

Music Consumption on Digital Platforms: A Study on Bangladeshi University Students

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ABSTARCT

Because of advancements in information technology and the emergence of various digital platforms, there have been significant changes in the way people consume music over the years. Gramophones, audio cassette players, CD and DVD players, and other analog devices that were popular in the past, have become nearly obsolete. The internet and, later, smartphones were the primary drivers of change in the late 1990s. Since the mid-2000s, social media platforms like *Facebook* and *YouTube*, as well as online audio stores and streaming platforms like *Spotify*, *iTunes*, *Amazon Music*, *Pandora*, and *SoundCloud*, have become the most popular ways for people to listen to music on their smartphones. The internet has a much larger selection of music than traditional sources such as vinyl records, audio cassettes, CD-DVDs, or iPods, which have limited song storage capacities.

This study focuses on the growing popularity of online music consumption among Bangladeshi university students. Apart from that, the study sought to explore how university students enjoy music on digital platforms, the platforms they use, whether they use these platforms to consume, or share pirated music, and the devices they use to do so. The researcher interviewed students from various departments at Rajshahi University using a social survey method.

According to the study, Rajshahi University students have given up traditional music consumption methods in favour of various digital platforms. In this university, *Facebook*, *YouTube*, and *Spotify* are the most popular platforms for both male and female young students to enjoy music. Music consumption via digital platforms has become an integral part of their daily lives. Students also use social media to share their favorite songs from digital platforms with their family and friends. According to the study, the majority of the students does not listen to music from pirated sources and prefer free sources over digital platforms.

Key Words: Digital platform, music consumption, consumer behaviour, online music store, audio streaming platform, social media.

INTRODUCTION

Music is an amazing cultural asset to humanity and it is a universal language. People from all over the world are enchanted by its melody. Music refers to songs sung by artists with musical elements such as melody, rhythm, and tempo. The coordination of rhythm, melody, and emotion controlled by human vocals produces sound, which is the song (Murshid, 2022). Music includes lyrics or words that are typically written in the region's language. Even if a person does not understand the language, he/she can enjoy the essence of music of any language on the planet. This is due to the fact that the combination of sound, rhythm, and musical instruments creates a language that anyone can understand (Cochrane, 2015).

The music industry comprises several institutions that work with music. Within these institutions, there are songwriters, composers, music directors, vocalists, and instrumentalists. There are recording studios, sound

system companies, vinyl record, audio cassette, CD, and DVD manufacturers or importers. The institutions which are involved in releasing music, licensing, and marketing work, are called music labels. Institutions responsible for organizing live concerts for artists are also part of the music industry (Wikstrom, 2014).

Until the early 20th century, music was limited to being performed in domestic or public settings with limited reach. The opportunity to reproduce music mechanically was first created when American scientist Thomas Alva Edison invented the *Phonograph* in 1877. Due to the shortcomings of these machines for recording and playing back sound, Emile Berliner from Germany invented the *Gramophone* in 1887, an improved version of Edison's Phonograph. Alexander Graham Bell's *Graphophone* came to the market in 1888 by the North American Phonograph Company. All these gave birth to the modern recording industry (Dobie, 2001).

In 1898 Gramophone Company was established in the United Kingdom (Lanzoni, 2020). Vinyl records, audio cassettes, and CDs were developed through the efforts of scientists and engineers over a period of time. Commercial music labels, also known as music companies, were established for the commercial release of music. Music is also used in mass media such as radio, television, and film, utilizing the convenience of its mechanical reproduction techniques and people have been enjoying music for almost a century through such analogue media (Lanzoni, 2020; Bokul, 2019).

The digital revolution has brought about significant changes in modern society and the business world, with the music industry being no exception. The emergence of internet-based platforms has transformed the global music industry's business model and revolutionized the way listeners consume music. Music enjoyment began to change from the end of the 1990s, when visual media started to change. At this time, e-commerce companies like *Amazon* began selling music albums online using the convenience of internet technology (Wikipedia, 2023).

In the late 1990s, some websites, including *Napster*, illegally created and distributed MP3 files from copyrighted music owned by music labels. Users could then freely download songs. As a result, the music industry suffered globally, with sales of vinyl records, cassettes, and CDs significantly declining (Carter, 2020).

Then listeners got the opportunity to enjoy music on digital platforms legally. Digital platform is a software-based external platform (Reuver et al., 2018). It is an online system where users can engage in collecting information and financial transactions (Wikipedia, 2021). Stephen Watts has classified digital platforms into three categories: knowledge-sharing platforms, media sharing platforms and service-oriented platforms. Among them, social media platforms such as *Facebook*, *Twitter*, *Instagram*, *LinkedIn*, and *TicToc*, media sharing platforms such as *YouTube*, *Spotify*, and *Vimeo* are the main digital platforms which contain music online (Watts, 2021). There are some other popular digital platforms to enjoy music.

