

**DIGITAL PLATFORM ENHANCING OPPORTUNITIES FOR
NEW MUSICIANS AND ARTISTS IN THAI MUSIC INDUSTRY**



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Miss. Nantachut Tothassa
Candidate

Dr. Poomporn Thamsatitdej,
D.B.A.
Advisor

Assoc. Prof. Vichita Ractham,
Ph.D.
Chairperson

Assoc. Prof. Annop Tanlamai,
Ph.D.
Dean
College of Management
Mahidol University

Asst. Prof. Randall Shannon,
Ph.D.
Committee member

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Nantachut Tothassa

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NANTACHUT TOTASSA 5649205

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THEMATIC PAPER ADVISORY COMMITTEE: DR. POOMPORN THAMSATITDEJ, D.B.A., ASST. PROF. RANDALL SHANNON, Ph.D., ASSOC. PROF. VICHITA RACTHAM, Ph.D.

ABSTRACT

The aim of this study is to explore factors of working on digital platform that can stimulate the formation of new musicians and artists coming up in Thai music market. Working on digital platform studies and music online distribution channels were applied in this study. Using qualitative research to gather data and in-depth interviews were conducted in order to investigate opinions, get details and some critical information. The samples are eight persons who have experience in Thai music industry. The respondents with different background at random age and experience are recruited to the interview. The results indicate that music tools and technologies, music online distribution channel and music online marketing are the central ones for those willing to create work on digital platform and bring to another window of musician's works which relate to other areas of business value chain. Preparation to develop the ability of music industry in Thailand should be priority and focus attention in view of the technology. The main issue is to create effective social network that can form the exchanging of skills and knowledge also the community of value chain.

KEY WORDS: Digital platform in Music Industry/ Music online distribution/ Music Social Network

32 pages

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CHAPPER I

INTRODUCTION

Technology and trend began to change people behavior in the present world. Nowadays music technology has become an important tool and innovative thing in the creation of musicians. These tools cause many types of music and creativity. In the world of digital age, there are a lot of online distribution channels that allow musicians and artists to broadcast their own work such as itune, kkbox, deezer etc. Moreover, musicians can do self-promote and advertise their creative activities through many types of digital platform such as YouTube, Facebook and many web communities etc. Since the growth of the development of internet, social media, computers, tablets and smart phones made the world of creating and consuming in music changed radically.

In the recent year with a music production, musicians and artists need to record music at studio. Rehearsal and recording must be done under the regulation of record labels. This process required a high investment. The tradition of music distribution was depending on record company that it had its own channel of distribution. The firms control the musicians and artists through long-term contracts. Musicians and artists who want to release their album, they need to create a demo to present their own work to record company in order to get support or get contract for releasing their album. Broadcasting music on media like radio or TV channel, it had been influential directed tastes and fashion trend in listening of Thai people.

In the digital age, these are transformed into the power of social media. There are many new musicians become famous which come from starting their own work in a bedroom studio and release their work through public, with just one click from the computers. For example, young musician who is a South Korean acoustic fingerstyle guitarist. His YouTube channel has more than 3 million subscribers. He creates acoustic covers and arrangements, typically by ear and/or by watching videos, and has original music, which he plays and places online. He is the only Korean

individual YouTube user to breach 200 million views. Seeing his videos on YouTube, artists around the world invited him to perform. Thus his Scandinavian Tour was organized as well as a joint performance with famous guitarist Trace Bundy in the United States. He had a concert tour in Europe in January 2011, and is scheduled to perform in Japanese cities in May 2011(Yoon Ja-young, 2011).

Another example, a new artist who produced his own album in a bedroom studio, he spent time for 2 years and half to create his own album total 15 songs in the style of chamber pop which combined the sound of his equipment such as guitar, banjo, mandolin, xylophone and piano etc. This is the benefit of today's technology which allows musicians to work independently and then mix in the computer; it is easier and more convenient than in the past (Vercatsound, 2014).

The purpose of this paper is to study the impact of digital platform which enhances opportunity for new musicians and artists. Music tools and technologies allow musicians to create work easily at any time and use online channel to distribute their own work. Working on digital platform creates new form to music creative activity.

In this study thus, we aim to answer the following research questions:

- To see the perspective of creative professionals toward digital platform in Thai music industry
- To explore what factors of working on digital platform that can stimulate the formation of new musicians coming up in Thai music market.
- To see the impact of digital platform that would occur in both positive and negative aspects to Thai music industry.

CHAPPER II

LITERATURE REVIEW

This chapter provides the overview of digital music creation in term of producing and distributing artist's work in music industry, which has rapidly changed due to technology. The literature explores digital music innovations that affecting the working style in creating of music, both record companies and independent artists, related to the development of the internet which changes a traditional way of distributing music into this era of the digital platform. In addition, the level of social media experience is examined as a factor that may affect music promoting and communicating with their fans and as entry barrier are removed.

2.1 Digital technological innovations

Paul Theberge and Anthony Seeger(2000) mentioned that, by the 1990s, various computer formats had emerged that suggested some larger long-term changes in the way musical sound are produced, assembled, and distributed. One of the innovations was the MIDI interface, which primarily influenced the conceptualization and performance of music. The digitalization of sound waves sparked another wave of instrument invention that transformed the conceptualization, performance, and analysis of music. The MIDI synthesizer permitted musicians to compose on the keyboard with virtually unlimited sonic capabilities, play back their compositions, and even print certain kinds of scores. Digitalization has modified the conceptualization of both composers and producers, the production of sounds and some of the media through which music can be transferred.

