An Investigation in Consumer Ethics in the Online Music Industry

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MSc. In Marketing

Submitted to the National College of Ireland, September 2013

Submission of Thesis and Dissertation

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Acknowledgements

I would like to say a thank you to all my fellow students for making my masters such an enjoyable experience.

My lecturers offered great support and motivation during the year and I would like to say a specific thank you to Dr. Aidan Daly for providing lectures of a standard to which I have never experienced before.

I would also like to thank Dr. Rebecca Maguire for her expert help as my supervisor and helping me through this dissertation.

Four people I have to say a specific thank you to for supporting me and making this year possible are my partner Aisling, my mother Joan, my father Robert & my son Seán.

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Abstract

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An Investigation in Consumer Ethics in the Online Music Industry

This paper will investigate consumer behaviour within the online music industry in Ireland. It will look into the changing forms of consumption from it's traditional form (instore) and how this is affecting the music industry as a whole. It will also look at the level of consumer ethics involved in the purchase/consumption of music and how this compares to tangible products.

A quantitative approach was applied to the data collected via survey.

Recommendations on the study, the research conducted and the findings of the data conclude this dissertation.

Chapter One: Rationale and Introduction

1.1 Introduction

The aim of the introduction chapter is "to give the reader a clear idea about the central issue of concern" of this dissertation (Saunders et al., 2012: 603). As suggested by Saunders et al., (2012), this chapter will include:

- A full statement of the aim of the research;
- The objectives of the research;
- Details of the industry; and
- A "route map" to guide the reader through the dissertation.

A "dissertation topic should sustain interest over the necessary period of time" (Riley et al., 2000: 24). This dissertation is in the area of consumer behaviour and the field is ethical behaviour. The topic is "An Investigation in Consumer Ethics in the Online Music Industry".

The topic of this dissertation was chosen as it is becoming more important to research the growth in popularity of online piracy and the effect that this is having on the music industry. "Music should be an important field of research in consumer behavior however there is a lack of research to date" (Scott et al, 1990 cited in Ouellet, 2007: 108). Lysonski et al., (2008: 169) claim that "research has not explored consumer behavior intention and ethical issues well". They also suggest that "ethical idealists believe that there is a social cost to downloading illegally and this illegal downloading is not ethical and that there are negative consequences as a result of illegal downloading. Therefore, an increase in ethical idealism would bring an expected amount of heightened consciousness about illegal downloading" (Lysonski et al., 2008: 169).

1.2 Aim

The aim of this dissertation is to investigate the changing patterns of music consumption from traditional formats to online consumption and whether consumers

have an ethical conscience about how they consume their music. The research will also investigate how consumers feel towards piracy by comparing it to stealing a tangible product. The importance of this research is underpinned by looking at how piracy has become a social norm that is accepted as a reasonable form of behaviour across the first world and if this can have a knock on effect onto other forms of unethical behaviour such as stealing a CD or a soft drink from a retail outlet. Some researchers have argued that there is something fundamentally different about downloading and that those who download music compare their behaviour to being similar to recording a song from the radio, and do not liken it to stealing a CD from a store (Easley 2005 cited in Robertson et al., 2012: 218). Hill (2007, cited in Robertson et al., 2012: 218) also speculates that many people who commit digital piracy would not dream of stealing a CD from a store.

This paper will aim to investigate if illegal consumption can be stopped or can the music industry effectively deter people from illegal downloading by advertising what effects illegal downloading has on the artists whose music they enjoy so much and therefore the quality of music they can produce in future whilst also informing consumers of the job losses it causes to regular 'blue collar' workers such as HMV employee's and also those directly employed by record companies across the world.

1.3 Objectives

The main purpose of the research is to explore consumer behaviour in the online music industry to see if those consumers believe they are acting unethically. Online music piracy is a relatively new phenomenon and therefore there are a limited number of studies, which have been conducted on this topic.

The music industry need to look at combatting the illegal sharing of music which is resulting in them losing out on large amounts of revenue for record companies and artists alike. The recent high profile closures of HMV stores across Ireland & Britain has brought this issue onto the front pages of newspapers due to the nostalgic and romantic idealist memories music consumers share from trips to their local music stores growing up not to mention the loss of low skilled jobs in the tough economic conditions currently being experienced throughout Europe since 2008. "The act of

purchasing a CD indicates the loyalty of a fan" (Chiou et al., cited in Wang et al, 2009: 83). However, previous IFPI (*International Federation of the Phonographic Industry)* and RIAA (Recording Industry Association of America) reports have confirmed that the decrease in music sales is due to illegal downloading. Previous research has confirmed that the production of music downloading has reduced the consumption of CD's (Wang et al., 2009).

The main research question for this dissertation asks:

"Is there an association between the age group of the survey participants and the extent that the participants download music illegally?

The first objective is to measure who/what has the greatest level of influence on the generation Y category on how they purchase music. The second objective is to measure the acts of piracy against the proposed stealing of a CD from a music store. The third research objective is to compare the levels of online music consumption to the traditional offline consumption (which occurs in stores).

Snowball sampling will be used through the use e-mail and social media sites. Snowball sampling is a "non-probability sampling procedure in which subsequent respondents are obtained from information provided by initial respondents" (Saunders et al., 2012: 682). Participants will be thanked for taking part and prompted to send on hyperlink to people they feel would have interest in taking part in the survey. Taking the age of the researcher and the social circle into account, it is expected that the vast majority of respondents will be in the Generation Y category of 25 – 34 years old and from Dublin. The researcher anticipates that the vast consumption behaviour of this category will be from an online source with the vast minority purchasing tangible music products e.g. CD's and Records.

Quantitative research will be used in order to support these objectives by the use of a questionnaire. With quantitative research, "a survey research strategy is normally conducted through the use of a questionnaire" (Saunders et al., 2012: 163). The survey used for the research was based on previous research undertaken by Robertson

et al., (2012). This survey was chosen as the guide for the methodology due to the similarities of the aims of the research.

1.3 Industry Overview

The music industry has changed dramatically since the introduction of online websites. "Technology has made it possible for consumers to duplicate and distribute digital music files without paying those who originally produced the music" (Huang, 2008: 37). The growth and popularity of MTV during its early days in America was huge but it took more than six years for MTV to start up MTV Europe in 1987. This suggests that the consumption of music before the launch of the Internet was much slower to spread worldwide and relied on advertising and famous stars to get the attention required. The Dire Straits assisted with this in Europe with their single "Money for Nothing" being the first song that was aired on MTV Europe (Temporal, 2008). This is very different to how the growth of online music took place. D'Astous et al., (2005): 289 voice their opinion that the swapping of music is a "worldwide phenomenon" that has had a severe negative impact on the sales of CDs.

1.5 Route Map

In order to begin the research, a literature review was prepared which can be observed in the next chapter. The main purpose of the literature review is to set the study "within its wider context and to show the reader how your study supplements the work that has already been done" on the topic (Saunders et al., 2012: 603).

Chapter three will discuss the methodology choice used to research the objectives of the dissertation while chapter four will look at the analysis of the data that was received from the questionnaire and present the findings from the data.

The dissertation will conclude by offering recommendations for future research.

Chapter Two: Literature Review

2.1 Introduction

This chapter will discuss previous literature relating to the topic of this dissertation. It is important to complete a literature review as it helps to "limit the scope of the inquiry" (Creswell, 2003: 27).

As the focus of this dissertation is on online piracy in the music industry, this section will start by introducing this topic and will then look at the literature relating to consumer behaviour and online piracy, and ethics and online piracy.

2.2 Piracy and the Music Industry

"Music is an art form which has been a part of our human lives from before the time of Jesus Christ; a man by the name of Jubal is historically understood to be the first creator of musical instruments" (Bonner et al., 2010: 1341).

There are four "major" record labels, which dominate the recorded music industry – Universal Music Group, Sony Music Entertainment, Warner Music Group and EMI who serve a multitude of different markets and geographical regions (Bonner et al., 2010: 1342). "The format in which we listen to music today has evolved greatly over the last four decades with vinyl being the prominent format up to the 1960's followed closely by the CD in the 1980's, and presently MP3 format in the late 1990's/2000's" (Bonner et al., 2010: 1342). The music industry has changed dramatically since the arrival of Napster, a site where users could download music from any musical artist (Bonner et al., 2010). "Today, more than 60 different file-sharing programs are available on the Internet" (Huang, 2005: 37). Downloading music from the Internet is considered an easy, fast and efficient means to attain music. Although individuals can download music legally for a small fee, illegal downloading is currently the dominant download method (Robertson et al., 2012). Levin et al., (2007) suggest that piracy can come in many forms such as:

- Illegal recording of concerts;
- Producing and selling counterfeit compact disks; and

- Engaging in online piracy.

"The RIAA points to various forms of piracy as the primary culprit for a 31 percent decline in music sales from 1999 to 2002 and a 6 percent decline in CD shipments from record companies to distribution channels from music" (Lyonski and Durvasula, 2008: 168). The music industry has experienced a transitional change, as consumers have the ability to acquire music from so many sources – both legally and illegally (McKenzie, 2009) "Digital sales are on the increase, and the Apple iTunes store is a testament of how money can still be made" (Bonner et al., 2010: 1342). Digital piracy can be defined as "the illegal copying/downloading of copyrighted software and media files (Cronan et al., 2008 cited in Wang et al., 2009: 82). "Online piracy is the downloading of music from websites that pay no royalties to the music industry or artist e.g. Kazaa or Grokster" (Levin et al., 2007: 112). "File sharing networks such as Kazaa, Grokster, EDonkey and Bit-Torrent, among others have become popular to obtain 'free' music (Knopper, 2004 cited in Lyonski and Durvasula 2008: 167). Online piracy is something that has become more popular over recent years. "In 2002, pop-icon David Bowie resumed that everything we thought about music will have completely changed in the next years and that copyrights will belong to the past. Music itself will be available like water or electricity" (Kusek et al., 2005, cited in Oestreicher and Kuzma, 2009:1).

