations with some respondents cancelling, the quantity of student and early-working-age was not equal. Each group was comprised of between 5-to-11 members comprising males and females. A summary of the demographics of the participants in the four group interviews is shown in Table 4.7 below.

Table 4.7: Music consumers demographics (group interview members: student and early-working age group)

Student groups			Early working age groups		
Group A (undergraduate student)			Group C (employees)		
Name	Gender	Age	Name	Gender	Age
1. Tor	Male	21	1. Nut	Male	28
2. Benz	Male	20	2. Beer	Male	31
3. Ping	Male	20	3. Arm	Male	34
4. King	Male	21	4. Pok	Male	24
5. Gim	Male	23	5. Bell	Female	27
6. Pipe	Male	21			
7. Bank	Male	22			
8. Nammon	Female	20			
9. Jum	Female	21			
10. Nat	Female	21			
11. Nan	Female	21			
Group B (postgraduate student)			Group D (employees)		
Name	Gender	Age	Name	Gender	Age
1. Tai	Male	23	1. Pui	Male	30
2. Pun	Male	23	2. Auab	Male	23
3. Non	Male	26	3. Max	Male	23
4. View	Female	24	4. Ice	Male	27
5. Kate	Female	23	5. Paan	Male	27
6. Noi	Female	26	6. Mod	Female	24
			7. Bua	Female	31
			8. Nadda	Female	25
			9. Mook	Female	28

Source: Author

One-on-one and group interviews both took between 30-to-45 minutes each. Both sets of interviews were carried out in Bangkok from December 2013 to February 2014. Regarding the setting of the interviews, Powell and Single (1996), suggest that when a meeting-place is considered, its environment should have no factors which might influence participants concerning any issue related to the subject of the study (e.g. no bias incentive) and be an appropriate interview setting to allow the participants to concentrate (i.e.no disturbances from the environment, participants being able to be comfortably seated and able to contact each other and speak face-to-face). A meeting-place should be located at a place that is central for all participants and convenient for transportation; otherwise professional informants may be not willing to take part

(Powell and Single 1996). For the participants' convenience, the interviews were deliberately planned to be conducted in an area, on an appointment date and at a time all chosen by the participants. They were asked to suggest a venue they considered appropriate. The one-to-one interviews, however, took place in a variety of venues, according to how convenient it was for each interviewee; sometimes in a coffee shop that was nearby the interviewee's work-place, in institutions or, occasionally, in the interviewee's private accommodation. For the group interviews, the settings were in Bangkok in the main library of Kasetsart University and in the private karaoke room at a "Bai Mai Ra Rueng", a well-known karaoke bar and restaurant.

4.6.2.1. Question design

In both quantitative and qualitative research, the initial questions are generally about respondent/interviewee demographics, such as their name and age. In this particular study, the questions were specifically set to elicit answers to the research questions, shed light on the research topic itself and thus achieve the aims and the objectives of this study. As previously noted in Chapter Three, music consumption practices involve both music product consumption and music activity participation; thus, it was essential that questions related to these two contexts be properly formulated and then asked during the interviews in order to elicit the relevant information. Reviewing questions from prior literature in music consumption helped to formulate the questions in this study.

Regarding music product consumption, previous studies, such as Gopal et al. (2004) and Sandulli (2007), focused on experiences in music CD purchase and MP3 song copying and downloading. The questions were designed to assess and examine the cost of these particular music consumption formats. On the other hand, in the studies of North and Oishi (2006), Nettamo et al. (2006) (specifically on music CD formats) and Chu and Lu (2007) (particularly on online music formats), questions about the reasons for the initial acquisition decision and the concomitant music product purchase are to be found. Furthermore, in a study by Anderson and Rosenqvist (2006), the questions about the difficulties in experiencing music downloads, including music content and music video access, were raised. Regarding music activity participation, Tarrant

et al. (2000), explored the reasons why respondents listened to music and why musicians play music. Sloboda et al. (2001), interviewed people to identify: 1) when they listened to music, whether alone or with a friend or with family, 2) which channels (radio, TV, busker, etc.) they used to access music and 3) the style of music (pop, folk, classical, etc.) they usually listened to.

To meet the objectives of this study and to more fully understand music consumption practices, including consumer needs and expectations in music consumption, sample questions, drawn from the literature and given above, were adopted in and adapted for this study. Questions addressing the choice of music product, how the music product was acquired, the reasons for this particular product choice and the resulting satisfaction and/or dissatisfaction with the product consumption were all issues to be addressed, and about which subtle questions had to be designed to elicit the consumer's total music product experiences. Similarly, the choice of music activity, the reasons for this activity preference and the satisfaction and/or dissatisfaction with the music activity participation were the question topics to be raised in the music activity engagement section of the interview. In addition, further questions were added to elicit consumers' attitudes towards particular features of music CDs and their ideas regarding further music CD development so as to examine how music CDs could be enhanced to respond to consumer needs. The questions in this study finally covered five main topic areas; these were:

1. Demographics;
2. Music production and consumption experiences;
3. Music activity participation experiences;
4. The evaluation of music CD features;
5. Additional ideas concerning the future development of music CDs.

Appropriate open-ended questions for this type of research are more usually concerned with "What?", "How?", "In which way?" and "Why?" rather than being closed ones, eliciting only a monosyllabic "Yes" or "No" answers (See Table 4.8). For example, to examine the music products respondents consume and to classify the music activities they engage in, friendly, open-ended

questions can encourage respondents to answer more freely and to base their responses on their genuine experiences.

Within the five topic areas, a set of open-ended questions was constructed with a combination of interrogatives, such as What, How and Why, deliberately designed to elicit fuller responses from the interviewees. The final set of questions is shown in Table 4.8 below.

Table 4.8: The music consumers’ interview questions

Topic areas	Questions
1. Demographics	1. Can you please tell me how old you are? 2. Can you tell me your occupation?
2. Music consumption experience	1. Please tell me about the music products you have consumed (bought and/or used) 2. Please tell me the reasons you decided to consume them 3. Please tell me why liked the product 4. Please tell me if there was anything you disliked about the product
3. Music activity participation experience	1. Please tell me if there is any music activity you do in daily life 2. Please tell me the reasons you decided to do this activity 3. Please tell me why you like doing this activity 4. Please tell me if you find anything inconvenient or difficult whenever you do this activity
4. The evaluation of music CD features	1. What do you think about the music CD which includes these features? 2. Can you tell which features impacted your purchase intention? 3. Tell me why these impacted your purchase intention 4. Tell me why they did not impact your purchase intention 5. Can you put a price on this CD which offers these features?
5. Additional ideas for the further development of music CDs	1. Tell me about any additional ideas for further additional features you would like to see developed for music CDs

Source: Author.

4.7. Research analysis

Coding is an analysis process applied to both quantitative and qualitative research. It is simply defined as constructing, symbolising or translating data (Saldaña 2015). In qualitative research, the coding process serves to identify what has been discovered from the informants’ opinions. Briefly, relevant key words, terms, phrases and sentences from the interview transcripts are highlighted, codified, and organised into themes, which are then categorised (Kassarjian 1977). Code has many guises, ranging from a single word to a short phrase or even to a complete paragraph. In essence, the code is used to interpret “*meaning to each individual datum for later purposes of pattern detection, categorization, assertion or proposition development, theory building, and other analytic processes*” (Saldaña 2015, p. 4). The entire process

is commonly known as thematic coding (Miles and Huberman 1994; Ryan and Bernard 2003).

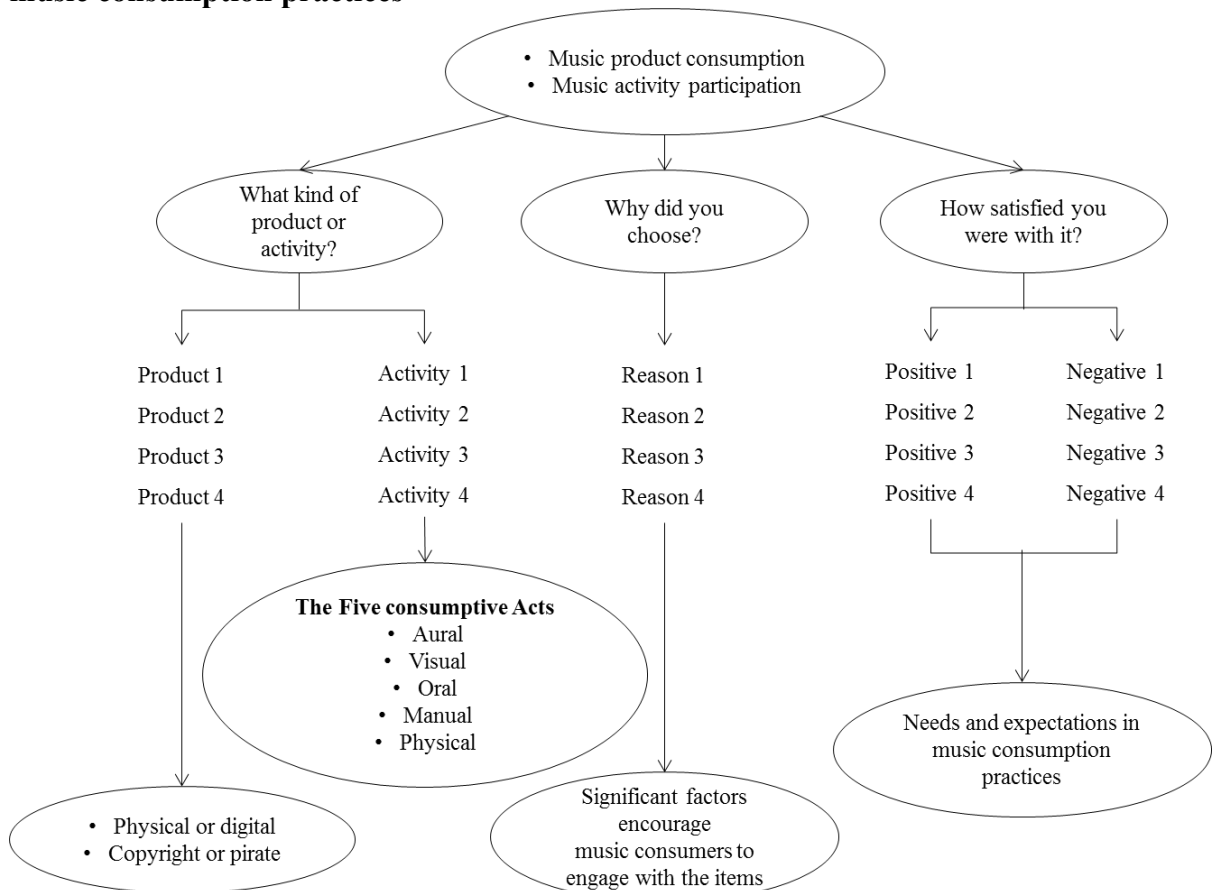
This research adopted manual coding because manually extracting and manipulating smaller data sets from the interview transcripts tends to give more control over the work (Saldaña 2015). The process consists of three main stages, 1) repeatedly reviewing the transcripts to highlight the relevant answers revealed in words or phrases, 2) grouping the highlighted answer into smaller units or codes, and 3) reconstructing and categorising these codes into themes and concepts (Kvale 1996; Saldaña 2015). This process assists the researcher in managing the interview data more efficiently, in discovering relevant issues, including occasionally surprising issues and unexpected points that require new codes, and in identifying the meaning and significance of the gathered data (Jones et al. 2011). These various stages in the coding process are extremely useful as they provide opportunities to manage the data and, in a qualitative study, even to further develop knowledge or theory (Ryan and Bernard 2003).

The coding process naturally followed the path set by the research questions, the music consumption practice concepts, such as the Five Consumptive Acts, and the conceptual framework of this study, namely, A Seminal Framework for Music CD Development, developed at the end of the literature review: data were highlighted, codes constructed, and themes interpreted and finally categorised. In more fully understanding the needs and expectations inherent in music consumption practices, such careful coding analysis helps to re-define the typology of music consumers with particular reference to the concepts of the Five Consumptive Acts. The typology and the concepts also facilitated the identification of music consumption behaviour in today's environment. A Seminal Framework determined the coding structure, and sets of data could be organised into distinct themes, such as the new features of music CD or future positive possibilities for music consumption, enabling, at the end of the process, an easier and more efficient identification of the experiential values derived from prototype music CDs. Based on the two Main Points of Knowledge (as previously noted and described in Section 4.4), the analysis process took place following two phases.

A. Phase 1: Music consumption practices

This phase of the analysis relied on the set of questions provided in Sections 2 and 3. Figure 4.1 below shows the analytical process of this particular phase. A variety of music products were listed and categorised into groups, such as physical or digital and copyright or pirate. Similarly, various music activities were listed and discussed, highlighting their development using the Five Consumptive Acts (i.e. aural, visual, oral, manual and physical). Figure 4.1 also provides ‘significant factors which lead to the music consumer engaging with the items’. Lastly, questions about the respondents’ satisfactions were used to identify the positive and negative results from consuming music products and participating in music activities. It thus became easier to interpret consumer needs and expectations in music consumption practices.

Figure 4.1: The analytical process for understanding characteristics and needs in music consumption practices



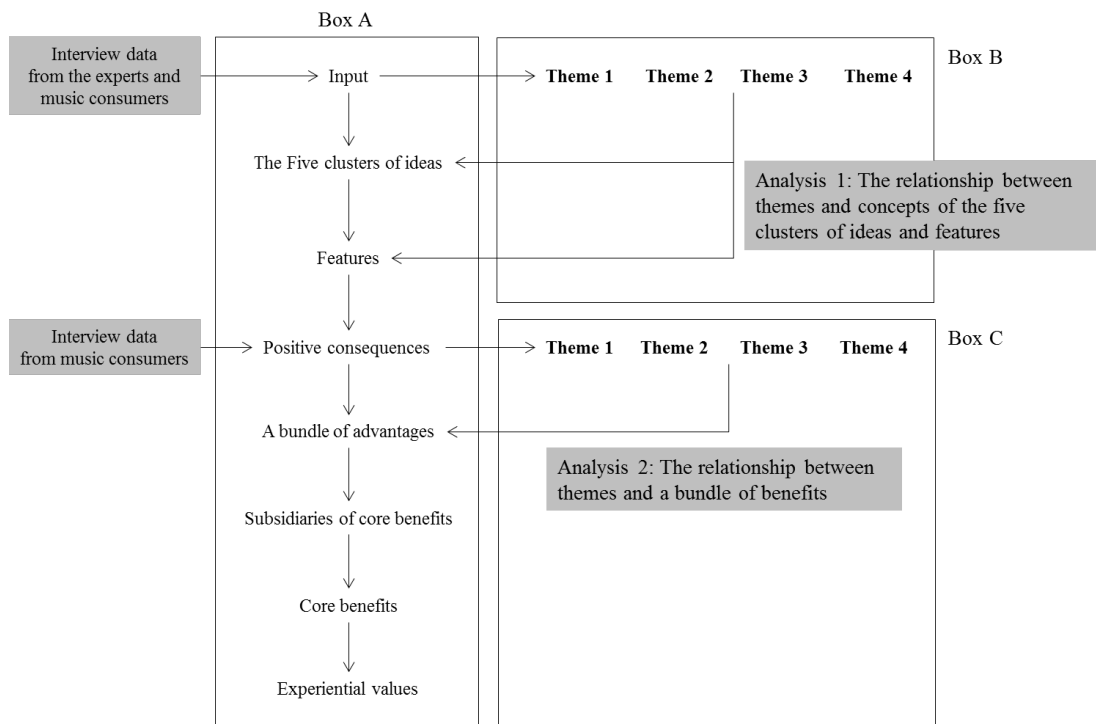
Source: Author

B. Phase 2: Music CD development

In this phase, the framework of this study, *A Seminal Framework for Music CD Development*, was used as the coding framework for the interview data, as shown in Figure 4.2 below. Aligned with Box B of the framework is the data or input obtained from the experts; the input derived from the experts about developing features for music CDs has been categorised into a list of features. At this stage, the analysis explains the relationship between the features and the five clusters of ideas (i.e. 1. re-designing or re-packaging, 2. offering complementary items, 3. providing technological features that support music activities and 5. solving previous experienced difficulties) and identifies their characteristics, based on the concept of product features (i.e. concrete and abstract attributes).

The next step is the analysis of the capability of the features, namely, how they create positive consequences for music consumers. The opinions of the consumers comprised the main data for analysis at this stage. The opinions were classified into themes of positive consequences. The themes discussed were concerned with how advantages were derived, how benefits were delivered and finally how values were provided for the consumers.

Figure 4.2: The analytical process for music CD development



Source: Author

4.8. Summary

This chapter has outlined the methodological approaches used in this research. An interpretive paradigm, a qualitative strategy and an inductive process were applied to shape the design of this research. The Seminal Framework for Music CD Development, which was developed at the end of the literature review chapter, has served as a beacon for the entire process of this research, although it mainly contributed to guiding the analysis process. Through a thematic coding process the interview data was transcribed and constructed into a set of themes and concepts based on the framework of this study. The next chapter will present the research findings and explain consumer needs and expectations concerning music consumption practices and music CD development.

CHAPTER FIVE: CONSUMER EXPERIENCES IN MUSIC CONSUMPTION PRACTICES

5.1. Introduction

This chapter consists of two main parts, the findings regarding music consumption practices (i.e. music product consumption and musical activity participation) and the analysis relating to the practices. The findings in this chapter are mainly from the one-to-one interviews with music consumers (i.e. the university students and the early-working-age groups). These in-depth interviews enabled various factors to be identified, agents that encouraged the respondents to experience music product consumption and musical activity participation, and the attitudes of these respondents towards those experiences, to be noted and assessed. The codes of respondents in this chapter begin with the respondents' nicknames, followed by abbreviations of the respondents' group and gender; "US" and "EW" refer to university student and early-working-age, and "M" and "F" stand for male and female. All informants' ages are recorded after the group and the gender codes.

Lastly, the findings are analysed. In this analysis section, knowledge about music consumption practices, including the concepts of music consumption developed from the existing literature, such as the concepts of products (e.g. the characteristics of product features), the typology of music consumers, including the concept of the Five Consumptive Acts, and consumer-perceived benefits and values from music consumption practices, is shared and discussed.

5.2. Music product consumption experiences

Derived from the interview data, Table 5.1 below provides a summary of music product consumption in the Thai market. Briefly, the participants consumed diverse music products in both physical and digital formats. This included both copyright and pirated material from many sources. Most of the participants also consumed more than one format.

Table 5.1: A summary of respondents' music product consumption

Music product categories			University student		Early working age		Total
			Male	Female	Male	Female	
Copyright	Physical	1. CD (i.e. music album including special album such as best of the year)	8	6	11	10	35
		2. MP3CD (i.e. the album of various songs collection)	-	-	-	1	1
		3. DVD (i.e. concert and music video karaoke)	3	-	2	2	7
		4. VCD (i.e. concert and music video karaoke)	1	-	-	-	1
	Digital	1. MP3 downloading services - iTunes - *123 mobile downloading service - Official record companies' websites	1	8	5	3	17
		2. Streaming services - YouTube	2	1	3	4	10
Pirate	Physical	1. MP3CD - Vampire	3	-	1	3	7
	Digital	2. MP3 downloading sites - 4Shared - Bit Torrent - AVfind.net - cz.com - mp3skull.com	10	5	8	8	31

Source: Author

According to Table 5.1, from the entire range of music products the CD is the most popular music format, followed by pirate MP3 downloading services. Within the physical music category, the music CD, which includes artist's albums and special albums, such as the best of the year, was the major product participants consumed. In this instance, the pirated MP3CD under the Vampire brand is more relevant than the copyright DVD and VCD format. For digital music, participants prefer to access illegal

MP3 downloading services, legal MP3 downloading services and streaming services. Significantly, it can be seen that they actually prefer downloading music from illegal sources rather than from legal ones. 4Shared is the major source for illegal downloading, followed by Bit Torrent, AVfind.net, cz.com and mp3skull. For legal downloading, iTunes and the mobile downloading service *123 operated by GMM Grammy were the most popular among legal downloading services. However, the other services operated by other record companies (e.g. RS's *339 and True Music's *248, etc.) were not mentioned. YouTube is considered to be a significant streaming service for the participants, whereas others, such as KKbox and Joox are not mentioned. Remarkably, there were some participants (i.e. 3 females and 1 female in the university student group and early-working-age group respectively), who obtained MP3 files by using software programs to convert music files from YouTube.

5.2.1. The significance of music and artists

A passion for particular artists and music was found to be the most significant factor leading most participants to purchase copyright music in both physical and digital formats. This included both entire albums and single tracks. Some respondents mentioned that the urge and willingness to support their favourite artists was the main reason they purchased copyright music. Some participants further explained that this was because they wanted their favourite artists to have greater morale, to be inspired by their sales to produce their next album. A CD from a memorable favourite singer was viewed as an extremely valuable purchase by some participants.

“Personally, I am not a CD collector. But the CD I bought was the album of my favourite artist. I have been a big fan of them since they were no-names until now when they became very popular.” (Nat_EWF27, CD).

“Mostly, I download only the songs sung by my favourite singers.” (Pook_EWF29, iTunes).

“I will never get bored with my favourite artist and song.” (Pat_USF18, iTunes).

Love of particular music was another factor that was important for some participants, leading them to purchase music CDs. Interestingly, instead of a well-known artist's album, Ow_USM22 preferred to buy a CD album that had been produced by independent artists who had not signed with major record labels. Furthermore, in this case he focused on the music style as being a significant factor for his purchase decision-making. Apart from the reason of the artist, Ake_USM22 wanted to support copyright music pieces. Many participants claimed that radio and YouTube were the main channels by means of which they heard newly released songs. They decided to buy the CD album when these songs became their favourites. Moreover, the best of the year or the greatest hits music album was the favourite album of some participants because they considered all the selected song tracks to be beautiful. Trust or faith in the artist's quality of music had a particularly important influence on some participants' CD purchase decisions.

"I buy it because I like the band. I know that their works have a high quality, and I like a lot of songs in the CD album. So, it's worth it." (Nun_EWF28, CD).

Significantly, Game_EWM25 noted that it was necessary that the CD album must be from his favourite artists. He was also concerned about the quantity of good music for, as he said, a CD album would be valuable and collectable if it contained more than 5 songs. Unless this was so, it would not be attractive for him to purchase. On the other hand, only the first released single could attract Preaw_EWF29 to buy the CD album because she wanted to listen to the rest of the songs in that album.

5.2.2. Attitudes toward physical music consumption experiences

On experiencing physical music consumption, respondents gave the reasons why they consumed particular physical music formats. Expense, convenience, fragility, tangibility, offers and the sound and vision quality were found to be the relevant factors that influenced the respondents in making their choices concerning product consumption. Opinions on each physical music product varied from individual to individual, as can be seen in the following sections.

5.2.2.1. Expense

Attitudes to the price of physical music formats varied from individual to individual. Concerning CDs, the price did not seem to be a factor that encouraged many participants to purchase as some participants agreed that its price was on the whole too high. Fun_EWM34 stated that the price of 300 Thai Baht was too expensive, especially for him who was currently not earning an income. He also added that, when buying CDs, it was necessary to purchase the CD player as well. Therefore, it costs more when using CDs. However, one male participant was satisfied with the price of a CD because he normally received a discount offer for his next CD purchase from the shop.

When interviewers asked what the participants considered to be a high price, they quoted prices such as 279, 289, 300, 350, 400 Thai Baht. Pete_USM22 added that the price of a CD album produced by a small label is commonly higher than that from a major music label. When discussing the price of CD albums, many participants compared their cost to that of downloaded and streamed music.

“The price is quite high when compared to downloading MP3.”
(Nun_EWF28).

“I think our world is changing. The digital era is coming. Buying a CD is more expensive compared to downloading or listening online for free.”
(Nat_EWF27).

For pirate formats, particularly in MP3 CD, the cheaper price was another reason participants were attracted to buy a pirate MP3 CD. Most participants agreed that it was cheap as it offered numerous song-tracks.

“It's cheap...It is worth spending money on. [MP3CD]. If you spend 50 Baht and sometimes there is buy-3-get-1-free you will get at least 50 songs or almost 200 songs. And I can get a variety of songs; I get

different artists and different styles. It's also easy to find an old song."
(Nick_USM19).

George_EWF25 suggested that 100 Thai Baht for an MP3 CD was worth it to obtain a variety of music tracks. Moreover, Champ_EWM28 commented that it was worthwhile because it consisted of songs in many genres from various singers. However, there were some participants who argued that the newest released MP3 CD albums included only a small number of newly released songs. The rest of the song list had already been included in previous albums.

