THE ROLE OF YOUTUBE IN MALAYSIAN UNIVERSITY STUDENTS' MEDIA CONSUMPTION: A FOCUS ON MUSIC AND PLATFORM PREFERENCES

AMANDA HENG YAN CHWEN

A RESEARCH PROJECT

SUBMITTED IN

PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR

BACHELOR OF COMMUNICATION (HONOURS) BROADCASTING

FACULTY OF CREATIVE INDUSTRIES

UNIVERSITI TUNKU ABDUL RAHMAN

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ABSTRACT

This research paper seeks to unveil the role of YouTube in the media consumption habits of Malaysian university students, mainly focusing on their music preferences and usage of the platform. Based on the university students' responses and their preferences, this study utilizes SPSS-generated tables to elucidate the primary purposes of YouTube usage among students, factors influencing their preferences over other platforms and its impact on music listening behaviours. The basic design involves descriptive analysis of demographic factors, YouTube usage habits, music consumption habits, user attitudes, impact of YouTube and satisfaction levels. The results reveal that YouTube is the predominant platform for music among respondents, with frequent daily and weekly engagement. Different age groups show varied engagement levels. A positive correlation is found between the frequency of music consumption on YouTube and the algorithm's effectiveness in understanding users' preferences. Furthermore, most respondents use the platform for music discovery, which significantly influences their purchasing decisions, like buying music or attending concerts of artists found on YouTube. Overall, the findings underscore YouTube's significance as a primary source of music consumption for Malaysian university students, strongly impacting their media consumption behaviours and the music industry.

ACKNOWLEDGEMENTS

It would be impossible to complete this thesis without the assistance and cooperation of a host of individuals and organisations. I am therefore deeply thankful to Mr. Beh Chun Chee, my Final Year Project supervisor.

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To every one of you, I thank you. This thesis has been completed with all of your efforts and contributions.

AMANDA HENG YAN CHWEN

DECLARATION

I declare that the material contained in this paper is the end result of my own work and that due acknowledgement has been given in the bibliography and references to ALL sources be they printed, electronic or personal.

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Signed : 

Date : 3 May 2024

APPROVAL FORM

This research paper attached hereto, entitled "The Role of YouTube in Malaysian University Students' Media Consumption: A Focus on Music and Platform Preferences" prepared and submitted by Amanda Heng Yan Chwen in partial fulfilment of the requirements for the Bachelor of Communication (Honours) Broadcasting is hereby accepted.

Date: 10 May 2024

Supervisor

Mr. Beh Chun Chee

TABLE OF CONTENT

LIST OF FIGURES

LIST OF TABLES

LIST OF ABBREVIATIONS

ABBREVIATION	MEANING
SPSS	Statistical Package for Social Sciences
M	Mean
SD	Standard deviation
UA	Users' attitude towards YouTube
IP	Impact of YouTube on music consumption
US	Users' satisfaction with YouTube for music consumption

CHAPTER I: INTRODUCTION

1.1 Introduction

Consumption of media by university students is significantly influenced by social media platforms in use today. Out of all the platforms, YouTube plays one of the most important roles as a multipurpose platform. It provides a wide range of content including music. YouTube is the second most popular social network in the world, hosting around 2.5 billion active users (Dixon, 2023). This study seeks to understand the relationship between Malaysian university students and YouTube, with a specific focus on music consumption habits. Analysing how the choice of platform affects these behaviours, it further delves into the main factors why YouTube is used by Malaysian university students, taking the example of music to discuss the determinant factors behind their preference for the platform over the others.

1.2 Research Background

Due to the evolution of media, the ways that university students engage and consume media content are changing all the time. YouTube with its wide range of content offerings have contributed to its rise as one of the major platforms in the digital age. It functions as a flexible medium among university students that not only serves academic purposes but also entertainment. One of the major entertainment purposes on YouTube is music. With not only the features of video streaming but also other features such as YouTube Shorts and YouTube Music, the platform has attracted a wide range of users. The algorithms on YouTube that suggest content that is relatable to the users make it unique for media consumption. This feature not only keeps users engaged but also helps the audience to discover new content that can suit their tastes.

In the context of music, YouTube is the main and biggest platform for music streaming. As of the 16th of October 2023, among the top 10 most viewed videos on YouTube, 9 of them are music videos, with 5 of the videos being kids' music videos (Ceci, 2023). According to the report conducted by the International Federation of the Phonographic Industry (2022), the top 5 ways that people engage with music are by video streaming, audio streaming, radio, short-form video and social media. Among all these, video streaming is the primary method that people choose to engage with music, with 82% of individuals prefer this as their way of music consumption. With the different features available on YouTube such as YouTube Music and YouTube Shorts, methods such as audio streaming and short-form video can also be satisfied on the YouTube platform.

When PSY released the music video “Gangnam Style”, it went viral and attracted attention from all over the world, after it was released less than 6 months later, Gangnam Style became the first video on YouTube that hit 1 billion views (Rodrigues, 2022). The popularity of music videos does not only stop here, the music video “Despacito” by Luis Fonsi feat. Daddy Yankee is the second most watched music video on YouTube, with 8.31 billion views, just behind the kids’ song “Baby Shark Dance” (Erickson, 2023).

These examples demonstrate YouTube’s ability not only as a platform just to watch music videos but also as a space for content to achieve global impact and popularity. The platform acts as a starting point for artists and creators, allowing them to connect with fans and reach a worldwide audience. Through this, they can gain valuable statistics about how their work is being seen all around the world. Furthermore, users may now interact with music on YouTube in different ways thanks to the services like YouTube Music and YouTube Shorts. In addition to providing short-form content and dedicated music streaming services, this enhances the

traditional video streaming format by also offering the changing needs of users who seek quick and entertaining content.

It is crucial to understand the influence YouTube has on university students' media consumption habits. As digital media continues to evolve nowadays, platforms such as YouTube are at the forefront of these changes. It will not just affect what students consume but also how they would interact with media.

1.3 Problem Statement

Although YouTube is clearly one of the most sought-after platforms among university students, not much is known about the specific factors that influence them to choose YouTube over other platforms, particularly in terms of music consumption. There is insufficient research has been done to explain why university students use YouTube, what purposes they use YouTube, and why it is their preferred platform for music consumption.

Even though some earlier research has indicated that YouTube is rather common among young people, especially university students, most of the research did not fully explain the complicated elements of their engagement and relation with YouTube. The majority of the recent studies on university students' media consumption habits have concentrated on general usage patterns, such as frequency of use and popular types of content. It overlooked the deeper social and psychological elements that influence the preference for YouTube among university students, such as the social interaction features, YouTube's recommendation algorithms and the integration of a wide variety of media that go beyond traditional music consumption. For example, YouTube's algorithms will recommend new videos based on watching history. It plays an important role in recommending and discovering new music that suits users' tastes. YouTube also offers community engagement with features like comments, likes and shares which sets it apart from other music sites.

Furthermore, there is a lack of understanding about the content-specific factors that influence students' preference for music on YouTube. In addition to professional music videos, YouTube also provides different user-generated content, independent artists' covers and live performances. This might be one of the factors that influence their choice of platform.

The research will also explore YouTube's dominance in the music-streaming market which might benefit other stakeholders in the industry, such as music producers and video creators who aim YouTube as the target platform. They can gain valuable insights to better this particular target audience and perhaps refine their marketing strategies, content creation and platform development.

This problem statement explores the need to fill the gap and investigate the role of YouTube in university students' media consumption habits, with a particular emphasis on music. It is essential for different perspectives like academics and industry to understand the primary purposes of university students using YouTube, including the context of music consumption, and the factors that set YouTube apart from other competing platforms.

1.4 Significance of Study

With the existence of different competitors in the industry, for example, audio streaming platforms such as Spotify and Apple Music, and short-form video platforms such as TikTok. Nonetheless, YouTube stands out due to its all-encompassing approach. It combines features of both audio and video streaming to appeal to a wide range of users. Hence, it is useful to learn why an individual chooses to use YouTube over other choices available. It is also important to learn about their media consumption habits, especially among university students since they represent an essential population at this certain age group. They not only exist in large populations but are also highly influential and are often on the frontline to embrace new media and technology trends. Their preferences can serve as an indication of the shifts in media

consumption that could impact the industry. Therefore, the preferences of this age group are important, as they are in the process of forming their habits and are open to trying out new activities in the media. Researchers can identify the primary factors that influence the trends of media consumption among young adults.

Such research would greatly benefit the industry and further benefit the content creators themselves in the creation of content which is geared to this specific demographic, considering information inscribed about the factors and variables influencing university students' platform preferences. This means that by knowing what university students enjoy and appreciate on YouTube, content creators may be in a position to customize content in a manner that it bears items or topics that are appropriate to the tastes and needs of this specific demographic audience.

Furthermore, this will also help these institutions and educators best understand the trend with the students in using digital platforms and hence make necessary adjustments to their teachings and curriculum that will best fit the trend that the students are facing and their interests. The knowledge of the habits of media consumption will equip educational institutions to better position themselves to meet their students' digital needs. For example, if students like to use YouTube a lot in search of educational materials as well as entertainment, the university might upgrade broadband facilities on campuses or give courses on how to use digital media wisely for academic and life skill development of the students.

This research also offers insightful information that may affect how advertisers target this particular group. With the knowledge that university students prefer YouTube due to different factors such as user-friendly, community features and possibly its algorithm-driven personalised content recommendations, advertisers and marketers can refine their approaches to this specific demographic.

1.5 Research Objectives

1. To investigate the primary purposes of Malaysian university students using YouTube, including the context of music consumption.

2. To examine the factors influencing Malaysian university students to choose YouTube over other platforms for music consumption, and how their choice of platform affects their music listening habits.

1.6 Research Questions

1. What are the primary purposes of Malaysian university students using YouTube, including the context of music consumption?

2. What makes YouTube the platform of choice for Malaysian university students for music consumption, and how does this preference affect their music listening habits?

CHAPTER II: LITERATURE REVIEW

2.1 Introduction

The rise of social media platforms has affected the ways that people choose to consume information. Among all the platforms. YouTube stands out as a multi-purpose platform for entertaining, content creation, and watching different genres of materials. The type of media consumption in this research is music consumption on YouTube. Hence, this literature review will focus on YouTube, its development and the multiple purposes of YouTube among university students, with a specific focus on music consumption and platform preferences.

2.2 Development of YouTube

YouTube is one of the most popular social media platforms for video streaming. On the 14th of February in 2005, three ex-workers of the American online retailer, Paypal. Steve Chen, Chad Hurley and Jawed Karim registered it, their motivation was that people would love a platform for sharing the "home video" (Hosch, 2023). According to the articles written by Hosch (2023), YouTube experienced rapid growth, with only a limited beta launch, it attracted 30,000 daily visitors, by the time of its official launch on the 15th of December 2005, the platform hosted over two million views daily, and it escalated to over 25 million by January of the year 2006.

Music videos have always been one of the most popular genres of video on YouTube platforms. In December 2012, the platform reached the first billion-hit video, which was the music video for 'Gangnam Style' by the Korean pop artist, PSY, received over 1.3 billion views on YouTube, making it the most-viewed video at that time (Stumbles, 2023). According to Stumbles (2023), the music video 'Gangnam Style' held the record as the most-watched video on YouTube until June 2020, which was surpassed by 'Despacito'.

In history, YouTube has made multiple efforts in the music industry. Since its launching in 2005, YouTube has developed from a video-sharing platform into a complex ecosystem that is essential to the music industry. In April 2009, YouTube collaborated with Universal Music to launch a service named VEVO, which would be owned by the former company and used by YouTube (Gutelle, 2018). According to (Gutelle, 2018) YouTube planned to introduce a subscription-based music platform that may compete with market leaders like Spotify, known as YouTube Music Key in March 2013 but it was delayed until November 2014. Launching Music Key extends YouTube's potential as a music streaming service with features such as having the music played in the background while using your phone, downloading any videos for offline viewing and skipping the ads which allows users to stream music video ad-free (Ravenscraft, 2014). YouTube Music Key was then replaced by YouTube Red in 2015 and became YouTube Premium in 2018 (Stumbles, 2023).

2.3 Music Consumption Trends

The emergence of digital platforms, including YouTube, has considerably changed how music is consumed. In fact, with the coming of such a high number of streaming services, some traditional modes like radio, CDs, cassette tapes, and vinyl records have slowly been relegated to oblivion. People can still access music through physical media, much as it has not been influenced. It reflects from IFPI statistics where the whole revenue for the music industry across the world reflects 67% from music streaming services, in comparison to 16.1% of revenue from physical sales (Duarte, 2024).