Today the growth of personal computing, the internet, satellite telecommunications networks, as well as consumer-friendly data access devices, such as iPhone, have combined to create a completely new environment for human beings to live. The impact of these new technologies promises to evolve new forms of

collaborative thinking, and new ways of processing and managing information of artist – as well as introducing a global electronic marketplace (Paul G. Oliver, 2010).

Digital technological innovations are commonly perceived to be radically disrupting the power or role of corporate actors within the music industry and their established industrial practices and interests. In particular, the internet is widely regarded as having produced a “crisis” for the music industry. While such assumptions reflect the predominance of technological deterministic thinking in relation to the music industry (Paschal Preston and Jim Rogers, 2011).

The creative activities have been identified as song writing, recording, performance, self-promotion, self-publishing, and self-releases, and based on the objectives of conducting of different creative activities, various specific information tools and management techniques are required. Therefore, available tools and data within the information systems have been identified, which will be evaluated further through managing the creative activities (Paul G. Oliver, 2010).

2.2 Platform in music industry

Music is both an art form and an industry that has endured for millennia. It has driven the adoption of mobile consumer products from the car and transistor radios, to the Walkman and the iPod. However, the ways in which music is created, distributed, and enjoyed has been revolutionized several times by both tangible and intangible technological platforms – most recently by digital music distribution. In the digital age music is digitally distributed by Internet, mobile phone, and other diffuse delivery and reproduction systems. While digital platforms have transformed the music business, other platforms have also shaped it throughout its history – such as a stage allowing performers to be visible and audible to large audiences as the most literal of platforms. A simplified structure of the recording industry in the twentieth century is presented as Artists could record their own performances, on tapes or CDs, and sell them at their own concerts or in other ways. (Tilson, Sorensen, Lyttinen 2013).

2.3 Online Distribution Channel

2.3.1 Traditional way in music distribution

Perrow (1974) explained that the traditional of music distribution of a major record company is that it has its own channel of distribution. The domination was achieved by vertical integration, the firms owned the artists through long-term contracts, and hired producers who gathered the ancillary talent, produced the record, and packaged the result.

In the traditional way, the artists are the content providers, contracted by record companies to record material that is either their own or provided for them by writers. The power and control of the supply chain is very much in the hands of the record company who have ownership of the major item of value in the chain, which are exclusive rights to the artist's content (Hardaker and Graham, 2001). The record companies are in control of much of the distribution and also supplier selection. This is very much based on their perceived quality of the music, past reputation and the contract fee (price). In return the artist is provided with promotion, merchandising and the distribution of their content in a commodity format (e.g. CD) (Gerard J. Lewis Gary Graham Glenn Hardaker, 2005).

2.3.2 The increasing dominance of the Internet

As Figure 2.1 shows, the internet is now playing a big role in the supply of music. Indeed, the internet offers enormous scope to the music industry as the new emerging digital technologies brings music to a wider public, affords niche artists access to their audiences, and distributes old, new and unusual music at affordable prices. (Gerard J. Lewis Gary Graham Glenn Hardaker, 2005).

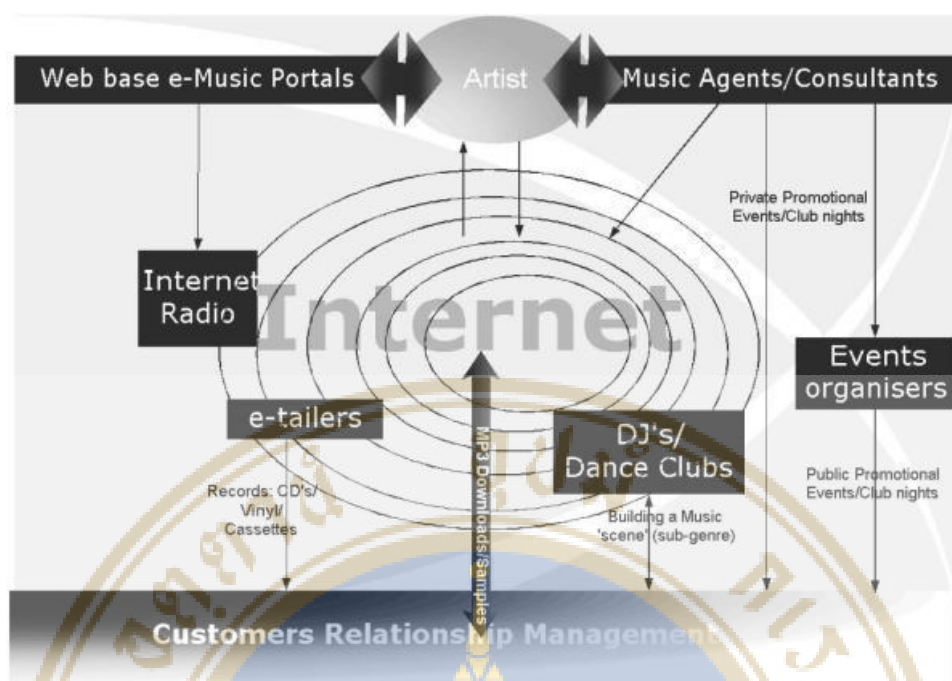


Figure 2.1 The increasing dominance of Internet

Gary Graham, Bernard Burness, Gerard J.Lewis, Janet Langer(2004) conducted the interviewing with the number of 15 interviewees in music industry and the majority (n = 12) of the interviewees group agree that their strategy has changed recently towards partnerships with specialist online distribution companies. These are now seen as way to deal with the operational work of online sales and distribution.