5.2.2.2. Convenience

From the interviews, convenience is related to when participants purchase/acquire, carry, use and store music products. Most of the participants stated it was inconvenient to purchase physical music, as music shops nowadays are rare and therefore inconvenient to go to. The size of physical music is also a significant issue, making it, according to participants, inconvenient to use. All participants agreed that it was awkward to carry around and also required specific device players. However, some respondents argued that it was actually quite convenient to use all physical formats because there are so many types of equipment, such as computers and laptops, as well as DVD players, that supported them. They are admittedly inconvenient to use getting on a train or driving a car but they can still be easily used at home. One participant maintained it was inconvenient to change a disc, especially when watching a concert in a VCD format as the video was separated into two discs. As for pirate MP3 CDs, Nat_EWF27 said it was easy to search for songs from a pirate MP3 CD, which was similar to YouTube. However, one participant added that it was sometimes inconvenient to use as the user needed to skip the song tracks they did not want to listen to. Many of them mentioned that storing their own selected music on an iPhone was more convenient, particularly when they were not at home.

“It would be better, if the size could be smaller or easier to carry around. If the size were smaller, I would have more choices as I can carry many CDs with me.” (Preaw_EWF29).

“I don't like to carry it around. I don't like a box container because, actually, I use only a CD disc and I don't know where I can put the box. It's junk if you don't have it as a collection. For example, my car's audio player can contain 10 CDs, so I need to put 10 CD boxes in the boot.” (Bat_EWM34).

“It's inconvenient to carry. I never bring CDs with me and listen to them when I am on a bus.” (Mac_USM21).

One participant admitted that listening to music via an audio CD was more valuable but in fact he himself did not drive. Therefore, it made him feel that he did not need a real CD.

“Actually, I really want to buy a legal CD, but a person like me, who listens to music on a laptop and uses a CD only once, will feel a little bit bad about buying a CD because we really don't need to use a CD and, the music is already in my laptop. Moreover, I don't drive. But if I drove a car and used a CD with my car's CD player, I would feel that it had more value. When I listen to music on my laptop, I feel as if I don't need a real CD.” (Pete_USM22).

In the case of a limited-edition CD, some participants mentioned that it was also annoying to store on the shelf as its size is sometimes different from the original album.

“The size is not the same. Sometimes it's big, but sometimes it's small. So, it's very hard for me when I arrange it on my shelf.” (Pla_EWF29).

Some participants made another comment, showing a different perspective, namely, that it is unfashionable to carry CDs around as people nowadays no

longer carry a CD player or a Walkman with them. Digital music is in fact more popular among the new generation. Carrying digital devices, including smartphones, is now more fashionable.

“The size is too big. Sometimes I feel embarrassed when I need to take a CD outside because other people listen to their MP3 and it requires a specific CD player.” (Nick_USM19).

Alternatively, many participants argued the opposite, claiming that physical music, particularly on CDs, is more convenient to find, carry, store and use. For example;

“I would say that it’s convenient on some level. When I’m in my car, I just insert a CD into my car’s audio player and I can easily play music.” (Ton_EWM26).

One female participant argued that the size of the CD was not a problem as she was used to consuming it. Gamboom_EWF23 added that, due to the CD being flat, it was convenient to carry around and to use everywhere. Fun_EWM34 said he was happy to carry a bag for CDs. Champ_EWM28 said that most hotels nowadays provide a CD player in the room. Some participants commented that MP3 CDs were a better choice for music purchases because they could continuously play 50-60 tracks. Similar to DVDs, they offer a large capacity, and it is convenient to watch a video from the beginning to the end without changing the disc. This was the main reason for Nick_USM19 purchasing a concert DVD.

5.2.2.3. The sound and vision quality

The sound quality of copyright physical music was considered satisfactory by most participants. Participants defined sound quality as “sharp”, “very smooth”, “very clear”, “100 percent OK” and “no noise”. With specific reference to CDs, some participants could not distinguish the sound quality between CDs and other means of playing recorded music, while some could.

Many participants were aware that the sound quality of a CD was greater than that from a digital format. Oak_USM22 commented that a CD was recorded on a high-definition system and that its sound quality would therefore be the best.

“Personally, I still trust the sound quality of the CD.” (Nick_USM19).

They said that CDs gave them a clear dimension of sound; they could clearly perceive sound details and all the musical instruments. Nan_EWF29 said that she could easily distinguish between digital MP3 sound and audio CD sound. She also added that, due to this, she liked to concentrate and focus on the details of songs, and the sound quality was therefore very important for her. Similarly, Ow_USM22 emphasised that a CD’s sound quality was obviously greater than that of the digital music format. The CD’s sound was clear, whereas MP3 music contained noise. Arm_USM19 also realised that music files that were transferred from the original audio CD were better than from other online sources.

The quality of the DVD format was also accepted by some participants. For example, Eddie_USM21 stated that a DVD provided a quality visual and sound system. George_EWF25 and Nick_USM19 also added that the DVD’s sound quality was greater than CDs and VCDs.

Comparing the quality of CDs to that of digital formats, most participants agreed that CDs had a better sound quality than digital formats.

“However, if you listen on the computer, or really pay attention, you will notice that the quality of the voice is different.... It’s clearer. Like when you download the song, you don’t know the original source, maybe it is recorded from the radio. So it has a lot of noise disturbance.” (Ow_USM22).

“Even downloading an MP3 is more convenient, but the sound quality is not as good as on the files from a CD.” (Nun_EWF28).

“A thing I like about the sound quality is that it’s still better than a song that I download.” (Nick_USM19).

“I believe that the CD gives me a better sound quality as compared to the files that my friends download from the Internet.” (Pla_EWF29).

“I like the sound quality of music I listen to from a CD. The sound is clear as it is recorded with full definition, unlike some MP3 tracks that they decrease the sound quality on in order that the user can download it faster.” (Art_EWM24).

“The CD player gives a very clear sound, much better than YouTube for sure.” (Amp_EWF27).

In contrast to CDs, all participants who had experienced consuming pirate MP3 CDs agreed that they had a lower standard of sound quality. The low standard of sound quality was explained as there being noise and some track volume levels being too low. Some participants suggested that some tracks might have been recorded from the radio and that the sound quality was, therefore, inferior. Some of the ending parts of the music tracks were cut or some tracks could not even be played. At the worst, the whole disc could not be played. Nat_EWF27 realised that, even though she knew the seller had downloaded it from the Internet and not from the original sources, she nevertheless accepted these deficiencies for, as she said, she had got what she had paid for. One participant made the suggestion that the sounds from an MP3 file and from a CD were different by between one and three dimensions.

5.2.2.4. Tangibility

The packaging of physical music includes its case, a disc screen, an album cover, and artwork or graphic design and these were some of the extras that pleased many participants. Concerning the album cover, many participants saw it as being “pretty,” “beautiful,” or “attractive,” and agreed that this was a factor that could motivate people to purchase CDs.

“First, I like the CD cover. If I see that the CD cover is beautiful, I will be impressed, but, if it’s not, I will think why the music company didn’t pay any attention to it and I will be disappointed.” (Palm_EWM26).

Regarding the artwork, some participants said most CD albums had attractive artwork, which was valued by them. Each album had its own design and was very attractive, one male college student said. Mac_USM21 and Arm_USM19, as CD collectors, suggested that some CD covers and cases have such an attractive graphic design that it makes them worth collecting. Some CDs also include supplementary items such as a postcard, which significantly influence a collector’s purchase decision, said Arm_USM19. Nun_EWF28 also commented that she was happy when her shelf was full of CDs. To make or to add to a collection is clearly one purpose of the CD purchase decision. Furthermore, Ake_USM22 and Palm_EWM26 agreed that a CD album is more valuable than a pirated MP3 file download because it is decidedly more worth collecting.

“If talking about the CD is not concerned with the packaging, I will focus instead on the picture that is screened on the CD and whether it is good or well designed. But what makes a CD outstanding is the packaging. I prefer paper packaging to plastic. Moreover, a unique graphic design makes a CD more attractive to collect.” (Park_EWM34).

“A CD is memorable. I’d like to collect CDs of my favourite artist” (Teh_EWM32).

Bakery Music, a well-known music label, run by Sony music Thailand, no longer produces CDs. Its CD albums are very much valued by some participants. George_EWF25 added that the packaging, especially from Bakery Music, has a special design, which is not as common as the square case. It is, instead, always seen as a designer case, one that is attractive for her to collect.

“..... It’s a classic. It’s collectable. When time passes, you can listen to the music on the CD again.” (Preaw_EWF29).

“I am a big fan of Bakery Music.....Bakery Music now is a legend of a music company. They no longer produce CDs. CD packaging, and design is unique. So, I think it is worthwhile for a collection because it is sensationally valuable for me.” (Eddie_USM21).

A limited-edition CD made one participant feel that it was particularly valuable because it was exclusive, unlike the downloaded files that provided nothing else apart from the music. One female of early-working-age mentioned the record label, Bakery music, the CDs of which, she claimed, were unique. The packaging design was interesting and made the participant feel that she wanted to collect it. One participant criticised the design of the DVD, which they saw as not being attractive; its case was too simple, and not similar to that of a CD, which was better designed. However, some participants argued that the DVD was valuable as it had attractive features, such as a pleasing design and a picture on the case cover.

“I think it has some value. It’s collectable. Nowadays, most DVDs add a lot of things such as a photo or a signature. Or other gimmicks, for example, its case is made from metal which itself increases in value.” (Korn_EWM25).

Lastly, a large number of participants said that physical music, particularly on CDs, was superior to downloaded music files. A CD becomes valuable and is worth collecting as it is a tangible object and sometimes nowadays it is rare to see people using it.

“I think I’m so proud when I can get a CD because sometimes it’s rare to find one.” (Pam_USF20).

“I’m a kind of conservative person. I like something visible and touchable. It can be in my collection as well. I feel that it’s better than music from a download” (Prair_USF23).

“A CD is tangible. I can collect it... Moreover, an MP3 cannot be kept as a collection. I’m happy when I see my shelf full of CDs.” (Nun_EWF28).

5.2.2.5. Product offers

Some participants placed importance on the number of song tracks recorded on a CD and on both pirated and copyright MP3 CDs. Regarding pirated MP3 CDs, many participants said that they covered numerous songs covering all music genres from various artists from all music labels. Nat_EWF27 stated that pirated MP3 CDs were as good as YouTube because they covered all music, especially particular songs that were hard to find. Ake_USM22 said that the reason for purchasing a pirated MP3 CD was to amass a variety of music as a collection.

“It includes plenty of music from every record label, covering every music genre, such as Thai pop, Korean music, and international music, and sometimes it covers Luk Thung.” (Benz_USM19).

Alternatively, many participants said that CDs provide too small a number of song tracks, whereas pirated MP3 CDs contain more than 200 song tracks.

“It would be better, if one CD had more than 20 songs.” (Nat_EWF27).

Some respondents grumbled that the small number of song-tracks affected the playing of the music from CDs as it was necessary to change discs all the time, which one of them thought was a waste of time. Another of them said that he preferred to listen to a variety of music from various artists on a single disc. Unlike the copyright MP3CD, VCD and DVD formats, some participants were satisfied with the availability of a large number of song tracks from various artists, especially of newly released songs.

Supplementary items, such as specific information (e.g. lyrics, the artist's story, the names of the music composer or songwriter and the production team management), artwork, cover photos, also significantly influenced participants' satisfactions in experiencing physical music. Some participants enjoyed reading the lyrics or specific information concerning, for example, the producer or the artist's own messages, which might include a story.

"I think each CD is unique. You will know that this CD belongs to this singer. Nowadays, it adds some gimmicks, such as a note from the singer, which can make each CD unique." (Nat_EWF27).

"I also like the cover photo. Some artists, they really pay attention to their cover photos. For example, Flure (a famous Thai rock band) spent more than a month selecting the best photo to use for their cover." (Fun_EWM34).

"Umm...it looks cheap. Sometimes it doesn't provide any information, such as providing lyrics. I want to read the lyrics and want to know the meaning of the song. So, I need to search for the lyrics on the Internet. Or it is possible I want to know the background of each song, and where the composers get their inspiration from, or other stories." (Teh_EWM32).

Apart from those items mentioned above, some participants suggested that CDs should provide a backing track that people could use to practice singing or for self-entertainment.

"I like singing as well, but they don't provide backing tracks so that I can sing along with it." (Joe_EWM30).

For VCD and DVD formats, many participants purchased a DVD because it provided extra content, such as concerts, that could not be found via online sources. Apart from concert and music video content, some DVDs also offer

picture or photo sets, and behind-the-scenes footage, such as a music video and a concert production.

“It is interesting to see the behind-the-scenes music video and concert production processes” (Oat_USM22).

Furthermore, Ake_USM22 said that they could sing via the karaoke system with the original music and they could also watch the music video or the concert at the same time. However, some participants pointed out that the music video karaoke DVD included only a low-cost production of a music video, which was differently presented from the slick promotional music TV programme. The respondents agreed that they preferred to see a real karaoke music video with proper high-cost production.

5.2.2.6. Fragility

The fragility of physical music formats is a source of considerable dissatisfaction. Most participants said that a disc could be easily scratched and that this would then severely affect the sound and visual quality. Concerning CDs, one female in the college student group explained that it needed to be stored carefully or otherwise it could break easily.

“It’s also easily getting scratches, which affect the sound quality. You need to take very good care of it.” (Ton_EWM26).

“.....a CD is fragile. If you don't take good care, it will have a scratch. And if that happens, all the files will be gone and cannot be opened anymore.” (Nat_EWF27).

“And it starts to have some problems if you keep it for a long time - like more than 3 years.” (Game_EWM25).

“It’s fragile. If I like that CD, I will use it quite often, so it’s broken or can easily have a scratch in a very short time. So, I will then need to buy it again.” (Amp_EWF27).

The fragility of the case is yet another issue. One male in the college student group blamed himself that he sometimes did not look after his CD case carefully, therefore, needing to have another spare case. However, Toei_EWM35, on the other hand, pointed out that music files could be accidentally deleted, and that this was why he preferred CDs.

5.2.3. Attitudes toward digital music consumption experiences

Individual respondents had both positive and negative attitudes to experiencing digital music. Their attitudes are identified in the following sections, respectively entitled expense, sound and vision quality, product offers, convenience, fragility and other.

5.2.3.1. Expense

For streaming services, such as YouTube, many respondents were satisfied with the service because it was free. However, Joe_EWM30 reported that some streaming services were not truly free as they required monthly payments to block advertisements. Similar to YouTube, a few of the participants were satisfied with illegal downloads because they were cost-free. Opinions on the price of legal music downloads varied. Many respondents said that the downloading price was worth it as it was cheaper than to purchase from other sources and it helped to save money. For copyright digital music, especially iTunes, the price is a highly relevant factor affecting participants’ purchase decisions. As Pete_USM22 admitted, he prefers to buy a single track rather than an entire album because it costs only 30 Thai Baht per single, which he considers is a reasonable price. Some respondents suggested that the price of a single download from iTunes was not high and that it was much cheaper than before. However, one participant noted that the price of a single download was

high compared to the price for an entire album. Some respondents said they were not sure whether it was worth paying for legal downloads or not.

“If the price were cheaper, I would download the song more often ... it costs around \$0.70 per song or around 20 Baht. I think that if a song cost around 10 Baht, I would download more songs and more often.”
(Bat_EWM34).

Similarly, Pam_USF20 found iTunes’ costs to be high, particularly for an entire album and especially for pre-orders and famous artists’ albums. She said the highest price she had ever paid was GBP 11, whereas other albums were regularly GBP 7. Some participants, such as Pete_USM22, had a different opinion, for he was not sure if it was worth paying for downloading because he realised that some people did not have to pay for music.

“Sometimes I wonder if it is worth spending money on it because I see that other people don't need to spend any money and they still can listen to the same music as I do.” (Pete_USM22).

Similarly, downloading for free or illegal downloading has become the main reason for many respondents to download music.

“It’s very easy for me. Especially as it’s free.” (Bank_USM21).

“I can save my money, as those MP3s are free. And sometimes, I don’t want the whole album, so I can choose only the songs I like.”
(Park_EWM34).

5.2.3.2. The sound and vision quality

Sound quality is another factor that influenced most participants’ decision-making when buying copyright digital music. Most of the respondents subsequently agreed that copyright digital music had a greater quality of sound and vision than the pirated version. Some respondents also mentioned that

copyright digital music offered a high standard of sound quality and that the sound was as clear as that on CDs. However, participants, who converted music files from YouTube, commented that the sound and the visuals sometimes were not clear and there was occasionally unwanted conversation between the acts in the music video, which could not be removed.

For illegal downloaded music, the majority of participants agreed that it was not as good as the copyright one but some respondents nevertheless said it was acceptable.

“I think if I compare the sound quality between the music from iTunes and illegal downloading, they are totally different. The music from iTunes is much better than illegal downloading’s one... It is clear.” (Aom_USF22).

““The sound quality is not good enough... It can be different from iTunes’s. The sound is not as good as iTunes’s.” (Prair_USF23).

“The sound quality of MP3 files does not reach the same standard as audio music like CDs. Some files are low-quality.” (Eddie_USM21).

Many participants complained about the sound quality of illegal downloading. Some presumed that some shared music files had been recorded from a radio broadcast because they noticed that there was noise, people talking, a radio title sound and an advertiser’s voice. Noon_EWF33 also added that the volume level of each file was not stable; some songs were too loud whereas others were too soft. Game_EWM25 further suggested that a bad connection may have affected the sound quality of the downloading. Bank_USM21, however, interestingly suggested that the quality of illegal downloaded music depended on how the sharer ripped the music file. He also maintained that music files from 4shared.com were fine, if they had been downloaded with a high Megabyte file.

I think the sound quality is fine as well because I choose only 320 Kpbs of an MP3 file. The sound is then quite clear.” (Bank_USM21).

5.2.3.3. *Product offers*

Both legal and illegal digital music has the advantage in terms of the large number of song choices on offer. Some online services, such as iTunes, record companies' official websites and mobile music services, also provide trial versions for pre-listening before purchasing. This was the main reason for Preaw_EWF29 to download music from the record labels' official websites. She added that this helped the user to make a decision about whether to buy a single or the whole album. iTunes and YouTube, as well as 4shared.com, offer numerous songs from worldwide. Preaw_EWF29 said that iTunes, in particular, offers the opportunity to choose a single track and users can even set the playlist by themselves; they can then listen to their own chosen music, unlike with a CD album that often contains only the music of one individual artist. This is particularly useful for people who do not wish to purchase the entire album.

"I can select only songs I want to download from both iTunes and 4shared but, on the other hand, when I buy CDs, sometimes I just like a few songs, and I don't want the others. So, I then think it's useless to buy the entire album." (Kanomjeen_USF19).

Concerning illegal downloading sites, such as 4shared.com and Bit Torrent, many participants said that they offer a variety of music files in various music genres including the original versions of new and old songs, acoustic version ringtones, and remixed and covered versions.

"Most of the songs that I like are the original soundtracks of soap operas, which are rarely found as a full album. Sometimes it is a Korean song that I don't know where I can buy it. So, I search on the Internet and normally I can find it on 4share." (Ow_USM22).

There are also several files of each song shared by many users; this is advantageous for the user who is then able to compare the file quality and choose which to download. Prair_USF23 decided to download music from 4shared and other illegal sites for two reasons. She first wanted to 'taste' songs

from free download sites before purchasing, and secondly, she could not find particular songs on iTunes. Kanomjeen_USF19 correspondingly said that she could not find music from 4shared.com, the illegal online music download service, and that was why she searched for music on iTunes.

“The real reason is I can’t find the specific songs I want via 4shared.com. That’s why I had to find them on iTunes.”
(Kanomjeen_USF19).

Furthermore, some respondents revealed that they preferred to download a single track they liked but did not want to download the whole album. Shi_USF21 suggested downloading services such as iTunes offer customers the chance to purchase their own chosen music.

“Umm... mostly I like only some tracks. For example, if one album has 12 songs, I like only 1-2 songs. That makes me not want to buy a CD, which contains all 12 songs. So, I download only the songs I like, so that I can listen to my favourite songs only without pressing a skip button or changing the CD.” (New_USM20).

Nun_EWF28 and Tangkwa_EWF25 said that every song can generally be found via 4shared.com because it always very promptly updates for newly released songs. Many participants said that they did not want to download whole albums. Free download sites, such as 4shared.com, enabled them to select the required singles. Gamboom_EWF23 said that this is why illegal downloads were better than CD albums, which had merely one artist’s songs. Prair_USF23 also said that newly released music had been quickly launched via 4shared.com and other illegal sites.

In a similar response to iTunes and the other illegal download sources, the majority of the participants were satisfied with YouTube’s provision of a lot of music from worldwide covering various music genres, remixed versions and cover versions. Gamboom_EWF23 said that YouTube allowed her to search for and select the music she wanted to listen to by herself, unlike CDs and DVDs

that included music that sometimes were not her favourite songs. Nat_EWF27 added that these kinds of music could not be found on CD albums. Furthermore, karaoke and instrumental music are also included.

“I think YouTube’s got everything, including every song I want to listen to. Also, when I don’t know the name of the song, I just search for it and I find it ... Yes, exactly. Also, sometimes, it includes backing tracks so I can use them when I rehearse singing.” (Air_USF21).

Some participants claimed that YouTube offers its users more than only listening to music. Firstly, it offers a large repertoire of worldwide music. The content comprises various types, such as music videos, concerts or gigs, karaoke videos and other content, such as stories of how the music video was made and behind-the-scenes footage.

“Apart from listening to music, I’d like to see the performance of the artist and also hear the story of the music video. What I can see is how well they perform. And the characteristics of the music style or even they play the instruments... I watch music videos and also concerts or gigs. So, I can also listen to music and watch the performances at the same time. That’s great!” (Mui_USF22).

“When I access YouTube at home, it is just for my own enjoyment and for learning new music because I play a musical instrument, but at school I have to transcribe the music for teaching pupils and also show the music video to pupils during the classes. I can do this on YouTube because I can both listen to music and watch the music video at the same time.” (Air_USF21).

Many participants pointed out that YouTube not only provided the official music video from the record companies, but that users were also able to share their videos and to present their own pieces of music, such as cover music. Some respondents added that it also provided artist fan page links and information.

YouTube, in particular, always updates the released songs quickly, and it also allows a subscription opportunity for music followers.

“I think YouTube updates the new songs quite fast. If I subscribe to some artist, it will show the new songs when I enter the website. Or if I am interested in pop music, it will then suggest something interesting to me. Or if I want to know which song is popular at the moment I can search on YouTube and watch it.” (Nat_EWF27).

Another source of satisfaction with YouTube was that it provided many functions. Mhee_USM21 mentioned that it allowed users to create their own playlists. Pee_USM23 also said that YouTube performs as an online social communication centre where users can have interactive activities with each other. Gamboom_EWF23 said it was fun to read the comments from other users. Lastly, Nan_EWF29 was very positive about YouTube allowing a function to be set up to repeat the music over and over.

On the other hand, there were some arguments about the disadvantages of downloaded music and of streaming music. Some participants reported that they could not find specific niche music, such as Indy, underground, or mixed/ rearranged music, on iTunes. Phat_EWM29 stated that, at present, music could not be downloaded from 4shared.com because the song files were blocked or deleted. Similar to iTunes, some participants claimed that they sometimes could not find music from YouTube. However, one of them admitted that this occurred infrequently. Pim_USF20 and Pee_USM23 added that some copyright videos had been blocked as, for example, some international videos were copyrighted and thus were forbidden in some countries. A few respondents complained that, when downloading and converting videos from YouTube, official videos were protected from being downloaded or converted. There was a requirement to use specific downloading software. In this case, the user needed to download videos from the un-official video shared by other users. Lastly, Pook_EWF29 said that the iTunes store did not offer the extra items she wanted which, in her case, was a poster. iTunes mainly offered digital music, unlike an audio CD that provided pictures and other material for a collection.

5.2.3.4. Convenience

Convenience in experiencing digital music was related to accessing (searching, downloading and purchasing), carrying and listening. Many participants said that it was convenient, easy and fast to access both legal and illegal online music everywhere at any time without having to go to a shop. Palm_EWM26 said that there was no need to find music from other sources as it was available everywhere and immediately whenever he wanted to obtain it. Pim_USF20 insisted the process was easy, starting with searching for music by name, and then there was only the one click involved. Game_EWM25 added that it took less than 30 seconds to download music.

“It’s convenient...I can download songs everywhere. If you want to buy a CD, you need to go to the CD shop in the department store. But with this MP3, you can download it from your computer or your mobile phone. If you listen to some song and you like it, you can download it immediately.” (Tangkwa_EWF25).

By contrast, Aom_EWF28 complained that downloading from 4shared.com, for instance, was sometimes slow. Some participants also added that there were occasional difficulties when searching for music due to the user sometimes not being able to remember the exact song name, something that is required to search for music. Art_EWM24 noted that when the sharer had saved the file under an incorrect name, there was no file match found. Furthermore, a few participants were concerned about virus attachment from free download programs as the files had subsequently disappeared and then needed to be re-downloaded. Regarding iTunes, Oak_USM22 said that trouble could occur especially during a whole album downloading because the Internet connection sometimes was not good enough.

