

Television Singing Contest in the Digital Era

Vinai Boonkong¹

¹Faculty of Management Science, Nakhon Pathom Rajabhat University

(Received: October 15, 2021; Revised: February 28, 2022; Accepted: March 3, 2022)

Abstract

This research aimed to understand the development of television program formats of Thai country music singing contests, the reason for changes in television program formats of Thai country music singing contests in the digital era and the issues about guidelines for creating television program formats of Thai country music singing contests. Thai country music singing contests have been much developed from the past. With Increasing numbers of TV stations, there are many channels producing Thai country music singing contest resulted in high competition and changes to attract audience. According to the objectives, perspective of academicians, creative producer, and audience were studied. The framework relating to television program formats and television program creation concepts were used for studying problems and analyzing the data. The study and analysis of the researcher's data used a qualitative research method. The data collection aspect uses content analysis methods and in-depth interview methods.

The research results showed that the issues about the development of Thai country music singing contests consisted of program content, presentation formats, production technique, increase of contest program. The reason for changes in the television program formats of Thai country music singing contests consisted of technology and online media, contest rules and regulations. The issues about guidelines for creating television program formats of Thai country music singing contests consisted of recontest of champions, knowledge providing, contest program through virtual online media, contestants' well-rounded personality and interaction between television programs and viewer.

Keywords: 1) creating the program television 2) folk songs contest 3) digital era television programs

¹ Lecturer, Department of Communication Arts; E-mail: singburi.888@gmail.com



Introduction

Thai country music is an art of singing and playing Thai musical instrument. This reflects way of Thai society in each era. Thai country music has been a history record from the past to present. It has developed from a style of melodic preaching, Thai musical folk, and folk song accompanied by western music instrument. These have contributed and originated the style of Thai country music. The first Thai country music from the trusting evidence is “Oh Jaosao Chao Rai” (Oh the village bride). The melody and lyrics were composed by Mr.Hem Wechashakorn in 1939 and sung by Mr.Kamron Sumboonyanon (Chaichana 2016, p.13). It was broadcasted in the radio soup opera, Tohombur (2015, p.42). Eventually in 1966, there was a Royal Golden Gramophone Award. This prized was rewarded to Mr.Somyos Tassanapan as the great leading male singer of the “Chotip-rungtong” song (Imaginary bouquet- golden era of rice), (Thusaranon and Prajakned 2017, p.6). After that, popularity of the Thai country song has been increasing. Numbers of Thai country music bands, performers, and contests has been rising as well. Thai country music contest has variety of stages and styles. Some were organized at temple fairs, yearly organization events, radio broadcasts, and TV programs which have been remained their popularity to present.

Several contests on TV have received positive feedback from audience. The first one is Chumtangkonden (The outstanding hub) aired on Chanel 7 and presented by Mr. Prajuab Jumpotong and Mr. Payong Mukda as moderators. The objective of this show was to find a

person who would be able to sing Thai country music as a career. The successful contestants becoming the professional singers were Miss Sirintra Niyakorn and Miss Sunaree Ratchaseema. This program was not aired anymore. The second one is Chumtangseangthong (The golden voice hub) that first on aired on Chanel 7 in 1996. The program was later renamed to be Chumtang-Daothong (Golden Star Hub). The purpose of this show was to select the winner to be the professional Thai country music singer. The winner will receive both money and a chance to open the showed cards for more rewards, (Songkhwae, 2013). The next contest program is Kik-Doo Songkrاملeng (Kik-Doo Music War) aired on Chanel 7. Mr. Sunya Kunakorn and Sumo Kik were the moderators. This show had been presented in a friendly atmosphere between the moderators and the contestants. Later, this show was moved from Chanel 7 to PPTV HD36. The next show is Chingcha Sawan Contest (Ferris Wheel Contest) aired on Modern 9 TV. The show presented the selective secondary and high school bands from all over the country to join the contest. Each band consists of singer and musicians. They need to present Thai country music in the theme of seasons which are winter, summer, and rainy. The awards of each season are token and scholarship.

