An Analysis of Factors Affecting Thai Consumers’ Intention to Use Music Streaming Services

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**Abstract:** The growth of music streaming can best be understood by knowing that over one billion people worldwide use YouTube with 80 percent of YouTube’s billions of views per day coming from outside of the U.S. Digital music revenues, previously driven by purchases (downloads), now mostly derive from access-based consumption (streams). Thailand’s smartphone enabled youthful consumers are in the top of most global statistics and lead many regional internet/digital related categories. This paper therefore investigated a multitude of factors including perceived ease of use, perceived usefulness and attitude, to determine the factors affecting Thai digital music streaming usage intention. From the 300 Thai music streaming users surveyed and analyzed by use of a structural equation model by SmartPLS software it was determined that attitude affects music streaming’s usage intention to the greatest extent with an intermediate input into perceived ease of use and perceived usefulness. However, perceived ease of use also indirectly affects music streaming’s usage intention the most through perceived usefulness and attitude.

**Keywords:** attitude, music streaming, perceived ease of use, perceived usefulness, usage intention
**Introduction**

Music recording has had a long history of technological evolution which most agree began on December 7, 1877, when Thomas Edison demonstrated his cylinder phonograph at the office of Scientific American in New York City (Edison Paper, 2013). Although technological leaps have been many, one of the first that left a long legacy was the use of ‘Vitrolac’ which allowed the placing of finer grooves in a record this increasing listening times to 30 minutes. This form of LP recording (long playing) is still used today and was a true milestone in recording history (“New phonograph record”, 1932).

Although it was Sony which revolutionized the consumer recording industry with the ‘Sony cassette recorder’ in 1966 (“Promoting Compact Cassettes Worldwide”, 2016), it was actually in 1928 when the Dailygraph, the first cassette magnetic recorder was manufactured in Europe (Schoenherr, 2002). It was also Sony which introduced the ‘Walkman’ in 1979 but it wasn’t until 2002 that the new MP3 digital format was introduced to the player via Sony's "Magic Gate Memory Stick" (“Sony's dilemma,” 2002).

Apple shortly before had introduced its iconic iPod on October 23, 2001 which had the ability to store 5 gigabytes of music or about 1,000 songs which could easily be downloaded from the Internet (“Apple Presents iPod,” 2001). With slow dial-up connections ending and students gaining access to broadband connections, entire albums could be queued up before sleep with a student waking up to multiple, downloaded albums in the morning. Technology had made it easier and easier to be a ‘music pirate’.

During this same period peer to peer (P2P) downloading proliferated with the most infamous of the early companies ‘Napster’, soaring to 70 million users in its short life between 1999 and 2001, before being shut down by a court’s decree (Nieva, 2013). Napster is still enshrined in the Guinness Book of World Records as the fastest-growing business ever and it was Napster that was also the forerunner of today’s streaming services such as iTunes Radio and the world’s largest streaming music service, Spotify (Ingham, 2016).

Along with the technological developments in music recording, according to Lampel, Bhalla, and Jha (2008), the first generation of intellectual property rights laws for musical creations was born in the period from 1877 to 1890. It was in this same era that the Berne Convention adopted protection of works and rights of musicians in 1886 as well (“Berne Convention”, 2016).

From this period also with the arrival of Edison’s gramophone, a niche was created in a music industry dominated by publishing and performance. Copyright rules that applied to
publishing and performance were transferred to the music industry, and were then adjusted to account for the specific technological nature of its products. Distribution and sales were underdeveloped with many gramophones in the UK sold in bicycle shops.

Time and technology have moved on however, with intellectual property rights of music artist today being all but obliterated due to technological advances (Byun, 2016). The articles and books on this topic are prolific, with most painting a ghostly image of an industry in a death spiral due to the ravenous, unpaid consumption by consumers of digital music which is being distributed in ever increasing, hard to control and regulate, technological ways such as CDs and Napster in the past, and YouTube, Spotify, and iTune streaming over smartphones today (Hirschhorn, 2015; Witt, 2015; Voyce, 2016).