"The downloading of music from "peer-to-peer" (P2P) file sharing networks has increased dramatically since the advent of Napster in 1999" (Stevans and Sessions et al., 2005: 311). "P2P file transfer have made the downloading of music an irresistible temptation for consumers" (Lyonski and Durvasula, 2008: 168). There is a negative effect of illegal downloads of music consumed online through peer-to-peer platforms. "File sharing using P2P networks has been called a killer application and a disruptive innovation for the music industry (Liebowitz, 2006 cited in Shang et al., 2008: 349). "There are estimated to be 1 billion music files available online and 100 million users of sharing software (e.g. Bit Torrent); who make 2.6 billion illegal file transfers each month" (Ouellet, 2007: 107). As a result of this, there has been a large drop in the sale of CDs. "In the US, 681 million CDs and cassettes were sold in 2002 as compared to 785 million two years earlier" (Ouellet, 2007: 107). MP3 players became particularly popular by the release of Apple's iPod and when Apple opened

its iTunes store. "This may be considered as the turning point, when virtual products became advantageous for many consumers" (Anderson, 2006 cited in Oestreicher et al., 2009: 5).

D'Astous et al., (2005) assert that many companies gather together to stop music piracy however some companies like internet service providers and manufacturers of MP3 players and CD recorders try to convince consumers of the benefits of music online. "Although these organisations promote the downloading of music in a legal fashion, the message may appear ambivalent, especially among young people" (d'Astous et al., 2005: 307-308).

Illegal downloading is a severe concern "that has an impact on society, the economy and the music industry, by closing stores, slowing innovation, damaging artist's careers" (Kennedy 2009 cited in Robertson et al., 2012: 215-216). Liebowitz (2003, cited in Stevans and Sessions et al., 2005) maintains that the prices of CD's have been constant over recent years, but the RIAA's own statistics show that CD prices rose from $14.31 in 1998 to $17.09 in 2002; an increase of 19.4 percent over the five year period (Wilcox 2003, cited in Stevans and Sessions, 2005: 313).

Some studies suggest that if the record industry wants to discourage music fans from downloading songs illegally without paying, "companies could adjust their marketing and distribution strategies" (Levin et al., 2004: 57). Record companies could consider reducing the cost of CDs while entertainment companies could consider offering the consumer added value to purchasing a CD rather than illegally downloading; such as attractive packaging, lyrics and other information about the artists (Levin et al., 2004).

2.3 Consumer Behaviour

"Consumer behaviour is the study of the process involved when individuals or groups select, purchases, use or dispose of products, services, ideas or experiences to satisfy needs and desires" (Linehan, 2008: 1). Schiffman et al., (2009) researched consumer behavioural patterns among Generation X, Generation Y and Boomers. Boomers relate to people who are born between 1946 - 1964; Generation X relates to those born between 1965 - 1980 and Generation Y refers to those born from 1981 and after.

Boomers tend to be optimistic and uncomfortable with conflict; they are sensitive to feedback and are team oriented. Generation X people are goal oriented, are good a multi-tasking and are technically literate. Generation Y people are confident, street smart, technologically savvy (http://.un.org/staffdevelopment/pdf/Designing Recruitment, Selection & Talent Management Model tailored to meet UNJSPF's Business Development Needs.pdf). Schiffman et al., (2009) claim that Generation Y consumers spend significant amounts of money on a yearly basis and influences purchases by their parents of several times the amount they spend themselves. This can be attributed to the fact that Generation Y consumers have grown up in a media saturated environment and tend to be aware of 'marketing hype'. The table below illustrates that Generation Y consumers have an immediate understanding when a shopping centre locates popular shops at opposite ends that they are encouraging consumers to "walk the mall" (Schffman etc. al, 2009: 384).

Themes	**Generation Y**	**Generation X**	**Boomers**
Purchasing Behaviour	Savvy, Pragmatic	Materialistic	Narcissistic
Coming Of Age Technology	Computer in every home	Microwave in every home	TV in every home
Price-Quality Attitude	Value orientated: weighing price-quality relationships	Price orientated concerned about the cost of individual items	Conspicuous consumption: buying for indulgence
Attitude Toward Brands	Brand Embracing	Against Branding	Brand Loyal
Behaviour Toward Ads	Rebel against hype	Rebel against hype	Respond to image building type.

"Motivation is the driving force within individuals that impels them to action. This driving force is produced by a state of tension, which exists as a result of an unfulfilled need" (Schiffman et al., 2009: 384). Soloman et al., (2009: 434) examined "the process of consumer socialization and claim it begins in the infant years when parents bring their young children to shops when they are initially exposed to marketing stimuli for the first time". Within the first two years of life, children

requested desired objects. This developed further as children learned to walk and began to make their own selections while in shops. At age 5, most children are making purchases with the help of an adult and at age 8, most children are making independent purchases and have become fully-fledged consumers (Soloman et al., 2009).

2.3.1 Consumer Behaviour and Online Piracy

Economist David McWilliams spoke about the recent closure of HMV and referred to the company being killed by a process called "creative destruction" where only the fittest survive; this is also known as "Corporate Darwinism". He talks about how changes in technology have changed people's expectations and how consumers behave with regard to music (http://.independent.ie/opinion/columnists/david-mcwilliams/david-mcwilliams-its-the-same-old-record-hmv-just-failed-to-change-with-the-times-3354630.html).

Music consumption differs in various ways from most other types of consumption. Music tends to be consumed before it is purchased. It is consumed by being heard, either on the radio, television or during performances (Ouellet, 2007). "Distribution of music files in the P2P network may attract people who wish to access the music first, and then buy the music later (Bhattacharjee et al., 2003; Ki et al., 2006 cited in Shang et al., 2008: 353). Wang et al., (2009) state that 29 percent of adults downloaded music over the Internet at least once and that more than 53 percent of teenagers use the Internet as their primary music source. The Gallup Poll conducted a survey in 2003 and found that 83 percent of young people said that downloading free music was morally acceptable. Research carried out by the Business Software Alliance found that 29 percent of young people think illegally downloading music is wrong (Ishizuka, 2004). Rob and Waldfogel (2006, cited in Wang et. al, 2009: 83) showed that every download reduces sales by between 0.1 and 0.2 units. Zentner (2006, cited in Wang et al., 2009: 83) also indicated that downloads might account for a 30 percent reduction in the probability of purchasing music. "Illegal music downloading" was claimed to hit a record in 2007 when about half of the people on social networking sites reported downloading tracks illegally (Sirkeci et al., 2011: 91).

The Recording Industry of America (RIAA) confirmed that piracy results in a cost of approximately 4.2 billion dollars per annum in America (Levin et al., 2007). Global spend on digital music including on mobile devices was forecasted to grow by 17.8 percent to £5.5bn in 2012, in comparison to a 12.1 percent drop in CD and Vinyl sales from a report by Strategy Analytics (Levin et al., 2007). Streaming sales from sites such as Spotify and Deezer are expected to take over as the leading revenue source for the music industry. In the UK it was suggested that streaming sales would grow at over four times the rate of music downloads in 2012 increasing Britain's digital music spend by £51 million to £411 million (http://.telegraph.co.uk/finance/newsbysector/mediatechnologyandtelecoms/digital-media/9477782/Digital-music-sales-to-smash-5bn-barrier.html).

With illegal downloading becoming more popular, and the access to the Internet more accessible than ever before, consumers can be segmented into downloaders and buyers. With a continuous supply of music to download, downloaders are financially better off. This leads to a negative effect on the different sectors of the industry such as music retailers and their suppliers. "Revenue will only decline if downloaded albums would have otherwise been purchased and if they were not, revenue is unaffected but deadweight loss shrinks as well" (Rafael, 2004: 2). "Consumers taking advantage of download offers are unlikely to be safe or protected against organisational accusations of having committed an act of piracy" (Oestreicher et al., 2009: 2).

Piracy is often seen as the greatest threat facing the music industry worldwide (Sirkeci et al., 2011). Music piracy has recently become a worldwide problem and is having an effect on the growth of the music industry as a whole. The sale of CD's in Taiwan decreased by more than 10 percent annually since 1997. In 2004, the percentage of illegal copying was estimated to have been more than 40 percent (Wang et al, 2009). In 2008, album sales in the UK fell by 10.8 per cent with digital sales rising by 45 per cent in the first six months. In the USA, the number of consumers purchasing CD's decreased by 17 million, while 8 million more internet users paid for digital music in 2008 than in 2007 (Sirkeci et al., 2011). A 2002 study by market research firm Odyssey confirmed that 31 percent of consumers aged 16 or over downloaded music

online approx. 11 times per week (Levin et al., 2004: 57). In a 2002 study of 860 consumers who downloaded music, 41 percent reported buying less music (Stevans and Sessions et al., 2005). Zentner (2003, cited in Stevans and Sessions, 2005) found that the downloading of MP3 files reduces the probability of buying music by 30 percent while Peitz and Waelbroeck (2003, cited in Stevans and Sessions 2005) discovered that music downloading resulted in a 10 percent decline in 2001. According to a study in 2009, "about one in 5 people across Europe's top markets (21 per cent) are engaged in frequent unauthorised music-sharing" (Sirkeci et al., 2011: 91).

Deterrence theory discusses the impact of the law on criminal behaviour and can be used to try to understand digital piracy by explaining how consumers fear the consequences of illegal behaviour. According to deterrence theory, consumers are "deterred from illegal behaviour if the consequences are perceived as swift, certain and/or severe" (Williams and Hawkins 1986, cited in Robertson et al., 2012: 217). If the punishment is considered severe enough, then the illegal behaviour should decrease. It was found that the attitude of consumers "played a significant part in predicting the intention to illegally copy software" (Peace et al., 2003 cited in Robertson et al., 2012: 217).