As far as YouTube was concerned, most of the participants agreed that it was fast and easy to access and to search for music. One of them said that it was much faster than the other websites. Many participants found it was convenient

to access music via YouTube as there was also no need to go to the shop. It was also so easy to search for music on it.

“I just type only a word or two, and then a lot of songs from this singer will show up.” (Pook_EWF29).

Respondents who regularly converted music videos from YouTube said they did this because it was particularly easy to access the music in this way and that it was not even necessary to connect to the Internet.

“There is everything I want, old and new songs. Then, it is very useful to convert files because I can watch them every time I want, even if I don’t access the Internet.” (Pook_EWF29).

“Because MP3s can be saved in iTunes. It’s also easy to use. And even when I don’t access the Internet, I can listen to music as well.” (Pam_USF20).

However, there was the argument that accessing music through YouTube was sometimes inconvenient due to the Internet connection not being good enough, and thus affecting the buffering and downloading of the video.

“The speed is not stable. Sometimes I can download very fast, but sometimes it’s too slow. It depends on the server and the Internet connection at that moment.” (Mhee_USM21).

Some participants commented that YouTube had less buffering time than the other online services. However, some said that streaming services used annoying advertising videos. Some participants said that YouTube presented short advertising videos, unlike the other websites that added many long advertisements and “pop-up” banners as well.

“There isn’t too much advertising. For other websites, the advertising will last for 30 seconds and sometimes I cannot skip it, and also there are

a lot of pop-ups and banners as well. But for YouTube, the number of advertisements is low.” (Pook_EWF29).

However, Joe_EWM30 reported that some streaming services offered the chance to make monthly payments to block these advertisements. This made some participants feel uncomfortable for they had to pay to block ads as well as purchasing music through copyright downloading services. Cee_EWM31 complained that accessing and using the record company’s websites was complicated and inconvenient. He also felt uncomfortable about registering and giving his credit card details.

“Sometimes, the credit card payment is a little bit complicated and I don't like it. It's just only a small amount of money, but I must pay it with my credit card. Some months I don't use my credit card for paying other things at all, but I still need to go to the bank to pay only the small amount that I use on iTunes” (Boom_EWF29).

In contrast, many participants gave positive comments concerning their experiences downloading both copyright and illegal digital music in various ways. For downloaded music, many participants agreed that the music files could be easily and swiftly transferred to many music devices or other portables. For illegal downloading services, such as Bit Torrent, one respondent reported that it provided a convenient function to download music.

“It's the easiest way to listen to music. And they also offer pre-listening before buying but I, myself, know what song I want. So, I just choose the songs I want. It's easy. The function of Bit Torrent is easy.” (Arm_USM19).

Aom_USF22 suggested that the iTunes’s MP3 file enables music to be automatically synced to other devices available with Apple products. Prair_USF23 specifically purchased an MP3 music file from iTunes because she started to use the iPhone and found that it was a music player as well. Oak_USM22 further added that there was no need to convert or rip music into a

digital format because it originated in the MP3 format, and thus it was easy to transfer and access and it was complicated only when setting up automatic transferring to the iCloud system. It also allows listening to music immediately after downloading. There are several types of device player available for digital music and they are convenient for carrying. Pang_USF21 suggested that there was a need to carry only a mobile and that it was not at all necessary to carry all the paraphernalia for a CD. Moreover, Ton_EWM26 added that these devices could store a thousand music files. Furthermore, participants were satisfied that they could select and create a long list of music items on their own, and therefore, could play music continuously without having to change it. Gamboom_EWF23 said that she was satisfied listening to MP3 file music because she preferred to select her favourite songs by herself, while, in contrast, the CD album included music already chosen by the record company.

“I can download as much music as my thumb-drive can store. So, I can listen to all the songs that I like. If it has 100 songs, I can listen to all of them.” (Noon_EWF33).

5.2.3.5. Fragility

Most participants agreed that digital music, and in particular MP3 files, offer long-lasting usage. Ton_EWM26 said that digital music can be stored for a long period of time. Some participants also stated that it can be saved separately on many devices. If one device is lost, it can still be found from another one whereas, unlike the CD that, if lost, would be necessary to buy a new one. However, some argued that it was not safe to store digital music, especially if the portable devices, such as mobiles, broke, for then the music files would vanish as well.

5.2.3.6. Others

There is the issue of dissatisfaction with digital music experiences. However, it is not concerned with product utilisation but is instead related to an individual's own feelings. For example, some respondents expressed the view

that digital music has less value than physical music because it as an intangible, unclassical format, unlike the physical one. One respondent said that downloading music from illegal sources made her feel that it had less value.

5.3. Music activity participation

Apart from listening to and watching recorded music, participants engaged in several kinds of music activity, which can be classified into the following six main categories: singing, playing musical instruments, teaching, dancing, going to see musical performances and taking part in competitions. Some participants also experienced and enjoyed more than one activity. Table 5.2 below shows their wide choice of musical activities.

Table 5.2: A summary of respondents' music activity participation

Categories	Identification
1. Singing	<ol style="list-style-type: none"> 1. Singing along 2. As a band's lead vocalist 3. As a chorus or choir 4. Karaoke
2. Playing musical instruments	<ol style="list-style-type: none"> 1. Chinese Cymbalom 2. Piano 3. Violin 4. Cello 5. Drum 6. Trombone 7. Guitar 8. Ukulele 9. Bass
3. Dancing	<ol style="list-style-type: none"> 1. Dancing as a professional dancer 2. Cover dancing as a hobby
4. Going to see musical performances	<ol style="list-style-type: none"> 1. Musical Play 2. Concert 3. Bar live performances
5. Teaching	<ol style="list-style-type: none"> 1. Singing 2. Piano
6. Joining musical contests	<ol style="list-style-type: none"> 1. Singing

Source: Author

The popularity of the categories from the highest to the lowest ranges from singing, going to see musical performances, playing musical instruments, teaching and taking part in contests to dancing. Of all the activities, going to see a concert and going to karaoke were the most popular ones among the 60 participants.

5.3.1. Attitudes towards musical activity participation experiences

According to the interviews, respondents participated in musical activities for many reasons. Several factors encouraged the respondents to participate in the various activities. Their motivation to participate can be discussed under the following 6 headings: self-emotion enhancement, personal interest and passion, people's empowerment, musical skill improvement, career and other.

5.3.1.1. Self-emotion enhancement

Most respondents participated in musical activities to enhance positive emotions such as enjoyment. *"I like", "I love", "I feel comfortable", "I feel good", "I am very happy", "I enjoy", "It is fun", "It is relaxing or it makes me relax", "It was exciting" and "It helps me to reduce stress"* were some of the respondents' comments, when asked for participation reasons. Doing Karaoke, for instance, is a common group activity for Thai people. Most respondents said they enjoyed or had fun doing Karaoke with their friends and family.

"It's a private venue. So, we can do whatever we want; chatting, singing, eating and drinking. Especially, we all love singing (Karaoke) so.... we had a lot of fun there." (Pat_USF18).

"It is an activity that you can do with your friends. Sometimes if you have dinner with your friends at a large table, you won't have a chance to talk to everybody. But if you go to karaoke, you can talk with some of your friends while other people are singing (Karaoke)." (Ow_USM22).

Doing musical activities can also relieve stress for some participants. Playing musical instruments, such as a guitar, was one of the most popular hobbies for respondents.

"I have played it (guitar) since I was young. It's an activity that can help me to relax when I feel that I have studied too hard or I have worked too

hard. It helps me to forget about what I am worrying about at that moment.” (Amp_EWF27).

Comparing listening to music to attending live performances, one respondent said seeing live performances, such as a concert or a gig by a live band, gives a different feeling from listening to recorded music because it was more fun, enjoyable and exciting. Teh_EWM32 confided that listening to live band music was enjoyable because the band sometimes performed old songs that were rarely played on the radio. Ow_USM22 further explained that playing music evokes a particular story, which produces feelings of happiness or sadness.

The atmosphere of a concert arouses additional feelings or emotions. As one male respondent said, the atmosphere at a concert on the beach gave him real happiness. The show had also created particular attractions with special guests, sound and light effects, and special songs and special versions. Some participants said the atmosphere at a concert gave them more excitement than watching the same concert at home because they could see their favourite singers performing live and really singing.

“The surrounding atmosphere gives me some feelings. If you listen to the music at your house, you will hear only the voice. But a concert always has something special like a special show or a special guest.” (Nick_USM19, concert).

“... I also like the sound quality that I don't get from a CD or MP3. Moreover, it has something interesting like sound effects or on stage. It's exciting. I feel as if it has something special all the time.” (New_USM20, concert).

“It's fun. It gives you another feeling. When you listen to music on the radio, the sound is not the same as when you listen to it at a concert. Watching a concert is much more fun.” (Yen_EWF26).

Some participants enjoyed the artists' performances; Pim_USF20 said the artists did not perform only as singers but also as entertainers, which made it more fun for her. Moreover, seeing a live performance, such as a concert, was more fun than only listening to music.

"It depends on the style or theme of each concert. At some concerts, they have already planned that they want to make the audience feel warm, fulfilled and like family. Of course, it gives a different feeling compared to listening to the music at home so that I feel as if I know more about the artist, but actually I don't." (Amp_EWF27).

Artists can also sing a newly arranged song or a different version of music or they sometimes sing with another singer in a live concert. Pee_USM23 added that he had particularly enjoyed the moment when there was interaction between the artist and the audience during a live concert. Pete_USM22 added he could receive energy from the artist and going to a concert was more special than listening to music from a CD or YouTube. Furthermore, some respondents said a live concert gave a sensation that was not the same as watching an artist's performance via a TV programme because there was an exciting array of lighting and sound effects. Moreover, seeing a live concert with a large audience undoubtedly helps to provide more sensation for some participants.

"I like it when a group of people who admire the same thing or same person stay together in one place. We can share our feelings while watching a live performance. I like the visual effects, lighting and sound. There is always something surprising all the time. I like to see when they keep changing the background for every song they present." (Gamboom_EWF23).

"I like the environment when there are thousands of people who have the same preference for the artists and share their feelings together. Moreover, when the singers play a concert, they are fully devoting all of their life. I can feel that they love what they are doing." (Ton_EWM26).

Lastly, many participants said going to a concert with friends was a happy moment. One of them believed that nobody should go to a concert by themselves as it should be a relaxing time to spend time with friends. Moreover, Nun_EWF28 very much enjoyed sharing opinions, criticising, and discussing the concert afterwards with friends.

While many respondents enjoyed doing karaoke, one of them, Shi_USF21, said it had helped to relieve stress and she had felt she was an artist and the audience her friend. She added that singing alone was not as much fun as doing karaoke with friends. Singing as a chorus and joining a singing contest also made respondents feel proud. For example, Ake_USM22 said that he was happy and proud when he sang in a chorus because he could feel his own voice become part of a song. Pam_USF20, who had had some experience of taking part in singing contests, said that she loved the feeling when she performed on stage.

“I think most people love singing. And I love the feeling that the audiences enjoy listening to my singing, especially when I perform on stage. And I feel very happy when people get the feeling or the meaning of the song that I am trying to communicate.” (Pam_USF20).

5.3.1.2. Personal interest and enthusiasm

Personal interest and enthusiasm are also significant factors encouraging individual respondents to participate in musical activities. Some respondents reported they fell in love with particular elements, such as the sound of musical instruments. Fun_EWM34, for instance, said drums for him had different sound characteristics from other instruments. He felt it was interesting to learn how to make different movements with his hands and feet when engaging with the drums. He also said he had liked the sound of the drums since he was young and had in fact been playing them for pleasure ever since,

“Personally, I think the cello’s sound is very beautiful; its sound is a low tone.” (Aom_USF22, cello).

“I love the bass sound of the trombone. It’s quite nice. It is not too heavy. And I also like its characteristics.” (Mui_USF22, trombone).

For live performances, such as concerts, respondents said the shows were interesting because the artists performed special songs, which were not on the radio. The artists also improvised songs, creating a subtly different version from the original one.

“Moreover, the songs that the singers perform in the concert are not the same as what you have heard from the CD or the radio. They are special songs, new songs or cover versions.” (Noon_EWF33, concert).

“I can get another feeling that is different from listening to music from a CD. Mostly, singers don’t sing an original version the same as when we heard it on a CD. The artists improvise singing with their special techniques. It’s exciting.” (Nun_EWF28, concert).

5.3.1.3. People’s empowerment

Parents, friends, school-teachers and artists play an important role in encouraging many respondents to participate in musical activities. They did this in various ways. Most respondents said that, when they were young, their parents were the first people to encourage them to engage in such activities. The respondents at that early age had no idea about musical activities, let alone be able to make an informed choice of which musical activity would be best suited to their talents. In some cases, they were reluctant to participate but had been forced to by their parents.

“I did not want to play it at that time. My Mom forced me to play.”
(Pim_USF20, Chinese cimbalom).

“The main reason was that my parents encouraged me. It’s just like one of the most popular musical hobbies among Thai families.”
(Pam_USF20, piano).

“Again, my parents took me there. I was really shy at that time and my parents wanted me to be self-confident when performing in public.”
(Pam_USF20, piano, singing).

Friends play very different roles from parents as they are more inviters or persuaders, encouraging respondents to participate in musical activities. Joe_EWM30, for instance, was invited by friends to join a band as the vocal leader.

“My friend said that my voice was okay and I could entertain other people. So, he invited me to audition. After that, I became a member of the band.” (Joe_EWM30, singing as a vocal leader).

“Mostly, I was influenced by my friends. I saw that they had their own band and at that moment they did not have anyone that could play the guitar. So I thought I could join that band” (Art_EWM24, guitar).

School-teachers can also play a semi-parental role, encouraging their pupils to engage in extra-curricular musical activities. Mui_USF22 was invited by her school-teacher to play the trombone for the school’s symphony band. Respondents also revealed that their favourite artists were very often their role models and thus had a considerable impact on their musical activity engagement.

Artists themselves are very much the main factor encouraging respondents to participate in activities such as going to a concert. Most participants said they wanted to see their favourite artists performing in a live concert. Some of them said that they wanted to support the artists they admired.

“Because of the artists, I just wanted to see their live concert and meet them.” (Yim_USF23).

“I like watching a live performance. I’m glad that I have a chance to meet someone I admire. It’s hard to have a chance to see my idol.”
(Amp_EWF27).

Apart from singers, other performers, particularly those playing music, play an important role in encouraging people to attend shows. Noon_EWF33 said that the slickness and professionalism of the acts and of the performers themselves was the catalyst to encourage her to see the musical. She explained,

“I choose the musical that I want to see. But the most important reason is the ability of the main actor or actress. If I really want to see this musical, but if I know that the main actor doesn’t have that much ability, I won’t go to see that musical.” (Noon_EWF33).

The artists also inspired respondents to play musical instruments. For example, “To Saksit”, a Thai singer and pianist, and “Born,” a British band of violinists, were the first inspiration for some participants starting to learn the piano and the violin.

“My first inspiration was from the band called “Born”. I liked them very much and they were my idols. When I watched their performance, it inspired me to learn the violin.” (Kanomjeen_USF19).

5.3.1.4. Musical skills improvement

Many participants joined in musical activities because they could gain knowledge, and were thus able to improve their skills. From live performances, such as a concert or a bar gig, some participants could learn singing and gain further experience from the performers, the artists or the Indy band’s vocal leader when they went to see a concert or a performance at a bar. Going to see a performance in a bar helped to inspire Ake_USM22 and Bank_USM21 to improve their singing skills, while Eddie_USM21 learnt how to organise a concert from a technical perspective including the sound system and the lighting effects.

Concerning singing, Ow_USM22 and Bank_USM21 similarly noted that it was very different from doing karaoke; a band member who had experience and knowledge gave advice and comments which were beneficial for improving these participants' singing and performing skills. Bank_USM21 also said he could see a gradual improvement in his singing skills when he rehearsed singing with his band. Ow_USM22 confirmed that a member of the band also gave useful comments on the weaknesses of his singing and was able to help to clarify the points that needed to be improved. Ake_USM22 felt happy that his singing skills had improved after he had gone to voice training school. Some respondents said they usually recorded their voices for re-listening, to evaluate their singing skills by comparing their version with the artist's original. Pam_USF20 also entered a singing contest to appraise her singing ability. Air_USF21 said that learning singing from choir class members certainly helped her to improve her singing skills.

Respondents could also learn and discover useful techniques from playing musical instruments and dancing. A Korean cover dancer, Benz_USM19, claimed he was able to learn and develop his dancing skills from practicing a Korean artist's style. Similarly, Aom_USF22 said it was very challenging to learn songs that included difficult chords and notes when she played the cello. Eddie_USM21, a violin player, added that it was interesting to discover new techniques.

“The first time I learned, I thought that there were a lot of things I wanted to find out such as technique. It's very interesting. There are many kinds of music genres to learn, such as Thai traditional music, popular music and western classical music. So, the techniques to use for each type of music are different and it's very interesting to me.”
(Eddie_USM21).

5.3.1.5. Career

As many of the respondents themselves had music careers, some of them were participating in musical activities professionally. For example, a band vocal leader, Cee_EWM31, regularly performed at a bar and a restaurant as a part-time job. Similarly, Nan_EWF29 sang for the artists' vocal guidance for album recording as her main career. Fon_USF21, a part-time professional dancer for many Thai artists, said she needed to practice dancing for her career.

“Actually, personally, I like dancing. Initially, I liked music and I tried to learn how to dance or cover the artist, then performed dancing at a school event, and finally, it became like a job as a professional dancer for current artists.” (Fon_USF21).

5.3.1.6. Others

Other reasons were related to complimentary concert tickets and difficulties in purchasing tickets. Mhee_USM21 confessed that the main reason he attended the concert was because he had received a complimentary ticket. He also commented that tickets were sometimes hard to purchase due to the concert having been sold out quickly, and so he would not be able to go. This shows that, in this instance, easy ticket finding was an important factor in encouraging him to attend a concert.

5.3.2. Difficulties in music activity participation

Respondents face many difficulties and various issues when participating in musical activities. For example, respondents' lack of musical skills, such as an inability to master note transcription, was often the main factor why many respondents were unable, or found it difficult, to play musical instruments. A lack of musical content and supplementary supports, such as song lyrics, or technology, such as a Karaoke system, makes it difficult for voice trainers to teach pupils. Inconveniences when booking concert tickets and seating were often found to be major obstacles for respondents. The

following sections identify and give more details of the various difficulties that can arise to prevent participation in such activities.

5.3.2.1. Difficulties in playing musical instruments

Musical skills are certainly needed, particularly for some musical activities. When playing musical instruments, most participants reported that they found it hard as some songs had particularly difficult notes, chords and scales. Oak_USM22, a piano player, said that he sometimes did not understand the notes and he had no one to ask for advice. Art_EWM24, a guitar player, was in a similar situation, not being able to play some guitar chords and finding it awkward to harmonise with the other band members. Many of them agreed that they needed time to practice. Some respondents pointed out that the difficulty in playing a musical instrument was rooted in musical note transcription. Milk_USF22 suggested that some songs consisted of difficult piano notes and chords, which were tough to transcribe. Park_EWM34 added that he could not remember the chords and notes of all the songs; he was therefore unable to play the songs without the sheet music. Musical note transcription was found to be the main problem for band members. Fun_EWM34, a drum player, said that musical note transcription was difficult and that the original drum notes could not be found on the internet. Amp_EWF27, a bass player, said that, when playing with a full band, she sometimes needed music keys to be transposed and she could not transcribe the correct note details.

“If we decide to transcribe some song but we cannot find that song on the Internet, it will be a big problem because we need to listen to that song over and over again until we understand all the song. Moreover, if we have a song to listen to but we don’t know the chord, it is a problem because we don’t have the same skills as professional musicians. Sometimes, if the song is very old, the music file or video on the Internet is not clear, which will be difficult for us to transcribe.” (Fun_EWM34).

5.3.2.2. *Difficulties in singing*

For singing, the rareness of instrumental music and lyrics was the main difficulty, especially for the voice trainer and band's lead vocal, Preaw_EWF29, who insisted that instrumental music was needed for training. Preaw_EWF29 instead uploaded instrumental music from YouTube, but sometimes it was not convenient, especially when the Internet network was not working well.

“I need to prepare a backing track for my student. But sometimes, a record company only releases an original version. So, I need to use a program to cut the singer's voice by myself, which can affect the sound quality.” (Preaw_EWF29).

Art_EWM24 suggested that, due to the rareness of instrumental music, he used a software program to reduce the artist's vocal, but the program could not completely cut it. Likewise, Ake_USM22 noted that instrumental music was rare, and that recently he only sang along with the song-master. Some respondents also mentioned that, when they needed the lyrics, it was inconvenient to download them from the Internet and then sometimes the acquired lyrics were not accurate.

For karaoke, many participants were critical that newly released songs could not be found at the karaoke venue due to the songs not yet having been updated. Chinz_USF22 suggested that the variety of songs was the most important issue that needed to be addressed. Teh_EWM32 added that it was rare to find Indy music that was from independent music companies.

“I don't like it when I go and find out that the song is not updated. I expected that the song would have been updated and have a lot of new songs.” (Noon_EWF33).

“I was always disappointed if I went to the karaoke, for it didn't have a song that I really wanted to sing.” (Tangkwa_EWF25).

Another point made by two participants was that the song's key did not match their voices in terms of their music scale range. Joe_EWM30 said that he could not sing a female artist's song because the key was too high. Moreover, even though it could be adjusted, using the music keys from the karaoke machine, the sound of the music was nevertheless strange. The last issue concerns the bush-league karaoke system covering equipment such as the microphone. Many participants grumbled that the poor quality of the karaoke system affected the music and voice quality. Some respondents also claimed the quality of the microphone had an impact on their voice as well. Many participants also complained that some karaoke machines were too complex to use; they said it took time to learn the system and to balance the sound.

5.3.2.3. Difficulties in dancing

Regarding dancing difficulties, Benz_USM19 said that each member had an individual style when it came to dancing steps and body movement. Thus, all members needed to adjust to each other.

“The covered dancing is difficult because we need to concentrate on body movement to be the same as the Korean artist but all members have their own style and they dance in different body-lines. So, we need to practice more and more.” (Benz_USM19).

5.3.2.4. Difficulty in going to see live performances

The difficulties in going to a concert or a music performance are fourfold: the ticket-price, how to book a ticket and a seat, how to get to the concert venue, and too many people affecting the traffic at the venue and the use of the facilities there. Firstly, many respondents said the ticket-price was expensive. Secondly, difficulties in booking a ticket and selecting a seat were found to be the main factor most participants were concerned about. Pook_EWF29 also noted that a famous artist's concert tickets were sold out unbelievably quickly. There were two ways of purchasing tickets, namely, via a website or using a ticket counter service. Some participants complained they had

to wait for a long time, due to so many people being in the queue. Moreover, Gamboom_EWF23 added that online booking sometimes failed. Oat_USM22 said that it was hard to win a free ticket for the final singing contest. He admitted that he had sent up to 500 texts, but he still could not receive a ticket. Toei_EWM35 added that booking a ticket via online was complicated and it was also impossible to purchase a ticket at the concert itself because there were, generally, no tickets left.

Furthermore, many participants confirmed that it was difficult to obtain a decent seat if they booked late. Tangkwa_EWF25 also said that some concerts did not provide seat reservations, especially for an outdoor concert such as the concert held on a mountain, called the “*Big Mountain Concert*”. The audience then needs to fight for seats in the middle area. Mhee_USM21 added that it was often not possible to see the artist close-up.

“Sometimes, if I have got a standing ticket, I need to go there very early in order to get a place in front of the stage, which is very tiring.” (Pook_EWF29).

“If I know that this music performance will be popular and lots of people will go to see it, I will go to buy a ticket very early. If I go to buy a ticket too late, I won’t get the seat that I prefer. Everybody wants to get a seat in the middle.” (Noon_EWF33).

“I have still got a problem about booking a ticket. Moreover, it’s difficult to find a parking space. Some places are not designed to be concert halls. They have only a limited number of tiered seats. It is not good when people are sitting in seats all on the same level.” (Pim_USF20).

Lastly, difficulties occur when there are a large number of people in the audience. Initially, some participants were concerned there were insufficient car parking spaces and sometimes the parking lot was far away from the concert hall. There are often bad traffic jams at the access point when the concert both starts and finishes. Shi_USF21 said getting in and out of the concert could also

be very tricky and annoying. Toilet facilities were frequently inconvenient because there was not enough room. Some participants also claimed that it was difficult to go to the toilet while the concert was on.

