INFLUENCES ON THE DECISION TO SHARE OR COPY COPYRIGHT-PROTECTED RECORDED MUSIC AMONG JOURNALISM AND MASS COMMUNICATION COLLEGE STUDENTS

by

GARY CHARLES GUFFEY

(Under the Direction of Spencer Tinkham)

ABSTRACT

The music industry faces a crisis as digital technology enables an inexpensive way to share or copy copyright-protected files using the Internet as a distribution channel displacing the industry's tradition "brick and mortar" distribution channel. This comprehensive social science study uses a computer word count of different types of news media, in-depth interviews and a six-campus survey of journalism and mass communication students to triangulate the music piracy issue. Many of the findings may seem obvious, though little research about the industry's problem have been empirically documented. A few studies have gathered descriptive data and some have explored music piracy more deeply, but this study goes further to examine the influences on the decision to share or copy copyright-protected recorded music. Specifically this study examines the media communication students' knowledge including the legal, economic, social, ethical and demographic influences on the decision to share or copy copyright-protected recorded music.

The principle findings of the study suggest: (1) various news media provide scant coverage of music piracy and do not use the legal terms necessary to adequately discuss copyright law; (2) journalism and mass communication students do not understand copyright law and generally pirate music without feelings of guilt or fear of getting caught; and (3) constructs developed from social, equity, legal and economic theories can be used to enhance the explanatory power of the theory of planned behavior to predict the illegal behavior.

INDEX WORDS Music Piracy, Dissertation, The Graduate School, Gary Charles Guffey, PhD in Mass Communication, The University of Georgia

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by

GARY CHARLES GUFFEY

B.S., High Point University, 1982

B.A., High Point University, 1983

M.B.A., Wake Forest University, 1985

M.A., Indiana University, 2004

A Dissertation Submitted to the Graduate Faculty of the University of Georgia in Partial Fulfillment of Requirements for the Degree

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GARY CHARLES GUFFEY

Major Professor: Spencer Tinkham

Committee: Carolina Acosta-Alzuru
C. Ann Hollifield
Ruthann W. Lariscy

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
December 2012

DEDICATION

To the students who continue to pursue life-long learning

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INTRODUCTION

Purpose of the Study

This study makes a comprehensive examination of the influences on journalism and mass communication college students' decision to share/copy recorded music. The purpose of this comprehensive study is to provide empirical data about a serious threat to the traditional recorded music business model. The in-depth, triangulated study takes a very comprehensive look at college journalism students and what leads them to or away from the piracy of recorded music. The study examines various media using a word and category of words recognition software; then uses the data to help design a semi-structured questionnaire to interview 20 University of Georgia journalism and mass communication students about their influences and behaviors when acquiring recorded music. Finally, the combined results of the first two phases are used to build and conduct a survey of journalism students from six regions around the country. This study is one of the most comprehensive studies of music piracy to date.

The specific purpose of this study is to accumulate empirical data about the legal, economic, social, ethical and demographic influences surrounding U.S. journalism and mass communication college students' music share or copy decision. Also, once these data are accumulated the results may provide a significant basis for the development of information and media campaigns to discourage piracy. Furthermore, it may provide evidence and suggestions to the industry about the need for the development of an alternative business model. The music industry may be forced to find other ways to generate income other than from the sale of music.

In addition to the analysis of this specific data set, the overall methodology may be replicated and used to compare and contrast the various influences on other populations.

The purpose of this paper is not to defend U.S. Copyright law, because the law is only the way Congress interprets the "Copyright Clause" from the U.S. Constitution. This study examines existing copyright law and how journalism and mass communication students interpret it. Ultimately the purpose of this study is to determine which if any of the independent variable components of the theory of planned behavior may influence the decision to share or copy music. There are clearly other ideas as to how Congress should follow the Constitution's directive to "promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."[1] Those studies are for another time.

How This Study is Original

Although a judgmental sample, journalism and mass communication students between the ages of 18 to 25 years of age make a good study group as copyright law will be important to their careers and livelihood. In journalism programs it is important that the students get some exposure to copyright law whether through their general curriculum or by taking a course in media law. The triangulation of the content analysis, in-depth interviews and survey method provides a comprehensive study of music piracy within this group.

The University of Georgia Institutional Review Board (IRB) approved the in-depth interviews. The participants were presented with and agreed to a confidential consent form and were paid $10. The survey was approved by the governing UGA IRB and includes IRB approval from each of the six universities used in the study. The schools were offered $500 for their

[1] Article I, Section 8, Clause 8 of the United States Constitution, known as the Copyright Clause.

student organization for 100 completed surveys, but none achieve that goal. The survey was conducted anonymously using Survey Monkey in the spring of 2008.

Expected Results

Anyone familiar with college students' behavior knows that they appear to share and copy music freely. This behavior is nothing new as analog cassette tapes, VHS tapes and other formats have long created a sharing platform, but the excellent copy quality of digitization has made the sharing quick, easy and free. Music is expected to be deeply engrained in the students' culture and lifestyle. However, this study is about the unexpected and probes deeply into the phenomenon to find what is really driving or thwarting the illicit behavior.

The Background

The Recording Industry Association of America (RIAA) reports that music generates $40 billion industry annually and the U.S. recording industry supplies up to one-third of the world market.[2] However, a major concern of the industry is the loss an estimated $4.2 billion worldwide to piracy[3] and there is no domestic immunity. In fact, the FBI reports the "theft of copyrighted material has grown substantially and has had a detrimental impact on the U.S. economy."[4] With high first-copy costs and near-perfect digital duplication, the industry is worried about the ability to protect its intellectual property. The taking not only robs the industry of revenue but also may render the monopoly incentive of copyright law useless and ineffective for the continued creation of music. Some think recorded music, like other copyrighted work, is in danger of becoming a public good rather than a limited-property right.[5]

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[2] Recording Industry Association of America (RIAA), Press Room *Research and Data* (2003), *at* http://www.riaa.com/news/marketingdata/default.asp.
[3] *Id*. *Issues* (2003), *at* http://www.riaa.com/issues/piracy/default.asp.
[4] *Id*. *FBI and Recording Industry Unveil New Anti-Piracy Seal*, (February 19, 2004) *at* http://www.riaa.com/news/newsletter/021904.asp.
[5] W. Curtiss Priest, *An Information Framework for the Planning and Design of "Information Highways,"* Center for Information, Technology and Society, Melrose, MA (Oct. 1, 1994).

Since the inception of this study, the RIAA has undergone many changes, but its problems remain and its financial circumstances have changed.[6]

Professional musicians and composers will coax the audience to find alternative means to enable the practice of the art. Finding each other creates a "transaction cost." "Free-riding, search-costs, detection and enforcement by rights holders" are major transaction costs. The Internet reduces search costs but lower barriers to entry have served to increase the supply of music. Someday the quantity of music available over the Internet may overwhelm search technologies, leaving search costs as an important externality with significant detection and enforcement costs. "It's not piracy they are really afraid of; it is creative entrepreneurship by artists and their supporters."[7]

The negative effects of digital piracy were found to have a positive public relations impact on other aspects of the music business such as live music or the sale of related products,

[6] Although digital music revenues have increased by 1,000 percent from 2004 to 2010, music piracy continues to hurt the industry's overall global market decline as music sales declined by 31 percent during the same period. Recording Industry Association of America (RIAA), RIAA Anti Piracy, *For Students Doing Reports* (2012), *available at* http://www.riaa.com/faq.php. The RIAA has also changed its stance on the prosecution of illegally sharing or copying of recorded music; however the organization has continued lawsuits already filed. The RIAA made an "abrupt shift of strategy for the industry, which has opened legal proceedings against about 35,000 people since 2003. Critics say the legal offensive ultimately did little to stem the tide of illegally downloaded music. And it created a public-relations disaster for the industry, whose lawsuits targeted, among others, several single mothers, a dead person and a 13-year-old girl." Sarah McBride & Ethan Smith, *Music Industry to Abandon Mass Suits* (December 19, 2008), *available at* http://online.wsj.com/article/SB122966038836021137.html?mod=rss_whats_news_technology. Since the 1999 startup of Napster, U.S. music sales dropped 53 percent from $14.6 billion to $7.0 billion in 2011. Legal downloads are barely greater than illegal downloads (does not count user to user share or copy; piracy still a big problem for the music industry. Recording Industry Association of America (RIAA), Piracy: Piracy online: *Scope of the Problem* (2012), *at* http://www.riaa.com/physicalpiracy.php?content_selector=piracy-online-scope-of-the-problem. In addition, as the traditional music industry continues to lose revenue so the RIAA continued to lose funding. Paul Resnikoff, Digital Music News *RIAA Member Payments are Down 44 percent in Just Two Years* (August 17, 2012), *at* http://www.digitalmusicnews.com/permalink/2012/120817riaa. Cory Doctorow, *Labels may be losing money, but artists are making more than ever*, boingboing Nov. 13, 2009 *at* http://boingboing.net/2009/11/13/labels-may-be-losing.html. The growing number of live shows is helping artist earn more.

[7] Henry H. Pruitt, JR., *New Architectures for Music: Law Should Get Out of the Way*, Hastings Communications and Entertainment Law Journal, Spring, 2007, 29 Hastings Comm. & Ent. L.J. 259.

because it generates a positive externality and creates a benefit to those activities.[8] The research also suggests that the sharing of all revenues by the artist with the industry may be beneficial to all.

Even though all do not agree about how significant the industry's losses are, clearly there are problems. For instance, one study found piracy reduced the demand for legitimate music CDs across a number of countries during the period 1994-98, but the scholar argued that the problem was not as extreme as industry officials claimed. The research found "assuming constant prices, the true demand loss was 42 percent of the music industry's estimate" and "the industry actually lost no more than 6.6 percent of revenue to piracy."[9] And there are other theories. Serafri's study blames Brazilian bootleggers, who push the sale of CDs into the legitimate marketplace as the culprit in the illegal music market.[10]

The study uses legal consciousness theory to examine copyright knowledge and its influence on the journalism and mass communication students' decision to share or copy copyright-protected recorded music. The study also uses the theory of planned behavior (TPB) to analyze the phenomenon of music piracy among journalism and mass communication students. Again, these students are singled out because of the importance of copyright to their profession. The TPB model is "open to the inclusion of additional predictor variables," [11] and the next sections of the study explain how equity theory (ethics), social norm theory and property rights theory are used to formulate issues to undergird and influence the TPB's intention and behavior components. A section on demographics of the students describes how various

[8] Nicolas Curien & François Moreau, *The Music Industry in the Digital Era: Toward New Contracts*, Journal of Media Economics, 22:102–113 (2009).
[9] Kai Lung HUI & I. P. L. PNG, *Piracy and the Legitimate Demand for Recorded Music School of Computing*, National University of Singapore, 3 Science Drive 2, Singapore 117543, (November 2001 Revised, July 2002).
[10] Dom Serafri, *Don't blame the pirates for the pirating*, Intermedia, Dec. 2005, Vol. 33 Issue 5, 25.
[11] Lisa Beck & Icek Ajzen, *Predicting Dishonest Actions Using the Theory of Planned Behavior,* 25 Journal of Research in Personality, 289, 285-301 (1991).

characteristics such as income and gender may reveal some significant findings about whether a person chooses to share or copy music. The following sections of the paper detail how content analysis and in-depth interview methodologies are used to construct a survey to investigate and explain the influences on the decision to share or copy (pirate) recorded music. Each step of the research is keenly focused on a basic research question:

> What legal, economic, social, ethical and demographic influences affect journalism and mass communication college students' decisions about whether to share or copy (pirate) recorded music?

For the purposes of this study the student's acquisition of music is defined as borrowed/loaned and copied (somewhat limited by one's peer group and generally illegal), downloaded from or uploaded to the Internet (generally unlimited illegal sharing), copied for fair use (generally the only legal sharing exception, examples are copying for educational, research, reporting and parody purposes) and purchased (legally limited to personal use). Generally the terms "file-share" (including any form of the words) and "copy" are used to denote illegal activity except when used in the context of fair use. Any non-fair-use copy of recorded music is an infringement of copyright and is considered piracy. Although some music is in the public domain, the term "recorded music" as used in this study denotes copyright-protected music. Counterfeit and bootleg recordings are outside the scope of this study. The RIAA definitions of piracy recordings and online piracy are adopted and explained on their Web site as follows:

> *"Piracy"* generally refers to the illegal duplication and distribution of sound recordings. There are four specific categories of music piracy:
>
> *Pirate recordings* are the unauthorized duplication of only the sound of legitimate recordings, as opposed to all the packaging, i.e. the original art, label, title, sequencing, combination of titles etc. This includes mixed tapes and compilation CDs featuring one or more artists.

> *Counterfeit recordings* are unauthorized recordings of the prerecorded sound as well as the unauthorized duplication of original artwork, label, trademark and packaging.
>
> *Bootleg recordings* (or underground recordings) are the unauthorized recordings of live concerts, or musical broadcasts on radio or television.
>
> *Online piracy* is the unauthorized uploading of a copyrighted sound recording and making it available to the public, or downloading a sound recording from an Internet site, even if the recording isn't resold. Online piracy may now also include certain uses of "streaming" technologies from the Internet.[12]

As sizable as the problem appears, there has been little research to date to document the pervasiveness of the piracy problem and/or the types of behaviors that may lead to music piracy. According to several scholars, "Research on digital piracy is in its infancy."[13] Yet at the same time, the software industry has conducted much more research about the problem of piracy possibly due to the higher cost associated with software as compared to music. Scholars have predicted that music piracy solutions are likely to parallel the thwarting efforts of the software industry.[14] Accordingly this study borrows heavily from that work even though there are some obvious differences. The larger software files require technical support, the utility value is generally not euphoric and there are many more audio files than software programs.[15]

[12] Recording Industry Association of America (RIAA), *supra* note 2.
[13] Ram D. Gopal, et al., (2002) *A Behavioral Model of Digital Piracy,* Journal of Organizational Computing and Electronic Commerce, 6, (forthcoming 2002), *available at* http://papers.ssrn.com/sol3/papers.cfm?abstract_id=527344.
[14] Eric Change & Djeto Assane, *Copyright Piracy on the University Campus: Trends and Lessons from the Software and Music Industry*, The International Journal of Media Management, 4: 145-149 (2002).
[15] *Id*. at 8.

CHAPTER 2

REVIEW OF THE LITERATURE: PREVIOUS RESEARCH AND THE THEORIES INCLUDING THE JUSTIFICATION AND INTERRELATIONSHIP OF THE THEORETICAL FRAMEWORK

The influences on whether to share or copy copyrighted music could come from many sources. First, deductive logic would indicate that one must have knowledge of the law in order to avoid enforcement proceedings and negative consequences. Second, and maybe more important is the economic context of the consumer in the marketplace. Can the consumer afford music given the industry's current distribution channel and is piracy an easy, seemingly undetectable way to cheat the traditional business model? Also, in order to understand compliance or non-compliance with the regulation, one must also study the underlying social influences on the behavior. Of course, social norms (which inherently include ethical or moral factors) also have an influence on legal behavior and are instrumental in the decision-making. As a result, this has the potential to turn unfavorable ill-enforced laws on their proverbial head and make them useless rhetoric. On its face this seems to be the case when one analyzes the lack of success the industry has to date in curbing piracy. The phenomenon is a critical problem for the music industry.

How people interpret that law (literal or modified by social interpretation) is the framework for legal consciousness theory. The law and how society chooses to abide by it determine the influence on the decision-making. The predictor value's strength of control

increases the likelihood of the intention to behave or may be so strong that it initiates the likelihood of a successful performance of the behavior.

This study examines both media content and personal behavior. The TPB is used as a lens to better understand the behavior of journalism and mass communication students to incorporate a three stage approach: content analysis, in-depth interviews and a survey. The results of the first two stages are used to develop the survey that was administered to the students at various universities throughout the United States. The TPB is well-supported by previous empirical studies. These studies suggest that intention to perform a behavior is reliably predicted from:

> Attitudes toward the behavior, subjective norms, and perceived behavioral control; and these intentions, together with the perceptions of behavioral control account for considerable variance in actual behavior. Attitudes, subjective norms and control beliefs about the behavior are shown to be appropriate sets of salient behavioral, normative and control beliefs about the behavior, but the exact nature of these relations is still uncertain.[16]

Figure 2-1 shows how the different theories are not exclusive to each other. Social norm theory can overlap into the equity theory as one's judgment in fairness (ET) probably is being grounded in what their other group members would find acceptable (SNT). Economic and property rights theories (EPRT) interrelate on the fairness of exchange (ET). In another example, how much money one makes and/or how it is spent (EPRT) may be governed by group membership (SNT). Legal consciousness theory is not used in the TPB but could be if questions were framed for use with a Likert or semantic scale. As will be discussed later, multiple choice legal knowledge questions are used within the framework of legal consciousness theory

[16] Icek Ajzen *The Theory of Planned Behavior*, 50 Organizational Behavior and Human Decision Processes 179, 179-211 (1991).

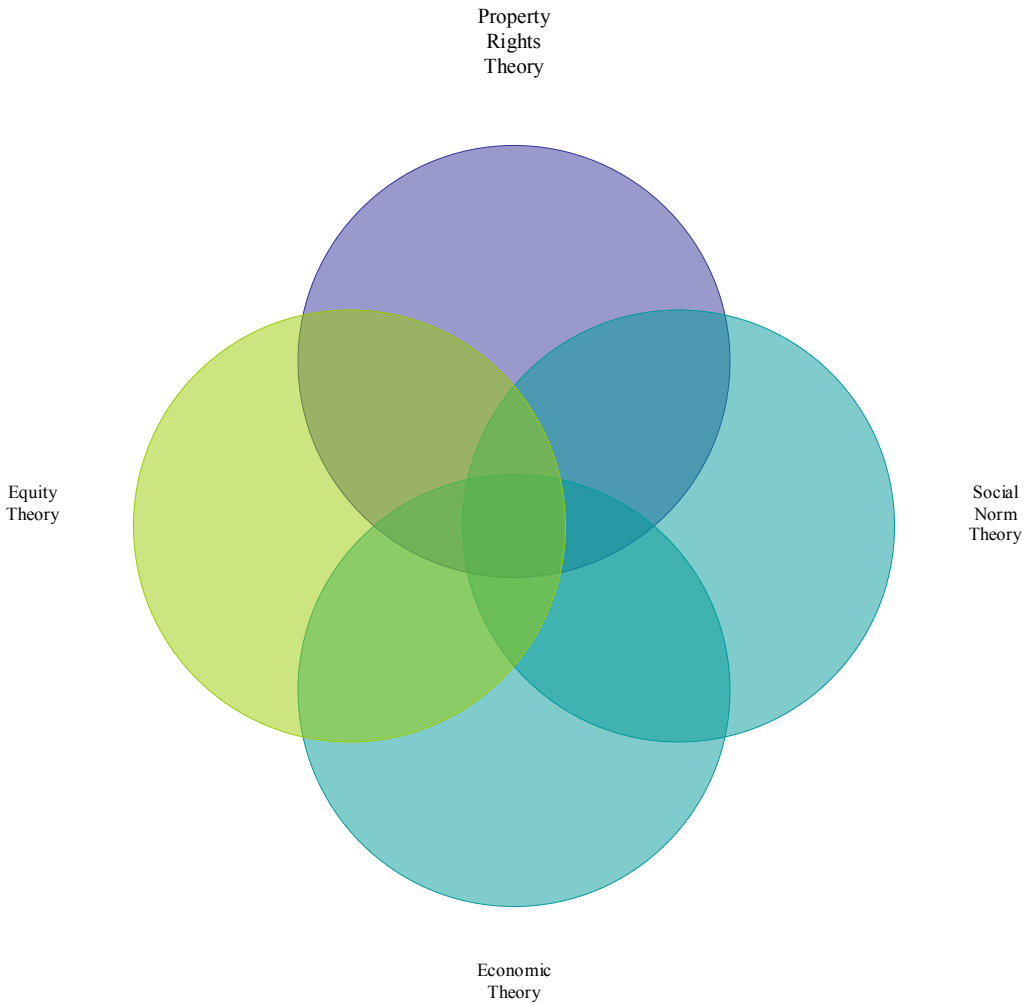

Figure 2-1 Interaction of Selected Theories

Figure 2-2 depicts how equity, social norm, economic, and property rights theories interrelate within the framework of the TPB. Even though the TPB model is depicted in a linear fashion, any of the independent variables may be strong enough to directly influence the decision to share or copy recorded music.

The TPB supplies an appropriate framework to examine the pertinent issues surrounding the music piracy dilemma. Each of the theories diagrammed in Figure 2-2, including the TRA and TPB, is explained in detail during the next five sections, but first it is important to understand how they interrelate. Scholars recommend the inclusion of ethics and self-identity to extend the model for better predictability. In fact, the scholars found ethical obligation and self-identity to be "more pertinent to the TPB model than the traditional attitude and subjective norm measures." [17] So it appears that equity theory would be a good fit with the TPB. In addition, social norm theory is a logical extension of the subjective norm component of the model. Economic and property rights theory are foundational in the determination of control belief in the social exchange of music because they are the very basis of one's determination of whether he/she possesses the power to make the choice or not. One study found that "economic utility, collection utility, and social utility all motivate digital music piracy." Social utility was the most important factor for illegal downloading.[18]

This original TPB model is not exhaustive in its representation of how the theories interrelate. For instance there is little doubt that ethics and social norms play a role in property rights theory. However, this placement does represent the best logical fit for the decision-making process represented by the TPB (see Figure 2-2).

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[17] Deidre Shaw et al., *The Contribution of Ethical Obligation and Self-Identity to the Theory of Planned Behaviour: An Exploration of Ethical Consumers*, 16 Journal of Marketing Management 889, 879-894 (2000).
[18] Brian Sheehan, James Tsao, and SungUn Yang, *Motivations for Gratifications of Digital Music Piracy among College Students*, Atlantic Journal of Communication, 18:241, 241–258 (2010).

The Theory of Reasoned Action (in red) becomes the Theory of Planned Behavior When the Behavioral Control Component is added. The Model Includes the Influences of Equity Theory (Social Exchange Theory), Social Norm Theory, Economic Theory, and Property Rights Theory (Note: the size of the box does not depict importance)

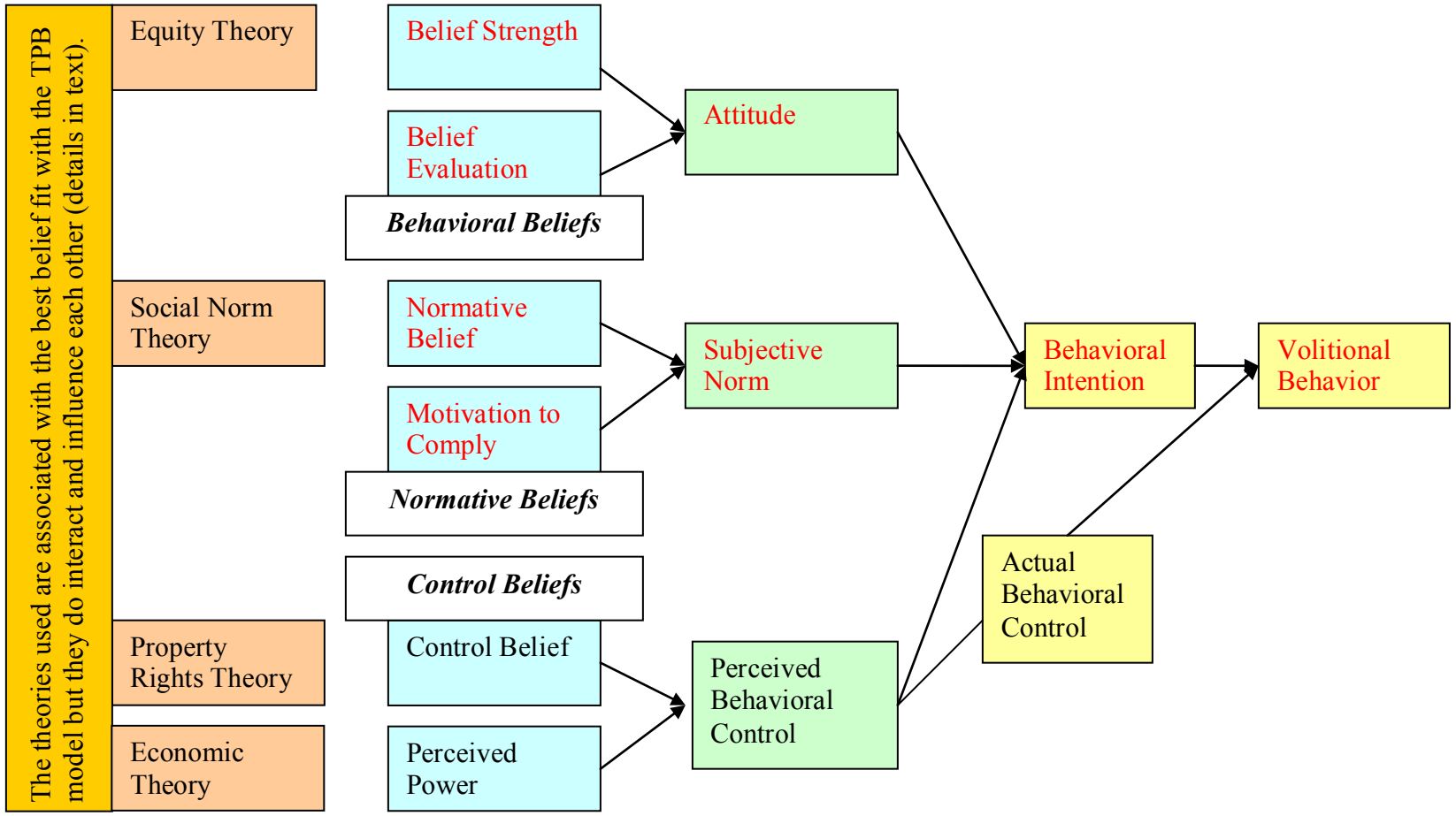

Figure 2-2 The Evolution of the Theory of Planned Behavior

As one traces the aspects of the four theories through the TPB model, their influences are combined in the effect of the intention to perform the behavior. Equity theory is a strong moral component of belief strength and the attitude of the individual. As moral norms, the influence of ethics is different than social norms because they occur at a personal level.[19] Ajzen suggests, "Moral obligation could add predictive power to the [TPB] model."[20] This construct takes into account how people feel about the behavior in question.

Social norm theory is a logical extension for the normative belief component of the subjective norm that affects the TPB model. As part of the original TRA, "behavioral intentions are determined by attitudes (overall positive and negative evaluations of behavior) and the perceived social pressure from significant others."[21] Subjective norms are formed from the influence on the perceived expectation of others to perform in a certain way (normative belief) and then multiplied by the motivation to comply with the belief.[22] In fact, social values for the individual are more easily determined within the context of the group. The individual is not always compelled to conform to the group's norms but does need to maintain one's status in the group, which is a very strong force.[23]

Copyright law is designed to protect the universal, exclusive and transferable rights described by property rights theory. While there are differences between tangible and intangible intellectual property rights, the property rights framework is applicable and is what copyright law protects as an incentive for the creation of art and literature. The next section of the paper

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[19] Mark Conner & Christopher J. Armitage, *Extending the Theory of Planned Behavior: A Review and Avenues for Further Research*, 28:15 Journal of Applied Social Psychology, 1429-1464 (Aug. 1998).
[20] Icek Ajzen, *supra* note 11.
[21] Christopher J. Armitage & Julie Christian, *From Attitudes to Behavior: Basic and Applied Research on the Theory of Planned Behavior*, 22(3) Current Psychology: Developmental, Learning, Personality, Social 190, 187-195 (Fall 2003).
[22] Amanda Rivis & Paschal Sheeran, Descriptive Norms as an Additional Predictor in the Theory of Planned Behavior Planned Behavior: The Relationship between Human Thought and Action, 43 (Christopher J. Armitage & Julie Christian eds., Transaction Publishers 2004).
[23] Mazafer Sherif, The Psychology of Social Norms 187 (Harper & Brothers 1965) (1936).

explains the use of the TPB followed by four sections that explicate each theory used to extend the TPB model in the order in which they appear in the model.

The Theory of Planned Behavior

Ajzen and Beck used the TPB to explain misconduct and dishonest behaviors like cheating, shoplifting and lying. [24] The original theory was based on the Fishbien and Azjen's TRA (see Figure2-3), which was a significant departure from the long held view that attitudes directly influence behavior.[25] In the TRA model, related peer pressure and attitude toward the behavior have an influence on the TRA model but the influence is not as strong as attitude and intention.[26] TPB recognizes attitude and subjective norms as an influence on behavioral intention but behavioral intention has been found to be a strong predictor of volitional behavior (the power to make choice or not) across many individual studies and meta-analyses.[27] The predicted behavior is heavily influenced by volitional control including the context and time frame.[28] Closely related attitudes must be in line with the behavior because studies found that general attitudes are poor predictors of behavior.[29]

When Ajzen added perceived behavioral control to the TRA to create the TPB, he found that some things were outside of the control of the decision-maker's intention and control. So this uncertainty was added to the model and included the power and resources necessary to engage in the behavior.[30] Perceived behavioral control may predict behavior better than attitude and subjective norms combined.

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[24] Lisa Beck & Icek Ajzen, *supra* note 11.
[25] Icek Ajzen & Martin Fishbein, Understanding Attitudes and Predicting Social Behavior (Prentice-Hall, 1980).
[26] *Id*. at 41-52.
[27] Icek Ajen, *The Theory of Planned Behavior*, 50 Organizational Behavior and Human Decision Processes, 181, 179-211 (1991).
[28] Ajzen, *supra* note 25 at 34.
[29] *Id*. at 13-27.
[30] Beck, s*upra* note 11 at 286.

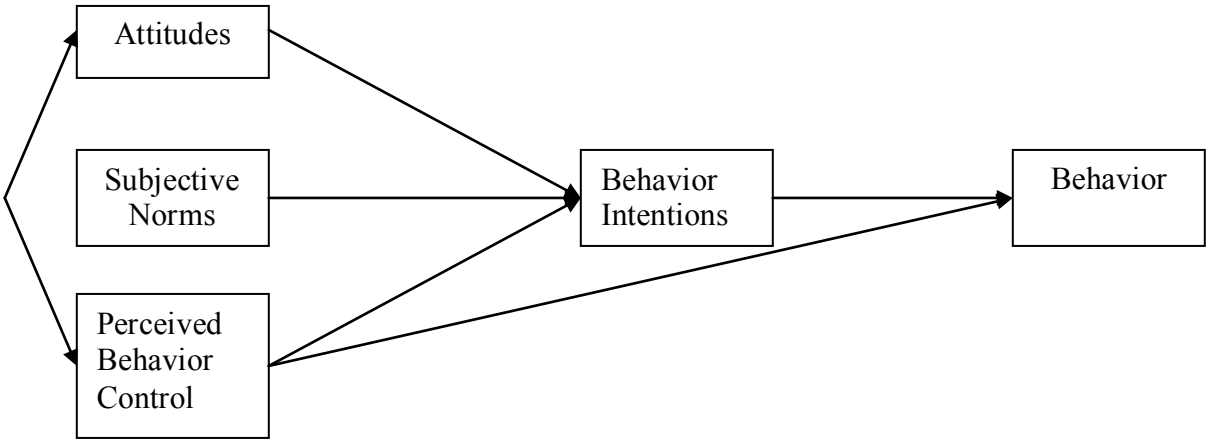

Figure 2-3 Predictor Influence of Perceived Behavioral Control

When volitional control is problematic, the perceived behavioral control significantly improves the prediction. Thus when one's intentions are considered so are the motivations that influence the behavior (Ex. how much effort the person is willing and planning to use in order to execute the behavior).[31] Perceived behavioral control includes the experiences from the past and what things might stand in the way of performing the behavior.[32] According to the model, the more one thinks s/he has control the more likely one will take action. Stronger intentions are more successfully predicted especially when including opportunity and resources such as time or money.[33] Obviously all of the factors can be taken together to determine the actual control over the behavior but the model is still based on perceived control. It is the strength of perceived control that may lead directly to the action (see Figure 2-2). [34]

The TPB is appropriate for studying music piracy given its usefulness when studying other deviant behaviors as noted earlier. Stepwise discriminant function analysis can be used to determine the predictive power of the model and the likelihood of the student to pirate music.

[31] *Id.* at 289.
[32] *Id.* at 286.
[33] *Id.*
[34] *Id.*

Alain d'Astous, et al. used multiple regression analysis with the TPB and found that attitude toward the behavior, subjective norm and capacity to perform the dishonest behavior (illegal file-sharing) had a positive effect on the decision. Negative consequences were found to have a negative effect on attitude toward piracy while ethical predispositions did not have a statistically significant effect on attitude. Past behavior and younger consumers also showed a positive link to the dishonest behavior.[35]

Kwong and Lee integrated equity theory, deterrence theory and computer deindividualization into the TPB and used structural equation modeling to examine what they called exchange mode Internet (EMI) music piracy (file-sharing). [36] The results supported attitude toward the behavior, subjective norm and perceived behavioral control as a positive effect on intention to EMI. The study also concluded that the lack of a perceived equitable relationship between an individual and copyright owners would positively affect the individual's attitude toward EMI but did not positively affect behavioral intention. The perceived effectiveness of deterrence was found to negatively affect the individual's attitude toward the behavior and behavioral intention. And finally, computer individualization was found to moderate the effect of social norm on the behavioral intention to EMI.