There is limited research explaining the reasons why people illegally download. Consumers perceive that digital piracy has a low risk of prosecution (Al-Rafee and Cronan 2006 cited in Shang et al., 1997). "The incompetence of anti-piracy arguments to produce significant changes in the behavioural dynamics underlying on-line music piracy is bad news for those who believe that making pirates aware of the negative consequences of their actions, or letting them know that their actions hurt artists and the music industry, or stimulating their deep moral values, is going to change the situation" (d'Astous et al., 2005: 307-308). Increasing the awareness of the risk of prosecution results in less favourable attitudes toward downloading and decreases a consumers intention to engage in online piracy downloading (Chiou et al., 2005 cited in Robertson et al., 2012: 218). Levin et al., (2007) express that the threat to defer consumers from downloading illegally would have to be severe. Other research has shown perceived risk is related to the willingness to pay (Sinha and Mandel, 2008, cited in Robertson et al., 2012). Given that "downloaders have less ethical concern

and are less concerned with the law, it is possible that downloaders may also report intention to steal a CD if the risk of consequences is similar to risks associated with downloading" (Robertson et al., 2012: 218). Bonner et al., (2010) suggest the following forms of punishment for illegal downloading:

- A large fine such as the Thomas verdict infringement in the USA, where a penalty of $1.92 million was imposed on Jammie Thomas-Rasset;
- The potential of getting a virus from the act of downloading;
- Tarnished reputation; and
- Potential loss of precious computer material and a possible ban from the Internet connectivity.

In 2005, it was confirmed that 11,456 people were sued by the RIAA of which 2,484 settled at an average cost of $3,600 per settlement (Lyonski and Durvasula, 2008: 168). Although there are many complaints from the leaders of the music industry and artists, James Murdoch, the Chairman and Chief Executive of News Corporation's European and Asian operations suggested introducing tougher sanctions on unauthorised downloading, which he said was no different from "going into a store and stealing Pringles or a handbag (Martinson 2010, cited in Sirkeci et al., 2011: 92).

It is important to try and understand why consumers choose to download music illegally. Bhaltacharjee et al., (2003 cited in Wang et al., 2009) studied the factors that influence the interest towards online music providers. Their results showed that individuals "who benefit from a faster Internet connection would be willing to pay a higher fee for legal downloading services than those with a slower connection" (d'Astous et al, 2005: 291). Levin et al., (2004) use an example of a consumer being informed by a friend about a new band. They believe that the consumer is not necessarily going to spend the money on their CD, but would be interested in sampling it first (illegally) and then may purchase it if they enjoy it. Their research confirmed that some consumers still enjoy the feeling of purchasing a CD, unwrapping it and following the lyrics provided with the CD when listening to the music. There are other factors, such as income and the price of substitutes and complements, which may have had an effect on the purchase of CDs (Stevans and

Sessions, 2005). "People tend to be only interested in one or two songs from an album. The individual preference for sales of singles would explain the popularity of sites such as iTunes.com over record sales" (Siegfried and Ashley, 2006 cited in Bonner et al., 2010: 1346). A study by the Gartner Group found that 41 percent of those who download music from the Internet said they download files to sample music before buying the CD (Levin et al., (2004: 49). Shang et al. (2008: 353) declare that "consumers should be able to conveniently buy only the music they like, instead of having to buy twelve songs bundled in a CD".

Levin et al., (2007) conducted an experiment that examined the impact of a variety of factors that would influence college students to illegally download music. The results showed that:

- The higher the threat, the less likely students were to download music in the future; and
- Students who had downloaded many songs in the past are more likely to download music in the future.

Levin et al., (2007) suggest that it is quite possible that college students who are not financially independent find it hard to believe that music artists or record companies truly need the money that is lost due to the illegal downloading of music. It is also suggested that college students simply do not care whether the artist or company is financially harmed as a result of their actions. It is assumed that a sample of working adults may yield quite different findings.

IPFI Digital Music Report of 2010 claims that the key driver in illegal digital music downloading is "the lure of free". Illegal file sharing occurs "because it's free" according to a series of studies conducted in various countries including Sweden, Norway, Belgium, and Japan (Shang et al., 2008).

A relationship between gender and music piracy has been studied and has found that males are more likely to engage in music piracy than females (Cronan and Al-Rafee 2008, cited in Wang et al., 2009); although researchers argue that this gap is in fact

closing (Odell et al., 2000 cited in Wang et al., 2009). Al-Rafee and Cronan (2006, cited in Robertson et al., 2012: 219) found that "males had more accepting attitude toward digital piracy than did females, this difference was not significant". D'Astous et al. (2005) suggest that women and older people are less likely to engage in music piracy. It is argued that women are more likely to be influenced by perceived risk of consequences than men (Chiang and Assane 2008, cited in Robertson et al., 2012). Previous research suggests that males, younger people and people who possess higher Internet bandwidth pirate the most (Wang et al., 2009).

The quality of the music file uploaded to the various download sites can also offer an explanation as to why people may prefer to purchase music rather than download illegally. There is "no official quality control" on the music download sites and anyone can upload a file (Rothman, 2009, cited in Sirkeci et al., 2011: 96).

2.4 Ethics

"Ethics are linked to standards and values with rules and conditions imposed on the behaviour and operational procedures of market researchers, marketing managers, advertising agencies, product designers and other professionals concerned with consumers. Professional methods used by these people can influence the behavior, spending and well being of consumers" (Antonides et al., 1998: 589 – 590). Bonner et al., (2010), state that "Legal' and 'ethical' are not necessarily synonymous. Nevertheless, the legal dimension is an important determinant in many ethical decisions" (Robertson et al., 2012: 217). Lysonski et al., (2008: 175) suggest that "ethical idealism is a result of how one is socialized in the early stages of life and if so the likelihood of this orientation being heightened is dubious." "Social norms have a significant impact on future downloading behavior" which suggests that college students do care what others think about them downloading songs without paying" (Levin et al., 2007: 121). "Consumer ethics is the moral principles and standards that guide behaviour of individuals or groups as they obtain, use, and dispose of goods and services" Levin et al., (2004: 49). "Consumers that download music illegally tend to be characterized by a history of past piracy behaviour and lesser ethical concern" (Robertson et al., 2012: 217).

Ethical consumer behaviour can be broadly defined as the "decision-making, purchases and other consumption experiences that are affected by the consumer's ethical concerns" (Chatzidakis et al., 2007: 306). Solomon et al., (2010: 71) define an ethical shopper as a person "who likes to help out the underdog and will support local shops rather than chain stores". Chatzidakis et al., (2007: 308) discuss Tan's Issue Risk Judgment Model, which assumes that "behavioural intention is a function of three factors (moral intensity, perceived risk and moral judgment)". The model aims to "develop a more comprehensive view of the contextual and cognitive factors that affect ethical decision- making processes" (Chatzidakis et al., 2007: 308).

2.4.1 Ethics and Online Piracy

"Music downloading is a unique consumption behaviour where downloaders face moral, legal, and ethical challenges" (La Rose and Kim 2007, cited in Sirkeci et al., 2011: 93). Gopal et al., (2004, cited in Shang et al., 2007: 351) argue that "the general ethical model of software piracy is also broadly applicable to audio piracy". Such ethical norms are still far from reality and very difficult to build according to some studies (Balestrino, 2008, cited in Sirkeci et al., 2011: 93). "Piracy has been recognized as a major ethical issue in the information age" (Shang et al., 2008: 349). In some cases it is not just the ethical factors that deter people from downloading, but the perceived prosecution risk (Sirkeci et al., 2011). Huang (2005: 38) suggests that "there is no direct harm to anyone" when engaging with online file sharing and that "people do not see piracy as a serious ethical problem".

In Singapore, the "Keep Music Original" advertising campaign was introduced to convince Singaporeans to support the work of artists and the survival of the music industry by buying original music. It is important to promote the moral values of consumers and encourage them to think about the ethics of music piracy. For example, a Canadian advertising campaign organised by Canada's Coalition Against Satellite Signal Theft (CASST) focused on trying to get consumers to understand that piracy is equivalent to stealing (d'Astous et al., 2005).

Matthews (2000, cited in Wang et al., 2009) found that more than half the people who listened to pirated music would buy licensed CD's; therefore an ethical reason to their

behaviour is not identified. To these people, downloading serves as a means of sampling the music before purchase. Gopal et al., (2006 cited in Wang et al., 2009) suggest that introducing cheap sampling costs might increase consumer surplus and have a positive effect on an individual's intention to buy music. The "network externality" effect aims to increase the probability of consumers knowing the music and its value (Wang et al., 2009: 83).

The ethical theory of planned behaviour suggests that consumers behave in a rational fashion by considering the consequences of their actions (Ajzen 1985, cited in d'Astous et al., 2005). According to theory of planned behaviour, the intention to engage in a given behaviour is a function of three things: (d'Astous et al., 2005: 307).

- The attitude toward the behaviour;
- The subjective norm; and
- The perceived behavioural control.

The attitude toward the behaviour looks at how a consumer views their personal consequences. The subjective norm looks at social pressures and how these act on the consumer with regard to taking part in the behaviour, or not as it may be. The perceived behavioural control looks at the consumer's perception of his or her own capacities to accomplish the behaviour in a successful way (Ajzen 2002, cited in d'Astous et al., 2005). The past behaviour of a consumer applies a strong influence on the intention to engage in a music piracy. The more a consumer thinks that music piracy is normal behaviour, the less they think of the act as being wrong or unethical, and there is a greater chance of them engaging. This suggestion is "speculative as age is obviously correlated with other variables than computer skills and ethical predispositions" (d'Astous et al., 2005: 307).

Levin et al., (2004) testify that many consumers justify the act of piracy as ethical due to there been very few good songs on a CD and view their behaviour as a way of "getting even" with the record industry. The record industry filed a lawsuit against Napster as they believed such file-sharing websites are harmful to music sales. "Napster was forced to cease its practices and become legal in the way it allowed

music to be transferred on the Internet" (Lyonski and Durvasula, 2008: 167). Musician Ben Folds, quoted in a 2001 issue of Entertainment Weekly, sees it in a different light. "I can't believe Napster might be shut down, Music is for everybody. When people get excited about it, whether from hearing it on the radio or borrowing a record from a friend, or accessing it through Napster, they buy records and come out to shows" (Levin et al., 2004: 56). Colbert et al., (2003 cited in d'Astous et al., 2005: 290) have examined the effects of Napster's closing on the intention to buy compact discs (CDs). They found that this closing led to negative emotions among Napster's users which provoked a greater propensity to look for substitute music downloading services and a lower intention to buy CDs.