This show was later renamed to Chingcha Sawan Mike Tongkam (Ferris Wheel: golden mic Contest) and on aired at Workpoint chanel (chanel23). Suekwandualpleng Show (Music Duel Day) is a gameshow of Thai country music singing contest aired on 1 Chanel (31). It was presented by Mr.Pakchanok Woornsri (Frank)

and Ms.Tururnjai Srisoontorn (Fon Thanasuntorn). The format of the show is the duel of the champion and the challenger. The rewards are collected more and more in each round from 1,000 baht to 100,000 baht. These are some of the changed patterns of the show from the past to present including rules, styles, moderators, judges to make the shows more provoking and more contenting.

Regarding to the Thai country music show for several channels from the past to present, these shows were presented in different formats that derived from business strategy to attract target's audience by creating its uniqueness to serve audience's need. There are several influential factors such as ability of producer, content, presentation approaches, moderator, judges, guests, audiences, style, atmosphere, tools, variety of the show (Pongsupachakit 2019, pp.93-95) conducted "Behavior and attitude toward the following of Thai country music contest via Digital TV in Bangkok" research. The research has shown that the most influential factor to follow the show is the knowledgeable judges, followed by moderator who could create fun atmosphere with good sense of humor and step of the shows respectively. Moreover, Damjub (2018) informed that sender in this era should create the engagement to the receiver. To illustrate, message needs to be newly updated to be presented in both channels and various platforms. The receiver respond and feedback must be analyzed to serve the right and the most satisfy contents for audience. The most competitive factor of Thai TV stations is when Thai television changed from Analog terrestrial

television to Digital terrestrial television. This resulted in numbers of channels have been increasing from 6 to 24. Thai country music shows have been affected by this transformation. In analog era, there were few Thai country music shows. However, in digital era many Thai TV stations have valued more in Thai country music shows. Some TV stations have more than one of Thai country music contests. For instance, Workpoint channel has five shows including Chingcha Sawan Mike Tongkam (Ferris Wheel: golden mic Contest), Mike Tongkam for kids (golden mic Contest for kids), Mike-Mod-Nee (paying debt by mic), Mike-Mod-Nee-Tung-Tua (Paying debt and settle down by mic), Joke-Tud-Joke show, and so forth. To create show in Digital era more interesting and qualified, it is crucial to always listen to feedback, improve quality due to the changing of technology, presenting platforms, audience behavior. These will be beneficial in both for TV organization to produce more inventive Thai country music show and academic filed of teaching subjects related to Digital TV Show in Digital era.

According to the information above, the research is conducted to study the creations of Thai country music singing contests from Thai TV stations after changing from Analog terrestrial television to Digital terrestrial television.

Research Methodology

The study of Thai country music singing contest TV Shows in the digital era is a Qualitative Research with in-depth interview to understand the development of television



program formats of Thai country music singing contests, the reason for changes in television program formats of Thai country music singing contests in the digital era, and the issues about guidelines for creating television program formats of Thai country music singing contests by interviewing academicians of Communication Arts, producers of Thai country music singing contests TV shows, and audiences of Thai country music singing contests TV shows. The interview results from these 3 groups of interviewees and the analytical data of Thai country music singing contests TV shows are to find the answers for research questions.

Results

The data of this study can be divided into two types that are information of Thai country music singing contests TV shows and data from the interview.

Information of Thai country music singing contests TV shows

Thai country music singing contests TV shows can be divided to two eras which are analog and digital.

Analog era was the Thai country music singing contests TV shows from 2004-2014. There were four shows in this era which were 1) Chumtangkonden (The outstanding hub), 2) Chumtangseangthong (The golden voice hub), 3) Chingcha Sawan Contest (Ferris Wheel Contest), 4) Kik-Doo Songkrاملeng (Kik-Doo Music War). The second one, which is Digital era, has been Thai country music singing contests TV shows from 2015 to present. The selected shows are from popularity of the shows according to the Thai country music

singing contests TV top lists of July 2019 from Kwiangremote website (Miscellaneous of Thai TV website). The top five were 1) Miketongkam Pee Pad (8th Year of Golden Microphone), 2) Looktoong idol (Thai country music idol), 3) Suekwandualpleng Super Champ Show (Music Duel Day Super Champ), 4) Mike-Mod-Nee (paying debt by mic), and 5) Looktoong-soo-fud (scuffled Thai country music singers).