Danaher and other scholars looked closely to see if "iTunes purchasers may avoid piracy because of the fixed cost in learning to use Bit Torrent (or the fixed moral/stigma cost of illegal behavior)." The group was trying to determine if a legitimate site like iTunes could help curb

[35] Alain d'Astous, et al., *Music Piracy on the Web – How Effective are Antipiracy Argument? Evidence from the theory of planned Behavior*, Journal of Consumer Policy, 28: 289-310 (2005).
[36] Timothy Kwong, Matthew Lee, *Behavioral Intention Model for the Exchange Mode Internet Music Piracy*, 35th Annual Hawaii International Conference on System Sciences (HICSS'02), Volume 7, 2002 at 191.

piracy; however, when iTunes was not available, individuals turned to piracy and began to consume more content than they previously purchased.[37]

Aron Levin, et al. used the TPB model and other methods to study the deterrence of illegal downloading using threat appeals, attribution of harm, subjective norms and previous downloading experience. The study concludes that stronger threat appeals work to curb illegal downloading better than weaker appeals and previous downloading experience does not mitigate the strong threat as a deterrent. Attribution of harm to artists and music companies appears to do nothing to thwart the behavior; however subjective norms were found to have some deterrent effect when combined with weak fear.[38]

Ethics: Equity Theory

Theft generally runs against public policy and is punishable as a criminal offense. More than 10 million tangible property crimes were reported to the FBI in 2005.[39] From an ethical and legal standpoint, music piracy is clearly the taking of another's work even though it is an intangible good. Music piracy is illegal and the decision to pirate clearly violates the public policy perception of the "moral duty and obligation"[40] not to break copyright law. And the music industry certainly is emphatic about the illegal taking of copyrighted music. "The illegal downloading of music is just as wrong as shoplifting from a local store. It's against the law, and breaking the law must carry consequences," said Cary Sherman, President of the RIAA. [41]

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[37] Brett Danaher, Samita Dhanasobhon, Michael D. Smith & Rahul Telang, *Converting Pirates Without Cannibalizing Purchasers: The Impact of Digital Distribution on Physical Sales and Internet Piracy*, Marketing Science, Vol. 29, No. 6, 1138–1151 (Nov.–Dec. 2010).
[38] Aron M. Levin, et al., *Deterring Illegal Downloading: The effects of threat appeals. Past behavior, subjective norms and attribution of harm*, Journal of Consumer Behavior, 6:111-112 (2007).
[39] *Crime in the United States 2005,* Uniform Crime Reports, Department of Justice, Federal Bureau of Investigation *at* http://www.fbi.gov/ucr/05cius/offenses/property_crime/index.html (Release Date: September 2006).
[40] Merriam-Webster Online Dictionary, *at* http://www.m-w.com/dictionary/ethics.
[41] Recording Industry Association of America (RIAA), *Recording Industry Continues Campaign Against Online Music Theft In Latest Round Of Lawsuits*, Press Room, Research and Data, *at* http://www.riaa.com/news\newsletter\013106.asp (January 31, 2006).

Ethics is defined as the "discipline dealing with what is good and bad and with moral duty and obligation."[42] One study defined ethics using three components: (1) making a decision must involve choice on the part of the (volitional behavior) individual and have consequences for others; (2) the decision maker is a "moral agent if the moral issues are not recognized" and (3) the decision has a legal standing and is a moral issue for the community at large which means an unethical act is both illegal and immoral.[43]

Equity theory is a part of social exchange theory. The basic premise of equity theory is the "belief that individuals search for fairness or equity in social exchanges with the desire to maximize one's own personal outcomes." [44] Goods and services or psychological/emotional factors can be part of the social exchange just as Glass and Wood explicated while using equity theory to explain the input and outputs of the pirated software exchange. The reciprocal expectations or the payment of a debt/favor was inherent in the pirating relationship. "An equitable relationship exists when the individual perceives that the participants in the exchange are receiving equal relative outcomes from the relationship."[45]

Scholars have reported a "significant effect of ethics on the individual behavior mechanics of engaging in software piracy." [46] In fact if an individual fails to recognize piracy as a moral issue, he will "fail to employ moral decision making schemata."[47] And that is exactly what one study found – "substantial evidence that many individuals do not perceive software

[42] Alain d'Astous, et al., s*upra* note 35.
[43] Thomas M. Jones, *Ethica Decision Making by Individuals in Organizations: An Issue-Contingent Model*, 16(2) Academy of Management Review 366, 366-395 (1991).
[44] Nicole Leeper Piquero, *Causes and Prevention of Intellectual Property Crime*, 8(4) Trends in Organized Crime (Summer, 2005).
[45] Richard S. Glass & Wallace A. Wood, *Situational Determinates of Software Piracy: An Equity Theory Perspective*, 15(11) Journal of Business Ethics 1189, 1189-1198 (Nov, 1996).
[46] R. D. Gopal & G. L. Sanders, *Prevention and Deterrent Controls for Software Piracy*, 14 Journal of Management Information Systems 29-27 (1997); R. D. Gopal & G. L. Sanders, *International Software Piracy: Analysis of Key Issues and Impacts*, 9(4) Information Systems Research, 382 (Dec. 1998).
[47] Glass & Wood, *supra* note 45.

piracy to be an ethical problem."[48] The scholars also claim that making a copy of software was not seen as "taking" when the original was still intact and not missing. With regards to the software industry, cognition and reasoning scholars project that a "more promising approach may be to consider the inputs and outcomes of individuals who may commit software piracy rather than the wrongness or rightness of the act."[49] The study argues that the ethics of the individual is also an important input in the decision to pirate music.

Fairness judgments are mostly social comparisons that are important to justice although conceptually nature is viewed in two different ways through an interpersonal comparison of inputs vs. outputs or a more general social or group comparison.[50] Three of the four propositions of equity theory are related to individual decision-making:

> Individuals will try to maximize their net benefits (rewards minus costs).
>
> Individuals will become distressed when they find themselves participating in inequitable relationships.
>
> Individuals will attempt to eliminate their distress by restoring equity.
>
> The fourth proposition relates to the influences of group decision-making.[51]

Results show that value-based strategies are the most effective and legal campaigns were second. Pollution of the files and education attempts did not show any significant result. Some evidence exists that digital music is considered an inferior good."[52]

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[48] Glass & Wood, *supra* note 45.
[49] *Id*.
[50] David Messick & Karen Cook, Equity Theory: Psychological and Sociological Perspectives 3 (Praeger 1983).
[51] Sherif, *supra* note 23, at 45.
[52] Francesco D. Sandulli & Samuel Martín-Barbero, *99 Cents per Song: A Fair Price for Digital Music? The Effects of Music Industry Strategies to Raise the Willingness to Pay by P2P Users Journal of Website Promotion*, Vol. 2(3/4) 2007, available *at* http://jwp.haworthpress.com 2007 by The Haworth Press, Inc.

Social Norm Theory

Humans live and abide by a set of standards or norms whether they know it or not. These norms are not the same for all and vary from group-to-group or community-to-community which means that all individuals are "community-centric" to some extent.[53] Even researchers must take great care to "distance" themselves from the subjects they study to avoid influence or interpretation through their norm-clouded perceptions. The individual's frame of reference is a dominant or modifying factor in the total situation.[54] The frame of reference materializes from one's past experience or the memory "localizes" the past.[55] Muzafer Sherif penned much of the early thoughts on social norm theory. His main theme is simple:

> ...[I]n the life history of an individual and as a consequence of his contact with the social world around him, the social norms, customs values, etc. become interiorized in him. These interiorized social norms enter as frames of reference among other factors in situations to which they are related, and thus dominate or modify the person's experience and subsequent behaviors in concrete situations.[56]

To a new member of a group, community or society, norms are external. As he/she learns and grows, the social norms are eventually incorporated into their lives. The formation of norms is dynamic and not a stable process.[57]

An individual loses his personal identity within group situations. Allport concluded that there is a "basic human tendency to temper one's opinion and conduct by deference to the opinion and conduct of others.[58] And that the individual's "intellectual or implicit responses of thought are hampered rather than facilitated" in a group environment.[59] The individual

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[53] *Id*.
[54] *Id*.
[55] *Id*. at 40.
[56] *Id*. at 44.
[57] *Id*. at 66.
[58] F. H. Allport, Social Psychology, 278 (Houghton Mifflin Company 1924).
[59] *Id*. at 274.

experience is trapped by the "powerful grip of the occasion and his actions are no longer his; he is simply a tool responding to the whims of the leader or the violence of the group."[60]

Norms are expressed by social value and originate through the interactions of the members of the group. The values become standards or "common property of the group" and can even develop into "standardized common attitudes, likes and dislikes, aversions and preferences in the individual member of the group."[61] Some standards become such social fixations "the individual incorporates [the standards] into himself and which henceforth have a great deal to do with regulating his likes and dislikes, his closeness to or remoteness from other individuals and his activities in satisfying his basic needs. This is, to a great extent, the social in him."[62] The values are important in the development of the psychological manifestation called the ego that ultimately causes feelings of unease and guilt when the individual violates the norm of their group.[63]

For music sharing, some scholars described the participants as club members. Club members come together under the auspices of music preference and cost reduction to share copies of a purchased music.[64] Scholars also found evidence that increased club size and intention to pirate combine with the "implicit or explicit understanding of reciprocity."[65] At least one study concluded that awareness campaigns might reduce club piracy. These public good measures (one campaign helps all) would require coordination by the industry. But the same study found that club size and the control group did not behave differently when informed of the consequences of piracy. The scholars suggested that software deterrents often focused on

[60] Sherif, *supra* note 236, at 66.
[61] *Id*. at 113.
[62] *Id*. at 125.
[63] *Id*. at 186.
[64] Todd Sandler & John T. Tschirhart, *The Theory of Clubs: An Evaluative Survey*, 58 Journal of Economic Literature, 1481-1521 (1980).
[65] R. D. Gopal & G. L. Sanders, *International Software Piracy: Analysis of Key Issues and Impacts*, 9(4) Information Systems Research, 380-397 (1997); (Apr. 1998).

consequences and "legal issues and the potential for jail sentences and fines."[66] They suggested an appeal to "altruism and support for the arts," [67] but their thesis begs the question as to whether the consumer wants to support the industry.

There have been numerous studies and strong evidence that support Sherif's idea about social norm theory. In one of the earliest studies, Asch drew a series of lines and asked peers to convince his subjects of an incorrect response (one line matched the standard in length but not the one that the peers insisted was the exact match). The peer pressure proved too much for some of the subjects and they identified the wrong choice.

Homans in a book called *The Human Group* claimed that standard of living, tradition, culture and beliefs (even religious) dictated the norms of society.[68] Group members resemble their group and significant interaction with the group meant that one must conform to group's norms.[69] Groups were found to maintain a system of punishment and rewards that expect performance at a certain level.[70]

Sherif and Sherif postulated that the internal (inside the person) and external (outside the person) influence interacts to "shape a particular psychological patterning (integration and organization), which is revealed in judging, perceiving, imagining and so on."[71] This concept was labeled as a "frame of reference of the experience and behavior" and encompasses the "system of functional relations consisting of influences operative at a given time."[72] In other words the context of one's experience within a group is very important when studying behavior.

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[66] Ram D. Gopal, et al., *supra* note 13.
[67] *Id*.
[68] George C. Homans, The Human Group 125 (Harbrace, Brace and World, Inc 1950).
[69] *Id*. at 126.
[70] *Id*. at 123.
[71] Muzafer Sherif & Carolyn W. Sherif, An Outline of Social Psychology 41 (Harper & Brothers 1956) (1948).
[72] *Id*.

"Judgment, perception, remembering of things and events" were viewed as "relational affairs."[73] These experiences create a reference scale with anchors that are the social norms created in the frame of reference.[74]

Festinger's Theory of Cognitive Dissonance was described by Sererin & Tankard as being closely related to social norm theory[75] and being psychologically uncomfortable was termed cognitive dissonance. This uncomfortable state would make the person try to reduce the dissonance to return to a state of consistency with the others (consonance). Difficult decisions predicted dissonance and predicated a strong desire to return to the norm. Rewards or punishments and/or the changing of a belief system would sometimes appease the feeling of dissonance. It was obvious from the research that people tend to surround themselves with like-minded people.

All of the aforementioned studies support the social norm theory and suggestions by Sherif, but these are just a few. Social norm theory is very well documented across many fields of study. For this study, social norm theory is part of the TPB and very appropriate to how people behave when deciding whether to share or copy recorded music. How people are expected to act by others and how people think they should act is very important when it comes to deviant behavior. Examination of the covariance between social expectation, social performance and the legal uses of copyrighted work may provide some interesting results.

The Economics of Copyright: Property Rights Theory

The biggest hurdle to profits for the music industry is the expensive, fixed first-copy costs. With marginal reproduction costs of about $.60 per CD and electronic/digital costs close

[73] *Id.*
[74] *Id.*
[75] Werner J. Severin & James W. Tankard, Jr. Communication Theories: Origins, Methods and Uses in the Mass Media 142-147 (Longman 5 ed. 2001).

to zero, once the initial first-copy costs are recouped almost all gross profits flow to bottom-line net profits.[76] But the risk is complicated with high levels of uncertainty, because only about 1 in 10 records make a profit.[77] And recently the digital age has shifted the distribution/copy costs to the downloading, CD-burning[78] consumer to make the risks of turning a profit even greater. The large quantity of relatively small digital audio compression music files has made sharing high quality reproductions simple and easy. This practice threatens the traditional music industry which must find new business models that "make buying easier than stealing music."[79]

Copyright protection is based on property rights theory. The underlying wealth-building economic premise of property rights theory is that "people will exchange only if they perceive what they get to be more valuable than what they give."[80] In other words, "property rights are the social institutions that define or delimit the range of privileges granted to individuals of specific resources."[81] Property rights theory recognizes three necessary concepts for the exchange of property:

> (1) Universality – all scarce resources are owned by someone;
>
> (2) Exclusivity – property rights are exclusive rights and
>
> (3) Transferability – ensure that resources can be allocated from low to high yield uses and influence the ability to create wealth.[82]

Property rights become intricately related parts of economic efficiency as they serve as the incentive for resource allocation.[83] Copyright protects exclusive rights of ownership of an intangible intellectual property for a limited-term in order to provide an incentive for the

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[76] Alison Alexander, et al., Media Economics: Theory and Practice, 235 (3rd ed. 2004).
[77] *Id*. at 236.
[78] Consumers use a CD recording device, usually found in computers, to copy (burn) the music file onto the CD.
[79] M. Drummond, *Big Music Fights Back"* Business 2.0 (Dec. 12, 2000).
[80] Yoram Barzel, *Measurement Costs and the Organization of Markets,* 25 (1) Journal of Law and Economics 27 (Apr. 1982).
[81] Joseph T. Mahoney, *Economic Foundations of Strategy*, 111 (Sage Publications, 2005).
[82] *Id*. at 109.
[83] *Id*. at 111.

continued creation of art and literature that eventually fill the coffers of the public domain for use by all. The exclusive rights must be transferable to be an effective economic mechanism. While describing the problems associated with property rights and social cost, Coase focused on the cost of market transactions:

> In order to carry out a market transaction it is necessary to discover who it is that one wishes to deal with, to inform people that one wishes to deal and on what terms, to conduct negotiations leading up to a bargain, to draw up the contract, to undertake the inspection needed to make sure that the terms of the contract are being observed, and so on. These operations are often extremely costly, sufficiently costly at any rate to prevent many transactions that would be carried out in a world in which the pricing system worked without cost.[84]

As a result, these transaction costs are part of the overall expense necessary to generate revenue in any property exchange. The music publisher faces the aforementioned high first-copy, promotion, production and distribution costs for its traditionally fixed format product before it can generate revenue and net profit. The music industry's traditional business model is inflexible and dysfunctional in the digital age.

Economic theory suggests that if (or rather when) marginal costs exceed marginal revenue, the recording industry will cease to produce[85] in its traditional format in order to curb losses. As the traditional demand evaporates in favor of digital format, the cost structure suffers from diseconomies of scale and each unit bears more of the fixed cost and reduces unit profit. Normally prices would increase to maintain profit but prices are pressured from the low or no cost digital copying. It appears that the music's traditional business model could eventually cease to function due to its heavy cost structure.

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[84] R. H. Coase, *The Problem of Social Cost*, 3 Journal of Law and Economics, 1-44 (October. 1994).
[85] Colin Hoskins et al., Media Economics: Applying Economics to New and Traditional Media 116 (Sage Publications 2004).

This evolution was further exacerbated by the introduction of the Internet. This issue becomes even more salient when one considers the Internet as a distribution vehicle. Original copyright laws initiated a technical environment (print) much different than required by digital media. With the near perfect copy quality of digital reproduction and distribution, the consumer assumes and controls the costs by having access to a computer and the Internet. Overall costs to the publisher are significantly reduced on a per copy basis. The brick-and-mortar production/distribution model is no longer the most efficient means of satisfying the customer. The traditional limits for economies of scale for production and distribution have become an obsolete way of thinking.

Digital communication creates a new pipeline of media that can be copied and reproduced by the consumer/pirate with ease. This copyright infringement breaks the property rights theory's principles and if carried to extreme, the theory would predict that copyright per se would cease its wealth-building function. This is an obvious fear for the art and literature marketing channels as piracy raises the risk of investment in the high first-copy costs of production. The economic constraint becomes focused on the decision to buy (or pirate) and the diminishing utility[86] of the consumer. This type of access makes it easy for digital pirates to circumvent the legitimate market. For the creator, digital technology and the Internet remove intermediaries from the marketing channel and in some cases allow the creator the opportunity to go direct to the consumer. But for publishers of art and literature this greatly diminishes their gatekeeper role and debases their powerful control of the market.

However, even in the legitimate digital market, consumers are better off than before with more choice, technically superior quality and ease of access. The decision-making process of whether to pirate or not becomes the focal point of the economic equation when content is so

[86] *Id.*

readily available. Scholars suggest, "It is difficult to predict whether further technological developments will make the establishment of property rights progressively easier, but the logic of the theory suggests that, ceteris paribus, old externalities have diminishing importance in a dynamic economy – though new ones will be allowed to develop... [The] property right theory calls attention to the question of how far an individual or community should go in the correction of existing externalities."[87] Technology reduced the barriers to develop a new distribution system and became a threatening force for the traditional publishing industry.

Other industries face a similar dilemma. To combat software piracy, industry efforts found that "deterrent controls result in higher profits to digital purchasers and higher levels of the welfare function than preventative controls."[88] Deterrent controls (often called "back-end controls") include the expansion of copyright laws, enforcement, government-to-government negotiations, educational and media campaigns to dissuade the behavior and an increase in the perceived threat of consequences for piracy.[89] However, for the music industry this strategy may annoy and alienate the customer.[90]

Preventive controls increase the costs of pirating by the use of technological lock devices or software encryption. For instance, Napster identifies sound patterns (a form of digital fingerprinting) to block the file sharing of copyrighted recorded music.[91] Appeals to ethical decision-making (ex. artists losing money) and the use of pricing schemes that make purchasing more attractive are also used for prevention of piracy. Gopal and Saunders (2000) found that

[87] E. G. Furubotn, & S. Pejovich, *Property Rights and Economic Theory: A Survey of Recent Literature*, Journal of Economic Literature 1145, 1137-1162 (2001).
[88] A. Blumstein, J. Cohen & D. Nagin, Introduction to Deterrence and Incapacitation: Estimating the Effects of Criminal Sanctions on Crime Rates, National Academy of Sciences, Washington (1978); R. D. Gopal & G. L. Sanders, *Prevention and Deterrent Controls for Software Piracy*, 14 Journal of Management Information Systems 29-27 (1997).
[89] Gopal, *supra* note 65, at 7.
[90] *Id*.
[91] *Id*.

piracy of software was greater among countries with low per-capita income and higher prices positively affected piracy.[92] Price and income, as supply and demand models would predict, appear to be determinant economic and demographic predictors.

Bhattacharjee et al. (2001) found that music piracy among low-income individuals was significant when sampling "unknown songs," although known songs were not significantly affected by an income effect.[93] Also according to the study, as prices increase the "net value from obtaining an illegal copy increases" and is "influenced by the availability of music and connection bandwidth."[94]

Legal Consciousness Theory

Law and economics are generally accepted as a framework for studying the law, but the concept of law and society has been slow to emerge. The adoption of law and society conceptually has primarily occurred since the 1960s during a time when law teachers more than doubled and lawyers more than tripled.[95] During the same period "critical legal studies, feminist legal theory, law and literature, critical race theory and other schools of thought that attempt to understand the law through social scientific or literary scholarship" brought a more diverse way of thinking about the law than ever before.[96] The theory of legal consciousness provided a relevant framework to study the ways in which society understands and interprets the law.

Laws need to be predictable, rational and set the standard for appropriate behavior. Legal consciousness theory provides a framework to examine the knowledge and influence of copyright law on the decision to share or copy recorded music. Legal consciousness shifts the

[92] R. D. Gopal & G. L. Saunders, *Global Software Piracy: You Can't Get Blood Out of a Turnip*, 43(9) Communication of the ACM (2000).
[93] S. Bhattacharjee, et al., *Digital Music and Online Sharing: Software Piracy 2.0?* 4(7) Communication of the ACM 6 (July 2003).
[94] *Id*. at 108.
[95] Marc Galanter & Mark Edwards, *Law and Society & Law and Economics: Common Ground, Irreconcilable Differences, New Directions: Introduction: The Path of the Law Ands*, Wisconsin Law Review 375, 375-387 (1997).
[96] *Id*. at 375.

theoretical focus "away from tracking the causal and instrumental relationship between law and society toward tracing the presence of law in society."[97] In other words the concept removes the law from the center of focus as the prevailing force. Legal consciousness recognizes the social acceptance, uses and effects of the law as understood and practiced by society. The subjective socio-legal concept challenges the formal legal research commonly used to analyze the law. "The insight of the legal consciousness literature is that the law is experienced in everyday life without the terrain marked by formal legality (however generously defined)."[98] This reactive yet somewhat rebellious phenomenon recognizes the strength of the influence and pressures from the norms of society. Although the concept is not limited to the study of the welfare poor, Sarat (1990) defined the application of legal consciousness very well:

> …[T]he legal consciousness of the welfare poor is a consciousness of power and domination, in which the keynote is closure and dependency, and a consciousness of resistance, in which welfare recipients assert themselves and demand recognition of their person identities and their human needs.[99]

Legal scholars rely on three assumptions that describe the relationship between society and the law:

> (1) The law's power depends on the values, beliefs and behavior of the individual.
>
> (2) The law is neither neutral nor passive.
>
> (3) The law might be persuasive, but it is not solely determinant of society's behavior.[100]

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[97] Patricia Ewick and Susan Silbey, The Civil Rights Society: The Social Construction of Victims Baltimore: John Hopkins University Press (1988).
[98] Dave Cowan, *Legal Consciousness: Some Observations*, 67 (6) The Modern Law Review Limited 928, 928-958 (2004).
[99] A. Sarat, *The Law is All Over": Power, Resistance, and the Legal Consciousness of the Welfare Poor*, 2 Yale Journal of Law and the Humanities 343, 343-344 (1990).
[100] Anna-Maria Marshall & Scott Barclay, *In Their Own Words: How Ordinary People Construct the Legal World*, Law and Social Inquiry, 622-623, 617-628 (2003).

The first assumption requires knowledge of the law and an expectation of enforcement from socialization and prior experience. These expectations typically manifest themselves through lawsuits, insurance claims, the staking out of personal rights and other legal wrangling.[101] The second assumption encompasses the state's use of sanctions based in moral authority as well as its monopoly of power. The state can control the individuals by using its oppressive strength or in the better scenario, the interaction can be empowering and liberating.[102] The law is subject to the social influences that can create new opportunities and actions that in turn are legitimized by the state.[103]

And finally, even though the law defines the opportunities and actions of the society, the state does not directly determine its regulations.[104] For instance, an individual chooses whether or not to violate the law. The individual may know and understand the law but may ignore the absolute directive in the face of possible enforcement. Some scholars have begun to conceptualize this process in terms of struggle and resistance noting "[t]he gap between the law on the books and the law in action, explored and analyzed over the past three decades, now seems an unambiguous facet of the legal landscape."[105]

Legal consciousness recognizes the hegemonic struggle between the law and society. Merry suggests "every decision involves the law offers the potential for new interpretation, a new legal claim, the introduction of legality onto realms of social life it had never before occupied, or the reshaping of common understandings of social life."[106] And Marshall and Barclay explain it as "the ways in which the law is experienced and understood by ordinary

[101] *Id* at 622.
[102] *Id*.
[103] *Id*. at 623.
[104] *Id*.
[105] Sally Engle Merry, *Resistance and the Culture of Law*, 29 (1) Law and Society Review, 12, 11-26 (1995)
[106] Marshall & Barclay, *supra* note 100, at 623.

citizens as they choose to invoke the law, to avoid it, or to resist it, is an essential part of the life of the law."[107]

As a specific example related to music piracy, scholars have found that individuals inclined to support legal justice in their society (primarily a Western phenomenon) were less likely to pirate software.[108] Hence those who are not so inclined inherently dismissed and reinterpreted copyright law.

Demographics

The study would not be complete if it failed to collect data concerning the dynamics of various demographic classifications. For instance many studies on piracy have shown some associations:

> Age has a moderate influence on music piracy. Older individuals (when compared to college students) were found to pirate software less[109] so studying the influences on college student's behavior is of greatest importance.
>
> Females were slightly more ethical and less likely to pirate software but Gopal and Sanders (1998) did not find significant support hypothesis that suggested such for software piracy.[110]

Even though the study focuses on a narrow age group of journalism and mass communication college students, age is gathered and analyzed. Gender and income are also used in the analysis. In addition for this study, the researcher gathers data for later studies on the influential effects of education, news stories, music purchase points, the use of legal/illegal download Web sites and preferred music format.

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[107] *Id*. at 623.
[108] Gopal & Sanders, *supra* note 65.
[109] *Id*.
[110] Gopal, *supra* note 88.

New Music Piracy Study Results

Since the inception of this study, other scholars have published pertinent research concerning the music piracy problem.

Cheng, Sims and Teegen found the excuse for software piracy as "software too expensive," "wanted to try out software" (for free) and "can't afford software."[111] These economic reasons continue to justify using aspects of economic theory with the TPB.

Sinha and Mandel results show the "tendency to pirate depends, to different extents, on three key factors: positive incentives (e.g., improved functionality of the legal Web site), negative incentives (e.g., perceived risk of piracy), and consumer characteristics." The study found that "negative incentives are a strong deterrent for certain consumers but can actually increase piracy tendencies for others. Conversely, positive incentives, such as improved functionality, can significantly reduce the tendency to pirate among all the consumer segments studied."[112]

Chiang and Assane examined software trends and lessons for use by the music industry. They found both goods "useful and popular"[113]

[111] Hsing K. Chenge, Ronald R Sims & Hildy Teegen, *To purchase or Pirate Software: An Empirical Study*, Journal of Management Information Systems, Vol. 13, No. 4, 49, 49-60 (Spring 1997).
[112] Rajiv K. Sinha & Naomi Mandel, *Preventing Digital Music Piracy: The Carrot or the Stick?* Journal of Marketing; Vol. 72 Issue 1, 1-15 (Jan. 2008).
[113] Eric Chiang & Djeto Assane, *Copyright Piracy on the University Campus: Trends and Lessons from the Software and Music Industries*, The International Journal on Media Management, Vol. 4 – No. 3, 148, 145-149 (2002).

CHAPTER 3

STAGE ONE: CONTENT ANALYSIS

Research Questions

The main purpose of this stage of the study is to determine the frequency and types of words and categories of words used by various media in order to better understand the information available to the public concerning the music piracy problem. Once these data are gathered and analyzed, the results are used to construct an in-depth interview protocol and survey questions for journalism and mass communication students. The formal research questions for the content analysis are as follows:

> **RQ1:** What is the article frequency and structure of various media that discuss music piracy? Is there a change over time? If so, how does the frequency and structure change?
>
> **RQ2:** What is the frequency of the legal, economic, social, ethical and demographic words and categories of words that describe the issues surrounding music piracy? Is there a change in the word count over time? If so, how does the word frequency change?
>
> **RQ3:** What insights about the media and music piracy can be gleaned from the words and categories of words that describe the issue? Is there a change in the word counts over time? If so, how do the insights change?
>
> **RQ4**: What is the frequency of media articles that discuss the music industry and the artist? Is there a change in the word counts over time? If so, how does the frequency change?
>
> **RQ5:** What is the frequency of media articles that discuss the music format, purchase point, demographics and genre? Is there a change in the word counts over time? If so, how does the frequency change?

In addition to the research questions one hypothesis is used to further analyze and compare the data between the two periods based on the overall study's purpose. Once the word counts are obtained, a Stats™ computer program calculates the probability (confidence level) that the proportions (or percentages)[114] from the two independent (mutually exclusive) samples are statistically different.[115] Due to the legal action and increased concern by the RIAA as previously described, the researcher feels that there probably is a significant difference between the two periods and poses the research hypothesis accordingly.

> **H1:** There is a statistically significant difference (increase) in the use of legal, economic, social, ethical, demographic words and categories of the words counted in the pre-2000 and post-2000 periods of the various media in this study.

A confidence level of 95 percent indicates the null hypothesis (there is no significant difference) was rejected. In other words, there is a 1 in 20 chance ($p < .05$) the difference in word use is due to chance or some force other than what the hypothesis suggests.[116] Using this analysis one can say with 95 percent confidence that the difference between the two time periods (dependent variable) is due to the action of the independent variable (word count) and not simply due to chance or sampling variation.

Content Analysis Method

Content analysis is an after-the-fact examination of various types of text. While some content analytical studies use independent coders to examine texts, this study employs a

[114] Thomas C. Timmreck, An Introduction to Epidemiology 103 (NetLibrary Jan. 31, 2009) *at* http://www.netlibrary.com.libproxy.highpoint.edu/Reader/. According to Timmreck, "The difference between a proportion and a percentage is that a percentage is a result of multiplying by 100, which moves the decimal point 2 places to the right. The proportion is when the decimal remains and is not moved." Thus the ratio between proportion and percentage is the same.
[115] Decision Analyst, *Stats*™ (v1.1 2008) *at* http://www.decisionanalyst.com/Download.aspx.
[116] Neil J. Salkind, *Statistics for People Who (Think They) Hate Statistics* 143 (Sage Publications, 2nd ed. 2005).

computer program, *Linguistic Inquiry and Word Count (LIWC)*,[117] to determine the frequency of word use. Once the words, two-word combinations and categories of words are identified in a dictionary, the program is used on text (.txt) formatted documents to search, find and provide a frequency count of the occurrence of the manifest content. The study also focuses on latent content by analyzing the meanings of the words found in the articles about music piracy. Once the data are accumulated, the results are critically examined to determine the educational value for the music industry concerning the piracy problem.

Computer Content Analysis: Coding Words, Word Forms and Categories of Words

The most important part of the process of using a computer content analysis program is the selection of the terms to be identified. Many pre-tested *LIWC* dictionaries are available and each one is modified for different types of research. Since this is a content analysis of music copyright articles, a custom dictionary is designed. The original list is prepared by using the *LIWC* default dictionary modified with relevant legal, economic, social, ethical and demographic words associated with copyright and music piracy. *Black's Law Dictionary*,[118] *Merriam Webster Online*[119] and *Roget's Thesaurus*[120] are used to gather words and assemble categories. This study follows the *LIWC* design of three judges (in this case three UGA media law professors) for the selection of the custom words and categories of words. If two judges agree, the word(s) are used in the dictionary. If two judges disagree, the words are not included in the search. This study

[117] James W. Pennebaker, Roger J. Booth, and Martha E. Francis, Linguistic Inquiry and Word Count (LIWC) is a text analysis software program. "LIWC is able to calculate the degree to which people use different categories of words across a wide array of texts. Within emails, speeches, poems, or transcribed daily speech, LIWC allows you to determine the rate at which the authors/speakers use positive or negative emotion words, self-references, big words, or words that refer to sex, eating, or religion. The program was designed to analyze simply and quickly over 70 dimensions of language across hundreds of text samples in seconds." *Available at* http://www.liwc.net/index.php.
[118] Black's Law Dictionary, (Bryan A. Garner ed., West Publishing Company 1999) (1891).
[119] Merriam-Webster Online, http://www.m-w.com/.
[120] Roget's 21st Century Thesaurus in Dictionary Form, (ed. Barbara Ann Kipfer, Delta Trade Paper Backs) (3rd ed., 2005).

uses the specifically defined dictionary to connect the theoretical objectives of the study by categorizing the words into groups based on their meaning (see Appendix Stage 1-B). Once the dictionary is created, the articles are then copied into text (.txt) format using *Microsoft Word* and imported into the *LIWC* program.

Reliability and Validity

Computer-assisted content analysis is not a new diagnostic tool, but its ease of use and lower costs contribute significantly to modern-day applications. Using a computer for content analysis is a quick and economical way to examine a large volume of electronic articles.[121] The presence or absence of the wording is determined electronically and "free of non-reproducible coding biases"[122] which is problematic when using human coders.

The stability of machine coding is "100 percent because the machine always code[s] the text in the same manner."[123] Patterns are "explicitly specified in the coding dictionaries rather than dependent on coder training" and human execution.[124] This enables the same rules used for the first time period to be consistently applied to the comparison period. In addition, human code errors are difficult to correct, but with machine coding any bias due explicitly to dictionary problems is easily corrected once discovered.[125] The results are stable, reproducible and accurate which eliminates the chance of poor inter-coder reliability that could influence the "context of an event or by boredom, intrinsic political and cultural biases."[126] Recoding is accomplished for

[121] Phillip A. Schrodt, Tarbari, Textual Analysis by Augmented Replacement Instructions Version 0.5. University of Kansas (Lawrence Kansas), 1.2, 2 (Feb. 2006).
[122] *Id*. at 3.
[123] *Id*.
[124] *Id*.
[125] *Id*.
[126] *Id*.

thousands of records in minutes for experimentation or the correction of problems.[127] Figure 3-1 maps the process.