People that download music illegally are more inclined than those that don't, to agree that record companies are making too much of a profit. They were not more likely than non-downloaders to agree that artists are making extreme profits. These findings suggest that consumers see the music artist as being a victim of illegal downloading than the record companies, demonstrating ethics. If the record companies aim to convince consumers that the illegal downloading songs for free is unethical, they may consider executing a marketing campaign whereby famous music artists make the plea that this unethical behaviour harms all of those involved in creating music. Another option would be for them to consider a marketing campaign in which unknown artists or those new to the music industry say that they will have to quit due to illegal downloading (Levin et al., 2004)

While the normal feeling about downloading music for free may be that "everyone does it", one study showed that the extent to which this is done is dependent on "one's ethics and one's rationalizations, as well as access to the technology (i.e. high speed connection) for downloading". Access to the technology allows consumers to access not only music, but also other copyrighted material such as moves and television shows. This research provides "some understanding of the factors that influence such consumer behaviour and the ways that marketers might respond to such behaviour" (Levin et al., 2004: 57-58).

The Theory of Reasoned Action (TRA) considers that behaviour is openly linked to intention (Fishbein and Ajzen 1975, cited in Robertson 2012). It is thought that

"individuals are rational human beings whose intentions are formed by their attitudes toward behaviour and their perceptions of what others think they should do" (Robertson et al., 2012: 216). The Theory of Planned Behaviour (TPB) considers an additional third component which is known as Perceived Behavioural Control (PBC). It is said that this also influences intention (Ajzen 1985, cited in Robertson 2012). "PBC includes the way people perceive the difficulty of the behaviour; 'i.e., whether or not it is under volitional control'" (Ajzen and Madden 1986 cited in Robertson 2012: 216). Previous research has proved that both TRA and TPB are positively linked to digital piracy. The factors that influenced the attitude were monitored and it was discovered that some people believed that digital piracy helped them save money and that digital media costs too much. It was also discovered that people tend not to be afraid of getting caught (Robertson et al., 2012). Cronan and Al-Rafee (2008, cited in Robertson et al, 2012) investigated the intent to pirate music through an extended model of TPB, which included attitudes, PBC, past piracy behaviour, and moral obligation. "Past piracy was the behaviour that was the strongest predictor of intention"; however it is furthermore important to note that "moral obligation (guilt regarding pirating) was also a strong predictor with individuals low in moral obligation being more likely to pirate" (Robertson et al., 2012: 216).

"Deterrent messages communicating the legal consequences of downloading align with deterrence theory (Williams and Hawkins 1986, cited in Robertson et al., 2012: 217). The need for deterrent messages has also been reinforced by research suggesting that people view downloading music as more acceptable than other deviant behaviours and do not see the behaviour of downloading music as unethical or criminal (Coyle et al., 2009 cited in Robertson et al., 2012).

Activating anti-piracy arguments that downloading is unethical does not influence attitudes toward the behaviour (d'Astous et al., 2005). Tyler (2006, cited in Robertson et al., 2012: 217) "argues that people obey the law if they believe that breaking the law goes against their moral convictions". Those that download music tend to have a "different ethical profile than non-downloaders, characterized by less ethical concern" (Levin et al., 2004, cited in Robertson et al., 2012: 217). Individuals that are not too concerned with the law also show a more positive attitude toward piracy, although

only when in a working environment (Goles et al., 2008, cited in Robertson et al., 2012: 217).

Research has supported the idea that individuals hold different attitudes toward stealing a CD and downloading. Specifically, individuals are more likely to report intending to download than intending to steal a CD (Lyonski and Durvasala 2008) and individuals perceive stealing a CD to be more illegal than downloading. Findings show that "downloaders show less moral obligation to obey the law and less ethical concern whether or not stealing a CD is viewed as illegal" (Robertson et al., 2012: 218). Referring to deterrence theory (Williams and Hawkins 1986, cited in Robertson et al., 2012) and ethical decision-making theory (Hunt and Vitell 1986), it is possible that "perceived certainty of the consequences also plays a role in intention to steal a CD" (Robertson et al., 2012: 218).

Lyonski and Durvasula (2008) found that even when the risk of stealing a CD was comparable to downloading, individuals were unlikely to report intention to steal a CD; however, they did not compare downloaders to non-downloaders. Robertson et al., (2012: 218). Some researchers have found that the personal degree of morality is negatively correlated with illegal music downloading and that magnitude of consequences, and that social consensus is very important in influencing the consumer's decision (Chiou et al., 2005, cited in Sirkeci et al., 2011: 93).

"Moral disengagement occurs where one makes harmful conduct personally acceptable by persuading oneself of the view that the questionable behaviour is actually morally tolerable, which in turn makes them feel better" (Bonner et al., 2010: 1344). It has also been learned that the higher usage of unethical goods affects the values held by the consumer that the good in unethical (Ostling, 2009, cited in Bonner et al., 2010: 1343). Bonner et al., (2010) state that informing a person that their act of piracy results in the creation of a victim, which leads the pirate to increase its caring towards the victim. Interestingly this is done without any specific information being given to the person about the victim. Lowenstein et al., (2006, cited in Bonner et al., 2010) justify why people show more concern for identified victims by suggesting:

- Affect-based reasons; and

- Cognitive based reasons

On a cognitive level Friedrich et al., (1999 cited in Bonner et al., 2010: 1344) look at how identifying a single victim highlights an "unidentifiable victim effect". They use the term "psychological numbering" which they say refers to people having less of a value on lives at risk as the number of those at risk increases, furthermore they argue that identifying a single victim leads to an inconsistent percentage of the total threat. Highlighting to consumers what artists are effected most which leads to a loss of income may invoke some guilt on the illegal downloader, the guilt levels will be at a higher level for fans who have an idolised view of the musician in question (Bonner et al., 2010): 1344).

2.5 Conclusion

There has been a clear and dramatic change in the way people are now consuming music "Illegal file sharing is widespread with an estimated 95 per cent of musical downloads online being done illegally and seven million Britons admitting to having tried unauthorised downloading (Sirkeci et al., 2011: 91). Online piracy is something that has become more popular over recent years. Previous studies outlined in this chapter have shown that online piracy is impacting the music industry and that those that consume music by illegally downloading it online do not feel like they are doing anything wrong. As Shang et al., (2008: 349) state, "piracy has been recognized as a major ethical issue in the information age".

The relationship between ethics and the consumption of music online (piracy) is important and will be researched further in the dissertation. The next section will discuss the methodology used for the research.

Chapter Three: Research Methodology

3.1 Introduction

This chapter describes the type of research that will be used in this dissertation. McDaniel and Gates (2001: 6) define market research as "the planning, collection and analysis of data relevant to marketing decision making". Methodology is "the theory of how research should be undertaken, including the theoretical and philosophical assumptions upon which research is based on the implications of these for the method or methods adopted" (Saunders et al., 2012: 674). This chapter will recognise the ideas and objectives of the research and will show what approach will be used for this dissertation.

3.2 Market Research Process.

The structure of this chapter will be taken from the market research process by Graeff (2010). The following will be discussed in detail:

- Define the problem
- Develop research objectives
- Data collection techniques and procedures
- Plan the sampling procedure
- Collect the data
- Analyze the data

3.2.1 Define the problem

Research is the "study and investigation, especially to discover new facts'" (Riley et al., 2000: 7). A research problem is an issue that needs to be addressed before the research is conducted (Creswell, 2003). "It is very important that researchers properly define the problem and clearly distinguish the problem" (Graeff, 2010: 40).

The aim of the research carried out for this dissertation was to investigate the ethical behavioural approach of consumers when purchasing music online. The literature review assisted in identifying possible suggestions as to when consumer behave unethically when purchasing music online.

The research question for this dissertation is:

Is there an association between the age group of the survey participants and the extent that the participants download music illegally?

Problem defining results in a list of research objectives (Domegan and Fleming, 2007) which are outlined below.

3.2.2 Develop research objectives

Research objectives are "clear, specific statements that identify what the researcher wishes to accomplish as a result of doing the research" (Saunders et al., 2012: 680). The overall objective for this dissertation is:

"To determine the behaviour of consumers when purchasing music online"

In order to achieve this objective, individual sub-objectives needed to be identified. "Objectives are broad statements of intent" (Domegan and Fleming, 2007: 23). It is important that the researcher determines "exactly what they are going to measure and how they will measure it" (Graeff, 2010: 41).

Objective 1 - To measure who/what has the greatest level of influence on 25-34 year olds on how they purchase music.

Objective 2 - To measure acts of piracy against the proposed stealing of a CD from a music store.

Objective 3 - To compare levels of online music consumption to the traditional offline consumption (in store).

When the researchers know the research objectives, it is important to understand the focus of the survey, the types of questions and the population of whom the questions will be asked (Graeff, 2010).

3.2.3 Data collection techniques and procedures

When the objectives of the research project are confirmed, the appropriate data collection techniques need to be decided (Graeff, 2010). The data used for this dissertation will be primary based. Primary data is data which is collected first hand by the researcher to solve the research problem (Domegan and Fleming, 2007).

A mono method of research was chosen meaning that a "single data collection technique" was used (Saunders et al., 2012: 163). This research is quantitative. Quantitative research relies on "the research instruments employed to gather data and analyse/measure it (for example questionnaires)" (Riley et al., 2000:40). Quantitative research is related with survey research strategies. A "survey research strategy is normally conducted through the use of questionnaires" (Saunders et al., 2012: 163). Survey research relies on the use of a questionnaire (Domegan and Fleming, 2007). Questionnaire design plays a part in the success as far as response rates are concerned (Riley et al., 2000: 92).