In Thailand however, on the 9th day of December 1994, through a royal decree, the older Copyright Act B.E. 2521 (1978) was repealed and a newer Copyright Act B.E.2537 (1994) was enacted (“Copyright Act B.E. 2537”, 1994) which is actually much newer than the latest amendment to the international Berne Convention which last took place in 1979. In the USA in 1998, the Digital Millennium Copyright Act (DMCS) was passed as well, providing harsher punishments for music fan’s file-sharing (DMCA, 1998).

In Thailand the law stipulates that musical copyright if for the entire “life of the author and continues to subsist for fifty years after the death of the author”. In chapter 8 of the decree, in an attempt to put ‘muscle’ behind the law, there is also a long list of penalties, fines and imprisonment times for various violations of the act, depending on if the violation was for personal or commercial use. An example of this is the penalties for infringement of copyright for a commercial purpose in which the offender “shall be inflicted with imprisonment for a term from six months up to four years or a fine from one hundred thousand Baht ($US2,840) up to eight hundred thousand Baht ($US22,724) or both imprisonment and fine”.

Despite long-standing legal protection in both international courts and national laws, music piracy continues unabated, even after the earlier success with shutting down Napster in 2001 with 52 million users (“Court blow to Napster,” 2001). Shortly thereafter, in the first sentence of the 2002 IFPI Music Piracy Report, it was stated that “Piracy is the greatest threat facing the music industry today,” and 14 years later, that has not changed, with piracy now having become the No. 1 threat that obstructs the Thai music sector from growing (“Digital platforms lift Thai media,” 2015). This is consistent with research from Helkkula (2016) which stated that digitalization has had a tremendous effect on the music industry and consequently the size of the industry has been more than halved during the new millennium.
Hirschhorn (2015) also discussed the gruesome numbers behind the music industry’s inability to control piracy and embrace new business models when reporting on revenue as complied by the Recording Industry Association of America (RIAA) since 1973. In the analysis, income as reported on an inflation-adjusted basis, showed US music sales plummeting 71 percent ($US 14 billion) since 1999, even though the American population had grown by some 46 million consumers during the same period.

In Thailand, a similar story has emerged as the music market industry has dropped from US$304 million in 2010 to US$279 million in 2014 with only two major labels (Grammy and RS) and one independent label (Bakery) surviving the Asian financial crisis of 1997 (Wuttipong, 2012). Recent data suggests this trend will continue with projections stating that total music revenues are projected to fall by a CAGR of -0.8% to US$268 million in the next five years.

As in the US with 46 million more consumers, a market of consuming music lovers is not the problem in Thailand as well. The problem to the Thai music industry is who consumes it, their perception about its value, and how the music is obtained and paid for, with the data pointing to a youthful, pirating consumer segment often referred to in terms as ‘Generation Y’ and ‘Generation Z’.

In recent years marketers have coined these terms ‘Generation Y’ and ‘Generation Z’ to describe research about Thai consumer age groups. Simply stated, these are two age groups which represent two separate ‘generations’ of Thai consumers. The older Generation Y consumers (Thais born between 1981 and 2000) are stated to be some of the most connected users in the world with the Siam Commercial Bank Economic Intelligence Center (2016) indicating that they are the largest consumer component in Thailand with a lifetime spending potential of over USD $5 trillion. Additionally, these Generation Y consumers are also the largest owners of audio and video streaming capable smartphones within the population and some of the most connected individuals on earth, with Thailand having over 97 million mobile connections, or 149 percent of the population (eMarketer, 2013; Kemp, 2015). Presently in Thailand over half of the population owns smartphones with the sales of new smartphones in 2016 projected from 15 to 18 million units (Leesa-nguansuk, 2016).