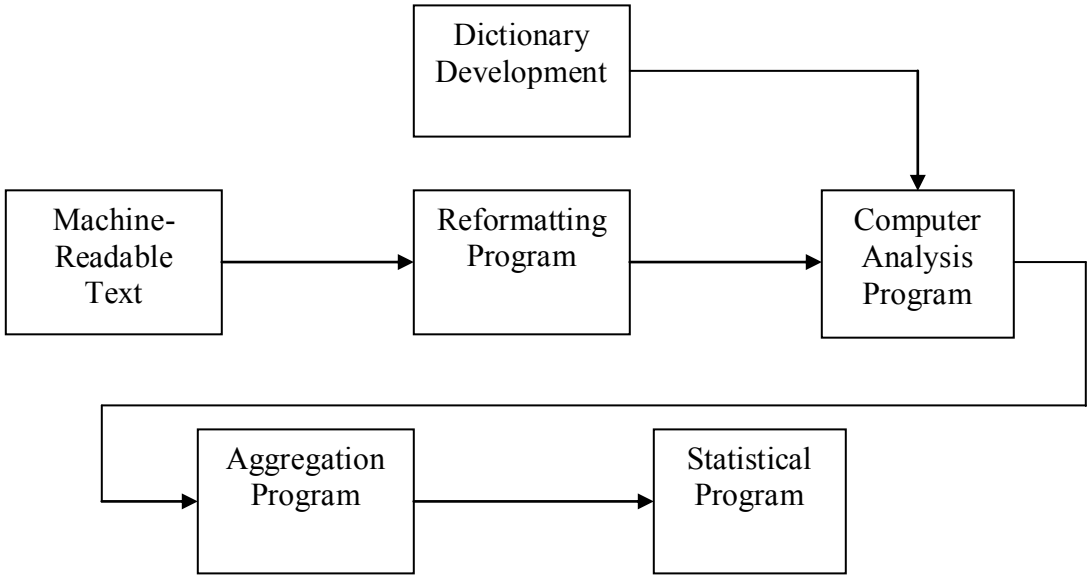

Figure 3-1 Computer Analysis Process [128]

Content Analysis Sampling Strategy: Media Selection, Time Frame and Unit of Analysis

The search terms "music piracy," "music download" and "music copyright" are used to identify articles using *LexisNexis Academic, EBSCOhost* and Web sites. Various media are searched from January 1, 1992 through December 31, 2006. The study establishes the words of knowledge and information about music copyright that is available to the public as the units of analysis. The time frame for the major newspapers and magazines covers the early life of the Internet and the use of the *World Wide Web* by the public at large. This is achievable since *Lexis-Nexis* and *EBSCOhost* contained articles from the last 20 years which include the advent of

[127] *Id.*
[128] *Tarbari*, University of Kansas (Lawrence Kansas).

the information superhighway in 1993.[129] College newspapers are examined since 2000. News Web sites and blogs are examined according to availability limitations explained later. As a final check, the articles are then scan read by the primary researcher to ensure that the sample only includes articles that directly address piracy and copyright issues. Articles that do not have this concept as the central topic are excluded from the sample. Random articles are examined for relevance by another graduate research assistant with 96.4 percent agreement with the primary researcher's evaluation.

The newspapers and magazine articles are divided into two time periods for comparison purposes: pre-2000 (before January 1, 2000) and post-2000 (January 1, 2000 and after). These eras are chosen because 2000 was the year that Metallica, A & M Records and other music industry concerns sued Napster (an illegal peer-to-peer file-sharing service).[130] Other music icons such as Dr. Dre and Madonna also became seriously concerned about piracy[131] signaling a likely change in the news reporting on the issue.

National newspapers, news magazines, music magazines, news Web sites, college newspapers, MySpace blog and Google blog are selected because they are available to the college students. Except for college newspapers, these sources of copyright information may or may not be read by the students; however, this research is to find out what information about music piracy is there should they decide to read these various media. This study explores only the presence of the information and not the thematic content or whether the media are used by the students or not.

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[129] On April 30, 1993, CERN announced [2] that the World Wide Web would be free to anyone, with no fees due. European Organization for Nuclear Research, CERN CH-1211 Genève 23 Switzerland *at* http://public.web.cern.ch/public/Content/Chapters/AboutCERN/Achievements/WorldWideWeb/WebHistory/WebHistory-en.html Retrieved March 31, 2007.

[130] A&M Records v. Napster, Inc., 284 F.3d 1091, (United States Court of Appeals for the Ninth Circuit, December 10, 2001), Argued and Submitted, Pasadena, California, March 25, 2002, Filed.

[131] John Soeder, *Less Litigation; More Innovation; For Online Music,* Plain Dealer Publishing Co. Arts and Entertainment; Pg. 11 (Cleveland, Ohio) (June 11, 2000).

CHAPTER 4

STAGE ONE: CONTENT ANALYSIS RESULTS AND DISCUSSION

Newspaper Article Content Analysis: Newspaper Selection

A purposive sample of newspapers, *The Atlanta Journal-Constitution, Chicago Sun-Times, Houston Chronicle, The New York Times, San Francisco Chronicle* and *USA Today* are selected from the sampling frame of all U.S. newspapers. The selection is based on circulation, regional representation to the universities adopted in the survey portion of this study and the newspapers' presence in the *LexisNexis* database (see Appendix Stage 1-A).

National and Regional Newspapers Articles: Frequency and Format

The findings in Table 4-1 answer the frequency part of RQ1 (article frequency, structure and change over time). The *Lexis-Nexis* term search provides a total sample of 1,324 articles for the *LIWC* content analysis. However when judged for relevancy, 734 are published during the post-2000 period and 123 are published for the pre-2000 period. This is almost a five-fold increase between the two time periods.

Table 4-1 Relevant Newspaper Articles from January 1, 1992 through December 31, 2006

Newspaper	Articles Retrieved	Relevant Post-2000	Relevant Pre-2000	Total Relevant
The New York Times	539	278	47	325
The San Francisco Chronicle	190	127	9	136
USA Today	171	89	12	101
The Atlanta Journal and Constitution	167	88	20	108
The Houston Chronicle	140	96	10	106
Chicago Sun Times	117	56	25	81
Totals	**1324**	**734**	**123**	**857**

The average number of words per article, word length and the number of words per sentence help to analyze the structure of the articles. The data in Table 4-2 help to partly answer the structure and change-over-time component of RQ1 (article frequency, structure and change over time). It shows that overall the average number of words per article increases 17.8 percent from 616.8 to 726.4 between the two periods. As for the individual newspapers, the *San Francisco Chronicle* is the only market to have a slight decrease in article size (850.2 to 816.6 average words per article). *USA Today* more than doubles from a first period 369.6 to 868.9 words for the largest increase (135.1 percent) and also uses the most words per article in the post-2000 period.

Table 4-2 Average Number of Words Per Newspaper Article by Post-2000 Ranking

Newspaper	Words Post-2000	Words Pre-2000	Percent Change
USA Today	868.9	369.6	135.1
The New York Times	857.9	844.3	1.6
The San Francisco Chronicle	816.6	850.2	-4.0
The Atlanta Journal and Constitution	637.3	576.8	10.5
Chicago Sun Times	628.0	528.1	18.9
The Houston Chronicle	549.4	531.8	3.3
Average words/article	**726.4**	**616.8**	**17.8**

Table 4-3 provides additional data to help answer RQ1 (article frequency, structure and change over time). Across all newspapers the average number of words per sentence shows little change between the time periods (24.3 down to 23.8). The percent of words longer than six letters holds steady across the two periods at 27.7 and 27.9 percent.

Table 4-3 Average Number of Words Per Sentence and Words Longer Than Six Letters in Newspaper Articles

Words	Post-2000	Pre-2000	Percent Change
Average/sentence	23.8	24.3	-2.0
Percent > 6 letters	27.9	27.7	0.2

Legal Words in Regional and National Newspaper Articles

The results in Table 4-4 order the legal words in the post-2000 articles in ascending order and provide a part of the answer to RQ2 (frequency of the legal, economic, social, ethical and demographic words and categories of words and change over time) and RQ3 (insights about the media, music piracy and change over time). The word "copyright" occurs most often in the post-2000 search and is in 56.5 percent of the articles which represents an 8.3 percent decrease between the time periods. All of the newspaper articles use the word "copyright" for protection of their own work and this use is adjusted out of the count. A form of the word "piracy" appears in 54.7 percent of the post-2000 articles but declines 3.6 percent from the pre-2000 percentage of use in the articles. "DRM" (digital rights management) appears 2.7 percent more in the latter period. A form of the word "fine" increases 4.6 percent in the latter period.[132] The use of "license" and its word forms are the same across the two periods. In the post-2000 period "intellectual property" occurs (10.5 percent) at about twice the rate of the earlier period (5.1 percent). "Unauthorized" appears about the same percent in both periods with just 0.6 less over time. A form of the word "right" appears more than twice as much in the latter period and appears in 4.5 percent more of the news articles. A form of the word "create" shows up in 7.9 percent of the post-2000 articles for a 4.5 percent increase. The word "exclusive," on which

[132] This term was a bit ambiguous because of its adjective/adverb and other forms and language uses. Still it was felt by the researcher that in these articles, "fine" would be used mostly as a penalty for infringement. However there was no attempt to verify or quantify a distinction in the articles' use of the word.

copyright protection is based, appears in only 4.2 percent of the pre-2000 articles but occurs 4.8 percent of the time among the larger number of post-2000 articles.

"Fair use" shows up in 2.8 percent of the articles during the first period and less in the most recent period (2.4 percent). There is no mention of any form of the word "shoplift" in the newspapers prior to 2000 and it only appears in 2.0 percent of the 734 articles published since January of 2000. "Copyright act" shows up in 0.4 percent of the early articles and in 0.8 percent of the latter period. "DMCA" does not appear in any of the pre-2000 articles but occurs in 0.8 percent of the post-2000 articles.

Only five out of the 15 search terms "intellectual property," a word form of "right," a word form of "create," a word form of "shoplift" and "DMCA" have a statistically significant increase to support H1(significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000). "Copyright," "piracy," "unauthorized," and "fair use" are used less across the time periods examined.

Table 4-4 Legal Words in Newspaper Articles by Post-2000 Ranking

Word in Article	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Copyright*	56.5	64.8	-8.3	92.4
Pira*	54.7	58.3	-3.6	54.6
DRM	23.7	21.0	2.7	50.1
Fine*	19.0	14.6	4.6	79.2
Licens*	15.3	15.3	0.0	0.0
Intellectual Property	10.5	5.1	5.4	98.2*
Unauthorized	9.9	10.5	-0.6	16.0
Right	8.2	3.8	4.4	97.2*
Creat*	7.9	3.4	4.5	98.1*
Exclu*	4.8	4.2	0.6	23.9
Fair use	2.4	2.8	-0.4	19.9
Shoplift*	2.0	0.0	2.0	100.0*
Copyright* act	0.8	0.4	0.4	45.7
DMCA	0.8	0.0	0.8	100.0*

Categories of Words in Regional and National Newspaper Articles

The rest of the tables report the results for the content analysis of the categories of words (see Appendix Stage 1-B) and the percentage of articles in which they appear. The data in Table 4-5 answer the legal portion of RQ2 (frequency of the legal, economic, social, ethical and demographic words and categories of words and change over time). The use of the words in the illegal category increases 7.0 percent while the use of the words in the legal category increases 15.1 percent across the periods. The legal category increase is statistically significant to support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-5 Legal or Illegal Category of Words in Newspaper Articles by Post-2000 Ranking

Category	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Illegal	78.8	71.7	7.0	89.9
Legal	74.0	58.9	15.1	99.9*

Economic, Social and Ethical Categories of Words in Regional and National Newspaper Articles

According to the data in Table 4-6, the economic category shows 88.3 percent of the articles from the pre-2000 and 91.8 percent of the post-2000 newspapers use words that are selected to indicate economic activity. Social indicators are present in 64.1 percent of the post-2000 newspaper articles and 55.0 percent of the pre-2000 articles resulting in an increase of 9.1 percent. The post-2000 23.9 percent more than doubles the use of the words in the ethic category. This compares to the earlier 11.1 percent of the pre-2000 articles.

These rankings are also helpful for insight into question RQ3 (insights about the media, music piracy and change over time), because the legal and economic words have a dominant appearance in the articles. The social aspects of the articles increase by 11.1 percent across the time periods but are less prevalent than the economic terms. Ethical words show a 12.8 percent gain between the periods but appears in only 23.9 percent of the post-2000 articles. Yet the increase in use of the words in the ethics category is the only results that are statistically significant to support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-6 Economic Social and Ethical Categories of Words in Newspaper Articles by Post-2000 Ranking

Category	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Economic	91.8	88.3	3.5	74.6
Social	64.1	55.0	9.1	94.1
Ethics	23.9	11.1	12.8	100.0*

Music Business Words in Regional and National Newspapers

The data in Table 4-7 show the percent of articles that contain words associated with the music industry or the artist. The music category appears in a vast majority all of the articles while words associated with the artist category occur in 49.9 percent of the post-2000 articles and 59.8 percent of the articles before 2000 (RQ4: frequency of media articles that discuss the music industry, artist and change over time). Words associated with the industry appear in 84.2 percent of the earlier period and 84.9 percent of the articles in the latter period for a small 0.7 percent increase. The "RIAA" shows up in 12.5 percent of the pre-2000 articles and increases to 19.8 percent for the second period. The artist and RIAA category increases are statistically significant to support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-7 Music Categories of Words in Newspaper Articles by Post-2000 Ranking

Category	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Music	86.9	87.8	-0.9	22.1
Industry	84.9	84.2	0.7	15.7
Artist	49.9	59.8	-9.9	96.1*
RIAA	19.8	12.5	7.3	97.2*

According to the findings in Table 4-8, words that associate with "legal download" rarely appear in any of the pre-2000 articles (5.3 percent) but increases sharply in the latter period (26.0 percent). Words that associate with "illegal download" occur almost as much during the first period (56.4 percent) as the 66.6 percent of the articles found in the latter period. The word forms of "file-sharing," the Internet buzzword that became synonymous with the piracy of all types of digital files but especially associated with music, grows 16.5 percent in its use between the two periods. All of the copy actions increase and the differences are statistically significant to support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-8 Copy Actions in Newspaper Articles by Post-2000 Ranking

Category	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Illegal Download	66.6	56.4	10.2	96.7*
File-share	31.8	15.3	16.5	100.0*
Legal Download	26.0	5.3	20.8	100.0*

According to the data in Table 4-9 words that associate with music format (RQ5) are used in 98.1 percent of the post-2000 articles and 94.9 percent of the pre-2000 articles. Words that associate with the music purchase-point are in 55.3 percent of the post-2000 articles. Prior to 2000, 59.6 percent mention words in the purchase-point category. The use of demographics increases 14.4 percent and appears in 44.9 percent of the post-2000 articles. In this group only the increase and difference in the demographics category is statistically significant to support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-9 Format, Purchase-Point, Demographic and Genre Categories of Words in Newspaper Articles by Post-2000 Ranking

Category	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Format	98.1	94.9	3.3	88.2
Purchase-Point	55.3	59.6	-4.3	63.1
Demographics	44.9	30.5	14.4	99.9*
Genre	18.1	20.1	-2.0	39.4

Discussion of Content in Regional and National Newspaper Articles

It appears that the growing number of computers and Internet connections, as well as the artist's and music industry's actions to thwart music piracy may have increased the number of articles and the number of words per article after 2000. This should be heartening to the music industry. However, the 734 relevant articles during the post-2000 period means on average only two articles a week on the subject of music copyright, piracy and/or download appear across all the newspapers included in study. Considering the size of the problem and the fact that some of the articles may not be supporting the music industry's position, the industry should try to get more coverage to educate the public about the importance of respecting copyright. This also may indicate a need for a strong public relations campaign with the newspaper industry and the public in general as well as a significant amount of anti-piracy advertising.

The newspapers' word count increases in all but the *San Francisco Chronicle* that drops only 4 percent. An almost six-fold increase in the number of articles and the 17.8 percent overall increases in words per article mean newspaper editors and journalists recognize the big story of the music business. One of the national newspapers, *USA Today*, greatly increases its coverage of music piracy with 77 more articles than pre-2000 and more than doubles its words per article to the largest number of words (868.9); however, volume is not all that is important.

Long sentences may create comprehension problems for readers. According to Mary Ellen Guffey, a leading business communication textbook author, sentences longer than 20 words are troublesome for reader comprehension. She writes, "Effective sentences are short and stress important ideas."[133] Newspapers average about 24 words per sentence across both time periods which suggest that the articles may not be easily understood. When compared to the 18.2 words per sentence mean of the 43 *LIWC* studies of emotional writing (20.9), control writing (19.4), books (13.0) and talking (10.9),[134] the newspapers' average sentence length indicates that the stories related to music piracy may have been more difficult for the average reader to understand.

Since other types of writing and conversation can be easier for the reader, the reader may need shorter sentences to gain the appropriate level of understanding that could lead to compliance. The reader may also chose to read other stories to avoid the longer, more complex sentences.

Also, according to the results, the words used in the relevant articles are longer than the ones readers may encounter in other types of communication. The findings suggest the piracy articles are more difficult to comprehend. When compared to the 13.1 percent word-length mean of 43 *LIWC* studies of emotional writing (13.1), control writing (14.1), books (16.4) and talking (10.1),[135] the newspapers use 23.8 percent of words longer than six letters which indicates that the stories related to music piracy may be more difficult for the average reader to understand. Since other types of writing and conversation may be easier for the reader, the articles may need simpler wording or more description to gain the appropriate level of understanding and eventual

[133] Mary Ellen Guffey, Business Communication: Process and Product 175 (Thomson, Southwestern, 2006).
[134] Pennebaker et al., *supra* note 117.
[135] *Id*. at 18.

compliance. The readers may also choose other stories due to the longer and more complex words. Long words and long sentences may cause readability problems.

Legal Words in Regional and National Newspaper Articles

It is interesting that "copyright" is not used in almost half of the articles about music piracy. The seriousness of music piracy relies heavily on the enforcement of copyright laws and consumer respect for the property rights-based economic model. This means that even the use of the word "copyright" is important for the public to know and understand. As the touchstone word of protection, "copyright" appears less and does less to educate the legal understanding for the consumer. Since the law is mentioned less, legal conscious theory suggests that society's interpretation of the law will gather more credence.

But all is not lost on the legal front. It seems the newspapers do a better job of using legal and illegal words rather than words that closely associate with copyright law. The pre-2000 articles use the legal category 58.9 percent of the time but increases to 74.0 percent of the post-2000 articles. Although the change shows a smaller increase, the journalists also increase the use of the words from the illegal category (71.7 to 80.3 percent). The combined legal and illegal categories indicate a healthy use of the types of words that will acquaint the readers with the seriousness of music piracy.

It seems that even though a form of the word piracy appears in more than half of the articles across both periods, the journalists do focus strongly on the legal issues surrounding music piracy even though they failed to use copyright terms. Although "right" and "fine" do have meanings other than their legal definitions, both saw a substantial increase in the number of times they appear in the latter period. A detailed contextual inspection of the words is needed to

know for sure, but given the legal context overall, it was logical to assume that rights are being violated and fines are being threatened or assessed.

It is very surprising that few of the articles use "copyright act" or the "DMCA" since that is being violated by the piracy of music. The DMCA is especially important because it was enacted in 1998 as a primary vehicle for the enforcement of copyright protection in the digital age and cannot be left out of the public discussion. Even though the various journalists are not charged with educating the public about copyright law, one would expect the journalist to have done enough research to present an objective look at music piracy and particularly understand the laws associated with it. In general, the articles examined left out some of the terms necessary to educate people about copyright law. The scarce use of "DMCA," "copyright act" and "fair use" points to serious omissions. The omission points to a possible lack of understanding by newspaper journalists or their lack of support for music copyright.

Hopefully, journalists understand the importance of copyright to print media but that understanding may not transfer to the problem of music piracy. Protecting the creative incentive is essential for sustaining the creative industries and provides the artist with an income to continue the production of more music. The public needs to understand the terms and institutions if there is to be respect and compliance with music copyright protection. If not, as legal consciousness theory suggests, the public adopts its own standards and music piracy will continue.

Also as much as the RIAA compares file sharing to "shoplifting a CD," [136] the seldom use of any form of the word "shoplift" may mean newspaper journalists do not equate music piracy to a criminal act. Further research is required to better understand this phenomenon. Perhaps there is a need for the music industry to prompt journalists to tell the complete story. In fact, the

[136] RIAA, *supra* note 41.

journalists' knowledge (or what appears to be the lack of) about copyright laws may offer a challenge for the music industry.

Economic, Social and Ethical Words in Regional and National Newspaper Articles

The economic influences do seem to be of great importance to the journalists as the percentage of articles increases from 87.8 to 91.4 across the two time periods. Since the whole premise of music piracy is to get music for free, it is good that this category is discussed more often especially in light of the trend eroding property rights and undermining the very premise of the economic incentive of copyright law. But the consumer's value of free music may be locked up in trading/sharing from a social standpoint. In fact, the percent of articles using social words increases from 55.0 percent of the articles to 64.1 percent in the latter period. Considering that there are 734 post-2000 articles as compared to 123 of the pre-2000 articles, the percentage increase suggests that the journalists are using many more social words associated with music piracy. It will take further research to determine if the increase in the use of those words thwart piracy or condone it.

Since these categories are positively associated with social interaction, this evidence when examined with the social norm theory framework, suggests piracy is becoming more socially acceptable rather than seen as a less favorable practice regardless of how it is portrayed. This also provides some evidence, as legal consciousness theory suggests that readers may not have accepted the legal regulations but may increasingly prefer to accept piracy as the real legal standard supported by the social norm. Additionally these findings are underscored by the fact the articles use ethical words sparingly when compared to the other categories; thus leaving individuals without a sense of what might be a fair exchange. Again further research is needed

to determine whether the newspaper articles were condemning piracy or promoting and encouraging the activity.

A contextual study of the articles could reveal that the newspaper articles do more to support rather than thwart music piracy principally because of the lack of the use of copyright terms. As the articles were scanned for relevance for this study, it was clear that many articles introduced the illegal Web sites and file-sharing services to the consuming public. Some articles even offered advice about how to stay ahead of the music industry's enforcement efforts.[137] This is an important consideration for the RIAA and others as public relations and advertising efforts try stemming the flow of pirated music.

Music Business in Regional and National Newspapers

The post-2000 articles clearly focus on the illegal download sites in 66.1 percent of the articles but talk about legal downloads in only 26.0 percent of the articles. This may be problematic because it could suggest that the articles advised the reader more about illegal downloads rather than directing them to legal sites. However the "RIAA" increases its exposure in the news which is probably due to its increase of enforcement efforts and the development of its presence as the music industry's authorized fighter of music piracy.

The articles emphasize the music industry twice as much as the artists. This finding seems to indicate that the press is much more concerned with the industry losses than damage to the artist's livelihood. This may lead the readers to think that he or she was justified when "ripping-off" big business rather than the individual artists. Big business may have the deep pockets that appear to insulate them from harm as compared to the impact of stealing of a single song from an artist. While the press does not completely ignore a main theme of copyright law

[137] *Music Publishers Sue Owner Of Web File-Sharing Program*, The New York Times, (Aug.5, 2006). Section C; Column 5; Business/Financial Desk; at 4.

as an incentive for the creation of art and literature, it does give the industry the most attention, virtually ignoring the origin of the creative work.

Even the lack of the use of the word "exclusive" does little to thwart such thinking. These findings should be very disconcerting for the music industry and particularly the artist. The words in the articles suggest on their face that newspapers do not give the public access to the kind of knowledge needed to understand and respect the essence of copyright law. Of course, this cannot be statistically generalized to all newspapers or to all media, but it does establish that some of the largest and most prominent U.S. newspapers do not do a good job of establishing the legal framework for copyright law.

The expected increase in the use of words (word forms) and categories of words is generally not found to be statistically significant in the newspapers. For instance, the newspapers usually increase their legal word use but do not exhibit a statistically significant difference except with five words out of 15. Four important words to the copyright law and music piracy discussion decrease in use. "Copyright," "piracy," "fair use" and "unauthorized" to a lesser extent are critical to the public understanding of the issue. On the other hand, the increase in the illegal category and the statistically significant increase in the legal category mean that the music piracy discussion takes place at another level.

There is some comfort for the music industry as the newspapers increase the ethical word use surrounding music piracy. The economic category maintains a consistent use in about nine out of ten articles across all the papers. The social category saw an increase but was not statistically significant.

As talk about the RIAA shows significant increases, the artist category suffers losses. Since copyright law is more about protecting the origination of the work, the newspapers' focus

is misleading. Even though on one hand the RIAA and the industry surround and protect the artist, the most important component is the creation of more music by the artists. "Illegal download," "file-share" and "legal download" are all music piracy buzz words and see a statistically significant increase across the two periods. Newspapers use the vernacular as opposed to the legal descriptions of copyright law. The use of the demographic words increase and show the newspapers are talking about the characteristics of the people involved in the music piracy issue.

Magazine Article Content Analysis: Magazine Selection

A different content analysis format is used to examine some popular magazines because of the different genres, formats and frequency of articles. Here the study focuses on the same time period from January 1, 1992 through December 31, 2006 but the magazines and the variables are examined individually. The magazines are selected based on their 2002 circulation rank when the college seniors would have been freshman. News magazine articles from *Time* (10th) and *Newsweek* (19th) are data mined from *EBSCOhost. Lexis-Nexis* is used for *US News & World Report* (37th) and *Business Week* (94th). *Rolling Stone* (67th)[138] and *Billboard* (not ranked) magazines are used because of their relevance to the music industry and their presence in the *EBSCOhost* database.[139] Due to the small number of articles identified in the news magazines, percentages are calculated for *Billboard* and *Rolling Stone* only. The confidence level for H1 (significant difference [increase] in the use of legal, economic, social, ethical,

[138] Average Circulation for Top 100 ABC Magazines (2002), *at* http://www.magazine.org/circulation/circulation_trends_and_magazine_handbook/.
[139] *People* (13th) and *Essence* (86th) had one article; *Esquire* (not ranked) had none. These social magazines did not recognize the music piracy problem.

demographic words, pre-2000 and post-2000) is only calculated for *Billboard* since the difference in two proportions calculation requires about 30 cases.[140]

Magazine Articles: Frequency and Format

The data in Table 4-10 help answer RQ1 (article frequency, structure and change over time) and to identify 1087 magazine articles; however only 316 are relevant. No news magazines appear in pre-2000 period and only 24 articles appear in the latter period.

Table 4-10 Relevant Magazine Articles from January 1, 1992 through December 31, 2006

Magazine	Articles Retrieved	Relevant Post-2000	Relevant Pre-2000	Total Relevant
Billboard	884	191	89	280
Time	57	10	0	10
Rolling Stone	41	9	3	12
Newsweek	11	6	0	6
Business Week	81	5	0	5
US News	13	3	0	3
Totals	**1087**	**224**	**92**	**316**

This section continues to answer the structure portion of RQ1 (article frequency, structure and change over time). With only 16 articles between them in the post-2000 period, the data in Table 4-11 show that *Time* and *Newsweek* articles provide the most in-depth coverage of the music piracy issue based on the number of words. However *Rolling Stone* devotes the most space and recognizes the issue in 3 articles during the pre-2000 period. The number of magazine articles is shown in parenthesis for contextual analysis. The other articles are similar in size and use 600-700 words.

[140] StatPages.net, *Proportion Difference Power / Sample Size Calculation* (November 30, 2009), *available at* http://statpages.org/proppowr.html.

Table 4-11 Average Number of Words Per Magazine Article by Post-2000 Ranking

Magazine	Words Post-2000	Words Pre-2000	Percent Change
Time (10, 0)	1258.0	0	
Newsweek (6, 0)	1028.5	0	
Business Week (5, 0)	797.6	0	
US News (3, 0)	797.3	0	
Billboard (191, 89)	715.7	717.2	-0.2
Rolling Stone (9, 3)	611.6	1474.3	-58.5
Total	**868.1**		

The data in Table 4-12 help to answer the structure and change-over-time component of RQ1 to reveal that all magazines use more than 20-word sentences except *Business Week* that averages 19.2. *Billboard* uses the most words per sentence (27.2).

Table 4-12 Average Number of Words Per Sentence in Magazine Articles

Magazine	Post-2000	Pre-2000	Percent Change
Billboard (191, 89)	27.2	26.4	0.8
Rolling Stone (9, 3)	25.3	24.4	0.9
Newsweek (6, 0)	22.3	0	
Time (10, 0)	21.6	0	
US News (3, 0)	20.7	0	
Business Week (5, 0)	19.2	0	
Average	**22.7**		

According to Table 4-13 results, *Billboard* uses the most words longer than six letters (29.3 percent) and *Newsweek* uses the least (22.9 percent) to answer another structure component of RQ1 (article frequency, structure and change over time).

Table 4-13 Words Longer than Six Letters In Magazine Articles

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change
Billboard (191, 89)	29.3	29.8	-0.5
Business Week (5, 0)	27.3	0.0	
Time (10, 0)	25.2	0.0	
Rolling Stone (9, 3)	24.2	22.4	1.8
US News (3, 0)	24.1	0.0	
Newsweek (6, 0)	22.9	0.0	
Average	**25.5**		

Legal Words in Magazine Articles by Post-2000 Ranking

RQ2 asks specifically about the articles use of legal words and this section describes those uses. The data in Table 4-14 show *Time* and *Rolling Stone* do not use the word "copyright" to protect their works. *Newsweek* uses "copyright," but the notice was not copied into *LIWC* text format. The use and presence of "copyright" for the articles' protection is adjusted out of the results for all others. While many of the news magazines have a high percentage and some used the word "copyright" 100.0 percent of the time, there are only 24 articles. *Rolling Stone* stays about the same with an increase of 1.1 percent. *Billboard's* use declines 18.1 percent and is statistically significant but does not support the increase requirement of H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-14 Word Forms of Copyright in Magazine Articles By Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Business Week (5, 0)	100.0	0.0		
US News (3, 0)	100.0	0.0		
Billboard (191, 89)	62.8	80.9	-18.1	99.9*
Time (10, 0)	60.0	0.0		
Rolling Stone (9, 3)	44.4	33.3	1.1	
Newsweek (6, 0)	33.3	0.0		

A form of the word piracy is prominent among all the relevant magazine articles. Table 4-15 results show that *Billboard* increases its use of a word form of "pirate" by 12.5 percent. The increase is statistically significant to support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-15 Word Forms of Pirate in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Rolling Stone (9, 3)	100.0	100.0	0.0	
Newsweek (6, 0)	100.0	0.0		
US News (3, 0)	100.0	0.0		
Business Week (5, 0)	100.0	0.0		
Time (10, 0)	80.0	0.0		
Billboard (191, 89)	75.4	62.9	12.5	96.3*

According to the data in Table 4-16, a form of the word "license" appears in *Billboard* articles but drops 7.3 percent to 29.8 in the latter period. The results are not statistically significant and the decrease does not support H1 (significant difference [increase] in the use of

legal, economic, social, ethical, demographic words, pre-2000 and post-2000). *Rolling Stone* does not use the word form in post-2000 but uses it in one article in the pre-2000 period. The *US News & World Report* does not use the word at all. *Business Week*, *Time* and *Newsweek* each use "license" in one post-2000 article.

Table 4-16 Word Forms of License in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Billboard (191, 89)	29.8	37.1	-7.3	76.9
Business Week (5, 0)	20.0	0.0		
Newsweek (6, 0)	16.7	0.0		
Time (10, 0)	10.0	0.0		
Rolling Stone (9, 3)	0.0	33.3	-33.3	
US News (3, 0)	0.0	0.0		

The findings in Table 4-17 show *Billboard's* use of "intellectual property" increases 2.0 percent to 18.9 percent in the latter period but the difference is not statistically significant and does not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000). Pre-2000 *Rolling Stone*, *Newsweek* and *US News & World Report* did not use the word. *Time* used the word in four post-2000 articles and *Business Week* in three.

Table 4-17 Use of Intellectual Property in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Business Week (5, 0)	60.0	0.0		
Time (10, 0)	40.0	0.0		
Billboard (191, 89)	18.9	16.9	2.0	31.8
Rolling Stone (9, 3)	11.1	0.0	11.1	
Newsweek (6, 0)	0.0	0.0		
US News (3, 0)	0.0	0.0		

The data in Table 4-18 reveal the use of word forms of "create" in one pre-2000 article for the *Rolling Stone* and one post-2000 article in *Time* and *US News & World Report*. *Billboard* increases its use to 8.9 percent of the articles in post-2000 but the confidence level is not statistically significant and does not support H1(significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000). *Business Week* and *Newsweek* do not use the term.

Table 4-18 Word Forms of Create in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
US News (3, 0)	33.0	0.0		
Time (10, 0)	10.0	0.0		
Billboard (191, 89)	8.9	6.7	2.2	48.8
Business Week (5, 0)	0.0	0.0		
Newsweek (6, 0)	0.0	0.0		
Rolling Stone (9, 3)	0.0	33.3	-33.3	

Word forms of "exclusive" in Table 4-19 appear in one *Newsweek* and *Rolling Stone* article. *Billboard* uses the word form in both periods and increases its use 5.0 percent to 8.4 percent. This increase is not statistically significant and does not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000). *Time* and *US News & World Report* do not use the word form at all.