A survey is a "systematic collection of information from large study groups" usually by means of a questionnaire given to a sample of units in the population (Rossi and Freeman, 1982 cited in Hartley, 2001: 184). Denscombe (2003: 27) identifies the advantages of conducting a survey for research purposes. He maintains that "surveys are associated with getting information straight from the horse's mouth". The researcher will get wide and inclusive coverage. A large amount of data can be produced in a short period of time, and the results can be obtained quickly. Questionnaires provide "standardised answers to the extent that all respondents are posed with exactly the same questions" (Denscombe, 2003: 159). A standardised measurement that is constant across all participants guarantees that that the researcher will have comparable information about all respondents (Fowler, 1993).

The format of the survey was taken from the paper by Robertson et al., (2012) entitled "Illegal Downloading, Ethical Concern and Illegal Behaviour". This survey was chosen as the guide for the methodology of this dissertation due to the similarities of the aims of the research. However, questions investigating acts such as illegal drug

taking were omitted in order to encourage participants to complete the survey without having to answer questions of a sensitive nature.

"It is important to ensure that questions are expressed clearly so they are understood in the same" (Saunders et al., 2012: 163). A question should "achieve focus, raise attention, eliminate alternatives and draw an unambiguous response" (Riley et al., 2000: 93). Questionnaires should be designed to appear as short as possible as the physical appearance and the layout of a questionnaire is a major determinant of the response rate (Domegan and Fleming, 2007).

There are two types of questions that can be used in a questionnaire; open questions and closed questions. Closed questions were used in this instance as they "restrict answers to a small set of responses" (Riley et al., 2000: 93).

Rating questions were used in the questionnaire where the respondent is asked how strongly they agree or disagree with a series of statements (Saunders et al., 2010). It is important to use "both positive and negative statement so as to ensure that the respondent reads each one carefully and thinks about which box to tick statements (Saunders et al., 2010: 436).

It is considered important to use a pilot test with regard to the use of questionnaires so "that the respondents will have no problem in answering the questions and there will be no problem recording data" (Saunders et al., 2012: 451). The minimum number for a pilot test for student questionnaires is estimated at 10. The researcher created several versions of the survey and used the dissertation supervisor and peers to check the validity of the survey which eventually led to the final draft being chosen as the research survey to be used. As a result of this, some questions were altered so that they could be understood better.

Before Pilot: Do you own an iPhone?
After Pilot: Do you own a smartphone?
This question was changed to be more generic.

Before Pilot: I was upset following the closure of HMV

After Pilot: I was upset following the closure of music stores nationwide

This question was also changed to be more generic as it was not correct to only state HMV when other music stores have closed recently.

Each of the questions in the questionnaire served their own purpose; some contributed more to the aim of the dissertation. Question six for example, "How often do you purchase music offline (in store)" was asked to gauge an understanding of how many of the participants still took part in the traditional form of consuming music. Question ten "To what degree would the following sources influence your music purchases" was important as it narrowed down on the factors that play a role in the consumption or music, both in the traditional sense and in the contemporary form.

3.2.4 Plan the sampling procedure

Sampling involves the decision regarding who to talk to and who to observe (Domegan and Fleming, 2007). It is important for the researcher to decide who will be in the sample and how they will be chosen (Graeff, 2010). The Delphi technique is a "technique using a group of people who are either involved or interested in the research topic to generate and select a more specific research idea" (Saunders et al., 2012: 669). The aim of the research was to review the behaviour of young adults and therefore friends and students, some of which were involved in the Irish music research, were approached.

A snowball sampling method was decided as this would collect the data in the most efficient way. Snowball sampling is a "non-probability sampling procedure in which subsequent respondents are obtained from information provided by initial respondents" (Saunders et al., 2012: 682).

Sampling is an important stage of the research process as the researcher is choosing a small number of people that will represent the larger population (Domegan and Fleming, 2007).

3.2.5 Collect the data

The next stage of the market research process refers to the physical collection of the data (Domegan and Fleming, 2007).

Data was collected through the use of survey monkey and using email and social media sites (Facebook, LinkedIn & Twitter) to reach the researchers peer group with the greatest of ease and enable them to share the survey among their own peers easily. The researcher acknowledges the limitations of using a snowball sampling technique however there was a limitation of time and it was felt that this would be the most beneficial method to get responses in a quick manor.

Initially the survey was sent to a select number of chosen participants; it was then broadcasted on the researcher's personal Facebook page where it was shared and like among friends and followers. The intention was to receive approximately 120 responses in order to reach a representative sample that provided an accurate understanding of consumer behaviour pattern among young Irish adults. The survey proved popular and given the quick response time for the first 100 replies, it was left open for an additional two days and in total, 150 replies were received.

3.3 Limitations

There were limitations to the research that should be mentioned.

There was a constraint on the time available for research. Ideally for this topic, multiple methods of research would be useful in order to "overcome weaknesses associated with using only one method" (Saunders et al., 2012: 164). Qualitative research methods such as interviews focus groups would have provided a better understanding of the way in which consumers behave when purchasing music online.

The number of possible responses to the questionnaire was relatively low due to the time available for research. A larger sample would have allowed a more precise understanding of the topic.

3.4 Conclusion

The aim of this section was to carry out research on young adults regarding how the consume music in the online industry. By using the quantitative research method of a questionnaire, the intention is to gain a better understanding of the behaviour of these consumers.

A questionnaire with closed questions, using rating scales was developed and finalised after a pilot phase.

The statistical package for social scientists (SPSS) was used to assist with the preparation of data before the analysis. SPSS is an “integrated system for statistical data analysis” (Domegan and Fleming, 2007: 440). The results of this questionnaire will be evaluated in the next section and the results will be presented.

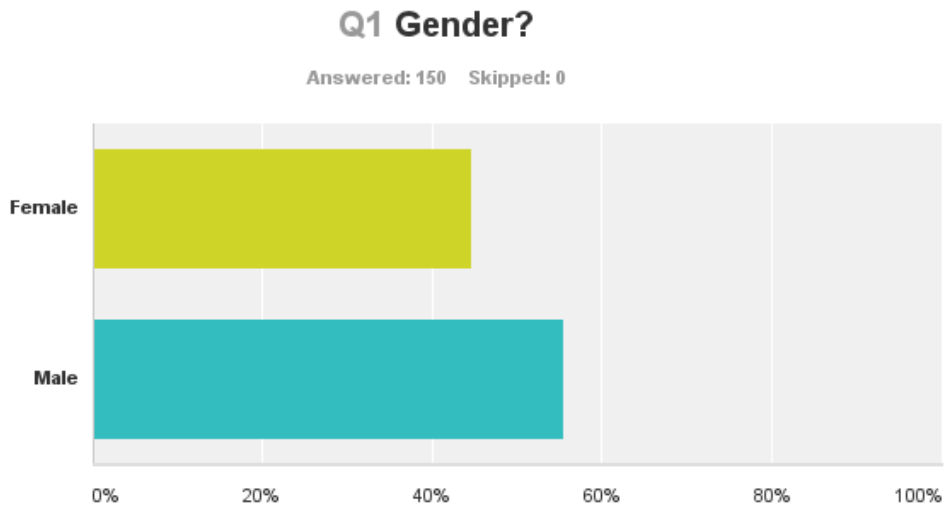
Chapter Four: Data Analysis

4.1 Introduction

Graeff (2010) outlined the analysis of the data as the next step in the market research process. The aim of this section is to use the data from the questionnaire to help satisfy the research objectives outlined in the Research Methodology chapter. Domegan and Fleming (2007: 430) define data analysis as "a set of methods and techniques that can be used to obtain information and insights from the data". Quantitative data methods include graphs, charts and statistics. Statistics "is a study of the various techniques of giving meaning to untreated or raw data" (Burton et al., 2002: 1).

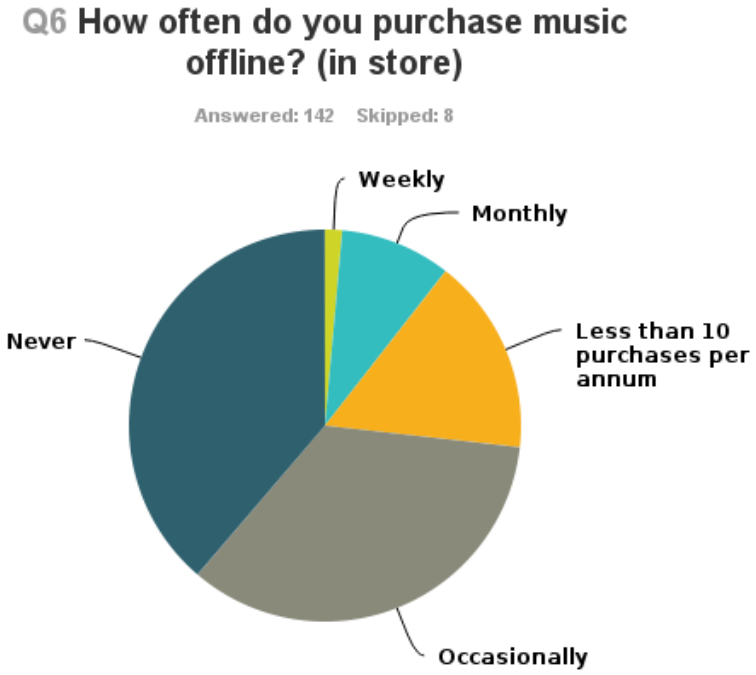
4.2 General Statistics

Overall the survey was completed by 150 recipients. The below bar chart shows the total statistics for question one on gender. A bar chart is a useful way of displaying information as it "highlights the highest and lowest values" (Saunders et al., 2012: 666). In this instance, the variable of "male" is the higher of the two values with 83 respondents (53.33% percent), compared to 67 replies being from the female audience (46.67 percent).