The Internet happen the choice of musicians. (Tapscott et al., 2000) stated that the Internet eliminates the need for physical distribution and retail of products. It also allows both consumers and those involved in making and distributing music to communicate far more easily. Therefore, as entry barriers are removed, new specialist professionals are entering the market, and there will be a greater variety of potential partners; new combinations of customers, suppliers, and business partners are emerging to replace the dominance of the major record labels. Hence, the traditional, static music industry supply chain is becoming increasingly dynamic as new combinations of organizations come together.

Gary Graham, Bernard Burness, Gerard J.Lewis, Janet Langer(2004) stated obviously that the supply of music in the digital age will consist of many different players, because the entry barriers to the music industry have been significantly

lowered with decreasing transaction and production costs. Even though the major labels still see a role for long-term relationships, it is clear that the industry will comprise a more diverse and faster-changing population of artists who are able to take advantage of rapidly-changing conditions and tastes.

To what extent on international logistic, the complex, capital-intensive logistics of an international distribution network that must cope with sudden changes in demand (independent artists often trade their international intellectual property rights against international distribution (Kretschmer et al., 1999).

2.3.3 Future Trend of music distribution

Digital music distribution has become a new communication service, where digital files are delivered over various networks to computing devices that enable users to shop, store, manage, and play music files (Natalie Klym, 2005).



Traditional	Future
	
<p>Dominant position of major record companies because of:</p> <ul style="list-style-type: none"> • Entry barriers due to high transaction and production costs • Economies of scale and scope (competitive advantage due to high vertical integration) • Control all distribution and marketing channels • Artists depend on record companies • Consumers are restricted (in terms of choice of music) 	<p>Elimination of the dominant position of record companies:</p> <ul style="list-style-type: none"> • Low entry barriers due to decreased transaction and production costs • Economies of scale and scope do not apply (vertical integration means no longer competitive advantage) • Loss gatekeeper position • Artists gain more control(over their music and activities) • Consumers gain bargaining power

Figure 2.2 The governing mechanism

As Figure 2.2 (Gary Graham Bernard Burnes Gerard J. Lewis Janet Langer, 2004) shows, the supply chain for music is likely to split between those artists who seek to sell direct to their fans and those who continue to use record companies to do so. All mention above, shows the affecting of digital platform to music distribution in this era and remove the barriers of new musicians to enter in the market.

2.3.4 Music Piracy

However, according to Hammersley (2002), what really scares the music industry is the sheer scale and ease of the piracy allowed by the internet. The technology is now such that, in theory and increasingly in practice, it is possible to download (e.g. pirate) any piece of music without paying for the privilege of doing so. The most famous promoter of such a technology, to date has been the American company Napster (in year 2002). In effect the primary barrier that the record company has used to control and dominate the music industry – owning content – offered little resistance to these new technologies. They soon realized that they had clearly underestimated the impact of the internet and had been very sluggish to react to this unprecedented threat. To prevent entry – largely illegal – needed them to be vociferous in the pursuit of protecting copyright. Therefore in this technology even it causes many benefits, it also has negative aspect which impact on encouraging musicians to produce their own work.

2.4 Music Online Marketing

For independent artists the development of information technology has been a major breakthrough as these tools, e.g. YouTube, MySpace, Facebook, Twitter and Flickr, have provided an easy-to-use platform to self-promote creative activities as well as network with fans and fellow artists (Marshall, 2004).

Michael Gaffney Pauline Rafferty (2009) stated that Social networking sites such as Myspace, Facebook, and Bebo provide users with the ability to make new connections and friends outside the physical realm. Users of a site create a profile displaying their interests, and can then follow links from their interests to other users with similar interests. This linked nature can help music discovery greatly. (Jennings,

2007) names this process TLC – Trying out, Links, and Community. By using one artist as a thread the user can now be taken to multiple similar artists further down the Long Tail and increase their chances for new discoveries.

Today, the internet has allowed for the global reach of fanzines, independent record stores and non-commercial radio stations. Fans of independent music can locate reviews of new or favorite independent artists by visiting online fanzines with flash animation, embedded streaming of songs or song samples and interviews. These fanzines often provide links to the artist or label themselves or to an online store where music can be purchased. Fans can now visit the label's web site and purchase directly through the site either physical CDs or digital downloads. Blogs dedicated to a particular artist or genre are available for fans to join discussions, read current news, and frequently follow links to download entire albums illegally (Michael Gaffney Pauline Rafferty, 2009).

New technologies have given fans access to networks, tools and information through the internet, which has quite dramatically swung the balance of power away from the majors. This medium has given music artists and fans equal opportunities in terms of communication, sharing of information, visibility as well as flexibility, which have caused this fragmentation within the music sector (Paul G. Oliver, 2010).

With this development of digital platform holds significant implications for music artists, particularly new or emerging artists. In the former instance, while existing largely as discrete sub-sectors, an artist in one sphere is best served when an artist in another sub-sector moves most efficiently to promote and sell their interests Paschal Preston, Jim Rogers, (2011).