As the rate of music consumption on digital platforms rises at the end of 90s, so do the opportunities for online music-based businesses. Large technology companies, such as *Apple*, took advantage of these opportunities to create digital music retailers and subscription-based music streaming platforms. *Pandora* (2000), *iTunes* (2001), *Amazon Music* (2007), *Spotify* (2006), *SoundCloud*, and other legal options for paying to listen to songs are available on the Internet (Berbinau, 2020).

As a result, listeners who had previously illegally downloaded songs became acquainted with the option of listening to music online through subscriptions and legally downloading songs in exchange for money or for free. Previously, purchasing a favourite song required purchasing the entire album, but now only the desired song can be purchased. As a result, the music industry makes more money than it did previously (Ledoux, 2020).

These platforms have enhanced the consumer experience, allowing them to interact with their favorite musicians through liking, commenting, and sharing functions (Yang and Fouzbi, 2021). In this way music consumption has become more informal and accessible than ever before.

Not only has technology changed the music industry around the world in terms of business, but it has also changed the way listeners enjoy music. Songs that have been downloaded and saved in advance can now be listened to effortlessly alongside phone calls on various models of smartphones. And, with an internet connection, the smartphone can easily access the entire world's music library. Listeners have an infinite music library at their fingertips. On the phone, listeners can use any type of online streaming platform to listen to millions of songs. Platforms such as *YouTube*, *iTunes*, *Amazon Music*, *Spotify*, *Soundcloud*, and others allow for low-cost or free song listening, downloading favourite songs, and creating personal playlists or music libraries.

A survey was conducted on the use of social media by users in the United States, United Kingdom, Germany, Brazil, and Japan from the end of 2021 to the beginning of 2022. It was discovered that 28% of people in the United States and the United Kingdom, 26% in Germany, 41% in Brazil, and 29% in Japan listen to music on social media (Edelman et. al, 2022).

Among the active listeners of global music on these platforms, young people are leading the way. Generation Z, age group is 13-22, born between 2000 and 2010 (Dimock, 2019), is the most significant proportion of digital consumers that has transformed the landscape of music consumption and marketing (Moreno, Lafuente, Carreon & Moreno, 2017; Devasagayam et al., 2016.). These digital natives are more digitally active than any previous generation, with their daily lives and identities strongly and permanently connected to online social platforms (Moreno et al. 2017).

Generation Z represents the majority of music fans on digital platforms, with social media platforms such as *Facebook*, *YouTube*, heavily influencing their consumption behavior (Fouce, 2010). It has been noticed that young people are actively participating on digital platforms in all fields. Laptops, tablets, and smartphones are now the primary companions of today's youth. They are not only listening to songs on digital media, but they are also developing their own musical talents on digital platforms. Young people are creating songs and uploading them to *Facebook* and *YouTube* without the need for a production company. These songs are reaching a large audience, with many becoming famous overnight. Some are also collecting old forgotten folk songs and disseminating them via social media, re-creating and sharing them. As a result, these songs are becoming more popular, and new artists are gaining recognition.

According to a survey conducted among internet users in India, the country's increasing internet users are mostly under the age of 35 (whose rate is 75%). More than half of the users of smartphone-friendly apps are between the ages of 18 and 24, and among those aged 25 to 35, the rate is 29%. And young people spend 21% of their total digital media usage time on audio and video content (Deloitte, 2015).

According to another study conducted in Canada in 2010, music listening on the internet appears to be highly skewed towards younger generations, who listen to music more frequently and are more likely to use technology, leading to significant differences in terms of relative activity rates for different age groups. While older people still rely on traditional formats when listening to music, younger generations are embracing the convenience and accessibility of digital platforms (Allen, 2013).

For the past two decades, Bangladesh has been undergoing a rapid digitization process. According to the Bangladesh Telecommunication Regulatory Commission (BTRC) statistics for December 2022, the country has 12 crore 42 lakh internet users and 18 crore mobile phone connections. At the time, there were 11 crore 20 lakh internet users on mobile phones (BTRC, 2023).

According to the Web Traffic Analysis website *Stat Counter*, the usage rate of social media platforms in Bangladesh as of January 2023 is as follows: With an 85.65% user rate, *Facebook* has the most users. Furthermore, 8.58% of users access *YouTube*, 2.42% access *Twitter*, 1.64% access *LinkedIn*, 0.98% access *Instagram*, and 0.57% access *Pinterest*. (Statcounter, 2023).