Data from the interview was from three of Communication Arts Academicians, eight of creative producers, 17 of Thai country music show audiences. Creative producers were selected from their working experiences and being involved with the selected nine mentioned shows. 17 of interviewees were selected from all age ranges according to the appropriate samples which are 5-30 people (Sutheewasinon and Pasunon 2016, p.43). Therefore, the interviewees were six people that are 15-20 years old, six people of 21-35 years old, and five of 36 years old or over.

Data collecting

Data collecting process will be divided into two groups that are Information of Thai country music singing contests and data from In-Depth Interview.

Information of Thai country music singing contests were analyzed the development of contents as a tool to study television program formats of Thai country music singing TV shows in both Analog and Digital Era. Data from the In-Depth Interview was collected to study the reason for changes in television program formats of Thai country music singing contests in the digital era and issues about guidelines

for creating television program formats of Thai country music singing contests.

Conclusion

According to the data collecting process from content analysis of Information of Thai country music singing contests and In-Depth Interview of three of Communication Arts Academicians, eight of creative producers,

17 of Thai country music show audiences, all data could be concluded as 17 factors of the development of television program formats of Thai country music singing contests, 3 factors of the reason for changes in television program formats of Thai country music singing contests in the digital era, and 11 factors of issues about guidelines for creating television program formats of Thai country music singing contests.

Table No. 1 Factors of the development of television program formats of Thai country music singing contests

Factors	Academicians	Creative producers	15-20-year-old audience	21-35-year-old audience	36-year-old or over audience	Content analysis
1. Content	/	/				/
2. Production techniques	/	/	/	/		/
3. Rules and regulation	/	/		/	/	/
4. Styles of the songs		/				
5. Judges	/	/		/		/
6. Story of the applicants	/	/	/	/		/
7. Increase of contest program	/					/
8. Audience/s behavior	/				/	
9. Rewards					/	/
10. Well-rounded personality of contestant		/				
11. Moderators		/				
12. Presentation styles						/
13. Atmosphere of the show						/



Factors	Academicians	Creative producers	15-20-year-old audience	21-35-year-old audience	36-year-old or over audience	Content analysis
14. More stages for competition		/				
15. On the content-training		/			/	
16. Application		/	/			
17. Music arrangement		/		/	/	/

17 factors of the development of television program formats of Thai country music singing contests are:

1) Content development: Thai singing music contest in the past focused on singing. Nevertheless, in digital era, performance, dancing, personality, intelligence, and dedication are counted as a qualification and requirement. The hard life of contestant's family is presented in the show. Apart from the contest, gameshow and variety are included in the program.

2) Production techniques: Before the digital era, production techniques were not too complicated. Average of production was normal to present in the show such as camera angle, definition, size. Graphic and lightning was not fancy as well. Background setting was also mainly used for a show. In contrast, high definition, wider perspective, fancy graphic, LED screen are required for a thrilling moment in digital era. In addition, the sound quality is clearer and sharper.

3) Rules and regulation: In analog era, imitating the original singer was so crucial in the contest. However, the uniqueness of the contestants including gestures, personality,

style with various abilities to perform has been considered in digital era.

4) Styles of the songs: Thai country music contest in the past used the original backing tracks which were central region style. Nowadays, there are many varieties of styles such as Indy, northeastern region with new musical arrangement.

5) Judges: In analog era, the judges were Thai country music master, singer, and musician. In digital era, there are many judges from many fields. They always give some guidelines and advice for contestants. This is very beneficial for both contestants and audiences.

6) Story of the applicants: In the past the contestants were simply introduced their basic information or background. The shows ran with the normal contest procedure. On the contrary, story or difficult life of some contestants are presented in digital era such as family background, struggle of life and so forth.

7) Increase of contest program: As Numbers of channels have been increasing from 6, that has less numbers of Thai country music show, to almost triple numbers of channels, many TV stations turn to produce more

Thai country music contests. This has made the increasing numbers of Thai country music contests TV shows.

8) Audience's behavior: Singing TV show was very less accessible in the past due to the lack of television. Some needed to watch television in group. On the other hands, it is very easy to watch Thai country music contest these days. Thus, there are various audience groups such as teenager, working people, elderly and those who prefer to watch it in other accessible platforms.

9) Rewards: In the past, winners always received just an electric device such as radio that was not costly. In digital era, being the winner or final contestants can change one's life to be famous and better living.

