

## The Impact of Short-Form Video Platforms on Music Consumption: A Comparative Study of UTAUT2, Uses and Gratifications, and Algorithmic Trust among Thai Gen Z and Millennial Community Members at Rangsit University

Kamonwan Kaewjorhor\*, Ussanee Malisuwan, Assoc. Prof. Dr. Suttisak Jantavongso

Master of Science in International Digital Business International College, Rangsit University, Thailand

\*Corresponding author, e-mail: [kamonwan.k68@rsu.ac.th](mailto:kamonwan.k68@rsu.ac.th)

### Abstract

As the global music industry transitions from physical ownership to ubiquitous streaming access, short-form video platforms have emerged as primary drivers for artist discovery. This study investigates the impact of these platforms on music consumption by comparing Generation Z and Millennial within the community members at Rangsit University. By integrating the Unified Theory of Acceptance and Use of Technology 2 (UTAUT2) and the Uses and Gratifications (U&G) theories, the study identifies the psychological and technological drivers that shape contemporary music discovery and streaming intentions. The study employed a quantitative, cross-sectional survey design conducted within the RSU community in Pathum Thani, Thailand. The sample size was determined using Taro Yamane's formula with a 95% confidence level and a  $\pm 5\%$  margin of error, resulting in a minimum requirement of 400 respondents. Although the initial target was 450 respondents, a total of 459 valid responses were collected through stratified sampling, consisting of 235 Gen Z students and 224 Millennial staff and graduate students. Data were collected via a self-administered questionnaire and analyzed using PSPP to test hypotheses related to motivational and technology adoption factors. The findings reveal a significant generational divide in digital music consumption patterns. For Generation Z, music consumption is primarily driven by the need for social connection ( $\beta = .28, p < .001$ ) and a high level of algorithmic trust ( $\beta = .30, p < .001$ ). In contrast, Millennials prioritize algorithmic trust ( $\beta = .50, p < .001$ ) and established habits ( $\beta = .31, p < .001$ ), while performance expectancy does not show a significant effect (Sig = .858). Notably, income levels do not show a significant relationship with music streaming intentions ( $r = -.076, p = .103$ ), suggesting that user satisfaction and personalization outweigh socioeconomic factors in the Thai digital music market. In conclusion, these results highlight the critical role of automated curation in transforming music discovery into a habit-based behavior, particularly among younger users. For music marketers and platform developers, it is recommended to prioritize social features for the Generation Z cohort to enhance interaction, while focusing on reliable recommendations and personalization for Millennials to sustain engagement. These insights are essential for designing more effective strategies that move beyond generic algorithms to create trusted, community-driven music experiences.

**Keywords:** *Short-Form Video Platforms, Music Consumption, Gen Z, Millennials, Algorithmic Trust, UTAUT2, Uses And Gratifications*

### 1. Introduction

The global music economy has transitioned from physical ownership to a pervasive streaming-first model, with industry revenues increasing by 4.8% in 2024 (IFPI, 2024). In the current digital environment, music engagement is no longer limited to passive listening; rather, it involves active creation and discovery through short-form video platforms (IFPI, 2023). Within the Thai context, social media serves as the "center of digital life," significantly influencing lifestyle and entertainment choices (Dataxet, 2025). Consequently, platforms such as TikTok, YouTube Shorts, and Instagram Reels have emerged as essential drivers of artist discovery, where algorithmic systems play a decisive role in shaping user preferences (Chan et al., 2025). TikTok, in particular, has transformed how songs become viral through user-generated challenges and trending sounds, enabling emerging artists to reach global audiences without relying on traditional marketing channels (Paprach et al., 2025).

In Thailand, the entertainment and media market is projected to surpass 700 billion THB in 2025 (PwC, 2025). However, a significant challenge remains in terms of monetization. Previous research indicates that although Thai users report high levels of satisfaction with streaming services, they remain hesitant to pay



for premium subscriptions (Sae-tae & Wang, 2024). This paradox suggests that specific psychological and contextual factors influence the decision-making processes of Thai music consumers. The adoption of these digital tools is often driven by perceived usefulness and the enjoyment derived from music discovery (Aranyosy, 2022; Lee et al., 2023).

Current research in Thailand primarily focuses on general social media usage (Bhatiasevi, 2024; Jitsaeng et al., 2024) or specific platforms such as TikTok in isolation (Paprach et al., 2025). There is a scarcity of integrative research that combines motivational factors (Uses and Gratifications), technology adoption (UTAUT2), and algorithmic trust within a single analytical framework. Furthermore, while demographic data on Generation Z and Millennials in Thailand is available (Walderich, 2024), empirical evidence comparing differences in their algorithmic trust and music consumption patterns remain limited. Previous studies in the ASEAN region suggest that Gen Z values interaction and enjoyment, while Millennials prioritize usefulness and familiarity (Hasan & Scorpianti, 2024). These algorithmic systems play a significant role in organizing music culture and shaping user preferences (Werner, 2020).