Naturally, information technology has left its mark on Bangladesh's music scene. Currently, Bangladesh's active music companies have been forced to change their business model. They have discontinued the release of songs on cassettes, CDs, and DVDs and are now attempting to stay afloat by publishing songs and music videos on digital platforms such as *Facebook*, *YouTube*, *Spotify*, *Amazon Music*, *iTunes*, *Gp Music*, *Robi Music*, and others. To stay relevant on these platforms, they are no longer limited to just songs. These music labels also produce music videos, comedy skits, and dramas, which they distribute via their own *YouTube* channels or other digital platforms (Bokul, 2019).

Young people in Bangladesh are the most active on the internet or digital platforms. According to a USAID study on Bangladesh's media sector, the largest groups of internet users are aged 18-25, with an 86.3% penetration rate. 25.3% of them use the internet for more than six hours per day. In addition to various websites, music can be enjoyed via social media platforms such as *Facebook* and *YouTube*. According to the study, 72.6% of respondents use the internet for social media, while 21.8% use the internet to listen to music (USAID, 2022).

This study has been carried out in the context of the Bangladeshi music industry on digital platforms, with a focus on the types and extent of music consumption among young people, particularly Rajshahi University students. Exploring how young university students in Bangladesh listen to music on digital platforms, how they behave when consuming digital music, and to what extent the youth in Bangladesh are engaged with music through digital platform was the primary goal of this research.

PRIOR RESEARCHES AND THE RESEARCH GAP

Academic articles, research papers, journalists' reports, blogs, and organizational reports from various sources related to current research were analyzed. It was found that there are three main areas of research on digitization of music in home and abroad. One area of research explains how the music industry and its business model have changed due to the emergence of the internet, social media and digital platforms. Another area of research explores the changes in the accessibility of music online, streaming services, websites, and apps, and how they have influenced the behavior of music listeners and consumers. The third area of research sheds light on the legal aspects of music distribution, sales, and piracy on digital platforms. To create the framework for current research, these three areas of relevant research were studied.

Ian Michael Dobie in the United Kingdom conducted a PhD research in 2001 where he analyzed the digitization of the music industry from multiple perspectives. The results of the study showed that the music industry has the potential for success online, and that artists and listeners have become more empowered by technology. The study also noted that the music industry has the potential to fulfill new demands in a changing environment (Dobie, 2001).

Ashraf El Gamal (2012) analyzed the impact of the internet on the music industry, focusing on legal digital distribution of internet-centric music, primary economic implications, changes in consumer demand, and social circumstances.

Minhyung Lee et al. (2016) in South Korea found that online music streaming services have had a significant impact on record sales. His findings support the results of a study conducted by Jazmine A. Valencia (2008) at Florida Atlantic University in the United States.

David Hesmondhalgh and Leslie M. Meier (2018) have analyzed culture, especially the music industry, through the lens of capitalism in their research article. Their study focuses on the multifaceted causes of technological changes in music consumption and the long-term effects of the shift from recorded music as the primary medium of music consumption. The research explores how the information technology industry has influenced culture.

In 2011, a representative survey was conducted in France on 2,000 individuals regarding the subject of listening to music from streaming services like *Spotify* or *YouTube* online versus enjoying music offline from CDs or attending live music shows as an alternative or supplement. The results showed that streaming services did not have any significant impact on CD sales. Instead, there has been a significant impact of streaming services in the field of live concerts of domestic and foreign celebrity artists by attracting audience participation. Streaming services did not decrease the sale of music records-CDs as they had done due to file sharing of pirated songs (Nguyen, 2012).

Among the researches of the second area, a research conducted in Spain in 2014, analyzed information on music consumption on the Internet by over 16,000 listeners from different countries in Europe. In the result it is seen that the sale of digital music has not decreased due to illegal downloads online. Instead, music streaming platforms have helped increase the rate of purchasing digital music, although there is variation in this rate across different countries (Aguar and Martens, 2016).

Dr. E. T. Gurgen in Turkey, conducted a research in 2016 on the types of music enjoyed by the university students. Through an open-ended questionnaire, data was collected and analyzed using a qualitative research method. The results showed that students primarily listen to music to experience joy, relieve stress, and be inspired by friends and family members. Most students listen to music for two to nine hours a day. The preference for music genres and listening habits varied between childhood, adolescence, and university life. The study highlights the emotional and social importance of music in the lives of university students (Gurgen, 2016).

A study conducted in Spain, examines the relationship between online and offline music consumption, particularly the types of music consumed on the internet, and the role of traditional media in shaping music consumption decisions. The study analyzed 50 popular songs that were streamed on platforms or played on the radio, bought online or illegally downloaded, and found that the influence of traditional media on music listening or preference is gradually decreasing (Monzoncillo & Calvi, 2015).