5.4. Discussion

The discussion in this chapter clarifies the characteristics of music consumption practices in the Thai market. The results from the respondents showed how they engage with music product consumption and how music is used in their life activities. Their answers also revealed what benefits and values they felt they had gained from their music consumption. This provided an insight into consumers' specific needs and desires concerning music consumption. Finally, the disadvantages of the music CD and the difficulties that can be experienced when engaging in musical activities are described, for these are indeed important issues that need to be taken into consideration if more sophisticated CDs are to be developed.

5.4.1. Music product consumption in the current market

Despite the penetration of digital music into the world's music market, physical music still plays an important role in the Thai music industry, as was demonstrated by the findings from this study. The research findings also supported the study by Tschmuck (2016) that found that physical music was still relevant not only in the Thai music market but in the Japanese and German music markets as well. The Thai market provides a unique opportunity to re-examine physical music consumption in today's market. Furthermore, the Thai market also offers a different form of physical music product, namely, the MP3CD and VCD formats, which are not found in other markets. The popularity of MP3CD albums among the respondents in this study varied from the statement of Krij Thommas (Chief Executive Officer of GMM Grammy), who claimed the MP3CD had large sale volumes (Manager 2014b; Matichon 2015a) to only one respondent admitting to actually having an MP3CD. However, the findings from the interviews with experts, such as Sukit Sukskulwat (RS's Vice President), confirmed the success of MP3CD sales since their introduction to the market. It would seem that the respondents in this study may be not the target group for this particular product. The

MP3CD market and its consumers would nevertheless make an interesting topic for any future research into music consumption in Thailand.

To return to CDs, the topic of the current research, they proved to be the most popular format among the 35 respondents, followed by pirate downloaded music (31 respondents). Despite free music access being available and over 100 million viewings of Thai music videos on YouTube (True Music 2015b), there was nevertheless a considerable number of consumers that still consumed CDs. The fact that CDs are still in such high demand in this age of downloading and streaming, is strong evidence of their persistent significance in the music market. Clearly, major record companies are still producing physical music because there is still a strong consumer demand for it. Major record companies consider physical formats, such as MP3CDs and CDs, to be of importance, as was previously mentioned in Chapter Two.

5.4.2. The influence of artist, music and record company on music product consumption decisions

A quotation from the findings - *“I buy it because I like the band...and I like a lot of songs in the CD album. So, it’s worth it.”* - illustrates how the artist and music are important factors encouraging consumers to engage in music consumption. Consumers may have their first experience of music and/or artists from many sources, and this may lead them to purchase the music, if they are fond of it (Purely et al. 1988). The quotation - *“Mostly, I download only the songs sung by my favourite singers.”* - shows how the artist may have more influence on the music access decision than the music itself; consumers sometimes access music not because of a particular tune but because of their personal preference or fondness for the artist. Furthermore, some consumers may feel loyalty to a particular record company, leading them to engage almost solely with that company’s music and artists. It can see this in the remarks of one respondent about Bakery Music, an independent record company, *“I am a big fan of Bakery Music.....Bakery Music now is a legend of a music company...So I think it is worthwhile for a collection [CD]”*. Just like preference for a particular artist, loyalty to a particular record company is another relevant factor that encourages people to engage with musical works.

In Chapter Three, Figure 3.10, the idea of artistic, obsessional and loyal values shows the degree of relationship between artist, music and consumers. To extend this concept, these values initially arise when consumers have an active interest in any of the three factors, namely, the artist, the music or the record company. This is referred to as the first degree of positive mental states. Such positive mental states inevitably lead consumers into interacting with music and artists in a variety of consumption activities, including possessing the music (Styvén 2007) that constructs the artistic value. However, at this level, consumers may or may not re-interact, re-consume or re-access the music and the artist. Such artistic value may be raised to a higher degree, namely, obsessional value, when consumers themselves recognise they have a preference or a fondness for these three factors. At this stage, they want more than simply to own and/or access music; they wish to continuously interact with the music and/or the artists by re-accessing the music, or following the other works of the same artists: *“I will never get bored with my favourite artist and song.”*, *“I’d like to collect CDs of my favourite artist.”*

Lastly, this preference or fondness may rise to the supreme level of the positive mental states, which is referred to as loyalty, faithfulness or allegiance. This supreme level of the positive mental states can be regarded as the lifeblood of copyright music purchasing and the rejection of pirated music. This particular music consumer can be referred to as a real fan or a loyal fan. As some of the respondents said, they wanted to support their favourite artists and to motivate them to continue producing music albums and to collect all their copyright musical works, (IFPI 2011; Magaudda 2011) including even objects relating to the artist (Horrigan and Vitak 2008). This is similar to the research results of Sarri and Drennan (2006) and IFPI (2011), who showed that consumers that are emotionally loyal to certain artists are inclined to purchase their music CDs rather than download them for free because they really want to support the artist and collect physical CDs. This relationship between artists and CD purchase behaviour can be explained by the fact that artist preference and loyalty create psychological value, so-called loyal value, for music consumers and this motivates them to purchase only legitimate CDs.

This knowledge is vital for record companies, artists and music, and record companies are the prime instigators of such positive mental states for music consumers. Such

consumers will continue to consume the labels' works, constantly accessing and purchasing music, if their positive interest or attraction is maintained. As has seen, the formulation of these values is based on the three factors and it is beneficial and profitable for record companies to nurture and sustain them in order to ensure consumers continue to purchase their musical products.

5.4.3. Consumer-perceived benefits from experiencing music products

Figure 3.6 in Chapter Three showed how to identify the consumer-perceived benefits derived from music product consumption. Such benefits are clarified by an analysis of the so-called 'bundle of advantages'. This bundle of advantages was initially described as the interpretation of the positive consequences regarding the positive attitudes or satisfactions in product use (Olson and Reynolds 1983) and possession (Lancaster 1971). In addition, the findings can also show how the negative attitudes and dissatisfactions in experiencing music products can also turn into negative consequences. It is essential that music product manufacturers should be fully aware of such negative consequences so that they can understand consumers' distaste for certain music product consumption and adjust accordingly their plans for music CD development. The various consumer-perceived benefits, derived from experiencing music products and clarified by an analysis of the bundle of advantages and the positive consequences, are discussed below (Sections 5.4.3.1 & 5.4.3.2)

5.4.3.1 Functional benefits

As explained in Chapter Three, the functional benefits involve a bundle of advantages in terms of the acquirability and usability of the product. Digital music has the advantage of having better acquirability than physical music. Laycock's (2004) study showed that music consumers are able to download music via online websites more easily than they are able to purchase physical music, particularly CDs in music stores; online music downloading is available anywhere and anytime (Cockrill et al. 2011) while music stores are open only at certain times. However, difficulty in downloading and streaming music can occur; the Internet connection is important for downloading and streaming music and requires a good internet connection, and this is particularly necessary

when downloading videos. A poor connection or a complete loss of the signal can cause enormous difficulties in accessing online music. There are also compulsory advertising videos before a music video can be accessed, as is the case with YouTube, and this seems to infuriate some users. Such advertisements often arouse irritation and dissatisfaction among those users, impatiently waiting to download their music videos.

Traditionally, physical music is available at offline stores (Laycock 2004; North and Oishi 2006), but even here travelling costs and spending time are involved when purchasing. This can make physical music purchase seem inconvenient for some would-be consumers. But even when purchasing music from downloading services, the payment method can be tricky for some consumers. A credit card may be required, and many consumers, particularly university students, have not yet got one. Some consumers also do not wish to register or disclose their credit card details online.

As for usability, digital music seems to offer more as it has the advantage of having many modes of usage when compared to physical music. Downloading services for digital music offer a large variety of music, and even a pre-listening function. Streaming services, particularly on YouTube, also offer extra videos, such as official music videos, instrumental music and tutorial videos, and facilities, such as a function for sharing one's own videos and a fan page link. Music consumers are thus able to choose and customise the way they access the music they wish to hear. Extra videos and facilities from YouTube provide many opportunities for users to engage in a multitude of musical activities, such as, sharing self-made music videos, rehearsing musical instruments and singing. These turn YouTube into a social medium, by means of which users can communicate with each other. It can thus be said that YouTube plays a role not only a music service but also as a social network channel, supporting interaction or communication between record labels, artists and music consumers, and between consumers too.

Physical music does not seem to be able to support the same activities as digital music does. However, some content, such as information (e.g. lyrics in CD

album) and supplementary materials (e.g. behind-the-scenes in a concert DVD) can indeed make physical music more valuable than digital. Music consumers are able to use these extras for their favourite musical activities, such as practicing singing from lyrics or enhancing their knowledge of music production from the behind-the-scenes details. A CD album has of course the limitation that it can only offer a small number of song tracks from one artist, unlike an MP3CD or digital music, which can offer a variety of music, but this may not be seen as a disadvantage by some listeners because, as they said, they want to listen to only their favourite artist's music. Although physical music is inconvenient to carry around, this is not a relevant issue for some consumers for, as they said, they drive or some listen to music at home. Lastly, durability affects the usability of certain music products. This is undoubtedly true of physical music, for the disc material can be easily damaged and the visual and sound quality affected to such an extent that the disc is no longer usable. The whole manufacture of discs therefore has to be revolutionised and stronger materials developed in order to protect against scratches or damage.

To conclude, both physical music format purchases and digital music downloads have difficulties but in interestingly different ways. The criteria of functional benefits vary according to an individual's lifestyle and personal satisfaction. Some people may find it difficult to access digital music as it requires knowledge of advanced technology. But others may experience difficulties using physical music as its tangibility may make it inconvenient to use.

5.4.3.2. Psychological benefits

It can be clearly seen from the findings that tangibility and usability, in terms of the sound and visual quality, mainly affect the self-emotional benefit. Regarding the tangibility, previous studies, such as IFPI (2005), indicated that some music consumers still prefer to buy CDs rather than download music because a CD is the only product that can provide satisfaction to consumers through its packaging and design. This study found that the intangibility of digital music is a significant factor in reducing the self-emotional benefit as people tend to view digital music as being untouchable and thus a classic

product. In contrast, the tangibility of physical music is seen in its design and packaging (i.e. the configuration or shape, the material used, and the design of the pictures, graphic designs and artwork as well as the case and disc screen) to be able to deliver psychological benefits to music consumers. This significantly encourages consumers to purchase physical music formats, especially the greatest hits or the best of the year and limited-edition CD albums. A physical music album that has a unique and attractive design, including the use of an uncommon material, is more psychologically valuable because consumers feel such albums are exclusive and rare. This certainly helps to encourage consumers to buy, in order to add to or complete their collection.

The findings from this study support previous research, such as that by Wiest (2007) that found the quality of sound affected music consumers' satisfaction in listening to music. Many studies have shown how consumers uncritically accept the sound and visual qualities of copyright music and that consumers believe that physical music has better qualities than digital music has, especially illegal digital music. From the findings, however, it can be confirmed that some music consumers could indeed distinguish differences between physical and digital music, and between copyright and illegal/pirate music. Apart from the sound quality, consumers were also concerned about the visual quality of the music, such as in a concert video. The quality in both sound and vision also importantly affects the psychological benefits in terms of the self-emotional benefit as they are very much derived from the consumer-perceived aesthetic from consuming music.

The expense involved in music product consumption is another factor that creates self-emotional benefits. The findings show how the expenses involved product consumption were taken into account by the respondents. When calculating the costs, consumers considered the actual selling price, the time and travelling costs involved and the cost of buying a device player, namely, one that had a large number of music tracks, was a quality product and was preferably available on a price promotion. Consumers naturally wanted to gain the most benefits from their purchase, although each individual consumer assessed the importance of each factor differently.

Some consumers might compare the selling prices of each music product. As Nat_EWF27 said “...*Buying a CD is more expensive compared to downloading or listening online for free.*” For this consumer, a low price was the first priority. Such consumers often prefer accessing music for free from illegal downloading and streaming services. Auampradit (2007), noted how some Thai music buyers preferred to purchase pirate MP3CDs rather than copyright ones because they were cheaper. Other consumers were tempted by promotions, such as “Buy one, get one free” (commonly found with pirate MP3CD offers). Others weighed up the retail price against the number of music tracks offered. Some respondents claimed they preferred listening to and watching music from YouTube because it was free and offered a variety of music from around the world. Some grumbled that prices for iTunes were too high, especially for pre-ordered or famous artists’ albums. Such albums cost GBP 11 while the regular ones are only 7. Per song it costs US\$0.70 or 20 Baht (GBP 0.44). Some participants said the selling price for a single track should be 10 Baht (GBP 0.22).

Additional costs, such as having to buy a device player, are also taken into account. Some respondents mentioned that it costs more to play CDs because a decent device player is needed. In fact, listening to all music formats, including digital music, requires the purchase of a device of sorts. Buying a smartphone will cost considerably more than purchasing a device player for accessing music. In the current market, there is a wide price range for music device players; so, the outlay very much depends on the consumers’ own desires or on how much they are prepared to pay for a decent music player.

For a CD album, Auampradit’s (2007) study considered THB 140.58 (GBP 3.19) was a reasonable selling price for a CD. In this study, over THB 279 (GBP 6.31) was named by respondents when they were asked to identify a high price. In his interview FUN_EWM34 said that a price of THB 300 (GBP 6.79) was too expensive for him, as he was currently unemployed. This shows how affordability is another relevant factor in choosing to consume a particular music product. However, the selling price may not be a relevant issue for some

consumers for, as Sandulli's (2007) study showed, the price of a CD was not that significant for the older generation. Sandulli assumed that this was because their purchase decision was perhaps the result of their earning a higher income or even of their lack of proficiency with internet technology. It can thus be assumed that affordability, as perceived by an individual, and proficiency in product use also affect the self-judgement as to whether the price is reasonable or not.

The retail price of physical music albums, particularly CDs, does not seem to be relevant to loyal fans of Bakery Music. This finding is similar to that found in a previous study by Watcharasriroj and Suttipornwarakul (2007), that the loyal music fans of Sony Music Thailand still preferred to buy original CD albums, even if the album price (THB 250 or GBP 5.66) was higher than that of other physical albums. As Eddie_USM21 said, *"I am a big fan of Bakery Music...CD packaging and design is unique. So, I think it is worthwhile for a collection because it is sensationally valuable for me."* This shows fondness for and loyalty to a specific record label; in this case, the characteristics of the abstract attributes of the physical format effects an increase in the emotional cost. This emotional cost, in turn, effects consumers' acceptance of a higher price for such a CD album.

Salem-Khalifa (2004), explained that individual consumers evaluate the cost as a combination of monetary cost, search cost and emotional cost that impacts on their consideration of the actual purchasing cost. People view it as a trade/off between the product's quality, utility, usefulness or benefit and the price they have to pay when they purchase the product (Zeithaml 1988; Monroe 1990; Vandermerwe 2003). As discovered from this research, the monetary cost refers to a whole set of expenses, including the selling price of the music product, the time involved and the travel costs. There is, therefore, no exact figure for the selling price that meets consumer satisfaction because each individual uses different criteria to assess the cost of their music product consumption. A whole variety of factors affecting self-emotional benefit evaluation must be taken into the account. These factors can be identified as two main types: 1) factors, such as affordability, proficiency in product use, personal fondness and loyalty,

which directly relate to the individual consumer and 2) factors, such as the retail price, pricing promotions, and time and travel costs, which are directly concerned with the music products themselves.

5.4.4. Music activity participation

The list of musical activities, shown in Table 5.2, confirms that music consumers nowadays can experience music through a variety of activities. Music is now used in many life activities both by groups and by individuals. Group musical activities can be voice training or a music class with a trainer and trainees, live performances or concerts with artists/performers and audiences. Individual activities can include spontaneous singalongs. Some activities such as practicing the piano or playing the guitar with the members of a band can be enjoyed by both groups and individuals.

As shown in Chapter Three, the platform of music originated with unrecorded music and it was only comparatively recently that it became recorded (O'Reilly et al. 2013). These two platforms have remained relevant channels for people to access music until today. Nowadays there are many forms of both platforms in the market. This evolution of recorded and unrecorded music has provided several opportunities for music consumers to experience music through many activities. It has also made a significant change in the characteristics of music consumption. Many previous studies have defined the concept of music consumption. For example, Lacher and Mizerski (1994) explained that to consume music is to listen to a piece of music, whereas others have argued that the acts relating to the musical context, such as reading or talking about music (Larsen et al. 2009) and participating in musical activities, regardless of the person's musical abilities, by, for example, singing along or dancing, (Lonsdale and North 2011) could also be considered as music consumption. Moreover, O'Reilly et al. (2013, p.111) pointed out that, if it is acknowledged that the artist, the venue and its associated paraphernalia are a kind of music product, then music consumption activities can go beyond listening to music. The researchers, however, agreed that listening to and watching, or aural and visual accessing of, music are the principal acts in music consumption (Holbrook and Anand 1990; Lacher and Mizerski 1994; O'Reilly et al. 2013). Based on the findings of this study, music consumption does indeed involve experiencing music through several kinds of activity. Music consumers and artists

typically play different roles as music is created or performed by artists in their role as music creators and is delivered to audiences/listeners in their role as music receivers. However, the role of music consumers has changed; consumers no longer need simply to be music receivers but can now create and perform music themselves by, for example, re-arranging and sharing music through online services or participating in music contests.

These new roles for the music consumer can even re-conceptualise the characteristics of music consumption behaviour. Researchers previously classified music consumption according to whether it was active or passive. An active situation referred to listening to music intentionally, whereas a passive situation meant hearing music unintentionally (Bradshaw and Holbrook 2008). In the active situation, there are two ways of listening to music: consumers themselves can choose the music they are willing to listen to from their collections, or they can create their own mix of music on recordable or streaming media (O'Reilly et al. 2013). In this study, the active situation can be re-defined as one in which music consumers are allowed to plan, control, manage or form an activity relating to the creation of a piece of music or to the construction of musical activities in any form. On the other hand, the passive situation is when music consumers are able to access music that has been created by others. Furthermore, such active and passive situations can occur at the same time as, for example, when some respondents were singing along with the artist while he/she was performing on stage. Music fans are also often singing when they are watching music videos. In this case, the situation can be termed a “versatile situation”. These perspectives can be used to clarify the concept of the Five Consumptive Acts. Music consumers can thus experience music aurally, visually, orally, manually and physically, depending on the characteristics of the music activity they are engaged in. Behaviourally, people can meanwhile combine the consumptive acts by participating in a single music activity. This study, however, agrees with that of O'Reilly et al. (2013), who found that the aural and visual experiencing of music still remain the main acts in music consumption in both recorded and unrecorded music platforms. In this study, such aural and visual consumption can be called core music consumption, while participating in other musical activities, associated with oral, manual, and physical consumption, can be termed “co-music consumption”.

5.4.4.1. Consumer-perceived benefits from music activity participation and the underlying Factors

Questions such as “Why did you decide to participate in these activities?” help to identify the factors encouraging people to take part in musical activities. The factors can be grouped into two main categories: internal ones that relate to consumers’ own-desires and external ones that involve people’s empowerment, probably in this case in the form of encouragement from parents, friends and artists. Musical activities deliver psychological and functional benefits to consumers on several levels. The following paragraphs discuss these various benefits in greater detail.

Of the internal factors, so-called self-desire is defined as 1) the response of self-enjoyment and an emphasis on emotion and 2) the aim of learning and developing musical skills being to encourage consumers to participate in musical activities. O’Reilly et al.’s (2013) study found that people consumed music to relieve negative feelings and to create a positive mood or to distract themselves and relieve ennui, or simply to pass time, to relax or escape or to recall past times of happiness with loved ones. However, in fact, listening to music sometimes can also stir up negative emotions such as sadness. For example, *Adele’s “Someone like you”* may create a feeling of unhappiness in someone who has had a depressing experience in love when they listen to or sing along with it. It is therefore somewhat paradoxical as people may consume music to recall sad love experiences but at the same time to relieve their depressed feelings. The reasons given by these respondents when asked why they had decided to engage in the activities were because they felt “comfortable”, “good”, “very happy”, “enjoy”, “fun”, “relax”, and “It helps to reduce stress”. These answers support the findings of O’Reilly et al. (2013) study. Components of the activities, such as, for example, light, visual and sound effects in a concert, have a very positive effect on participants’ moods. Furthermore, interaction between the audience and the artist and the empathy with others when they both sing and/or dance together can enhance the enjoyment and also arouse extremely positive feelings. According to this study’s interviews, consumers enjoy it all the more, the closer they can get to their

favourite artists. The artists may also sing re-arranged songs or a different version or use a different technique or improvise singing and playing a musical instrument or even occasionally do a duet with a special guest, and such variations in the expected routine can further enhance the good mood of the consumers. Artists not only sing but have also been trained to entertain their audiences. Such live entertainment gets a strong emotional reaction from the audience, who experience feelings very different from those they feel when simply listening to music.

However, singing along or listening to music alone can also create a moment of happiness for people. Practicing singing is obviously beneficial for consumers; as this study's respondents said, they were very happy imagining themselves becoming a significant part of the music or even becoming the artist. The sounds of the musical instruments help to enhance consumers' pleasure and delight in such shared activities. Individually, people have different tastes but through all the various activities at a live event everybody can derive pleasure from the artist's music. Self-enjoyment takes place in two situations, namely, by oneself and with a social group, depending of course on the degree of participation. For a group music activity, such as doing karaoke or playing music with members of a band, the participants gain enjoyment by being encouraged by each member of the group. When doing karaoke, consumers prefer to engage in the activity in company rather than doing it by themselves, although people can also enjoy still doing the activity by themselves. Group musical activities obviously involve consumption sharing but it is not restricted to only recorded music, such as lending CDs to others or sharing music through online networks, but can also involve unrecorded music in the activities. According to a study by Belk (2007), sharing is defined as "*the act and process of distributing what is ours to others for their use, and/or the act and process of receiving or taking something from others for our use.*" (p. 126). Sharing is seeing something as ours rather than insisting it is mine and yours. A process of sharing occurs when two or more people agree to give and to receive things. People can widely share something with anyone and everyone or narrowly share with a specific group of people in their society, such as a couple, family or friends. Belk (2007), explains that when sharing is predominantly practiced, a feeling of community is formed. It is

clear that people will be more likely to share their feelings when they participate in a group activity at the same time. In a musical group activity, such as a concert, the feelings that are created by various members of the audience lead to a strong, albeit transitory, feeling of community (Belk 2007), which in turn encourages people to improve their skills in social communication and to interact more effectively.

Parents, friends and artists influence consumers' decisions to participate in musical activities; they can help both to overcome consumer reluctance and increase consumer willingness. Individuals themselves have to perceive the value of the activity, be aware of how it can fulfil their needs and be encouraged by people they respect and are close to in order to be willing to participate in such an activity; should they be forced, they would only participate reluctantly. Parents and friends play important roles here in gently encouraging music consumers to engage in such activities. However, they both play different roles, with parents being compulsive and/or supportive, whereas friends tend to urge participation more as equals. Although the persuasion of intimate people, such as parents and friends, is a significant factor in encouraging consumers to get involved in an activity, consumers themselves nevertheless do tend in the end to enjoy such activities. People may even become enamoured with the music activity after they have experienced it.

A personal fondness for artists and for the characteristics of the music activity can also explain how some consumers respond to their passion; they get an incredible thrill from impersonating their idol. As noted in the previous section, the artist has a significant impact on music purchase. Concerning music activity participation, fondness and loyalty towards the artist can inspire music fans to engage in music activity in various forms. Some consumers want to support their favourite artists while others want to be like the artists. Artists empower music fans to participate in their music programmes by listening to music, watching the videos, and attending music events. In terms of musical talent, artists also sometimes become role models, inspiring their music fans to develop musical skills, such as singing or playing musical instruments.

This research found that some music consumers actively engage with music, aiming to learn and improve their musical skills themselves. Experiencing musical activities gives music consumers the opportunity to learn and improve their own musical skills. Learning and improvement can take place through accompanying band members or from an activity (via the artists' performances) by oneself. Accompanying a band member could enable one to gain insights into playing a musical instrument or performing with it. This claim has been supported by the study of O'Reilly et al. (2013, p. 62), which suggested that younger musicians who work with more accomplished artists gain more skills. Attending concerts and music events can also provide valuable knowledge in terms of singing, playing musical instruments, organising events and learning how to technically create a show and to create light and sound effects. Attending music competitions and contests can also help people to hone and appreciate their own music skills. Another reason why people engage in music activity is to gain knowledge and to develop skills that are beneficial for their own careers or for personal advancement.

In an extension of a study by Lonsdale and North (2011), it can be claimed that people participate in musical activities regardless of their musical ability by, for example, singing along or dancing. However, this study found that some music consumers actively engage with music, aiming to initially learn and then to improve their own musical skills. Clearly consumers can perceive the functional benefits - knowledge and musical skills improvement - from participating in such activities.