Table 4-19 Word Forms of Exclusive in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Newsweek (6, 0)	16.7	0.0	16.7	
Rolling Stone (9, 3)	11.1	0.0		
Billboard (191, 89)	8.4	3.4	5.0	92.8
Business Week (5, 0)	0.0	0.0		
Time (10, 0)	0.0	0.0		
US News (3, 0)	0.0	0.0		

According to the data in Table 4-20, "fair use" is only used in one *Time* article and three *Billboard* articles in the post-2000 period. Since *Billboard* does not use "fair use" in the pre-2000 period, the confidence level is statistically significant and supports H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-20 Use of Fair Use in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Time (10, 0)	10.0	0.0		
Billboard (191, 89)	1.6	0.0	1.6	100.0*
Business Week (5, 0)	0.0	0.0		
Newsweek (6, 0)	0.0	0.0		
Rolling Stone (9, 3)	0.0	0.0	0.0	
US News (3, 0)	0.0	0.0		

The data in Table 4-21 show that *Billboard* is the only magazine to use a form of the word "shoplift." The magazine uses the word form in 1.1 percent of articles during the post-2000 period. The use in only the post-2000 period is statistically significant to support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-21 Word Forms of Shoplift in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Billboard (191, 89)	1.1	0.0	1.1	100.0*
Business Week (5, 0)	0.0	0.0		
Newsweek (6, 0)	0.0	0.0		
Rolling Stone (9, 3)	0.0	0.0	0.0	
Time (10, 0)	0.0	0.0		
US News (3, 0)	0.0	0.0		

According to Table 4-22 "copyright act" appears by *Billboard* only and in both periods 1.1 percent of the time. The confidence level is 0.0 and does not support H1 (significant

difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-22 Use of Copyright Act in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Billboard (191, 89)	1.1	1.1	0.0	0.0
Business Week (5, 0)	0.0	0.0		
Newsweek (6, 0)	0.0	0.0		
Rolling Stone (9, 3)	0.0	0.0	0.0	
Time (10, 0)	0.0	0.0		
US News (3, 0)	0.0	0.0		

"DMCA" appears in only one post-2000 article in *Billboard* according to the findings reported in Table 4-23. The difference is statistically significant to support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-23 Use of DMCA in Magazine Articles by Post-2000

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Billboard (191, 89)	.5	0.0	0.5	100.0*
Business Week (5, 0)	0.0	0.0		
Newsweek (6, 0)	0.0	0.0		
Time (10, 0)	0.0	0.0		
Rolling Stone (9, 3)	0.0	0.0	0.0	
US News (3, 0)	0.0	0.0		

The findings in Table 4-24 reveal that *Rolling Stone* is the only magazine that does not use a word form of "right." *Business Week* and *US News & World Report* use a word form of "right" in one article while *Time* uses the word in three articles. *Billboard* uses "right" more than all of the magazines with 12.4 percent of its articles in the pre-2000 period but uses the word form 4.5 percent less in the post-2000 period. This decrease is not statistically significant and does not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-24 Word Forms of Right in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
US News (3, 0)	33.0	0.0		
Time (10, 0)	30.0	0.0		
Business Week (5, 0)	20.0	0.0		
Newsweek (6, 0)	16.7	0.0		
Billboard (191, 89)	7.9	12.4	-4.5	73.9
Rolling Stone (9, 3)	0.0	0.0	0.0	

The results in Table 4-25 show that *Business Week* and *Newsweek* do not use a word form of "unauthorized." *Rolling Stone* uses the word form in two of its pre-2000 articles and one in post-2000. In the post-2000 period *Time* uses the word form in half of its articles and *US News & World Report* uses it only once. *Billboard* articles increases its use 3.7 percent in the post-2000 period but the difference in use is not statistically significant and does not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-25 Word Forms of Unauthorized in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Time (10, 0)	50.0	0.0		
US News (3, 0)	33.0	0.0		
Billboard (191, 89)	18.3	14.6	3.7	57.2
Rolling Stone (9, 3)	11.1	66.7	-55.6	
Business Week (5, 0)	0.0	0.0		
Newsweek (6, 0)	0.0	0.0		

Table 4-26 data show a word form of "fine" appears in five of the *Time* articles, three of the *Rolling Stone* articles and in one of the *Business Week* and *Newsweek* articles. *US News & World Report* does not use the word form. A word form of "fine" is found in 34.8 percent of the *Billboard* articles during the pre-2000 period and in 27.2 percent of the post-2000 articles. The difference in the results are not statistically significant and do not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-26 Word forms of Fine in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Time (10, 0)	50.0	0.0		
Rolling Stone (9, 3)	33.3	0.0	33.3	
Billboard (191, 89)	27.2	34.8	-7.6	79.6
Business Week (5, 0)	20.0	0.0		
Newsweek (6, 0)	16.7	0.0		
US News (3, 0)	0.0	0.0		

"DRM" is found in three articles by *Business Week* and *Time* according to the reported results in Table 4-27 while *Newsweek* and *Rolling Stone* use it only once in the post-2000 period. *US News & World Report* does not use "DRM." *Billboard* uses "DRM" in 49.4 percent of the pre-2000 articles but reduces its use to 8.4 percent in the post-2000. The difference is statistically significant but decreases across the two periods and does not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-27 Use of DRM (Digital Rights Management) in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Business Week (5, 0)	60.0	0.0		
Time (10, 0)	30.0	0.0		
Newsweek (6, 0)	16.7	0.0		
Rolling Stone (9, 3)	11.0	0.0	11.0	
Billboard (191, 89)	8.4	49.4	-41.0	100.0*
US News (3, 0)	0.0	0.0		

Categories of Words in Magazine Articles

RQ3 asks about the media coverage of the categories of words and their insights into the media coverage. This section describes the results in Table 4-28. The category of words defining "illegal" in post-2000 appears in all the magazines and in 100.0 percent of the articles except in *Time* (90.0 percent post-2000) and *Billboard*. *Billboard* uses the category in 85.4 percent of the articles in the pre-2000 period and 77.0 percent in the post-2000 period. The difference is not statistically significant, represents a decrease in use and does not support H1

(significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-28 Illegal Category of Words in Magazine Articles

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Rolling Stone (9, 3)	100.0	100.0	0.0	
Business Week (5, 0)	100.0	0.0		
US News (3, 0)	100.0	0.0		
Newsweek (6, 0)	100.0	0.0		
Time (10, 0)	90.0	0.0		
Billboard (191, 89)	77.0	85.4	-8.4	93.0

Table 4-29 results show that all articles use the "legal" category of words. All magazines except *Billboard* and *Newsweek* use the legal category 100.0 percent of the time. *Rolling Stone* drops to 88.9 percent in post-2000. *Newsweek* uses the category in 83.3 percent of post-2000 articles while *Billboard* uses it in 88.8 percent of pre-2000 and 96.9 percent of post-2000 articles. The difference is statistically significant and supports H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-29 Legal Category of Words in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Business Week (5, 0)	100.0	0.0		
Time (10, 0)	100.0	0.0		
US News (3, 0)	100.0	0.0		
Billboard (191, 89)	96.9	88.8	8.1	98.0*
Rolling Stone (9, 3)	88.9	100.0	11.1	
Newsweek (6, 0)	83.3	0.0		

Economic, Social and Ethical Categories of Words in Magazine Articles

According to the results in Table 4-30, economic influence category of words are found in 100.0 percent of the articles except for post-2000 *Billboard*, Time (90.0 percent) and *Rolling Stone* (66.7 percent). *Billboard* increases its use to 94.8 percent in the post-2000 period from 87.6 percent. The *Billboard* results are not statistically significant and do not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-30 Economic Category of Words in Magazine Articles by Post-2000 Rank

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Business Week (5, 0)	100.0	0.0		
Newsweek (6, 0)	100.0	0.0		
US News (3, 0)	100.0	0.0		
Billboard (191, 89)	94.8	87.6	7.2	94.6
Time (10, 0)	90.0	0.0		
Rolling Stone (9, 3)	66.7	100.0	33.3	

The results in Table 4-31 show that *US News & World Report* use the social influence category in all its articles. *Rolling Stone* increases its use by 22.2 percent to 88.9 percent in post-2000. *Business Week* uses the category in 80.0 percent; *Newsweek* in 66.7 percent and *Time* in 70.0 percent of post-2000 articles. *Billboard* increases its use by 5.4 percent to 56.0 of post-2000 articles. The increase is not statistically significant and does not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-31 Social Influence Category of Words in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
US News (3, 0)	100.0	0.0		
Rolling Stone (9, 3)	88.9	66.7	22.2	
Business Week (5, 0)	80.0	0.0		
Time (10, 0)	70.0	0.0		
Newsweek (6, 0)	66.7	0.0		
Billboard (191, 89)	56.0	50.6	5.4	61.8

Table 4-32 data show *Time* with 40.0, *US News & World Report* with 33.0, *Rolling Stone* with 22.2, *Billboard* with 19.9, and *Business Week* with 20.0 percent of the articles contain the ethic words in post-2000. *Newsweek* post-2000 and *Rolling Stone* pre-2000 do not use the ethics category of words. *Billboard's* use is 39.3 percent in pre-2000 articles but drops to 19.4 percent. The difference is not statistically significant and the decrease in use does not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-32 Ethic Category of Words in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Time (10, 0)	40.0	0.0		
US News (3, 0)	33.0	0.0		
Rolling Stone (9. 3)	22.2	0.0	22.2	
Business Week (5, 0)	20.0	0.0		
Billboard (191, 89)	19.9	39.3	-19.4	99.9*
Newsweek (6,0)	0.0	0.0		

Music Business in Magazine Articles

The findings in Table 4-33 show the magazine articles use music words 100.0 percent of the time except for *Billboard* which has 93.7 percent in post-2000 and 91.0 percent in pre-2000. The difference is statistically significant but is a decrease and does not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-33 Music Category of Words in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Rolling Stone (9, 3)	100.0	100.0	0.0	
Business Week (5, 0)	100.0	0.0		
Newsweek (6, 0)	100.0	0.0		
Time (10, 0)	100.0	0.0		
US News (3, 0)	100.0	0.0		
Billboard (191, 89)	93.7	91.0	2.7	57.3

Table 4-34 findings show that the industry category of words is counted in 100.0 percent of the post-2000 articles for *Business Week, US News & World Report* and *Newsweek*. *Time* uses the category 90.0 percent and *Rolling Stone* 88.9 percent in their post-2000 articles. *Rolling Stone* uses the category 100.0 percent of the time in pre-2000. *Billboard* uses the category in 98.4 percent of the post-2000 and 88.8 percent of the pre-2000 articles. The difference is statistically significant and supports H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-34 Industry Category of Words in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Business Week (5, 0)	100.0	0		
US News (3, 0)	100.0	0		
Newsweek (6, 0)	100.0	0		
Billboard (191, 89)	98.4	88.8	9.6	99.5*
Time (10, 0)	90.0	0		
Rolling Stone (9, 3)	88.9	100.0	-11.1	

RQ5 asks about the articles discussion of the artist and the industry and the next three charts are devoted to that answer. The artist category results in Table 4-35 reveal that all magazines in all time slots where they had representation use words from the category. Post-2000 *US News &World Report* uses the category in 100.0 percent of its articles. The other magazines use the category as follows: *Newsweek* 83.3 percent, *Time* 70.0 percent, *Billboard* 62.3 percent, *Rolling Stone* 56.6 percent and *Business Week* 40.0 percent in post-2000. *Billboard* and *Rolling Stone* use the category 69.7 and 66.7 percent of its articles respectively which is more than either use in the pre-2000 period. The results are not statistically significant for

Billboard and do not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-35 Artist Category of Words in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
US News (3, 0)	100.0	0.0		
Newsweek (6, 0)	83.3	0.0		
Time (10, 0)	70.0	0.0		
Billboard (191, 89)	62.3	69.7	-7.4	79.9
Rolling Stone (9, 3)	56.6	66.7	-10.1	
Business Week (5, 0)	40.0	0.0		

The data in Table 4-36 show that *Rolling Stone* uses "RIAA" in 44.4 percent of post-2000 and 100.0 percent of pre-2000 articles. *US News & World Report* use "RIAA" in 33.0 percent, *Time* 30.0 percent, *Business Week* 20.0 percent and *Newsweek* 16.7 percent in post-2000. *Billboard* uses "RIAA" in 19.9 percent of post-2000 and 22.5 percent of pre-2000 articles. The decrease in use is not statistically significant and does not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-36 RIAA in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Rolling Stone (9, 3)	44.4	100.0	-55.6	
US News (3, 0)	33.0	0.0		
Time (10, 0)	30.0	0.0		
Business Week (5, 0)	20.0	0.0		
Billboard (191, 89)	19.9	22.5	-2.6	8.9
Newsweek (6, 0)	16.7	0.0		

Table 4-37 data reveal *US News & World Report* uses illegal download in 100.0 percent of its post-2000 articles. The others use illegal download less: *Time* 90 percent, *Newsweek* 83.3 percent and *Business Week* 60 percent. *Rolling Stone* uses the words in 44.4 percent of its post-2000 period but have no uses in pre-2000. *Billboard* uses the words in 1.1 percent of pre-2000 and increases to 18.9 percent in post-2000. This difference is statistically significant and supports H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-37 Illegal Download in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
US News (3, 0)	100.0	0.0		
Time (10, 0)	90.0	0.0		
Newsweek (6, 0)	83.3	0.0		
Business Week (5, 0)	60.0	0.0		
Rolling Stone (9, 3)	44.4	0.0	44.4	
Billboard (191, 89)	18.9	1.1	17.8	100.0*

Table 4-38 findings reveal that post-2000 *Newsweek* uses "file-share" in four articles, *Time* in four, *US News & World Report* in one and *Business Week* does not use the word at all. *Rolling Stone* uses the words only in post-2000 in 22.2 percent of its articles. *Billboard* uses the words in 10.1 percent of its articles in pre-2000 and 23.6 percent in post-2000. H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000) is supported by the statistical significance of the difference.

Table 4-38 File-share in Magazine Articles by Post-2000 Rank

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Newsweek (6,0)	66.7	0.0		
Time (10, 0)	40.0	0.0		
US News (3, 0)	33.0	0.0		
Billboard (191, 89)	23.6	10.1	13.5	99.9*
Rolling Stone (9. 3)	22.2	0.0	22.2	
Business Week (5, 0)	0.0	0.0		

The data in Table 4-39 show "legal download" appears in two *Business Week*, four *Time*, two *Newsweek*, and one *US News & World Report* post-2000 articles. *Rolling Stone* does not use the words in either period. *Billboard* increases its use to 10.0 percent of its post-2000 articles and the difference is statistically significant to support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-39 Legal Download in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Business Week (5, 0)	40.0	0.0		
Time (10, 0)	40.0	0.0		
Newsweek (6, 0)	33.3	0.0		
US News (3, 0)	33.0	0.0		
Billboard (191, 89)	10.0	1.1	8.9	100.0*
Rolling Stone (9, 3)	0.0	0.0	0.0	

RQ5 asks about the article discussions of music format, purchase-point, demographics and genre. The findings in Table 4-40 show that in the post-2000 period 100.0 percent of the articles use the words in the format category. *Rolling Stone* uses the words in the category 100.0 percent in the pre-2000 and in 88.9 percent of the post-2000 articles. *Billboard* uses the category in 71.9 percent of the pre-2000 period and increases to 84.8 in post-2000. The results for *Billboard* are statistically significant and support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-40 Format Category of Words in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Business Week (5, 0)	100.0	0.0		
Time (10, 0)	100.0	0.0		
US News (3, 0)	100.0	0.0		
Newsweek (6, 0)	100.0	0.0		
Rolling Stone (9, 3)	88.9	100.0	-11.1	
Billboard (191, 89)	84.8	71.9	12.9	98.6*

The results in Table 4-41 show the purchase-point category of words appear in 100.0 percent of the *Business Week* and *Newsweek* post-2000 articles. *Time* posts 80.0 percent while *US News & World Report* uses the category in 67.0 percent of its articles in the same period. *Rolling Stone* decreases its use from 66.7 percent to 55.6 percent in the post-2000 period while *Billboard* increases its use 15.4 percent over time. *Billboard's* results are statistically significant to support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-41 Purchase-Point Category of Words in Magazine Articles

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Business Week (5, 0)	100.0	0.0		
Newsweek (6, 0)	100.0	0.0		
Time (10, 0)	80.0	0.0		
US News (3, 0)	67.0	0.0		
Billboard (191, 89)	58.1	42.7	15.4	98.8*
Rolling Stone (9, 3)	55.6	66.7	-11.1	

The data in Table 4-42 reveal that the post-2000 demographic category appears in 66.7 percent of the *Newsweek* and *Rolling Stone* articles, 67.0 percent of *US News & World Report* and in 60 percent of the *Time* articles. *Rolling Stone* uses the category in 100.0 percent of its pre-2000 articles. *Billboard* increases its use from 30.3 percent in pre-2000 to 35.1 percent but the results are not statistically significant and do not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-42 Demographic Category of Words in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Newsweek (6, 0)	66.7	0.0		
Rolling Stone (9, 3)	66.7	100.0	-33.3	
US News (3, 0)	67.0	0.0		
Time (10, 0)	60.0	0.0		
Billboard (191, 89)	35.1	30.3	4.8	59.6
Business Week (5, 0)	20.0	0.0		

In Table 4-43 the genre category data show *Rolling Stone* remains the same at 66.7 percent. In post-2000 *US News & World Report* and *Business Week* use the category twice. *Time* and *Newsweek* use it three times. *Billboard* decreases its use from 20.2 to 16.8 percent. The results are not statistically significant and the decrease does not support H1 (significant difference [increase] in the use of legal, economic, social, ethical, demographic words, pre-2000 and post-2000).

Table 4-43 Genre Category of Words in Magazine Articles by Post-2000 Ranking

Magazine	Percent Post-2000	Percent Pre-2000	Percent Change	Confidence Level
Rolling Stone (9, 3)	66.7	66.7	0.0	
US News (3, 0)	67.0	0.0		
Newsweek (6, 0)	50.0	0.0		
Business Week (5, 0)	40.0	0.0		
Time (10, 0)	30.0	0.0		
Billboard (191, 89)	16.8	20.2	-3.4	51.5

Discussion of Magazine Content along with Newspaper Articles

The word and category content analysis of the magazines presents a different challenge than the analysis of an abundance of similarly formatted newspaper articles. Since there are news magazines and music related magazines, their different genres call for individual analysis of their word content. The news magazines offer very sparse coverage of a very important business and political problem for society, the recorded music industry and the government. On average an article appears every three months or so, but obviously they are not spaced equally. In fact, the news magazines do not recognize the music piracy problem at all before 2000 but all of the magazines do at least acknowledge the issue in the post-2000 period. Even *Rolling Stone* only addresses the issue three times before 2000 and only nine articles appear in the latter period. However the magazine that proclaims to be the "world's premier music publication,"[141] *Billboard*, publishes 89 articles before 2000 and 191 after 2000. This is almost eight times as many as the other magazines combined. It is clear that the music industry knew there was a problem, but the lack of coverage by the other major magazines is very telling of the real

[141] Billboard.com, Nielsen Business Media *at* http://www.billboard.com/bbcom/about_us/index.jsp.

problem the music industry faces. The public in general, including the students, unless they read *Billboard* could not gain much knowledge about music copyright and the piracy problem from these magazines. Magazine publishers and journalists either are not aware of the critical issue for the music industry or perhaps they do not care to cover the issue. Again it is not the responsibility of the magazine journalists to educate the music consumer, but the music industry clearly misses out on opportunities to educate the consumer through magazines.

Even though *Time* and *Newsweek* only account for 16 articles in the latter period, their 1,000-word plus article length as compared to the other magazines, contributes to the music piracy discussion. *Rolling Stone* has the largest average article size overall with an average of 1474.3 words per article in pre-2000 but only contributes three articles. It also experiences a huge drop in average words per article to 611.6 for the latter period. This possibly indicates that music piracy became less important to the editors over time.

Although the average words per article in magazines is 868.1 and higher than newspapers at 726.4 in post-2000, the number is somewhat skewed because there are so few magazine articles. The post-2000 average is especially influenced by *Time* and *Newsweek* with 16 articles that include a 1,000 plus word count. Three of the newspapers have a higher word count than the post-2000 magazine average. This suggests that even though some magazines have a few articles and some with lengthy discussion about music piracy, generally the newspapers are spending much more space and time discussing the issue.

Business Week is the only magazine to use less than 20 average words per sentence (19.2). The average words per sentence for magazines (22.7) are slightly less than newspapers (23.8). However this is still higher than the 18.2 words per sentence *LIWC* average of 43 studies and presents similar readability problems for magazine and newspaper articles.

The same applies to words longer than six letters. Magazines post-2000 25.5 percent is slightly less than newspapers 27.9 percent but is still higher than the *LIWC* average of 13.1 percent across 43 studies. As described for the newspapers, readers may abandon music piracy articles in favor of easier-to-read articles to become a concern for the music industry.

Legal Words in Magazine Articles

Legal words in the post-2000 magazine articles are examined individually due to the small number of articles and the two different genres. For instance the word "copyright" appears in 100.0 percent of *Business Week* and *US News & World Report* but they generate only eight articles between them. With the most articles, *Billboard's* 62.8 percent use of "copyright" compares very favorably with the newspapers' average of 56.5 percent. However "piracy" appears much more often in the magazines. Here *Billboard* shows the lowest use of the word form at 79.4 percent of articles. Newspapers use the word form in 56.5 percent of its articles. This suggests that the search term "music piracy' is more important for magazines than newspapers. However since the use is not 100.0 percent, it also means that the search terms "music copyright" and "music download" (not in 100.0 percent of the articles either) add articles to the relevant database for both media.

"Intellectual property" appears sparingly in all of the magazines. Post-2000 *Billboard* compares favorably with the newspapers' use of the words in 10.5 percent of their articles. Other word forms that relate directly to copyright such as "create," "exclusive" and "fair use" are rarely found. "Create" appears in only two post-2000 news magazine articles; however, in the same period *Billboard* uses a form of the word in 8.9 percent of the articles and in 6.7 percent of pre-2000 articles. "Exclusive" is also used in only two news magazine articles but again *Billboard* uses the word form in 8.4 percent of post-2000 and 3.4 percent of pre-2000 articles.

The affirmative defense for infringement of a copyright "fair use" appears in only one news magazine article and *Billboard* uses the words in only 1.6 percent of its post-2000 articles.

Post-2000 newspaper articles compare similarly with magazines' single-digit percentage use and follow the descending order of the four words examined in the previous paragraph. As with the newspaper analysis, these words are an integral part of copyright law and its protection of creative intellectual property through the exclusive rights with fair use as a safety valve for certain uses. Without an understanding of these words, it will be hard for readers to appreciate, understand and respect the purpose of copyright law.

According to the newspapers and magazines in the study, the music industry does not get much copyright educational help from the media. Legal consciousness theory posits that if the law is not known, society determines the law during the periods studied. This is a problem for the music industry and its need for the proper function of property rights law.

As noted earlier the RIAA labels digital music piracy the same as shoplifting a CD, but the only magazine to use a form of "shoplift" is *Billboard* in 1.1 percent of its post-2000 articles. Newspapers 2.0 percent post-2000 use and no pre-2000 use suggests as do the magazines results that the RIAA's premise is not a topic for these particular media. The RIAA does not do enough through the magazines and newspapers to suggest to the public that piracy is just as an unfair exchange (equity theory) as shoplifting a CD.

Since copyright laws emerge through a "copyright act," media discussion of this term is important, but *Billboard* is the only magazine to use the words in 1.1 percent of both in its pre-2000 and post-2000 articles. Post-2000 *Billboard* uses "DMCA" in 0.5 percent of its articles and is the only time period where the Digital Millennium Copyright Act or its acronym appears. A word form of "right" appears more, but again suffers from a low count of the news magazine

articles. Six news magazine articles use "right," while once again *Billboard* results show pre-2000 at 12.4 percent but post-2000 counts fall to 7.9 percent of the articles. Newspapers follow the *Billboard* trend with slightly different results and means important copyright words are not thoroughly discussed in either medium. Legal consciousness theory posits that knowledge of the law calls for respect but the media are not using important words for an understanding of copyright law.

Other meaningful words for a proper discussion and understanding of copyright law are queried: "unauthorized," "fine" and "DRM" (digital rights management). All of these components help to test property rights theory for its proper function and also evoke equity theory's fairness of exchange doctrine.

Only six post-2000 news magazine articles use "unauthorized," while both of the music magazines use the word. *Billboard* and *Rolling Stone* use the word in post-2000 articles (18.3 and 11.1 percent) and pre-2000 results show 14.6 percent and 66.7 percent respectively. Seven news magazines and three *Rolling Stone* articles use the somewhat ambiguous word "fine." *Billboard* uses the word in both periods more than 25 percent of its articles, but newspapers use the word form less than 20 percent of the time. Even with its multiple meanings, "fine" is one of the consequences for infringement. It would be interesting to analyze the actual use of this word, because the results suggest a substantial use of the word that may act as a deterrent.

News magazines use "DRM" in seven articles and *Rolling Stone* uses it in one article in post-2000. Curiously, *Billboard* drastically reduces its use in the post-2000 period. "DRM" includes DMCA encryption and circumvention protection. Lately "DRM" is greatly criticized because it encumbers some legitimate consumer uses such as privacy rights and fair use,[142] but it

[142] Fred von Lohmann, *Fair Use and Digital Rights Management: Preliminary Thoughts on the (Irreconcilable?) Tension between Them*, *available at* http://w2.eff.org/IP/DRM/fair_use_and_drm.html.

continues to be a hot topic of copyright debate. Newspapers increase their coverage to 23.7 percent across the two time periods. As with the other topics, the music industry needs to drive more news about its business issues and troubles.

Legal and illegal categories appear extensively in the magazine articles. The news magazines use the illegal category in all but one article. *Rolling Stone* uses the category in 100.0 percent of its articles while *Billboard* uses the words in 77.0 percent of post-2000 down from 85.4 percent of its pre-2000 articles. On the other hand, the legal category appears more in all but one article in the news magazines and one post-2000 article in *Rolling Stone*. *Billboard* uses the legal category to a much greater extent with 88.8 percent of its pre-2000 articles and increases 8.8 percent increase to 96.9 percent in post-2000. In post-2000 newspapers use the illegal category words in 78.8 percent of their articles and the legal category 74.0 percent of pre-2000 articles. This is clear evidence that although the magazines do not use many of the legal terms, they are certainly making use of words in the legal and illegal category. It is also interesting to see the magazines focus much more on the legal category than the illegal words. This provides evidence that the readers do get legal knowledge and may be a basis of decision-making knowledge that legal consciousness theory requires. There may be more elements of social norm theory in the non-technical copyright terms. Unfortunately this study cannot tell of the persuasion of the terms but makes for a good lead to future study.

Economic, Social and Ethical Words in Magazine Articles

This study also uses property right theory as part of economic theory for the necessary component of exchange, so it is important to test an economic category to see if the magazines are using any of the words associated with the purchase of music. All but one of the news magazine articles uses the economic category and *Rolling Stone* uses the category in all of its

articles except for three in post-2000. *Billboard* increases its use by 7.2 percent to 94.8 percent in post-2000. Obviously this category is an important topic of discussion and greatly used by all the magazines. This strong use is also supported by newspapers and indicates the importance of economics when discussing music piracy.

Social norm theory is also an important part of the study and the social word category establishes a test instrument with that in mind. All but seven of the news magazine articles use the social category and *Rolling Stone* uses the category in 66.7 percent of the articles in pre-2000 and increases to 88.9 percent in post-2000. *Billboard* uses the words in slightly more than half of its articles across both periods. Though not used as much as the economic category, the social words are important to the music piracy discussion. Of course it is not known if the behavior is encouraged or discouraged, but there is a healthy amount of influence even if the share or copy decision is argued both ways. Newspapers support a slightly larger amount of use with a post-2000 change of a 9.1 percent increase to 64.1 percent in the articles.

The ethics category is designed with words that associate with equity theory and more especially social exchange theory. The ethics portion of the piracy discussion revolves around a perceived fair exchange. Only seven of the news magazines articles use the words in the ethics category. *Rolling Stone* uses the category in only two articles while *Billboard's* use of the category drops 19.4 percent to 19.9 percent in post-2000. These numbers along with the newspapers 23.9 percent in post-2000 suggest that the ethics category of words is not all that important in the articles.

In the final analysis, both the newspapers and the magazines results agree about the use of the influence categories: the economic category of words appears extensively; the social

category appears but not to the extent of the economic category. The ethics category is the least used by the media.

Music Business in Magazine Articles

Since "music" is a part of each search term, it stands to reason that the category would dominate the magazine articles. All news magazines and both time periods of the *Rolling Stone* use the category in all articles. *Billboard* articles use the category more than 90 percent in each time period. This is stronger than the newspapers that have high 80 percent uses for both periods.

However when the word search focuses on the artist category, the word count is not as strong. The news magazines have 17 articles and the *Rolling Stone* has seven articles while Billboard uses the category 69.7 percent in pre-2000 and falls 7.4 percent in the post-2000 period. Newspapers use the category in about half of their post-2000 but also falls 9.9 percent from the pre-2000 level. This means the artist category appears less in both media and seemingly less important over time. Since copyright law exists to protect the creator's rights, it is ironic the artist category is mentioned less. Also this result is even more disconcerting when paired with the greater word counts for the industry category.

Magazines use the industry category extensively with 88.8 percent in *Billboard* pre-2000 being the lowest count. Three news magazines and pre-2000 *Rolling Stone* use the category of words in 100.0 percent of their articles. Newspapers use the category in almost 85 percent of their articles for both time periods. This indicates the newspapers and magazines discuss the industry about 50 percent more than the artist. Copyright law protects the industry rights which indirectly protect the creator's rights. The stronger use of the word "industry" may dehumanize the share or copy decision.

"RIAA" appears in six articles by the news magazines and the *Rolling Stone* increases from 2 to 6 percent while *Billboard* holds reasonably steady at about 20 percent for both time periods. Newspaper articles increase 7.3 percent to 19.8 percent in the latter period. Generally "RIAA" increases its media presence and is expected as they ramp up their prosecution and anti-piracy publicity efforts. The scan read for relevance left no doubt some of the articles heavily criticize the RIAA for its efforts.

The use of "illegal download" increases across all periods and is prominent among the news magazine articles with 20 appearances. *Rolling Stone* and *Billboard* increase the use of the words 44.4 and 18.9 percent respectively. It is evident that "illegal download" is rarely used in pre-2000 articles and emerges in earnest in the magazines in the post-2000. Newspapers are different because the words appear in 56.4 percent of their articles in pre-2000 and increase to 66.6 percent in post-2000 articles. Again since the media use copyright law terms sparingly, the increased use of the word "illegal" in many of the articles is a positive sign that readers are getting information supported copyright law.

On the other hand "legal download" is not used as often. Seven news magazines use the words, but *Rolling Stone* has no uses across both periods. *Billboard* increases its use 8.9 percent to 10 percent in post-2000. Newspapers also increase their use of "legal download" but in a larger way. Newspapers increase the use of the words from 20.8 percent to 26.0 percent in post-2000. This move patterns the advent of increasing online sales by retailers like iTunes and the new Napster. Another similar word "file-share" sees an increased use by the magazines except for *Business Week* because the term is not present. *Billboard* increases its use by 13.5 percent to 23.6 percent in post-2000. *Rolling Stone* uses the term 22.2 percent in post-2000 but does not use it at all in the earlier period. Newspapers also see an increase in use of 16.5 percent to 31.8

percent in post-2000. "File-share" can be legal or illegal so it is hard to determine its exact use, but its increase in use is not surprising given the growth of the digital practice.

The format category appears in 100 percent of the news magazine articles and the *Rolling Stone* uses it in all but one post-2000 article. *Billboard* increases its use 12.9 percent to 84.8 percent of its articles in post-2000. Newspaper articles increase only 3.3 percent to 98.1 percent. The format category is almost inseparable from the music piracy articles. In other words, it may be hard for the journalist to write about the issue without talking about the piracy vehicle of the music format.

The purchase-point category appears in all but three of the news magazines. *Rolling Stone* uses the category in two pre-2000 and six post-2000 articles. Billboard increases its use 15.4 percent to 58.1 percent in the latter period. Newspapers fall 4.3 percent to 55.3 percent over time. The purchase-point category is a popular category and means many of the journalists are talking about where to get the music. This could have some influence on the reader and needs to be examined more closely for the strength, if any, of the influence.

The demographics category appears by all of the news magazines in 12 articles and the *Rolling Stone* uses the category in nine articles. *Billboard* increases its use 4.8 percent to 35.1 percent of the articles in post-2000. Newspapers see a bigger increase of 14.4 percent to 44.9 percent of its articles in the latter period. Journalists are citing specific demographics in their articles and may be part of their target market. More in-depth study needs to discern if the journalists are talking to or about the demographics.

All magazines use the genre category. The news magazines use it in ten articles and *Rolling Stone* uses genre in two pre-2000 and six post-2000 articles. *Billboard* increases its use 4.8 percent to 35.1 percent in the latter period. Newspapers decline 2.0 percent to 18.1 percent

of its post-2000 articles. The music genre has some influence on one's likelihood to share or copy as noted in earlier research, so its discussion is important.