In Netherlands Lennart Pieters (2011) analyzed the importance of the internet compared to other media in relation to online and offline music consumption, the reasons for choosing the internet, and the types of music consumed. The results showed that the internet and friends were the primary sources for learning about new music. Due to the greater activity of young people on the internet, evidence was found to support the fact that the internet is the preferred source for consuming various types of music.

In the United States, Dean Shapero (2015) has conducted a survey among college students to observe the impact of digital platforms on the cultural influence of music stars. He found that through *Twitter*, students have high-quality social connections with music artists. They use streaming services like *Spotify* to enjoy a large amount of songs from a single artist. In this way, modern media has created opportunities for music artists to influence a large number of people.

In the era of the current digital platform, what behaviors do listeners exhibit in the process of music search and consumption, and how these behaviors can be influenced by various means such as different media and other factors are explored in a research conducted by Charles Berbineau (2020) in France. The study focuses on the quantitative analysis of the types and levels of music enjoyment of listeners using various digital

platforms such as *Spotify*, *Apple Music*, *Amazon*, *Tencent*, *YouTube*, *Deezer*, *Pandora*, *SoundCloud*, as well as alternative platforms such as *TikTok*, *Instagram Stories*, *Spotify editorial* and curated playlists, and AI-driven recommendations.

In a study conducted in Finland by Pia Happonen (2015), it was found that young people listen to music every day and consider it very important for their lives. It was revealed that the main reason for listening to music was to achieve mental stability and peace of mind, particularly through emotional regulation. They did not give much importance to the lyrical meaning of the songs.

Researches on the third area of music have been conducted on its piracy and its impact on the music industry. Bert Weijters (2014) conducted research in the Netherlands on the preferences of listeners for free or illegally downloaded and paid or legal songs online. This research was based on direct and online interviews and analyzed using qualitative methods. The study found that if listeners of all ages have access to a legal and ethical means of enjoying music, they tend to show an unwavering bias against music found legally. Young people do not object to listening to music online with advertisements, but middle-aged people express a desire to listen to ad-free music. Although young people are also interested in listening to music ethically, they sometimes agree to compromise for financial reasons.

Research on the music industry or music consumption in Bangladesh is not seen to be done in a structured manner. In Bangladesh, the rise and fall of this field, as well as technological advancements and changes in consumer behavior, have not drawn proper attention of the researchers.

In a previous study, this researcher examined the present commercial practices of music labels in Bangladesh. The study was a case study that focused on five major music labels in Bangladesh, namely *Chena Sur*, *Soundtek*, *Anupam Music*, *Laser Vision*, and *G Series*. The findings revealed that these labels have shifted their focus from producing physical music products to concentrating on commercial activities on digital platforms, such as *YouTube*, *Spotify*, *Amazon* etc. (Bokul: 2019).

There have been several studies on the music industry in Bangladesh, most of which revolve around copyright. One such study conducted in a quantitative method by Hasan et al. (2019) investigates the causes of music piracy in Bangladesh. The results show that in Bangladesh, the general public enjoys pirated music somewhat unconsciously. In another study on copyright, Siraj and Allam (2016) have suggested measures to address the violation of copyright in music in Bangladesh, while maintaining harmony with the international arena.

An academic study by Alam (2020) covers a range of content on streaming platforms such as movies, web series, and music and examines the viewing and listening preferences of Bangladeshi audiences, even though the focus is not exclusively on music.

This research has been conducted against the backdrop of a lack of evidence regarding the data of digital music consumption among youth in Bangladesh. The objective of this study is to present a current picture of how young consumers listen to music and discover new songs. It aims to identify the various sources available to them and determine the most effective ones. The primary goal of this research is to aid both music industry businesses and consumers in comprehending how consumers behave when discovering and listening to music on digital platforms.

OBJECTIVES OF THE STUDY

Despite being a small country in terms of geographical area, Bangladesh has a thriving music industry, encompassing music in radio, television, and film, with numerous individuals engaged in music as a profession. The advent of internet technology and social media has significantly impacted the music world

in Bangladesh, and there is a need for research to gauge the magnitude of this impact.

With music artists, performers, and audiences alike utilizing various digital platforms, including social media and streaming platforms accessed through the internet and mobile phones, it is especially critical to comprehend the level of participation and enjoyment among young audiences. As young people are frequent users of these platforms, this research aims to determine the nature of their engagement and the extent of their enjoyment of music through these digital channels, thereby illuminating the current trends in the music industry.

THEORETICAL FRAMEWORK

In this study, the researcher focuses on consumer theory in relation to the consumption of music and how the digitization of the music industry has led to changes in the behavior of music listeners.

Consumption theory, or the theory of enjoyment, is primarily related to economics and is an essential part of this discipline. It deals with the relationship between consumers and producers in a capitalist economy, especially based on the consumer's purchasing power and the products produced. This theory has been used to determine consumer behavior based on the products they purchase in a capitalist economy. In fact, this theory is about consumer behavior (Rodrik & Rosenzweig, 2010, pp. 4039 – 5061).