A pie chart is another useful visual tool to present data and is used to show "proportions for a categorical data or a grouped continuous or discrete data set" (Saunders et al., 2013: 677). The pie chart below shows a summary of the answers to

question six of the questionnaire. The most popular answer was “never” with 38.73 percent of the replies; the least favourite was “weekly” with just 1.41 percent.



4.3 Reliability Analysis

Cronbach’s alpha is most frequently used to calculate consistency in data and therefore show if it is reliable. Cronbach’s alpha is used “to measure the consistencies of responses to a set of questions that are combined as a scale to measure a concept” (Saunders et al., 2012: 430). A scale is represented by combining the scores for each of the rating questions (Saunders et al., 2012: 439).

This was carried out for the set of questions from number 16 in the questionnaire and questions 17.

4.3.1 Questions 16

Scale: Ethical behaviour attitudes scale

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.870	.869	11

Values of 0.7 or above indicate that the questions combined are measuring the same thing (Saunders et al., 2012: 430). The Cronbach's Alpha is 0.870; therefore above the accepted level of 0.7. This suggests that the participants answered consistently across all eleven questions on the questionnaire

***16. This part of the survey asks you to reflect on ethical behaviours, please read the statements below and indicate for each question which is true of you.**

	Strongly believe that it IS wrong (1)	(2)	Neutral (3)	(4)	Strongly believe that it is NOT wrong (5)
Reporting a lost item as stolen in order to receive insurance money.	○	○	○	○	○
Giving misleading price information to a salesperson for an unpriced item	○	○	○	○	○
Installing software on your computer without buying it	○	○	○	○	○
Drinking a soft drink in a supermarket without paying for it	○	○	○	○	○
Moving into a residence and finding Sky TV is still hooked up and using it without paying for it	○	○	○	○	○
Returning damaged goods when the damage was your own fault	○	○	○	○	○
Downloading a movie or TV series from the internet	○	○	○	○	○
Lying about a Childs age to get a lower price	○	○	○	○	○
"Burning" a CD instead of buying it	○	○	○	○	○
Observing someone shoplifting and ignoring it	○	○	○	○	○
Getting too much change and not saying anything	○	○	○	○	○

4.3.2 Questions 17

Scale: Unethical behaviour attitudes scale

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.610	.718	6

The Cronbach's Alpha reliability coefficient is 0.610 which is considered lower than the accepted level of Cronbach's Alpha of 0.7. This suggests that the participants that did not answer consistently across the 6 items (questions) in this scale. Further investigation of the inter-correlations between the items in this questions show that item 5 "Driven 20 Km\h over the speed limit" did not correlate strongly with other items in this scale. If this question was excluded from the questionnaire, was removed would rise to 0.685 which is just below the 0.7 cut-off for acceptable reliability.

	Scale Mean if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Used illegal drugs	9.8148	.319	.578
Shoplifted	10.6519	.582	.528
Not worn your seatbelt	10.0222	.285	.589
Cheated on an exam/test or essay	10.4148	.551	.515
Driven 20 Km\h over the speed limit	7.9778	.224	.685
Abused prescribed drugs	10.5630	.503	.527

***17. Select a number from zero to eight to indicate how often you have been involved in the following activities in the past 12 months**

	1) Never	2	3	4) Occasionally	5	6	7	8) Daily
Used illegal drugs	○	○	○	○	○	○	○	○
Shoplifted	○	○	○	○	○	○	○	○
Not worn your seatbelt	○	○	○	○	○	○	○	○
Cheated on an exam/test or essay	○	○	○	○	○	○	○	○
Driven 20 Km\h over the speed limit	○	○	○	○	○	○	○	○
Abused prescribed drugs	○	○	○	○	○	○	○	○

4.4 Main Research Question

This section will analyse the data around the main research questions of this dissertation:

Is there an association between age group of the survey participants and the extent that participants download music illegally?

The relationship between the age group of the participants and the extent that they download music illegally is described in the cross tabulation table and clustered bar chart below. A cross tabulation table is also known as a contingency table and is a "technique used for summarising data from two or more variables so that specific values can be read" (Saunders et al., 2012: 668). A bar chart is used to show "frequency distributions for a categorical or group data variable which highlights the highest and lowest values" (Saunders et al., 2012: 666).

It can be clearly seen that there is a different pattern between the 18-25 year old group (generation X) and the other two age groups. Of the 18-25 year old group 76.2% 'Sometimes', 'Hardly ever' or 'Never' pay for music that they download whereas in the other two age groups this percentage is at or around 40%. It seems there is positive linear relationship between age-group and the category "do not download music" with a higher proportion of those in the 35+ age group who do not download music.

The chi squared (x^2) test looks not at an individual item of data but at the whole distribution (Burton et al., 2002: 174). It accesses the likelihood of the data in the table (Saunders et al., 2012: 514). The result of the chi-square (x^2) implies that there is some evidence of an association. It can be seen that 18-25 year olds who 'Sometimes', 'Hardly ever' or 'Never' pay for downloading music contributed most to the chi-square value which suggests that there are more young participants who do not pay for downloading music.

Table1: Three age groups * Do you pay for the music you download? Crosstabulation

			Do you pay for the music you download?			Total
			Do Not Dowload Music	Sometimes/ Hardly Ever/ Never	Always/ Almost always	
Three age groups	18-25	Count	2	16	3	21
		% within Three age groups	9.5%	76.2%	14.3%	100.0%
		Std. Residual	-1.3	2.0	-1.3	
	26-34	Count	24	42	33	99
		% within Three age groups	24.2%	42.4%	33.3%	100.0%
		Std. Residual	.2	-.6	.6	
	35+	Count	9	12	9	30
		% within Three age groups	30.0%	40.0%	30.0%	100.0%
		Std. Residual	.8	-.5	.0	
Total		Count	35	70	45	150
		% within Three age groups	23.3%	46.7%	30.0%	100.0%

Figure 1

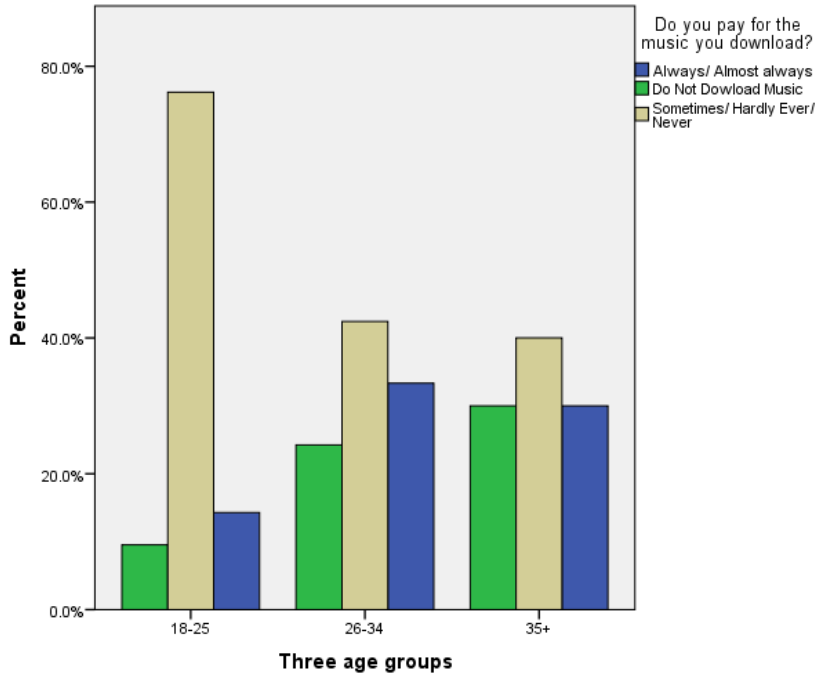


Table 2: Chi-Square Tests

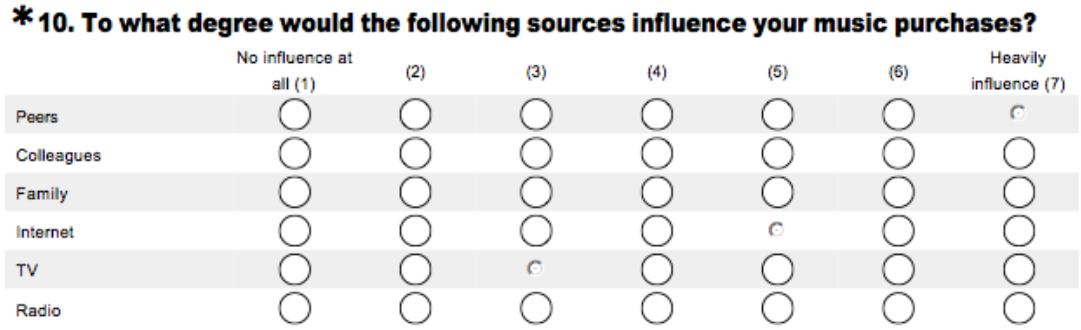
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	9.008[a]	4	.061

4.5 Objective One

This section will analyse the data around the first research objective:

To measure who/what has the greatest level of influence on 25-34 year olds on how they purchase music.

To test the strength of 25 – 34 year olds attitudes towards which factors influence their choice of music, a one-sample t-test was carried out on each factor (peers, colleagues etc.):



A one-sample t-test is used to help answer questions about the mean, where the data is a random sample of independent observations. "The sample has been drawn from a population of given mean and unknown variance; which therefore has to be estimated from the sample" (http://.cirem.co.uk/definitions.html). The test value was chosen as 4, as this is value of the middle option for each influence (as the scale ranges from 1 to 7). Therefore for each factor, a test was carried out to see if the average observed mean was significantly greater than neutral value in the target population.