5.4.4.2. Disadvantages and difficulties can lead to new ideas in music CD development

Respondents inevitably faced various difficulties when experiencing music products and engaging in musical activities. Concerning music CDs, the main problems were the following: big size, fragile material, low capacity and feeble technological functions, such as for creating personal playlists or skipping song tracks. Solving such issues would certainly provide superior benefits for consumers, whose love of CDs would then undoubtedly be rekindled. Enhancing

the CD's size and improving its capacity would provide greater functionality; consumers could more easily carry it around and be able to listen to much more music in a single session. Solving the difficulties inherent in CDs is in a way similar to re-designing the litter-bins in order to overcome the difficulties in waste collection (Dorst and Cross 2001). Fixing the problem with CDs' capability involves not only re-designing their external appearance but also includes improving their performance through radically changing the materials used to make the disc and re-developing the whole technology of the device itself.

An idea for solving the difficulties in musical activity engagement is to create features which can support consumers to engage with such activities more conveniently. For example, transcribing musical notes was one of the difficult issues for the band members, and providing sheet music encouraged the members to play the music more easily. The lack of original instrumental songs is the main issue for singing schools; instrumental songs provide opportunities for voice trainers and pupils to teach and practice singing more easily. A case in point is the Japanese watch, the Suunto wrist-top computer, which was developed by adding extra functions, and designed to support outdoor sporting activities (Kotro and Pantzar 2002). Similar innovative product development ideas could surely be applied to the CD and features added to it to address the difficulties in music activity experiences or to encourage music consumers to engage in such musical activities more conveniently or to support consumers' own lifestyles. Such a Suunto-inspired strategy might indeed significantly increase the CD's functional benefits to music consumers, allowing it to become more than a simple purveyor of recorded music, but instead be an excitingly new music format with high-technological features that can provide greater functionality.

5.5. Summary

In music consumption practices, people experience music through various recorded music formats and use music in a variety of activities. The Five Consumptive Acts is used to explain how people use their senses and parts of their body to experience

music. This concept is also used to explain the typology and the roles of music consumers. By engaging in music consumption practices, people can perceive several benefits psychologically and functionally. This becomes a significant perspective, so much so that consumers now expect these benefits in music consumption practices. As far as music CD development is concerned, the record label companies should certainly re-consider how the features of the CD could be subtly revamped to deliver these benefits properly to particular music fans. This study suggests that features designed to produce the benefits that are able to support the Five Consumptive Acts and the roles of consumers would potentially be the most effective. The next chapter provides the results and the analysis of the knowledge of music CD development that was obtained from the experts and the music consumers themselves. This analysis also acknowledges the efficiency of the developed features and how they have created benefits and values for consumers.

CHAPTER SIX: A SET OF FEATURES, BENEFITS AND VALUES OF PROTOTYPE MUSIC CD

6.1. Introduction

The findings in this chapter present the relevant contexts of music CD development based on the concept of consumer-led product development process. These findings were derived from interviews with both music industry experts and music consumers. The first part of this chapter identifies ideas conducive to the development of music CD's features, while the second part addresses consumers' attitudes towards these features, focusing on consumers' evaluation of such features and consumers' ideas for the further development of music CDs. This chapter also provides an analysis of the evaluation of features and discusses the consumer-perceived benefits and values from these features. The conceptual framework of this study, the Seminal Framework for Music CD Development, is used to ensure a clearer understanding and interpretation of the ideas revealed by this research.

In recording the findings from music consumers, codes for the various focus group members were used. These codes begin with the member's nickname, followed by "FC" for the focus group, and "M" or "F" for male or female respectively. The number noted after M or F refers to the member's age.

6.2. Findings from the music industry' experts: an overview of music consumption in Thailand

RS's Vice-President, Sukrit Sukkulwat recently revealed that consumers access music via both offline (i.e. physical music, radio and TV) and online channels, such as YouTube. YouTube represents a significant platform, providing opportunities for record companies to gain revenue from sponsorship. Other digital sales are also one of the principal revenue sources for RS. According to Sukrit, the unpublished reports of mobile networks' music downloading charts show that GMM and RS competitively gained 50 and 40 percent of the market share in single track downloads respectively, while Sony Music (Thailand) and other labels gained another ten percent. In contrast, the sales of the mobile "*Waiting calling song*" have continuously dropped, although it is

still popular among low-income consumers. They continue to download it, particularly with Luk-thung music. For full song downloads, such as “Super Mao *339”, RS’s mobile music downloading campaign cooperated with mobile networks, and was able to offer monthly unlimited downloads to its consumers for approximately 30 Thai Baht. For offline music, particularly in physical formats, RS is the only company that no longer distributes new artists’ CD albums. Nevertheless, they remain as selling the company’s greatest hit music albums; these comprise the Best-of-the-Year, and the artist’s special best songs album in CD, VCD and DVD formats. Furthermore, RS distributes special box sets that include the greatest hits CD and Karaoke DVD albums that are then offered at a cheaper price than new release DVD albums. Retro artists’ concert DVDs were the best sales item in the DVD categories.

Concerning MP3CDs, the major record companies place importance on the distribution of MP3CD albums. To compete with pirate MP3CDs, such as “Vampire”, which had a crucially damaging effect on legitimate music sales, GMM and RS decided to introduce copyright MP3CD albums to the Thai market. Sukrit explained that a legitimate MP3CD offers a greater quality of music than Vampire’s product due to the MP3 files having been compressed into 320K, which is much bigger than Vampire’s at only 128K. Despite the number of music tracks on a copyright disc (50 on average) being smaller than Vampire’s (200 tracks on average), music consumers in fact do not want all 200 music tracks. This is why RS chose this particular format, a copyright MP3CD album offering 50 music tracks of the greatest hit songs and targeted at people who drive, specifically those who drive long-distance. Drivers’ behaviours when listening to music has changed and they now want to listen to music without having to change discs during driving. An MP3CD significantly offers the cheapest price among the physical music categories. The MP3CD has also been released through the most popular convenience store in Thailand, namely, Seven-Eleven, which is the main distributor of RS’s MP3CDs, covering all territories; Seven-Eleven is also commonly seen in petrol stations. Sukrit disclosed that RS was able to make a huge profit from these MP3 discs, even though the unit sales average was only between 20,000 and 25,000. On average RS releases 10 MP3CD albums per month.

True’s Assistant Director, Paranee Techwatanasomboon, said that technology, digital products and social networks have now become important factors in human daily life,

providing convenience to people engaged in many routine activities. However, these technological innovations do lack sentimental value.

“This is a good example; email is much faster than a letter, but its value is impossible to compare with the value of a letter in later years.” (Paranee, True Music).

She predicted that some physical formats would still remain in the digital era because physical and digital products have different characteristics in terms of features, performance and capabilities. Individual consumers differ in the various ways they view these characteristics. Some are concerned about usability, while some treasure something material that they can keep. Paranee gave this example:

“Some people just pay online to read Harry Potter, but some prefer buying the Harry Potter book and keeping it in a collection.” (Paranee, True Music).

Regarding music CDs, Sukrit believes that even recently music CDs are still being requested by some groups of music consumers.

“Listening to music is not the main reason for owning a physical CD anymore. Indeed, a lot of consumers, Kamikaze’s fans for instance, are just willing to support their favourite artist.” (Sukrit, RS).

RS’s Music Media Manager, Montira Chaownsungket, said that real fans did not aim to consume music tracks from a CD album but instead made a special effort to consume content that involved their favourite artists. Some loyal fans purchase more than three identical albums at the same time, thus showing their strong loyalty to that particular artist and thereby fulfilling their own sentimental desires. Montira also added that the price of a music CD was not a significant factor influencing the purchase decision for some of RS’s loyal fans. Their strong loyalty empowered them not to purchase any pirate product of those artists but they preferred instead to possess the CD as a genuine item in their own collection.

Lastly, major record labels, including RS, have realised that pirate music cannot be

completely suppressed. This is why, according to Sukrit, such companies now need to consider the development of copyright products.

6.3. Findings from the music industry's experts: ideas for the development of music CD features

The ideas for CD features development varied from person to person but could nevertheless be grouped into the following three main topics: 1) technological development; 2) special musical content offers; and 3) supplementary features to support musical activities. Details of these three themes are given below.

6.3.1. Technological development

Technological development provides an opportunity to increase the value of a music CD. Sukrit said technological development can involve the enhancement of sound and vision quality as well as enabling a High-Definition (HD) format for a concert DVD. Nantana Boon-Long mentioned that recently consumers no longer engage with music only as a listening activity. Music activity has now been extended into various forms, namely, watching a music video, going to concerts, playing music instruments, covering music into your own version or creating one's own songs. Social media, such as YouTube, Myspace, and Facebook, are free channels that provide convenient means for music labels, as well as music talents, to share and to promote their music. The discovery of online networks and the changes in behaviour in music activity engagement have resulted in the emergence of various novel forms of music activity. Music CD development has enabled CDs to link with online networks. Montira further explained that there is now an opportunity to develop music CDs with sufficient features to support music fans' routine practices, such as online communication activity, as on Youtube. Paranee also gave an example of how such features were developed, citing the True Music's website. She claimed that the website was designed not only for providing music content or introducing newly released songs and albums, but rather to construct a community for music talents. This website allows talents to present their work, such as pieces of music and live performances. As she further explained, due to musical activities such as covering or re-arranging music having now become popular activities worldwide, music talents now desire to share their musical work via their own

social media and YouTube. A website, such as YouTube, could be effective in gaining a considerable number of visitors, if it allowed music talents to share pieces of music and to communicate with each other. Paranee concluded that an effective strategy would be to design website features so that the website could become a channel for music society, supporting music talents and promoting general music fans' daily activities.

Arkeyra specifically suggested that the music CD is currently used for listening and collecting. To develop its performance, it should be more concerned with multiple uses rather than only with listening and collecting. The idea is to create an innovative application or a CD similar to those for the smart phone. A novel application that supports music activities could indeed increase the value and intensify the purchase intention. Arkeyra's creativity was inspired by people's habitual music activities, such as singing, doing karaoke, playing music instruments, or sharing music on social media. To support the singing activity, some consumers might prefer to duet with the artists rather than simply singing themselves. Furthermore, the users should be able to select the parts of the song they wish to sing and to determine the artist's singing part. The benefit of such an application would be that music fans would be able to create by themselves a duet version of the music performed by the music fans themselves and their favourite artists. For karaoke activity, there should be a specific application to help users see themselves on the screen while doing karaoke. Such technologies with an interactive karaoke application would give music fans the opportunity to create their own video clips, either as a new music video or as a concert video clip. Lastly, to support music arrangement or covering, there should be an application that would allow music talents, such as guitar or piano players, to create their own music version by detaching and selecting any musical sound. For instance, a piano player could detach sound components and select, for example, the sound of a guitar to accompany them or talents in singing could select the sound of any instrument to sing along to. This application would be beneficial, enabling people to re-arrange and cover music conveniently. As well as supporting the whole music-sharing activity, the three applications, suggested above, would also enable it to be recorded as a file and pieces of work to be shared on social media.

6.3.2. Special musical content offers

Deaw Tangtragoon, the Chief Operations Officer, who previously founded and worked as Managing Director at the Skyhigh Network, (a subsidiary firm of the RS PCL), said that offering attractive features is the most successful strategy for CD development. He explained that, when he worked at the Skyhigh network, apart from running its radio business, Skyhigh also organised a variety of music events such as concerts, meeting & greeting the artists, music competitions and music fairs. This strategy was designed to persuade consumers to attend events with the artists as special guests and also to sell 'limited edition' goods for a collection, particularly in newly designed packaging for the CD album. According to Deaw, attractive packaging and design are values that were referred to as being like a diamond – hard to own due to its high price or “*Money can't buy*”. Some limited-edition CD albums have been potentially valued at between ten thousand to a hundred thousand Thai Baht. However, a limited-edition CD album would be particularly valuable for real fans of the artist but would have no appeal for non-real fans of such artists.

Expert A added that attractive features can be supplementary items, such as the artist's photoset or a gift set. Sukrit also suggested that extraordinary features, such as behind-the-scenes videos or special covered songs, are some of the additional items that can help to provide more value.

“When I worked at the Sky-high Network (a radio broadcast company), I applied a “customer centric” concept to analyse consumer desires and needs. The concept is essential to create some values which potentially attract the targeted group of consumers. For example, to persuade people to attend the events, there was a limited-edition CD album that supplemented the artist's signature on the CD album cover, and also merchandise, such as a gift set, a T-shirt, a photo booklet, a notebook, a poster, a key-ring, a cup or a glass, for sale. These are valuable to persuade consumers to participate in the event... At present, retro concerts have become popular. GMM Grammy and also RS have seized this opportunity to organise many legendary artists' concerts. Limited-editions of CD albums are reproduced with a new design and attractive packaging. Some albums include special songs, such as another version of songs presented in a different

style. The album was a positive magnet and attracted enormous attention, with the result that it was soon sold out.” (Arkeyra, GMM Grammy).

Expert A and Sukrit agreed that item offers may vary because individual music consumers have different preferences. Sukrit suggested that this variance could be based on the characteristics of the artists and the types of music fans. For example, repackaging the CD album into a premium product is one of RS’s strategies to increase its value and has had a demonstrably effective impact on album sales due to CD buyers having nowadays changed from being a mass market group to being a niche market one. In the niche market group, there are some consumers who have high purchasing power; an example would be the music fans of “Carabao”, the most famous and the most successful country rock band for over 30 years. RS decided to reproduce their best songs album in a CD album format and also included a vinyl album with a complimentary calendar of artist photos. For the fans of “Kamikaze”, the music label under a subsidiary of RS, specialising in boy band and girl group album production, decided to invite the fans to participate in a focus group to create the new single and album of the artist. This assuredly increased the loyalty of the music fans. Another value-adding strategy was to offer privilege concert tickets and exclusive seating area reservation offers. The Chief Commercial Officer from True Music, Monsinee Nakapanant, said that for one of the most popular singers, “Kacha”, now gaining popularity among Thai teenagers, his limited CD album was designed as a box set and had already sold out. The box set album contained artwork from the artist’s photo gallery, and content including lyrics and digital song downloading methods. True Music also plans to re-produce the vinyl album as well. With such high-profile artists, True Music is able to gain more profit from these limited albums than from music downloads.

6.3.3. Supplementary features for musical activities support

Nantana also added that, for voice training schools, original instrumental music, lyrics and music chords are the necessary instructional tools that are mainly used for voice-training. The artist and voice-trainer, Wathiya Ruayniratana, agreed supporting the claim that original instrumental music is beneficial for students for it can be used for many events, auditions, singing contests and other performances. Wathiya also

suggested that instrumental music should be provided in various music keys, specifically male and female and individually having a different voice range. This would be convenient for trainees, allowing them to select the appropriate key.

According to the ideas gleaned from the experts, features for music CD development have been able to be identified and are now listed in Table 6.1 below.

Table 6.1: A list of features from the experts' idea

List of features	Details
Packaging and design	The attractive, unique or special design of album cover including the material used.
Specific information	The information relating to artists such as artists' messages and stories, and bio-facts about the production team such as music composers or song-writers.
A photo set of the artist	A fashion set of photos.
Artist signature	A real signature.
Merchandise	T-shirt, poster, key-ring, mug, glass, notebook.
Footage video	Behind-the-scenes.
Special music track	Remixed/re-arranged versions and special songs.
Privileged concert ticket	Special offers such as advanced booking, discount pricing, exclusive seating.
Sheet music	With lyrics, song notes and chords of particular music instruments.
Instrumental song	Produced from the master version of the music providing various music keys for both female and male.
Sound detachment application	This application allows the user to create their own version of the music by detaching and selecting various sounds of the music.
Duet with artist application	The user can select parts of the song they wish to sing and to determine the artist's singing part.
Self-karaoke maker application	An application for creating video clips as a version of a music video or concert video records.

Source: Author

There were further suggestions made by Expert A, Montira, Chaownsungket, Deaw Tangtragoon, and Arkeyra Weedtanon, who insisted that values be properly adopted, for, otherwise, they may not have the desired effect on customers' purchase intentions. Individuals naturally have different interests and preferences, and this inevitably affects what consumers desire and expect from a CD album. The characteristics of the artist, the music genre, and the music fans themselves are the important elements that should be used for developing and selecting the particular values for each CD album. However, this study does not focus on any specific album, and the values here have been created with general music consumers in mind.

6.4. Findings from music consumers: Attitudes toward music CD development

This section addresses music consumers' attitudes to the features developed or created by the experts, and how the features impacted or did not impact consumers' purchase intentions of the prototype CD.

6.4.1. Packaging and design

The packaging and design did not impact on some participants' decision-making with regards to a music CD purchase. Consumers maintained they were concerned about the piece of music itself and the artists themselves as well as the artists' abilities and the actual sound quality of the CD rather than the packaging and the design, which they regarded as superficial. However, Preaw_EWF29 believed the packaging, although unimportant, nevertheless made the CD look more attractive.

"I don't think it impacts on me.... When I decide to buy a CD, it is not because of the design or the packaging. On the other hand, I focus on the piece of music and on the artist." (Fon_USF21).

"As a musician, I think when I decide to buy music, it is because of it being a piece of music and not because of the image or the packaging." (Air_USF21).

"It doesn't have any impact on me because when I make a decision, I buy a CD only because of the band or the singer. I don't really care about the packaging" (Aom_EWF28).

On the other hand, many respondents argued that the packaging and the design greatly influenced their CD purchase. Ping_FGM20 believed that the design was important because it represented the music's style; a design in a sombre black colour may be "eye-catching" for an alternative rock lover. The respondents also claimed that a beautiful, attractive, unique album design was the first thing they would see and that it would act like a magnet to persuade people to make a purchase. For example, Bat_EWM34 thought beautiful CD packaging was like good-looking people. Nat_EWF27 said that, if the package was unique or made use of some gimmicks, she would choose to purchase

it. Pok_FCM24 would not buy it if the packaging and design were not beautiful. Pipe_FCM21 said that people always like something new and innovative, and the CD would be more attractive if the packaging and design were unique and different. Pang_USF21 commented that Bakery Music had released an album of the year, which offered buyers alternative choices of two different design covers. This had had an impact on her as, swayed by her first impressions, she had been persuaded to purchase it.

“It could have some impact, but not that much. Normally, I already have in my mind that I must buy this album. However, in some cases I like to go to the shop because I want to buy the “Palmmy” album and I have already got it in my hand. However, I then see the “Stamp” album and I think, why is this album so well-designed? And why is it so beautiful? And then, when I see that the songs are also okay, I buy this album as well. This situation could easily happen. So, I say that such design gimmicks could have some impact but it isn’t the main factor.”
(Amp_EWF27).

Some respondents defined attractive designs as a case and album cover with beautiful colours and with good or unique materials having been used. Many respondents gave the example of unique material, such as special paper or plastic that could be used for a case, album cover, or sleeve note, making it different from other music offering. Eddie_USM21 added that he wished he could see an album cover with graphic motion or in 3D design. Game_EWM25 thought that if the CD cost 500 Thai Baht but was made from simple A4 white paper, it simply did not have the value to be collected. Fun_EWM34, paradoxically, sometimes bought a CD because of the creative artwork or the album cover’s design, including the picture, but not because of the music.

“Yes, it has an impact on me. Sometimes, I buy a CD because it has a beautiful cover. They use different kinds of paper to make a cover. When I see it, I feel that it’s attractive, and I want to collect it.” (Gamboom_EWF23).

“This one had an impact on me because in the past, the packaging use to be of a very low-quality material, breakable when you dropped it on the floor. But nowadays some albums are well-designed like a good pocket-book. For example,

the “Wat-Cha-Ra-Wa-Lee” band’s album is beautiful, has a story, and is even made from paper and at the back, a free book is provided.” (Pee_USM23).

The packaging and design also affects a collector. Nun_EWF28 said she liked to keep uniquely designed album packages on a shelf for display. Some participants, such as Eddie_USM21, added that CD albums that had an attractive design were worth collecting. George_EWF25 also said that CDs were what she collected to present to other people.

“This has a big impact on me.... Myself, I buy goods for my collection and not only for utilisation. I pay a lot of attention to the design as the main factor. So, this influences me to buy it.” (Prair_USF23).

“I think it has an impact on me. Sometimes I buy a CD not because the songs are that good, but I just want to keep it in my collection as the packaging is beautiful. For some CDs, I don't even remove the plastic cover.” (Toei_EWM35).

Regarding CD packaging, a few respondents thought that it should be easy to be carried around, and not too big and too thick for then it would be difficult to store.

6.4.2. Specific information

Specific information was not attractive to many participants. The two main reasons they were not interested in such information were firstly, that it could generally be sourced elsewhere, from, for example, online sites, and secondly, that the main focus of these participants was on the pieces of music and the artists themselves rather than on other extraneous details.

“No... I’m not interested in the information. I just want to listen to the music. This is the main thing I enjoy - the music.” (Shi_USF21).

Some respondents said it was nothing special because every CD album was expected to provide such information. However, they did admit that this information was valuable, allowing people to know how hard it was to create and produce an album.

Champ_EWM28 said the information did not impact on him but it should nevertheless be included in the album to tell people what was behind the success of the album. Yim_USF23 noted that the information could be read after buying the CD, unlike the design that could be seen before purchasing; she therefore thought a good design would be more attractive rather than information.

Even though the information could be found online, some respondents nevertheless maintained that it still impacted on their purchase intention. Prair_USF23 said it would be convenient to have it as she might need to read it within the next 10 years without having to access the Internet. Individual respondents placed importance on different information. While some wanted to read the lyrics, some preferred information about the production team, such as the music composer, song writer or artist, the background story, such as how they had become an artist, or even a thank-you message from the artist.

“Yes. It has an impact on me because, if I want to, I can get an insight into that singer. Sometimes I have my favourite composer and so I am glad to see that he has written this song. Or sometimes I see that the artist has got involved in writing this song, and it makes me feel surprised. Moreover, having the lyrics handy is good for people who want to sing so that they can read the lyrics while they’re singing.” (Nat_EWF27).

“I like the messages that artists give to their fans so we know how hard they have worked. It’s therefore worth spending money on it.” (View_FCF24).

The respondents explained that this information was valuable because they wanted to know about the inspiration of the artist and the people who were involved in the whole process of producing the album because they wanted to follow the genesis of the music work. Some respondents claimed that the Internet did not provide specific information and that online sites sometimes provided incorrect information, especially concerning lyrics. Lastly, Ow_USM22 suggested that the information should also be on an additional disc and on official online sites.

6.4.3. The photo sets of the artist

On the one hand, the artist's photo set does not have any noticeable impact on some respondents' purchase intentions. Some of them explained that they were not crazy about it and, in fact, not fans of any particular artist. They added they were not concerned about the appearance of the artist but instead paid more attention to musical pieces of work. They also noted that it was not interesting because it could usually be found on the Internet and from other sources, such as magazines. However, they did think it would be attractive if it was of their favourite artist. Yen_EWF26 said that such a photo set would have a strong impact on her friend because she was a huge fan of Korean artists and collected everything about them.

On the other hand, the artist's photo set had a great impact on many respondents. Some of them were proud that it was in their collection. Pook_EWF29 felt the photo set included in the artists' album was more valuable than when she collected the photos from a magazine. Many respondents said it was an extra item that was worth collecting because it was rare and difficult to find. Oat_USM22 explained that nowadays people, including himself, expected to have supplementary items, and one such would be a photo set. The inclusion of these items had attracted him to purchase the CD for his collection. Some respondents suggested the photo set of the artists should show the artist with a good-looking appearance, or be part of the artist's daily life; of the artist's story. It should be created in an original form, such as in a 3D format, making it even more attractive to collect. Some respondents claimed it would be more valuable if there were artists' signatures as well as photo sets. Ton_EWM26 compared the photo sets to the souvenirs and posters of the football players that he liked to put up on his room walls. Oak_USM22 also said the photo set would be valuable in the next 10 or 20 years because it could then possibly be sold for a high price.

There were various suggestions from other respondents. Some added that the photo set should be exclusive, only for those that purchase the CD; it should not be available from online sources because it could then be easily pirated and copied. However, some respondents preferred to have the photo set in a digital format. Nick_USM19 explained that it would be more attractive, if it was a limited edition, with, for example, only 900 hard copies being produced. Fon_USF21 considered it to be a great idea, if the photo set

was limited. She said that this was the same strategy as was used for Beyoncé's music video of her latest album, which was exclusively sold via iTunes.

"Yes, it impacts on me. For example, I am a big fan of Beyoncé and the music videos of her latest album are sold exclusively by iTunes only. I think this strategy is valuable because if her fans want to watch them they have to download them from iTunes. For me I think I'm an exclusive fan and I also love her photo book, photo gallery, and behind-the-scenes footage as well." (Fon_USF21).

6.4.4. The artist's signature

Interestingly, the results showed almost equal numbers of respondents that were negative and positive about the provision of the artist's signature on the CD. Half said, *"I don't need it"*, *"I don't want it"*, *"I don't care about it"* and *"I have no idea what can I do with it"* and explained that they were not loyal fans of the artists and focused more on listening to the music rather than on the artists themselves. Others said the signature was untouchable and that was the reason it was not an essential item in their collections.