To address these gaps, this study investigates the impact of short-form video platforms on music consumption within the Rangsit University (RSU) community. By comparing Generation Z and Millennials, this study provides insights into how contemporary digital habits—particularly the transition from video-based discovery to music streaming—are shaped by psychological needs, technology acceptance, and algorithmic trust.

## 2. Objectives

The main objective of this study is to investigate the impact of short-form video platforms on music consumption behavior among Thai Generation Z and Millennial within the community at Rangsit University. Specifically, the study aims to:

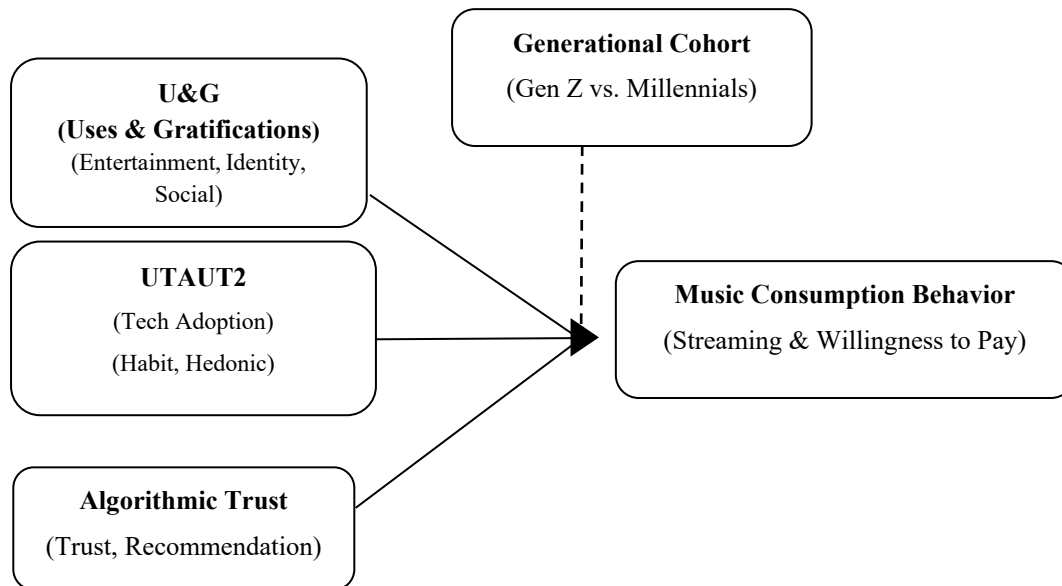
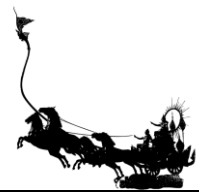
- 1) To examine how motivational factors derived from Uses and Gratifications Theory, including entertainment, identity expression, and social connection, influence music consumption behavior.
- 2) To evaluate the technology and behavioral determinants of music streaming adoption based on the Unified Theory of Acceptance and Use of Technology 2 (UTAUT2), with a focus on performance expectancy, habit, and hedonic motivation.
- 3) To compare the levels of algorithmic trust and perceived personalization between the two generations groups in order to determine their effect on music consumption behavior.

## 3. Materials and Method

To compare digital habits across generations, this study employed a quantitative, cross-sectional survey design. The sample size was calculated using Taro Yamane's formula (1973) with a 95% confidence level and a  $\pm 5\%$  margin of error, requiring at least 400 respondents. In this study, data were collected from 459 valid participants using a stratified sampling technique, consisting of 235 Generation Z participants and 224 Millennials. Data collection was conducted through online questionnaires distributed via the Office of the Registrar and university networks.

The conceptual framework (Figure 1) explains music consumption behavior through psychological and technological factors. The framework incorporates specific U&G motives: entertainment, identity expression, and social connection. The reasons for excluding certain variables are as follows: 'surveillance' was removed to maintain a focus on entertainment motives; 'price value' was omitted, as Thai users often prefer free-tier access; and 'effort expectancy' and 'social influence' were also excluded to prioritize primary drivers such as 'habit' and 'algorithmic trust'.

As shown in Figure 1, the framework connects psychological and technological factors to the final outcome, which is music consumption behavior.