In the recent digital media field, YouTube is one of the media that has gained strength, including the terms of music. Currently, YouTube has grown to be one of the leading platforms in the world, having an estimated 2.7 billion monthly active users, with these figures projected to grow each year (Shepherd, 2024). According to Shepherd (2024), regarding daily active

users, YouTube has over 122 million users per day. The platform provides a wide variety of content to different audiences. Its user-friendly features, a wide range of user-generated content and personalised recommendations according to algorithms, allow users to have a personalised viewing experience while using YouTube. YouTube offers a diverse range of content that can fulfil every music taste and preference. In contrast to traditional old media, YouTube offers users a level of flexibility and freedom to delve into the almost limitless collection of music videos, live performances, lyrics videos and other content. Besides, YouTube's recommendation algorithms, which utilise user data to create personalised playlists and recommendations based on individual interests further enhance the accessibility.

Moreover, the user-generated content on YouTube allows users to have a sense of community on digital media platforms. For example, the feature of posting user-generated content allows artists to collaborate and interact with the audience. The audience may utilise this feature to discover new music, new artists, and participate in online discussions with interactive features such as likes, comments and shares. This provides them with a sense of engagement on the platform.

YouTube acts as one of the main platforms for Malaysian university students to discover, share and engage with a wide variety of music content. Its user-friendly and versatility make it convenient for users to explore new music genres, find new artists and keep up to date with the latest music trends. Students utilise YouTube as a platform for all their musical needs, whether to look for international pop, Malaysian local artists or indie underground music. YouTube can be a dependable platform and source for them.

2.4 Uses and Gratifications Theory

2.4.1 Introduction

Uses and gratifications theory means that people choose the media they consume based on the gratifications they expect to receive from it (Vinney, 2024). The uses and gratification theory was developed in the early 1940s and was originated by Katz and Blumler (1974), it aims to explain why people use particular media, what requirements they have to fulfil, and what gratifications they get from doing so (Kasirye, 2022). According to (Kasirye, 2022), the theory assumes that the audiences are active users since they use media the way they would like to, and the media users are aware of the factors that influence media use. According to this theoretical framework, the consumers search for and consume media content in a way that directly satisfies their expectations and gratifications, shaping the developing media consumption behaviour. In this research, the uses and gratification theory provides an expansive frame for the large scope of motivations that would be affecting Malaysian university students' choice of choosing YouTube.

2.4.2 Cognitive needs

Cognitive needs suggest that media users choose certain media based on their need for knowledge and facts because these media are reliable for publishing facts (Kasirye, 2022). In this research, Malaysian university students choose YouTube to be a platform they learn music from and get related information. On YouTube, there is a lot of information related to music, such as music videos, documentaries of music production, and even artist interviews. This helps students to be in a better position to enlarge their sense of various genres of music and also help them in knowing the cultural background of some music or an artist. YouTube has provides an easy reach of information that may raise curiosity and improve the knowledge of students regarding the subject.

According to previous research by Dasovich-Wilson, Thompson & Saarikallio (2022), the cognitive processing of audio-visual data, especially in the context of music videos, lays critical insights into how Malaysian university students engage with music content on YouTube. The theoretical frameworks which help best in explaining the relationship of interaction between visual and audio is the Congruence-Association model, which was introduced by Cohen (2013). The visual elements affect a great deal in the impact of music on the sense of emotional meaning and mood (Dasovich-Wilson et al., 2022). Thus, the attention of the audience is paid very high to visual elements. Studies that examine the music video are particularly important that it has thrown light on the diversity of dimensions of audio-visual interaction and impact on the way people experience and understand music. The research by (Dasovich-Wilson et al., 2022) brings the argument that music could influence the way visual events are remembered and how visual information could impact a viewer's perception, and thus, music videos provide a valid testing ground for studying multimodal perception in naturalistic and interactive conditions.

More studies, therefore, are supposed to be carried out to find out the effect of the platform preference for content and perception of music video appreciation by Malaysian university students, considering that today's music culture appreciates the essence of music videos in the description of music. It will delve into the cognitive process that is engaged in the audio-visual interaction inside the music videos for a clearer understanding of the music consumption behaviours within the context of digital media.

2.4.3 Affective needs

Affective needs are those related to feelings, emotions and aesthetics that encompass all sorts of feelings (Hussain, Taimoor-ul-Hassan & Ramzan, 2019). Affective needs form an

important area of study in how individuals derive their satisfaction management from the consumption of music, pointing yet again toward the choice of platform for media consumption.

In prior research, it is emphasised that music functions in different ways in our daily lives, for example, controlling affective states including emotions and moods, promoting self-awareness and strengthening social bonds (Dasovich-Wilson et al., 2022).

In the affective perspectives of the uses and gratification theory, Malaysian university students will satisfy their emotional gratification through their engagement with music content on YouTube. It has always been known that music has a strong ability to evoke emotional responses, from happiness to sadness. YouTube acts as a platform which allows students to access a wide variety of music content that could satisfy their emotional needs. For example, watching music content like music videos, live performance videos or lyrics videos, allows them to immerse themselves in the audio and visual experience of music and satisfies their engagement with the emotions expressed through song lyrics, melodies and performances.

Besides, a lot of students use music as a form of emotional expression to help them cope with anxiety and stress. By listening to their favourite music, watching their favourite artists, and engaging with music communities on YouTube, students may feel relief and comfort while they can resonate with the music. Furthermore, social features such as comments, likes and shares on YouTube provide a sense of connection while they have similar music preferences and emotional experiences. Through the interactions with their preferred music content on YouTube, students can feel emotional satisfaction which enhances their overall media consumption experience on the platform.

2.4.4 Theoretical Framework

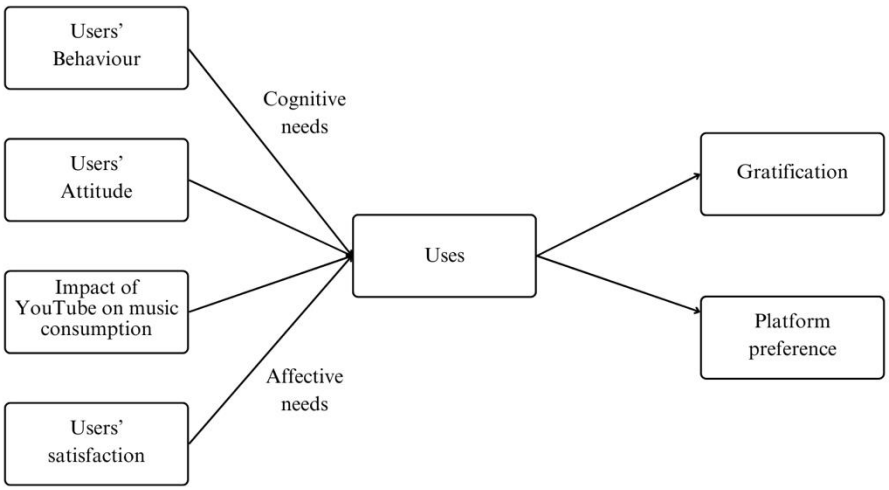


Figure 2.1: Diagram of Theoretical Frameworks

This current study is anchored on the uses and gratifications theory that suggests people actively select media that best serve individual needs and desires. This theory, on the other hand, is relevant to how it's used in justifying the reason Malaysian university students are into the consumption of music from YouTube. On the other hand, the concept of "Uses" captures the wide reason that students were able to use to choose their preference of music consumption. This central idea unites the outer elements of the frameworks, which are users' behaviour, users' attitude, the impact of YouTube on music consumption, users' satisfaction, cognitive needs, affective needs, gratification and platform preference. It shows the relationship between the platform's characteristics and the users' intentions and gratifications.

Users' behaviour is to explore all the observable things that students do on YouTube, such as the frequency and amount of time they spend on YouTube and the types of music-related content they watch. Users' attitude reflects their personal opinions, perceptions and feelings

towards YouTube as a platform for music consumption. Users' satisfaction then discovers the extent to which attitudes and behaviours lead to satisfaction with their experience on YouTube. The theoretical frameworks acknowledge on a deeper level that students' engagement with YouTube for music is motivated by basic needs. Cognitive needs suggest that students use YouTube as a source to broaden their musical information, highlighting their desire to explore new knowledge and information. The emotional perspective of music consumption is addressed by affective needs. Students utilize YouTube as a platform to express feelings or just appreciate art.

The results of satisfying these needs are measured in gratification. This includes the enjoyment while consuming music and the emotional satisfaction of music engagement. Platform preferences explore students' preferences to choose YouTube over other platforms for music consumption. This is affected by the gratifications they experience while using YouTube.

CHAPTER III: METHODOLOGY

3.1 Introduction

This chapter tends to discuss the research methodology that the investigation will adapt to the major purposes and leading factors of Malaysian University students using YouTube in the context of music consumption. It will explain the factors leading Malaysian University Students to choose YouTube from its competitors and in what way the platform of YouTube has influenced the music usage habits of students. The research method mainly uses a quantitative survey method, allowing the data to be collected and analysed in order to understand the trends, preferences and impacts of YouTube as a platform for music consumption within the demographic.

3.2 Research Design

According to Khanday & Khanam (2019), research design is a framework of methodology used by a researcher to combine different study components in a relatively logical way to answer the research questions. It provides guidance on "how" to conduct research with a certain methodology (Khanday & Khanam, 2019). A research design requires the researcher to decide on whether to use one of the research approaches including qualitative, quantitative, and mixed methods (Creswell & Creswell, 2018).

This research will use the quantitative research method. The tool for data collection would be a questionnaire that will be distributed to 50 university students inquiring about the primary purpose of using YouTube, including the context of music consumption and factors influencing the selection of YouTube by Malaysian university students over other platforms for music consumption.

3.2.1 Quantitative Research

Quatitative research is research that explains a certain phenomenon through the collection of numerical data with its further analysis, following mathematical methods in particular statistics (Muijs, 2004). With numerical data and statistical analysis, quantitative research is an objective, methodical way to study social phenomena (Alek, 2023). According to Alek (2023), a precise and structured data collection procedure, data analysis and interpretation are required to derive generalisations from the collected data. In this research, a quantitative approach is used to collect numerical data to identify the trends and patterns in the role of YouTube among Malaysian university students in the context of music consumption and platform preferences.

3.3 Data Collection Method

3.3.1 Primary Data

Primary data is the main source of data for this study. It means that the data is generated by the researcher through different methods such as questionnaires and interviews, that are designed to solve and understand the research questions stated (Wagh, 2023). In comparison, according to Wagh (2023), secondary data is the way that uses the existing data which was already collected by other researchers earlier, it could be government publications, journal articles, books etc. In this study, the data is collected through questionnaires and interviews, which are the first-hand data source.

3.3.2 Quantitative Data Collection

Data collection is one of the most important elements of any research. In this research, a quantitative data collection method was adopted. Quantitative data collection is defined as the type of data which includes numerical measures, and it usually allows the researcher to do statistical analysis with specific ease. This type of data collection is usually done in research

methods such as surveys and experiments (Bhat, 2023). Bhat (2023) states that statistical software can be used to analyse the numerical data obtained through quantitative methods, such as response frequencies, means and standard deviations.

3.4 Sampling Design

3.4.1 Target Population

According to Willie (2023), refers to a given subset or segment in the bigger population that forms the core focus of a study. It symbolises a smaller group of people who meet particular criteria and the target population is identified based on research objectives and research questions (Willie, 2023). The target population of this research will be Malaysian university students aged 18 to 26 years. This is a demographic target group that exhibits higher interactions on digital media platforms, more so on YouTube. According to statistics, most of the YouTube users in Malaysia are youths, with most ranging between 19 to 25 years, making up over 30 per cent (Statista, 2023).

3.4.2 Sampling Location

The research is conducted across various universities around the Klang area, Malaysia. The location is selected as it meets the criteria of the universities and student populations.

3.4.3 Sample Size

The questionnaire will be given to 50 Malaysian University students. In this research, the relatively smaller size of the sample is selected due to time. This makes the study much more effective since, with a small and manageable sample size, every one of the responses is given ample consideration and time for analysis under the time constraint.