The expected increase in the words (word forms) and categories of words is generally not found to be statistically significant in *Billboard*. *Billboard* is the only magazine with enough articles to meaningfully calculate the confidence level. Again, other than *Billboard*, the magazines studied barely contribute any stories to the public discussion; however, a few increases in *Billboard* are statistically significant: "pirate," "fair use," "shoplift," "DMCA," "legal category," "industry category," "illegal download," "file-share" "legal download," "format category," "purchase-point category." These words and categories of words are the avant-garde representation of the music piracy discussion, so it is no surprise their use increased. Many of the word uses did not exist in the pre-2000 period.

Surprisingly, there is a decrease in *Billboard's* use of some words (word forms) and categories of words: "copyright," "DRM," and the ethics category. These results show statistically significant reductions. "License," "right," "fine," illegal category, artist category, "RIAA," and the genre category have reductions in percent change. This is disconcerting for the music industry and their need for public discussion toward understanding copyright law and the reduction of music piracy.

News Web Site Articles: Selection

In answer to the frequency part of RQ1 (article frequency, structure and change over time), the articles on the news Web sites are sorted by the most relevant content and the word search focuses on the first 200 articles are dated between January 1, 2000 and December 31, 2006. The news Web sites are not online until the mid-1990s, so almost half of the original comparison period is non-existent and is not used for this study. Also "music piracy" is the only

search term used because of the large number of articles returned from the search. Table 4-44 results show 3,644 total news Web site articles retrieved for the time period, but as noted above only 200 of each Web site's articles are examined to yield 179 post-2000 relevant articles for Fox News, 135 for CNN and 59 for MSNBC.

Table 4-44 Relevant News Web Site Articles January 1, 2000 through December 31, 2006

News Website	Articles Retrieved	Relevant Post-2000
Fox News	279	179
CNN	1039	135
MSNBC	2326	59
Totals	**3644**	**373**

News Web Site Articles: Frequency and Format

According to the results in Table 4-45, articles on the MSNBC Web site contain an average of 873.5 words, CNN has 749.6 and Fox uses the least 514.9 to help answer the structure part of RQ1 (article frequency, structure and change over time).

Table 4-45 Average Number of Words Per News Web Site Article by Post-2000 Ranking

News Website	Post-2000 Articles
MSNBC	873.5
CNN	749.6
Fox	514.9
Average words/article	**712.7**

Another RQ1 (article frequency, structure and change over time)structure component appears in the results of Table 4-46 to show Fox News uses the most average words per sentence at 27.2. CNN uses 26.6 while MSNBC uses the least at 23.6 average words per sentence.

Table 4-46 Average Number of Words Per Sentence in News Web Site Articles

News Website	Post-2000 Articles
Fox News	27.2
CNN	26.6
MSNBC	23.6
Average words/sentence	**25.8**

To answer another part of RQ1 structure component, the data in Table 4-47 reveal Fox News uses the most words longer than six letters with 29.7 percent of average words per article while CNN uses an average of 28.5 percent in their articles. MSNBC uses words longer than six letters in 26.1 percent of its articles.

Table 4-47 Words Longer than Six Letters in News Web Site Articles

News Website	Percent Post-2000
Fox News	29.7
CNN	28.5
MSNBC	26.1
Average word > Six Letters	**28.1**

Legal Words in News Web Site Articles

Since the news Web sites are similar in format and genre, the data are combined in Table 4-48 to answer the legal part of RQ2 (frequency of the legal, economic, social, ethical and demographic words and categories of words and change over time) for the rest of the word count and analysis. MSNBC uses the copyright symbol but not the word. Fox News Web site uses the word copyright for protection outside the text of the article. And CNN does not use any form of

copyright protection, so there is no adjustment made to any of the news Web site word count. A form of the word "copyright" appears in 70.3 percent of the news Web sites and a word form of "piracy" appears in 63.6 percent. "DRM" is used in 62.5 percent of the articles and "intellectual property" appears in 41.8 percent. The news Web sites uses a form of "license" in 25.1 percent of the articles and a form of "fine" in 24.7 percent. "Unauthorized" appears in 16.6 percent of the news Web site articles and a form of "right" appears in 10.8 percent of the articles. A word form of "exclusive" appears in 10.6 percent of the articles and a form of "create" appears in 7.2 percent of them. "Fair use" appears in 4.7 percent of the articles and "DMCA" in 3.6 percent. A form of "shoplift" appears in 3.3 percent of the articles and "copyright act" appears in 1.6 percent of them.

Table 4-48 Legal Words in News Web Site Articles by Post-2000 Ranking

Word	Percent Post-2000
Copyright*	70.3
Pira*	63.6
DRM	62.5
Intellectual Property	41.8
Licens*	25.1
Fine*	24.7
Unauthorized	16.6
Right*	10.8
Exclu*	10.6
Creat*	7.2
Fair use	4.7
DMCA	3.6
Shoplift*	3.3
Copyright act	1.6

Categories of Words in News Web Site Articles

Words that define the legal category in Table 4-49 are used in 87.7 percent of the news Web site articles and the illegal category is found in 85.6 percent of the articles.

Table 4-49 Legal or Illegal Category of Words in News Web Site Articles by Post 2000 Ranking

Category	Percent Post-2000
Legal	87.7
Illegal	85.6

Economic, Social and Ethical Categories of Words in News Web Site Articles

To answer part of RQ2 (frequency of the legal, economic, social, ethical and demographic words and categories of words and change over time), the data in Table 4-50 show words in the economic category are used in 96.6 percent of the news Web sites. Social words are used in 63.3 percent of the articles and the ethics category of words is present in 27.9 percent of the articles.

Table 4-50 Economic Social and Ethical Categories of Words in News Web Sites by Post 2000 Ranking

Category	Percent Post-2000
Economic	96.6
Social	63.3
Ethics	27.9

Music Business in News Web Site Articles

According to the results in Table 4-51 93.3 percent of the news Web site articles contain words associated with the industry. The words in the music category are found in 88.2 percent

of the News Web sites. The artist category of words appears in exactly half of the articles and the "RIAA" appears in 44.8 percent of them.

Table 4-51 Music Categories of Words in News Web Site Articles by Post-2000 Ranking

Category	Percent Post-2000
Industry	93.3
Music	88.2
Artist	50.0
RIAA	44.8

According to the data in Table 4-52, "illegal download" is found in 49.1 percent of the news Web site articles. The word "file-share" appears in 37.7 percent of the articles and legal download 30.5 percent.

Table 4-52 Copy Actions News Web Site Articles by Post-2000 Ranking

Word	Percent Post-2000
Illegal Download	49.1
File-share	37.7
Legal Download	30.5

The format category results in Table 4-53 reveal it appears in 98.3 percent of the articles. The purchase-point category appears in 63.0 percent of them. The demographics category words is found in 32.1 percent of the articles while the genre category is counted in 16.9 percent of the news Web site articles.

Table 4-53 Format, Purchase-Point, Demographic and Genre Categories of Words in News Web Site Articles by Post-2000 Ranking

Category	Percent Post-2000
Format	98.3
Purchase-Point	63.0
Demographics	32.1
Genre	16.9

Discussion of News Web Site Content and Comparison to Other Media

With a plethora of articles, the three news Web sites offer a fast, easy and convenient way for readers to learn about the problems that plague the music industry. It also offers the same for readers to learn about how to pirate music. Only a thematic content analysis could determine which is true, but the *LIWC* analysis does provide some clues. The length of the articles and the average word per sentence are very similar to magazines and newspapers. This means readability continues to be an issue especially with an average 28.1 percent of the words longer than six letters.

Legal Words in News Web Site Articles

Legal words again dominate the articles by the use of "copyright" and "piracy" which is not unexpected since they are part of the search terms. "DRM" appears at about three times the rate of newspapers and magazines. "Intellectual property" appears in the news Web sites about three times more than newspapers and about twice as much as in magazines. "License" appears more than in the print media and "fine" is used slightly more by the news Web sites while "unauthorized" appears at about the same rate. "Right," "create" and "exclusive' are used a similar number of times in all the media. "Fair use" appears in the news Web site about twice that of newspapers and the magazines which barely use the words. "DMCA," "shoplift" and

"copyright act" appear much more than in the print media. This indicates overall the news Web sites do a better job of using copyright terms and use a word form of "shoplift" more to indicate the seriousness of the issue. The legal and illegal categories are found to be prominent in all three of the media forms though newspapers use the words slightly less. The news Web sites are somewhat more helpful to the music industry since they use these categories of words in addition to discussing the legal words.

Economic, Social and Ethics Words in News Web Site Articles

The economic category appears in almost all of the articles of each medium. The social and ethics category are ordered and equal to the other media's use, although the news Web sites use the ethical category slightly more.

The use of music category of words is strong across all the media. Again this is expected since music was part of the search term. The news Web sites use the industry words much more than newspapers and magazines while the artist category appears at about the same rate. Since consumers know most artists get little or no royalty, the discussion of the industry as compared to the artist again may contribute to a consumer feeling of ripping off the big music business without harm to the artist. Interestingly the news Web sites contain "RIAA" about twice as much as the print media.

Overall the news Web sites use more of the words in the copyright dictionary and use a wider range of words. This leads to the thinking that their discussion especially with the increase in legal words such as "DRM," "intellectual property," "copyright act," "DMCA," "fair use" and "shoplift" is more meaningful than newspapers and magazines. These uses suggest a much more in-depth and serious discussion may be taking place on the Web. At least the terms are in use and educating the readers about copyright and the music piracy issues.

Music Business in News Web Site Articles

"Legal download" appears less than "illegal download" in all three of the media outlets. Newspapers and news magazines use "illegal download" much more than the news Web sites and the music magazines. Again this points to the media calling more attention to the word "illegal" and is probably good for the music industry although it would take an in-depth content analysis to know for sure. "File-share" appears similarly across all three platforms.
The format category is important to each of the media and is used in almost all of the articles. The purchase-point category of words is mentioned in more than half of the articles so the media are telling the readers about where to get legitimate music. Demographics are discussed slightly more in newspaper articles but each of the media uses the demographic words in about one third of the articles. Again it would be interesting to know if the articles talk about or talk to specific demographics. The genre category of words appears in about one-sixth of the articles in all media except for the news magazines that use the category in about half of its articles.

College Newspaper Articles: Selection

College newspapers are examined for the post-2000 period only. The research is based on the fact that the college newspapers probably have the most affect on the college students when they are conducting admission visits or actually enrolled. Research suggests newspapers remain an important part of most college students' life as 75 percent report reading their college newspaper regularly and 25 percent reportedly read every issue.[143] A purposive sample include a seven college newspapers: *Campus Press*, University of Colorado at Boulder; *Daily Californian*, University of California at Berkeley; *Indiana Daily Student*, Indiana University; *Daily Orange*, Syracuse University; *Daily Texan*, University of Texas at Austin and *Independent Florida Gator*,

[143] *College Newspapers Remain Strong Marketing Vehicle Despite Students Increase in Internet Usage National College Media Convention*, Business Wire, Oct. 31, 2002, *available at* http://www.collegiatepromotions.com/article3.html.

University of Florida. The *Red and Black* is added to aid in the development of in-depth interview questions for students at the Grady College of Journalism and Mass Communication on the campus of the University of Georgia. Interestingly, none of the college newspapers use the word copyright to protect their articles.

College Newspaper Articles: Frequency and Format

According to the results in Table 4-54, the search of seven college newspapers finds 1194 articles relating to music piracy but only 161 were judged to be a relevant discussion of the issue. Even though college newspapers and their Web sites are the local news and social lifeline for the students, generally the coverage of music piracy is scarce. The *Daily Texan* has the most coverage with 61 articles which means on average there are 10 articles per year for students to read and the *Campus Press* has the least with two articles in the six-year period. As for the rest of the college newspapers, readers are exposed on average to one or two articles per year.

Table 4-54 Relevant College Newspaper Articles from January 1, 2000 through December 31, 2006

College Newspaper	Retrieved Articles	Relevant Articles
Daily Texan	252	61
Florida Gator	550	27
Daily Californian	87	24
Red and Black	88	20
Indiana Daily Student	171	14
Daily Orange	39	13
Campus Press	7	2
Totals	**1194**	**161**

The findings in Table 4-55 show the average words per article for the college newspapers is 553.7 and range from 405.3 at the *Red & Black* to 730.4 at the *Daily Orange*.

Table 4-55 Average Number of Words Per College Newspaper Article by Post-2000 Ranking

College Newspaper	Post-2000 Average Words
Daily Orange	730.4
Indiana Daily Student	678.7
Daily Texan	612.3
Daily Californian	516.0
Florida Gator	503.0
Campus Press	430.5
Red & Black	405.3
Average words/article	**553.7**

The data in Table 4-56 reveal the college newspapers' sentences have an average of 22.8 words. All have more than 20 words per sentence except *Campus Press* with 19.0 words.

Table 4-56 Average Number of Words Per Sentence in College Newspaper by Post-2000 Ranking

College Newspaper	Percent Post-2000
Indiana Daily Student	24.6
Daily Texan	24.0
Daily Californian	23.8
Daily Orange	23.0
Red & Black	22.8
Florida Gator	22.1
Campus Press	19.0
Average words/sentence	22.8

In Table 4-57 the results show the *Campus Press* has the least number (22.3 percent) of words longer than six letters and the college newspapers average 27.1 percent across all papers.

Table 4-57 Words Longer than Six-letters in College Newspaper Article by Post-2000 Ranking

College Newspaper	Percent Post-2000
Daily Californian	30.1
Daily Orange	29.1
Daily Texan	28.9
Indiana Daily Student	26.7
Red & Black	26.6
Florida Gator	25.7
Campus Press	22.3
Average words > Six Letters	27.1

Legal Words in College Newspaper Articles

Since the college newspapers have a similar format and genre the legal words are combined for analysis in Table 4-58. A form of "copyright" appears the most in 65.3 percent of the articles. A form of "piracy" is found in 50.7 percent and a form of "fine" appears in 26.4 percent of the articles. "Unauthorized" is counted in 19.6 percent of the articles. "DRM" appears in 13.5 percent of the articles and "intellectual property" in 9.1 percent while a word form of "right" appears in 6.2 percent. A word form of "license" is found in 5.9 percent and "DMCA" is in 3.2 percent of the articles. A word form of "create" and "exclusive" are each used in 2.5 percent of the articles. "Fair use" appears in 1.5 percent of the articles and "copyright act" is used in 0.5 percent of them. A word form of "shoplift" does not appear in the articles.

Table 4-58 Legal Words in College Newspaper Articles by Post-2000 Ranking

Word in Article	Percent Post-2000
Copyright*	65.3
Pira*	50.7
Fine*	26.4
Unauthorized	19.6
DRM	13.5
Intellectual Property	9.1
Right*	6.2
Licens*	5.9
DMCA	3.2
Creat*	2.5
Exclu*	2.5
Fair use	1.5
Copyright act	0.5
Shoplift*	0.0

Categories of Words in College Newspaper Articles

In Table 4-59 the data show legal words are used in 77.8 percent and words to define illegal are used in 74.4 percent of the articles.

Table 4-59 Legal or Illegal Word Categories of Words in College Newspaper Articles by Post-2000 Ranking

Category	Percent Post-2000
Legal	77.8
Illegal	74.4

Economic, Social and Ethics Categories of Words in College Newspaper Articles

According to the data in Table 4-60, the economic category of words appears in 91.1 percent of the college newspapers. Social words are used in 73.6 percent and ethics words are used 29.6 percent.

Table 4-60 Economic, Social and Ehtical Categories of Words in College Newspaper Articles by Post-2000 Ranking

Category	Percent Post-2000
Economic	91.1
Social	73.6
Ethics	29.6

Music Business in College Newspaper Articles

Music words are used in 92.4 percent of the articles according to the findings in Table 4-61. Words used to identify the music industry are in 89.8 percent of the articles. The words associated with the artist category are found in 53.0 percent of the articles. The "RIAA" is identified in 32.2 percent of the articles.

Table 4-61 Music Categories of Words in College Newspaper Articles by Post-2000 Ranking

Category	Percent Post-2000
Music	92.4
Industry	89.8
Artist	53.0
RIAA	32.2

According to the results in Table 4-62, "illegal download" is found in 57.9 percent of the college newspaper articles. "File-share" is used in 51.4 percent and "legal download" is used in 35.8 percent of the articles.

Table 4-62 Copy Actions in College Newspaper Articles by Post-2000 Ranking

Category	Percent Post-2000
Illegal Download	57.9
File-share	51.4
Legal Download	35.8

In Table 4-63 words to identify format are recognized in 90.6 percent of the articles. Words associated with demographics are found in 76.6 percent and purchase-point words are used in 60.0 percent of the articles. Words depict genre in 16.4 percent of the articles.

Table 4-63 Format, Purchase-Point, Demographic and Genre Categories of Words in College Newspaper Articles by Post-2000 Ranking

Category	Percent Post-2000
Format	90.6
Demographics	76.6
Purchase-Point	60.0
Genre	16.4

Discussion of the Content in College Newspapers

The *Daily Texan* publishes the most articles while the *Campus Press* publishes only two articles relevant to music piracy. In all the college newspapers there are 161 relevant articles for the six-year period. Most of the college newspapers average publishing one to two articles per year so the music piracy issue is not getting much publicity on college campuses. The *Daily Orange* published the longest articles and the *Red & Black* published the least. The average

words per article are the lowest when compared with regional and national newspapers, magazines and news Web sites. All of the newspapers except the *Campus Press* use more than 20.0 words per sentence and all use more than 22.0 percent of words longer than six letters. This suggests the college newspapers have the same readability problem the other media experienced.

Legal Words in College Newspaper Articles

A form of "copyright" is the most used with "piracy" coming in second as with the other media. Again since these are part of the search terms, this is expected. "Fine" is used in more than one-fourth of the articles and compares similarly to the other media except for newspapers that use the word form slightly less. "Fine" ranks the highest with college newspapers and suggests many of the articles may be about the consequences of music piracy. "Unauthorized" is used slightly more by the college newspapers than the other media except for the regional and national newspapers use the word only half as much. "DRM" is used less than the regional and national newspapers, about the same as magazines and at about one-fifth the rate of news Web sites. College newspapers use "intellectual property" about the same as regional and national newspapers, about half as much as magazines and about one-fourth as much as news Web sites.

In the college newspapers "right" appears more than twice as much in the regional and national newspapers, about the same in magazines and less than news Web sites. "License" is used almost three times more in the regional and national newspapers and magazines. It is used four times more in news Web sites. Regional and national newspapers and magazines barely use "DMCA." News Web sites and college newspapers use "DMCA" about the same. A word form of "create" is used about a third less in the college newspapers than in regional and national newspapers, news Web sites and magazines. College newspapers use a word form of "exclusive" much less than news Web sites, about half as much as regional and national

newspapers and about one-third as much as magazines. "Fair use" is used by the college newspapers about the same as magazines and regional and national newspapers. News Web sites use "fair use" about three times more. "Copyright act" is least used by the college newspapers but none of the media use the words extensively. The college newspapers did not use a form of the word "shoplift" which meant the student readers would not get the stealing connection the RIAA was trying to make.

Economic, Social and Ethics Categories of Words in College Newspaper Articles

College newspapers use the legal and illegal categories of words about the same as the regional and national magazines but not as much as magazines and news Web sites. The student readers could get some idea of the legal situation but not based on copyright law and its terms. The economic and ethics category are used about the same as the other media. The economic category is very important and appears in almost all of the articles. On the other hand the ethics category is used in all media about one third of the time. There is not much talk of right and wrong or of guilt or embarrassment. Equity theory's fair exchange could not bring much to the college newspapers' discussion.

Music Business in College Newspaper Articles

Once again as with the other media, the music category is found in almost every article because it is dominant in the search term. Though not as strong as magazines and news Web sites and slightly more than regional and national newspapers, the industry category is again strong. And the artist category is used almost exactly the same at about 50 percent of the articles. Only magazines are slightly stronger in this category, but the media overall still use the industry category almost twice as much as the artist. News Web sites cover the "RIAA" almost

twice of the other media except for college newspapers that cover the subject about 25 percent less.

In the college newspapers "legal download" is found less than "illegal download" and follows the pattern of the rest of the media. Only the regional and national newspapers use "illegal download" more. This pattern continues to point to the fact the media are calling more attention to "illegal download." Again it would take a more in-depth content analysis to tell if the media are supporting the industry or advising the readers on how to "illegally download." "File-share" is used more by college newspapers than any of the other media. "File-share" is almost synonymous with piracy and it is used in more than half of the college newspaper articles.

The format category appears in nine out of ten of the college newspapers articles and compares similarly to the other media's use. This suggests it is difficult to talk about music piracy without referring to its format. The demographics category is most used in the college newspapers and appears more than three-fourths of the time. The purchase-point category is used about the same in all of the media which means readers are being told about where to obtain the music legitimately in two-thirds of the articles. And finally the genre category is also equally referred to by all the media even though it is not as strong as the other categories in this section.

Blogs: Selection, Frequency and Format

A large number of Google and MySpace blogs were retrieved and sorted by relevancy. Only the top 200 were examined and "music piracy" was the only search term. Blogs were evaluated on relevancy because there were so many. Blogs are continually updated and for the most part could not be separated into the two time periods. The data in Table 4-64 show 9,036 articles are retrieved. When the top 200 articles from each blog are examined, Google has 87 and MySpace blogs has 48 relevant articles.

MySpace is a social community with blogs whereas the Google blog is a search of the Web in general. "Google" is used to denote the search engine found the blog. Based on the scan read for relevancy the Google blogs tend to be more serious and the MySpace blogs are more social and recreational. Both contain many rants against the music industry and the RIAA.

Table 4-64 Relevant Blog Articles by Frequency Ranking

Blog	Articles Retrieved	Relevant Articles
Google	4416	87
MySpace	4620	48
Totals	**9036**	**135**

According to the data in Table 4-65, the MySpace blogs average the largest number of words of any media examined for this content analysis. MySpace blog's 984.4 words are almost twice that of the Google blogs 446.9 words.

Table 4-65 Average Number of Words Per Blog Article by Frequency Ranking

Blog	Average Words
MySpace	984.4
Google	446.9
Average words/article	**715.7**

The results in Table 4-66 reveal the average for MySpace blog is 48.7 words per sentence. Google blogs use an average of 28.7 words per sentence.

Table 4-66 Average Words Per Sentence in Blog Articles by Frequency Ranking

Blog	Average Words Per Sentence
MySpace	48.7
Google	28.7
Average words/sentence	38.7

According to findings in Table 4-67, Google blogs have 24.3 percent of its words longer than six letters and MySpace blogs use 23.4 percent of its words longer than six letters.

Table 4-67 Words Longer than Six-letters in Blog Articles by Frequency Ranking

Blog	Average Words > 6 Letters
Google	24.3
MySpace	23.4
Percent longer > 6 letters	23.8

Legal Words in Blog Articles

Table 4-68 lists the dictionary words and their count in the blogs. A form of the word "piracy" is used in 96.6 percent of the Google blogs and 85.4 percent of the MySpace blogs. Google blogs use a word form of "copyright" in 52.9 percent of the blogs and 39.6 percent of the MySpace blogs. "DRM" appears in 29.9 percent of the Google blogs and 16.7 percent of the MySpace blogs. "Unauthorized" appears in 16.1 percent of the Google blogs and 20.8 percent of the MySpace blogs. Google bloggers use "intellectual property" in 13.8 percent and MySpace bloggers use the words in 10.4 percent of their posts. A form of "fine" appears in 12.7 percent of the Google blogs and 20.8 percent of the MySpace blogs. A word form of "license" is in 10.3 percent of the Google blogs and 14.6 percent of the MySpace blogs. "Create" and "right" word forms are in 6.9 percent of the Google blogs and MySpace bloggers use the word forms 10.4 and 16.7 percent respectively. Google bloggers use a word form of "exclusive" in 4.6 percent of its content and MySpace blogs contain the word form in 8.3 percent. "Fair use" is in 4.6 percent of the Google blogs and not found in any the MySpace blogs. "DMCA" appears in 1.2 percent of the Google blogs but is not present in the MySpace blogs. Word forms of "shoplift" and "copyright act" are not in either of the blogs.

Table 4-68 Legal Words in Blog Articles by Frequency Ranking

Word in Article	Google	MySpace
Pira*	96.6	85.4
Copyright*	52.9	39.6
DRM	29.9	16.7
Unauthorized	16.1	20.8
Intellectual Property	13.8	10.4
Fine*	12.7	20.8
Licens*	10.3	14.6
Creat*	6.9	10.4
Right*	6.9	16.7
Exclu*	4.6	8.3
Fair use	4.6	0.0
DMCA	1.2	0.0
Shoplift*	0.0	0.0
Copyright act	0.0	0.0

Categories of Words in Blog Articles

The results in Table 4-69 show the legal category is found in 70.1 percent of the music piracy Google blogs and 72.9 percent of the MySpace blogs. The illegal category appears in 69.0 percent of the Google blogs and in 70.8 percent of the MySpace blogs about music piracy.

Table 4-69 Legal or Illegal Word Category of Words in Blog Articles by Frequency Ranking

Category	Google	MySpace
Legal	70.1	72.9
Illegal	69.0	70.8

Economic, Social and Ethical Categories of Words in Blog Articles

According to the data in Table 4-70, Google bloggers use the economic influence category of words in 70.1 percent of their content and MySpace bloggers use the words 93.8 percent of the time. Social words are in 46.0 percent of the Google blogs and 47.9 percent of the MySpace blogs. The ethics category of words is in 26.4 percent of the Google blogs and 33.3 percent of the MySpace blogs.

Table 4-70 Economic Social and Ethical Categories of Words in Blog Articles by Frequency Ranking

Category	Google	MySpace
Economic	70.1	93.8
Social	46.0	47.9
Ethics	26.4	33.3

Music Business in Blog Articles

The data in Table 4-71 show the industry category is in 85.1 percent of the Google blogs and 87.5 percent of the MySpace blogs. The music category of words appears in 71.3 of the Google blogs and 85.4 percent of the MySpace blogs. The words in the artist category appear in 50.6 percent of the Google blogs and 81.3 percent of the MySpace blogs. The "RIAA" is in 23.0 percent of the Google and 33.3 percent of MySpace bloggers.

Table 4-71 Music Categories of Words in Blog Articles by Frequency Ranking

Category	Google	MySpace
Industry	85.1	87.5
Music	71.3	85.4
Artist	50.6	81.3
RIAA	23.0	33.3

According to the results in Table 4-72, "legal download" is in 24.1 percent of the Google blogs and 33.3 percent of the MySpace blogs. Google bloggers use "file-share" in 18.4 percent and MySpace bloggers use the word in 33.3 percent of their posts. "Illegal download" is in 13.8 percent of the Google blogs and 22.9 percent of the MySpace blogs.

Table 4-72 Copy Actions in Blog Articles by Frequency Ranking

Word	Google	MySpace
Legal Download	24.1	33.3
File-share	18.4	33.3
Illegal Download	13.8	22.9

Google bloggers use words in the format category in 83.9 percent of their work while MySpace bloggers use the words in 91.7 percent. The purchase-point category is in 44.8 percent of the Google blogs and 60.4 percent of the MySpace blogs. Google bloggers use the words in the demographic category in 31.0 percent of their writing and MySpace blogs use the words in 22.9 percent. The words in the genre category appear in 13.8 percent of the Google blogs and 20.8 percent of the MySpace blogs.

Table 4-73 Format, Purchase-Point, Demographic and Genre Categories of Words in Blog Articles by Frequency Ranking

Category	Google	MySpace
Format	83.9	91.7
Purchase-Point	44.8	60.4
Demographics	31.0	22.9
Genre	13.8	20.8

Discussion of Blog Content and Comparison to the Other Media

The blog search returned 9,036 articles that were by far the most of all the media, but as with the other media many of the articles are not relevant for this study. However the 200-blog limit did receive some good articles for the *LIWC* content analysis. MySpace blogs, part of a social networking site, has more than twice the words per article as the Google blogs and the most of any of the media in the study. It could be without space limitations, editing and proper journalism techniques, the MySpace blogs are wordier. Also the scan read for relevancy reveal many of the blogs are protracted rants against the music industry and opinionated editorial posts.

MySpace blogs also has almost double the words per sentence as the Google blogs and all of the other media which also suggests the lack of professional writing and provides the worst readability problems. The frequency of the relevant articles about music piracy varies across the different platforms. The news magazines barely cover the subject and only in the post-2000 period. On the other hand *Billboard* as a music publication published many articles and increased its coverage over time. Newspapers and news Web sites had covered the issue with several articles and increased their coverage over time. The use of words longer than six letters compare similarly across all media and continue to suggest additional readability issues.

Legal Words in Blog Articles

For the first time in any of the media in this study a word form of "piracy" trumps the use of "copyright." This is probably because "music piracy" is the only search term used for the blogs. However it is interesting that music piracy is being discussed without the use of copyright in more than half of the Google blogs and in almost 40 percent of the MySpace blogs. "DRM" appears in about a third of the Google blogs and about one-sixth of the MySpace blogs. News Web sites use the term in almost two-thirds of the articles, but the use in other media are in a similar range with the blogs. "DRM" is an important part of the media's discussion because it is the protection for copyrighted music.

"Unauthorized" is in about one-fifth of MySpace blogs and to a lesser extent in the Google blogs. The other media use the word in the same range except for regional and national newspapers use the word in about 10.0 percent of its articles. The Google blogs and MySpace blogs contain "intellectual property" slightly more than 10.0 percent of the time which compares similarly to all media except for the news Web sites that use the words in more than 40.0 percent of its articles. "Fine" appears in 12.7 percent of the Google blogs and 20.8 percent of the MySpace blogs which means the social network is talking more about the consequences of music piracy. The other media use the word similar to the percentage found in MySpace blogs. The news Web sites use a word form of "license" in one-fourth of its articles which was the most of all the media in this study. The college newspapers use a form of "license" the least, and the other media use the word about the same as blogs.

A form of the word "create" and "right" is in 6.9 percent of the Google blogs. They are in 10.4 and 16.7 percent respectively in the MySpace blogs. Forms of "exclusive" and "fair use" are found in 4.6 percent of the Google blogs. MySpace blogs use "exclusive" in 8.3 percent of

its articles but does not use "fair use." All of the other media fall within this range. The words in this paragraph are all closely related to the understanding of copyright law and are necessary for readers to get the legal framework necessary for compliance. With little or the lack of use of these words, readers could not know the law. Legal consciousness theory predicts society would adopt/adapt its own law. "DMCA" is in the 1.6 percent Google blogs but is not used by MySpace bloggers. Neither Google blogs nor MySpace blogs contain a word form of "shoplift" or "copyright act." "DMCA," "copyright act" and "shoplift" are also among the least used words of all the media. These words are important for a legal understanding of copyright except for "shoplift" which the RIAA equates with digital piracy.

Google and MySpace blogs use the legal and illegal categories about 70.0 percent of the time. This is slightly less than the rest of the media but it is still enough to indicate even though the legal terms of copyright are not used, legal words are being used. Bloggers have at least some idea that there are legal issues involved.

Economic, Social and Ethical Words in Blog Articles

The economic category of words is found in almost all of the MySpace blogs which was very similar to their use in all the other media. However Google bloggers use the category of words in 70.1 percent of its articles. Property rights theory needs this economic discussion unless the posts suggest getting the music for free. It is important to know if the media are circumventing property rights theory, so the music industry can offset the rhetoric. The social category is in almost half of both blogs and is about 10.0 percent less than the other media. This seems to indicate social norm theory is a good lens to examine the decision to share or copy recorded music. The words in the ethics category are in a little less than one-third of the blog articles and the use is similar to the percentage found in the other media. Equity theory suggests

the fairness of the deal is important and it may mean this aspect needs to be elevated for copyright compliance.

Music Business in Blog Articles

Google and MySpace bloggers use the words in the industry category at about the same rate as the rest of the media. The music category is used less by Google than MySpace bloggers, but the use is still substantial. MySpace bloggers use the category slightly less than the other media. The news Web site and the blogs are the only media that use the industry category more than the music category. The artist category appears in a little more than half of the Google blogs; however, the MySpace blogs contain over 80.0 percent of the words that are more than any other media in the study. This is the only medium where the artist is almost as important as the industry. The "RIAA" appears in about one-fourth of the Google blogs and one-third of the MySpace blogs. The regional and national newspapers use the acronym less and the college newspapers use it more than the blogs. The magazines use the "RIAA" slightly less than the blogs.

"Legal download" appears in about one-fourth of the Google blogs and about one-third of the MySpace blogs. Magazines use the words slightly less, but the other media use was similar to the blogs. The MySpace bloggers use "illegal download" almost twice as much as the Google bloggers, but all of the other media use the words more. In fact "illegal download" outpaces "legal download" in every media type in this study except blogs. This is the biggest deviation between the media in the entire study.

As with the other media the format category appears in most of the Google and MySpace blogs. It appears the format category is almost inseparable from the music piracy discussion. The purchase-point category appears in about 15 percent more of the MySpace blogs than the

Google blogs. The other media use is similar to the MySpace blog percentage. Google bloggers use the demographics category about 10 percent more than MySpace bloggers. The college newspapers use the demographics category the most and at twice the rate of the Google bloggers. The regional and national newspapers use the words slightly more. Magazines and news Web sites are about the same percentage as blogs. The genre category is used about 7 percent more by the MySpace bloggers as compared to Google bloggers. All other media have similar uses.