At the end of the twentieth century, the development of internet technology continued, and new concepts were added to the understanding of its use. As the internet became widely accessible around the world, there were significant changes in the behavior and habits of users. During this time, fundamental concepts related to the internet were created, and changes in production and consumption were made apparent, leading to new forms of user behavior. In the modern age, many activities of users revolve around the internet. Geographic boundaries of consumers disappear, and modern consumers are described as both users and producers in the internet. The boundaries between production and consumption are gradually disappearing. The internet's role in the participation of individuals as users and producers is becoming more apparent (Zhang et al., 2021, p. 1744).

Regarding the music industry, with the advent of digital formats, there are primarily two ways to consume music: physically (by purchasing the music product in the form of CDs, vinyl, etc.) and digitally (by downloading music files or using streaming services). The internet quickly became a new channel for consumption, enabling consumers to download and share music files (Gamon, 2017-2018). On the internet, one behaves as a listener with others listening to the same music, while creating their own collection to share with others. People consider music listening or enjoyment as a part of their cultural discourse for various reasons. People enjoy music for leisure, for mental peace or sometimes for learning purposes (Cockrill et al., 2011).

Digitization has created the opportunity to access music limitlessly from anywhere and at any time, which was previously impossible. The availability and accessibility of music through digitization have changed the experience of music consumption, making it easier and more widespread. Nowadays, people can enjoy music while doing other activities, such as walking around, traveling, exercising at the gym, jogging, etc. Music is now a part of everyday life and can be enjoyed easily in various ways. Moreover, currently, social media platforms have become an essential aspect of people's lives. In the field of music, these platforms have reduced the distance between listeners and artists. These platforms also provide opportunities for live music broadcasting. In the field of live music as well, these digital platforms have greatly reduced the geographical distance between listeners and artists (Ferreira et al., 2022).

Due to the digital platform, the changes in consumer behavior have been identified as Multichannel Consumer Behavior. Nielsen's 2017 report, along with Promuisicae's 2017 and IFPI's 2018 reports,

demonstrate that music is consumed through various channels as a result of the diverse range of consumption options available and utilized by music consumers (Gamon, 2017-2018). This is a result of the digitization of music (Dholakia et al., 2010).

People can now enjoy music through various means online, such as *Amazon Music*, *iTunes*, *Pandora*, *Spotify*, *Facebook*, *YouTube* etc. These platforms offer free and subscription-based listening options as well as the opportunity to download songs for a fee. Users can also create their own music libraries or playlists to enjoy at a later time (Shapero, 2015).

RESEARCH METHODOLOGY

This is an exploratory study that used the social survey method to investigate the patterns of digital music consumption among Rajshahi University students. The study is focused on mainly description. Its objective is to ascertain how young consumers listen to music and how their behaviors towards music consumption and discovery are influenced by available technology.

Specifically, the research examines the music consumption habits of young consumers. The data collected about their music consumption, sources, and behavior presented using both categorical and numerical methods. Categorical data include nominal and ordinal data, while continuous data include ratio data, such as the duration of time that a consumer spends listening to music in a day.

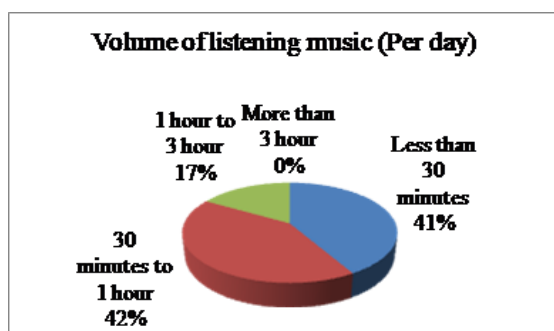
In the current study, data was gathered from both primary and secondary sources. In the case of primary sources, a total of 24 students were chosen for interviews from various departments across Rajshahi University's 12 faculties. Twelve male and twelve female students were chosen to ensure gender balance in the research. Purposive sampling was used to select students who regularly listen to music on digital platforms as interviewees.

A semi-structured questionnaire was used to interview the students. The questionnaire was sent to them via email, and their responses were collected via a follow-up email in February-March 2023. Furthermore, secondary sources such as previously published articles, newspapers or blogs, master's or PhD theses, and surveys or reports from government or non-government organizations have been used in this research. In addition, data from digital platforms have been gathered to gain a comprehensive understanding of young people's attitudes toward digital music consumption.

RESULTS OF THE RESEARCH

Involvement of respondents with Music

Among the respondents, 42% listen to music for 30 minutes to 1 hour every day. 17% students listen to music for more than 1 hour but less than 3 hours. None of the male students listen to music for more than 3 hours, but it is 8.3% among female students. The rate of enjoying music for less than 30 minutes is 41%.