The other half of the respondents said that it would be valuable for some specific fans. For example, Yen_EWF26 said that, even though it did not impact on her, she believed this would influence her friend, who was a loyal fan of Korean artists. Some respondents, such as Eddie_USM21 and Nun_EWF28 maintained that the signature was one of the main factors which could help to increase the CD's value, especially should the artist become a diva or a legend in later years. Other respondents agreed it could be valuable in the future. However, many of them mentioned they wished to have and to collect only signatures from their favourite artists. Moreover, one of them, Pam_USF20, noted it was worth collecting absolutely everything, including the signature of a favourite artist.

"Yes, it impacts on me... If I'm crazy about someone, I would love to have it in my collection." (Minnie_USF20).

"Once, I got the Wat-cha-ra-wa-ree CD album that included all the members of the band's signatures. It made me feel that I wanted to collect this CD, even

though I'm not a fan of this band. Normally, I don't keep any CD boxes. But for this album, I wanted to collect it just because of their signatures.” (Nun_EWF28).

Some respondents advised that the signature must be an authentic one; a copied or a printed one was useless. Gamboom_EWF23 added that she was willing to pay more if it was the artist's real signature and not a printed one, because there were not many chances to meet the artists in person. Yim_USF23's opinion was that it was easy to get the signature just by buying the CD; she thought it was a good idea that fans did not have to stalk artists and ask them to sign.

“It doesn't have any impact at all. It's a copied one. They don't sign specially for me ... Even, if they sign every album by themselves, they still don't intend to give it to me. So, it's meaningless.” (Toei_EWM35).

A few respondents also agreed that the signature would be more valuable as a collectable if it was limited to, for example, only 100 copies. Ake_USM22 also believed they could be sold out. Lastly, Pete_USM22 said having the signature had an impact on his purchase intention. For him, it did not matter if the signature was signed on the actual CD for it made the CD even more special.

6.4.5. Merchandise

Numerous participants considered that merchandise was not helpful. Similar to their responses to the artist's signature, they said *“I don't use it”, “I have no idea how I am going to use it”, “I don't use it in daily life”, “It is not necessary to collect it”, “It is not important to me”* and *“I don't collect this kind of thing”*. Gamboom_EWF23 thought that the reason merchandise did not have any impact was because it could be commonly seen in shops everywhere. Pam_USF20 felt it had not been produced by the artists but instead was an ordinary item simply endorsed by the artists. Minnie_USF20 did not trust the item's quality.

“Not really.... because I think a limited one is not a good quality and I don't want it that much. Even if I got it, I would have no idea how I am going to use it.” (Minnie_USF20).

However, Park_EWM34 suggested it was a good idea to offer it to the CD buyer but it did not have the value he expected. Some respondents concentrated on the artists' musical works and the artists themselves. Champ_EWM28 said that if he was not crazy about the artist, he thought it did not make sense to buy such merchandise. Besides, it was embarrassing to carry, for example, a key-ring showing the artist's photo. Some participants suggested that such merchandise had a slight impact on purchase intention. However, even if the merchandise was not complimentary, they still wanted to buy the CD. Being from their favourite artists was a far more significant factor in encouraging them to purchase the CD.

Regarding the positive influences of such merchandise, Fon_USF21 confirmed that, if it was complimentary with the CD, it was clearly more attractive to a prospective purchaser. George_EWF25 added that merchandise was regularly offered on the official Korean artists' sites. Even it was not complimentary with the music CD, she would still nevertheless buy it. Respondents believed that such merchandise could be beneficial in terms of being able to be used in daily life. Individual respondents wanted a different kind of merchandise, such as a mug, a T-shirt, a notebook, or a key-ring/ key-chain. Nick_USM19 claimed that merchandise with the artist's photo on it would be more valuable in the future. Win_USM20 pointed out that the merchandise must be copyright and produced by the official record label otherwise, it would be meaningless.

Apart from the utilitarian benefits that the respondents felt made collecting such merchandise worthwhile, Pat_USF18 added the fact that such items reminded her that she was using the artist's products. Many participants said they felt very proud to openly show in this way that they were their favourite artist's fans. Some respondents indicated that using such merchandise, complemented by a CD purchase, symbolised being a real fan and that this made them feel special and distinguished them from other people. Pim_USF20 who was a fan of the artist "*South side*" under the Titanium record label, described how she had tried in vain to purchase an official T-shirt and cap to wear to go to the concert.

Other suggestions were that the merchandise should be distinctive; the respondents suggested that it should be a unique creation as well as a limited-edition. Significantly,

the limited-edition would be more valuable, particularly if it could not be commonly found in regular shops.

“It has a lot of impact on me. Some items are only available with that CD, and I cannot buy it in other places. Moreover, if it says that this item is a limited-edition like that and that there are only 1,000 items, I will buy it without thinking.”
(Nadda_FCF25).

Game_EWM25 added that a price of, for example, 500 Baht for a CD with a complimentary limited-edition T-shirt was cheap because he thought he thereby gained an extra item which could be added to his collection. However, Oat_USM22 and Pete_USM22 recommended that the price of a CD, including the merchandise, should be reasonable, for otherwise it would be unacceptable.

6.4.6. Footage video

A behind-the-scenes footage video clip did not have an impact on the purchase intentions of many respondents. Some of them said that the footage video, as well as behind-the-scenes at the concert, could be commonly downloaded from online sources such as YouTube or the artist’s fan page. Art_EWM24 added that it would anyway be available on YouTube soon after it had been released. Some of them said they were not interested in watching it and that they preferred listening to the music. Nan_EWF29 admitted it was interesting but that it did not really affect her. She sometimes wanted to watch only a specific song but not for an entire album. Neung_EWF32 also stated it would be interesting, but only if it was her favourite song.

However, many respondents wanted to see videos with a variety of content, such as behind-the-scenes footage of music video shooting, of the concert, of the music composing and arranging processes, of the recording and of the photo set shooting and even including the artist’s daily life in terms of singing, performance and dancing practice and concert tours. They explained that such content was beneficial for people to get an insight into the music production processes. Such content also helped people to more fully understand the difficulties of music production. Pla_EWF29 stated that the behind-the-scenes footage showed another dimension and provided a different

perspective on the artists. Pang_USF21 mentioned that the artists' stories made her smile every time she watched them.

“One of my friends bought a CD because she wanted to see the behind-the-scenes video. She said she wanted to know more about that artist, apart from what she could see on stage.” (Jum_FCF21).

“It’s good to have this on the CD because if at the moment I am crazy about a singer, I really want to know more about him. I want to know his daily life, his working life, or his personality. I will then be able to see something natural about him.” (Yen_EWF26).

However, some respondents commented that it very much depended on the artists; if this involved their favourite artists, it would be interesting, otherwise it would be worthless. Further suggestions were that the footage video should be an exclusive video, one that it would be rare to find from another source such as YouTube. Pang_USF21 added that, due to the copyright protection programme, some official behind-the-scenes clips on YouTube were not able to be downloaded and saved. Gamboom_EWF23 also noted that YouTube normally provided a 30-second or 1-minute trial version of behind-the-scenes footage, and that it would be good if a fan could watch the entire clip from beginning to end.

6.4.7. Special music track

Many respondents agreed that special music tracks would be interesting, if they were exclusive for fans who had bought the CD and they should not be available from other sources. They also said that special songs were commonly found on online sources, especially YouTube and the artist's fan pages as well as on free download sites. Korn_EWM25 added that special music tracks did not have an impact on his purchase intention because they would be available soon after they had been released. Ake_USM22 suggested these tracks be included later in other albums as well as being in the-best-of-the-year album. A few participants preferred the original version rather than the cover or special versions.

Many respondents nevertheless claimed that special music tracks were valuable and were worth it; they would definitely buy an album that included such special tracks. Moreover, a lot of respondents confirmed these tracks had considerable impact on their purchase intentions because they were particularly hard to find on YouTube. The special music track was compared to the message the artists wanted to communicate to their fans. As some respondents said, it also made the fans feel special as if the version had been exclusively produced for them. Respondents felt that sometimes the special version was even more beautiful than the original version. Moreover, another version of the music could give them a different experience whenever they listened to it.

According to the data, special music tracks can be multifarious, namely, 1) another version sung by the artists themselves, 2) a covered version sung by another artist, 3) an acoustic version, 4) another artist's song sung by their favourite artist, 5) an old song sung by another artist in a different music style, 6) a new version of a favourite song sung in many music styles, 7) a duet version featuring the favourite artist and another artist, 8) a demo that is not the completed version or the master version, 9) a live concert version, and 10) the first "indy" song of the first album before the artists had become famous or mainstream artists. Ow_USM22 shared his experience: he had previously bought a CD album from "*Libta*", a famous Thai artist, which included a specific song called "*Kod Tua Eang (Hug yourself)*" sung by another artist, named "*Ladypenny*", but he confessed that he had actually decided to buy that particular CD album because he only wanted to listen to *Ladypenny*'s songs, ones that were not also *Libta*'s.

6.4.8. *Privilege concert tickets*

The main reason why privilege concert tickets did not have an impact on purchase intention was because the participants were not very interested in going to the concert. Instead, some participants, such as George_EWF25 and Champ_EWM28, preferred to watch the concert on DVD rather than go to the concert themselves. However, Park_EWM34 commented that privilege tickets might have an impact on the real artist's fans but he himself was not one of them. A few respondents were afraid of getting poor seats for they believed that when such privilege concert tickets were offered the seats were generally unreserved. They would prefer to be able to choose and

reserve their preferred seats. One of them even wanted to buy the ticket themselves in order to select a seat in a better position.

But some respondents confirmed they would definitely buy the CD, if it included a privilege ticket. This would make the CD more valuable; it was therefore worth the money spent. Some participants also said that it would encourage them to go to the concert too because it conveniently gave them an opportunity to get a ticket. Pang_USF21 and Oak_USM22 also confirmed that this would motivate them to purchase the CD because it gave them the chance to get a concert ticket for their favourite artists.

“I think fans, including me, definitely want to see the concert of an artist we love. And if there are offers, as you said, the CD becomes more valuable and attractive for fans to purchase. It has a lot of impact on me. Personally, if I like any singer, I am willing to see their concert. So this value would increase the opportunity that I could get a ticket more easily and get closer to my favourite artist. (Fon_USF21).

“I would prefer it that, if I bought a CD, I would have priority to get a discount or a chance to get a free ticket.” (King_FCM21).

Some respondents added that it also made some fans feel proud and more exclusive than the other fans. The respondents expected privilege tickets to offer pre-booking and seats in an exclusive area or being able to select the seats themselves. Pim_USF20 explained that tickets for a famous artist often sold out within half-an-hour or an hour, and it was therefore hard to reserve a good seat that was close to the stage. Some respondents suggested such privilege tickets should cover additional events, such as a meet-and-greet session, but such events must be exclusive and the attendance to them limited. Ton_EWM26 thought it would be more valuable to limit attendance in order to distinguish loyal fans from ordinary fans.

“I just want to add something about buying a CD. It would be great to have a very special meet-&-greet with the singer. Those who buy a CD must be from the real fan club of that singer. So, when they buy a CD, they absolutely want to meet their favourite singer for sure. For example, when they buy a CD, they will get a

coupon on which to write their name and address. Then they can send it in for a lucky draw. So, the lucky people can meet and can do some activities with that singer. I think this way could really motivate more people to buy the CD. Otherwise, most people will just download the song from the Internet as it's free." (Ton_EWM26).

Lastly, for some participants, a discount was one of the benefits that would be a good incentive. Tangkwa_EWF25 said she would be happy to get a discount offer on a privilege concert ticket. Oat_USM22 added that recent ticket prices were high and there should be a lucky draw to get free concert tickets, although there was actually not much chance of getting one. He said that a privilege discount offer would at least help him to have the chance of being able to afford to buy a ticket. Arm_USM19 said that normally the low-price tickets were for seats far away from the stage area, but a privilege discount offer would indeed help him to secure a better seat. However, Bat_EWM34 said that the privilege ticket should offer a discount of up to 50 percent discount, otherwise it would not be worth it.

6.4.9. Sheet music

Sheet music was not useful for some respondents, especially for those who did not play musical instruments. Such remarks as "I don't need it", "It is not beneficial to me", "I don't play any musical instruments", and "I don't know how to read it" were made by many participants. Fon_USF21 herself noted that listening to music was the main purpose of the CD purchase and that it was not learning and producing the music. Similarly, Oat_USM22 said he did not aim to be a musician or singer. Another reason was that it could be found online and in music books at a bookshop. However, some respondents agreed that the provision of sheet music would be beneficial for musicians and singers.

"No, because I don't play any music instrument. I think it's suitable for someone who plays an instrument like my sister who plays the piano. She needs to find this music sheet on the Internet and then print it out. So, I think it would be much more convenient for them if it were already provided with the CD." (Pee_USM23).

Alternatively, a bass player, Amp_EWF27, said that she could transcribe the music notes by herself. Musicians are also able to transcribe and write sheet music in their own ways. It was only useful for those who loved singing.

In contrast, sheet music had a lot of impact for some respondents. They said that music transcription for some music was hard and took a lot of time. It was, however, thus useful. Gamboom_EWF23, a ukulele player, suggested that if the new CD provided the sheet music she would definitely buy it. Tee_EWM24 claimed that sheet music helped musicians, making it more convenient for them to play the music; they did not need to transcribe chords and notes. Some participants agreed it would be convenient not to have to find the chords and notes from the Internet. Pam_USF20, a pianist, commented that musicians urgently need this, for guitar chords can be easily found on the websites, but it is rare to find piano chords. Many participants mentioned that the chords and notes found online were not accurate.

“It has an impact on me. As a musician, I use it for my daily life. So, it makes my life much easier, if I can get it from a CD and I don’t need to find it on the Internet.” (Game_EWM25, guitar player)

“It’s good for the beginner to practice playing that song. It motivates me to play that song. When I play the ukulele, it’s very hard to find the chords. If it already comes in the CD, I can play it without searching somewhere else.” (Gamboom_EWF23).

Air_USF21, who played piano and sang in a choir, added it was also beneficial for using as a reference to improvise and re-arrange music into her version.

“This one has a lot of impact on me. I will absolutely buy it. Another big problem when I play the flute or guitar, I want to play more than chords; I want to play in another chorus line as well. So, I need to transcribe them by myself which, sometimes, it’s impossible due to it has too many notes or chord in one line. ... It provides only the chord, or main note, which sometimes, when I play with the band, I don’t want to use the main note or chord, I want to play the detail in the song.” (Art_EWM24).

Furthermore, some respondents also agreed that it was beneficial for them not to have to find the lyrics from other sources. Nan_EWF29, a vocal trainer, said this would be a useful tool to teach singing in her class. Ton_EWM26 suggested he could use it when he wanted to play the guitar and sing with friends as well.

6.4.10. Instrumental song

The original backing track or instrumental music did not have an impact on purchase intention, particularly for respondents who did not sing. Some respondents preferred going to karaoke when they wanted to sing rather than singing along with instrumental music. However, some respondents argued that this would be appreciated by people who loved singing and doing karaoke.

Some respondents had already enjoyed the benefits of using the instrumental music with alternative keys. They could record their singing with the backing track and then use it as their own covered version. Pee_USM23, who enjoyed karaoke, noted that it would be good for people who wanted to cover and record their singing and then upload it to YouTube or social media. The instrumental music could also provide benefits for a self-singing rehearsal. Korn_EWM25 added that, without the artist's voice, he could create his own singing style and develop his own improvisations. Nan_EWF29, a voice trainer, said it would be very useful for her singing class as she could select the proper alternative keys for a pupil's key range. Other respondents agreed that it was a good idea to offer instrumental music with alternative keys, which makes singing a song easier. As some respondents mentioned, sometimes it was hard to sing the original key because their own key range did not suit it. Pam_USF20, who had participated in singing, attended singing contests and sung for a band, claimed that, for her, the instrumental music had a lot of impact because she was keen to sing and record her voice.

“Good. It is beneficial for fans who love to sing like me because sometimes I want to sing female songs but it is too difficult to pitch that key so it would be lovely if the record company offer this for us.” (Ake_USM22).

“It is a good idea. I sometime want to sing but my voice range is not suited to the original key so it will be very helpful. I think it’s attractive for me.” (Yim_USF23).

Some respondents who were band members also added that this could be profitably used for re-arranging music and choosing the key for vocal leaders and even for other positions as well.

“It’s very good. As the musician, it could help the band when performing the show. It’s easy for them to find the singer as it has alternative keys for them to choose to match with the singer’s voice.” (Fun_EWM34).

Gamboom_EWF23 suggested the CD should offer not only a few songs from the backing track but instead should provide every song; otherwise, she would not purchase it. Other respondents said that the instrumental music was in fact available through online sources such as YouTube, but there was only the original key and the music was not as beautiful or even the same as the original version was. This was also Art_EWM24’s experience. The software program he used to cut the artist’s voice from the original songs did not work at all, it could not cut the voice perfectly, and the sound quality after the artist’s voice volume reduction was low.

6.4.11. Sound detachment application

Most of the respondents who did not themselves play musical instruments noted that this application did not have an impact on their purchase intention. The main reason for this was that the application might not be useful for them as they were neither musicians or singers. Toei_EWM35 said he had no knowledge about producing music. Other respondents admitted they had no idea how to use this application. They did, however, consider that this application would be beneficial for people who sang or played musical instruments but not for the general music listener. According to some participants, this application could be useful for making a ringtone. Nan_EWF29 and Park_EWM34 agreed that a musician or a person with musical talents could use this application to cut some sounds, create something new or arrange music into another version and then upload it to social media. Nick_USM19 added that this application

might be useful for people who loved singing for they could arrange music and then sing their very own version. Pook_EWF29, who did not play any musical instrument, suggested that the application could provide an easy function for all users.

“I don’t know how to use it. Normally, I don’t spend much time playing music applications. But if the application were designed to be user-friendly and could be used for other purposes, such as making a ring tone, I would like to use it.”
(Pook_EWF29).

Most of the respondents who played musical instruments and also sang supported the idea of this application. A drum player, Fun_EWM34, said that the application was very attractive and had a considerable impact on his purchase decision. Air_USF21 noted that such an application could be useful for a musician and also for studio production. Most of them said this was advanced technology that would undoubtedly increase the value of the music CD.

Respondents believed that this application could provide utility benefits for the user in a multitude of ways, namely, transcribing and rehearsing music, practicing singing, teaching music and singing, composing and creating one’s own music version, and for self-entertaining. A piano player, Pam_USF20, suggested it would be easy to select the sound of each music instrument, to listen to it and then to transcribe it. In her a singing class, Preaw_EWF29, a voice trainer, claimed it had helped to detach the sound and to select only the sound of a musical instrument, such as the piano and thus to transcribe specific chords that would be useful for teaching note pitching. Air_USF21, a music teacher, said it could also be used for an ear-training session. Some respondents said the application would be beneficial for self-learning and for rehearsing music, including technique and tactical playing. For self-rehearsing music, many respondents agreed it was essential to be accompanied by another musical instrument whenever they practiced playing their own music instrument. They believed this application could help to practice playing music more conveniently because they could use this app instead having to ask friends or other band members to accompany them. Nun_EWF28, a guitar player, said the detachment ability would help the musician to create sections for improvisation. Nueng_EWF32 said it would be useful for her to practice playing the piano as she could be accompanied by the sound of another selected musical instrument,

such as the guitar. She could then even record and listen to it all. Nat_EWF27 said she could create her own music version by, for example, playing the piano, accompanied by the sound of the violin, which she herself had selected. This application is a good idea for people who want to create their own music versions.

“This one is good. It’s different. No one has created this app before. In the past, if you wanted to sing, you needed to do a sound detachment by yourself. So this application will make more people do a cover version. It’s an entertainment for people who can play a music instrument.” (Amp_EWF27).

Art_EWM24 added that this application could be used with the sheet music. As he said,

“I think it’s good if you use it with sheet music. Sometimes, you don’t really know how to play by only reading sheet music. So, you can now compare the sheet music with each sound that you have detached. So, you will have a better understanding.” (Art_EWM24).

Respondents also said that this application might meet their need to practice singing for they can select only one sound of a musical instrument, such as a piano or a guitar, to sing with or even turn the singer’s voice off. Prair_USF23 could even practice singing as a chorus by herself by selecting the chorus sound to sing with. One respondent said that the user could use this app to re-arrange the music and create a covered music, including even a ringtone. Some said they could use this application to re-arrange music with their own singing, putting their own collection into a portfolio and sharing it with friends.

This application can also be used for personal entertaining and enjoyment. Noon_EWF33 said that at present people use music in their daily lives for many purposes, including entertaining. Pim_USF20 said that it sounded fun and that she would enjoy listening to the separate sounds of music instruments whereas George_EWF25 wanted to listen to only a drum sound when she was in a bad mood. Ton_EWM26 had the idea that he could record his singing with selected music sounds for his friends’ birthdays and then share the music on social media.

6.4.12. Duet arrangement (with artist) application

For some respondents, this application did not have an impact on their purchase intention because they wanted to enjoy singing by themselves rather than doing a duet with the artist. Bank_USM21 said he preferred singing alone but added that he might use this application when he wanted to practice singing as a chorus.

“I don’t know...I prefer singing by myself in my own version.” (Bank_USM21).

“I don’t care about singing with the artists. I feel more comfortable singing alone.” (Pui_FCM30).

Oak_USM22 thought that people who loved singing might use this application to record their voices for singing audition purposes, However, he thought most of them might prefer singing every part of the song. Joe_EWM30 believed this application might have considerable influence on people who admired particular artists. Some respondents also suggested it might be useful for a party or for some activity such as doing karaoke with friends.

The majority of respondents agreed that this application was very interesting. They said it might provide a variety of benefits, namely, 1) it offers the fans the chance to sing with their favourite artists, 2) it is useful for singing rehearsals, 3) it makes singing more enjoyable, and 4) it helps people to create their own duet versions and then share the clip on social media. Some respondents suggested they could via this app imagine themselves really singing with the artists. Some said it made they feel they could get close to the artists.

“I quite like it because I want to duet with my favourite artist. I don’t want to be them but I just want to be similar and get close to them. If the new CD has this application, I think I will definitely use this it.” (Benz_USM19).

Fon_USF21 noted that it would make her happy to be a part of the artist’s world. Some respondents believed this would make CDs much more attractive. Making use of this interactive function, music fans could get more involved with their favourite artists’

work by creating another covered version where they featured with the artists themselves. Tee_EWM24 also claimed that such an application would perform more efficiently than a regular karaoke system.

Respondents thought what was most interesting about this application was that it allowed the user to record; people could then share the clip online or use it for many purposes, such as self-entertainment or as a gift for a friend. For entertainment purposes, it would make singing a song much more enjoyable. Gamboom_EWF23 said she would enjoy using this application with her family. Park_EWM34 said that not only would this app satisfy the end-user but that it would also be beneficial to the karaoke business owner as well.

Noon_EWF33 thought this application would be useful not for only entertainment purposes but that it also could be used by singing contestants for self-singing rehearsal. Air_USF21, a choir member and music teacher, confirmed she would be able to create another duet version by herself and the app would also be essential for teaching music as well. The respondent suggested the advantage of this application was that the users could improve their singing skills in both vocals and chorus by re-listening to their record to compare their own voice to that of the artist. Mac_USM21 said that, due to the limitation of his voice range, he could not sing every part of a song, and so it would be particularly useful for him if he could sometimes swap to the artist's voice.

6.4.13. Self-karaoke MV/concert-maker application

A minority of the respondents was not impressed by this application, the main reason being that singing was not their favourite activity. Some of them said that they did not want to share or present their performance on social media because they were too shy; they lacked confidence and were afraid of negative comments from others. As they said, *“I want to sing rather than perform and see myself there”*, *“I don't want to have a music video that has myself in the scene”*, *“I prefer watching music videos with the artist or singer on the screen than seeing myself on the screen”*, and *“I don't like to express myself”*.

However, the majority of the respondents agreed this application had had a considerable impact on their purchase intention. Most of them wanted to see themselves on the screen while doing karaoke. Shi_USF21 thought that people would find it more enjoyable to watch themselves on a TV screen while they were singing. New_USM20 said it would be exciting to see himself performing on the TV screen.

Fun_EWM34 believed the application would have a tremendous impact and that this technology could jolt the music industry into a whole new era.

“This is like the X-Box game. The interactive wireless hand-controller allows gamers to play a tennis or baseball game as if they are really playing. Importantly, we can play with people around the world through online. So, this idea is very similar to the application.” (Fun_EWM34).

Preaw_EWF29 also thought this application would definitely become popular because people could themselves take part in music video creation. Many respondents agreed the potential usefulness of this application was that participants would be able to create their own music videos and so see themselves, thereby considerably enhancing their own self-enjoyment. Teh_EWM32 said it would at least have an influence on people who enjoy doing karaoke with their families at home.