**Figure 1** Conceptual framework of the study Source: Author, 2026

Following the conceptual framework, the following hypotheses were formulated: H1: Generation Z reports significantly higher levels of U&G motives (entertainment, identity, and social) than Millennials. H2: Habit is a stronger predictor for Millennials, while hedonic motivation is more influential for Generation Z. H3: Trust in algorithmic curation significantly predicts music consumption for both groups but has a stronger effect on Millennials.

Operational definitions are provided to clarify all variables. "Entertainment" refers to fun and relaxation; "identity expression" refers to the presentation of one's self-concept; and "social connection" refers to interaction with peers. "Habit" refers to the automaticity of use, and "algorithmic trust" refers to the belief in the reliability of automated recommendations.

Quantitative data analysis was performed using SPSS software. The statistical methods were aligned with the research hypotheses as follows: 1) Descriptive statistics (mean and S.D.) were used to analyze demographic profiles and variable levels. 2) Independent samples t-tests were used to test H1 by comparing the mean differences in U&G motives between Generation Z and Millennials. 3) Multiple regression analysis was used to test H2 and H3, identifying how factors such as habit, hedonic motivation, and algorithmic trust predict music consumption behavior for each group.

#### 4. Results and Discussion

Before examining the impact of independent variables, descriptive statistics (mean and standard deviation) were analyzed for all research variables. This provides a clear baseline for comparing Generation Z and Millennials at RSU.

**Table 4.1** Descriptive Statistics for Research Variables

Variable	Generation Z (N=235)	Millennials (N=224)
	Mean (S.D.)	Mean (S.D.)
Entertainment (U&G)	4.38 (0.59)	3.74 (1.17)
Identity Expression (U&G)	4.15 (0.70)	3.14 (1.11)
Social Connection (U&G)	4.07 (0.70)	3.09 (1.08)
Hedonic Motivation (UTAUT2)	4.26 (0.58)	3.47 (1.11)
Habit (UTAUT2)	4.12 (0.58)	3.35 (1.14)
Algorithmic Trust	4.15 (0.64)	3.15 (1.06)
Music Consumption Behavior	4.10 (0.56)	3.28 (1.07)

Source: Author's Analysis (2026)

#### 4.1 Analysis of Uses and Gratifications (U&G) Motives (Objective 1)

The first objective examined how motives such as entertainment and social connection influence music consumption behavior. For Generation Z, social connection is the strongest predictor ( $\beta = .28$ ,  $p < .001$ ). For Millennials, entertainment is the primary U&G driver ( $\beta = .15$ ,  $p = .002$ ). The results are summarized in Table 4.2.

**Table 4.2** Multiple Regression Results for U&G Motives

Predictors (U&G)	Generation Z ( $\beta$ )	Millennials ( $\beta$ )
Social Connection	.28*	.01
Entertainment	.06	.15*
Identity Expression	-.12	.04

\*Note:  $p < .05$ . Source: Author's Analysis (2026)

#### 4.2 Evaluation of Technology and Behavioral Factors (UTAUT2) (Objective 2)

The study evaluated how UTAUT2 factors influence music streaming behavior. Habit was found to be a strong predictor for both groups, however, it is more influential for Millennials ( $\beta = .31$ ) than for Gen Z ( $\beta = .19$ ). Notably, performance expectancy did not show a significant impact on Millennials (Sig = .858).



Predictors (UTAUT2)	Generation Z ( $\beta$ )	Millennials ( $\beta$ )
Habit	.19*	.31*
Hedonic Motivation	.09	-.10
Performance Expectancy	.12	.01

**Table 4.3** Multiple Regression Results for UTAUT2 Factors

\*Note:  $p < .05$ . Source: Author's analysis (2026)

#### 4.3 Comparison of Algorithmic Trust (Objective 3)

As shown in Table 4.4, there is a significant difference in algorithmic trust between the two generations. Generation Z (mean = 4.15) has much higher trust in algorithms than Millennials (mean = 3.15). However, regression analysis shows that Millennials rely more on this trust ( $\beta = .50$ ) when deciding to stream music.

**Table 4.4** Independent Samples T-Test for Algorithmic Trust

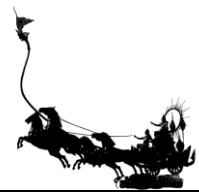
Variable	Generation	N	Mean	Std. Deviation	t-value	Sig. (p-value)
Trust in Algorithm	Generation Z	235	4.15	0.64	12.31	.000*
	Millennials	224	3.15	1.06		

\*Note:  $p < .001$ . Source: Author's Analysis (2026)

According to the t-test results in Table 4.4, there is a significant difference in algorithmic trust between the two groups. Generation Z (mean = 4.15) shows a significantly higher level of trust compared to Millennials (Mean = 3.15). The mean difference is 1.00, and the p-value is less than .001, indicating that the difference is statistically significant.