Source: Field data, 2023.

The results showed that 58.3% students were able to sing. However, only two out of twelve male students who could sing had received formal musical education. Among twelve female students, five were able to sing, but only four had received institutional education on music. Three male students out of twelve had their family members are in music, while at least one member of the family of five female students sang.

Music has been found to be enjoyable by young students during their daily activities. While living in university dorms or at home, 91.7% of respondents listen to music. The rate of listening to music while traveling, such as in cars, buses, and trains, was discovered to be 79%. Before going to bed, 54.1% of people enjoy music, while 12.5% enjoy it after sleeping. Music enjoyment is at 58.3% when using social media. The rate of music listening on a university campus or department is 37.5%. Furthermore, it was found that students listen to music while cooking (male 25%, female 50%), eating (male 16.6%, female 8.33%), riding a bicycle or motorcycle (male 8.3%, female 0%), playing sports or exercising (male 33.3%, female 8.3%), and even reading books (male and female both at a rate of 8.3%).

When it comes to listening to music, the most popular time for young people is from evening to night. 70.9% of students are listening to music during this time. This rate is also higher in the late evening (45.8%). The study asked if any family members still listen to music on physical mediums such as Gramophones, cassette players, or CD/DVD players. According to the study, such practices are still practiced in 4 out of 24 families (16.4%). Furthermore, when asked if they buy vinyl records, audio cassettes, or CDs/DVDs, only two male students acknowledged occasional purchases of these physical music formats out of 24 participants.

The devices and sources of music consumption

The emergence and development of digital platforms has resulted in a fundamental shift in the sources and devices used for music listening. There was a time when radio was the primary way for Bangladeshis to listen to music. However, according to this study, only 8.3% of students mentioned listening to music on the radio. In the case of television, the rate among respondents was 33.3%. The popularity of traditional mediums such as Gramophone, cassette players, Walkman, and CD-DVD players, iPod, has decreased since the creation of the ability to listen to songs on digital platforms.

According to current research, the amount of song listening on these devices is very low among young people. Only one male and one female among the 24 respondents reported listening to vinyl records on a Gramophone and audio cassettes on a cassette player. Nobody listened to music on a CD-DVD player or a Walkman. Students listen to songs on portable speakers and car radios at a rate of 16.7%. Most students nowadays listen to music from various websites, social media platforms, audio streaming platforms, and music stores on the internet. 50% of people listen to songs from these sources. Among digital platforms, Over the Top (OTT) platforms offer the ability to listen to or watch songs.

Table: Device for listening music

Device for music listening	Responses From Male Youth	Responses From Female Youth	Total responses	Percentage of responses (Total respondent 24)
Vinyl/Cassette Player	1	1	2	8.3
CD/DVD Player/Walkman	0	0	0	0
Smart TV	1	3	4	16.7
iPod	1	0	1	4.1
Mobile Phone	11	12	23	95.8

Portable Speaker/Car Radio	3	1	4	16.7
Tab/Laptop/Desktop Computer	8	4	12	50
Other	2	0	2	8.3

Source: Field data, 2023.

According to the findings, 16.7% of respondents listen to music on various OTT platforms. Although young students are familiar with music on digital platforms, they are eager to attend live music concerts, which are occasionally held on university campuses or in other locations. 54.1% of those polled have attended live concerts to listen to music. In terms of music-listening devices, young people are currently the most likely to use mobile phones, particularly smartphones. 95.8% of respondents said they listen to music on their phones. Desktop computers, laptop computers, and tablets were mentioned by the second highest percentage of respondents. 50% of respondents listen to music on these devices. Apple’s pocket music player device, the iPod, is used by only 4.1% of students to listen to music. 16.7% of students listen to music on their smart TVs.

Types of digital platforms for music consumption

There are numerous music stores on the Internet for music consumption, including *YouTube*, *YouTube Music*, *Amazon Music*, *iTunes*, and streaming platforms such as *Spotify*, *SoundCloud*, and others. There are also various types of apps and other digital platforms. This researcher gathered data on whether young people use these platforms for free or pay a monthly subscription fee. It was also investigated whether young people get their music from online pirates. Free music can be found on digital platforms such as *YouTube* and *Facebook*. To listen to music on *YouTube Music*, you must first subscribe. However, because *YouTube Music* does not yet operate in Bangladesh, it is not possible to subscribe. While some music is available for free on *Spotify* and *SoundCloud*, the majority of it requires a subscription. Similarly, in order to listen to or download songs from *Amazon Music* or *iTunes*, a subscription is required.