It is also indicated that aside from “mass-user” sites such as Facebook and YouTube, a wave of “niche” music social networking sites are increasingly regarded as rendering redundant the machinery of the major media corporation in mediating the relationship between artist and music end-user (Paschal Preston Jim Rogers, (2011).

2.5 Conceptual Model

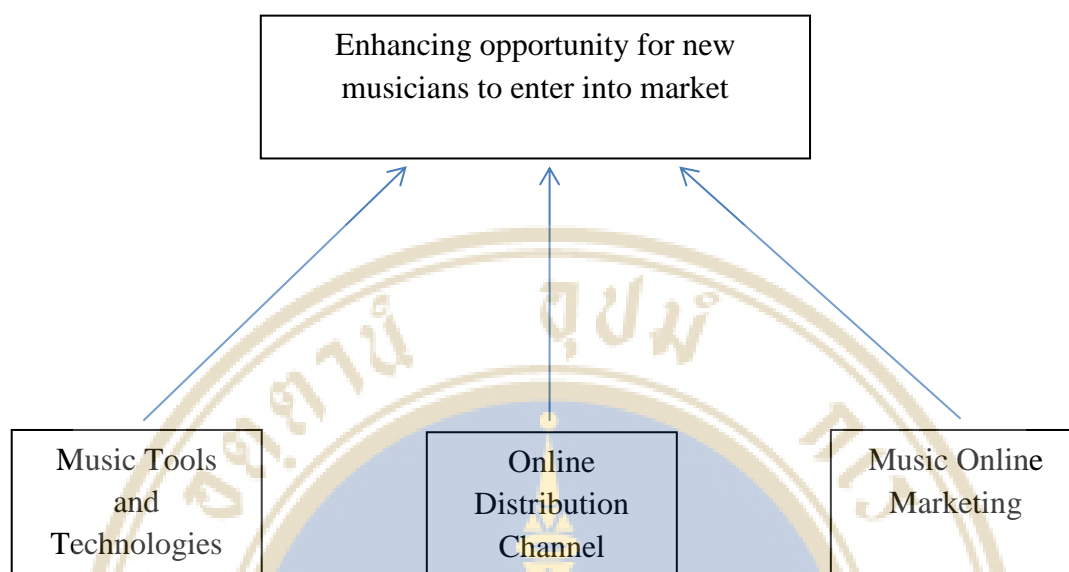


Figure 2.3 Conceptual Model

Refer to literature there are 3 main parts that can be identified as the important factors to enhance opportunity for new musicians and artists to enter into music market which are music tools and technologies, music online distribution channels and music online marketing.

CHAPTER III

RESEARCH METHODOLOGY

This chapter describes the research methodology used in this study. The aim of this chapter is to illustrate the methods and techniques used collect and analyze the data.

3.1 Research design

Our aim in conducting the research is to explore the impact that the digital platform is having on enhancing opportunity for new musicians and artists.

Considering between quantitative research and qualitative research, quantitative research is about asking people for their opinions in a structure way so that you can produce hard facts and statistics to guide you. To get reliable statistical results, it is important to survey people in fairly large numbers and to make sure they are representative sample of your target market (Kate Wilis, 2009). As this research targets on a specific group so it is not possible to make a quantitative analysis. Qualitative research is characterized by its aims, which relate to understanding some aspect of social life, and its methods which (in general) generate words, rather than numbers, as data for analysis (Michale Quinn Patton and Michale Cochran, 2002). The research of music scenes must be done qualitatively in order to provide an in-depth reflection and critical information. In this case, we were interested in how digital platform impacts to Thai musicians and encourages on new musicians and artists to produce and release their work.

3.2 Data Collection and Research Methodology

3.2.1 Sampling

The samples are persons who have experience in the music industry in Thailand. Eight respondents are required for the interview. The respondents with different background at random age and experience are recruited to the interview in order to understand the professionals' thoughts and the list of respondents as following.

Table 3.1 Participant Profile

No.	Profile	Gender	Years of experience
Interview 1	Music Critic, DJ, producer, special instructor at college of music	Male	20
Interview 2	Independent artist	Female	5
Interview 3	Producer, music composer	Male	25
Interview 4	Music Promoter	Female	8
Interview 5	Professional and back up musician	Male	5
Interview 6	Young musician	Female	1
Interview 7	Independent artist, music composer, Instructor at college of music	Male	8
Interview 8	Music promoter, Band & Artist Manager	Female	3

3.2.2 Data Collection

To establish a perspective of interviewees, as seen from the point of view of the major participations in Thai music industry, research in the form of interview was undertaken. The personal interview method was deemed to be the most appropriate way to achieve this objective most effectively, as it facilitated the collection of detailed, holistic information and knowledge in an exploratory style. Furthermore, it enables close interaction with interviewees, so as to explore and develop new topics that might arise during the interviewing phase (Friedrich, 1990).

There are two main types of interview in this research: telephone and face-to-face. For the purpose of structuring the interview, a guideline with some questions was developed. Before the actual interview, participants received a short description of

the purpose of the interview and the nature of the questions, in order to ensure a certain degree of preparation.