Furthermore, ‘Generation Z’ is the next generation, which was born after 1995 which globally represents about two billion teenage consumers who are the first generation to be unaware of a world without Internet (Benhamou, 2015). It is this generation that is the main focus of the proposed research.
Digital music streaming has become a new distribution technology that has upended the music industry and triggered a discussion concerning its effects on the bottom line (Datta, Knox, and Bronnenberg, 2016). According to the IFPI (International Federation of the Phonographic Industry) Global Music Report (2016), global music revenues increase 3.2 percent in 2015 as digital revenues overtook physical sales for the first time ever grabbing 45 percent of the industry reaching US$ 6.7 billion, with streaming revenues exploding to 45.2 percent to US$ 2.9 billion, remaining the industry's fastest-growing revenue source, growing over the past half-decade more than four-fold.

Helped by the spread of smartphones, increased availability of high-quality subscription services and connected fans migrating onto licensed music services, streaming has grown to represent 19 percent of global industry revenues. Streaming now accounts for 43 percent of digital revenues and is close to overtaking downloads (45 percent) to become the industry's primary digital revenue stream.

Players in this market include Google’s YouTube Red and YouTube Music subscription service which goes head-to-head against other services offered by other companies such as Apple Music and Spotify. YouTube initially tried paid content in 2014 with Music Key, with a $US 7.99 a month, unlimited service, but it never made its way out of beta (Garun, 2015).

Spotify and Deezer are two more of the many music streaming services (Figure 1) that offer consumers access to their database of millions of songs, but it is the creators of Sweden’s Spotify that claim their service was designed from the ground up to combat music piracy, and convince people to stop illegal file-sharing, and start consuming music legally again (“Music Streaming vs. Music Piracy,” 2014).

The fight for streaming customers however has become a vicious war for market share as can be seen from the length of time that consumers are offered a free trail service in hope of permanently gaining new customers (Figure 1). Additionally, Google’s trial crosses multiple services and platforms as well in that it gives customers access to Google Play Music’s library of 35 million tracks ($US 9.99 a month) plus four months of access to YouTube Red which is an ad-free video streaming platform ($9.99 a month) (Wang, 2016).
According to Ingham (2016), Spotify and Apple Music became the leading streaming formats for the first time in music history in the first half of 2016 overtaking on-demand music streams on digital video platforms (e.g., YouTube) which increased just 23 percent in the six months to end of June in the US. Audio music platforms however, where on-demand streams more than doubled, were up 108 percent year-on-year. These increases represented 209.4 billion on-demand US streams of which 114.23 billion streams or 55 percent of the total were from audio streaming platforms only (Figure 2).

YouTube Thailand has also seen their numbers soar over a short period, with the newly created channel having risen into the top 10 globally of users watching YouTube videos, doubling the growth rate of most other countries (“YouTube sees record gain,” 2015). According to YouTube Thailand, the company in collaboration with local mobile operators will launch a bundled video data plan that allows customers to watch unlimited videos for less than $US1 a day.
Literature Review

Perceived Ease of Use

The Technology Acceptance Model (TAM) is a theory that was adopted from the earlier Theory of Reasoned Action (TRA) and is used to predict how Information Technology (IT) and its use is accepted (Venkatesh & Davis, 1996). Ease of use and simplicity are key ingredients in IT acceptance. This is consistent with Delikan (2010) which examined the use of music streaming services with use of the TAM model on Swedish net users and confirmed that there is a significant relationship between users’ perceived usefulness of service use, and their attitude toward using and their behavioral intention to use. It was also interesting to note that the study found that streaming music services have a positive effect on decreasing music piracy.

Amoroso and Guo (2006) also using TAM researched P2P (peer to peer) music downloading and discovered that previous experience had a significant effect on ease of use and behavioral intention. This was consistent with Liang (2007) which indicated that perceived ease of use had an indirect and positive impact on the intention of P2P music downloading.

Perceived Usefulness

According to Davis (1989), perceived usefulness is the degree of a person’s belief that using a specific system would increase his/her performance which is affected by social influences (TAM2).