Furthermore, the regression analysis confirms that trust in algorithms is a vital factor for both groups. However, it is a stronger predictor for Millennials ( $\beta = .50$ ,  $p < .001$ ) than for Generation Z ( $\beta = .30$ ,  $p < .001$ ). This indicates that while Generation Z trusts algorithms more, Millennials rely more heavily on this trust when making their final decisions regarding music consumption behavior. These findings align with Hasan and Scorpianti (2024), who identified trust as a critical factor for both cohorts when making music platform decisions. This finding supports Hypothesis 3 (H3).

#### 4.4 Discussion



The results of this study confirm a fundamental shift in how digital music is discovered and consumed within the RSU community. While both generations utilize the same short-form video platforms, their underlying motivations and adoption drivers are distinct, as supported by the integrated theoretical framework of U&G and UTAUT2.

Generation Z views music primarily as a "social tool," where the need for social connection ( $\beta = .28$ ) outweighs identity expression. This finding strongly aligns with Bhatiasevi (2024), who noted that for Thai social media users, building social relationships and enhancing psychological well-being are the primary motives for engagement. This suggests that for Generation Z at RSU, music discovery is an active and interactive process in which songs serve as a medium for peer interaction rather than just passive listening.

In contrast, Millennials exhibit a "habit-based" consumption pattern ( $\beta = .31$ ), prioritizing entertainment and familiar routines. This generational divide suggests that as users age, their technology adoption shifts from social exploration to functional habituation. However, the common link between both cohorts is their high reliance on algorithmic trust, which emerged as the strongest predictor for Millennials ( $\beta = .50$ ) and a significant driver for Generation Z ( $\beta = .30$ ). This highlights the success of automated curation in the Thai digital market, where users increasingly trust algorithms to filter the "rising tide" of new content, as noted by Paprach et al. (2025).

Notably, this study found that income has no significant relationship with music consumption behavior ( $r = -.076$ ,  $p = .103$ ). This finding empirically supports Sae-tae and Wang (2024) who found that Thai users focus on satisfaction rather than financial considerations. Furthermore, the strong impact of algorithmic trust confirms that automated curation is now a central part of the Thai digital experience.

Based on these findings, music marketers are advised to avoid a "one-size-fits-all" strategy. For Generation Z, platforms should prioritize social features and community-sharing tools. Conversely, for Millennials, the focus should remain on reliable recommendations and the refinement of personalization algorithms to reinforce existing habits. By addressing these specific generational drivers, platforms can create trusted, community-centric music experiences that resonate with the modern Thai digital lifestyle.

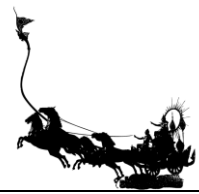
## 5. Conclusion

In conclusion, this research investigated the multidimensional factors shaping music consumption behavior among 459 members of the Rangsit University community. The study integrated Uses and Gratifications (U&G), UTAUT2, and algorithmic trust to reveal that modern digital music habits are driven by a complex interaction between psychological needs and technological trust. The empirical results provide strong support for Hypotheses H1, H2, and H3, confirming that generational differences significantly influence how users discover and engage with music.

The findings reveal a clear generational divide: Generation Z is a "socially driven" cohort that utilizes music primarily as a tool for peer interaction and social connection ( $\beta = .28$ ,  $p < .001$ ). In contrast, Millennials are "habit-driven" users who prioritize entertainment efficiency and established routines ( $\beta = .31$ ,  $p < .001$ ). However, algorithmic trust emerged as the universal "engine" for future intentions across both groups, with a particularly strong impact on Millennials ( $\beta = .50$ ). Notably, the study confirms that music consumption in Thailand is driven by satisfaction and perceived value rather than socioeconomic status, as income showed no significant relationship with streaming intentions ( $r = -0.076$ ).

**Practical Recommendations:** Based on these insights, music marketers and platform developers should avoid a one-size-fits-all strategy in the Thai market. For Generation Z, platforms should prioritize social features and community-sharing tools that enhance the interactive nature of music discovery. Conversely, for Millennials, the focus should remain on reliable recommendations and the refinement of personalization algorithms to reinforce existing consumption habits. Furthermore, creators should focus on building algorithmic trust through consistent engagement, as Thai users value personalized experiences over price.