3.4.4 Sampling Technique

According to Gulzar (2023), sampling is a statistical technique used in choosing representation from a population. It involves detailed analysis of the demographic data and using the data to choose a suitable sample for research. (Gulzar, 2023). There are two different sampling methods which include probability and non-probability sampling methods.

This research uses a stratified random sampling technique to guarantee that the target population, Malaysian university students aged 18 to 26 is properly sampled. Stratified random sampling is a kind of sampling technique wherein the population being studied is divided into small subgroups, which are known as strata (Hayes, 2024a). According to Hayes (2024), strata are based on shared attributes or characteristics of members, such as ages or income levels.

In this research, the strata will be formed according to their gender, age groups and year of study from the population of university students. The following approach has been chosen for the deeper representation of all university life stages that might affect their usage habits and preferences. Gender might affect not only the content but might also manifest differences in ways of interaction on these online platforms. In addition, differences that may arise across these various age brackets in maturity and life experience are bound to affect the inclinations of one's consumption habits and natural affinity of this content. Furthermore, the level of study year may also indicate differences in exposure and even familiarity level with digital technology depending on the progress of the academics of the student.

3.5 Research Instrument

3.5.1 Questionnaire Design

A questionnaire is a research instrument used to collect data from respondents that consists of a list of questions (Kabir, 2016).

Section 1: Demographic

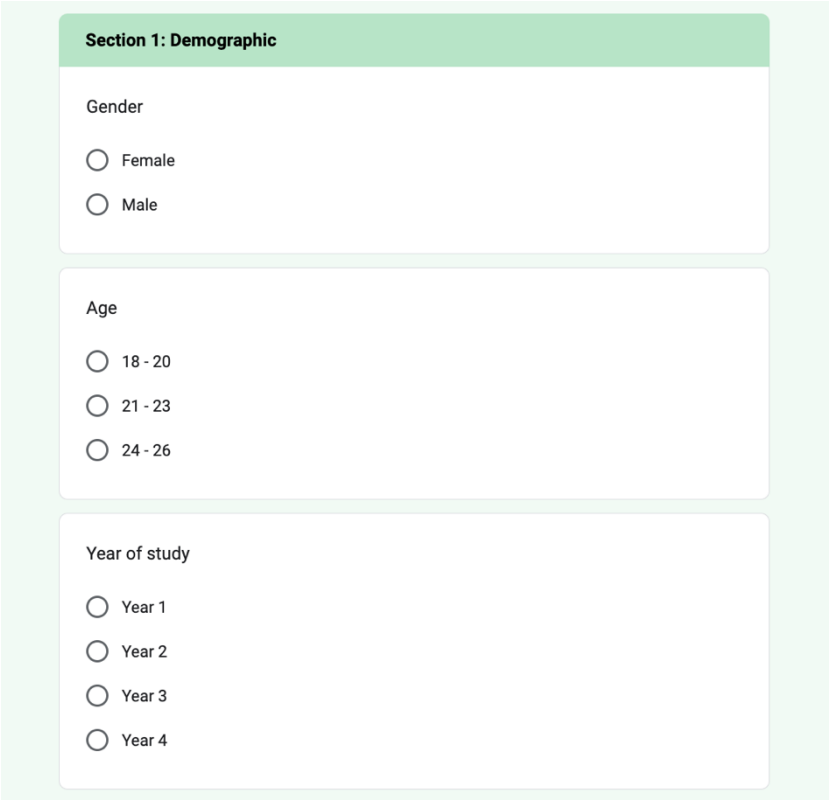


Figure 3.1: Demographic

Section 2: YouTube Usage

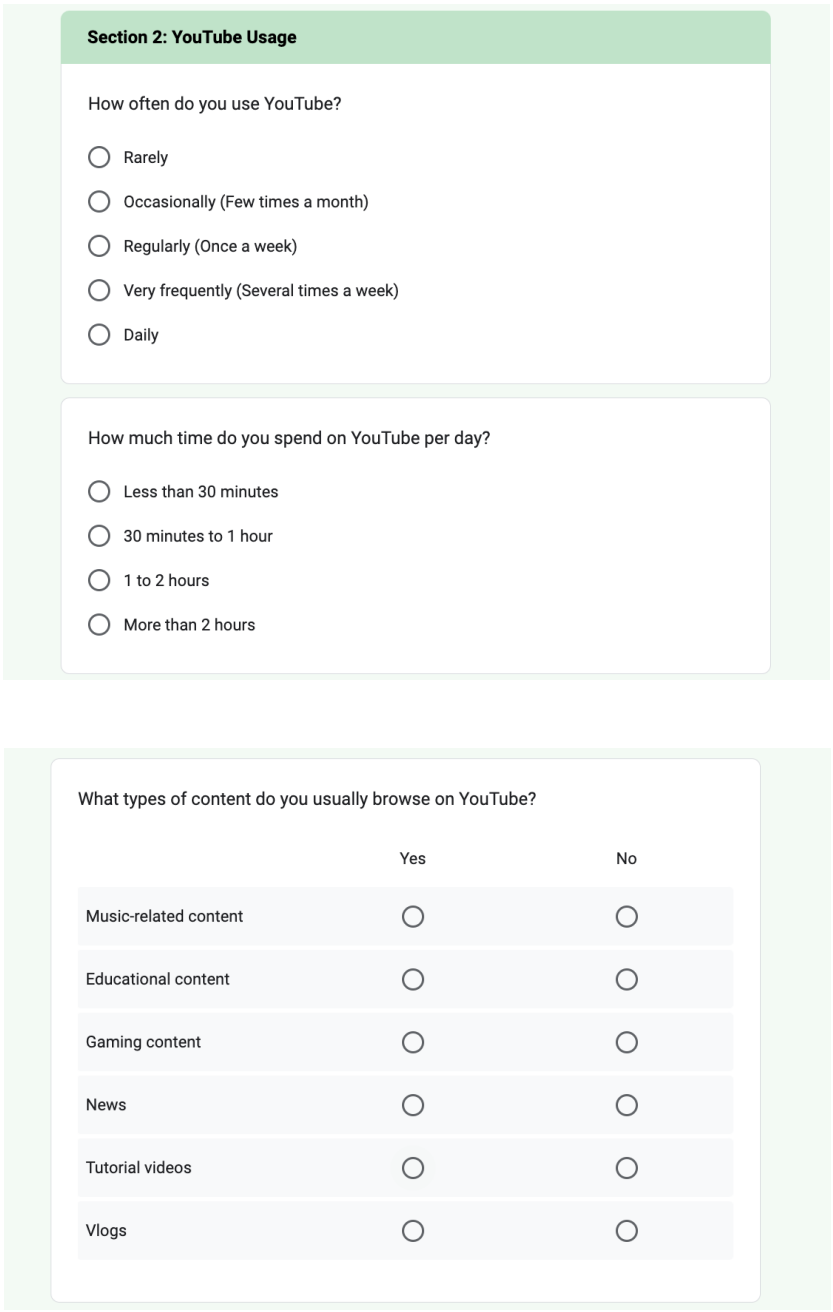


Figure 3.2: YouTube Usage

Section 3: Music Consumption on YouTube

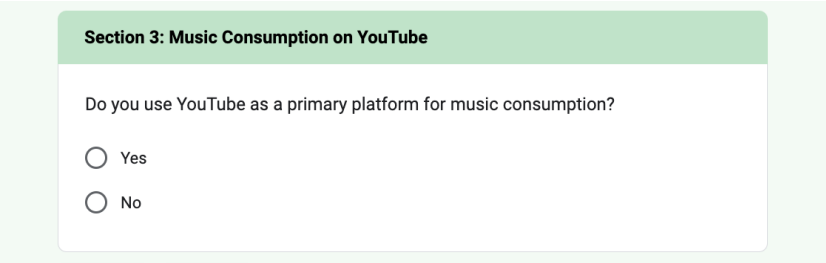
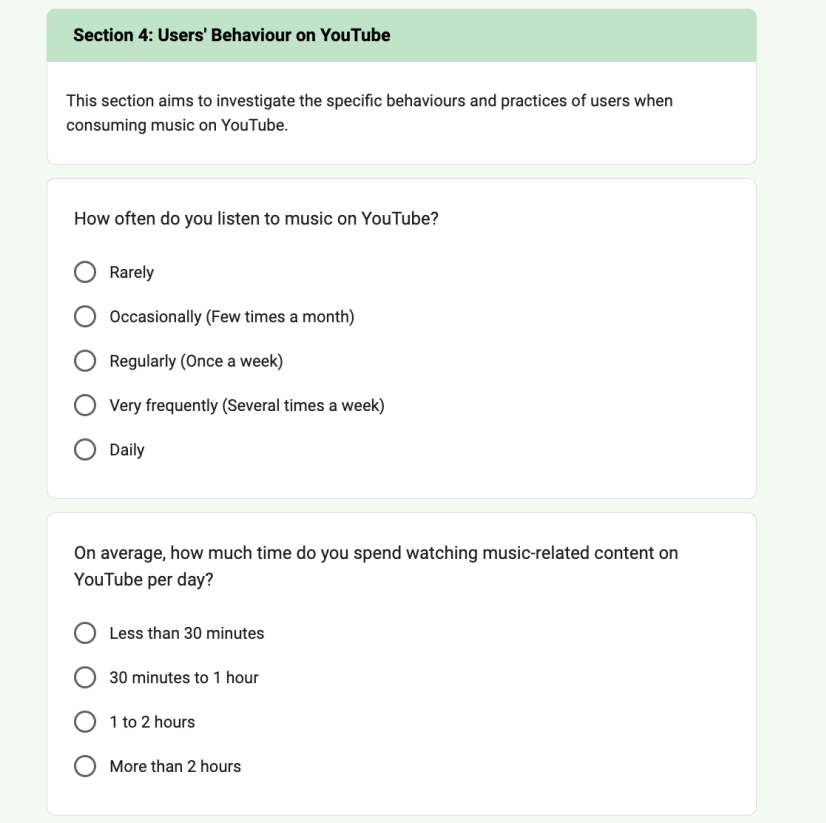