Liang (2007) examined three leading human behavior theories including the Theory of Reasoned Action (TRA), the Theory of Planned Behavior (TPB), and the Technology Acceptance Model (TAM). From the research, it was concluded that TPB provided the most comprehensive understanding of P2P music downloading intention of the three models examined. Perceived usefulness also had direct and positive effects on the intention of P2P music downloading. This was consistent with Amoroso and Guo (2006) which stated that the perceived usefulness of internet music downloading technologies should be positively correlated with the internet connection’s download speed.
Attitude

In 1937 Murphy, Murphy, and Newcomb (1937) proclaimed that attitude was the most important concept in the entire field of social psychology. Ajzen and Fishbein (1980) later argued that attitudes are comprised of beliefs and evaluations regarding expected outcomes. Al-Rafee and Cronan (2006) studied digital pirating attitudes and concluded that it is influenced by beliefs about the outcome of behavior, happiness and excitement, age, the perceived importance of the issue, the influence of significant others, and Machiavellianism. Attitude therefore is considered by many to be a crucial factor in the loss or generation of revenues for the music industry. Attitude has been found to significantly affect an individual’s intention to behave ethically or unethically (Fishbein & Ajzen, 1975; Ajzen & Fishbein, 1980; Ajzen, 1988, 1991; Olson & Zanna, 1993). Therefore, understanding the dimensions of attitude will lead to the further understanding of the influences on ethical behavior intention (Leonard & Cronan, 2005).

Usage Intention

TAM2 asserts that subjective norm has a significant direct effect on usage intentions over and above perceived usefulness (Venkatesh & Davis, 2000). This agrees with the investigation by Dörr, Hess, and Benlian (2013) on music as a paid service (MaaS), in which subjective norm and attitude were found to positively influence usage intention. According to Lin, Hsu, and Chen (2013), usage behaviour and willingness to pay for online services is controlled by something they refer to as ‘free mentality’ in which customers in the internet/digital age show great reluctance in paying for internet provided services such as online news (“Times and Sunday Times,” 2010).

Datta, Knox, and Bronnenberg (2016) studied consumer adoption of streaming music services such as iTunes and Spotify, and indicated that use of these types of services leads to significant increases in quantity, variety, plays of new content, and discovery of new favorites.

From a review of the literature, the following 4 hypotheses are presented (Figure 3).
Figure 3. Conceptual Framework

Research Hypotheses

H1: Perceived Ease of Use directly influences Perceived Usefulness

H2: Perceived Ease of Use directly influences Attitude

H3: Perceived Usefulness directly influences Attitude

H4: Perceived Ease of Use directly influences Usage Intention

H5: Perceived Usefulness directly influences Usage Intention

H6: Attitude directly influences Usage Intention

Methodology

The research focuses on the factors affecting Thai digital music streaming usage intention. The population in this study is a sample of 300 individuals who has experienced in listening music with any music streaming service.

Data Collection

It is suggested a 15:1 to 20:1 subject-to-variable ratio as a rule of thumb can be used structural equation modeling (Schumacker and Lomax, 2010). As the study had 15 indicators, a 20:1 ratio was used to determine the sample size of 300 which was selected by multi-stage random sampling, with the population divided into six regions distributed throughout Thailand, selected in proportion to the population of each group within each region.
**Measurement**

Samples used for the study included 300 individuals who has experienced in listening music with any music streaming service. To gauge both content validity and reliability of the survey, 5 experts consisting of scholars and industry executives were chosen to evaluate the consistency of the content and confirm it was valid for the purposes of the research. Additionally, Rovinelli and Hambleton (1977) developed the Item-Objective Congruence (IOC) which was used to carry out the screening of the survey questions. The result of $\sum x/n$ that is higher than 0.5 is considered valid. The study made use of Cronbach’s alpha to evaluate the initial questionnaire samples which used a 7-point Likert rating scale. The values of alpha that are considered acceptable, range from a value of 0 to 1 and may be used to describe the reliability of factors extracted from multi-point formatted questionnaires or scales, with a reliability score of 0.7 or higher being considered a reliable score by many researchers (Hair et al, 2006). Although many social scientists disagree on what constitutes adequate validity, for this research convergent validity (e.g., having adequate AVE more than 0.5) was one method used.