It can be seen that the sample of 25 to 34 year olds, the factors that influenced them the most were:

- Radio (mean = 4.79);

- Internet (mean = 3.94).
- Peers (3.82)

The factors which influenced them the least were:

- Colleagues (mean = 2.62);
- Family (mean = 3.015).
- TV (3.75)

	N	Mean	Std. Deviation	Std. Error Mean
Peers	93	3.8172	2.11591	.21941
Colleagues	92	2.6196	1.64979	.17200
Family	92	3.0543	1.75013	.18246
Internet	93	3.9355	1.82856	.18961
TV	92	3.7500	1.55221	.16183
Radio	93	4.7849	1.71217	.17754

Examining the one-sample t-test results below it can be seen that only one of the factors, 'Radio', is significantly larger than the midpoint on the scale (4) in the target population. This suggests that there is significant evidence to suggest that radio is an influencing factor on 25 – 34 year olds in how they purchase music.

There is no evidence to suggest that TV, Internet, Family, Colleagues or Peers influence the 25 – 34 year olds in the target population.

One-Sample Test

	Test Value = 4					
	T	Df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Peers	-.833	92	.407	-.18280	-.6186	.2530
Colleagues	-8.026	91	.000	-1.38043	-1.7221	-1.0388
Family	-5.183	91	.000	-.94565	-1.3081	-.5832
Internet	-.340	92	.734	-.06452	-.4411	.3121
TV	-1.545	91	.126	-.25000	-.5715	.0715
Radio	4.421	92	.000	.78495	.4323	1.1376

4.6 Objective Two

This section will analyse the data around the second research objective:

To measure acts of piracy against the proposed stealing of a CD from a music store.

To measure acts of piracy against the proposed stealing of a CD from a music store, Spearman's correlation coefficients were calculated. With this, data is used from a sample and it is assumed that the sample is selected at random (Saunders et al., 2012). Spearman's correlation is a "statistical test that accesses the strength of the relationship between two ranked data variables" (Saunders et al., 2012: 682). In this case the two data variables are the acts of piracy and the proposed stealing of a CD from a music store.

The table below shows the correlations between the two hypothetical proposed stealing of CD scenarios to the attitudes towards unethical behaviour. Correlation coefficients significant at the 5% level are highlighted yellow. There is some evidence to suggest that there is a relationship between stealing a CD with a 100% chance of not getting caught and 'Reporting a lost item as stolen in order to receive insurance money', 'Giving misleading price information to a salesperson for an

unpriced item', 'Drinking a soft drink in a supermarket without paying for it', 'Returning damaged goods when the damage was your own fault' and 'Observing someone shoplifting and ignoring it'.

Only 'Returning damaged goods when the damage was your own fault' and 'Drinking a soft drink in a supermarket without paying for it' were significantly correlated when compared to' Stealing a CD from a music store with some risk that an invisible security camera might observe you'. This means that as the likelihood of the person stealing a CD increases, the likelihood that they will agree that the behaviour is unethical decreases.

	Stealing a CD from a music store with a 100% chance of not getting caught.	Stealing a CD from a music store with some risk that an invisible security camera might observe you.
Reporting a lost item as stolen in order to receive insurance money.	-.233**	-.094
Giving misleading price information to a salesperson for an unpriced item	-.220**	-.113
Installing software on your computer without buying it	-.084	-.057
Drinking a soft drink in a supermarket without paying for it	-.229**	-.257**
Moving into a residence and finding Sky TV is still hooked up and using it without paying for it	-.044	.015
Returning damaged goods when the damage was your own fault	-.245**	-.232**
Downloading a movie or TV series from the internet	.028	-.033
Lying about a Childs age to get a lower price	-.092	-.160
Burning a CD instead of buying it	.016	-.027
Observing someone shoplifting and ignoring it	-.219*	-.150
Getting too much change and not saying anything	-.176*	-.129

The table below shows the correlations between the stealing of CD scenarios to the likelihood of committing unethical behaviours. Correlation coefficients significant at the 5% level are highlighted yellow. There is some evidence to suggest that there is a relationship between stealing a CD with a 100% chance of not getting caught and likelihood that the target population has 'used illegal drugs', 'Shoplifted', 'Cheated on an exam', 'Driven 20 K/m\h over the speed limit' and 'Abused prescribed drugs'.

Only three of these ('used illegal drugs, driven 20 Km\h over the speed limit' and 'Abused prescribed drugs') remained significant when there was a chance of getting caught stealing the CD was introduced.

	Stealing a CD from a music store with a 100% chance of not getting caught.	Stealing a CD from a music store with some risk that an invisible security camera might observe you.
Used illegal drugs	-.281**	-.204*
Shoplifted	-.240**	-.119
Not worn your seatbelt	-.151	.016
Cheated on an exam/test or essay	-.208*	-.040
Driven 20 Km\h over the speed limit	-.178*	-.115
Abused prescribed drugs	-.261**	-.201*

4.7 Objective Three

This section will analyse the data around the third research objective:

To compare levels of online music consumption to the traditional offline consumption (in store).

To measure if there is an association between online music consumption and traditional offline consumption, a Spearman's Rho correlation was carried out. This tests the null hypothesis that there is no linear relationship between the median of online consumption and the median of offline consumption. It also tests the alternate hypothesis that there is in fact an inverse linear relationship between the median of online consumption of music and the median of consumption of offline music in the target population.

The table below shows the result of the Spearman rho one-tailed correlation test. This shows that there is some evidence at the 5% level of a weak inverse linear relationship between how often music is purchased offline and how often music is purchased online. Therefore the null hypothesis can be rejected. This indicates that as online music consumption increases, offline music consumption decreases in the target population.

			How often do you purchase music offline? (in store)	On average how many songs do you download each week?
Spearman's rho	How often do you purchase music offline? (in store)	Correlation Coefficient	1.000	
		Sig. (1-tailed)	.	
		N	142	
	On average how many songs do you download each week?	Correlation Coefficient	-.149*	1.000
		Sig. (1-tailed)	.038	.
		N	142	142

4.8 Other Findings

There is evidence of an association at the 5% level between the three age groups and how often participants attend live music gigs, with the younger age groups attending live gigs much more frequently than the older age groups.

			How often do you attend live music gigs?				Total
			Frequently attend live gigs	On occasion attend live gigs	Hardly ever attend live gigs	Never attend live gigs	
Three age groups	18-25	Count	8	9	2	2	21
		% within Three age groups	38.1%	42.9%	9.5%	9.5%	100.0%
	26-34	Count	28	41	23	2	94
		% within Three age groups	29.8%	43.6%	24.5%	2.1%	100.0%
	35+	Count	1	18	6	2	27
		% within Three age groups	3.7%	66.7%	22.2%	7.4%	100.0%
Total		Count	37	68	31	6	142
		% within Three age groups	26.1%	47.9%	21.8%	4.2%	100.0%

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	14.084	6	.029
Likelihood Ratio	16.816	6	.010
Linear-by-Linear Association	3.717	1	.054
N of Valid Cases	142		

A one-tailed paired t-test found a significant change in action at the 5% level showing that respondents would be less likely to steal the CD if there was some risk that a security camera might observe them (t =-1.754; df =136; p = .041), see table 10.

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Stealing a CD from a music store with a 100% chance of not getting caught.	7.9708	137	2.35129	.20088
	Stealing a CD from a music store with some risk that an invisible security camera might observe you.	8.2628	137	2.17022	.18541

		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Stealing a CD from a music store with a 100% chance of not getting caught. - Stealing a CD from a music store with some risk that an invisible security camera might observe you.	-.29197	1.94846	.16647	-.62117	.03723	-1.754	136	.082

AVOVA "determines the probability that the values of a numerical data variable for 3 or more independent samples are different" (Saunders et al., 2012: 665). A one-way ANOVA found a difference between how often people download music and do not pay for it in terms of sum of attitudes towards unethical behaviour (F = 8.737; df = 2,110; p = .0005). With those who always/almost always pay for music downloaded scoring significantly lower overall on attitudes to unethical behaviour when compared to those who sometimes and hardly ever or never pay for music which they download

Descriptives

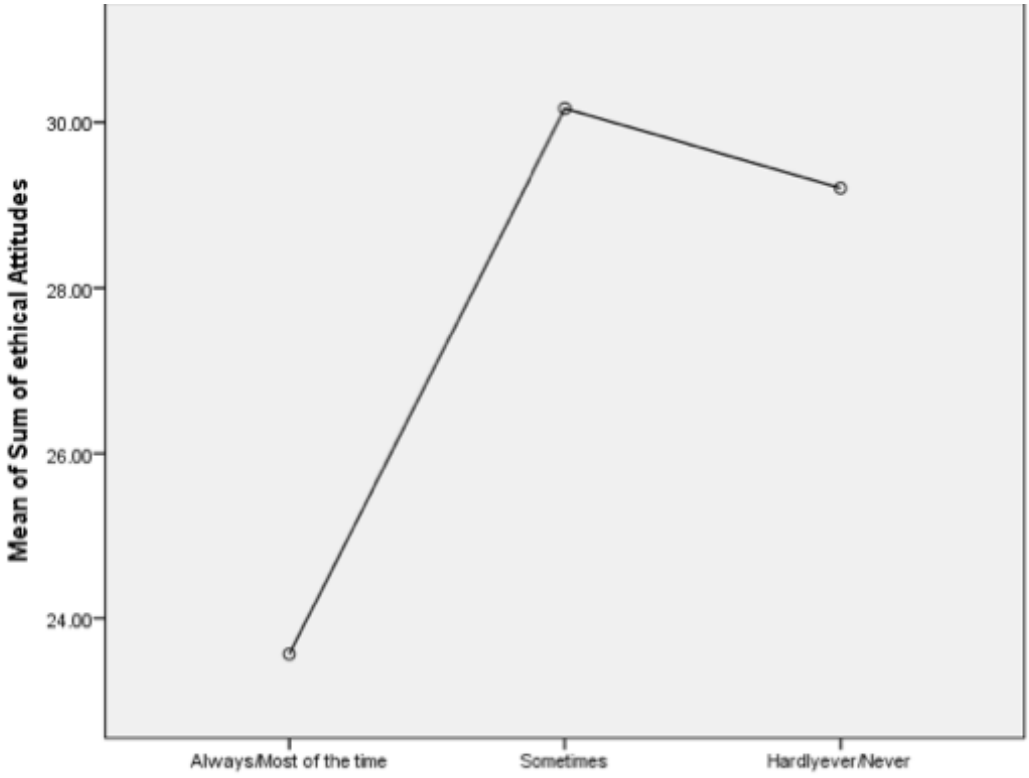
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
Sum of ethical Attitudes	Always/Most of the time	44	23.5682	7.22205	1.08877	21.3725	25.7639	11.00	40.00
	Sometimes	30	30.1667	7.47909	1.36549	27.3739	32.9594	18.00	46.00
	Hardlyever/Never	39	29.2051	8.00388	1.28165	26.6106	31.7997	11.00	42.00
	Total	113	27.2655	8.07334	.75948	25.7607	28.7703	11.00	46.00

Test of Homogeneity of Variances

	Levene Statistic	df1	df2	Sig.
Sum of ethical Attitudes	.172	2	110	.842

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Sum of ethical Attitudes	Between Groups	1000.714	2	500.357	8.737	.000
	Within Groups	6299.321	110	57.267		
	Total	7300.035	112			



4.9 Conclusion

This chapter gave an overview of the main finding of the research and how they related to the objectives of this dissertation. The main objective was to research the association between the age groups of the survey participants and the extent that the participants download music. The findings confirmed that the 18-25 year old group of respondents confirmed that they rarely pay for music whereas the older age group surveyed stated that they tend not to download music. The research also found that the radio was the most significant factor that influenced the consumption of music in general.