Figure 3.3: Music Consumption on YouTube

Section 4: Users' Behaviour on YouTube



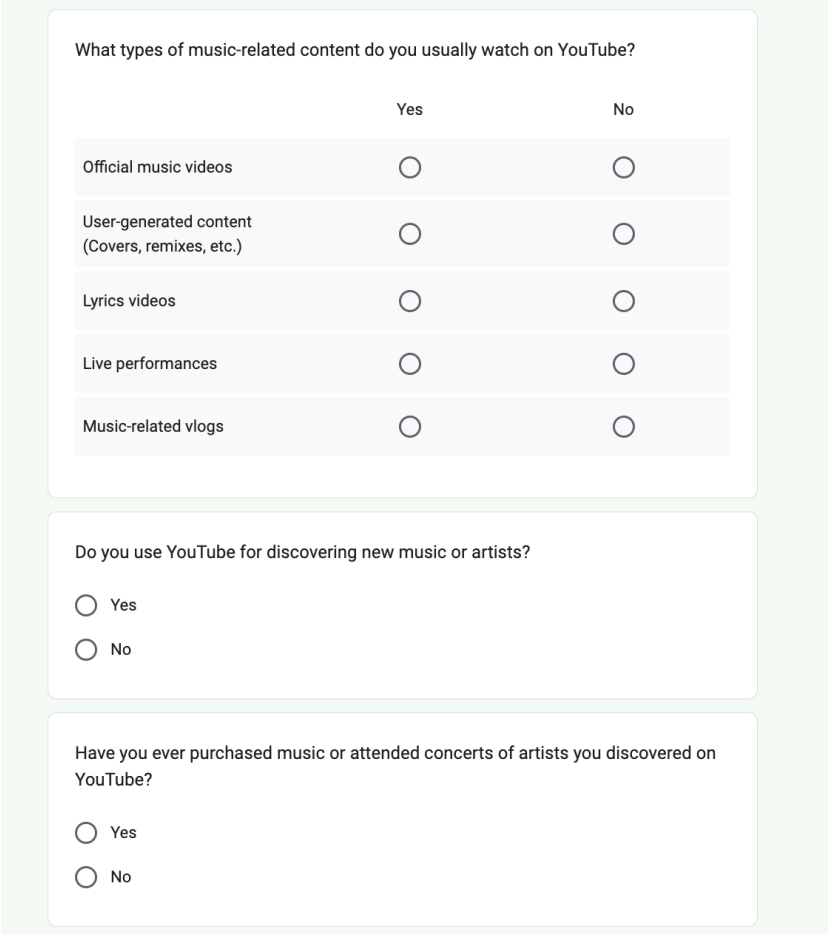
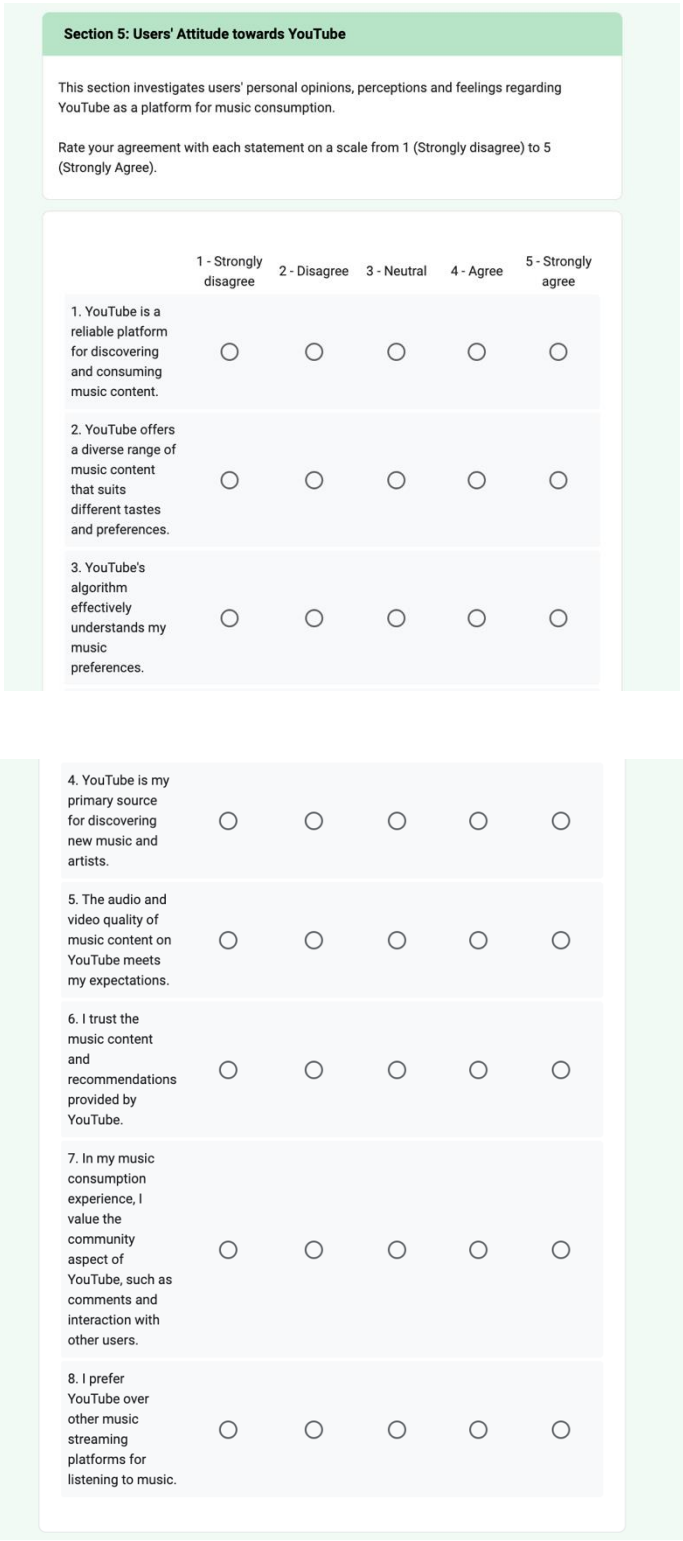


Figure 3.4: Users' Behaviour on YouTube

Section 5: Users' Attitude towards YouTube



Section 5: Users' Attitude towards YouTube

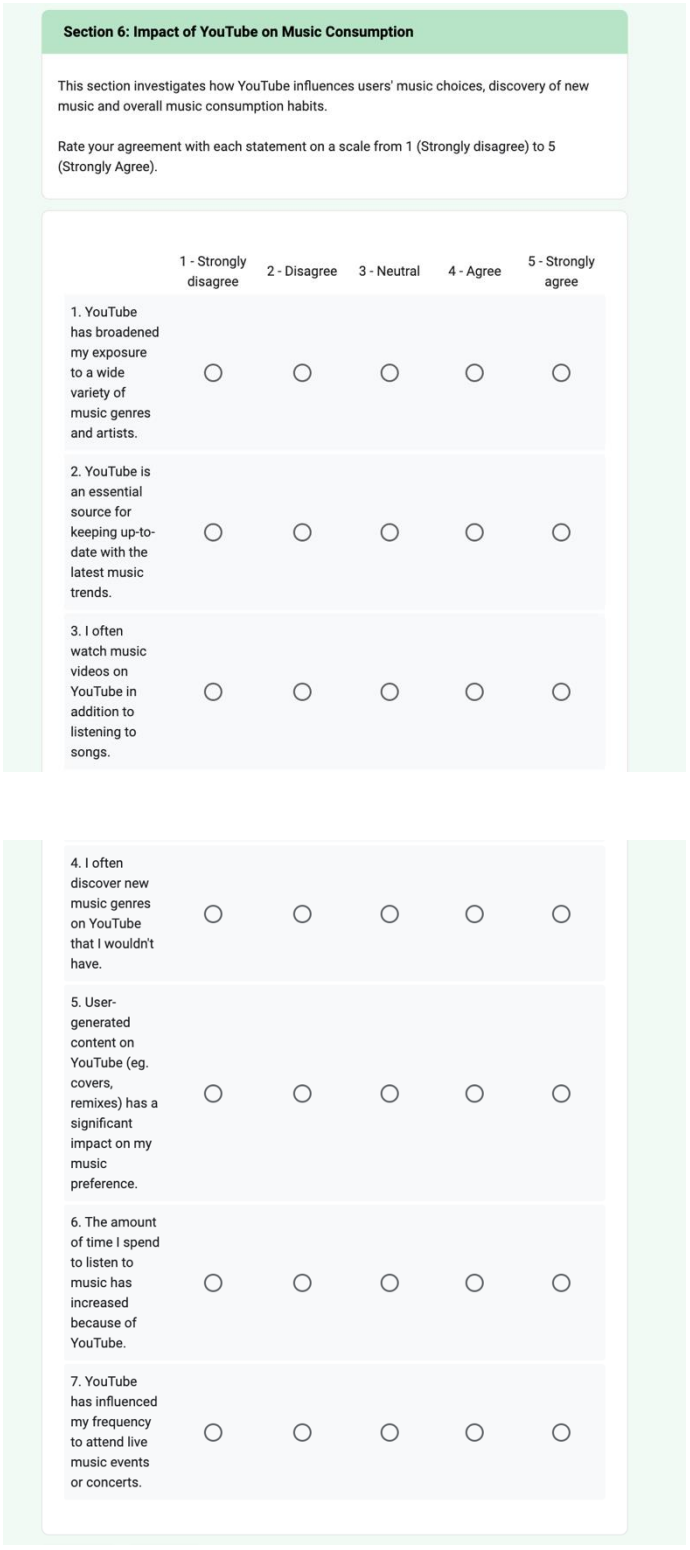
This section investigates users' personal opinions, perceptions and feelings regarding YouTube as a platform for music consumption.

Rate your agreement with each statement on a scale from 1 (Strongly disagree) to 5 (Strongly Agree).

	1 - Strongly disagree	2 - Disagree	3 - Neutral	4 - Agree	5 - Strongly agree
1. YouTube is a reliable platform for discovering and consuming music content.	○	○	○	○	○
2. YouTube offers a diverse range of music content that suits different tastes and preferences.	○	○	○	○	○
3. YouTube's algorithm effectively understands my music preferences.	○	○	○	○	○
4. YouTube is my primary source for discovering new music and artists.	○	○	○	○	○
5. The audio and video quality of music content on YouTube meets my expectations.	○	○	○	○	○
6. I trust the music content and recommendations provided by YouTube.	○	○	○	○	○
7. In my music consumption experience, I value the community aspect of YouTube, such as comments and interaction with other users.	○	○	○	○	○
8. I prefer YouTube over other music streaming platforms for listening to music.	○	○	○	○	○

Figure 3.5: Users' Attitude towards YouTube

Section 6: Impact of YouTube on Music Consumption



Section 6: Impact of YouTube on Music Consumption

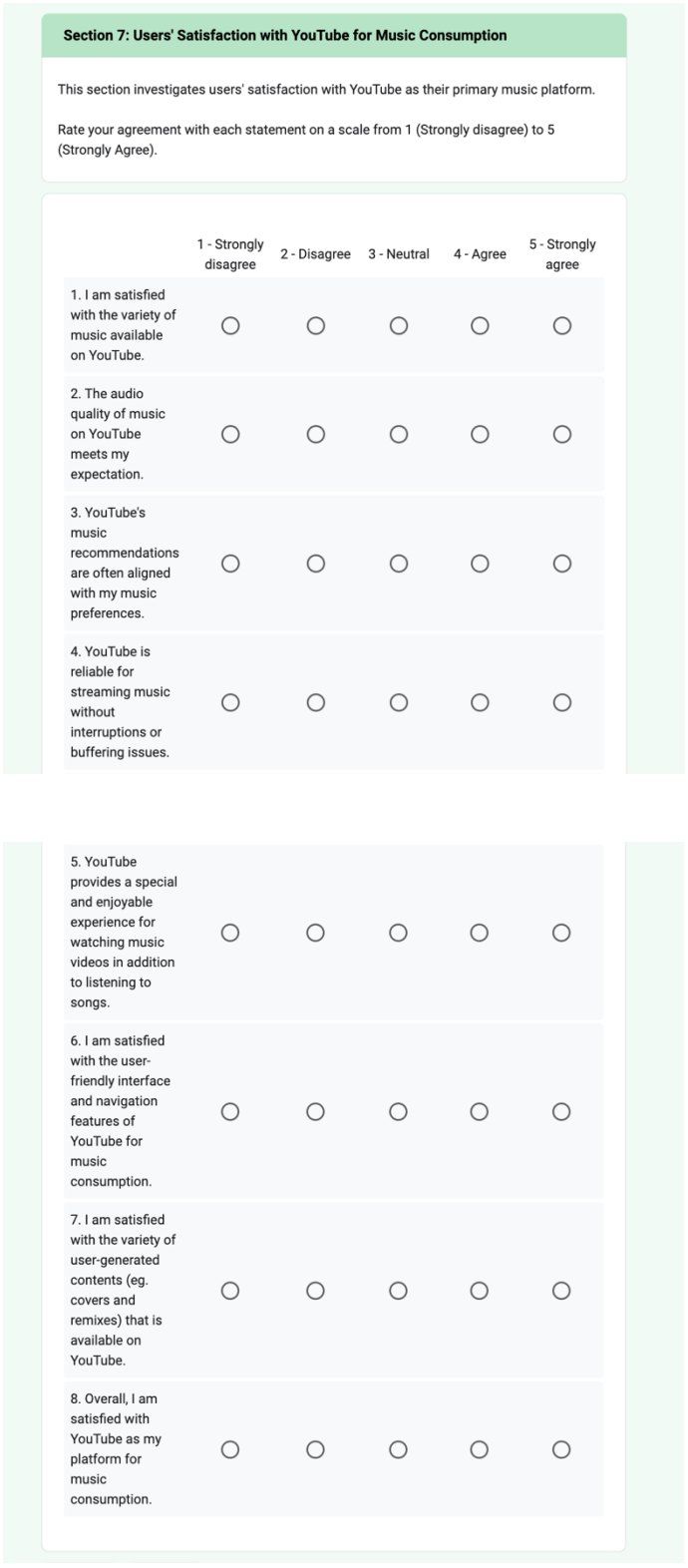
This section investigates how YouTube influences users' music choices, discovery of new music and overall music consumption habits.

Rate your agreement with each statement on a scale from 1 (Strongly disagree) to 5 (Strongly Agree).