3.3 Discussion and Research questions

The interview began with generic questions followed the asking about their view point of music trend and technology, how digital platform began to change in their creativity work and what would affect in music industry in their point, then focusing on what would impact in encouraging on new musicians and artists. This study then developed to conclude the analysis as the following questions:

Focusing on your view point toward trend and technology on Thai music today?

- What is your view point in Thai music industry today?
- In your opinion, what is different from the past in Thai music industry?
- What do you think about today's technology impact with your creativity work?
- How you use/apply music technology or social media in your work?
- How much you appreciate in these tools?

Focusing on how digital platform enhancing for new musicians?

- What do you think about music technology and social media would enhance opportunities for new artists or lead to increase independent works?
- What would change in the working style of musicians and artist today by technology?
- What do you think about selling music online by own artists?
- How music online marketing will use to promote new artist's work?
- What do you see the benefit of theses working on digital platform for new musicians and artists?

- What do you see any negative aspects on these tools for new musicians?
- In your opinion, what is future trend of Thai music industry?

These are the guideline questions that proposed to structure interview. However, these questions had to propose in appropriate way since the respondents were come from different situations and open-end questions were used in suitable way in order to encourage respondents to give a discussion including their concern and ideas, furthermore creating two-way communication in a relationship between respondent and interviewer.



CHAPTER IV

FINDINGS AND DISCUSSION

It was the aim of the empirical studies to complement the findings from the literature and to fulfill the answer of understanding the impact of digital platform on musicians and selecting criteria of digital platform that can encourage on new musicians with regard to three factors on framework.

The perceptions of creative professionals toward digital platform to Thai music today

“Technology makes more open in Thai music today. Listeners are not restricted (in terms of choice of music) in the mainstream music. It is breaking the wall.”

Independent artist

“Comparing to the past, Thai musicians difficulty to present their work to aboard. But in the digital age, people around the world can listen to their music and see their performance by just one click from Youtube, Soundcloud, Beatport or many online channels that can be sourced from the internet.”

Music critic

“With trend and technology, this gives a more chance to the new generation.”

Young musician

“It is open more opportunity. It is good but I don't like because the songs is coming and going so fast and the value of song was decreased by MP3.”

Music Promoter

In general, the majority of participants were having acceptance of trend and technology of Thai music today. However, it works on both ways there are positive and negative aspects toward trend and technology. Most of interviewees

mentioned that by causing of technology it creates more open in Thai music scene. Digital platform can break the wall between major labels and independent records and also it is open the world of Thai musicians between one to another side in the country or even in the world. Thai musicians and artists can introduce themselves to people around the world. However, there were negative aspect from our participants, the interviewees state obviously that with trend and technology caused MP3 that makes the value of music is posted because most of Thai consumers prefer to listen to or download music for free. Anyway, there were few interviewees point to another aspect of MP3 that it is intangible and people cannot touch it. Someone try to looking for a physical thing such as CD, vinyl or tape cassette instead of digital trend and this would make benefit to Thai musician.

The factor of working on digital platform enhancing opportunities for new musicians

From the discussion with interviewees, we can identify that there are three important factors that could possibly encourage the new or young artists to create their own work and distribute to public which are: music tools and technologies due to create a self-studio/recording. Music online distribution channels also play role for placing musician's work and selling online. Music online marketing that play important role in order to promote their songs and communicate with their fans.

4.1 Music Tools and Technologies

Music tools and technologies such as Synthesizer, audio interface, software and computer music etc. were mentioned most often as a motive to encourage new or young musicians to complete their own work. The reason is that these tools allow musicians to create work easily. The software and computer music are affordable to buy in the market today, support musicians to create and complete their songs by their own in their place.

“Comparing to the past, it took a long time to finish one album for artist, major recording companies had dominance in the music industry. The recording needs to be controlled by record company. Today music technology can support new musicians to produce work at home and as independent artist, there is no regulation in composing the song and these encourage new musicians and artists to create whatever they like.”

Producer

“We can create whatever we want and listeners can search whatever they want to listen to. This would lead to create inspiration to musicians as it has a huge resource of producing music that comes from many countries which can be applied in our works.”

Independent artists

Moreover, interviewees emphasized on the important of technology that new or young musicians can take this advantage for supporting in their studying and practicing since they can learn from any artists around the world by sourcing from the internet.

“World-class musicians can be teacher to Thai musicians by using the power of internet. It is very useful for young musicians if they pick up and choose to practice in appropriate way.”

Music Critic

“I can found some tutorials from internet and search for many music lessons that it is very useful for me.”

Young musician

However there are some negative aspects from participants which point to impact of technology to young musicians as the producer and composer said that

“Everyone can produce and distribute their work easily. The behavior of musicians and artists would be change in new generation. Someone just create one

song and post it online and then call itself as an artist. This would lead new musicians to less practice and lazy to do work in full scene.”

With the development of music tools and technologies, it becomes common tools that can be educated, practiced and applied in musician’s work today. By allowing musicians to do work more easily, it would create more works but it is not guarantee that these works are qualified or worthy enough to be public at large and this is a concern issue from a lot of expert musicians.