It was confirmed that when the consumption of online music increased, the consumption of music in the traditional sense fell which was to be expected.

The next section will conclude this dissertation and offer recommendations for future research.

Chapter Five: Recommendations and Conclusions

5.1 Conclusion

The aim of this dissertation was to investigate the changing patterns of music consumption from traditional formats to online consumption and whether consumers have an ethical conscience about how they consume their music. The idea for this study came from the recent increase of online piracy with regards to illegally downloading music. "There has been little research exploring the consumer behavior and ethical dimensions related to MP3 piracy among university students" (Lyonski and Durvasula, 2008: 168).

There is a lot of evidence which can be seen in the literature review that proves that the downloading of music from online sources has had a negative impact on the music industry as a whole. It was confirmed that when the consumption of online music increased, the consumption of music in the traditional sense fell. This concurs with findings from research carried out by the Recording Industry Association of America (RIAA). When they surveyed 2,555 college students regarding their music downloading behaviour, it was discovered that respondents who used Napster purchased fewer CD's than those who did not (Levin et al., 2004: 49). The literature review also pointed out that something needs to be done in order to stop people from downloading music illegally. It is estimated that this loss is around tens of billions US dollars (McKenzie, 2009 and Graham et al., 2004, cited in Sirkeci et al., 2011: 91). "Legal action was proposed as the illegal downloading of music has become an inexorable and rampant activity particularly among college students who have been little deterred by legal actions" (Lyonski and Durvasula, 2008: 167).

The Literature Review looked at how those that download music feel from an ethical point of view. Shang et al., (2008) confirm that there are certain the factors that affect people's ethical decisions to share copyrighted files in the P2P environment however these are unclear. The research conducted as part of this dissertation attempted to measure who/what has the greatest level of influence on 25-34 year olds on how they purchase music.

The research for this dissertation took place in the form of an online survey created on Survey Monkey. The link was posted on the social media websites of researcher (Facebook and Twitter) and was also emailed to class mates, friends and family. The survey used closed questions and rating scales in order to gain the best understanding from the participants.

The main research question for this dissertation was to find out if there was association between age group of the survey participants and the extent that participants download music illegally? The findings of this dissertation suggest that there is an association between the age groups of the survey participants and the extent that the participants download music. The findings confirmed that online piracy was most popular with the 18-25 year old group of participants; the older age groups surveyed stated that they tend not to download music.

The first objective was to measure who/what has the greatest level of influence on 25-34 year olds on how they purchase music**.** The research found that the radio was the most significant factor that influenced the consumption of music in general, followed closely by the Internet. It was confirmed that when the consumption of online music increased, the consumption of music in the traditional sense fell which was to be expected. This coincides with previous findings that suggest that people download music online after hearing a song on the radio as music tends to be consumed before it is purchased (Ouellet, 2007). Consumers will hear a song on the radio and then download it online rather than buying the whole album.

The second objective was to measure the acts of piracy against the proposed stealing of a CD from a music store. The research found that there was some evidence to suggest that there is a relationship between stealing a CD with a 100% chance of not getting caught and suggested that as the likelihood of the person stealing a CD increases, the likelihood that they will agree that the behaviour is unethical decreases.

The third research objective was to compare the levels of online music consumption to the traditional offline consumption (which occurs in stores) and the research indicated that as online music consumption increases, offline music consumption decreases in the target population. This concurs with findings from previous research

that confirm that the sale of CDs have dropped with the increase in illegal downloading.

Some recommendations for future research in this area are provided below.

5.2 Recommendations for Future Research

The results of this dissertation should be viewed keeping in mind that there were limitations that occurred during the research. Qualitative research would have been useful in order to get more precise information from participants however this was not possible due to time and budget constraints. The researcher of this dissertation recommends conducting a few interviews or holding a focus group for future research.

Future work could be carried out on piracy in other online industries such as the film indsutry, and exam the consumption of film in the traditional way (on screen) versus online.

The final recommendation for future research would be to carry out research across different cultures and compare the results. It is suggested that Asians have different values regarding the use copyrighted material such as music and that the Chinese do not see illegal downloading as an ethical issue. This is demonstrated by the fact that there is 90 percent piracy of software in China (Lyonski and Durvasula, 2008). It would be interesting to compare research from Asia with Europe for example.

This dissertation has shown many fascinating and important facts regarding the consumption of music. Future research could take into account the recommendations listed above to expand on the findings.

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Appendix A

Thank you for taking part in this survey, it should take no longer than 2-3 mins to complete.

All answers are ANONYMOUS and are being used solely for the purposes of academic research. Findings will NOT be passed onto any third parties.

Please feel free to forward on survey to anyone you feel would have an interest in taking part.

Many Thanks,

Darren

***1. Gender?**

- Female
- Male

***2. Which category below includes your age?**

- 18-25
- 26-34
- 35-44
- 45-54
- 55-64
- 65 or older

***3. What is your current occupation?**

- Student
- Unemployed
- Employed
- Retired
- Home maker

***4. Where do you live?**

- Dublin
- Greater Dublin area
- Rural Ireland
- Other Irish City
- Outside Ireland

***5. How often do you access a broadband connection?**

- Daily
- More than twice a week
- Once a week
- Don't have access

***6. How often do you purchase music offline? (in store)**

- Weekly
- Monthly
- Less than 10 purchases per annum
- Occasionally
- Never

***7. Do you pay for the music you download?**

- Always
- Most of the time
- Sometimes
- Hardly Ever
- Never
- I do not download any music

***8. On average how many songs do you download each week?**

- I do not download music
- 0-1 Songs
- 2-5 Songs
- 6-10 Songs
- 11-20 Songs
- 21-30 Songs
- More than 30 songs

***9. How often do you attend live music gigs?**

- Frequently attend live gigs
- On occasion attend live gigs
- Hardly ever attend live gigs
- Never attend live gigs

***10. To what degree would the following sources influence your music purchases?**

	No influence at all (1)	(2)	(3)	(4)	(5)	(6)	Heavily influence (7)
Peers							
Colleagues							
Family							
Internet							
TV							
Radio							

***11. On what scale do you agree with do you agree or disagree with the statement below?**

	Strongly Agree (1)	(2)	(3)	(4)	Strongly Disagree (5)
I was upset following the closure of music stores nationwide.					

***12. Do you own a smartphone?**

- Yes
- No

***13. Do you use i-tunes?**

- Yes
- No

***14. Do you subscribe to a PAID online music streaming service? E.G Spotify/Deezer**

- Yes
- No

***15. To what extent do you CHOOSE to listen to the following types of music?**

	Never (1)	(2)	(3)	(4)	(5)	(6)	Everyday (7)
Pop							
Rock							
R&B							
Classical							
Metal							
A mix across different categories							

***16. This part of the survey asks you to reflect on ethical behaviours, please read the statements below and indicate for each question which is true of you.**

	Strongly believe that it IS wrong (1)	(2)	Neutral (3)	(4)	Strongly believe that it is NOT wrong (5)
Reporting a lost item as stolen in order to receive insurance money.					
Giving misleading price information to a salesperson for an unpriced item					
Installing software on your computer without buying it					
Drinking a soft drink in a supermarket without paying for it					
Moving into a residence and finding Sky TV is still hooked up and using it without paying for it					
Returning damaged goods when the damage was your own fault					
Downloading a movie or TV series from the internet					
Lying about a Childs age to get a lower price					
"Burning" a CD instead of buying it					
Observing someone shoplifting and ignoring it					
Getting too much change and not saying anything					

This part of the survey asks you to consider your risk taking behaviours.

***17. Select a number from zero to eight to indicate how often you have been involved in the following activities in the past 12 months**

	1) Never	2	3	4) Occasionally	5	6	7	8) Daily
Used illegal drugs	○	○	○	○	○	○	○	○
Shoplifted	○	○	○	○	○	○	○	○
Not worn your seatbelt	○	○	○	○	○	○	○	○
Cheated on an exam/test or essay	○	○	○	○	○	○	○	○
Driven 20 Km\h over the speed limit	○	○	○	○	○	○	○	○
Abused prescribed drugs	○	○	○	○	○	○	○	○

***18. Please indicate how likely you would be to do the behaviours in the following scenarios**

	Very Likely (0)	(1)	(2)	(3)	(4)	(5)	(6)	(7)	Very Unlikely (8)
Stealing a CD from a music store with a 100% chance of not getting caught.	○	○	○	○	○	○	○	○	○
Stealing a CD from a music store with some risk that an invisible security camera might observe you.	○	○	○	○	○	○	○	○	○