	1 - Strongly disagree	2 - Disagree	3 - Neutral	4 - Agree	5 - Strongly agree
1. YouTube has broadened my exposure to a wide variety of music genres and artists.	○	○	○	○	○
2. YouTube is an essential source for keeping up-to-date with the latest music trends.	○	○	○	○	○
3. I often watch music videos on YouTube in addition to listening to songs.	○	○	○	○	○
4. I often discover new music genres on YouTube that I wouldn't have.	○	○	○	○	○
5. User-generated content on YouTube (eg. covers, remixes) has a significant impact on my music preference.	○	○	○	○	○
6. The amount of time I spend to listen to music has increased because of YouTube.	○	○	○	○	○
7. YouTube has influenced my frequency to attend live music events or concerts.	○	○	○	○	○

Figure 3.6: Impact of YouTube on Music Consumption

Section 7: Users' Satisfaction with YouTube for Music Consumption



Section 7: Users' Satisfaction with YouTube for Music Consumption

This section investigates users' satisfaction with YouTube as their primary music platform.

Rate your agreement with each statement on a scale from 1 (Strongly disagree) to 5 (Strongly Agree).

	1 - Strongly disagree	2 - Disagree	3 - Neutral	4 - Agree	5 - Strongly agree
1. I am satisfied with the variety of music available on YouTube.	○	○	○	○	○
2. The audio quality of music on YouTube meets my expectation.	○	○	○	○	○
3. YouTube's music recommendations are often aligned with my music preferences.	○	○	○	○	○
4. YouTube is reliable for streaming music without interruptions or buffering issues.	○	○	○	○	○
5. YouTube provides a special and enjoyable experience for watching music videos in addition to listening to songs.	○	○	○	○	○
6. I am satisfied with the user-friendly interface and navigation features of YouTube for music consumption.	○	○	○	○	○
7. I am satisfied with the variety of user-generated contents (eg. covers and remixes) that is available on YouTube.	○	○	○	○	○
8. Overall, I am satisfied with YouTube as my platform for music consumption.	○	○	○	○	○

Figure 3.7: Users' Satisfaction with YouTube for Music Consumption

3.6 Data Analysis

Data analysis is essential in this research for deriving useful insights from the collected survey data on the role of YouTube on the media consumption habits of Malaysian university students, with a particular emphasis on music and platform preferences. The Statistical Package for Social Sciences (SPSS), a powerful statistical software program that provides a quick-visual modelling platform from simple to complex models (Williams, 2024).

3.6.1 Descriptive Analysis

The primary data analysis technique in this research is descriptive statistics. The main goal of descriptive statistics is to provide a simple and clear overview of the data so that researchers can learn more and understand trends, patterns and distributions within the dataset (Simplilearn, 2023). Measures of the centre are among the most well-known types of descriptive statistics, where the data collection may be defined and described using the mean, median and mode that are used in practically all levels of statistics (Hayes, 2024b).

This method includes the frequency distributions. Frequency distribution indicates the frequency of observations for every potential value of a variable (Turney, 2022). Hence, we can identify the most and least popular responses from different sections of the survey by using the method of frequency distributions to find out how often each response is selected. This is especially helpful for determining the general trends of YouTube usage among university students, including the frequency and duration of use and the type they choose to consume on the platforms.

3.6.2 Crosstabulation

This research will further use crosstabulation (crosstabs) to help illustrate the relationship existing between variables. For example, they may point out how different demographic factors

of the habit of music consumption or consumption, in general, differ within age groups or study years. Therefore, it gives a focused view of demographic characteristics with regard to media consumption habits. Moreover, the study will also provide the relationship to the attitude of students towards YouTube as a music consumption platform and the actual usage patterns. They may try to establish, for example, whether a certain positive perception towards YouTube will lead to increased usage.

3.6.3 Validity and Reliability Test

The survey includes a variety of question formats, such as multiple choice, Likert scale and binary (Yes/No) questions, to improve the validity and reliability of the results. The Likert scale questions are used to measure the students' perspectives of the degree of different statements about their habits and preferences in regard to use on YouTube. This further brings into perspective more about their attitudes, impacts and satisfaction on the platform.

Hence, the obtained data will be subjected to testing for validity and reliability, ensuring that the results presented are accurate and generalisable. Cronbach's alpha will be applied to test its validity and reliability. Cronbach's alpha applies to test the internal consistency of a given set of survey items to find out if the items consistently measure the same characteristics (Frost, 2022). According to Frost (2022), Cronbach's alpha measures the degree of agreement using a uniform 0 – 1 scale, with higher values mean greater agreement between the elements.

CHAPTER IV: RESEARCH FINDINGS

4.1 Introduction

This chapter will analyse the results collected from 50 university students by using the tables generated in SPSS.

4.2 Descriptive Analysis

4.2.1 Demographic

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	26	52.0	52.0	52.0
	Male	24	48.0	48.0	100.0
	Total	50	100.0	100.0	

Table 4.1: Gender

The gender distribution of the survey respondents is shown in Table 4.1. According to the data, there is a slight female majority among the respondents, with 52% female and 48% male. The table indicates that there are a total of 50 valid responses. This gender-balanced representation provides a strong basis for analysing the role of YouTube on music consumption and platform preferences among Malaysian university students.

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18 - 20	16	32.0	32.0	32.0
	21 - 23	19	38.0	38.0	70.0
	24 - 26	15	30.0	30.0	100.0
	Total	50	100.0	100.0	

Table 4.2: Age

Three significant age groups are identified in the study, which are 18 – 20, 21 – 23, and 24 – 26. Among the respondents, 32% of the total responses, which are 16 students are from the 18 – 20 age group. This age group represents the youngest participants in this study. The age group with the most number of respondents is the 21 – 23 age group, it is slightly higher, with 19 students and makes up 38% of the total. Finally, there are 15 students, which is 30% of the sample, belonging to the 24 – 26 age group.

Year of study

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Year 1	12	24.0	24.0	24.0
	Year 2	13	26.0	26.0	50.0
	Year 3	12	24.0	24.0	74.0
	Year 4	13	26.0	26.0	100.0
	Total	50	100.0	100.0	

Table 4.3: Year of Study

Table 4.3 shows the distribution of respondents uniformly spread by academic year. According to the data, there are 12 students in each of the first and third years, making up 24%

of the sample. Furthermore, years 2 and 4 have a slightly higher value, each with 13 students, 26% of the total respondents. This consistent distribution across the academic years provides a solid foundation for examining the trends and preferences of YouTube as a platform for music consumption.

4.2.2 YouTube Usage

Frequency of YouTube usage

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Rarely	1	2.0	2.0	2.0
	Occasionally (Few times a month)	3	6.0	6.0	8.0
	Regularly (Once a week)	13	26.0	26.0	34.0
	Very frequently (Several times a week)	17	34.0	34.0	68.0
	Daily	16	32.0	32.0	100.0
	Total	50	100.0	100.0	

Table 4.4: Frequency of YouTube Usage

Among the 50 respondents, frequently using YouTube, which is several times a week is the most common, with 34% of respondents saying they use YouTube very frequently. Those who use YouTube daily come in second, with a total of 32% of respondents. When taken as a whole, this indicates that more than half of the respondents, with a percentage of 66% of them use YouTube either daily or several times a week. Respondents who use YouTube regularly, which they use YouTube once a week, represent 26% of the total sample, making them the third most prevalent frequency. Finally, only a small percentage of respondents said they use YouTube occasionally, which is a few times a week or rarely, at 6% and 2% respectively. Overall, the data shows that most Malaysian university students use YouTube significantly. Specifically, more than two-thirds (66%) use the platform at least several times a week or even

more frequently. This highlights the important roles of the platform in their media consumption habits.

Average time spent on YouTube per day

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 30 minutes	2	4.0	4.0	4.0
	30 minutes to 1 hour	14	28.0	28.0	32.0
	1 to 2 hours	18	36.0	36.0	68.0
	More than 2 hours	16	32.0	32.0	100.0
	Total	50	100.0	100.0	

Table 4.5: Average time spent on YouTube Per Day

Out of the 50 respondents, the distribution of average time spent on YouTube per day shows that the majority of the respondents are heavily engaged with the platform. There are 36% of the respondents watch YouTube for 1 to 2 hours per day, and 32% of them spend more than 2 hours on YouTube per day. Meanwhile, 28% of the respondents spend a more moderate amount of time on YouTube, they are reported to spend 30 minutes to 1 hour per day on YouTube. On the other hand, only 4% of the respondents spend less than 30 minutes on YouTube, which indicates a minority that seldom use the platform per day. Overall, the data indicates a trend of heavy usage of YouTube for media consumption among Malaysian university students, with 68% of the respondents spending at least an hour per day or more on YouTube.

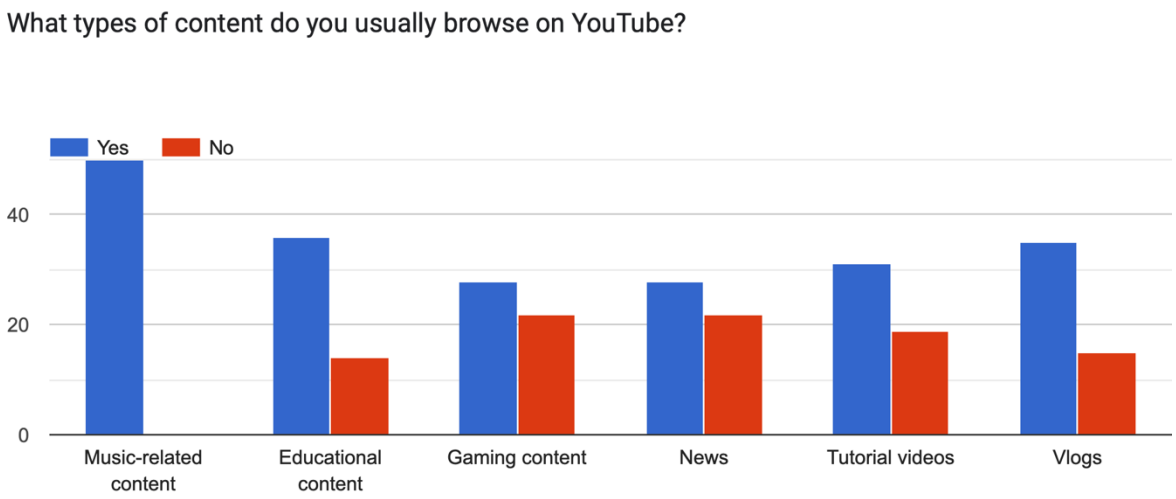


Figure 4.1: Bar chart for types of content

The bar chart provides a clear view of the types of content Malaysian university students choose to browse on YouTube. All of the 50 respondents chose to browse music-related content on YouTube, which makes it a universal preference among respondents. Educational content is another popular type of content among Malaysian university students, with 36 respondents choosing to browse it on YouTube, whereas 14 do not. There is an equal distribution of interest between gaming content and news, with 28 students browsing these two categories and 22 not doing so. Tutorial videos show a slightly higher preference, with 31 students choosing to browse this type of content and 19 not choosing it. Vlogs are chosen to be browsed by 35 students, showing a rather high level of interest, whereas 15 students do not watch vlogs on YouTube.

The data shows a strong inclination towards music-related content, where all of the respondents choose to browse this type of content on YouTube, followed by educational content and vlogs showing notable interest among university students. The least popular categories, which are gaming, news and tutorial videos, are still equally chosen to be browsed by some of

the respondents. This distribution helps in understanding the diverse preferences of students of the type of content on YouTube. Although music-related content is the most sought-after content, other categories also seem to be important in students' media consumption on YouTube.

4.2.3 Music consumption on YouTube

YouTube as primary music platform

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	48	96.0	96.0	96.0
	No	2	4.0	4.0	100.0
	Total	50	100.0	100.0	

Table 4.6: Number of Respondents Chose YouTube as Primary Music Platform

According to the study, all of the 50 participants, totalling 96%, mentioned that they primarily use YouTube for listening to music. In contrast, 4% of the respondents indicated that they don't favour YouTube as their music platform. The findings suggest that YouTube is a favoured choice for music consumption among university students in Malaysia. Given that 96% of the participants opt for YouTube, it's evident that the platform plays a role in shaping their media consumption behaviours concerning music.