10) Contestant's qualification: In old days, only talented persons could be in the competition with the strict screening to be a representative of each region. In digital era, on the contrary, being a good person, being a fighter for better life, having a fair ability in singing are basic requirements to select contestants in Mike-Mod-Nee contest.

11) Moderator: In analog era, moderators were people in Thai country music field. Meanwhile, in digital era, the famous person who is able to attract the audience, eager to learn and ready improve can be the moderator of Thai country music contest.

12) Presentation styles: Presentation style in the past was run as the simple procedures while in digital era, important scene of the next period will be presented shortly before the advertisement break for example, judge's advice, contestants' performance to

tempt the audience to follow and stay tuned.

13) Tones of the show: In analog era, background, lightning, setting were built up while LED is used in digital era for audience impression. Both moderator and judge are trying to make the show more enjoyable for contestants and audience. Also, they always try to understand and be into contestants' moods such as being happy or sad.

14) More stages for competition: According to the triple numbers of digital era channels, there are many more Thai country music singing contests than in the past.

15) Knowledge providing: In analog era, there was less numbers of accessible sources for singing lessons. However, there are many accessible sources available in singing lessons these days. Also, parents encourage their children more in entering the contest than in the past.

16) Openness of Application: In the past applicants must be present at the TV station or write the application letter to the show. In digital era, it is very convenient to apply for some shows at application center in each region or via online application.

17) Music arrangement: Original backing track and style were required in analog era. Nevertheless, contestants can arrange the backing track and style to suite their personality in digital era contest.

Discussion

17 factors of the development of television program formats of Thai country music singing contests could be divided into three groups.



Factor related to the show: Content development, Production techniques, Rules and regulation, Judges, Story of the applicants, Increase of contest program, Rewards, Contestant's qualification, Moderator, Presentation styles, Tones of the show, More stages for competition, Openness of Application, and Music arrangement. Apart from the main content as Thai country music singing contest, it is obvious that story of contestants has played the big role to attract audience. Many of them are really into the story as if it is a series which reflects the identity of contestants. Moreover, gameshow and variety have been implemented in Thai country music singing contest to create the cheerful tone of the show through moderator, judges, and contestants. These are very contrastive from the past especially in openness for all age-range and gender and related to two parts of variety show (Phromwong and Tha Daeng, 1978, p.41 as cited in Srichaen, 2016, p.21). The first part of variety show is normally presented individual content such as singing and performance. The second part is the way of presentation including moderator persuasive speech, special guest to refresh the regular show, great lightning, and background to make the show full of excitement. Besides, the opening of the show must be grand and run smoothly to the middle and to the end of the show.

Production techniques with modern and high-tech devices can create the high-definition pictures and high-quality light and sound. Digital background can make the show more magnificent and exciting. Also, Judges and more of non-Thai country music people

are able to join the show. Some TV stations even add more singing contest programs in digital era.

Factors related to contestants are Styles of the songs, Knowledge providing, and Music arrangement. Thai country music contest in the past used the original backing tracks which were central region style. Nowadays, there are many varieties of styles such as Indy, Northeastern region with new musical arrangement. Suwanee Pratchasatchakarn, producer of "Kik-Doo Songkram-Pleng-Ngoen-Larn" (Kik-Doo music war of million money) gave an interview about this issue "At present, singing contest is more opened for music arrangement in contest unlike the past that using only original backing tracks" (Pratchayasadchakarn, personal communication, August 23, 2020). Chatchawan Rojanawat, producer of Chumtang-Seangtong (golden voice hub) also expressed his idea in the interview "chosen songs are various in styles such as Indy, Northeastern region Thai country." (Rojanawat, personal communication, October 18, 2020). Furthermore, On the contest- training factor, in analog era, there were less numbers of accessible sources for singing lessons. However, there are many accessible sources available in singing lessons these days. Also, parents encourage their children more in entering the contest than in the past. Miss Sinitra Niyakorn, the contestant of Chumtangkonden (the outstanding Hub) expressed her opinion about this factor "contestants have more opportunities to learn more in singing lessons than the past. contestants in old days were like diamond in the rough. Their talent came from their gift and

training for example Miss Pumpuang Duangjan, and Mr.Saree Rungsawang. they joined Thai country music singing contest in the temple fair. They had their own gifts.” (Niyakorn, personal communication, January 19, 2021).