4.2 Music Online Distribution Channel

Music Online distribution channel such as iTunes, Deezer, YouTube etc. are the places that allow musicians to distribute their own work to public and get comments directly from listeners. Although the literature stated that the effecting of music online distribution can remove the barriers of new musicians to enter into the market and artists can take advantage of this changing. Most of respondents perceive that even though people change behavior to listening music from CD to electronic components such as mobile phone or MP3 players, purchasing music online is still less in Thai consumers because Thai listeners prefer to download music for free and less care about Intellectual property rights as we mentioned above that the behavior of Thai consumers make everything can search and pirate easily. This similar to literature of (Hammersley 2002) which stated that what really scares the music industry is the sheer scale and ease of the piracy allowed by the internet. To confirm this similar,

“Today we can assume that we produce music for free. Digital music is becoming a free product and can be assumed that make revenue as zero baht but there is the value thing and is not free which is the substance of artists and musicians.”

Music promoter

“Today it is difficult for selling music. Thai consumers really love in free stuff.”

Music producer

“We didn’t expect much for money that we would get from selling music online but another benefit is that it passed to another value such as doing live performance or gig/concert.”

Independent artist

However, there are few interviewees that seeing a lot of benefit of music online distribution which is similar to the literature of (Gary Graham 2005) stated the affecting of digital platform to music online distribution that remove the barriers of new musicians to sell online and enter into the market. Working on digital platform, the artists can sell their own work and do not rely on music labels. There are many portals that allow musicians to place their work and also they can use outsource service which can coordinate and work with many portals to distribute artist’s work.

“Digital platform give us a lot of benefit. Whatever you are wherever you come from, you can sell yourself, your talents and your work on the online channel.”

Independent artist

“These give more chance to the new generation. It is also involve in music promoting. No pretext that you did not have the recording or record label to support these activities. Artists can promote their work and sell online and if you are great enough the music labels would contact and ask you to sign contract with them.”

Professional musician

“There is less regulation of online distribution. Musicians do not need to think about an amount of revenue to share with record labels.”

Music Composer

In this factor, we conclude that there is critical information, especially a deep reflections on mp3, the ease of piracy allowed by the internet. However, new musicians should know that everyone has the right to their own music since they compose and release to listeners whether they do copyright or not. This is the important thing that most of emerging musicians should know. In addition, it has an organization such as MCT (Music Copyright Thailand) that provides knowledge and

service to Thai musicians to protect their copy right. There are many music communities and associations in Thailand. Constructive suggestions would bring to effective community. Therefore it is challenging to create effective community of experts to exchange skill and knowledge of musicians and effective community of value chain of music which support for purchasing online.

4.3 Music Online Marketing

The majority of interviewees stated obviously in music online marketing that is very important factor to stimulate the formation of musicians. To support this idea,

“For independent artists, it is an opportunity and a channel for the dissemination of musical artists. There are many web portals that allow listeners to listen to music and can purchasing music online. The benefit is that musicians and artist can promote their songs and sell on online channel and it’s international. Not only for selling music, artists can also sell their other products such as band’s shirt, band’s souvenir and band’s collection via these online communities.”

Independent artists

“My songs had been discovered by a promoter from Singapore since I placed my music online (soundcloud.com). From this point, I got an opportunity to compose the song for international event by one of the most famous beer in the world. This event leads me to another window of doing work. This is an opportunity to create a new version and showcases itself. I look forward very much to see the evolution of Thai music scene with new generation. Because this era, it is borderless, I would like to cultivate young generation to practice more and develop their abilities. Actually the skills of Thai musicians are not less than any other nations but in producing creative work, they must be driven and supported by many parties.”

Music composer

It also has an interesting opinion from the professional musician which mentioned that

“We can share and promote our own work without going through a major organization, for those who do not have the opportunity or connection in major label. Recently, artists have to send demo tape to big company to get support otherwise they cannot show ability.”

“In order to promote songs and artists, the total cost of post-production is decreased with the prodigious power of social media.”

Music Promoter

In this digital age, there are many channels for people to post their work, and promote themselves to public. The musicians also take this advantage to get more opportunities to self-promote creative activities as well as network with fans and fellow artists which similar literature from (Marshall,2004). Social media such as Youtube and Facebook play more important roles to Thai listeners. Furthermore, there are many channels which are streaming online or radio online that allow people to have more opportunities to listen to a much greater. New generations begin to listen to music more identity and self-confident. In the past, Medias has most influence and it has less free media to broadcast. There is a limitation of music promoting. Listeners have a limit of listening various music and be proposed by the dominance of major labels. Music video had been made by major labels and broadcasted to any media that major companies has owned.