4.2.4 User's Behaviour on YouTube

Frequency of listening to music on YouTube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Occasionally (Few times a month)	6	12.0	12.5	12.5
	Regularly (Once a week)	14	28.0	29.2	41.7
	Very frequently (Several times a week)	16	32.0	33.3	75.0
	Daily	12	24.0	25.0	100.0
	Total	48	96.0	100.0	
Missing	System	2	4.0		
Total		50	100.0		

Table 4.7: Frequency of listening to music on YouTube

Among the 48 respondents who chose YouTube as their primary platform for music consumption, 33.3% of the respondents use YouTube very frequently, which is several times a week. A further 25% of respondents use the platform on a daily basis. This makes up 58.3% of the respondents who use YouTube to consume music either daily or several times per week. On the other hand, 29.2% of the respondents listen to music about once a week on YouTube. In a smaller group, 12.5% of respondents use the platform from time to time, which is a few times a week. To put it into perspective, over 83.3% of the users in this survey consume music weekly or even more often on YouTube, indicating a high share of the market. This suggests that a majority of the users use YouTube as one of the major music platforms.

Average time spent on music-related content per day

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 30 minutes	4	8.0	8.3	8.3
	30 minutes to 1 hour	22	44.0	45.8	54.2
	1 to 2 hours	14	28.0	29.2	83.3
	More than 2 hours	8	16.0	16.7	100.0
	Total	48	96.0	100.0	
Missing	System	2	4.0		
Total		50	100.0		

Table 4.8: Average Time Spent on Music-related Content Per Day

The data provides an understanding of the average amount of time respondents spend on music-related content on YouTube. A significant group of respondents, 45.8% of them, said that they spend 30 minutes to 1 hour per day listening to music on YouTube. It is then followed by 29.2% of respondents who reported using the platform for 1 to 2 hours per day for music consumption on YouTube. Meanwhile, a smaller but significant amount of heavy users is shown by the 16.7% of respondents who spend more than two hours consuming music on YouTube per day. However, in contrast, only 8.3% respondents spend less than 30 minutes on spend less than 30 minutes on YouTube for music consumption per day.

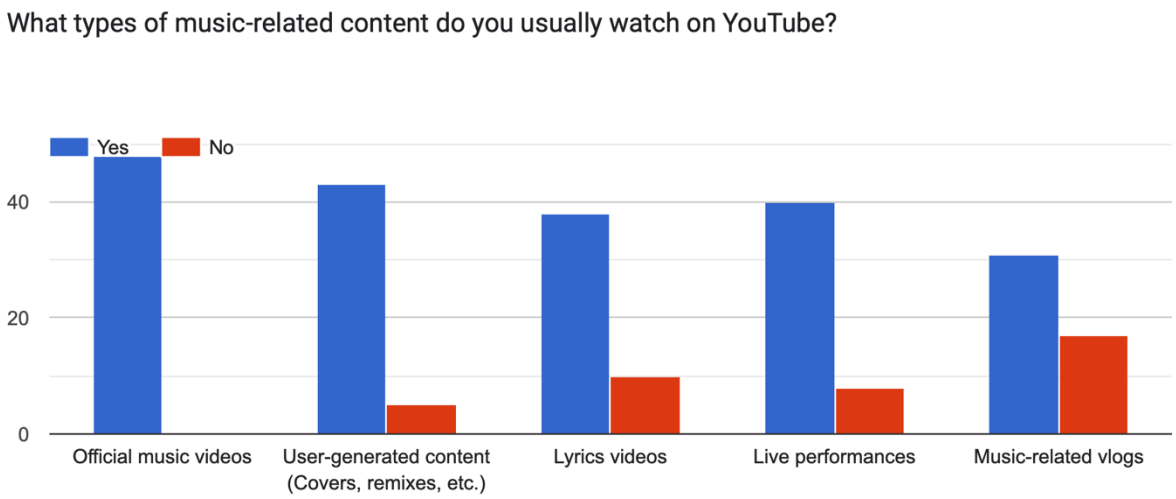


Figure 4.2: Bar chart for types of music-related content on YouTube

The bar chart offers a thorough overview of the types of music-related content that Malaysian university students find most appealing. Among the 48 respondents who chose YouTube as their primary platform for music consumption, official music videos are the most popular type of content, with all 48 respondents saying they watch this type of content on YouTube. It is followed by user-generated content such as covers and remixes, with 43 out of 48 respondents watching this type of content on YouTube. Comparably, 38 respondents choose to watch the lyrics videos and 10 of them do not. Live performance videos are another popular choice of content among students, with 40 respondents saying that they watch this kind of content, compared to 8 who do not. The preference for music-related vlogs is slightly lower, with 31 respondents choosing to watch them while 17 do not.

According to the statistics, it highlights a strong preference for official music videos, which all of the respondents choose to consume this type of content. User-generated content, lyrics, videos and live performances also attract significant attention.

Use YouTube for discovering new music or artists

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	43	86.0	89.6	89.6
	No	5	10.0	10.4	100.0
	Total	48	96.0	100.0	
Missing	System	2	4.0		
Total		50	100.0		

Table 4.9: Number of Respondents Use YouTube to discover new music or artists

The data in the table clearly indicate that the use of YouTube to discover new music or new artists is common among the respondents. 89.6% of the respondents chose “Yes” in the question of whether they use YouTube for discovering new music or artists. This depicts that a huge proportion of the respondents consider the platform as their music discovery source. In contrast, 10.4% have reported not using YouTube to discover new music or artists. This points out that some respondents may be used to getting music from other sources. The information brings out the importance of YouTube in the process of music discovery by most respondents, with more than three-quarters of them choosing YouTube as an important platform for shaping their music preferences and consumption.

Purchased music or attended concerts of artists discovered on YouTube

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	60.0	62.5	62.5
	No	18	36.0	37.5	100.0
	Total	48	96.0	100.0	
Missing	System	2	4.0		
Total		50	100.0		

Table 4.10: Frequency of purchasing music or attending concerts of artists discovered on YouTube

The table above shows the responses to whether they have ever purchased music or attended concerts of artists discovered on YouTube. Out of 48 answers, it showed 62.5% answered "Yes". That means the lion's share is not only a partaker of the music through the platform but also the patrons who support the musicians by purchasing directly or attending their live performances. On the other hand, 37.5% answered that they never purchased music or attended concerts of artists discovered on YouTube. This points to a large minority of users who consume music on YouTube, but it does not translate their activity into financial support for artists. From the above data, it does illustrate that YouTube has a positive impact on the purchasing decision of the users.

4.2.5 Users' Attitude towards YouTube (UA)

	N	Minimum	Maximum	Mean	Std. Deviation
1. YouTube is a reliable platform for discovering and consuming music content.	48	3	5	4.42	0.539
2. YouTube offers a diverse range of music content that suits different tastes and preferences.	48	4	5	4.58	0.498
3. YouTube's algorithm effectively understands my music preferences.	48	1	5	3.60	0.962
4. YouTube is my primary source for discovering new music and artists.	48	1	5	3.35	1.120
5. The audio and video quality of music content on YouTube meets my expectations.	48	3	5	4.25	0.565
6. I trust the music content and recommendations provided by YouTube.	48	1	5	3.44	1.009
7. In my music consumption experience, I value the community aspect of YouTube, such as comments and interaction with other users.	48	1	5	3.19	1.179
8. I prefer YouTube over other music streaming platforms for listening to music.	48	1	5	3.85	0.922
Valid N (listwise)	48				

Table 4.11: Descriptive Analysis for UA

The table shows the attitude of respondents, based on YouTube being their platform preference for music consumption. Respondents generally tend to agree that YouTube is a reliable site in order to discover and consume music content. This is confirmed by the high mean (M) score of 4.42 and a relatively low standard deviation (SD) of 0.539. This is further

confirmed by the mean score of 4.58 and low standard deviation of 0.498, for the belief that YouTube has always offered a diversity of music content catering for different tastes.

However, the effectiveness of the YouTube algorithm in understanding the user's preference for music was rather moderate, it has a mean score of 3.60 and a slightly higher standard deviation of 0.962. Besides, opinions on YouTube as the primary source for discovering new music and artists also receive a lower mean score of 3.35 and a higher standard deviation of 1.120, thereby reflecting different opinions on these aspects.

There is a high agreement among the respondents on the quality of audio and video content on YouTube, with a mean of 4.25 and a standard deviation of 0.565. On the other hand, trust in the platform's content and recommendations varies more widely, reflected in a mean score of 3.44 and a higher standard deviation of 1.009.

The community aspect of YouTube, such as comments, received moderate appreciation among respondents, with an average score of 3.19 and a higher standard deviation of 1.179. Comparatively, the mean of respondents who prefer YouTube over other music streaming platforms is 3.85, with a standard deviation of 0.922.

4.2.6 Impact of YouTube on Music Consumption (IP)

	N	Minimum	Maximum	Mean	Std. Deviation
1. YouTube has broadened my exposure to a wide variety of music genres and artists.	48	1	5	3.56	0.965
2. YouTube is an essential source for keeping up-to-date with the latest music trends.	48	2	5	4.27	0.707
3. I often watch music videos on YouTube in addition to listening to songs.	48	1	5	4.48	0.945
4. I often discover new music genres on YouTube that I wouldn't have.	48	1	5	3.21	1.166
5. User-generated content on YouTube (eg. covers, remixes) has a significant impact on my music preference.	48	1	5	2.96	1.398
6. The amount of time I spend to listen to music has increased because of YouTube.	48	1	5	3.25	1.212
7. YouTube has influenced my frequency to attend live music events or concerts.	48	1	5	3.37	1.393
Valid N (listwise)	48				

Table 4.12: Descriptive Analysis for IP

The table presents the descriptive analysis of the survey in a bid to find out the impact of YouTube on music consumption among Malaysian university students. The data clearly indicates that the students have mixed opinions about whether YouTube has broadened their exposure to different music genres and artists. It has a mean score of 3.56 and a standard deviation of 0.965. Additionally, students tend to agree that YouTube is a fundamental source for keeping up-to-date on current music trends, as it has a higher mean score of 4.27 (SD =

0.707). Furthermore, the high mean score of 4.48 (SD = 0.945) indicates that students prefer to watch music videos in addition to listening to the music. This shows that visual content for music is popularly watched. The mean of the data also indicates that students have moderate opinions about discovering new music genres on YouTube that they normally would not, it has a mean score of 3.21 and a higher standard deviation of 1.166. Furthermore, the influence of YouTube on the amount of time students listen to music (M = 3.25, SD = 1.212) is at a moderate degree of influence, while the impact of user-generated content on students (M = 2.96, SD = 1.398) is rather smaller. Finally, the mean (M = 3.37) of YouTube's influence on students to attend live music events or concerts is at a moderate degree and has a higher standard deviation of 1.393.

The findings give insights into the role of YouTube in developing consumption habits of music among university students in Malaysia.

4.2.7 Users' Satisfaction with YouTube for Music Consumption (US)

	N	Minimum	Maximum	Mean	Std. Deviation
1. I am satisfied with the variety of music available on YouTube.	48	4	5	4.60	0.494
2. The audio quality of music on YouTube meets my expectation.	48	3	5	4.40	0.574
3. YouTube's music recommendations are often aligned with my music preferences.	48	2	5	3.29	0.849
4. YouTube is reliable for streaming music without interruptions or buffering issues.	48	1	5	3.96	0.988
5. YouTube provides a special and enjoyable experience for watching music videos in addition to listening to songs.	48	2	5	4.54	0.617
6. I am satisfied with the user-friendly interface and navigation features of YouTube for music consumption.	48	2	5	3.96	0.683
7. I am satisfied with the variety of user-generated contents (eg. covers and remixes) that is available on YouTube.	48	1	5	3.58	0.821
8. Overall, I am satisfied with YouTube as my platform for music consumption.	48	2	5	4.04	0.798
Valid N (listwise)	48				

Table 4.13: Descriptive Analysis for US

From the table, it can be established that the level of general satisfaction with most of the features of YouTube as a music platform is generally high among the respondents. The satisfaction regarding the variety of music available on YouTube had the highest mean score of 4.60 and the lowest standard deviation of 0.494, which is an indication that there was high agreement among the respondents. Following closely was the statement "YouTube provides a

special and enjoyable experience for watching music videos in addition to listening to songs", with a mean score of 4.54 and standard deviation of 0.617. This underlines the significance of the visual aspect that pertains to the consumption of music content by the users on YouTube. Among other quality attributes, the most important one to the user is the audio quality, with a mean score of 4.40, pointing out that users find the quality of sound on YouTube satisfactory. Similarly, reliability for the streaming of music without interruption or buffering was slightly lower compared to others, with a mean score of 3.96, and the standard deviation reaching 0.988, which does present some variabilities in the experiences of the users. The mean score for overall satisfaction with YouTube as a music platform is 4.04, and the standard deviation is 0.798, reflecting fairly good agreement.