Factor related to the audience is audience’s behavior.

Singing TV show was very less accessible in the past due to the lack of television. Some needed to watch television in a big group. On the other hands, it is very easy to watch Thai country music contest these days. Thus, there are various audience groups such as teenager, working people, elderly and those who prefer to watch it in other accessible platforms both in television and online. Individual watching or with small people is normal and

the available clips to watch later is also accessible.

In conclusion, the development of television program formats of Thai country music singing contests are about development of the content including contestant’s story of life, presented like a gameshow and variety through moderator, judges, contestants, and audience. Production technique has been improved with the higher definition and perspective in both sight and sound. LED background creates beauty and impressive scenes. Contestants should have their unique voice. Thus, music can be arranged to suit each contestant. Singing lessons are available for learning. and audience prefer to watch in small group or individual via application.

Table No. 2 The reason for changes in television program formats of Thai country music singing contests in the digital era see table no. 2.

Factors	Academicians	Creative producer	15-20-year-old audience	21-35-year-old audience	36-year-old or over audience	Content analysis
1. Technology and online media	/	/	/	/	/	/
2. Increasing numbers of channels	/	/				
3. Audience’s behavior	/	/	/	/	/	/

The reason for changes in television program formats of Thai country music singing contests in the digital era consists of three factors that are Technology and online media, Increasing numbers of channels, and Audience’s behavior

1) Technology and online media: Nowadays, the communication era is the Tran

media era that is a communication across media in using internet connected- radio, television, telephone, and computer to be an online media. These have contributed the platform that can spread the information conveniently and efficiently. Online media is easy to fast access and connect. Watch later is eligible in this platform. After airing, producer



would cut the important past as a short clip to promote and do some marketing strategies. For instance, producers of Mike-Mod-Nee-Sieng-Choke shoe (Mike-Mod-Nee (Paying dept by Microphone)) have used an application to create group of fans for contestant, follow the show, support the contestant closely, get involved to the show, and even vote for the one that they prefer. Mr.Tarm Chueasathapanasiri gave his opinion about this platform that combination of radio-television (image-sound), telecommunication (telephone-voice) and computer (internet) has connected people through daily news, though, opinion, emotion, feeling, and experience (Chueasathapanasiri, 2014).

2) Increasing numbers of channels: Since some new digital TV station have produced new Thai country music singing contests, there are many more Thai country music singing contests these days. Therefore, creative producers need to create something new to attract more audience. This has led the change in Thai country music shows. Mr. Kawin Pongniyatam, producer of Mike-Mod-Nee (Paying dept by Microphone) expressed this opinion about this issue as “High competition of television has led to this issue, due to several channels, there are so many similar reality shows. Thai people are music lover. It is undeniable that Thai country music is very well-known and preferable. The popularity of Thai country music has led to more shows. each show tris to have its newly own gimmick in order to make its show unique and more interesting than other shows (Pongniyatam, personal communication April 24, 2020).

3) Audience’s behavior: All programs are created to serve audience’s need. Sponsors depending to the audience is indispensable for the shows as well. In the past, the main target groups are adult and elderly while there are more different age groups in digital era such as younger generation. The show needs to be more exciting to serve other target groups. This is the reason why the format and pattern of the shows are changeable. The research of “The Behavior of Exposure, Needs and Satisfaction towards Digital Television of Audiences in Bangkok Metropolitan Area” has found that what audience need most is excitement, followed by, knowledgeable content and they would like to watch something interesting and new (Duanghom, 2016, p.84).

In conclusion, the first reason for changes in television program formats of Thai country music singing contests in the digital era is technology that leads to online platforms that allow audience to watch later and engage more in the show such as voting. Secondly, increasing numbers of channels have led to more competition. Creative producers need to develop and improve its show to be more attractive. Lastly, there are more variable of target audience, and some of new groups are younger. Therefore, each show arranges its format to be more exciting, new to meet the requirements of all targets.

Table No. 3 Table of guidelines for creating television program formats of Thai country music singing contests see table no. 3.