“This application is quite new. It’s never happened before. I think I quite like it. I will use it to record my own singing and watch my performance and, if it’s good, I can also share it on YouTube as well. I believe it will be great fun to watch my own performance. It’s very attractive. If this app becomes real, we won’t have to go to a karaoke restaurant. We can enjoy it at home because nowadays the karaoke restaurant is not good enough.” (Pim_USF20).

Pee_USM23 thought this application would be essential for the karaoke business; the customers could have fun and interact with friends. Some respondents said they would find it very interesting to record a video and then upload it to social media. They also suggested that this application could also be a channel to promote music talents or to encourage people who wanted to be singers or actors for they could now create their

own music videos and share them on social networks. Fon_USF21 said she would like to record a video so that she could watch it again.

“It’s good because nowadays using social network applications is very popular. People really like to make something that was impossible in the past be possible. So I think people must love this application. They will know that actually you don’t go to that event for real, but they still think that it’s a good idea.” (Oak_USM22).

“It would be more fun to see myself on the screen when I go to the karaoke with friends. But just with friends Ha! Ha! Ha!” (Pam_USF20).

Many respondents suggested it would also help people fulfil their dreams; this would be especially so for people who longed to be singers; the application would make them feel they were actually on stage or performing at a concert.

“This app makes me feel like I am a super star. It is a good idea using this app to record an individual’s music video.” (Champ_EWM28).

Lastly, the application would be useful in terms of being an activity rehearsal for many participants. Bank_USM21 said that he would be able to see how good or bad his performance was and to improve it. Oat_USM22 said he would be able to re-watch the recorded video to improve his performance and also to develop his voice. Nan_EWF29 suggested using the application to record her students’ singing and performances. Students could learn how to improve their performances in terms of facial expressions, including eye contact. Neung_EWF32 said she had been able to change her gestures when she sang, after watching the recorded video. Benz_USM19 thought it would be useful for him to re-check his body movements when he practiced dancing.

6.5. Additional ideas for CD development

When questions concerning further ideas for CD development were asked, most of the respondents had positive views about the various features presented. This was reflected in many of the quotations: *“I think all of what you said covers all the functions*

of a CD”, “I think these will effectively attract people to buy because they are new ideas” and “They are tactics to make the CD become valuable”.

However, there were some interesting additional ideas, some of which are described below.

1. Additional content for the footage video

Additional content to be included in the footage video was suggested by the respondents; this included a tutorial in singing, playing musical instruments, dancing, or a message from the artists giving special thanks or talks to their fans. A band lead vocal, Pete_USM22, said that he had now started learning the guitar by himself. As he could not read the notes from the sheet music, a step-by-step tutorial would be essential for him, enabling him to more easily master the guitar. He also suggested that it would be more special, if the artist was the tutorial instructor. Preaw_EWF29, a voice trainer, said she expected the footage video to include a dancing tutorial that showed the dance steps in slow-motion. Pla_EWF29 said that she wanted to learn technical singing from such a tutorial and would like the artist to teach, referring to specific parts of the song and demonstrating how to use the various singing techniques. Benz_USM19 and Fon_USF21 suggested that footage be included in the interview with the artist, covering such topics as the inspiration behind the artist’s own songs and how all the songs in the album had been produced. This would all enable fans to have a greater understanding of the album as well as an enhanced empathy for the artist.

2. Technological utilising capability

The respondents wanted the CD to offer content, such as sheet music or a photo set, in a digital format. Art_EWM24, a guitar player, suggested that sheet music could be provided as a software program, similar to the Guitar Pro, that would be able to show the part of the music the user was actually playing. He thought this would be more attractive and useful than being only in a PDF file format. New_USM20 also wished that the CD could provide a function for self-

creating a playlist or re-ordering song tracks. Noon_EWF33 thought there should be a switching function for audio music and music video playing modes. This function would allow the user to switch from playing the audio music file to activating the music video file. Amp_EWF27 suggested that audio CDs and DVDs should be consolidated into one disc, containing the song tracks and DVD content, such as the live concert.

3. Size development

Many respondents, such as Tangkwa_EWF25, who regularly listens to music while jogging or doing outdoor activities, thought that CDs should be smaller and easier to carry around. Nick_USM19 proposed condensing the CD into the same format as the mini-CD but ensuring it could still contain a whole album's songs, as it currently does.

4. An exclusive code

Some respondents suggested that fans who buy CDs should be given a code, enabling them to join exclusive fan pages and so be able to communicate with the artist and other fan members. Pook_EWF29 suggested that this code could be exclusively used for logging in to watch live concerts via an online channel.

5. Scratch protection

Some respondents were concerned about the fragility of CDs. Arm_USM19 suggested that using different materials should be considered to increase durability. Nick_USM19 believed this would add more value to CDs, if the CD surface could not be damaged.

6. Purchase channels and access methods

Minnie_USF20 mentioned that it was inconvenient to buy a CD as it is nowadays rare to find a shop selling CDs. She said that CD albums were sold in

convenience stores but complained that those commonly found there were best-of-the-year compilations. She suggested that CD albums should be regularly sold in convenience stores, such as 7-Eleven. Pang_USF21 was finding it hard to buy a proper CD player and was currently reduced to playing her music CDs on her laptop.

7. Discount and complimentary offers for online music access

Joe_EWM30 suggested that CDs be able to connect with the online music services because he wanted to listen to special music tracks such as the covered versions that are not included in the CD. New_USM20 and Korn_EWM25 agreed that there should also be discounts, free downloading or complimentary offers for online music access for those who purchase CD albums.

“...if I like some songs on the CD I bought and I want to buy it via online as well, so I expect to get some discount offer.” (Korn_EWM25).

8. Music fans' participation in album co-production

Some respondents wanted to take part in music album production, including, for example, presenting ideas, producing music, shooting the photo gallery, and designing the album cover. Chinz_USF22 pointed out that, as well as the covered version by another artist, it would be more interesting to offer people with music talents, those, for example, who uploaded video clips on YouTube, to participate in special music tracks. Interestingly, she added that most of these talented people had beautiful voices and different ways of singing. They also had their own fans. For these reasons, the audience would be made aware of a song's different dimensions. It could even attract more people to buy CDs and there would also be another channel to discover new and exciting music talents.

6.6. Selling price determination

Table 6.2 below, provides a summary of the selling price of the prototype CD, determined by the respondents from the one-to-one and group interviews. The price given by the individual respondents was based on their willingness to pay for such a prototype CD.

Table 6.2: A Compilation of the Selling-Price of the Prototype CD determined by the Respondents from All Interviews

Price list (Thai Baht)	Number of university student	Number of early-working-age
100	1	1
199	2	-
200	1	1
250	2	1
259	1	-
300	1	4
350	2	1
360	1	-
400	3	3
450	1	-
490	1	-
499	1	-
500	7	12
600	1	1
629	1	-
700	-	4
750	1	-
800	1	3
900	1	-
1,000	10	3
1,190	1	-
1,200	1	1
1,300	1	-
1,500	1	4
2,000	4	-
2,500	-	2
3,000	-	2

Source: Author, it is noted that the Thai currency (Thai Baht or THB) provided in the chapter can be adopted as the rate of 43.96 THB = 1 GBP (based on the Exchange Rates of Bangkok Bank on 21th August 2017) Great British Pound, or GBP.

According to the table, the price ranges were variously set. To compare between the university student and the early-working groups, the lowest price for the two groups was 100 and 250 Thai Baht (GBP 5.68), whereas the highest price for both groups was 2,000 (GBP 45.51) and 3,000 Thai Baht (GBP 38.27). 500 Thai Baht (GBP 11.37) was the most popular price among the early-working-age group, whereas 1,000 (GBP 22.75), followed by 500 Thai Baht (GBP 11.37), was common among the university student group. 3,000 Thai Baht (GBP 38.27) was proposed by the respondents who did

not illegally download music, whereas 100 Thai Baht (GBP 2.27) was suggested by those who did not usually purchase physical music but instead habitually downloaded music from illegal sites, including accessing free music from streaming sites, such as YouTube.

There were additional comments made by some respondents. Game_EWM25 determined the album price at 700 Baht (GBP 15.93). However, he commented that the price depended on the artist; he would be willing to pay more than the given price if the album was one from his favourite artists. Others set the price of an international album as being at least twice that asked for a Thai album; the prices of international albums were set at 1,200 and 400 Thai Baht (GBP 27.30 and GBP 9.10), whereas the Thai album prices were at 600 and 199 Thai Baht (GBP 13.65 and GBP 4.52). Max_FCM23 had not fixed on any price but instead suggested that it could be 100 Thai Baht above the normal price in the current market.

6.7. Discussion

The findings of this chapter are analysed using The Seminal Framework for CD Development, presented in Chapter Three, to explain the superior benefits and values of the prototype CD. Firstly, a set of features, created or developed by experts and consumers, is discussed with the five clusters of ideas; how the clusters of ideas are in accord with the features enhancement is addressed. Secondly, how the features can create benefits and deliver value to music consumers effectively is discussed. Thirdly, the prototype CD is conceptualised by referring to product concepts from previous studies. Lastly, the perspectives of consumer-led product development are reviewed within the whole scope of music product development.

6.7.1. The Five Clusters of Ideas conduce a formulation of superior values for prototype CDs

The ideas derived from experts and consumers are corroborated by the five clusters of ideas in product development, presented in Chapter Three. The clusters of ideas is tested by the analysis as discussed below.

1. Re-designing and re-packaging

According to the respondents, design and packaging are paramount for music CDs as they are the first things consumers see. As previously mentioned, in Chapter Three, the external look of a product is the consumer's first contact with it and can attract consumers before purchasing; the wrapping or packaging of the recording therefore should not be neglected (Wikström and Burnett 2009). Consumers, despite their main interest being the piece of music itself, nevertheless, admitted that clever design and packaging made a CD look more attractive. Some respondents thought that re-designing and re-packaging should also include the shape and size of the CD. However, if this resulted in an inappropriate shape or size, it would negatively affect the utilitarian value as the CD might then be inconvenient to store or to carry.

The purpose of re-designing and re-packaging music CDs was clarified by the key informants in this study. Interestingly these findings were very similar to those from a study by Crilly et al. (2004) who found that re-designing and re-packaging enhances the aesthetic value of the product with consumers feeling it to be aesthetically pleasing, visually beautiful, elegant and attractive. Experts, such as Deaw and Arkeyra or GMM Grammy, and consumers have compared good design and packaging to magnetic, good-looking people that can attract enormous attention from others and persuade them to make a purchase. It could also be compared to a diamond, something that is highly valued, especially by collectors. It can also represent a particular style of music; consumers can immediately recognise music genres and the defining characteristics of an album at a glance. The respondents suggested that the design should be different from other music formats, in that unique materials, such as special paper or plastic, should be used for the CD case, or creative artwork such as a 3D design should be on the album cover. Such "wacky" ideas are similar to those employed in other fields. For example, the brewers *Anheuser Bursch* used aluminum bottles for their beer or the 2110 Nokia had a changeable cover-skin. Fans of beer and mobile users found them trendy, fun and different from the competitors'

products. Music consumers could also be similarly affected and even thrilled by the original design of their CD albums and be keen to display them on their shelves. It could make music fans feel proud to be the possessors of such innovative designs. It has been shown that consumers can derive self-emotional value from collecting such CD albums. One respondent, (George_EWF25), said that CDs were what she collected to give to other people and that the re-designing and re-packaging the CD album could enhance not only its aesthetic value but also its social affiliation value. People can thus use CD albums with clever and innovative designs to impress others, especially if the CD is then given as a present.

2. Offering complementary items

In music CD development, complementary items come in many forms, both tangible and intangible. Indeed, most of the features can be considered as complementary items. Their value depends on how individual consumers react to them, what they find to be unique or particularly useful about them. Some consumers may say that lyrics are not strictly complementary items, for they are nowadays commonly included in CD albums, but others they may feel a photo set of artists to be something more special. Complementary items must be items that are not commonly offered and ideally should be exclusive items, ones that can make consumers feel special.

The research results revealed that a set of features can provide multi-functionality and a positive outcome for emotional activities for consumers. Special music tracks, for instance, made some music fans feel special, almost as if the version had been exclusively produced for them. They also felt that special versions were even more appealing than the original ones. In a different way, apart from being self-entertaining, footage videos can provide inside knowledge about music production; people can learn more about the whole process of producing music. Features are able to provide both functional and psychological value to music consumers. Some features, particularly those related to the artist, such as signatures and merchandise, had a great impact on certain groups of consumers. Such merchandise can strongly affect the purchase intention of

fanatically loyal music fans, for it has utilitarian, self-emotional and social affiliation value for them, making them feel special and different from other people in that they are real *bona fide* fans of that particular artist. However, some respondents thought the complimentary merchandise should be something that can be used in daily life. This clearly reflects the idea that consumers also expect to gain utilitarian benefits from such merchandise. The results from this research agrees with those from existing studies that found that objects related to the artists, such as signatures (IFPI 2011) or statements (Hayes 2006), have a hidden value, which can deliver emotional benefit and are subtly capable of increasing the purchase intention.

Another practical suggestion from this study was that the complimentary items should be exclusive. A good example of this would be the American hip-hop artists, *Cosmogramma*, who offered an extra song-track, which had not been made available to the general public (Gamble and Gilmore 2013). This would undoubtedly ratchet up the purchase intention of most music fans.

3. Providing technological features

In music product development, providing technological features is important for they help to increase the purchase intention and construct value in many ways. Three innovative applications, namely, sound detachment, dueting with the artists and self-karaoke facilitation, are technological features currently still on the drawing-board. Applications currently available, however, were found by many respondents to be able to deliver functional benefits. In fact, music consumers nowadays can transform themselves from being mere music receivers to being dynamic music creators. Various innovative functions allow users to re-arrange, re-mix or even compose a piece of music by themselves. Gamble and Gilmore (2013, p. 1864), even coined the term “prosumer” to describe such active users; those who create music by using the very latest applications rather than merely relying on musical instruments. Many respondents believed that such applications could provide useful functional benefits for users. Some respondents suggested that applications may be best used for entertaining; this means consumers can also gain self-emotional value

when using these applications for such purposes, thereby eliciting affirmative feedback from their audiences.

Respondents were also very positive about the fact that applications could be accessed online, enabling users to upload their own pieces of work to online media. People could use this facility to produce videos as gifts for friends for various occasions. In this way, such applications provide social affiliation value, for users are able to interact with society by sharing their own created music with others. Thus, the social affiliation value does not refer to only the ability to make an impression on others when experiencing the product (Bell et al. 1991) or to the ability to increase one's status in the eyes of the community (Kumar and Noble 2016) but it is now related to the ability to present self-creativity in music creation to others. Many scholars, such as Pieters and Robben 1998; Sherry 1983; and Wolfenbarger 1990, have confirmed that such technological gift-giving is already taking place, as the new music devices play a role in social organisation, especially among young consumers; in this way, the new musical devices are playing an important role in changing society. The iPod is a good example of this; it is seen as a new and successful product that people find attractive enough to give as a gift to others. The new form of CD includes applications that have the potential to be technological musical devices, allowing consumers to actively create pieces of music as a gift for others.

Further suggestions were made. One was that the CD should have an exclusive code, by means of which it would be possible to access fan pages and websites, allowing fans to communicate with the artist and to chat with each other. Such a code would also provide access to officially free online downloads or offer next purchase discounts. The code could also be used for logging in to exclusively watch live concerts via an online channel. Such novel ideas provide more opportunities for music fans to easily interact or communicate with artists and in this way music fans can gain superior artistic value from these extra CD properties.

4. Supporting music activities

Features, such as sheet music, instrumental songs and innovative applications, efficiently support musical activities. Instrumental songs, through providing opportunities for voice-training, can even support consumers' musical activities. Sheet music clearly gives benefits to the professional musician and those with musical talents, for it can be used for re-arranging music and choosing the key for the vocal leader and for other positions as well. These innovative applications actively promote musical skills development, through rehearsals and re-arrangements. A privilege ticket is another extra that can be offered to fans, enabling them to reserve concert seats conveniently. The footage videos suggested by the respondents are beneficial for learning about music and particularly for music tutorials. The various features that can be incorporated into the CD are all factors for understanding the preferences of consumers with different lifestyles (Zhu et al. 2009). Some music consumers use instrumental songs, for instance, trying to sing for fun, but others use it for rehearsal or training purposes. It is evident that such features have the capability to deliver functional and psychological benefits. Consumers derive educational value from watching and participating in music tutorials, while they may also gain more positive emotions through accessing and experimenting boldly with the various applications now available.

5. Solving previously experienced difficulties

As seen in Chapter Five, consumers face several difficulties when engaging in music consumption practices. The developed features are designed to be tools to help to solve the difficulties of the CD experience and enable consumers to engage easily and conveniently in music activity participation. Musical note and chord transcription was found to be the main problem for people playing musical instruments. Sheet music, for example, helps the musically talented to play musical instruments more easily without the necessity for transcribing and searching for music chords and notes. Instrumental songs provide an opportunity for both voice trainers and trainees, allowing them to practice singing more easily. The provision of alternative keys assists musicians

to independently choose a proper key. High ticket prices and the actual booking of tickets and seats can be difficulties when wanting to see a live performance. A privilege ticket provides more convenience for participating in a live performance. From all this it is evident that the various features proposed for CDs have the potential to lessen the current difficulties people experience in music consumption and can also provide improved functional value to music consumers.

The tangibility of CDs inevitably causes some difficulties. The results from this study corroborate the existing research, such as that by McCourt (2005), that the capacity and size of CDs affects their usability, for example, when it comes to storing and carrying them. The better storage capability of illegally downloaded music can encourage consumers to prefer it to bothering with CDs (Sinclair and Tinson 2016). Developing the storage capability of the CD format is therefore essential to enhance its usability and so to make it more attractive to potential purchasers. Regarding the CD's size, some suggested that it should be smaller, more like a mini-CD, but its capacity should remain the same, if not greater than that of a DVD, in order for it to gain extra value in the eyes of consumers. The fragility of CDs also causes problems for people who fear the sound quality will deteriorate over time. Clearly, the CD suffers from the negative prejudices of its would-be purchasers and there is a dire need for more durable and longer-lasting materials to be developed for the revamped CDs of tomorrow. Sometimes, however, the difficulties are not simply intrinsic to the structure of the CD but can be extrinsic, due to, for example, the distribution channels or music testing services. As noted in Chapter Five, the inadequacy of the various selling channels had become a significant factor in disadvantaging the sales of music CDs. Many respondents felt it was difficult to purchase CDs and that the distribution channels should be expanded by increasing the number of offline and online stores offering CDs. From the interviews with Sukrit, it can be learnt how Seven-Eleven (a convenience store) had become the main distributor of MP3CDs. Seven-Eleven operates in several provinces in Thailand and is also commonly located in the major petrol stations, such as those belonging to PTT or the Petroleum Authority of Thailand. Such a link-up with organisations such as Seven-Eleven would seem to provide an efficient and cost-effective way of

increasing distribution. It would provide efficient distribution channels for the new prototype CD albums. According to the interviews with Deaw and Arkeyra, limited editions of CD albums have gained a positive following from fans and at some well-known artists' concerts have sold out immediately. On-ground music events, such as concerts, mini-concerts, meet & greet sessions, music competitions, and music fairs, are also potentially efficient ways of achieving direct distribution of prototype CDs. The record labels' own official website should also provide online purchasing services to expand the distribution as well. This would be an effective way to encourage online users to buy CDs.

Music testing services should be expanded through increasing both offline and online store access. Not only should the sales channels themselves be expanded but the services should be as well. Offline stores, such as Seven-Eleven and all the various public music events offer music testing devices. As well as this useful service, they could also provide computing devices to demonstrate the usability of programming values, applications and video footage files or sheet music, and so on. Record labels' official websites should also consider providing samples of music tracks. All these suggestions would increase convenience for music fans and undoubtedly lead to greater purchasing and consumption.

6.7.2. Additional ideas for creating superior values for prototype CDs

The new set of features developed/created in this study effectively provides benefits and values that are both functional and psychological. Each feature can create different forms of benefits. While some features can result in a single type of benefit, others can create various forms of benefits. Additional comments made by the respondents enabled the ideation of further feature development.

Determining features is vital to achieve effectiveness in product development. It needs to be exactly determined how such features are to be designed and presented. Recently, social networks have become the popular channels people use to communicate with each other and also to share other interests, such as music in all its in many forms, various kinds of video clips, news about musicians, artists news and so on. (Lee et al.

2011). Online networks have become significant in music consumers' daily lives. As a result, features that support online activities may have superior social affiliation value and, in this way, can make CDs more valuable for music consumers. Developing features that can be used and enjoyed in the digital world can also increase functional benefits and values. For example, consumers may derive more utilitarian benefits from experiencing and interacting with digital sheet music rather than perusing the printed version. However, it may not as effective for other features, such as the photoset of the artist, where the digital version may reduce its aesthetic value.

In addition to enjoying other technological developments, some music consumers may want to create their own playlists or to customise their playing themselves or for themselves, as can be seen nowadays in streaming services, such as YouTube. A switching function for audio music and music video playing modes should also be provided. In this way, the ideas from the 'brave new world' of technological development can be of great utilitarian benefit to consumers.

Some features, such as merchandise and signatures could be offered in limited editions. They could even be part of the privilege ticket deal that could include extra services, such as advanced booking and exclusive parking or seating or as part of a super-exclusive offer for *bona fide* fans. Such features may even increase the social affiliation value for those music fans who wish to differentiate themselves from others or to demonstrate their loyalty to particular artists. Features, such as footage videos, can be presented in many forms, such as "behind-the-scenes", the artist's life-story or activities in a lifestyle mode. Furthermore, allowing music fans to participate in album co-production by, for example, selecting potential fans to co-produce music, co-design the album cover or perform in the music video, would increase highly obsessional and loyalty value, though might risk obsession and infatuation with the artist concerned.

6.7.3. Additional discussion on price-setting for the prototype CDs

Previous studies, such as IFPI (2010) and Hui and Png (2003), indicated that price was a significant factor that negatively impacted on music CD purchase. In contrast, a study by Watcharasriroj and Suttipornwarakul (2007) showed that price was not the most significant factor in determining the consumer's decision to purchase

music. The result showed that there were groups of Sony Music's fans who still preferred purchasing its albums. Based on this result, this study concludes that, although price is significant, it very much depends on how the individual consumer evaluates the value they gain when experiencing music products including CDs. The individual consumer has a different level of preferences concerning developed features. Some features are impressive and attractive for some people, but some are not. It very much depends on how effectively they respond to an individual's desires and meet their needs in music consumption. As Deaw said, a limited CD album could be valued at 10 thousand Thai Baht (GBP 227.58): this would mean that the music fans who are willing to dig so deep into their pockets for such an album must justify it by claiming that the value they gain from it is at a higher level than it is for others who are not willing to purchase such an album at that price. The respondents in this study suggested various prices for prototype CDs. THB 500 (GBP 11.37) followed by THB 1,000 (GBP 22.75) were the first and the second popular prices among the respondents. This shows that the respondents evaluate the prototype CDs higher than the CDs being sold in the current market. However, other factors, such as the company's costs and profitability, as well as consumer demand and affordability, need to be taken into account when setting the price of such prototype CDs.

6.7.4. A more comprehensive conceptual picture of the prototype CD

Artists and music are the major components of music products and have the greatest effect on consumers' decisions to purchase such products. For CDs, features are minor components but are nevertheless significant factors when it comes to meeting individual users' needs in music consumption. Music purchase occurs when consumers are fond of particular music pieces after experiencing them (O'Reilly et al. 2013). For CDs, the purchase occurs when they are fond of artists and/or music, and also, to some extent, when they are attracted to or intrigued by the components hidden in such CDs.

Music is hedonic product stimulating multi-sensations, the imagination and the emotions (Hirschman and Holbrook 1982; Lacher 1989). The prototype CD in this study can be seen as both a hedonic and a utilitarian product as it includes various features that can arouse multi-sensations and yet also provide multi-functions. The artist's signature can create a positive feeling, such as fondness, in music fans.

Applications provide multi-functions: users can re-arrange their own versions of music. Some features, such as footage videos with different content, can potentially stimulate multi-sensations, and they can also offer multi-functions. While some of the content during an artist's talk, can offer artistic, obsessional and loyal value to music consumers, other parts of the content, such as tutorial clips presenting technical singing or playing music instruments, can create educational value as consumers can develop their musical skills and knowledge by learning from the footage.