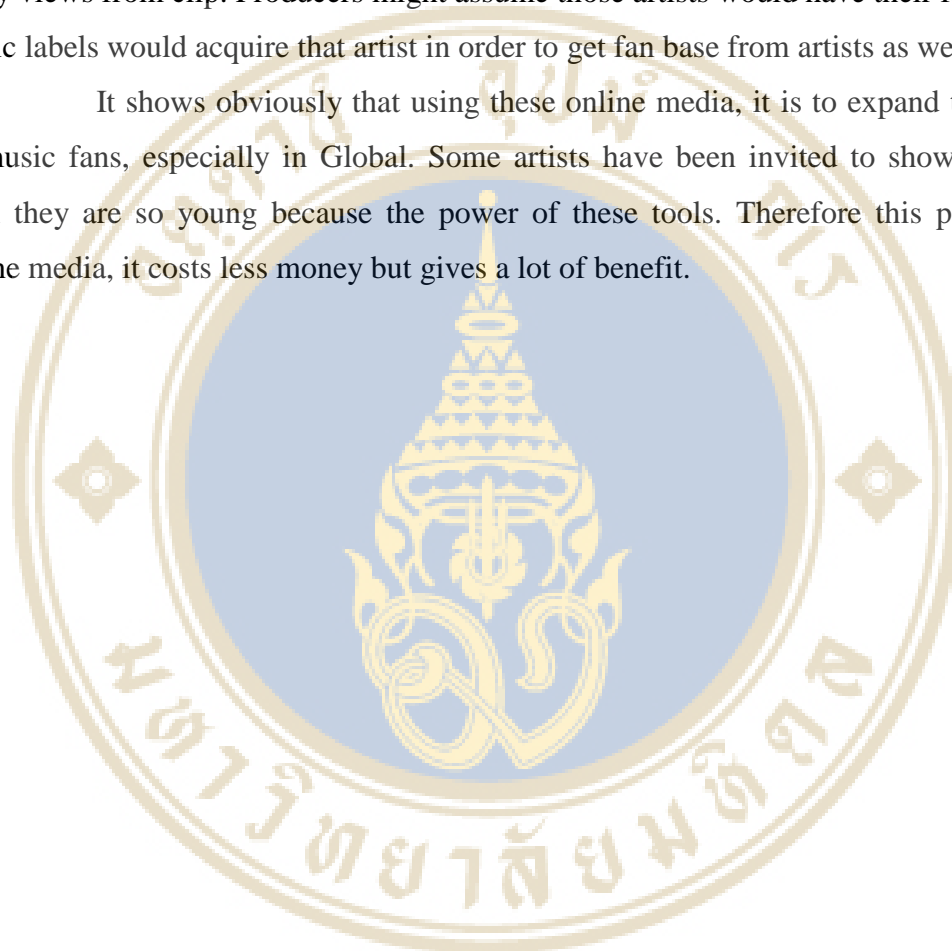
However, it seems streaming online make value of music to be decreased because people can listen to music for free and some streaming online pays less money to artists. In the other hand with large amount of viewing and fans, this passed to another value for musicians such as doing live performance, sell artist’s work at events or even passing to another entertainment’s works such as music’s film, music’s TV commercial and musical broadways etc.

Another aspect it is concern about the quality of clip and sound that post on website. Someone just uses tools with careless in order to get a talk of the town

with very low quality of production and that's a danger for new generation if they follow and use the power of online media in a bad way.

The interviewees said that if you are posting on Youtube, you should place the high quality of video clip so people would access more. Someone is very good in singing but place a bad production so people cannot get it. In addition, many producers might search artists from these online channels, especially looking for the one that has many views from clip. Producers might assume those artists would have their fans, and music labels would acquire that artist in order to get fan base from artists as well.

It shows obviously that using these online media, it is to expand the base of music fans, especially in Global. Some artists have been invited to show abroad even they are so young because the power of these tools. Therefore this power of online media, it costs less money but gives a lot of benefit.



CHAPTER V

CONCLUSSION AND RECOMMENDATION

This study was motivated by the intention to acquire knowledge that could be useful for accessing the potential of digital platform to Thai music industry from a point of view of music professionals and to develop recommendation on how to drive and support to musicians by many parties in Thai music industry.

5.1 Conclusion

In today music creation has rapidly changed due to technology, working on digital platform began an important factor to Thai music industry. Preparation to develop the ability of music industry in Thailand should be priority and focus attention in view of the technology.

According to finding indicates that music technology and tools, online distribution channel and music online marketing are the central ones for those willing to create work on digital platform. In Thailand, musicians can estimate on a relatively clear basis whether they are likely to realize the benefit of using digital platform even there are some negative aspects on this trend. The benefit is clearly that it breaks the wall between people and no boundary in music today. Everybody can be a rock star; whatever you are wherever you come from, you can produce and work completely by yourself on digital platform. In the other hand, this causes easily in garbage work. This negative aspect is the important point of view from the majority interviewees. If you have digital channel to distribute, the question is that “Are you worth to be public at large?” People might think that their skill level ready to demonstrate but in fact, it is not. Digital platform makes everything more easily and everyone has the right to do it. These tools work on both sides, if they use with thoughtless it would create garbage out and perhaps bring too much garbage works to social. Moreover if new or young musicians do misunderstand and apply these tools in a wrong way, for example if they

do everything with regardless of accuracy in order to get a lot of views on Youtube, it would cause improper popularity and may act as an example for others to follow.

Another aspect to these tools on digital platform, it causes vastly piracy especially on MP3. From the perspective of the entire interviewees, it stated that purchasing music online in Thai consumer is not as popular. However, there is another perspective that encourages new artists to produce more, music online distribution is to publish the works to bring in new peoples to work into other areas whether to live performance, to related industries such as music's film, music's theater and music's publisher etc. These things are a chain that driving new musicians to push into the market. It is no surprise that the new bands would not expect to earn in their selling but it is just opening the door to the creation of other works that will come to.

The most influence is ostensibly that is social network on the internet. It is a major driving force in the creation of emerging musicians. Often songs are sorted out before they would be traded in the market. New musicians foresee the using of these tools, to make themselves known to the public. Not only musicians, music labels also recognized the importance of these things. Creating and publishing in order to have a large number of downloading or viewing become what many people think of as the primary. Beside that they foresee the importance of communicating with the fans through online media. It is expanding its growing fan base of online and offline. This is consistent with the (Jennings, 2007) theory that names this process as TLC – Trying out, Links, and Community. It generate community by using one artist as a thread the user can now be taken to multiple similar artists further down the Long Tail and increase their chances for new discoveries.