Overall Content Analysis Discussion and Further Research

Some of the words most important to an understanding of copyright law are the least used across all the media platforms in this study. Since the media use the legal and illegal categories so extensively, it would be important to go more deeply into the content analysis to see how the words are being used and more importantly here, offers a good platform for developing the questions for the in-depth interviews. The media use general words like "pirate," "legal/illegal download" and the legal/illegal categories to discuss music piracy. An in-depth analysis would reveal exactly how the media portray the issue of music piracy, but many things are discovered by the *LIWC* analysis that would help greatly in formulating the research questions for a closer examination of the content and the in-depth interviews for the next section of this study.

Legal consciousness theory questions how the law is followed if society does not know the law. In addition the theory examines how society adopts or rejects the law and predicts the adaptation of the law to the society's or group's own purpose and understanding. Also without the legal understanding social norm theory suggests the way the media frame the discussion may or may not affect how society performs. But for sure the groups or society establish norms or anchors that may predict the behavior of members wanting to continue being part of the group. This suggests both theories need more analysis and this study uses this framework to develop

questions for an in-depth interview and then a survey of journalism and mass communication college students. One could use the same theories and similar logic to investigate the media content more fully.

The economic category is used pervasively across all media and suggests its major importance in the music piracy discussion. Since property rights theory is an important economic principle for the functioning of copyright law, it is good to find evidence of the use of the economic words to support further investigation of the theory during the next two stages of this study. The social category is also used extensively in all the media and suggests social norm theory could have influenced the decision to share or copy recorded music. The ethics category is found much less in the content than the economic or social categories, and this researcher feels the fairness of exchange doctrine as part of equity theory needs to be elevated in the discussion. This information makes for good foundational work for the formulation of questions to be used with the in-depth interviews and the survey of journalism and mass communication students.

The demographics category is also important in the media's discussion of the music piracy issue. It is especially important to note the college newspapers use the category the most since college students are the ultimate focus of the study. Finally the word and category count provide evidence and a basic foundation that the theories and influences just discussed are relevant for development of the in-depth interview questions and the testing of the theory of planned behavior.

CHAPTER 5

STAGE TWO: IN-DEPTH INTERVIEWS

Semi-structured, in-depth interviews are used to gather data about the influences surrounding the decision to share/copy or purchase music. The purpose of the in-depth interviews is twofold. First, the analysis of the data provides a deeper understanding of the individual motivations and the meanings ascribed to such decisions to explore the specific similarities and differences among the participants' decision to share or copy recorded music. Second, the collection and analysis of the data help to enhance the survey portion of this study. Knowledge of the habits, culture and practices surrounding the acquisition of music helps construct the questions for a broader survey of journalism and mass communication college students about the legal, economic, social, ethical and demographic influences on their decision to share or copy recorded music. The interview questions probed the participants' "opinions, values, motivations, recollections, experiences and feelings"[144] about their overall attitudes and behaviors of copying or purchasing music. These data may also prove useful in the development of information campaigns to discourage music piracy. The broad structure of the in-depth interviews is to determine:

> Research Question: What, if any, social, ethical, legal and economic influences affect journalism and mass communication students' decision to share or copy recorded music?

Interview Participant Sampling Strategy

Participants were recruited from the Grady College of Journalism and Mass Communication student population of the University of Georgia using a judgmental sampling

[144] Roger D. Wimmer & Joseph R. Dominick, Mass Media Research 127 (Wadsworth 7th ed. 2003).

method based on the following criteria: (1) they were currently enrolled in the Grady College of Journalism and Mass Communication; (2) they were between 18 and 24 years old. Interviews were conducted with 10 female and 10 male participants. The main goal for this portion of the study was supplemental for the development of the survey and not projectable to the general student population. Redundancy in the answers to many of the questions suggested a rigorous examination of the specific interest.[145]

After approval by the IRB of the UGA Human Subjects Office, the researcher obtained permission from UGA professors to recruit participants at the end of a class period. During early March, 2007 the recruitment script was read verbatum to the classes (see Appendix Stage 2-A). To ensure confidentiality, students interested in participating were asked to select a piece of paper with a specific interview time and location for their interview. The participants were asked not to give their names or any other type of identifying information. They were to simply asked to meet with the interviewer in an empty classroom for the interview. All female participants recruited participated in the interview. Male volunteers were replaced with the same procedure as above once they missed the interview time. To get ten males, 19 were recruited.

Interview Protocol

The semi-structured interview enabled an open conversation with the participant. Kvale explained the use of a semi-structured interview as a type of interviewing technique designed with flexible questions for the participant to answer freely. [146] An interview guide was used to assure the flow and consistency of the interviews, but it was not a limitation. The format allowed the interviewer to follow the participants' answers with unscripted relevant follow-up questions for clarity. This procedure allowed the participants to completely explain the meaning

[145] McCracken, Grant David, The Long Interview (Sage Publications 1988).
[146] Steinar Kvale, Interviews: An Introduction to Qualitative Research Interviewing, 124 (Sage Publications 1996).

of their answers. A conversational tone and style provided a comfort zone to build rapport with the participant.

The interview guide included an introduction, a list of questions and a conclusion specifically related to the participant's use and acquisition of music (see Appendix Stage 2-C). Although there were specific questions tied to the objectives of the study, participants were able to fully express their interest and experience when acquiring and using recorded music. The interview guide began with very general questions about what the participant liked and disliked about music. It then covered social, ethical, legal and finally economic questions about the influences on the choice to copy or purchase recorded music. This order was intentional, moving from more casual questions to the more serious legal and economic questions to avoid stigmatizing the participant early in the interview. The word "piracy" was not used for the same reason. Only two participants mentioned "piracy" and the subject was downplayed by the interviewer who simply called it sharing or copying music. This format also provided for a convenient transfer to a survey format for the same reasoning as mentioned above.

Interview Data Collection

When the participant arrived at the pre-determined interview site, s/he was introduced to the research project and asked to read the consent form (see Appendix Stage 2-B). After reading the consent form, the participants were asked if they were willing to continue. None of the participants refused to continue with the interview. If anyone had refused s/he would have been thanked and allowed to leave. The interview commenced using the protocol explained above and the interview guide (Appendix Stage 2-C). The interview concluded by asking the participant if s/he had any questions or anything to add. Once all the questions were answered, the participant was thanked, paid ten dollars in cash and dismissed.

The interviews lasted approximately 30 minutes and were recorded by two tape recorders in case one failed. The researcher also took notes. Music piracy is illegal and the risk of identification was minimized, if not eliminated, by not recording any identifying data about the participants. Post-interview randomly assigned psuedonyms (M = male; F= female) are used to insure no identifiers were subconsciously employed (see Appendix Stage 2-D). Interview recordings were promptly replayed and transcribed in a secure environment by a paid transciptionist. When not in use, the recordings were locked in the researcher's desk. Once the transcription was complete and verified by the researcher, the recordings were destroyed.

Interview Reliability and Validity

A pilot study assisted in assuring the smoothness of the conversational interview and the appropriateness of the questioning. The researcher took the special duty of ethics, honesty, justice and respect[147] for the participant and the audience very seriously. The utilitarian (teleological) consequences of the actions taken for the research were judged pragmatically by the effects to determine whether the need for the ends appropriately justify the means.[148] Virtue and practical reasoning were employed in the interview guide and the interview itself to ensure personal integrity was not harmed by the interaction and the situation remained within the bounds of a strong relation to ethical values.[149] This being said, the confidentiality and the execution of the interviews strictly followed these principles. These standards in conjunction with a commitment to allowing the interview guide to structure the flow of the interview constituted a consistent, reliable methodology.

[147] *Id* at 121.
[148] *Id*.
[149] *Id* at 122.

According to Kvale validity is necessary during the seven stages of qualitative research: thematizing, designing, interviewing, transcribing, analyzing, validating and reporting.[150] Validity started with appropriate theories for the framework of the study. As previously discussed, the TPB and the other supporting theories have been used in similar studies of illegal behavior and the interview questions were designed to test the theories. The design of the qualitative portion of the study is an appropriate pragmatic approach for gaining the knowledge needed without harmful or disruptive consequences. The interview itself ensured subjects could respond truthfully and openly to establish the best description of "What is going on here?"

The accuracy of the transcription was paramount in order to provide confidentiality and a good record of the discussions since the recordings were destroyed. The researcher reviewed the transcription very carefully and replayed the tape as many times as was necessary especially where the participant's voice was not clear. And finally, the reporting was a truthful and credible summation of exactly what was observed under the given circumstances of the study. These forms of validity were important for concrete judgments about what was appropriate and relevant for the study.

[150] *Id*. at 237.

CHAPTER 6

IN-DEPTH INTERVIEW RESULTS

Data Analysis Strategy

The audiotapes and transcripts were analyzed for emergent themes and organized in such a way to provide a good informational source for developing the survey component of this study. The analysis provides the researcher with many details about the behaviors and influences concerning the decision to share or copy recorded music.

During the initial stages of the interview the participants confirmed they were 18 to 24 year-old students from Grady College of Journalism and Mass Communication at the University of Georgia. Each of the participants were asked to read the consent form (see Appendix Stage 2-B), give their permission to be tape recorded and informed that once the tapes were transcribed, the tapes would be destroyed. The participants were interviewed in an empty classroom with the doors closed to ensure the confidentiality of the discussion. The researcher did not know any of the participants. The exemplars that emerged were used to design a survey that encompasses the aforementioned interrelated theoretical framework of the theory of planned behavior. Once the transcripts are verified, the tape recordings are destroyed. Pseudonyms are randomly assigned to the 10 male and 10 female participants interviewees (Appendix Stage 2-D) as no identifying data were gathered or included in the transcripts.

The researcher decided to write in the present tense (except for quotes) as modeled from the late John Gardner who viewed writing "to convey dramatic action, as in a scene, that creates

a "vivid continuous dream" and keeps a reader reading, especially when the story represents a narrative reconstruction of events."[151]

Social Influence: The Role of Music and Its Importance in the Participants' Lives

As a grand tour question[152] to get the participants comfortable with the interview process, they are first asked about how they use music and its importance in their lives. The broad picture reveals music is prevalent and important to all of the participants. They use words like "love," "integral," "heavy influence" and "very important" to describe their admitted, almost constant use of music when they awake, work out, travel between classes and perform other tasks such as house cleaning, studying or riding in their car.

Most of the female participants refer specifically to listening to their iPod (Apple's MP3 player) while most males only mention the device. The personal listening devices are used in public for isolation from the noise of the world and the researcher considers it a mostly anti-social behavior. It is quite ironic, the very music that isolates/insulates them from the world is also an integral vehicle of socialization with their friends and family as this paper discusses later. Many describe how music helps them separate themselves from the people and the world around them. It is their private cocoon while in a public forum.

Many mention mood as thematic in their music choice. The participants' music is almost like a personal amenity to accompany fun, happiness, sadness, establish pace or to eliminate boredom. In fact Kade M says music is "like a soundtrack to what I'm doing"[153] while Sabriel F describes music as a "therapeutic, emotional escape." Music appears to be more than a need

[151] The Poynter Institute, St. Petersburg, Florida, *available at* http://www.poynter.org/how-tos/newsgathering-storytelling/chip-on-your-shoulder/84087/ask-chip-says-vs-said/.
[152] Thomas R. Lindlof & Brian C. Taylor, Qualitative Communication Research Methods, 195 (2nd ed. Sage Publications).
[153] Anne Oldenburg & Gary Levin, *Curtain falls on Dick Clark but not his legacy*, USA Today. "Music is a soundtrack to our lives," quote from the late Dick Clark *available at* http://usatoday30.usatoday.com/life/people/obit/story/2012-04-18/dick-clark-dies-at-82/54390716/1 (last updated Apr. 19, 2012).

because the participants talk about music like an addiction. The participants describe how music is like a personal possession and an identification that is intertwined with their individual and social life. Naal M is quite emphatic, "I don't know if there's any more appropriate medium for human emotion and the human condition, [or] anything like that. It's one of the most important art forms in the world."

There is diversity in their individual preferences for different music genres although many like Jacey F listen to "anything and everything." Among those participants with varied interest, their activities or mood play a key role in their ultimate music selection. For instance, most like fast-paced music for exercising and slower, softer music for studying. Here, in no particular order, are some examples of their variety: alternative rock, bluegrass, Christian, country, hip-hop, jazz, oldies from the 50s, 60s, and 70s, pop, rock and rap. In some cases certain instruments like the mandolin, drums, guitar and violin make their choice of music special. Some mention specific bands like Christina Aguilera, the Bee Gees, Coldplay, Dave Matthews Band, Frank Sinatra, Jay-Z, Jack Johnson, John Mayer and Metallica. Many choose, listen to and sing the songs by the lyrics; some only select their music according to the sounds.

A few participants are eclectic in their genre choice; others are not. However the more eclectic listeners seem to promote their music including an attempt to justify and convince the researcher about their choices. While country music is the favorite of some, a few single it out, because they do not like the music style at all.

The Bonding Effect of Music and the Threat of Rejection

When it comes to recommending music, the participants have various reasons for focusing on a particular song or CD. The participants make their recommendations to others based on their own preference. Some say if the song has a "really good beat" or is "catchy" they

bring it up in their conversations, while others focus on the lyrics and how they relate to their lives or how the music correlates to their friend or family member's life. Many mention "Love" and "break up" as specific examples of a reason to recommend music. Bebe F says, "It links to a specific event in your life or has a specific emotional significance to you." Many mention "fun" or "funny" as a reason to recommend music. It is evident the recommendation is a serious and often emotional conduit to their friends and family.

Sharing music is a communication and bonding mechanism for their relationships. Extending a recommendation is an offer of friendship that risks the threat of rejection, so the participants choose their music carefully. There is a responsibility and pre-disposition to knowing what the person likes. Naal M says, "It's usually something that I know, just from knowing them, that they're going to enjoy." Abby M calls it "a shared experience amongst friends; something else we have in common… psychologically it's just another way for us to connect through some other form. It kind of builds relationships a little bit stronger, when you share the same music."

Sometimes the participants try to introduce new music to gain social acceptance. Oakes M tries to get his brother to listen to Oakes favorite type of music, but their preferred genres clash and the offer fails. The brother refuses to listen; therefore, disallows a channel of communication. Oakes has a tone of disappointment in his voice as he tells the story. In this particular case the communication attempt fails and it brings into focus that the sharing of music is generally not about rejection, it is about acceptance – expected, anticipated and almost ensured. The risk of the rejection is hedged by the knowledge of what the recipient's likes in music.

Often the participants say they recommend where to get a particular song or CD. Among this group Best Buy, Borders and Circuit City are singled out by a few for tradition brick-and-mortar buying. Although at this point in the interview process, no one mentions a specific illegal peer-to-peer Web site or software, the Internet in general is identified by most of the participants with the most-mentioned sites being MySpace and iTunes. But it is evident, illegal downloading is recommended or practiced by most, if not all. For instance Naal M says, "I'd be lying if I said that I haven't recommended downloading it [music] off of legal or illegal Web sites."

First-Time Exposure

The participants most often first hear the music they acquire through various media sources or from a friend's or family member's collection. The lyrics are sighted as of less importance in the initial selection of their music in lieu of focusing on the sound. Rabia M says it well, "I'm a mood-type music listener and if it strikes a chord, like of how I was feeling at the time… I try to go out and get it." Once they are exposed to the music, some take action get the music almost immediately if they really like it. New music with a similar sound to their previous choices seems to be a good indicator of whether they want the music or not.

The participants first hear about music in some very common places: radio (sometimes college radio), TV shows and commercials (mainly background music not a commercial for the song), soundtracks, computer streaming, downloading from MySpace and iTunes or Napster sampling. Many of these experiences occur with their friends present or with a direct recommendation (especially MySpace) from them. Interestingly, MTV is mentioned twice and VH1 only once by all the participants as the only specific music channels of search. Otherwise no specific television or radio shows/stations are identified although the participants are not asked a direct question about broadcast influences. Some read newspaper and magazine

critiques for help with their music search. Magazines like *Billboard* and the *Rolling Stone* are among the first places some of the participants read about the music before they decide to get it.

Fairly F says it is as simple as listening with others and saying, "Hey, what's that album?" A few of the participants also cite hearing the song from their friend's CD or iPod. Many mention they will burn or copy the song from their friend's catalogue immediately. According to Bebe F and the answers to some of the previous questions, the emotional ties to the entertainment or how and when the music is being used, are an important aspect of the acquisition decision. Promotions around Athens, GA (including Web sites of local bands), attending concerts and CD reviews in newspapers are also mentioned as first source for discovering music. Kade M says his friends, who have a more particular music taste, can give him "scene-ster credit," in their favorite genre. They can pick out certain things for me because they know I like certain bands.

Updating their catalogue or just having new music guides the student's decision to seek out a particular song or CD. Fairly F agrees with some of the other participants and says she does not listen to the lyrics of the song right away but the "particular beat or rhythm" is the most important initial factor. Once again, in almost all cases, if their friends like the music, the participant wants to get it for themselves. Their favorite artists or a similar type of music have an influence that guides some of the participants' music selection process.

Music Acquisition

A number of influences guide the participants about where they get their music. If a close friend has a copy (purchased, downloaded illegally, burned from another CD or someone's computer) that is the participants' first choice of where to get the music. For many their next choice is the Internet sites like LimeWire, Napster or iTunes. Page M is happy with iTunes and

Napster because it is inexpensive, convenient and the quality is assured. He is one of the few that says he generally does not download illegally. Oakes M likes the ability to purchase individual songs. However, Quadan F responds similar to most, "I usually get music only from friends or online (LimeWire). I rarely purchase CDs. The only time I purchase them probably in the past few years is if I have just been at the concert and it is a small band that I knew I couldn't find online or through another friend."

A glaring exception to the idea of always copying is the participants preferring to purchase music in support of the small, local bands. This idea is deeply held and very prevalent among the participants. Naal M is adamant and says that he would always buy the music "especially if it's a local musician, because I know they'll get a cut [of the money]."

Price, convenience or ease of access is foremost in the participants' minds. If they have money, they do not mind buying music legally. If money is short or tight, they resort to copying. Naal M is very blunt about his practices, "It depends a lot. If I know I can find it in stores and I'm having an okay month [laughs] and I have the money, I'll definitely go and try to buy the album from a local store. And so if I can go buy the album, I always try to. But, I'd be lying if I said when it's not a good month I haven't hopped on LimeWire or something like that and downloaded it without paying." Oakes M says he purchases his favorite band's music but downloads the rest. Most of the participants seem to repeat their preferred acquisition patterns. An iTunes gift card is an incentive to purchase online legally.

Conversations about Music

Most of the participants report having casual conversations with others about music except those who are musicians themselves or those who have more of an eclectic taste in music. Jacey F says her conversations go something like this, "Oh, I really like it," or "it's got a good

beat. I need to download it." Sabriel F describes a similar conversation, "Hey, you have to listen to this CD; you have to listen to this song. It's so good. This person [artist] is about to take off."

Music is definitely deeply embedded in the participants' life and culture. They know their music, love sharing copies and talk to each other about the intricacies of the artist and the performance. The tone and context of the conversation is most often described as "very casual" or "laid-back." Their conversations are serious but not in a formal sense. The group or "club,"[154] as some scholars call it, are bound by their adoption of like-kind music, because otherwise one will isolate him/herself away from the group. The collective decision creates the social norm and it is further supported by the introduction of music they think their group members appreciate.

Some suggest a serious side of the music emerges when, as Bebe F describes, "someone starts talking about a certain musician and how they feel it [the music] guided them during a certain time in their life." Naal says his conversations ranges from serious to casual, "but those are a huge influence on me, especially people I trust musically."

However, all music recommendations do not create bonds. Some participants try very hard to sell their preferred genre to others. Rabia M tells of an instance where his girl friend tried to get him into techno-rave music. "You really ought to listen to this," says his friend. He describes her sampling as "quick little musical chairs, where she keeps playing different songs." He listens because he likes to drive fast and the music is conducive to the speed. But his friend is relentless, "You gotta listen to it in a club." But Rabia M says those are not his type of clubs, so he keeps driving.

[154] Sandler & Tschirhart, *supra* note 64.

Others are fixated like Oakes M who says, “I’m very strong-minded when it comes to my music and what I listen to. I guess pretentious is a good word. I’m very, like, there’s lots of music I won’t listen to, I won’t even give a chance.”

Ilar M likes music so much he is taking a seminar to critically analyze, decode and deconstruct themes within the hip-hop genre while Abby M plays classic guitar and soft-style acoustic. These particular participants take their music interest very seriously. For instance when Abby M is talking about [Eric] Clapton, it is about the technical parts of the music. He remembers a relaxed discussion, “Wow! that’s a really clean, tight, little riff” and talks about “how the beat drops out and comes back in…[and is] not stuffy and arrogant.” Mackenzie M discusses the topic with his peers comparing the merits of classical vs. modern contemporary music.

Conversation Content

As for the content of the conversations themselves, the participants discuss the name of the song, lyrics, instrumentation and the artist’s intentions including what they are looking for from the artist’s music career. They also often discuss the person (artist), what is happening in their lives, where/how the band got together and their similarities with other artists. Although they definitely talk about more than the music, it is the music that gets their conversations started. The interaction then can advance to a discussion of love, relationships, family problems, politics or other topics if the musicians capture a theme that coincides with someone’s life experience at the time. For instance LaDonna F says to her roommate, “Here, listen to this song. It reminds me of you.” Oakes M really likes the poetry of the lyrics and artists with good vocal power.

Generally, listening to music influences the participants on whether to get the music or not. When their family or friends are excited about certain music, the participants are more inclined to seek it out. But the experience is more than just listening to the radio and saying "Turn it up," according to Sabriel F. That alone is not enough to convince her to seek out the music. Hachi F agrees her friends have to "like the song." And usually that means talking about the music in a favorable way. Fairly F is impressed when her friends say, "Oh, I love this song and I know all the lyrics." This is another sign of importance of the music to their social acceptance.

It also can be a sign of rejection that influences Fairly F. Her point is that if her friends say "Oh, I hate this song," then a little part of her - even if she likes it - would be like, "Eh, I like it, but I guess it's OK." Then she shies away from that music. Quadan F says, "Even if I don't like it in the beginning, [I] eventually start liking it. I think that happened with Fergie [laughed]." Cable M agrees that listening to music with others makes you want to get it.

However a minority of participants sometimes stand their individual ground. Page M feels more independent in his process. He thinks whether he listens to the music with others or not, if he likes it he likes it; if he does not like it, he does not. Oakes M says he is "snobby" about his personal tastes. Gael M and Mackenzie M do not think they take "cues" from others about music either.

Ilar M attaches music to good times. He says, "If I go to a club and I've never heard a song before … and I look around and everybody's dancing, girls are smiling, guys are smiling, you know, that automatically links the song with a good moment. It is a happy feeling; it is a positive feeling." This type of association makes Ilar M seek out the song online and tell his friends about it.

Sharing of Music

Kade M says his friends are his best clearinghouse and one of the only places he is going to hear a straight-up sample. He admits, "I know it sounds really lazy, but I am pretty lazy." If he hears the music from his friends, it is much easier to burn a copy than to search the Internet. Many think sharing music is a huge and a very important part of their relationship with their friends and are very comfortable with the interaction. If the sharing is with a close friend or someone such as their roommate, it is almost as if permission to copy is implied and generally they do not expect their friends to deny them access. Burning a CD or copying to a device is an automatic expectation, and permission is granted without a great deal of negotiation or exchange. Kade M says it is important because he views music as an art form that needs sharing and justifies his copying by claiming that artists are "actually infuriated at being part of the [traditional] distribution company."

Hachi F thinks sharing music rises to the level of educating each other because of the variety in her friends' tastes. Others are similar in their thinking and say sharing is also seen as promoting the artist (especially for the small or start-up bands even though this violates their earlier claims of protection). Sharing reduces search time when someone provides a copy of a song that they might and usually do enjoy.

Copies of music are a common and inexpensive gift for birthdays. Music supplements the emotional highs and lows of the human experience. Abby M says sharing is an important social factor, while Gael M says it is "a friendly thing to do." When Ilar M hears something good, he does not want to keep it to himself and sends links for friends to use Google, MySpace or other Internet sites to find the music. He thinks word-of-mouth is necessary for the music

industry. However, Ilar M does not like to loan his CDs for others to copy. He makes the copy for them because some CDs he has loaned have not been returned.

Some participants do say the sharing of music is not an important part of their relationships. It is as if the nonchalant act did not add or subtract from their friendships. Rabia M thinks that it is not important but says, "I'll share it in a heartbeat. I'll burn CDs in a second." His comments seem to capture and portray the attitudes of many of the participants whether they think sharing is important or not. Dacey F concludes the sharing is not important and says, "…it's just that we're poor so we have to share." But her rationale does not seem to support her conclusion because sharing supplements the ability to get music. Quadan F uses the same economic excuse to reinforce the importance of sharing. However, Page M feels that his friends could get music for themselves and does not regularly share copies of his music, but he is not opposed to the idea.

Ethical Influence: The Ethical Dilemma and Its Importance in the Participants Lives

As the line of questioning changes to ethics something happens. Both the transcriber and the researcher realize a change in the tone of the answers. Here is the transcriber's note:

> [THE PARTICIPANT SAYS SOMETHING VERY QUIETLY AND SHE MUMBLES. BUT I NOTICE THAT WHEN YOU SWITCH TO THE ETHICS SECTION, PEOPLE TEND TO DROP THEIR VOICES AND LAUGH NERVOUSLY. SHE MAY BE SAYING SOMETHING IMPORTANT, BUT I REALLY CAN'T HEAR IT.][155]

The change in the tone of their voices is also accompanied by less eye contact and a little discomfort such as a display of folded arms or squirming in their seats. Through the non-verbal signals, it is apparent that deep inside the participants knew their behaviors are wrong even if they do not know exactly why. Thankfully the interviewer is able to discern all but a few words

[155] Sarah Warfield, transcriptionist.

that the transcriber could not understand. As the study later points out, the participants do not have a very good understanding of the law or the consequences of infringing.

Thinking about the Behavior

In spite of the apparent interview discomfort, most of the participants say they did not have any special feelings, positive or negative, when they share music with others. Many say they never think about it except that it is exciting when both parties get new music. The participants say they are rarely upset about not paying for it. Again it is something so common that it is an automatic event that triggers little thought about the illegal behavior. After all when they were younger these are the participants who availed themselves to illegal downloading of Napster music and have no idea it was illegal until the Court stopped the file-sharing.[156] By then it was a part of their daily life and expectation, a process eventually termed Napsterization.[157] Bebe F feels it is like underage drinking. It is illegal but rarely punished, so everyone does it. In fact, one of the main points by many of the participants is that there is really nothing anybody can do to stop the illegal sharing/copying of music.

Even the participants who think it is ethically correct to go out and buy the music can not afford to do so. Sabriel F says "It [copying music] is illegal [laughs] period." But when it comes down to getting the music she says her entire catalog of music is based on the cost of a package of plain CDs, because she cannot afford to buy the music. This is ironic because she wants a career in music and knows her behavior thwarts the music industry's business model. Hachi F feels if she buys the music, then it is OK to share the music.

But a couple of the participants do express some feelings about the sharing of music. Fairly F associates good feelings with her sharing copies of music. Like many of the others she

[156] A&M Records v. Napster, Inc., *supra* note 130.
[157] Chris Clark, *Content Punks*, MC Technology Marketing Intelligence Vol. 20, Issue 5, 102 (May 1, 2000).

is impressed by the technology and how easy, quick and convenient it is to make copies. But Dacey F and LaDonna F feel bad because they do not have the money to go out and buy CDs; however, they do not feel totally bad for the artists because they think the artists make enough money anyway. Tacey F says in the past she did not think about getting caught, but she is "definitely becoming fearful" of getting into legal trouble.

Echo F and others do not feel guilty about sharing music. Naal M does not feel morally bad about copying unless it is music from local acts. Again many express they feel the need to support the fledgling bands because their spending has a direct impact on the band's ability to continue to grow and exist. It is definitely akin to an ownership and/or pride in the ability to help the band and sharing/copying directly undercuts the process. However as noted earlier, many of them admit to making copies anyway.

Also some justify the copying of major artists' music, especially if the copy is for a specific or special person, because they think it has a promotional effect that outweighs the illegal activity. These types of influences and feelings are predictions of equity theory and fairness while the principles of law and economic theory fail. For instance, Naal M says:

> I don't particularly condone the downloading thing because I think that can get out of hand much easier than just burning CDs for someone, someone specific. You know, this is for this specific person because I think they'll like it and I think they'll either go buy it or go see the guys next time. I think that's a much different beast than the just endless sharing of copyrighted music at no cost on the Internet. That's a pretty dangerous proposition to me.

Others justify their behavior by rationalizing that artists make enough money from CDs, online selling of their paraphernalia and $50 concerts. Rabia M is vengeful and says, "when he can get it for free, he does not feel bad." He has no qualms about "taking" or "pirating" the

music. Oakes M admits to copying all the time and points out the artists get little or no royalty from the sale of a CD anyway.

Expectations When Sharing

Almost all of the participants expect reciprocity from the receiver when sharing music. Their expectations include the passing along of the music to others, an appreciation of the music, an acknowledgement and/or the receiver's thoughts about the music. Some type of response is almost always expected if it is only a "Thank you." These actions and feelings speak directly to the feeling of being treated fairly. Gael M explains the need for reciprocity is so strong that she refuses to liberally share with those who never return the favor. Kade M expects the person to at least furnish a blank CD. However, Bebe F thinks it could be a one-way activity and she will be shocked if anyone ever turns down a shared copy. "I've never heard anyone say, 'I really can't accept this. This is an illegal activity.' I've never even heard anyone even make a reference to the illegal nature of it," says Bebe F. And if someone does reciprocate, it almost assuredly is not an exchange of CDs at the same time because the recipient may return the favor later. But still some like Tacey F say they do not expect anything at all.

Parents Knowing

The participants generally do not care if their parents know they download or copy music, but there is a lot of laughing and pausing when talking about this issue. Most provide illegal copies of music to their parents and some show their parents how to illegally download music. Kade sums it up for many, "They know. They don't care." But some have misgivings. Jacey F says that if her parents take a consequential stance it makes her feel guilty. Many say their parents just do not understand sharing/copying is an illegal activity because if the parents knew they will not like it. LaDonna calls her parents "clueless." Some of the parents are tech-

savvy and care about viruses from illegal downloading. Many participants say it is not a big deal unless they get arrested; however, Page M says his parents would be very upset. They are adamant about him not copying music. He says it definitely affects his thinking, so he buys a lot of his music.

Peers Knowing

When it comes to their peers knowing they copy music, the participants universally do not care. Generally their peers know and many say it is the norm. It is as if they want to remain part of the group, they have to participate. Again in some cases the participants continue to pledge their support for fledgling bands including the peer pressure to abide by the norm. Hachi F says, "…society's kind of revolving around it now because it's just so easily acceptable … Music is so well loved by so many people, the more they can get for less money, they will do it." Rabia M points out that it is an anomaly for his peers to prefer not to share/copy music. He says he only knows a couple of people who generally do not or will not share or copy music. Ilar M admits burning CDs and when he does tell his friends he is going to buy the CD, they call him "crazy."

Public Consciousness

When the researcher asks if the public in general is to find out that the participants copy music, there are mixed reactions. Jacey F says she would feel pretty "crappy" because it is "kind of like stealing." It would look like a "criminal act" and "you've done something wrong." Others express their concerns that sharing/copying music is not the right thing to do and similar to what Sabriel F says, "… it is stealing money from people's pockets." Cable M worries about possible consequences while Page M will feel guilty if the public finds out. These comments are coming deep into the interview to support a socially-formed legal consciousness perspective of

the law and a concern for the consequences only in the rare event they get caught. But not all agree.

Other participants still think it will be acceptable to most people and do not care if the public in general knows about the illegal behavior. Some feel only the record companies and the artists will be upset. Many say older generations will not be happy about the behavior, but most agree with Kade M who says he would not care unless the police come knocking at his door.

Embarrassment

Participants' responses are different when the researcher asks if they associate the word "embarrassed" with the copying of music. Some say they will be embarrassed if the public, artists or record companies know, but many just say "no" because everyone does it. Rabia M says, "You go to anybody, that's got CDs and they've burnt them out the ying-yang. So, I mean it's not even like a big issue. People don't open up their CD case and go, 'Oh no!' So, I just don't think embarrassed is a good word at all." Abby M says it is just not a "social taboo" and Ilar says it is "normality" which again evokes the social norm of the group and perhaps societal acceptance among their peers.

Guilt

The association of the word "guilt" is a different story. Jacey F answers the question, "Not until now," because she never stops to think about the behavior. But many admit they feel at least some guilt. Again many comment when they share or copy music of fledgling-start-up artists, they feel guilty. Page M says he feels like copying music is definitely stealing and very closely associates the behavior with "guilt." But there are those who deny they feel guilty. LaDonna F says she knows it sounds horrible, but it is so prevalent that she feels no guilt. Ilar M denies guilt, because he feels like he is part of an "unpaid promotions team."

Dishonesty

When the researcher asks if they associate the word "dishonest" with the sharing of recorded music, most participants' responses are negative. Again this is something most participants have not considered. They equate dishonesty with lying and they do not feel they are lying or hiding when they copy music. Kade M says it is not dishonest because the sharing and copying is "absolutely open, it's unabashed, it's straightforward, it's not necessarily, excuse my French, 'fuck you' to the music industry, but simply a disregard for the system they set up." A few of the participants say they are not taking the original or selling the copy. Only a few of the participants take the opposite stance that copying someone else's work is "dishonest."