On the other hand, the respondents were less satisfied with the recommendations of music from YouTube in line with their music taste, which measures 3.29, also lower compared to other satisfaction measures. Generally, the data indicate high satisfaction with YouTube as a source of music, in specific, the diversity of the available music and the distinctively interactive experience of watching music videos.

4.3 Reliability Test

Variables	No. of items	Cronbach's Alpha
UA	8	0.736
IP	7	0.731
US	8	0.760

Table 4.14: Reliability test (Cronbach's Alpha)

The majority of social science research considers a reliability coefficient of 0.70 or higher acceptable(*Cronbach's Alpha: Definition, Interpretation, SPSS*, 2024). The reliability test analysis shows that the sections of the survey items on 5, 6 and 7 have acceptable internal consistency. The Cronbach's Alpha coefficient for user attitude (UA), consisting of 8 items, is 0.736, which indicates a pretty good level of internal coherence for the items measuring the students' attitudes towards the use of YouTube as a platform for music consumption. Furthermore, the impact of YouTube on music consumption habit (IP) scale, with 7 items, has a Cronbach's Alpha value equal to 0.731. This value, though a little lower than UA, is still within the acceptable level, showing items measure the effects of YouTube on the consumption of music by the respondent. Besides, the user satisfaction (US) scale with 8 items reveals high internal consistency among the three variables, with the Cronbach's Alpha score reaching 0.760. This score gives a clue that items are effectively functioning in measuring students' satisfaction with YouTube as a platform for music consumption.

Reliability Statistics

Cronbach's Alpha	N of Items
0.882	23

Table 4.15: Overall reliability test

The Cronbach's alpha for all the 23 combined items for this study on the role of YouTube in music consumption among Malaysian university students is 0.882. This would give an indication of a high coefficient, meaning there is excellent internal consistency across the survey, where it is highly homogeneous, measuring latent uniform variables about the student experience and perception of YouTube as a music consumption platform. The high score strongly supports that the designed survey tool would indeed be in a position to provide a reliable report of students' attitudes, behaviours and satisfaction related to music consumption on YouTube.

4.4 Discussion and Analysis

RO1: To investigate the primary purposes of Malaysian university students using YouTube, including the context of music consumption.

Gender * YouTube as primary music platform Crosstabulation

Count

		YouTube as primary music platform		
		Yes	No	Total
Gender	Female	25	1	26
	Male	23	1	24
Total		48	2	50

Table 4.16: Crosstab of gender and YouTube as primary music platform

Gender * Frequency of listening to music on YouTube Crosstabulation

Count

		Frequency of listening to music on YouTube				
		Occasionally (Few times a month)	Regularly (Once a week)	Very frequently (Several times a week)	Daily	Total
Gender	Female	3	7	8	7	25
	Male	3	7	8	5	23
Total		6	14	16	12	48

Table 4.17: Crosstab of gender and frequency of listening to music on YouTube

Gender * Average time spent on music-related content per day Crosstabulation

Count

		Average time spent on music-related content per day				
		Less than 30 minutes	30 minutes to 1 hour	1 to 2 hours	More than 2 hours	Total
Gender	Female	1	13	7	4	25
	Male	3	9	7	4	23
Total		4	22	14	8	48

Table 4.18: Crosstab of gender and average time spent on music-related content per day

Cross-tabulations is used to investigate the relationship between demographics profile and aspects of music consumption habits on YouTube. From Table 4.16, male and female students tend to most frequently use YouTube as their main source of music. This data is almost universally agreed by the respondents, with 25 out of 26 females and 23 out of 24 males said they use YouTube as their main platform for music. This suggests a strong inclination towards YouTube across both genders.

Further examining on how often music is listened to on YouTube showcases a huge engagement on both gender parts. However, in their daily use, there is a slight difference with regard to gender, since more females (7 out of 25) use YouTube for their music on a daily basis,

compared to males (5 out of 23). This might create the perception of greater dependency among female students in using YouTube as a medium for their daily music consumption.

The cross-tabulation brought about the balance in time spent on music content across genders on this variable. In terms of duration, the most common range for both female and male students is 30 minutes to 1 hour per day. However, for engagement times of 1 to 2 hours or more than two hours, the gender is evenly grouped.

This would suggest that the differences between males and females in music consumption habits are most likely trivial. It could mean that YouTube is the centrepiece and heavily used platform in terms of music consumption among university students.

Age * YouTube as primary music platform Crosstabulation

Count

		YouTube as primary music platform		
		Yes	No	Total
Age	18 - 20	16	0	16
	21 - 23	18	1	19
	24 - 26	14	1	15
Total		48	2	50

Table 4.19: Crosstab of age and YouTube as primary music platform

Age * Frequency of listening to music on YouTube Crosstabulation

Count

		Frequency of listening to music on YouTube				
		Occasionally (Few times a month)	Regularly (Once a week)	Very frequently (Several times a week)	Daily	Total
Age	18 - 20	2	4	3	7	16
	21 - 23	2	5	7	4	18
	24 - 26	2	5	6	1	14
Total		6	14	16	12	48

Table 4.20: Crosstab of age and frequency of listening to music on YouTube

Age * Average time spent on music-related content per day Crosstabulation

Count

		Average time spent on music-related content per day				
		Less than 30 minutes	30 minutes to 1 hour	1 to 2 hours	More than 2 hours	Total
Age	18 - 20	2	5	5	4	16
	21 - 23	1	9	5	3	18
	24 - 26	1	8	4	1	14
Total		4	22	14	8	48

Table 4.21: Crosstab of age and average time spent on music-related content per day

The results obtained reflect the massive utilisation of YouTube as a primary music platform among Malaysian university students and some surprisingly uniform consistency between age groups. It has only a minimal deviation among the older students, where 1 student from each of the 21 – 23 and 24 – 26 age groups made a different choice. This implies that all students, irrespective of age, find YouTube almost appealing, but slight variations in their loyalty to the platform occur.

Further analysis of the frequency indicates more nuanced age-related trends. Students aged 18 – 20 exhibit the highest daily engagement, with 7 out of 16 in this age using YouTube for music consumption on a daily basis. However, daily usage decreases with age. As seen in figure 4.22, in the 24 – 26 age group, only 1 out of 14 students reported daily music listening on YouTube. This could imply a shift in media consumption habits or daily routines as students progress in age and potentially in academic and social commitments.

Regarding the duration of time spent on music-related content, younger students (18 – 20) are more likely to spend more than two hours per day on YouTube for music, with 4 out of 16 doing so. In contrast, this is less common among the oldest students (24 – 26), where only 1 reports such heavy daily engagement. This indicates that younger students may have more leisure time or a greater inclination to integrate YouTube into longer periods of their daily activities compared to their older counterparts.

In summary, while YouTube is a dominant music platform among Malaysian university students across all surveyed age groups, there are significant age-related differences in the frequency and duration of usage. These differences could be influenced by varying lifestyle factors, academic responsibilities, and social interactions as students age.

Year of study * YouTube as primary music platform Crosstabulation

Count

		YouTube as primary music platform		
		Yes	No	Total
Year of study	Year 1	12	0	12
	Year 2	12	1	13
	Year 3	12	0	12
	Year 4	12	1	13
Total		48	2	50

Table 4.22: Crosstab of year of study and YouTube as primary music platform

Year of study * Frequency of listening to music on YouTube Crosstabulation

Count

		Frequency of listening to music on YouTube				
		Occasionally (Few times a month)	Regularly (Once a week)	Very frequently (Several times a week)	Daily	Total
Year of study	Year 1	2	2	3	5	12
	Year 2	1	4	4	3	12
	Year 3	1	4	3	4	12
	Year 4	2	4	6	0	12
Total		6	14	16	12	48

Table 4.23: Crosstab of year of study and frequency of listening to music on YouTube

Year of study * Average time spent on music-related content per day Crosstabulation

Count

		Average time spent on music-related content per day				
		Less than 30 minutes	30 minutes to 1 hour	1 to 2 hours	More than 2 hours	Total
Year of study	Year 1	2	3	4	3	12
	Year 2	0	7	4	1	12
	Year 3	1	6	2	3	12
	Year 4	1	6	4	1	12
Total		4	22	14	8	48

Table 4.24: Crosstab of year of study and average time spent on music-related content per day

Similarly, the crosstabulation data is going to bring out the different patterns in which students from different academic years engage with YouTube for music consumption. Except for one student each in Year 2 and Year 4, other students across Year 1 through Year 4 said that they use YouTube as a primary platform for music. This uniformity of levels highlights the level to which YouTube is highly integrated into music consumption among university students.

In this study, Year 1 students reported a higher frequency of listening to music daily on YouTube where 5 out of 12 of them reported that they listen to music daily. The frequency decreases as the academic years increase, where there are 0 Year 4 students who are reported to listen to music on a daily basis. This further suggests that entering students probably have more time to spare for entertainment. The distribution for Year 2 and Year 3 students balances the distribution equally across less frequent categories, possibly with some shift in priorities or available time as students advance in their journey at the university.

Further taking into account the average time spent on music-related content, a clear tendency is that the students of later years (Year 1 and Year 3) had a longer average time on YouTube. With 3 students each from Year 1 and Year 3 spending more than two hours per day.

RO2: To examine the factors influencing Malaysian university students to choose YouTube over other platforms for music consumption, and how their choice of platform affects their music listening habits.

Frequency of listening to music on YouTube * 3. YouTube's algorithm effectively understands my music preferences. Crosstabulation

Count

		3. YouTube's algorithm effectively understands my music preferences.					
		Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Total
Frequency of listening to music on YouTube	Occasionally (Few times a month)	1	2	2	1	0	6
	Regularly (Once a week)	1	1	5	7	0	14
	Very frequently (Several times a week)	0	0	4	10	2	16
	Daily	0	0	3	4	5	12
Total		2	3	14	22	7	48

Table 4.25: Crosstab for UA and frequency of listening to music on YouTube

From Table 4.25, the data suggests that the frequency of music consumption on YouTube is related to the algorithm's effectiveness in understanding individual music preferences. As for people who listen to music on YouTube occasionally, the point is distributed from 1 strongly disagree, 2 disagree, 2 neutral and 1 agree that the algorithm effectively aligns with their music preferences. This could mean that the infrequent users perhaps did not get a consistent and accurate experience from YouTube's algorithm.

On the other hand, most regular users (once a week) display a trend towards more positive perception, with 7 respondents agree, 5 respondents remaining neutral, 1 respondent disagree and 1 respondent strongly disagree. This suggests that while regular engagement results in an overall more positive perception of the algorithm's performance, there are still some concerns among these users.

The data further proves that higher engagement levels have a correlation to a more favourable algorithm. A more personalised music recommendation keeps users engaged more frequently on the platform. Daily users show the strongest endorsement of the YouTube

algorithm. Of these, 4 agree and 5 strongly agree that their preferences are well-understood, though 3 remain neutral 2 disagree.

Overall, the findings suggest a positive correlation between the frequency of listening to music on YouTube and the effectiveness of the YouTube algorithm in understanding users' preferences.

Purchased music or attended concerts of artists discovered on YouTube * 7. YouTube has influenced my frequency to attend live music events or concerts. Crosstabulation

Count

		7. YouTube has influenced my frequency to attend live music events or concerts.					
		Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Total
Purchased music or attended concerts of artists discovered on YouTube	Yes	0	0	3	18	9	30
	No	8	6	1	2	1	18
Total		8	6	4	20	10	48

Table 4.26: Crosstab for IP and influence on purchasing music or attending concerts of artists discovered on YouTube

Table 4.26 shows the relationship between whether respondents have purchased music or attended concerts of artists discovered on YouTube and their opinions on whether YouTube has influenced their frequency of attending live music events or concerts. The data clearly shows a positive correlation between these two variables. All 30 respondents who have purchased music or gone to the concerts of artists they found on YouTube have either agreed (18) or strongly agreed (9) that YouTube has influenced how often they attend live music events. This emphasizes that YouTube is not just a medium for discovering music, but also as a driving force for increased involvement with the music industry via live events and purchases.

In contrast, among the 18 respondents who have not made purchases or attended concerts of artists discovered on YouTube, there is a significant number disagreed (8 strongly disagree and 6 disagree) with the statement that YouTube has influenced their event attendance

frequency. Only 2 respondents agreed, 1 strongly agreed, and 1 remained neutral, suggesting that for them, YouTube's role is less integrated into their music consumption habits.