In conclusion, these three factors are the most important factors which enhance opportunities for new musicians even there are positive and negative aspect to these tools. The concern issue from a lot of experts is to conduct platform to exchange knowledge and skill to ensure that whatever you are producing or giving out at large, it is well under the standard of song. The main issue is to create effective social network that can form the exchanging of skills and knowledge also the community of value chain. In creating experts community should be priority in order to publish useful data and cultivate new generations to produce more quality of works to social.

5.2 Recommendation

To apply digital platform efficiently and manage many windows of digital platform to be effective in order to create business variable, know how to implement and use it in the right way. In Thai context, it should formulate the direction of music careers in Thai music industry, to describe and provide the guideline for any dimensions of all positions that should be possible such as producer, composer, sound engineer, musicians and artists etc. in Thai market. Following recommendation are key factors which can be used.

5.2.1 Balancing on music skills and technologies

With overall dimensions, practicing in skill of live performance, song writing or recording playing is the first stage of creative project. In addition it is essential for an artist to make use of all the relevant tools in the database, social networking sites, collection societies, education and training information, communities as well as the use of communication tools for helping them fulfil the objectives of the creativity activities. Therefore, accurate, valuable information systems are required (Paul G. Oliver, 2010). In this digital age, musicians should balance on these matters. Music performance is the important key to musicians. In addition technology is used for creating and distributing work. People are still looking for physical thing and still want to see the real thing with live performance. Hence, this would cause the most benefit to new musicians and also the music industry in Thailand.

5.2.2 Management skill for musicians

In this present world, musicians have to know how to manage their own work, not only produce music but also promote and present their unique, identity and outstanding talent. It is necessary to expand management skills for musicians, especially in time and resource management. Knowledge and experience are also necessary for managing themselves in conducting all of the creative projects; thus, the ability to manage networking and collaboration is required to support the fulfilment of the project outcome, however these activities can be outsourced since these are support activities and creative professions can request some partner to work for.

5.2.3 Music education approach and public relation

In practicing those things above, it requires for places to drive and support those ideas which are music schools, music show spaces and music events. The Music academy such as College of music or independent music school should be involved in supporting and driving the knowledge of managing new windows of working on the digital platform. Characteristic or method of teaching should be involved in practicing skill and applying technology in creativity work. Instructors should take effort and cultivate these new faces to aware of working in the digital age. Moreover music schools can be linked with other music associations to generate some networking and activities. They should give priority to create some space or event for students or emerging musicians to show their abilities, to publish these data and to enhance the understanding of intellectual property rights.

5.3 Limitations

The key limitation of this study was a timeframe allowed. As a consequence, there were a small number of interviews collected. Due to the same limitation, the interviews then are various from creative professions only based in Bangkok area where the researcher is based, resulting in lesser points of view and analysis. With all these reasons, this result may not truly represent the viewpoints on the population.

5.4 Suggestions for further research

To enhance the relevance of the results on the population, further research can be done in a larger number of participants with various creative functions. Also, it should involve respondents from creative professional not only in Bangkok area, but also across nationwide. In addition, it would be interesting to find out opinions of developing of using digital platform efficiency in creative work or especially for young and new generation in Thailand.

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APPENDIX A: Table of analysis

Main Factors	Topics	Int.1	Int.2	Int.3	Int.4	Int.5	Int.6	Int.7	Int.8
Music Technology and Tools	The impact of music technology creates new forms of collaborative thinking to your creativity work	/	/	/	/	/	/	/	
	The working style is changing by music tools and technology	/	/	/		/	/	/	/
	Music tools and technology allow artists to work more easily	/	/	/			/	/	
	Music tools and technology encourage on new musicians to create more work	/	/	/	/		/	/	
	Many garbage works were caused easily by music tools and technology	/	/	/	/			/	
Online Distribution Channel	The internet happens the choice of musicians, eliminates the need for physical distribution and now is playing a big role in the supply of music	/	/	/	/	/			/
	Trend in selling music change to online distribution	/	/	/			/	/	/
	Music online distribution removes the barriers of new musicians to sell online and enter into the market.	/	/	/			/	/	

	What really scares in the music industry is the ease of piracy allowed by the internet	/	/	/	/	/	/	/	/
	Thai consumers are possible to download (e.g. pirate) any piece of music without paying for the privilege of doing so	/	/	/	/	/	/	/	/
	The selling of Thai music was decreased by causing these technologies	/	/	/	/	/	/	/	/
Music Online Marketing	Social media and streaming online bring music to a wider public, afford niche artists access to their audience	/	/	/	/	/	/	/	/
	These tools, e.g. Youtube, Facebook, Twitter and Soundcloud have provide an easy-to-use platform to self-promote creative activities as well as network with fans and fellow artists	/	/	/	/	/	/	/	/
	Internet is allowing the global reach of fanzines, independent record stores and non-commercial radio stations	/	/	/	/	/	/	/	/
	With the development of digital platform has given artists and fans equal opportunities in term of communication, sharing information and building relationship between them	/	/	/	/	/	/	/	/



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