**Analysis and Results**

Henseler, Ringle, and Sinkovics (2009) indicated that PLS is an important statistical tool for research. Smart PLS 2.0 software was used to discover the causal relationships of the structural equation model (SEM) as presented in Figure 4 (Piriyakul, 2011). This involved defining the observed or manifest variables with the latent variables, which were then analyzed for their accuracy and reliability of the measurement.

According to the analysis result of scale validity and reliability, scale investigation has been conducted using internal consistency measurement coefficient alpha of Akron BAC (Cronbach) to calculate the average value of the correlation coefficient. It was found that alpha coefficients ranged from 0.7615 to 0.9492.
In Table 2, discriminant validity and the scale reliability were analyzed from Composite Reliability (CR) as well as the Average Variance Extracted (AVE). The CR value should be maintained above 0.50 while the AVE values be greater than 0.50. Additionally, the coefficient of determination (R2) value should always exceed 0.20 (Lauro and Vinzi, 2004).

Table 1

Convergent validity of the latent variables

<table>
<thead>
<tr>
<th>Construct/Item</th>
<th>Loading</th>
<th>t-stat</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Usage Intention (UIN)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UIN1</td>
<td>0.780</td>
<td>30.050</td>
</tr>
<tr>
<td>UIN2</td>
<td>0.918</td>
<td>107.444</td>
</tr>
<tr>
<td>UIN3</td>
<td>0.942</td>
<td>158.227</td>
</tr>
<tr>
<td><strong>Attitude (ATT)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ATT1</td>
<td>0.716</td>
<td>19.673</td>
</tr>
<tr>
<td>ATT2</td>
<td>0.768</td>
<td>25.019</td>
</tr>
<tr>
<td>ATT3</td>
<td>0.775</td>
<td>26.958</td>
</tr>
<tr>
<td><strong>Perceived Ease of Use (PEU)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PEU1</td>
<td>0.766</td>
<td>28.811</td>
</tr>
<tr>
<td>PEU2</td>
<td>0.738</td>
<td>26.150</td>
</tr>
<tr>
<td>PEU3</td>
<td>0.745</td>
<td>24.223</td>
</tr>
<tr>
<td>PEU4</td>
<td>0.790</td>
<td>31.046</td>
</tr>
<tr>
<td><strong>Perceived Usefulness (PUS)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PEB1</td>
<td>0.703</td>
<td>23.024</td>
</tr>
<tr>
<td>PEB2</td>
<td>0.823</td>
<td>38.669</td>
</tr>
<tr>
<td>PEB3</td>
<td>0.740</td>
<td>24.931</td>
</tr>
<tr>
<td>PEB4</td>
<td>0.806</td>
<td>27.941</td>
</tr>
</tbody>
</table>

Table 2 shows factor analysis results affecting Thai digital music streaming usage intention with composite reliability in Table 2 greater than 0.50 with the AEV values also greater than 0.50. Coefficient of determination (R2) values are also higher than 0.20, representing the reliability of the measurement (Lauro and Vinzi, 2004; Henseler et. al.,
Reliable measurements can be found in the column of interest which is higher than the cross construct correlation values in the same column.

Results from the analysis of structural equation modeling of the Thai digital music piracy are shown in Figure 4 and Table 3.

Table 2

Statistics showing the discriminant validity

<table>
<thead>
<tr>
<th>Construct</th>
<th>CR</th>
<th>R²</th>
<th>AVE</th>
<th>PEU</th>
<th>PUS</th>
<th>ATT</th>
<th>UIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perceived Ease of Use (PEU)</td>
<td>0.8454</td>
<td>0.5777</td>
<td>0.7601</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perceived Usefulness (PUS)</td>
<td>0.8527</td>
<td>0.4453</td>
<td>0.5924</td>
<td>0.6673</td>
<td>0.7697</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attitude (ATT)</td>
<td>0.7972</td>
<td>0.4603</td>
<td>0.5675</td>
<td>0.6117</td>
<td>0.6267</td>
<td>0.7533</td>
<td></td>
</tr>
<tr>
<td>Usage Intention (UIN)</td>
<td>0.9133</td>
<td>0.5724</td>
<td>0.7796</td>
<td>0.6354</td>
<td>0.6156</td>
<td>0.6993</td>
<td>0.8829</td>
</tr>
</tbody>
</table>

Figure 4. Final Model
All hypotheses had statistical significance which is considered to have high reliability (Table 3) by \(|t| \geq 3.30\), means significance at \(p \leq 0.001\). (Lauro and Vinzi, 2004; Henseler et al., 2009).