Words of Association

The participants respond sparingly but have varying comments when the researcher asks about words they associate with sharing and copying. Sabriel F says "thief" because the behavior is "definitely illegal" and could bring law suits and punishment. She says the practice is not publicly acceptable. Her comments are aligning the law and social practice as one in the same. If she and the others behave according to her comments, there will be no problem. But as the research indicates, this group of participants and their friends and family rarely follow the law and proclaim many justifications for their behavior.

Fairly F and Kade M use the words "convenient" and "easy" while she adds "satisfying." Mackenzie associates the words "almost every day." Dacey F, Ilar M and Rabia M call the practice "cheap" while Page M goes further and associates copying of music with the word "free." Hachi F uses the time to espouse her feelings. LimeWire is illegal in her mind, but making friends copies of music she buys is OK. She clearly does not grasp that legally these are the same action. Others attach emotion to copying music to suggest there is some confusion

about what is legal. Quadan F calls it "exciting" while Tacey F says it is "fearful." Echo F terms the practice a "controversy" while Naal M calls the situation a "delicate balance." These terms add an edge that may produce a pleasure effect that is socially encouraged and accepted as a group dynamic. In fact, Abby M says copying music creates a "community" surrounded by the music people share/copy. But Cable M gets to the heart of the matter when he calls sharing/copying music an "underground… counterculture" that is reminiscent of a cutting edge rebellious nature. Even though there is conflict, at least one participant sees exchange and fairness. Ilar M uses the words "lazy, unsupportive" and points to "free… word-of-mouth advertising." He continues, "I think of expansion of the fan base. You know, like I said, I'm kind of indifferent because I've seen it do good things and I've seen it do bad things."

Legal Consciousness: Defining Copyright

Defining copyright proves to be a difficult task for the participants. Some are close to articulating the law, but no one really gives an answer that will get a good score on a media law test. Many talk about the possession of rights or license for written or spoken works, but they do not explain copyright as exclusive rights per se; although, some do say no one else will be able to obtain the owner's rights. Some do talk about limited production rights and the guarantee of the money the owner deserves. Fairly F describes copyright as "property" and Dacey F refers to "not copying without the owner's permission." There are mentions of limits by some of the participants, but they are not defined. Bebe F calls it a "legal association/ownership of music, books, trademark, logo, theory or anything." Tacey F limits copyright to "books, textbooks and writings in school" while Echo F adds "newspaper articles."

When defining copyright, the males are a bit more articulate and seem to have a better understanding of copyright as important. They describe how intellectual property deserves legal

protection. Naal M says, "If you create something, then it's yours even if it's not a tangible thing," but he and Kade M also say it protects ideas which is an incorrect description. Rabia M thinks TV shows are copyrightable but not music because "people don't sound the same." His rationale is very lacking of substantive reasoning. Abby M understands one exclusive right and says, "… it's what allows people to have true ownership and true control over the dissemination of their art." Ilar gets the originality part of copyright correct but nothing else, while Mackenzie M thinks of monolithic corporations and the respect for artists and private music which does not define copyright at all.

Information about Copyright

Other than in a few of their classes, the participants receive very little information about copyright law. Some mention news stories about the music industry's concern that publicizes actions taken against file-sharers. Abby M sums up many of the comments when he says, "… just in the general public sphere of things. I don't think there's much out there. I mean I don't think the average person my age would really know about copyright law at all, simply because the information isn't out there." Others remember software click-through copyright licenses and movie-lead warnings. Quadan F remembers seeing commercials about copyright law, while Bebe F mentions that a lot of musicians deal with copyright issues in their songs. Tacey F mentions plagiarism and Naal M did some basic research to get his music copyrighted but admits he needs to learn more. Rabia M says the rights are not enforced much and Kade M says he hears about copyright law through what he terms "record company propaganda." Gael M remembers news stories about 16-year-old kids being sued for downloading movies and says he studied copyright in a media law class, but he does not remember any specifics about copyright.

Newspapers and magazines like *Rolling Stone* provide some of the participants a source of information about copyright law. Many have some word-of-mouth experiences and have seen warnings on movies and TV shows. A couple of the participants did some research and others mention CNN.com and MTV as sources of information.

Understanding Fair Use

Participants do not understand the term "fair use" as it pertains to copyright law. Even if they know it is associated with copyright, they cannot define it correctly. Many participants think it is the legal access to music or consent from the owner to use or share the work. LaDonna F guesses everybody has the right to use it but then says, "I know that is totally wrong." and she is right. Some are honest and just say they do not know. A few come close to defining "fair use" correctly by saying under certain circumstances it OK to share or copy a work. Tacey F, Gael M and Cable M know copyrighted works can be used for educational purposes, but that is the only fair use they can articulate. Echo F says if you buy a CD you can put it on your computer as fair use, and although generally correct that is all she knows. Mackenzie M has a similar definition but includes that the copy is expressly for the buyer's consumption, but then he argues it seems like the music and words belong to everybody.

Naal M bases his definition on wealth to unknowingly use the concepts of equity and fairness. He says, "You know, what constitutes fair to someone who's making $50 million a year? … I don't use the same degree of fair to someone who is not making $50 million a year." He seems to be trying to justify that it is OK for participants to make copies of wealthy artists' music and takes fair use way beyond its actual limitations. But Rabia M and Kade M take the argument further and think all sharing/copying of music is fair use. Oakes M thinks the owner of the copyright can give permission for fair use, but fair use is not an exclusive right. Ilar M

correctly alludes to subjectivity but leaves the definition up to the individual's understanding and not tied to copyright law:

> I think of something that can be construed in many different ways. I think of something that may be highly subjective, based on an individual basis. You know, contingent upon individual, individual understanding.

Opinions of Legal versus Illegal Copying

Jacey F expresses the conundrum facing the participants in a confusing manner and says, "… it's out there, and it's hard to think of it as illegal, as bad as that sounds, because it's so prevalent. But that's why it should be illegal, I suppose."

Many of the participants have the same logic problem when it comes down to articulating and defending their arguments. Hachi F expresses equal confusion and does not know where to draw the line between what should be legal or illegal. She wants everyone to have access to free music, for the musician to make a profit and wishes for a "happy medium." Abby M shares the confusion but makes an interesting observation about one genre. He says, "However, the irony is, especially with rap and hip-hop music, you have all these people rapping about crime and living on the streets but then they're saying, 'Don't steal my song [laughed].' So it's really hard to sympathize."

Fairly F, Echo F, Cable M and Oakes M see both sides of the music sharing/copying issue but think that sharing music is beneficial, equitable and fair because word-of-mouth advertising increases the interest in the artist. While Page M shares their view, he also knows that copying music without paying is taking money away from record companies. Oakes M is more pragmatic and wants the artist to decide. On the other hand, Dacey F is really confused and clearly does not understand existing copyright law because she says, "I don't know if they could make it [sharing and copying of music] illegal. I don't think I really know what the point would

be of making it illegal… but I don't see what they could possibly do to enforce it if it were illegal." At least she does understand that copyright law is difficult to enforce. Quadan F thinks copying without paying should be illegal especially for smaller bands.

Bebe F voices a strong justification for copying as a legal activity. She points out entertainment is such a lucrative industry that she does not feel guilty when copying music. She said, "Well, they make millions of dollars in so many other venues. I'm not taking anything away from them by downloading their music instead of buying it." Naal M makes a similar argument, but both participants express their concern and realize their model will hurt startup bands. LaDonna F and Ilar M think it should be illegal, or there will eventually be no recorded music sales at all. Tacey F uses the same line of reasoning and wants better enforcement, but she questions the ability to do that while Naal M is equally pessimistic about enforcement. He says his biggest fear is that it is going to become an uncontrollable thing and he is not sure anything can stop it.

Rabia M and Mackenzie M think copying music without paying should be legal because the authorities cannot actually get to every person who is violating copyright laws. Rabia M feels the authorities should concentrate on "the crazy people [who are] downloading every new thing out there" and bootleggers (illegal copies for sale). He thinks there are more important things for authorities to do rather than trying to catch someone who just downloads music. Kade M argues artists only make pennies off their music and many artists do not like the way they are treated by the big record companies. But he also sees the situation as a double-edge sword, because without the big record companies it is tough to get national or international attention.

Gael M is one of the few who really does not have an opinion, but he is glad to see new media like iTunes and the new Napster adapt to selling of music on the Internet. However he,

like some of the others, does not see the amount of illegal sharing/copying changing until the authorities really enforce the copyright laws widely. Ilar M states similar thoughts but wants to be sure he sustains his personal rights to share and copy when he purchases music.

Views on Legal Action and Prosecution

Legal action and news stories concerning the music industry prosecuting illegal music file-sharers causes concern for some of the participants but also makes many of them angry. Mackenzie M says everyone assumes it cannot happen to them and when they hear about some prosecution that is the only time they think about the consequences of their actions. He feels safer just downloading rather than opening his music files to other people. Jacey F has a friend who got a letter and was fined. She and Dacey F question why some are singled out while the vast majorities are not caught. Sabriel F agrees it is wrong to focus on a few and suggests the record industry install a virus in some of the illegal downloads to cause people to be wary of the music file's integrity. Hachi F feels large fines are not justified when downloading is freely accessible and music is really cheap for the public.

News about prosecution scares some of the participants, because they might become defendants. Fairly F says, "It's scary. It's really scary. I guess I am being a worrywart. I'm always wondering if they're going to come knocking at my door." It scares Quadan F too, while Echo F says it brings on panic. Oakes M is also "scared a little bit."

Some like Bebe F hear very few stories except for the shutdown of Napster. LaDonna F hears little news coverage, but she feels people do not really know the consequences of illegally making copies of recorded music. Gael M has not heard any stories but thinks making examples out of a few is unfair even though the music industry is within the law and has the right to prosecute who they want. Ilar M views the copying of music as people "collecting and

communally sharing music with each other… a virtual community of sorts." He thinks prosecution is justified but is frustrated when only certain people get caught "while others go scot-free." Tacey F is one of the few who does not think badly of the music industry for prosecuting people for illegal copying.

Naal M is angry that the music industry with all its profits and big money prosecute its customers for what he considers promotion. He feels music should be for everybody and the music industry should stop trying to scare the general public by making examples of a few people. Rabia M thinks the industry only goes after the heavy users and says once you burn a copy, they will never be able to get you. He says he never hears stories about Jane Doe going to court because she burned a $13 CD. But Page M disagrees. He says the industry does not seem to go after the biggest downloaders, but he did agree that it makes "the RIAA look like the big guy going after those little, tiny kids." Abby M says it is a blatant attempt to make an example out of people who do not have the money to buy the music, much less defend themselves in court. He calls it a "cheap guerilla tactic" and says it was not a "fair fight." Cable M says it was overkill for the recording industry to go after little kids and college students. He says, "They are just trying to scare people." Kade M says it is silly and not going to stop anybody.

Conversations with Friends

Most of the participants have conversations with their friends about downloading and sharing recorded music without paying for it. Jacey F talks with her friends about when the Internet first allowed file sharing and when the media publicize the shutdown of some of the illegal sites. Recently she started using iTunes but remembers talking about which Web sites to use and which ones not to use for illegal file-sharing. She expresses concern about how she can get caught and the problems with different viruses. Tacey F seems to have some of the more

serious conversations based on media attention regarding illegal downloading. She admits discussions with others specifically about what programs they are using and various viruses from different Web sites. Hachi F says her conversations focus on how they enjoy the fact you could get "multiple, multiple songs." All of her friends use Kazaa and think it is great to get all the songs they want.

Fairly F tries to tell her roommate not to download illegally. She says, "Well, that's really wrong. You shouldn't do that. You're going to get arrested." But things go bad when the roommate argues that she is not going to be arrested because that only happens to people who download 40,000 files. Obviously, Fairly F worries more than her roommate. A male friend chastises Echo F for illegal downloads, when she takes a strong stand for file-sharing. She argues with her friend when he says, "You can't do this because you're taking away money. It's against the law. It's illegal." She feels like everyone else is doing it and discounts his rant. Naal M and Rabia M say their friends talk about it all the time particularly which sites may have the music for free. However Naal M notices that a lot of people are starting to turn to iTunes because it is less expensive than the stores. Abby M actually has a friend recommend iTunes to ensure high quality, album artwork and information for his iPod.

Generally there is no ethical discussion of ripping the music among the participants' friends, but some conversations go like this, "Would you rather have it for free, or would you rather ensure that it's straight from the artist?" Page M defends why he generally does not illegally download. He does not argue ethics but thinks the same as the others, "You get viruses," or "Check the quality. It's not really expensive to download off iTunes."

A friend tells Quadan F about someone who had to pay for all the music they downloaded illegally. And she has another conversation where she says, "Well, sometimes I feel bad for

copying music." And her friend says, "Well, they [the artists and record companies] have enough money anyway. Don't worry about it." Gael M's friends say similar things, "You know, the music industry, they make too much money as it is. They've made their millions. I don't feel guilty about it at all." The participants also talk about ethics, quality and strategies for not getting caught. Oakes M definitely talks with his friends about illegally downloading. They talk about the negatives, disadvantages and the possibility of getting caught, but he reaches the conclusion from the conversations and reading articles that there are more positives than negatives when downloading music illegally. Some of Ilar M's friends amaze him with their conversations. His friends refuse to "spend $15 of their hard-earned money for a project that is trash." He tells of one friend who always bought CDs on a weekly basis and says, "Now, he'd look at you crazy if you ask him if he buys CD."

Mackenzie M talks with his friends about the illegality particularly if someone is downloading on campus and gets a call to the Dean's office for "a slap on the wrist." Bebe F has very few conversations about the illegality of downloading music without paying, and it is not a big deal because she says you never hear of anyone getting in trouble. One of LaDonna F's friends tell her it is illegal to download music without paying while Kade M remembers conversations from high school but none recently. He talks with his friends about the quality of the music and thinks eventually the industry will offer something better than what can be obtained through illegal downloading. Sabriel F says she really never talks with her friends about file sharing being bad, but that there is a sense of guilt you keep it to yourself. Dacey F and Cable M never talk with their friends about the ramifications but only who downloads what songs.

Conversations with Family

When it comes to conversations with their family, the participants have more conversation with their siblings than their parents. Many talk to brothers/sisters about their music collections and how they get their music. Some move to iTunes and other legitimate sources but copy most of their music from others and downloads illegally from the Internet. Sabriel F argues with her brother about illegal downloads and defends the artists' stake in the works because she expects to be in the music business after college. She says the conversation goes like this, "Don't you think that people deserve royalties for what they produced? And he's like, yeah, if it's something I really like, it's why I buy it. But all this other stuff is not really terrific, but it's good enough for the car. Why not? Why can't I just take it for entertainment?" She understands the dilemma but says her brother does not.

Some like Hachi F receive a warning from her parents that downloading could carry viruses and legal problems. Others like Fairly F have their parents take a preemptive role. In reference to illegal downloading the conversation is as follows with her mother. "You shouldn't do it. You're wrong. I'll buy you a card so you can buy it legally and everything. I was like, 'Okay, Mom' [laughed]. I mean, she is concerned about it but not to the point where she is like really punishing me or anything." Quadan F talks with an older sister who pays for her music. The older sister could not figure out where Quadan F gets her music without paying for it.

Bebe F tells of a generation gap. Her father's concern is about her illegally downloading music. Her brother is a lawyer and does not play music illegally, but overall it is not a big topic at family gatherings. Tacey F has conversations with her dad but says her mother does not know any difference. Her younger sister uses iTunes but is frustrated with her father because he will not let her use the computer to burn CDs or illegally download music.

Naal M does not talk with his parents about the issue but has the same kinds of conversations with his brother that he has with his friends. His brother goes to the Internet first to get music and will only buy music when he has extra money. Both have interest in new bands and most of the new music is only on the Internet, but Naal M says it is getting harder to find the music they want. Rabia M says his family shares burnt CDs, but he is not sure where his parents get their music. Page M remembers a time in high school when his parents would say downloading without paying is unethical and may cause problems for his computer. Gael M also remembers a high school talk with his parents about Napster, but he says his parents are not tech savvy so he is not sure what they really know. He does say he is truthful and frank with them about his behavior. Mackenzie M remembers talking with his parents in high school but does not remember the details. Oakes M says his dad wants advice about the odds of getting into trouble and the ways to go about it [downloading illegally] in the safest possible manner.

Dacey F, LaDonna F, Echo F, Abby M, Cable M and Kade M have no conversations with their family about illegally downloading music, but Cable M burns copies of CDs like Johnny Cash from his parent's collection. Ilar M calls his family "laggards" and says they are not into pop culture and did not have any conversations about music at all.

Economic Influences: Money Issues

Money issues definitely affect most of the participants' decision about whether to share or copy recorded music; however, it is not always the deciding factor. Jacey F claims she purchases all of her music, but Sabriel F has very little money and tries to copy her music from friends. Hachi F wonders why anyone will pay $13 for a CD when they can get it for free. Fairly F says there are so many financial things to worry about in college and she does not want purchasing music to add to those burdens right now. Downloading the music is quick, easy and

does not cost money. She says she knows it is not a good way to think about it, but she feels better by not having to pay. Dacey F says she would definitely buy more music, but she does not have the money. Quadan F says even at $.99 a song, she cannot afford a whole album so she illegally downloads all of her music. Bebe F has to weigh every part of her money and says, "Look, I spend a dollar on this [music], I don't have a dollar to buy a drink downtown or buy whatever." For her it is part of being a poor college student and not wanting to pay for music. It is a cheap way to get all the music she wants. For LaDonna F, Ilar M and Mackenzie M money is not a problem, but Mackenzie M questions why he should pay $15 for a couple of songs when he can get it for free. Tacey F does not have much money and it is a reason she illegally downloads her music, but she admits she can probably pay for it. Echo F needs to pay rent before purchasing music so it depends on how much money she has at the time as to whether she copies music or not.

Money is one of the driving forces for Naal M. If he can get it for free and it will not "absolutely kill the artist," he will "take it for free all the time" especially if he knows he will support the band when they are in town. Rabia M is quick to admit he is a "broke college kid." He finds someone that has the music he wants and trades copies, but he does buy CDs when he has the money. Abby M cannot justify $12 for a CD but prefers to buy individual songs on iTunes for $.99 each. Cable M is usually "strapped for cash" but still buys a CD every few months.

Page M likes and pays a subscription (even though it is tough to do financially) to download all the songs he wants every month. Gael M likes the subscription service as well but occasionally cancels the service and returns to downloading without paying because it is cheaper.

His concerns are financial and he puts ethical considerations aside and says, "I can afford the 12 dollars a month, but sometimes I just don't care to."

Oakes M admits at times he does not even have a dollar in his wallet and when that is the case he says, "Well, I'm going to hop on the Internet and steal some music." But when he has money he prefers CDs, especially because he gets the little booklet that comes with them. Kade M thinks CD prices are too expensive and says, "I've lived on yard sales my entire life. I mean, I've never had a new set of clothing that costs more than 10 dollars. So, I don't think that music should cost 15 dollars, especially not a CD."

Music Sources

Much of the participants' music comes from a friend via a burned/copied CD or through private file-sharing from device to device. It appears that they are increasingly less likely to go to a retail store like Best Buy to get music. Hachi F uses an online provider called allofmp3.com. She said the [Moscow-based] Web site offers a limited number of artists at a deep discounted price ($2-3 per CD), but also admits that iTunes is better because it has more variety, especially newer releases. She buys some CDs at Best Buy. Sabriel F has not bought music online yet, but Fairly F uses iTunes and LimeWire for most of her music. Dacey F says she has an iTunes account but only pays a "quarter to a dime apiece" which is inaccurate because iTunes songs start at $.99. She also uses Ares for free downloads. Quadan F uses the iTunes catalogue software but downloads her music from LimeWire. Bebe F had an illegal Napster account in the 90s and later used LimeWire. She says she does not download illegally anymore. LaDonna F and Tacey F use LimeWire. Tacey F also uses iTunes because she cannot find all the songs she wants on LimeWire. Echo F gets CDs from Best Buy and Target.

Naal M uses LimeWire if the music is not available on iTunes. Rabia M prefers to buy the whole CD from an artist at Best Buy or burn the whole CD. Abby M uses LimeWire but buys some music from record stores and iTunes. The last time Cable M got music was a couple of months ago, and he purchased a John Mayer CD from Best Buy. Page M uses the new and legal Napster while Oakes M gets legal music from Best Buy, iTunes, music blogs and the Internet but uses LimeWire as well. Kade M uses Soulseek and rips music from his friends' collections. Gael M uses Rhapsody, the new Napster and LimeWire. Ilar M gets his music from MySpace and various Internet sites. Mackenzie M goes to Best Buy and FYE (For Your Entertainment) to purchase music.

Money and Music

Most of the students spend a modest amount of money each month to purchase music, but some students copy all of their music from others. Almost all say they will spend more if they have more money. Jacey F and Echo F spend about $30 per month buying music, but if their allowance is reduced, other activities take more time or they are saving money for a trip, they will spend less. However, if they really like the music they will spend more.

Sabriel F and Quadan F spend zero, but Sabriel F will buy music if she has a job and a steady income. Sabriel F only burns CDs, because she does not have money. Quadan F will spend more money if she loves a band's live performance or if she knows someone got caught for illegally downloading music.

Hachi F spends $10-20 each month but will spend zero if there is a place like the old Napster where she can get music free and legal. Fairly F spends $5-10 per month but will spend more "if the police come knocking at my door [laughed]. Yeah, if I really get a reality check and a wakeup call [I will] stop [illegally downloading music]." Bebe F spends zero each month

unless she gets gift money for music or buys from a start-up band. She too will spend more if she thinks people are really getting prosecuted. Dacey F wants to buy a CD each month but usually does not have the money. However, she also claims she will spend more on music if she gets more money.

LaDonna F uses iTunes because of her iPod and spends about $20 a month but will spend less when she gets all the songs she wants. If there are more songs she wants, she will spend more. Tacey F spends $5-10 each month, but she says her library has enough music. She admits she has little energy to find new songs. She will spend more if people give her more gift cards or if she gets more money. Naal M spends very little but thinks that the price of music is going to drop and draw more people to legal Web sites like iTunes. If he really likes a local band, he spends more. Rabia M spends about $15 unless he does not have the money, and then he goes to others for a copy. If he gets more money, he will buy more music. Abby M spends less than $35 and nothing except for not liking the music will make him spend less. He will purchase more if there is more music he really wants.

Cable M only spends a few dollars each month and will only spend less if the price is lower or more for music that he wants to get. Page M spends $15-20 and will only spend less if there is a "significant lack of money" or more if he gets a salaried job. Oakes M spends about $30-40 and will spend less if he has no money, or there is not any music he wants. He will spend more depending on how much he wants the music. For instance, he just paid $23 for an out-of-print CD. Kade spends zero, but if the prices were lowered to what he thought was fair, he will start purchasing his music. Gael M spends less than $5 and will spend less if he does not like the music or spend more if there is new music he wants. Ilar spends zero to $15 depending on his cash flow and says if he spends less it would be a bad sign financially. He continues that when

he is making the “big bucks,” he will buy more music. Mackenzie spends between zero and $12 per month but spends less when he can copy the music he wants from someone else. However if he likes the artist, he will purchase their work.

CHAPTER 7

DISCUSSION AND CONCLUSIONS FROM THE IN-DEPTH INTERVIEWS

Yin (2003) referred to a qualitative undertaking, such as used here, as an analytical generalization: the ability to take the theory that emerges from a qualitative study and generalize that theory to a similar situation. The test for this study is to determine if social, ethical, legal and economic influences affect journalism and mass communication students' decision to share or copy recorded music. The presence, or lack thereof, of the constructs of social norm theory, equity theory, legal consciousness theory and property right theory are analyzed in this chapter especially to substantiate a basis for further research using survey method. First the reliability and validity are addressed; then, the discussion moves to the explication of the theories.

Because none of the participants refused/aborted the session after reading the consent form or during the interview, the researcher and the transcriber believed the participants were generally at ease and forthright. The researcher felt that their answers were honest because no one ever appeared to be hesitant when answering the questions, even though some lowered their voice and nervously laughed about some of the more serious questions. In spite of the $10 incentive, the casualness of the interview situation, the appeal and timeliness of the subject matter made for prompt smooth answers that would suggest truthfulness. The participants did not take time to make up answers nor were their answers foolhardy or unfocused. The researcher and the transcriber felt confident about the validity of the answers. Although reliability is somewhat difficult when evaluating qualitative interpretation,[158] the in-depth interview was

[158] Lindolf and Taylor, Qualitative Communication Research Methods, 2nd ed., 239-240.

substantiated by redundancy and agreement among many of the participants' answers. Many of the participants had similar thoughts about each of the issues.

Social Music Exemplar

As explained earlier, the in-depth interview started with generality to avoid plunging deeply into the requisite question and negative connotation that may come from directly asking the participant about "music piracy." It is apparent from the answers to the grand tour question that music is deeply and richly engrained in the participants' culture, ritual and tradition. The social music exemplar is strongly supported by the social network of each participant. It plays an important role as a part of their private and public social life. The participants share music for social inclusion and for social exclusion. Music is a powerful public anchor point from social norm theory that sometimes internalizes into their deep realms of solitude. Also even if the participant does not like the music at first, their friends can be highly persuasive which social norm theory suggests. When someone such as Ilar M suggests his decisions are independent, these types of ideas conflict with social norm theory and suggest some personal listening influences are not always shared with one's peers. However, based on social norm theory, the other group members' consensus may affect his selections more than he will admit.

Music is important and pervasive in almost all of their activities as a mood, pace and memory enhancer. Music is compared to a soundtrack for life and as a "therapeutic, emotional escape." The participants take ownership in their personal music collection. It is part of them. Although each participant's taste in music is not exactly the same and some focus on more eclectic-specific genres, music is a part of their individual personalities and social existence.

The importance of the social music exemplar made for an easy connection to social norm theory. Music is a bonding mechanism to others and occasionally an escape from a particular

social network/group or the public in general. Within the social groups, music is often an anchor to a serious and emotional relationship with others. The tenets of social norm theory are at work in a very important way and create a binding (social anchor) of their group relationships. Music is introduced and shared among family and friends through their personal collections, radio, television, movies, night clubs and other venues. Sometimes the rejection of suggested music reinforces exclusion from a social situation that still suggests social norm theory is working. Social norm theory predicts the rejection may include exclusion from the group. Also from a social norm standpoint, continued or tough rejection excludes one from the others in the group. This reinforces the idea that music is a bonding/rejection mechanism for relationships between individuals and groups.

Self-Expression Exemplar

Another exemplar emerges concerning the first time the participants are exposed to the music and their use of the lyrics. Most participants report first being drawn to music by the sound or beat of the tune. Lyrics are important but usually not until later in the musical experience. Once the lyrics are learned, they become a more important part of the communication. The music is used and shared based on what happens in someone's life to embrace, console, celebrate, romance or enhance the other's interconnectedness. Music becomes a conduit or channel of expression that the individuals probably cannot duplicate with their own talent.

Technological Exemplar

Participants acquire their music from a variety of places such as concerts (especially since Athens is a college town and a music mecca), big box stores, record stores and other retailers. As one might expect, the traditional brick and mortar music buying is declining and

appears to continue to decline among this group and their network of friends and family. A technological exemplar manifests itself as a result of the high quality copying of digital media. The participants' first choice seems to be to get the music from someone they know. They burn a CD or copy the files immediately if they like it and have access to the music. Most participants are connected to legal and illegal file-sharing Internet networks. All want their music to be inexpensive and many want it to be free. Most prefer singles to CDs which the participants claim many CDs contain mostly music they do not enjoy and do not want to buy. But in the final analysis, it is clear the technological exemplar is enabled by the simple use of a computer/digital recording device, ease of access and low-to-no costs associated with burning a CD, copying or sharing a file. The social situation thwarts the tenets of copyright law and the economics of the exchange. Legal consciousness theory predicts that copyright law is adjusted to social acceptance while economic theory and property rights theory are destroyed by the inability to protect the music's value.

Club Exemplar

The participants' conversations are generally informal and casual but to share or copy music was still a very serious matter to them and their constituents. The musicians or the participants that are more eclectic in their tastes report more formal talks and debates about music with their friends and family. All of the participants have a passion for their music and as other scholars alluded; their groups or clubs[159] are bound by their like-kind music tastes. Just as social norm theory suggests, the club exemplar means that the introduction of new music and the support for the existing music is a characteristic that allows one to be a member of the group or to be ostracized away from the group. This research and the club exemplar do not suggest that an individual's rejection of one song and the group's adoption of the music means an immediate

[159] Sandler & Tschirhart, *supra* note 64.

exile; nor is it the only criterion for being a member of a group. But social norm theory suggests that over time, the more one rejects the group's anchors such as music choices, the more likely one could not comfortably function as a member of the group. Of course the adoption of the group's anchors suggests inclusion and acceptance. The participants' music tastes obviously are influenced by their friends and family. Sometimes music is very influential in getting a conversation started. Sometimes music segues into conversations about love, relationships, politics, family problems and other life experiences.

The introduction of new music seems to breed excitement in the network of friends and family; however, an exclamation of "Turn up the radio!" does not mean the excitement leads to the acquisition of the music. Also, disdain by the group does not always influence negative feelings about the music by the individual participants. But the influence of the group may convince the participants to accept or grow to like the song. The group or club exemplar is powerful and it also means that membership is based somewhat on liking and appreciating the same kind of music.

Another aspect of the club exemplar takes form when the participants use their friends and family for a collective search and the continuous scanning for new music. There is a definite screening benefit. These services save the individual's time, money and significantly reduce the risk of copying music from the Internet. The participants use this service to obtain a copy of the music from the group members and thus minimize the risk factor of getting caught. They feel they are more likely to get caught on the Web, but it is very difficult for authorities to observe a person-to-person private exchange. It is obvious to Kade M and others that there are benefits in the number of group members, and he reciprocates (equity theory) the gesture that he cannot

accomplish as easily alone. In addition to this benefit of the club factor,[160] the participant, from a legal and virus-sharing perspective, is insulated from the authorities more than downloading from the Internet. Direct file-sharing with friends and family reduces search, increases the chances of liking the music and provides reinforcement for their social circles.

Equity Exemplar

The service to each other is not considered an obligation or responsibility; however, there is clearly an implied expectation of accommodation. Although very economical for the group members, this process denies economic theory and property rights theory as an exchange component. There is an expectation of reciprocity to support equity theory, but it again is a silent code and not a heavy-handed rule of the group. Copies of music are a very common gift and the sharing of music is an anchor point supported by social norm theory. And the equity exemplar of reciprocity follows the equity theory of fair exchange precisely. Be it a blank CD, the return favor of sharing music, the forward sharing with other friends or just a simple thank you to acknowledge the gesture, the participants generally expect a response. If nothing else the gift expresses friendship and goodwill that maintains what social norm theory considers acceptable group status. Many participants consider the sharing as word-of-mouth advertising for the music.

Guilt Exemplar

Both the researcher and the transcriber realized that lower voices and nervous laughs accompany the answers to questions on ethics. Non-verbal signals of folded arms, looking down and squirming in their seats were also observed and may suggest a guilt exemplar. If this is the case, participants may know their sharing and copying behavior is not correct even if they do not know exactly why. Even the participants that are unabashed in their behavior do not want to be

[160] Id.

caught by the authorities. At the very least, maybe the principles of equity theory make them realize they are taking something without a fair exchange. From Napsterization[161] their copying behavior is so engrained and accepted that many have never stopped to think about their behavior until the researcher brought up the matter.

Promotion Exemplar

Another exemplar is clear in the participants' thinking as they care about the protection and promotion of fledgling bands. They feel that their monies go directly to the bands and support their upstart. The participants also take a kind of ownership in the success of small bands. This promotion exemplar means that they are more likely to buy this type of music and less likely to copy. Some claim to copy for promotion sake, but in those cases feel an obligation to support the band through concert going and purchasing band-related products.

According to the participants' reports, most of their parents seem to know about their music copying and do not care about their son's or daughter's behavior; however, some of the parents are not tech-savvy enough to realize what their children are doing. Some parents copy music for their own use and some of the participants even teach their parents how to download and copy music. However, the participants whose parents warn them about the legal issues and possible viruses either heed their advice or are hesitant to download and copy. The family circle, their customs, tradition and thinking have an impact on whether to share/copy or purchase music.

Legal Consciousness Exemplar

Social norm theory almost exclusively predicts that the prevalence of copying music tends to force the participants to condone or at least tolerate the behavior. There are only a couple of participants that even know of other students who absolutely will not copy music.

[161] *Id*. at 128.

Legal consciousness theory correctly predicts that the social influence dominates the law. In fact, this legal consciousness exemplar is so strong there is evidence those students who do not copy music are somehow in the wrong. Even when one participant tells his friends he is going to buy a CD, they call him crazy.

Public Knowledge Exemplar

However, when it comes to the public in general knowing about their copying behavior, most of the participants feel like they would be being caught doing something wrong. This public knowledge exemplar is prevalent among the participants with special concerns for prosecution. A few claim not to care what the public thinks, but no one wants to be prosecuted. From an ethical standpoint the participants generally do not associate the word "embarrassed" with the copying of music. Legal consciousness theory and social norm theory correctly use the actions of their friends and families to predict their feelings. The participants are simply following the rules and regulations of their culture and the social situation. When asked about the association of the word guilt, the participants mostly have a different reaction even though some admit feelings of guilt. There are a few that do not associate the word guilt where equity theory fails to show an unjust enrichment. But when asked about their association of the behavior with dishonesty, most of the participants feel they are not hiding, lying or taking the copyrighted work (as with stealing a CD) and therefore the behavior is not dishonest. A few associate copying with dishonesty but not many.