Factors	Academicians	Creative producer	15-20-year-old audience	21-35-year-old audience	36-year-old or over audience	Content analysis
1.Recontest of champions					/	
2.Journalism Ethics	/					
3.Content of local	/					
4.Knowledge providing			/			
5.Contest program through virtual online media	/	/				/
6.Well-rounded personality	/	/				/
7.Band contest				/		
8.Judge rotation			/	/	/	
9.Interaction between television programs and viewers		/				/
10.New and updated entertainment		/	/			
11.Combination of culture, arts, and contest		/				

11 factors of guidelines for creating television program formats of Thai country music singing contests are:

1) Recontest of champions: This strategy makes the show more intensely exciting. Each contestant as an old champion has his or

her own fans to support. Consequently, it can create popularity of the show.

2) Journalism Ethics: Some of Thai country music singing contest raised sensitive issues that affects contestant' and audience's emotion such as bullying, unpleasant experi-



ence, contestant's hard life, conflict, love and so forth. To create the show, it is crucial to aware of these sensitive issues.

3) Content of local: Countryside's life should be presented and combined to the show.

4) Knowledge providing: Contestants' strength and weakness should be individually clarified in the contest meanwhile the audience will also gain some knowledge from judge/s clarification. comments, and feedback.

5) Contest program through virtual online media: In the future, the contest will be virtually presented via online platform. audience will be allowed to interact and take part to be the judge.

6) Well-rounded personality: In this ear, contestants must have more abilities to present such as melodious singing with dancing or other performance to prove their potential. Being natural is also a desirable qualification to win the prize.

7) Band contest: all members of Thai country music band should be counted in the contest. score proportion should be allocated for music arrangement, musical support team, dancer to make everyone more engaged to the show.

8) Judge rotation: To avoid any bias from judge-contestant relationship, all judges should be rotated for fairness. besides, new person may have some new interesting and updated way to share.

9) Interaction between television programs and viewer: Real-time interaction and chatting with the audience who isn't in the studio or open for judging process contribute

more engagement.

10) Newly updated contemporary entertainment: The show must be unpredictable, unique with more gimmicks and modern to serve younger generation.

11) Combination of culture, arts, and contest: Contestants are opened to arrange their music with the Thai traditional dance like Nora (the dance drama in Southern Thailand), Talung (traditional style of shadow puppetry from Southern Thailand), Mor lam (traditional Lao form of song in Laos and Northeast Thailand), Northern, central regions to the songs and the shows to express more their potential and identity.

11 factors of guidelines for creating television program formats of Thai country music singing contests can be divided into three categories.

Factor related to the shows are Recontest of champions, Journalism Ethics, Content of local, Knowledge providing, Judge rotation, Newly updated contemporary entertainment. To illustrate, recontest of champions creates more excitement for audience. It is profitable for them to see all talented and qualified contestants competing each other. Each old champion as a contestant has his/her fans to support as can be seen in "Suk-Wan-Dual-Pleng-Superchamp" (Super champion singing war), Petch-Tud-Petch (Diamond cut diamond show). Secondly, Journalism Ethics is a social responsibility of producer to create both value and fun in the show. in digital era some of Thai country music singing contest raised sensitive issues that affects contestant' and audience's emotion such as bullying, unpleasant expe-

rience, contestant's hard life, conflict, love and so forth. Some contestants have been presented their background, privacy, conflict to make the show popular. These could have a mentally negative impact on contestants and their family. Ms.Tientip Diewkee informed that advanced in technology has led to fast spread of the news that haven't been considered and double-checked. This causes unethical action bringing the negative effect to public. Besides, high competition in business and time has decreased Journalism Ethics. Despite, many journalism organizations that promote the importance of ethics, the policy of this issue should be clear and be more responsible for society. people who are in this filed should respect their field with freedom of the media that based on social responsibility (Diawkee, 2016, p.125). Thirdly, all judges should provide productive feedback and knowledge for contestants with constructive criticism to contribute the improvement such as the rubric for the contest and how to sing professionally. Rotation of judges us needed to avoid any bias from judge-contestant relationship. lastly, the show needs to be more creative, fun, and unpredictable. This related to the interview of Mr.Kawin Pongniyatum, producer of Mike-Mod-Nee, that "First, the show must be new. Second, it must be unpredictable. Third, gimmick is crucial in each show" (Pongniyatum, personal communication April 24, 2020).