CHAPTER V: DISCUSSION AND CONCLUSION

5.1 Summary of Research

This study delved into the intricate relationship between Malaysian university students and YouTube as a platform for media consumption, with a focus on their engagement with music content. Through an in-depth analysis of survey data collected from 50 university students, the research aims to examine the multiple aspects of YouTube usage, music consumption habits, attitudes towards the platform and its consequent impact on consumption habits.

The study portrays a balanced gender demographic profile, with the number of females slightly higher than males among the respondents. Most students in the sample were aged between 21 – 23 years and were across several academic years. The majority of the respondents said that they actively engaged with YouTube for media and music consumption. Among all of the contents, official music videos is the most preferred music-related content to be watched on YouTube. Furthermore, YouTube remained an important source of new music for most respondents.

Attitude towards YouTube was mainly positive and reflects a very high satisfaction with the variety of music available on the platform. The efficiency of YouTube's recommendation algorithm varied among the respondents. However, there is a high level of agreement of the statement that YouTube is a reliable platform toward the discovery and enjoyment of music content. According to the study, it can be seen that students' music consumption habits may be affected by YouTube, and this further shows that the impact of YouTube among university students.

YouTube acts as a highly influencing factor in deciding the likelihood of respondents to attend a live music events or concerts. Thus, the study also depicted a clear image that Malaysian university students are dependent on YouTube as a leading channel for music

consumption. The study provided valuable insights into how media consumption is evolving and becoming more interconnected with dynamic digital platforms like YouTube.

5.2 Conclusion Findings

The findings of this research show the important role YouTube plays in the shaping of music consumption behaviour of Malaysian university students. From this point of view, it should be stated that YouTube comes towards different music-related content. First of all, the results show that YouTube is a platform well appreaciated by the students of universities in Malaysia for finding out new music and new artists. Attitude towards the YouTube algorithms may differ, but the general feeling towards the platform was overwhelmingly positive. The broad level of satisfaction, together with the diversity of different features and content, shall ensure the general reliability and efficiency as a source for the consumption of music.

In addition, YouTube also has a direct impact on how people enjoy the same music offline. The platform often operates as a catalyst in real-world experience, including when users are influenced to make decisions that concern going to live music events or concerts with the artist they discovered from YouTube. It illustrates not only how deeply the platform is transforming digital media consumption habits but also how music is influencing the overall cultural and social experiences.

Therefore, the findings serve to underline the fundamental position that YouTube has gained in the life of Malaysian university students, as one of the central pillars of the music consumption ecosystem. YouTube does not directly influence the listening habits of an individual but it shapes further and influences the wider dynamism of culture in terms of music.

5.3 Limitations

It is crucial to acknowledge that some inherent limitations might affect the interpretation and generalisation of these findings, despite the valuable insights gained from this study on the role of YouTube on music consumption among Malaysian university students.

First of all, the size of the sample of respondents is considered small, 50 respondents, which consequently limits the generalisation of the study. Though the sample is carefully chosen to have a comprehensive cross-section of university students in Malaysia, its size may not be general and large enough to gather a wider variety of music consumption behaviour.

Moreover, the fact that the research is based only on university students may lead to biases. In this case, the findings may not be applicable to other social groups. University students are an important demographic profile to investigate, but the limitation to only university students may not be applicable to those of working professionals, teenagers or old people.

Another important point to consider is the trust in self-reported measures for collecting survey data. A survey is a powerful instrument to gather responses from a large number of respondents but at the same time, it has some weaknesses against biases and accuracies. For example, some of the respondents may overestimate or underestimate their behaviours and provide answers that do not align with their actual behaviours.

In addition, the research may have been predisposed to some contextual factors that may influence music consumption behaviour among Malaysian university students. Variables such as cultural norms, socio-economic factors and access to alternative media may also play a role in shaping individuals' tastes and behaviours in music consumption.

The study provides valuable insight into the role of YouTube in Malaysian university students' media consumption habits. It seeks to explore the relationship between digital media

platforms and music consumption behaviours. Further research will expand the understanding of the role that YouTube is playing in shaping modern music consumption habits.

5.4 Recommendations for Future Study

Building on the foundation of this study, future research efforts can focus at several key areas to further contribute to the understanding of the role of YouTube for music consumption among Malaysian university students. Accordingly, the sample can be merged with bigger and more diverse samples, using long-term study designs, and apply both quantitative and qualitative methods. This can help in better understanding and more in-depth on the role of YouTube in shaping music consumption habits.

A key recommendation is to expand the sample size of the study. This will increase the generalisation and relevance of the findings made in the future. While the sample used in this study might be considered rather small, a greater and more diverse sample would allow for more variations and diverse cases to be obtained about music preferences and behaviours. This might present a more generalised view of the impact of YouTube across various other demographic segments.

By conducting a long-term study, we can better understand the dynamic nature of YouTube's influence. By watching the participants over a longer period, tracking the changes in music consumption behaviours with the rapid changes in technology and trends which may influence their preferences and behaviours. A longitudinal study will better enable us to understand the involvement of YouTube throughout a period.

The mixed method of quantitative and qualitative methods provides a deeper understanding on media consumption habits. For example, with the use of interviews and focus groups. The researcher can have personal conversations with the participants which provide

the researcher with an in-depth insight into the motivations, feelings and social dynamics that determine a person's relationship with the music content present within the platform.

5.5 Conclusion

In conclusion, this study is critical in investigating the role of YouTube in shaping the music habits of Malaysian university students. Through its far-reaching and rich content, YouTube has risen as one of the leading platforms for discovering, consuming and engaging with music content. The results of this research also show that there is a substantial impact on music-related preferences and behaviours of the users.

One of the most interesting takeaways of this report is the fact that YouTube is being used by many respondents as the primary source for music discovery. However, in the whole sample population, it seemed like YouTube was mostly used in seeking out new artists, genres and songs, and therefore, it helped to shape preferences and taste in music. With the trending feature in YouTube and YouTube Music, it is easier for the users to discover the latest trending songs and artists.

More importantly, the wide variety of music content found on the platform, from official music videos to thousands of user-generated content such as covers and remixes, fits to any kind of music interest and preference that might exist. This study further underscores how YouTube has revolutionised its users' music consumption behaviour.

YouTube also shapes the interaction of its users with music online and offline. This includes the number of times users listen to music per day, live music and concerts attended. However, the sample of this study is relatively small and only focuses on university students. While this demographic remains an important focal for valuable insights into music

consumption habits, the present findings should be taken into the context in which they were studied.

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APPENDICES

APPENDIX A: Survey Questionnaire

The Role of YouTube in Malaysian University Students' Media Consumption: A Focus on Music and Platform Preferences

Hi, I am Amanda Heng Yan Chwen, final year student from Broadcasting. As part of my academic purpose, I am conducting a survey to explore the role of YouTube in Malaysian university students' media consumption, particularly on music and platform preferences.

This survey contains 7 sections and will take about 10-15 minutes to complete.

Your participation in this survey will greatly contribute to our understanding of the evolving landscape of media consumption and help to clarify the significance of YouTube as a prominent platform among Malaysian university students. Thank you for considering taking part in this study.

Sign in to Google to save your progress. Learn more

* Indicates required question

I consent to participate in this survey. *

- ◯ Yes
- ◯ No

Section 1: Demographic

Gender

- ◯ Female
- ◯ Male

Age

- ◯ 18 - 20
- ◯ 21 - 23
- ◯ 24 - 26

Year of study

- ◯ Year 1
- ◯ Year 2
- ◯ Year 3
- ◯ Year 4

Section 2: YouTube Usage

How often do you use YouTube?

- ◯ Rarely
- ◯ Occasionally (Few times a month)
- ◯ Regularly (Once a week)
- ◯ Very frequently (Several times a week)
- ◯ Daily

How much time do you spend on YouTube per day?

- ◯ Less than 30 minutes
- ◯ 30 minutes to 1 hour
- ◯ 1 to 2 hours
- ◯ More than 2 hours

What types of content do you usually browse on YouTube?

	Yes	No
Music-related content	◯	◯
Educational content	◯	◯
Gaming content	◯	◯
News	◯	◯
Tutorial videos	◯	◯
Vlogs	◯	◯

Section 3: Music Consumption on YouTube

Do you use YouTube as a primary platform for music consumption?

- ◯ Yes
- ◯ No

Section 4: Users' Behaviour on YouTube

This section aims to investigate the specific behaviours and practices of users when consuming music on YouTube.

How often do you listen to music on YouTube?

- ◯ Rarely
- ◯ Occasionally (Few times a month)
- ◯ Regularly (Once a week)
- ◯ Very frequently (Several times a week)
- ◯ Daily

On average, how much time do you spend watching music-related content on YouTube per day?

- ◯ Less than 30 minutes
- ◯ 30 minutes to 1 hour
- ◯ 1 to 2 hours
- ◯ More than 2 hours

What types of music-related content do you usually watch on YouTube?

	Yes	No
Official music videos	○	○
User-generated content (Covers, remixes, etc.)	○	○
Lyrics videos	○	○
Live performances	○	○
Music-related vlogs	○	○

Do you use YouTube for discovering new music or artists?

- ○ Yes
- ○ No

Have you ever purchased music or attended concerts of artists you discovered on YouTube?

- ○ Yes
- ○ No

Section 5: Users' Attitude towards YouTube

This section investigates users' personal opinions, perceptions and feelings regarding YouTube as a platform for music consumption.

Rate your agreement with each statement on a scale from 1 (Strongly disagree) to 5 (Strongly Agree).

	1 - Strongly disagree	2 - Disagree	3 - Neutral	4 - Agree	5 - Strongly agree
1. YouTube is a reliable platform for discovering and consuming music content.	○	○	○	○	○
2. YouTube offers a diverse range of music content that suits different tastes and preferences.	○	○	○	○	○
3. YouTube's algorithm effectively understands my music preferences.	○	○	○	○	○

4. YouTube is my primary source for discovering new music and artists.	○	○	○	○	○
5. The audio and video quality of music content on YouTube meets my expectations.	○	○	○	○	○
6. I trust the music content and recommendations provided by YouTube.	○	○	○	○	○
7. In my music consumption experience, I value the community aspect of YouTube, such as comments and interaction with other users.	○	○	○	○	○
8. I prefer YouTube over other music streaming platforms for listening to music.	○	○	○	○	○

Section 6: Impact of YouTube on Music Consumption

This section investigates how YouTube influences users' music choices, discovery of new music and overall music consumption habits.

Rate your agreement with each statement on a scale from 1 (Strongly disagree) to 5 (Strongly Agree).

	1 - Strongly disagree	2 - Disagree	3 - Neutral	4 - Agree	5 - Strongly agree
1. YouTube has broadened my exposure to a wide variety of music genres and artists.	○	○	○	○	○
2. YouTube is an essential source for keeping up-to-date with the latest music trends.	○	○	○	○	○
3. I often watch music videos on YouTube in addition to listening to songs.	○	○	○	○	○

4. I often discover new music genres on YouTube that I wouldn't have.	○	○	○	○	○
5. User-generated content on YouTube (eg. covers, remixes) has a significant impact on my music preference.	○	○	○	○	○
6. The amount of time I spend to listen to music has increased because of YouTube.	○	○	○	○	○
7. YouTube has influenced my frequency to attend live music events or concerts.	○	○	○	○	○

Section 7: Users' Satisfaction with YouTube for Music Consumption

This section investigates users' satisfaction with YouTube as their primary music platform.

Rate your agreement with each statement on a scale from 1 (Strongly disagree) to 5 (Strongly Agree).

	1 - Strongly disagree	2 - Disagree	3 - Neutral	4 - Agree	5 - Strongly agree
1. I am satisfied with the variety of music available on YouTube.	○	○	○	○	○
2. The audio quality of music on YouTube meets my expectation.	○	○	○	○	○
3. YouTube's music recommendations are often aligned with my music preferences.	○	○	○	○	○
4. YouTube is reliable for streaming music without interruptions or buffering issues.	○	○	○	○	○

5. YouTube provides a special and enjoyable experience for watching music videos in addition to listening to songs.	○	○	○	○	○
6. I am satisfied with the user-friendly interface and navigation features of YouTube for music consumption.	○	○	○	○	○
7. I am satisfied with the variety of user-generated contents (eg. covers and remixes) that is available on YouTube.	○	○	○	○	○
8. Overall, I am satisfied with YouTube as my platform for music consumption.	○	○	○	○	○