Table-8: Types of digital platforms for music consumption

Types of digital platforms	Responses From Male Youth	Responses From Female Youth	Total responses	Percentage of responses (Total respondent 24)
Spotify	5	1	6	25
YouTube	11	9	20	83.3
YouTube Music	0	0	0	0
Apple Music	1	0	1	4.1
Deezer	0	0	0	0
iTunes	0	1	1	4.1
Amazon Music	0	0	0	0
Pandora	0	0	0	0
SoundCloud	1	2	3	12.5
Gaana	1	1	2	8.3
GP Music	1	0	1	4.1
Robi Music	1	0	1	4.1

Source: Field data, 2023.

Facebook and *YouTube* are two of the most popular social media platforms among Bangladeshi youth. Music has emerged as a major source of entertainment for young people on social media. According to current research, the digital platform most used by Rajshahi University students to enjoy music is the video-sharing website *YouTube*, which is based in the United States. *YouTube* is used by 83.3% of students to listen to music. *Spotify*, a music streaming platform based in Sweden, is the second most popular platform for listening to music. 25% of students listen to music on *Spotify*. Both male and female students have a zero interest rate when it comes to listening to music on *Deezer*, *Pandora*, and *Amazon Music*. Only one male student listened to music from two Bangladeshi mobile phone operators' music streaming platforms, *GP Music* and *Robi Music*.

In this study, data was gathered to determine which type of digital platform the participating students use. Only one female student subscribed to *Spotify* out of the 24 respondents. A female student from the university's music department was among those who subscribed to *Apple's iTunes* and the Indian music streaming platform *Gaana*. A male student also signed up for *Apple Music*. According to the data gathered, they spend an average of BDT 500 per month on music consumption via these platforms.

According to current research, various pages, groups, or profiles on the most popular social media platform, *Facebook*, share songs that are heard by 62.5% of students in Bangladesh. Music from various channels on the popular video sharing platform *YouTube* is enjoyed by 82.3% of students. Bangladeshi music labels such as *Laser Vision*, *Eagle Music*, *Anupam Music*, *Soundtek*, *G Series*, and others, as well as various channels of foreign music promotion institutions or music labels on *YouTube*, provide a substantial amount of songs to listen to. The rate of music listening from these *YouTube* channels among respondents is 50%.

When asked where they get their information for listening to music on digital platforms, 83.3% of students said it comes from information shared by others on *Facebook*. They usually learn about the songs by listening to them on various *YouTube* channels. They listen to those songs on *YouTube* before being directed to other songs from the same source. 70.9% listened to *YouTube*-recommended songs. On platforms like *Spotify*, 54.1% of students enjoy listening to songs from suggested play lists.

Young people use social media to learn about songs from their friends and family members, and then listen to those songs on digital platforms. 75% of respondents listen to songs on digital platforms after hearing about them from friends. While getting information from family members, 37.5% of respondents listen to music on digital platforms.

There is a feature on digital platforms that allows users to provide feedback on how they feel about a particular song after listening to it. If someone does not like a song, they can express their displeasure with a *Dislike* emoji. *Emoji* are visual symbols that include pictograms, logograms, ideograms, and smileys. They are used in electronic messages and web pages and are inserted into text. The primary purpose of emoji is to provide emotional cues that are frequently lacking in written communication (Evans: 2017). According to current research, 50% of students express their reaction to a song by using *Like*, *Love*, *Favorite*, and other types of emojis on platforms such as *Facebook* and *YouTube*.

According to the current study, 54.1% of students use these platforms to find more songs by their favorite artists. 37.5% of respondents follow their favorite artists on social media, mostly on *Facebook*. On digital platforms, it is possible to make an unlimited number of copies of songs. If someone likes a song on one of these platforms, they can easily share it as a URL link with family members, friends, and others, which was not possible with analog media.

Respondents in this study also shared their favorite music via messenger apps such as *Facebook Messenger*, *WhatsApp*, *Telegram*, *Signal*, and *Viber*. According to the current study's findings, 45.8% of students share

their favorite songs via messaging apps. 33.3% of students post their favorite songs to *Facebook* or other social media accounts. During social gatherings with friends or family, 33.3% of students discuss their favorite music from digital platforms.

According to the study's findings, Rajshahi University students do not listen to music from pirated sources on digital platforms and do not share pirated music with their peers. However, some of them are oblivious to whether the music they listen to is pirated or not. Not only can one listen to established singers' songs on digital platforms, but one can also publish one's own songs and earn money from them. According to current research, among the 24 students interviewed at Rajshahi University, only one female student from the department of music has her own *YouTube* channel, despite the fact that she has not uploaded any of her own composed songs to it.