**Table 3**

*Results of Hypotheses Testing*

<table>
<thead>
<tr>
<th>Hypotheses</th>
<th>coef.</th>
<th>t-stat</th>
<th>Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>H1: Perceived Ease of Use directly influences Perceived Usefulness</td>
<td>0.667</td>
<td>21.3183</td>
<td>Supported</td>
</tr>
<tr>
<td>H2: Perceived Ease of Use directly influences Attitude</td>
<td>0.349</td>
<td>5.8392</td>
<td>Supported</td>
</tr>
<tr>
<td>H3: Perceived Usefulness directly influences Attitude</td>
<td>0.394</td>
<td>6.6930</td>
<td>Supported</td>
</tr>
<tr>
<td>H4: Perceived Ease of Use directly influences Usage Intention</td>
<td>0.253</td>
<td>4.6471</td>
<td>Supported</td>
</tr>
<tr>
<td>H5: Perceived Usefulness directly influences Usage Intention</td>
<td>0.174</td>
<td>3.4125</td>
<td>Supported</td>
</tr>
<tr>
<td>H6: Attitude directly influences Usage Intention</td>
<td>0.436</td>
<td>10.1568</td>
<td>Supported</td>
</tr>
</tbody>
</table>

An Influence of each of the variables that affect Thai digital music streaming usage intention is shown in Table 4 below.

**Table 4**

*Direct (DE), Indirect (IE), and Total (TE) Effects of the Independent Variables*

<table>
<thead>
<tr>
<th>Dependent Variable</th>
<th>(R^2)</th>
<th>Effect</th>
<th>Independent Variables</th>
<th>Perceived Ease of Use</th>
<th>Perceived Usefulness</th>
<th>Attitude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perceived Usefulness</td>
<td>0.445</td>
<td>DE</td>
<td>N/A</td>
<td>0.667</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Attitude</td>
<td>0.460</td>
<td>IE</td>
<td>N/A</td>
<td>0.263</td>
<td>0.000</td>
<td>N/A</td>
</tr>
<tr>
<td>Usage Intention</td>
<td>0.572</td>
<td>DE</td>
<td>N/A</td>
<td>0.263</td>
<td>0.174</td>
<td>0.436</td>
</tr>
<tr>
<td></td>
<td>IE</td>
<td>TE</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0.372</td>
<td>0.171</td>
<td>0.000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TE</td>
<td>0.635</td>
<td>0.345</td>
<td>0.436</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From Table 4, it was found that the variable that directly influences Thai digital music streaming usage intention the most is Attitude but less than Perceived Ease of Use which indirectly influence via perceived usefulness and attitude.

**Conclusion**

There is already significant research being conducted on the importance of digital streaming music services and its impact on the music industry and music piracy. From the literature review thus far however, the magnitude of music piracy on a global scale is immense with problems reaching back into the start of the digital age. Thailand’s music industry and consumers have not been isolated from these issues and given the importance and impact of new generation users effect on the music industry, this study has determined that variables concerning consumers’ usage intention to use music streaming services, the perception of streaming services ease of use, and the users’ perceived usefulness on music streaming use are paramount to finding solutions to a sustainable solution to what is presently an unsustainable problem for music labels and artists. Thus, music streaming service providers need to aim their application or software to be easily usable and accessible. When users feel they have no hesitation and obstacles with their usages, they would positively feel the benefit how streaming services give them and that will lead to the future usage.
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New phonograph record plays half hour music program (1932, February). Retrieved from [http://tinyurl.com/jumach5](http://tinyurl.com/jumach5)