Factor related to the contestants are Talents of contestant and Combination of culture, arts, and contest. In the future, all talents will be considered such as composing and arranging music, entertaining audience

and fans. Not only singing ability is important but personality, attitude, using online media are also counted into the contest. Mr. Nattawas Wutijirapon, producer of Looktoong idol (Thai country music idol) has confirmed that "contestants in digital era needs to be more qualified in singing without lip-sync, dancing, to prove their ability to win the show. and they should implement their local arts and culture to create their show." (Wutijirapong, personal communication, July 9, 2020).

Factor related to broadcasting are Contest program through virtual online media and Interaction between television programs and viewer. In the future, the show will be able to watch in both television and online virtual platform. Audience can immediately react and response to the show and will take part in the consideration with the judge. Silraungwilaii, onducted the research "Television Program Production Innovation in Digital Era". The research has found that audience virtual communication and reaction via applicataion with high speed (Silraungwilaii, 2019, p.84). This finding is consistent to the interview of Ms.Prathana Aunjai, producer of Chingcha Sawan and Mike Tongkam shows, that "We are working on the online singing contest. the process is under development. In this Covid-19 situation, there are many shows using online platform to apply for the contest and use it as a channel to give away some prizes to make the show more enjoyable and fun with the moderator, judge, and contestants." Aunjai, personal communication, April 24, 2020).

To sum up, there are many guidelines for creating television program formats of Thai



country music singing contests. For instance, organizing a contest for each champion to make the show more interesting. Besides, audience feels more satisfied to watch all qualified contestants in one contest. Creative producer should be aware of Journalism Ethics as well. Moreover, judge rotation increases fairness of the contest. Also, contestants should have more talents such as singing, acting. good personality and attitude are counted as the qualification. Lastly, broadcasting in both television and online platforms are important to create the immediate interaction from audience.

Suggestion for further research

1. This research focused only on Thai country music contest in digital era. Those who

are interested can choose another program to study.

2. Comparing Thai country music contest in digital era to other programs is suggested.

Suggestion for professional

1. Creative producer can use this research as a guideline and information to develop the show digital era.

2. Creative producer can apply this finding to create more interesting show in the future.

Bibliography

- Chaichana, T. (2016). **Roles of ordinary women in contemporary folk songs**. M.S., Chiang Mai Rajabhat University, Chiang Mai.
- Chueasathapanasiri, T. (2014). **User – generated content**. Retrieved July 4, 2018 from <https://positioningmag.com/58244>
- Diawkee, T. (2016). Morality and ethics of media for presenting news in digital era. **Journal of communication and management NIDA**, 2(2), 125-143.
- Duanghom, A. (2016). **The Behavior of Exposure, Needs and Satisfaction towards Digital Television of Audiences in Bangkok Metropolitan Area**. M.S., National Institute of Development Administrative, Bangkok
- Damjub, W. (2018). Television production interesting in the digital era. **Journal of sarn sue sin Art and culture center Kamphaeng phet Rajabhat University**, 1(1), 1-6.
- Pongsupachakit, C. (2019). **Behavior and attitude influencing addiction to country song singing contest show on digital television in Bangkok**. M.S., Sripatum University, Bangkok.
- Silraungwilaii, U. (2019). Television Program Production Innovation in Digital Era. **Eau Heritage Journal Social Science and Humanities**, 9(3), 48-98.
- Songkhwae, K. (2013). **18 years siangtong khom chad luek peng kung peng kheaw**. Retrieved January 16, 2020, from <https://www.komchadluek.net/news/ent/175612>



- Sricharoen, P. (2016). **Audience's viewing behavior and satisfaction of at tenday television program on channel 3**. M. S., Thammasat University, Bangkok.
- Sutheewasinnon, P. and Pasunon, P. (2016). Sampling Strategies for Qualitative Research. **Parichart Journal**, 29(2), 31-48.
- Thusaranon T. and Prajakned P. (2017) The Development of Thai Country Song Communication through the Storytelling of Thai Social Values from the Past to the Present. **Journal of Communication and Innovation NIDA**, 4(2), 1-30.
- Tohombur, P. (2015). **The role of folk songs for by Mike Piromporn in the communication of culture and way of life of the workers in Bangkok**. M.S., Dhurakij Pundit University, Bangkok.