ANALYSIS OF THE RESULTS

According to the findings of current research, the younger generation prefers digital music platforms due to their high reliance on internet technology. The use of analogue media for music listening is almost non-existent in their daily lives. These findings are consistent with the findings of a 2011 study on Erasmus University students in the Netherlands by Lennart Pieters, who discovered that due to increased online activity among young people, the internet has become the preferred source for consuming various types of music. According to the current survey results, students listen to music on a daily basis, with nearly half of the respondents listening for 30 minutes to 1 hour per day. The majority of respondents said they listen to music for mental refreshment and inner peace.

This study found a significant shift in young people's music listening habits. The decreasing availability of analogue technologies such as audio cassettes, CD/DVD players, and iPods, combined with the widespread use of digital platforms and mobile devices, has resulted in a decrease in the use of analogue devices for music consumption. Because desktop, tablet, and smart TV are not easily accessible or portable, the rate of music listening on these devices is also very low. With smartphones becoming more portable and cost-effective devices, young people's listening habits have shifted.

Almost all of the survey participants listen to music on their mobile phones. Students now listen to music in large quantities while traveling in vehicles. They even keep their phones with them and listen to music while lying in bed, either before going to sleep or as soon as they wake up. They also listen to music while riding their bikes or motorcycles, cooking, and eating.

According to the information gathered, Rajshahi University students have grown accustomed to listening to songs on digital platforms. *YouTube* allows you to listen to thousands of songs from all over the world for free. *Spotify*, another popular music streaming platform, provides a large number of free songs to listen to.

According to the findings, among these digital platforms, Rajshahi University students listen to music the most on *YouTube*, followed by *Spotify*. It appears that there are economic reasons for the high rate of music consumption on free digital platforms. Many students who attend public universities in Bangladesh, such as Rajshahi University, come from lower-middle-class or poor families. Many students at public universities are unable to access digital music platforms that require a subscription due to financial constraints.

According to the findings of this study, only two of the twenty-four participating students listen to music on platforms such as *Apple Music*, *iTunes*, or *Gaana*. Subscriptions to local platforms such as *GP Music* or *Robi Music* are also very low for the same reason. Students frequently learn about new songs through shared songs on social media platforms, or they have the opportunity to listen to old songs for the first time.

According to current research, the majority of students obtain information about songs shared on various *Facebook* pages, groups, or friends' profiles. If a person enjoys a song, he or she can find more songs by the

same artist on digital platforms. Students take advantage of these opportunities as well. They follow their favorite artists on *Facebook*, *YouTube*, *Twitter*, and *Instagram*, among other social media platforms.

CONCLUSION AND RECOMMENDATIONS

The result of this research article highlights the significant changes in music consumption patterns among young people in Bangladesh, particularly among Rajshahi University students, in the context of modern information technology advancements and the rise of digital platforms. The findings demonstrate a shift towards online music consumption, with digital platforms such as *YouTube*, *Spotify*, and *SoundCloud* emerging as the primary sources for music enjoyment.

One noteworthy finding is the increase in the frequency of music consumption among Bangladeshi youth, even within the educational premises. This suggests a growing integration of music into their daily lives and a desire to enhance their overall experience through the constant availability of music. The accessibility and convenience offered by digital platforms have likely contributed to this shift, enabling young people to access a wide variety of music easily.

A key factor influencing the adoption of online music consumption among Bangladeshi youth is the financial crisis faced by many individuals. The availability of free music on online platforms offers a cost-effective alternative to paid streaming services. This finding underscores the importance of affordability in shaping consumption patterns and highlights the role that free online music platforms play in meeting the needs of young people who face financial constraints.

Based on these findings, several recommendations can be made. Firstly, it is crucial for music industry stakeholders, including artists, record labels, and streaming platforms, to recognize the changing landscape of music consumption in Bangladesh and adapt their strategies accordingly. Engaging with online platforms and exploring innovative revenue models, such as targeted advertising or freemium subscription options, could help sustain the industry while catering to the preferences and financial limitations of young listeners.

Additionally, educational institutions should acknowledge the significance of music in the lives of their students and explore ways to incorporate it positively within the learning environment. This could include providing designated spaces for listening to music or organizing events that celebrate diverse musical genres, fostering a sense of inclusivity and cultural appreciation.

Lastly, policymakers and regulators should closely monitor the evolving music consumption patterns and the impact on artists and industry players. Supporting initiatives that promote local talent, ensuring fair compensation for artists through licensing agreements, and implementing regulations that protect intellectual property rights in the digital realm are essential for maintaining a thriving music ecosystem in Bangladesh.

Overall, this research sheds light on the transformations in music consumption patterns among young people in Bangladesh, emphasizing the dominance of online platforms and the influence of financial considerations. By acknowledging these shifts and taking proactive measures, stakeholders can better align their strategies to cater to the preferences of the youth population, promote the growth of the music industry, and create an environment that fosters creativity and cultural expression. Top of Form

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