Such features of the prototype CD can have tangible and intangible benefits, allowing consumers to engage in both material and virtual consumption. The development of these features significantly enriches the CD, making it more beneficial and valuable and enabling it to deliver various types of benefits and values to music consumers. Remarkably, consumers may derive different benefits and values from the same type of feature, depending on their purpose when experiencing the CD. For example, some consumers may use the applications mainly for self-entertainment but others may use them, in particular, for practicing music. The benefits and values can be different types, such as self-emotional and educational ones. As a result, the prototype CD with its multi-superior benefits and values can respond to consumer needs and desires on various levels

The Music Package Model, devised by O'Reilly et al. (2013), explains the components of music as having the following three elements: core product, actual product, and augmented product. While the core product means an entertainment, emotional or aesthetic pleasure, symbolic representation, and social cohesiveness, the actual product is described as the music genre, the artist, the music producer, the quality, and the venue. The augmented product includes additional items besides the pieces of music. The components of the prototype CDs can be conceptualised with this model. The main components of the CD, such as the artists and the songs, are the actual product that, in its primary state, enables consumers to engage in music consumption. Secondly, a set of features presenting both forms of concrete and abstract attributes is the augmented product that additionally supports the various life activities relating to music. The augmented product of the prototype CDs is the auxiliary state that fulfils consumers' needs and desires in music consumption. Lastly, the actual and augmented products perform as musical tools constructing the outcome of consumers' perceptions when

experiencing CDs. It is the subjective content hidden within the CD; it explains the effectiveness of CDs and what consumers perceive from experiencing such CDs.

6.7.5. Music consumer-led music product (CD) development

The existing studies show that development is necessary, imperative even, when the product needs to meet a purchase intention or at least to induce a certain willingness to purchase it (Aucouturier et al. 2015; Hoyer et al. 2010; Franke and Piller 2004; and Kim et al. 2002). Music CDs similarly need to be enhanced due to their current market being in decline. Today the old-fashioned CDs no longer meet consumers' needs and desires; consumption behaviour has changed and affected the market environment. The emergence of advanced online and digital technology has, however, created several opportunities in music access (Maguadda 2013). This has brought the CDs back into the competitive market; nowadays people have so many choices of products or services to access music. This research has heard from the many respondents about the disadvantages of CDs and the many advantages of other products and it would seem to be all despair when considering the future of CDs. However, the issues raised by consumers were generally related to particular problems in consumption experience and in product development. It is essential that consumers' music consumption behaviour and their needs and desires be fully understood, appreciated and catered for. Consumer-led product development would seem to be the best way forward. In other words, it is the most effective concept to identify consumers' issues, a means for consumers to have direct involvement in the product development and express clearly exactly what they want.

From the results of this research, the input of ideas or creativity from the record companies' agents could not meet the consumers' needs and desires. Consumers' ideas, knowledge, specialities, and skills can, however, help considerably in product improvement. Integration of the input from both agents and consumers can generate a much wider knowledge base for developing features (Franke and Piller 2004), one that can identify value in its many dimensions (Castro-Martínez et al. 2013; Nadeau and Casselman 2008). Input from consumers can generate extensive knowledge about how a product can best be enhanced. Their contribution also mirrors consumers' current consumption behaviours and their needs and expectations from music consumption

practices. Their input can be compared to the missing pieces in a jigsaw puzzle, providing the knowledge that the one-track and jaded record company agents may be incapable of providing (Pongsakornrungrasit and Schroeder 2011; Zwick et al. 2008). In this study, the researcher consciously acted as the middleman in championing CD development process by supporting the music industry's representatives and consumers and providing them with useful tools for ideation and expression. Theoretical concepts relating to consumer behaviour in music consumption practices and product development were all used to develop the Seminal Framework for CD Development. The Seminal Framework extends the concepts of consumer-led product development. It demonstrates how consumers' issues can be used to create a road-map for product development, and it also constantly follows the feedback from consumers about the developed product. Such feedback is an extremely useful tool to evaluate the effectiveness of the product development. The Seminal Framework helps to analyse, step-by-step, how consumers can derive the best benefits and values from the developed product.

In practice, record label companies do not adopt the strategies of consumer-led product development. Instead, they develop an album using their own strategies. For example, the album "*Dunk 16 Again*" from the male singer, *Dunk Phunkorm Boonyajinda*, was released to the market in December 2016. It had several features that were extra and not on regular CD albums, such as the packaging design being presented as a boxset (See Appendices 3 and 4), a booklet of photo-sets (See Appendix 5), the artist's story and messages (See Appendices 6 and 7), instrumental songs, and 2 discs with 12 song tracks recorded on each disc. The album was exclusively for real fans and could be pre-ordered through his official Facebook fan page. This new set of features included both concrete and abstract forms, in accordance with the strategies of re-designing and re-packaging (i.e. the box-set), offering some complementary items (i.e. the booklet) and supporting some musical activities (i.e. instrumental songs). However, the strategies did not include providing technological features and solving experienced difficulties. The album lacked the capability to support all activities in music consumption practices. This meant it could not deliver the entire set of benefits and values that consumers expected to receive. The Seminal Framework for CD Development in this study would have been the most useful strategy for the music label company to create a set of features for CD albums, which could really offer such benefits and values.

This study also suggests that the concepts of consumer-led product development are not only beneficial for CD development but are also valuable for other music product development. The Seminal Framework can be adopted as well in the development procedure of other music formats. The application of this Seminal Framework can help researchers to examine the effectiveness of such enhanced products and how they can best deliver superior benefits and values to consumers.

6.8. Summary

The ideas of consumer-led product development are adopted in this study. The concepts involved in product development are applied to illustrate the conceptual framework of this study. Based on the CD development process, the key knowledge providers (i.e. the experts and consumers) are able to furnish the essential ideas for feature enhancement. The prototype CD that emerged from this study had a new set of features, providing several benefits and values. Music consumers can use it not only for listening and watching purposes but it can also be used to support the various music activities described in the Five Consumptive Acts. Significantly, it encourages the entire range of practices in music consumption. The prototype CDs can thus efficiently respond to consumer needs and desires concerning music consumption practices. The next chapter is the final chapter and addresses the contribution of this study and the implications for future research.

CHAPTER SEVEN: CONCLUSION

7.1. Introduction

This chapter summarises the contributions made by this research to a greater understanding of music consumption practices in the music market and in music CD development in Thailand. Theoretical concepts, such as the various terminologies that emerged from this research, are also summarised in Table 7.1. The research implications, namely, particular issues that are relevant for future marketing and music consumption research, are also addressed. This thesis then concludes with a brief description of the difficulties and limitations of this research.

7.2. The contribution to research

This thesis contributes to existing research in that it provides a comprehensive understanding of the theoretical concepts underlying music consumption practices and product (CD) development, as shown in the following three separate sections.

7.2.1. The contribution to music consumption research

Within the context of music consumption, this thesis has presented a complete and contemporary overview of the literature concerning music consumption practices and how they specifically relate to the Thai music market. Previous studies, such as O'Reilly et al. (2013) and Schäfer and Sedlmeier (2009), noted that music has now become a multi-functional phenomenon in innumerable people's life activities, not only for listening and watching but also for a multitude of other activities, such as, for example, singing and dancing. This thesis focused on a wholly new and exciting concept of music consumption practices and on applications that involve the entirety of the music experience; people nowadays experience music on a whole new spectrum ranging from music product consumption to musical activity participation. The thesis contributes to defining concepts of music product consumption as experiencing recorded music in both physical and digital formats, and musical activity participation as engaging in any activity related to musical contexts.

With music product consumption, a variety of recorded music, in both copyright, pirate and physical formats, particularly in CDs, MP3CDs, VCDs, DVDs and digital music, both downloaded music and streamed, is pertinent to the current market. Music and artists were indeed still found to be the most significant factors encouraging Thai consumers to consume music products. But the features of music products were in various forms that interestingly included concrete attributes, such as physical music materials and external attributes, namely, CD cases, discs, album covers, printed lyrics or artworks, including device players, and abstract attributes, such as, for example, the quality of a song file and the aesthetic quality of artworks, that had an influence on consumers' preferences and satisfaction in consuming music products. Both functionally and psychologically, people can perceive benefits and values from experiencing music products in multiple forms. The criteria for these perceived benefits vary according to an individual's lifestyle and personal satisfaction. The functional benefits involve a bundle of advantages in terms of the acquirability and usability of the product. Digital music in fact has the advantage of having better functional benefits than physical music. The greater facilities of digital music provide many opportunities for users to engage in a multitude of musical activities, such as sharing self-made music videos, rehearsing musical instruments and singing. When it comes to psychological benefit, physical music has the advantage over digital music. Tangibility (i.e. the design and packaging including the configuration or shape, the material used, the graphic/artwork designs and so on) and usability (in terms of the sound and visual quality) mainly affect the self-emotional benefit. These are psychologically valuable for consumers and undoubtedly act as a catalyst, encouraging consumers to buy. The quality of both the sound and the visual spectacle play a critical part in enhancing the psychological benefits for such self-emotion benefits are very much derived from the consumer-perceived aesthetic from consuming music.

In addition to discussing the benefits of music product consumption within the Thai context, this study explains consumer value in the Thai music business, covering the various types of value and how each form of value is constructed when consumers experience music consumption practices. New types of value, such as obsessional and loyal value, emerged in this study. These types of value clearly explain one facet of the interaction, namely, the emotional relationship between music consumers and musicians. These values not only describe how consumers feel about music and artists

but can also account for their infatuation or fascination with them. Such values can moreover affect consumers' ethical attitudes to music product purchasing. For example, obsessional value is created when consumers have a certain fondness for artists and music, motivating them to purchase the original music, while loyal value is constructed when they have loyalty or faithfulness or allegiance to artists and their music, making them cherish copyright music and reject pirate music.

Concerning musical activity participation, this study shows that music has become a tool that consumers can use whenever they participate in certain activities. This perspective enabled the researcher to develop a whole new concept of musical activities, namely, the Five Consumptive Acts. This concept is a theoretical contribution that extends the knowledge of music consumption practices. It first helps to clarify the characteristics of music consumption activities. The Five Consumptive Acts can explain how people experience music in their daily lives aurally, visually, orally, manually and physically. Aural and visual consumption can be seen as core music consumption, while participating in other musical activities, associated with oral, manual and physical consumption, can be termed co-music consumption. This concept also defines the role of music consumers. In experiencing music, music consumers play the following three main roles: active, passive and versatile. Each role type has different characteristics of behaviour in music consumption practices that further clarify the typology of the music consumer. The active role involves creating, producing and performing pieces of music or any other related music content. The oral, manual and physical consumptive acts are concerned with using the mouth, the hands and the body to create pieces of music. The passive role comprises merely receiving the music created by others. The aural and visual consumptive acts are the means of obtaining/receiving these pieces of music by watching and listening. As a result of this theory, the typology of music consumers in this study has been divided into particular categories, namely, music producers/creators and receivers. The roles, however, are not fixed for there can be a certain versatility, a simultaneous combination of active and passive behaviour, as seen in such activities as attending a concert, where audiences listen and watch a performance on stage but may on occasion be inspired to sing and even dance to the music. The factors that encourage music consumers to participate in such musical activities are self-emotion enhancement, personal interest and enthusiasm, empowerment, musical skills improvement and, occasionally, career enhancement. Significantly, for some consumers musical activity

participation can even be beneficial for career enhancement. Nowadays, music consumers themselves participate in musical activities professionally for their own careers by, for example, regularly performing in a bar or a restaurant, singing to provide vocal guidance for artists for album recording, or being professional dancers for many Thai artists. Actively participating in such musical activities can deliver both functional benefits, such as knowledge and musical skills improvement, and psychological advantages, such as the enhancement of emotion and self-assurance and improvement in social affiliation and social skills.

7.2.2. The contribution to product (CD) development research

Re-conceptualising music consumption practices is advantageous primarily for exploiting ideas in music product development and, in this particular study, in music CD development. In this study, product development concepts, derived from the critical analysis of the attitudes of the music industry's experts and music consumers, were applied and found to be particularly effective. The ideas for developing and creating features initially came from experts but were subsequently evaluated by music consumers. This means that the product development processes, described in this study, can be used in practice as a paradigm to develop music CDs to fulfil consumers' music consumption needs and desires. Theoretically, this research is the first study to use the concept of consumer-led product development to underpin the CD development process. The researcher expects the Thai record companies to adopt this process in the future, drawing on the insights provided by this research. A large number of studies, such as Gruner and Homburg (2000), Henard and Szymanski (2001), Hoyer et al. (2010) and Maidique and Zirger (1984), maintain that a successful product relies on a profound understanding of consumers' needs and on product development efforts that respond to these needs. This study has highlighted the importance of input from music consumers and has shown how a genuine understanding of their needs and values can make a positive contribution to successful CD re-development. In other words, a greater understanding of music consumers enables features to be developed that more fully meet their needs and desires. CD re-development offers a new set of features that music consumers can utilise when they engage in a whole variety of musical activities.

The research in this thesis contributes to a new form of CD, the so-called Prototype CD, which has a set of innovative features that can generate various types of value, both functional and psychological. This prototype CD maintains the characteristics of the original CD, such as its external appearance, but has more features for the consumer to use and enjoy. For example, some of the applications that have already been developed support users' musical activities, not only listening and watching, but also creating or re-arranging their own versions of the music. This means that such a prototype CD can realise the Five Consumptive Acts of music consumption practices. A CD with such enhanced features is a boon for both types of music consumer, namely, the music creator and the music receiver.

7.2.3. A summary of terminological contributions

In this study, the various terminologies, generally used for marketing, consumers and consumption, have been applied to the context of music consumption practices and product development. Table 7.1 below summarises the terminologies that emerged from this study and were then used to gain a deeper understanding and to provide a fuller picture of music consumption practices in the current market.

Table 7.1: A summary of music consumption practice terminologies

Terminologies	Definition
Intentional music consumption	Consumptive acts that arise from an individual's intentions, purposes, or motives, relating to a musical activity that has been expected, planned, set, or organised before taking any action.
Unintentional music consumption	An unexpected or accidental or, possibly, unavoidable experiencing of music; people consume music or engage in musical activity without their intentions, purposes, or motives being involved.
Five consumptive acts	The overall acts involved in experiencing music, which are 1) oral, 2) manual and 3) physical consumptive acts concerned with creating/producing music or performing music by using the mouth, the hands and the body to create pieces of music, and 4) aural and 5) visual consumptive acts which refer to the means of obtaining/receiving these pieces of music by watching and listening.
Features of music product	The entire composition of product characteristics that are considered as a set of concrete and abstract contexts.
Concrete attributes	The subset of the music products' features, particularly in the visible, noticeable, observable, and tangible forms of products or service characteristics, representing a high level of visibility or less involvement of abstraction, such as materials, colour or shape.
Abstract attributes	The subset of the music products' features, particularly in the invisible, noticeable, visible and observable characteristics of the product; for example, the performance, functionality, capability, quality of a product, and content or information hidden within the product.

Terminologies	Definition
Material consumption	The use of the typical forms of material objects or the concrete attributes (such as compact discs, vinyl records, musical device players of both physical and digital music, including complementary materials in the physical album (printed artworks, booklet, sleeve notes, etc.)
Virtual consumption	The use of immaterial objects or abstract attributes which lack material substance and are not being able to be used in material reality, such as artworks or information.
A bundle of advantages	The entire collection of the positive consequences that aim to conceptualise the benefits consumers derive from music consumption practices.
Song/video list collector	People who collect intangible items, such as lists of music, of song/video tracks.
Actual collector	People who collect some physical music product features that are valued by some of them because they are rare or vintage.
Artists' physical items collector	People who collect physical products, such as vinyl records or CDs or merchandise from their favourite artists as they are considered to be the most significant factor for this group of people, namely, loyal fans.
Experiential value	All consequences of the music product experience divided into 1) the functional value that is the basic value delivering utilitarian benefits to consumers, and 2) the psychological value which is related to the emotional reactions that consumers feel on experiencing the products or services.
Artistic value	The value arises from the positive mental states that inevitably lead consumers into interacting with music and artists in a variety of consumption activities.
Obsessional value	The value arises when the positive mental states increase and consumers feel a higher degree of positive emotion as well as an infatuation or fascination with the music and artists, resulting in a veritable intensification of the emotional relationship. Within this relationship, music consumers may upgrade themselves to being self-declared 'music fans'.
Loyal value	The value arises from a high-level positive emotional construct, a loyalty or faithfulness or allegiance to music and/or artists. This value affects consumers' ethical attitudes to music product purchase. These emotions are so strong that they have the ability to ensure copyright music sustenance and pirate music defiance.

Source: Author

7.3. Implications

Certain weaknesses in this study still remain to be discussed and, in this section, special attention has to be paid to particular points. The following issues are presented to suggest some of the potential implications for theory and context relating to music consumption and product development.

Firstly, the respondents in this study are not representative of the entire population of music consumers due to the study focusing solely on the Thai music market and on consumers aged between 18 and 35 who live in Bangkok. Consumers outside the target of this research, such as those living outside Bangkok and not in the prescribed age

range, may indeed have different perspectives and behaviour concerning music consumption practices. It would therefore be interesting for future research to focus on different settings in Thailand including the international market.

Secondly, the concept of artistic, obsessional and loyal value, as explained in Chapter Three, shows the degrees of the relationship between music fans and artists. Music fans who have a different degree of relationship with the artists may have different needs and expectations when they engage in music consumption practices. Similarly, the music fans of each music genre (e.g. rock, pop, country, etc.) or artists (e.g. *Nirvana*, *One Direction*, *Robbie Williams*, etc.) may also prefer different music product features. In other words, some features probably vary in importance with each group of music fans. It would be interesting to have a further study of the comparative importance of each feature for the specific types of music consumers as each type may indeed have different preferences in features.

Thirdly, the concepts of product development applied in this research can also be used with other formats, particularly vinyl records or maybe cassette tapes. The re-introduction of the vinyl format to the market has proved that there is a real opportunity for old-fashioned music formats to return to the market. The concepts of product development may also be applied to other physical formats as well as to vinyl records and cassette tapes.

Lastly, regarding product development processes, there could in practice be many procedures for cooperative creation. There is in fact no exact principle of cooperation between producer and consumer. The CD development processes in this study start from the producer or record label representative's idea of a feature collection to the consumer's evaluation and to further recommendations. It might be more effective if the CD development process was conducted by a researcher as the middle-man so that consumers and record label representatives could together simultaneously participate in the programme. The results from this study and the features, such as the innovative applications, obviously require advanced technology; there is therefore a need and an opportunity for people who are technology development experts to participate in the development process too. Input from the developer may also be useful for the product development process. Future research into the adoption of such a product development

process would require more key knowledge providers, specialised in many fields, to be drafted into product development.

7.4. Difficulties and limitations

The main difficulty with the expert interviews was arranging the appointments. As the experts had only limited time, it was therefore necessary to use mostly direct questions. For the consumer interviews, it was initially planned to conduct 60 one-to-one interviews with 30 females and 30 males and 4 focus groups, consisting of 4 females and males. For the focus groups, in practice, there were many difficulties in conducting them, due to largely uncontrollable factors. For example, some prospective members cancelled before the appointment date because of personal reasons. The venue and time arrangements also proved to be difficult due to each member's convenience not being able to be taken into consideration. There were gender imbalances within the groups. Due to most of the participants being available for an hour only at lunchtime on weekdays, the questions had to be limited to only the last section of the research, namely, their attitudes towards the examined values. However, there were fortunately no particular difficulties in conducting the one-to-one interviews. 60 interviews were carried out in accordance with the primary plan.

However, this study focused on consumers in two groups, namely, college students and those of early-working-age between 18 and 35 years old and hence the data collection of this study did not represent music consumers from the whole age range. Nevertheless, the informants were certain to have had experience in music consumption and were thus able to efficiently provide useful data. The selection of respondents was carried out with careful consideration to ensure complete participation in the next step of the data collection, the conducting of interviews or focus groups.

Moreover, potential participants had to be supplied with sufficient information on the research objectives and methodology prior to the data collection. This was to abide by the ethics principles and to build up trust amongst the participants so that they would provide authentic data, especially when related to copyright issues, as in this case. Made aware that this was *bona fide*, ethical research, participants had no need to fear that their disclosures to the researcher might somehow backfire, causing repercussions.

Researchers should also guarantee that informants' data will be used only for research purposes and reassure participants that any raw data will be kept confidential.

7.5. Closing the research

This research shows the strong influence of psychological and functional values on music CD purchase intention. Features in both concrete and abstract attributes in various forms create benefits on many levels. Individual consumers prefer features to be in different forms to more closely meet their various needs. The designers and manufacturers of music products therefore need to clearly determine their target group of consumers and then focus on the set of features that is most appropriate for these particular consumers.

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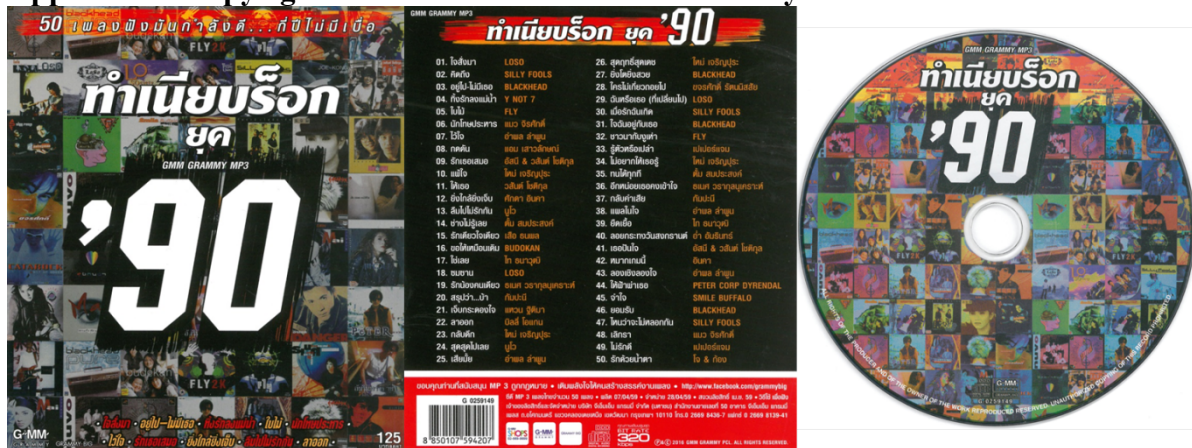
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APPENDICES

Appendix 1: Copyright MP3CD album of GMM Grammy



Source: Author (the picture is scanned from the original MP3CD album)

Appendix 2: Vampire's MP3 single hits album released at the beginning of 2016



Source: Vampire (2016)

Appendix 3: The limited CD album, namely, “Dunk 16 Again” of Dunk Phunkorn (Thai Artist)



Source: Author, (the picture is taken from the original album given from the artist)

Appendix 4: A sample of album cover with the original artist’s signature of the limited CD album of “Dunk 16 Again”



Source: Author, (the picture is scanned from the original album)

Appendix 5: Samples of photo set of the limited CD album of “Dunk 16 Again”



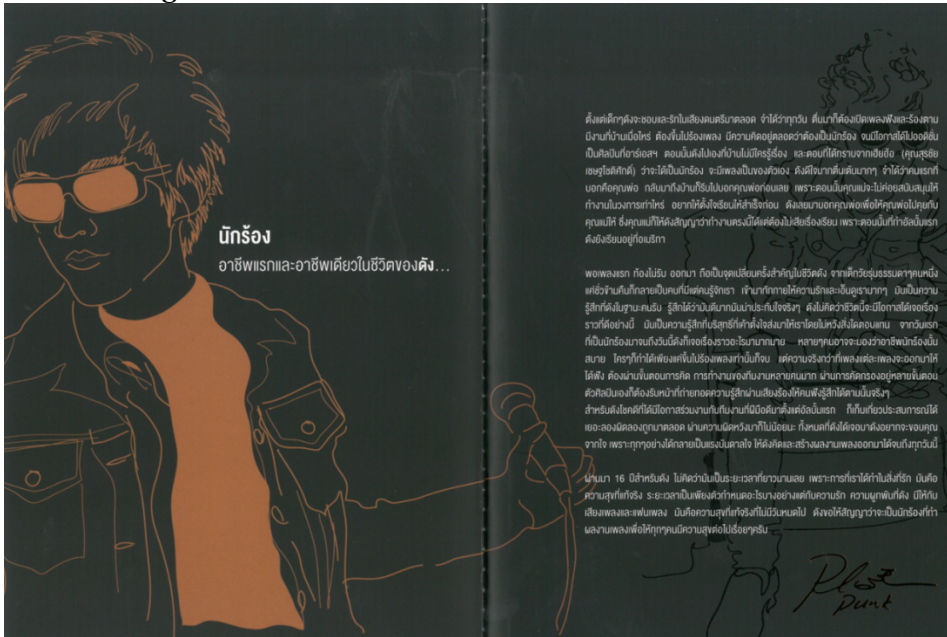
Source: Author, (the picture is scanned from the original album)

Appendix 6: A sample of artist’s story provided in the limited CD album of “Dunk 16 Again”



Source: Author, (the picture is scanned from the original album)

Appendix 7: A sample of artist's messages provided in the limited CD album of "Dunk 16 Again"



Source: Author, (the picture is scanned from the original album)