**Recommendations for Future Research:** While this study provides a robust snapshot of the RSU community, future research should expand the scope to include rural populations or older generational cohorts such as Baby Boomers, to determine whether these behavioral patterns remain consistent across a wider demographic. Additionally, qualitative research could further explore the "satisfaction over money" paradox to better understand the cultural nuances of monetization in the Thai streaming industry.



## 6. Acknowledgements

This research was successfully completed with the support and guidance of several individuals and departments at Rangsit University (RSU).

First and foremost, I wish to express my deepest gratitude to my advisor, Ussanee Malisuwan, for her invaluable guidance and expert advice throughout this study. I am particularly grateful for her recommendation to analyze the correlation between income and music consumption intention, which provided significant depth to the final research findings.

I would also like to extend my sincere thanks to the Master of International Digital Business (MIDB) program. I am truly grateful to all the professors for their valuable advice and constant encouragement. To my classmates, thank you for your support and the laughter we shared, which made this journey all the more enjoyable.

Furthermore, I would like to thank the Director of the Office of the Registrar for granting the administrative permission necessary for data collection within the office service area. This study would not have been possible without the 459 participants from the RSU community, including both Generation Z students and Millennial staff and graduate students, who generously gave their time and provided honest responses to the questionnaire.

Finally, I would like to express my heartfelt thanks to my parents for their unconditional love, sacrifices, and constant support throughout my education. I am deeply grateful for their warmth and for always providing me with everything I have needed to succeed. All of my close friends for always believing in me, providing endless encouragement, and demonstrating I would also like to thank the selfless kindness they have consistently shown without ever expecting anything in return. Their support was essential to the completion of this work.

## 7. References

- Aranjossy, M. (2022). Technology adoption in the digital entertainment industry during the COVID-19 pandemic: An extended UTAUT2 model for online theater streaming. *Informatics*, 9(3), 71. doi: 10.3390/informatics9030071
- Bhatiasevi, V. (2024). The Uses and Gratifications of social media and their impact on social relationships and psychological well-being. *Frontiers in Psychiatry*, 15, 1260565. doi: 10.3389/fpsy.2024.1260565
- Chan, J., Choi, F., Saha, K., & Chandrasekharan, E. (2025). Examining algorithmic curation on social media: An empirical audit of Reddit's r/popular feed. *Proceedings of the ACM on Human-Computer Interaction*, 7(CSCW1), 1–33. doi: 10.48550/arXiv.2502.20491
- Dataxet. (2025). Thailand media landscape 2025: Social media, the center of Thai digital life. Retrieved September 17, 2025, from <https://www.dataxet.co/thailand-media-landscape-2025>
- Hasan, G., & Scorpianti, E. (2024). Influential factors that affect decisions to purchase music platform subscriptions in Millennial and Gen-Z communities in Batam City through trust mediation. *Journal of Business and Management Studies*, 6(2), 40–48.
- IFPI. (2023). Engaging with music 2023. Retrieved October 3, 2025, from <https://www.ifpi.org/resources/>
- IFPI. (2024). Amidst highly competitive market, global recorded music revenues grew 4.8% in 2024. Retrieved October 3, 2025, from <https://www.ifpi.org/recorded-music-revenues-2024/>
- Jitsaeng, K., Kanyacome, S., Li, C., Chansanam, W., & Detthamrong, U. (2024). Factors influencing social media platform engagement among Thai students: A quantitative study. *Information*, 15(1), 15. doi: 10.28991/ESJ-2024-08-02-011
- Paprach, T., Lertsuwan, B., & Saardprai, P. (2025). The role of TikTok in shaping Wan music trends in Thailand: A digital ethnography during the COVID-19 pandemic. *Journal of Communication Arts*. doi: 10.14456/abacodijournal.2025.35
- PwC. (2025). Thai entertainment and media to surpass THB700bn in 2025 despite slowdown. Retrieved September 22, 2025, from <https://www.pwc.com/th/en/press-room/2025/press-release-15-01-25.html>



- Sae-tae, K., & Wang, Q. (2024). Satisfied but no payment: The impact of perceived value on continuance intention and purchase intention in music streaming services. *Telematics and Informatics Reports*, *13*, 100118. doi: 10.1016/j.teler.2024.100179
- Walderich, A. (2024). Millennials and Generation Zs in Thailand - statistics & facts. Retrieved September 14, 2025, from <https://www.statista.com/topics/thailand-gen-z-and-millennials/>
- Werner, A. (2020). Organizing music, organizing gender: Algorithmic culture and Spotify recommendations. *Popular Communication*, *18*(1), 78–90. doi: 10.1080/15405702.2020.1715980