Rebellious Exemplar

When it comes to words, the participants associated with the copying of music mention "cheap" and "free" as the dominant words. These comments destroy the requirements for property rights theory and remove the incentive for the perpetuation of creative works. Equity

theory is not left out of the discussion either. Copying and sharing music is called an "underground counterculture." The rebellious exemplar means some of the participants' attitudes led them to feel that they are not being treated fairly by the record industry in the marketplace and their reaction is to take the music without paying. The participants believe this action hurts the artist a little but hurts the industry a lot. Many argue the copying behavior helps to promote the music as a trade in fairness to artist.

Lack-of-Copyright-Knowledge Exemplar

Defining copyright is all but impossible for the participants. This lack-of-copyright-knowledge exemplar is perhaps the most telling posit for legal consciousness theory. If they do not know or understand copyright law, how can they possibly abide by it? Yes there is the old adage that "ignorance of the law is no excuse." But even though the use and understanding of copyright law confounds the best intellectual property attorneys, the students need a basic knowledge especially given their choice of careers in the media industry. Some of the participants do understand bits and pieces of the law while some seem stigmatized. Most realize their knowledge is weak including the ones that remember covering the subject in class. So ultimately the participants rely mostly on social situations to influence their share and copy behaviors. Social norm theory and legal consciousness theory rely on what the group or club set up as appropriate rather than abiding by copyright law.

Fair use is a very important provision of copyright law especially for education and news reporting. The participants in the various schools of journalism and mass communication really do not understand an important tool for their careers. Being unable to define this part of copyright law is part of the problem, but the bigger issue is that some of the participants try to

make up a definition or say what they think it means. Many craft their definition to legitimize their and others' illegal copying behavior.

The participants cannot think of very many places they see information about copyright law. When asked about where they encounter the sparse information, the participants do remember a few sources such as the warnings before a movie and on click-through software. Some remember a news story or two about people getting caught illegally copying music. None of them mention general warnings, such as in a student handbook from their university.

Legal Conundrum Exemplar

The most interesting and longest answers of the interviews are articulated when the participants are asked to explain why downloading or copying music without paying should be legal or illegal. Most of the participants argue with their own line of reasoning and eventually support both sides of the issue. This seems to highlight the very dilemma that torments the industry and the consumer to represent the conflict between the law and its social acceptance (legal consciousness theory). The participants really start thinking about the needed protection for an artist's work; yet they still want their music for free. The economics of exchange theory are thwarted and social exchange becomes more powerful. Social equity becomes more important and become the currency of the transaction. Legal consciousness predicts a social nullification of a law under these circumstances and each of the participants argues this line of reasoning in their own way. Equity theory and its fairness doctrine leave many of the participants with a legal conundrum of difficult choices. "How can I get my music for free and still be fair to the artist?" Mostly they have concerns about the artists and speak with disdain for the record companies. Most express no guilt or negative feelings about ripping off the lucrative industry. Many are like Hachi F and want to find a "happy medium" but have no idea of how to

achieve this wish. The only thing the participants allude to that is good about the record companies is the record companies bring big market exposure.

Prosecution Exemplar

None of the participants want to be part of a news story that chronicle their getting caught illegally copying music which leads to the prosecution exemplar. But most of them feel they will not get caught because the music industry cannot monitor everyone and their individual odds of getting caught are minimal. The practice of sharing music with each other further exacerbates enforcement and insulates them from prosecution. Almost all think the music industry is being unfair to a few file-sharers and attach a negative view of the prosecution practices of the industry. News of prosecution bothers some but does not seem to affect most of their behaviors. Some are angry. This type of thinking is predicted by the denial of laws where society disagrees. Both legal consciousness theory and social norm theory are at work here.

When it comes to talking with their friends, their conversations are serious. The conversations focus on how and where to get free music without being caught. Occasionally some of them take the proper legal stance to argue with their friends but to no avail. Some are turning to iTunes for virus-free and better-quality copies, but peer pressure as described in social norm theory appears to be overwhelmingly in favor of file-sharing. Some, who at one time were avid CD buyers, are abandoning the industry's CD format and business model to get music singles for cheap or more likely for free. The traditional business channel is being denied its economic property rights theoretical framework and for most of these participants recorded music becomes a public good.

Parental Exemplar

Music is an anchor point used in the socialization of friends and families. The participants seem to talk more with their friends than their families about file-sharing. However, more argument and discussion with their families suggest a stronger influence on the behavior. Some parents play a policing role and warn their children but with minimal effect; however, at least it does make some of the students think about whether the sharing/copying behavior is right or wrong. On the other hand, some students share files and burn CDs for the family unit. In a few cases the participants think there is a technological generation gap and their parents have no clue how the participant's music get their music. The parents may be a good target for the RIAA educational efforts to enhance compliance with copyright law. Families are anchors in social norm theory and most of the participants seem to respect their parents. The research suggests a family targeted anti-piracy campaign can be a successful strategy if other students are similar to the ones studied here.

Economic Exemplar

One thing is clear among these participants as an economic exemplar emerges. Generally the students have no extra money (unless subsidized by family and friends) and given the choice will get free-recorded music in order to spend their money somewhere else. The lure of availability, ease of access and free music is too good to resist. Some express concern if they know it directly hurts the artist, but for most zero cost means they have music and paying means having no, or a significantly reduced amount of, music. As a public good the music is in high demand, but if there is a cost, most of the recorded music will remain on the proverbial digital shelf.

However, there is a bright spot in this part of the interview process for the economics and property rights theories. Most students say when they have more money, they will buy more music. But for now, the lack of protective barriers, free time and the social acceptance of the copying behavior destroy the traditional music economic model. Many participants suggest that later in life employment, family and other responsibilities will decrease their time to copy and improved finances will allow them to pay for their recorded music. But even at this stage in their lives, the students are still spending some money on recorded music usually about $5-10, with some spending as much as $30 per month.

What Does It All Mean?

It is clear from the types of comments and analysis that legal consciousness theory provides a good lens of analysis for studying the influences on journalism and mass communication college students as they decide whether to share or copy copyright protected recorded music. Also elements of economic theory, property rights theory, social norm theory and equity theory are all relevant and appropriate for a test using the theory of planned behavior. Using these theories with the survey should provide some interesting insights into the influences on the decision to share or copy recorded music.

Music piracy completely dooms the principles necessary for economic theory and property rights theory to function. But maybe the principles of equity theory are somehow telling the participants that the sharing of copies of music is not a fair trade with the artist or the label. Equity theory and fairness are working at varying levels among the participants as they rationalize their behavior. It is interesting that on the file-sharing side of the issue that many participants expect reciprocation of their illegal act. Of course most have little or no knowledge of the law, so the participants are left to rely on what their social situations say are correct. From

a legal standpoint this means most are infringing vicariously on the music industries' copyright-protected content just as legal consciousness theory suggests.

The participants appear to be forthcoming during the interview, but as noted the inflection in their voice patterns and non-verbal communication may indicate discomfort when confronted with norms and laws that are different than some of their practiced and accepted behaviors. It is telling that only two participants use the word "piracy." Maybe it is because of the interviewer's lead or maybe piracy is a word that carries a negative stigma they refuse to adopt regarding their personal and social group's behavior.

One of the drawbacks to the confidential interview protocol is the inability to follow-up with the participants. It would be interesting to see how the research interview or discussion affected their thinking, behavior and interaction with others. Even though the interview guide is designed not to influence or lead their answers, many participants state how they have never thought about whether copying recorded music is right or wrong, legal or illegal. The music file-copying process is easy, quick and simple. Their computers are equipped with the hardware, and the peer-to-peer file-sharing software is readily available. Some of them have as many as 5,000 songs on their iPod. There is no doubt that during the interview the questions sparked some critical thinking by the participants.

Many of the participants want to know more about copyright and express interest in the study. Most of them have no clue as to legal/illegal nature of downloading and copying music. It is just something they did and even though almost all of them know what they are doing is not exactly correct, they generally suppress those thoughts and feelings. Many of them are looking for a balance and none of them who download illegally want to get caught. Some of the participants call it a generational thing at least as far as their parents were concerned. Quadan F

said, "… unfortunately, it has become the norm to do it." They thought the music industry could not stop it because it is so prevalent serves as a huge rationalization for their behavior. It is the "everybody is doing it" rationalization syndrome. Copying music becomes an anchor (social norm theory) the participants generally share with their friends and family. These anchors are wrought with deep social emotions and a feeling of connectedness in the copying of music for and from those who were around them. The influences and behaviors are just as social norm theory would predict. Sharing copies is an anchor point within their groups even if they do not recognize its importance to their relationships although most do recognize its importance.

Economic theory predicts that the participants want their music at zero cost when they have no money, so sharing seemed to be very important to their relationships. For instance, Hachi F unconsciously breaks the principles of economic theory when she describes her exchange behavior with her friends. A copy of recorded music is a common and inexpensive gift for birthdays or supplements the emotional highs and lows of the human experience. This clearly supports the social and economic importance of sharing music to the participants and suggests the music becomes a public good just as Priest had described.[162]

However, in the long run these college students predict they will eventually lose their collegiate social networks and the time necessary for the illegal search. According to the interviews, once they have an income many appear to be willing to pay $.99 to iTunes or whatever form future music business models provide.

In and of itself copyright law cannot solve the problem it addresses. Its day of domination and subordination may well be over especially for the existing music business model. Even if all file-sharing services are halted, all or almost all of the music is out there on hard drives, MP3 players, burnt CDs and other media devices. As the research points out, the

[162] Clark, *supra* note 157.

participants exchange more music among themselves than they download from the Internet. It seems that maybe only the new music can be protected, but right now, due to the countervailing technology, the prospect seems unlikely. The dominant power now resides with the consumer and leaves the industry without its brick and mortar distribution channel and denies copyright protection of its legal and economic dominance.

CHAPTER 8

STAGE THREE: SURVEY

Survey Research Questions

The main purpose of Stage 3 was to develop questions and administer a survey using the results from Stage 1 content analysis and Stage 2 in-depth interviews to best answer the main research question of the study:

> What legal, economic, social, ethical and demographic influences affect journalism and mass communication college students' decisions about whether or not to share or copy (pirate) recorded music?

The question is divided into specific hypothesis to test the various components of the complex question and how each may affect the journalism and mass communication college students' decision-making process:

> **H1:** Past share or copy behavior is related to the legal knowledge of copyright law among journalism and mass communication college students.
>
> **H2:** Apathy, no opinion and not knowing about one's level of copyright knowledge affects respondents' decision to share or copy recorded music.
>
> **H3:** Recent share or copy history is a good predictor of near-future intent to share or copy recorded music.
>
> **H4:** Males and females differ on whether they share or copy recorded music.
>
> **H5:** Attitude toward the behavior affects the respondents' decision to share or copy recorded music.
>
> **H6:** Ethical influences affect the respondents' decision to share or copy recorded music.

H7: Social influences affect the respondents' decision to share or copy recorded music.

H8: Economic influences affect the respondents' decision to share or copy recorded music.

H9: Aspects of social, ethical and economic influences can be added, as separate direct predictors within the theory of planned behavior model to predict the respondents' decision to share or copy recorded music.

As previously discussed, many music piracy studies focus on ethics, age, gender, genre and similar studies also examine software piracy. However, this study uses a word content analysis and in-depth interviews to more fully explore the issue through a survey (see Appendix Stage 3-F) developed around legal consciousness theory and the theory of planned behavior. Legal consciousness theory suggests the students' legal knowledge may or may not affect their decision to share or copy recorded music. The TPB model is used to determine whether aspects of economic, social and ethical influences can be used to predict the decision to share or copy recorded music. The determinants and the theoretical constructs for this study are listed below.

The construct design uses aspects of legal consciousness theory to determine if legal knowledge of copyright law affects the participants' decision to share or copy recorded music.

The construct design uses aspects of equity theory as part of social exchange theory (belief strength and belief evaluation) to determine the participants' positive or negative attitude toward (the behavior) the decision to share or copy recorded music.

The construct design uses aspects of social norm theory (normative belief and motivation to comply) to determine whether the students' subjective norm and social pressures influence the participants' decision to share or copy recorded music.

The construct design uses aspects of property rights theory (control belief) and economic theory (perceived power) to determine perceived behavioral control over the participants' decision to share or copy recorded music.

Table 8-1 contains the independent (predictor) variables, their descriptions and the survey question numbers used in the study (see Appendix Stage 3-F to examine the questions).

Table 8-1 Description of Survey Items and Constructs

Variable	Description	Question Number
Aspects of Legal Consciousness Theory	Knowledge	13,32,33,34,35 36,37,38,39,60
	Control Belief	28,29,30,56
Aspects of Equity Theory	Behavioral Beliefs	5,10,11,12
Outcome Evaluation	Attitude toward the Behavior	15,16,17,18,19
Aspects of Social Norm Theory	Normative Belief	1,2,3,4,24,25
	Motivation to Comply	20,21,23
	Subjective Norm	22,26
Aspects of Economic Theory	Control Belief	6,7,8,9,31
	Perceived Power	40,46,51
	Student's Income, Loans & Gifts	52
Perceived Behavioral Control	Control Belief	27,41,42,43
Intention	Behavioral Intention	14,44,45
Past Behavior	Recent Copy/Share Behavior	47,48
Age	Year of Birth	50
Gender	Male or Female	49
Education	Highest Completed	53
File-Sharing	Subscription Service	54,55
Format/Genre	Recorded Music	57,59
Purchase Point	Where Respondents Buy Music	58
Total Number of Questions		**60**

Survey Sample Population

Six journalism and mass communication programs in different geographical areas of the United States were selected for an anonymous judgmental sample survey. This group is used because of the importance of copyright to the discipline's study and the practices of various media. The judgmental sampling method is subject to bias as the students' responses may not accurately reflect the population and "contain unknown quantities of error."[163] Also problems with self-reporting survey format have been criticized when considered for use with dishonest

[163] Wimmer & Dominick, *supra* note 144, at 87.

behavior; however Beck and Ajzen concluded self-reports of dishonest behavior including cheating, shoplifting and lying are dependable and accurate.[164]

The specific six different regional mainland U.S. universities were targeted to add diversity to the study. Each has a major journalism and mass communication program and the results of the study are labeled by region: West, West Mountain, Southeast, Midwest, Northeast and South. Even though judgmental sampling bias may exist, broad agreement across the data from the different regions may bolster an argument for cautious generalization for future survey development.

Four Grady College graduate communication students reviewed the initial set of questions for face validity and their relationship to the various theories. Only the questions where three out of four of the students agreed on the theoretical concept were used in the final survey. Once the survey was posted to Survey Monkey, the four took the survey again examining it for understandability, clarity, preciseness. This also allowed for a pretest of the data collection process. Minor changes were made and the survey was administered to the researcher's High Point University undergraduate business communication class for feedback on the quality of the questions and the amount of time required to take the survey. The survey and its protocol were approved by the University of Georgia Human Subject Office's Institutional Review Board (IRB) and by each of the other university's review boards where the surveys were conducted (see Appendix Stage 3-G). The researcher compiled with Indiana University's IRB request to remove the $500 incentive (see Appendix Stage 3-E).

The final survey contained 60 questions as shown in Appendix Stage 3-F and was administered to the target universities' students during April 2008. The surveys were administered at the same time to avoid the possibility of news events may cause a change or

[164] Beck & Ajzen, *supra* note 11.

difference in results leading to a sampling error. Individual student time for completion of the survey was estimated at about 20 to 30 minutes.

The survey instrument uses several different response formats. Test-based correct answers from the multiple-choice questions determine the respondents' legal knowledge. Closed-end or forced-choice interval level Likert response scales (1 to 7) are used extensively. For analysis, these metric-scale responses are numbered to represent a single unit of distance between the choices and the respondents are to discern their level of disagreement/agreement with various statements.[165] Bi-polar adjectives reflect answers for several of the survey questions with a 7-point semantic differential scale to determine the respondents' impression along the continuum.[166] Some open-ended questions include those for file-sharing service and copyright news source information. In addition, a rank-order format contains categorical multiple-choice questions for music format and genre preferences.[167]

A faculty sponsor at each university solicited the students using a recruitment e-mail (see Appendix Stage 3-B) to legitimize and introduce the survey. Then the students received a participation request and consent e-mail (see Appendix Stage 3-C) with a hyperlink to Survey Monkey. After a week, a reminder e-mail (see Appendix Stage 3-D) was sent to the students.

Each school's responses are accumulated separately. Each university is coded for cross-regional comparison, though that analysis is not performed for this study. Identifying data was not gathered, including the Internet Protocol (IP) address. As an additional measure of anonymity, the transmission of the data was encrypted to avoid possible interception.

For the responses related to the various theories, Cronbach's alpha determines the internal consistency of the measurement scales to understand if they relate to each other. SPSS

[165] Alvin C. Burns & Ronald F. Bush, Marketing Research 285, 286 (Prentice Hall 6th ed. 2010).
[166] *Id.* at 288.
[167] *Id.* at 275.

calculates the average inter-item correlation. In other words, alpha determines whether different survey questions may be measuring the same thing. The alpha cut-off most accepted in scholarly research is .70 because at that point the standard of error of the measurement becomes "more than half (.55) a standard deviation."[168]

[168] G. David Garson, *Scales and Standard Measures*, (1998, 2008) *at* http://faculty.chass.ncsu.edu/garson/PA765/standard.htm.

CHAPTER 9

SURVEY RESULTS

Sample Description

The results of the purposive U.S. regional survey are reported below. The survey is limited by the specific journalism/mass communication student populations and is not intended to represent the general population. However, as stated before, the survey tests the knowledge and behavior of students who should have some copyright experience due to the nature of their curriculum.

For the multiple choice legal knowledge questions, confidence levels are calculated on the probability of statistically significant differences between the correct and incorrect choices when combined with the respondents' self-reported recent and near-future behavior.

The results are posted below along with z-scores and confidence levels about whether the two percentages are statistically different when comparing correct and incorrect choices based on whether the respondents report share/copy or no share/no copy behavior. A Stats™ computer program was used to calculate the probability (confidence level) the proportions (or percentages)[169] from the two independent (mutually exclusive) samples were statistically different.[170]

A Stats™ computer program calculates the probability (confidence level) of whether the proportions (or percentages)[171] from the two independent (mutually exclusive) samples are

[169] Timmreck, *supra* note 114.
[170] Decision Analyst, *supra* note 115.
[171] Timmreck, *supra* note 114.

statistically different.[172] The z value is compared to the standard deviation of 1.96. Larger values do not fall within the 95 percent level of confidence.[173]

According to the data in Table 9-1, the actual number of completed surveys ranges from 50 to 17 for each of the universities. The total population varies from 380 students in the Midwest to 1800 in the Northeast.

Table 9-1 Location Rank by Total Music Surveys Completed

Location	Student Population	Total Surveys	Total Completed	Completed Response Rate Percent
Midwest	380	57	50	**13.2**
West Mountain	629	53	47	**7.5**
West Coast	353	51	42	**8.4**
Northeast	1800	32	31	**1.7**
Southeast	594	42	30	**5.1**
South	660	22	17	**2.6**
Total	**4116**	**257**	**217**	**5.3**

For this survey 75 percent of the respondents, who answered the gender question, are women according to the results reported in Table 9-2. The gender question is number 49 on the survey and 43 (16.3 percent) of the total respondents do not answer it mostly because the results show they abandon the survey before reaching the question. Of the 217 completed surveys, five respondents skip or fail to answer the gender question (217- [159 + 53]).

According to the results Table 9-2, 43 respondents skip questions. The initial analysis of missing values removes 40 respondents who abandon the survey. The rest of the responses with missing values are first coded with a 9.00 (99.0 for age) in SPSS and then the mean of all the valid cases replace the missing values (except for gender). This is both a common and conservative way to impute the missing values since the sample mean is the best estimate of the

[172] Decision Analyst, *supra* note 115.
[173] Wimmer & Dominick, *supra* note at 144.

population mean.[174] SPSS generates frequency values with histograms, means and the missing value analysis.

Table 9-2 Respondent Description

Location	Total Surveys	Total Completed	Female	Male	Skipped Questions
West Mountain	57	**50**	36	14	7
West Coast	53	**47**	39	7	6
Southeast	51	**42**	29	12	10
Midwest	42	**30**	24	5	12
Northeast	32	**31**	24	7	1
South	22	**17**	7	8	7
Total	**257**	**217**	**159**	**53**	**43**

According to the data in Table 9-3, almost half of the students (48.7 percent) are either 21 or 22 years old. This is expected since the typical age for major or concentration undergraduate courses is during the junior and senior years of college. The missing values are replaced by the mean of 21 years of age since there are enough question answers to include the data in the results. It is possible their ages lie outside the 18-24 years-old group, but they are still a part of the targeted group (see Appendix Stage 3-C), so the study includes the survey answers using the average age.

[174] Lawrence S. Meyers et al., Applied Multivariate Research: Design and Interpretation 61-62 (Sage Publications, 2006).

Table 9-3 Music Survey Respondents Age

Age		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	19.00	24	11.1	11.1	11.1
	20.00	40	18.4	18.4	29.5
	21.00	58	26.7	26.7	56.2
	22.00	48	22.0	22.6	77.8
	23.00	25	11.5	11.8	89.9
	24.00	22	10.1	10.4	100.0
	Total	217	100.0	100.0	

Question PB47 (see below) results describe "past behavior" of the respondents and the number of copies of recorded music they claim to share with others during the last 30 days. Question BI44 (see below) results describe "behavior intention" and the number of copies of recorded music the respondents intend to share during the next 30 days. Table 9-4 results appear in a two-part table.

47. How many copies of music recordings did you share from your personal music collection with others in the last 30 days?

None	1-5	6-10	11-15	16-20	More than 20
☐	☐	☐	☐	☐	☐
Scale 1	**2**	**3**	**4**	**5**	**6**

44. Please estimate how many copies of recorded music from your personal collection do you intend on sharing with others in the next 30 days?

None	1-5	6-10	11-15	16-20	More than 20
☐	☐	☐	☐	☐	☐
Scale 1	**2**	**3**	**4**	**5**	**6**

According to the results in the first part of Table 9-4A, 101 (46.5 percent) of the 217 respondents report no sharing of copies of recorded music during the last 30 days. Another 70 (32.3 percent) claim to share five copies or less while ten respondents (4.6 percent) claim to share more than 20 copies of recorded music during the same period.

According to the results in the second part of Table 9-4B, 84 (38.7 percent) of the 217 respondents report no intention to share of copies of recorded music during the next 30 days. Another 83 (38.2 percent) intend on sharing five copies or less while 12 (5.5 percent) respondents intend on sharing more than 20 copies of recorded music during the same period.

Table 9-4 PB47 and BI44

Table 9-4A PB47 Number of Copies of Recorded Music Respondents Claim to Share with Others during the Last 30 Days

		Frequency	Percent	Valid Percent	Cumulative Percent	Number of Copies Shared
Valid	1.00	101	46.5	46.5	46.5	None
	2.00	70	32.3	32.3	78.8	1-5
	3.00	18	8.3	8.3	87.1	6-10
	4.00	14	6.5	6.5	93.5	11-15
	5.00	4	1.8	1.8	95.4	16-20
	6.00	10	4.6	4.6	100.0	More than 20
	Total	217	100.0	100.0		

Table 9-4B BI44 Number of Copies of Recorded Music Respondents Intend to Share with Others during the Next 30 Days

		Frequency	Percent	Valid Percent	Cumulative Percent	Number of Copies Shared
Valid	1.00	84	38.7	38.7	38.7	None
	2.00	83	38.2	38.2	77.0	1-5
	3.00	18	8.3	8.3	85.3	6-10
	4.00	14	6.5	6.5	91.7	11-15
	5.00	6	2.8	2.8	94.5	16-20
	6.00	12	5.5	5.5	100.0	More than 20
	Total	217	100.0	100.0		

Question PB48 (see below) results describe the number of copies of recorded music from others during the last 30 days. Question BI45 (see below) results describe the number of copies of recorded music and the intent to copy from others during the next 30 days. Table 9-5 results appear in a two-part table.

48. How many music recordings did you copy from others in the last 30 days?

None	1-5	6-10	11-15	16-20	More than 20
☐	☐	☐	☐	☐	☐
Scale 1	**2**	**3**	**4**	**5**	**6**

44. Please estimate how many copies of recorded music you intend on copying from others in the next 30 days?

None	1-5	6-10	11-15	16-20	More than 20
☐	☐	☐	☐	☐	☐
Scale 1	**2**	**3**	**4**	**5**	**6**

Table 9-5A data show 84 (38.7 percent) of the 217 respondents report no copying recorded music from others during the last 30 days. Another 64 (29.5 percent) of them admit to making five or fewer copies while 26 (12.0 percent) respondents claim making more than 20 copies of recorded music during the same period.

According to the results in the second part of Table 9-5B, 64 (29.5 percent) of the 217 respondents report no intent on copying recorded music from others during the next 30 days. Another 68 (31.3 percent) of them intend on copying five copies or less while 24 (11.1 percent) respondents intend on making more than 20 copies of recorded music from others during the same period.

Table 9-5 PB48 and BI45

Table 9-5A PB48 Number of Copies of Recorded Music Respondents Claim to Copy From Others During the Last 30 Days

		Frequency	Percent	Valid Percent	Cumulative Percent	Number of Copies
Valid	**1.00**	84	38.7	38.7	38.7	**None**
	2.00	64	29.5	29.5	68.2	**1-5**
	3.00	20	9.2	9.2	77.4	**6-10**
	4.00	13	6.0	6.0	83.4	**11-15**
	5.00	10	4.6	4.6	88.0	**16-20**
	6.00	26	12.0	12.0	100.0	**More than 20**
	Total	217	100.0	100.0		

Table 9-5B BI45 Number of Copies of Recorded Music Respondents Intend to Copy from Others During the Next 30 Days

		Frequency	Percent	Valid Percent	Cumulative Percent	Number of Copies
Valid	**1.00**	64	29.5	29.5	29.5	**None**
	2.00	68	31.3	31.3	60.8	**1-5**
	3.00	30	13.8	13.8	74.7	**6-10**
	4.00	21	9.7	9.7	84.3	**11-15**
	5.00	10	4.6	4.6	88.9	**16-20**
	6.00	24	11.1	11.1	100.0	**More than 20**
	Total	217	100.0	100.0		

The cross tabulation tables below help analyze the data to provide insight into the legal hypotheses (H1 and H2) posed for this study. Past sharing (PB47), past copying (PB48) of recorded music are cross tabulated with self-reported behavioral and demographic results. PB47 (past share) and PB48 (past copy) results were compared and show a Cronbach's alpha of .666 which is below the .70 threshold; therefore, the cross tabulations are shown separately.

The share or copy answers for Tables 9-6 through 9-25 are recoded to 0 for the respondents who report "no share or copy" and 1 for those who report "share or copy."

Legal Knowledge of Copyright Law and Its Influence on the Share or Copy Decision

The following results from multiple choice questions tests the respondents' knowledge of copyright law for answering H1.

> **H1:** Past share or copy behavior is related to the legal knowledge of copyright law among journalism and mass communication college students.

Table 9-6 is a cross tabulation of data from survey questions 32 (see below) and 47 results.

32. Have you attended any classes in copyright law? Choose all that apply.

Scale

1 None
2 Covered or discussed as part of a course
3 Copyright law course
4 Researched copyright law
5 Heard about copyright law from the media
6 Covered copyright law as part of student/faculty handbook

The results in Table 9-6 show 139 (64.1 percent) of the 217 respondents report educational influences about copyright law and 69 (49.6 percent) of them claim no sharing of copies of recorded music during the last 30 days. Of the 78 (35.9 percent) respondents who report no educational influences about copyright law, 32 (41.0 percent) of them report no sharing of copies of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of 1.490 and an asymptotic significance (2-sided) of .222 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK32 copyright knowledge and PB47 recorded music sharing behavior during the last 30 days shows a confidence level of 78.08 percent (z-value: 1.2286) and fails to support H1 at the .05 level.

Table 9-6 detail cross tabulation results (not shown) show 73 (33.6 percent) respondents report learning about or discussing copyright during a class while 37 (50.7 percent) of them report no sharing of copies of recorded music during the last 30 days. Additionally, these data show 41 (18.9 percent) respondents report getting information about copyright law through the media and 21 (51.2 percent) of them claim no sharing of copies of recorded music.

The results also show 18 (8.3 percent) respondents report reading about copyright issues in their student handbook and 8 (44.4 percent) of them report no sharing of copies of recorded music during the same period. Ten respondents (4.6 percent) report sharing more than 20 copies and five of them claim no educational influences about copyright.

Table 9-6 Cross Tabulation of LCTK32 No Copyright Education/Copyright Education and PB47 No Share/Share Recorded Music during the Last 30 Days

			No Share	Share	Total
LCTK32	0	Count	32	46	78
		% within LCTK32NoCpyrtClass	41.0%	59.0%	100.0%
		% within PBNoShareShare	31.7%	39.7%	35.9%
		% of Total	14.7%	21.2%	35.9%
LCTK32	1	Count	69	70	139
		% within LCTK32CpyrtClass	49.6%	50.4%	100.0%
		% within PBNoShareShare	68.3%	60.3%	64.1%
		% of Total	31.8%	32.3%	64.1%
Total		Count	101	116	217
		% within LCTK32NoCpyrt/CpyrtClass	46.5%	53.5%	100.0%
		% within PBNoShareShare	100.0%	100.0%	100.0%
		% of Total	46.5%	53.5%	100.0%

Table 9-7 is a cross tabulation of data from survey questions 32 and 48 results.

The results in Table 9-7 show 58 (41.7 percent) of the 139 respondents, who report educational influences about copyright law, claim no copying of recorded music during the last 30 days. Of the 78 (35.9 percent) respondents who claim no educational influences about copyright law, 26 (33.3 percent) of them report not copying recorded music during the same period.

A SPSS Pearson chi-square test shows a value of 1.484 and an asymptotic significance (2-sided) of .223 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK32 copyright knowledge and PB48 recorded music copying behavior during the last 30 days shows a confidence level of 78.29 percent (z-value: 1.2344) and fails to support H1 at the .05 level.

Table 9-7 cross tabulation detail results (not shown) show 28 (37.8 percent) of the 74 respondents, who report learning about or discussing copyright during a class report no copying of recorded music during the last 30 days. Additionally, the data show 41 (18.9 percent) respondents report getting information about copyright law through the media and 17 (41.5 percent) of them claim no copying of recorded music.

The results also show 18 (8.3 percent) respondents report reading about copyright issues in their student handbook and 11 (61.1 percent) of them report no copying of recorded music during the same period. Twenty-six respondents (12.0 percent) report making more than 20 copies with 11 (42.3 percent) of them claiming no educational influences about copyright.

Table 9-7 Cross Tabulation of LCTK32 No Copyright Education/Copyright Education and PB48 No Copy/Copy Recorded Music during the Last 30 Days

			No Copy	Copy	Total
LCTK32	0	Count	26	52	78
		% within LCTK32NoCpyrt/CpyrtClass	33.3%	66.7%	100.0%
		% within PB48NoCopy/Copy	31.0%	39.1%	35.9%
		% of Total	12.0%	24.0%	35.9%
LCTK32	1	Count	58	81	139
		% within LCTK32NoCpyrt/CpyrtClass	41.7%	58.3%	100.0%
		% within PB48NoCopy/Copy	69.0%	60.9%	64.1%
		% of Total	26.7%	37.3%	64.1%
Total		Count	84	133	217
		% within LCTK32NoCpyrt/CpyrtClass	38.7%	61.3%	100.0%
		% within PB48NoCopy/Copy	100.0%	100.0%	100.0%
		% of Total	38.7%	61.3%	100.0%

Five different survey questions specifically test each of the respondent's knowledge of copyright law as it pertains to the copying of recorded music. The first three (questions 34, 35

and 36) are analyzed collectively in Table 9-8 below and concerns the respondents' knowledge of infringement. The other two survey questions (questions 37 and 38) investigate the respondents' knowledge of fair use as it relates to copyright law.

Each question asks the respondent to choose one of the following: (1) "archiving," (2) "fair use," (3) "don't know/no opinion," (4) "infringement" or (5) "none of these." A brief legal description of the answers as it pertains to this survey is below:

> Archiving: A practice mainly used and permitted by libraries to assure older or damaged literary materials that are declining in useful quality may be copied to "ensure important materials will continue to be available in the future." [175]
>
> Fair use: A reasonable and limited use of a copyrighted work without the author's permission." [176] Some examples, but not limits, of fair use would include such use as political criticism of a quotation, news, research, teaching and parody.
>
> Don't know/no opinion: Self-explanatory
>
> Infringement: A copyright owner has several exclusive rights in copyrighted works including the rights (1) to reproduce the work… [177] The use of a copyrighted work without the owner's permission is infringement except for the limited fair use provision described above.
>
> None of these: Self-explanatory

Another legal term used in question 39 is "public domain" which retains no exclusive copyright protection and "can be appropriated by anyone without liability for infringement."[178]

The correct choice serves as an indicator of how the behavior would most likely be legally characterized. As part of the answer to H1, survey responses LCTK34, 35 and 36 were recoded in SPSS to 1 for the correct choice of "infringement" (response 4) for

[175] Craig Joyce et al., Copyright Law 504-505 (2001 Reprint).
[176] *See supra note* 142, *at*.617.
[177] *Id* at 785.
[178] *Id*. at 1243.

calculating Cronbach's alpha. All other incorrect choices for those responses were recoded to 0. According to the results in Table 9-8, Cronbach's alpha is above the .70 level at .750 and shows the three measures are reasonably consistent. The mean suggests 39 respondents (18.0 percent) identify all three correct choices while 102 (47.0 percent) respondents chose incorrectly across all three measures.

Table 9-8 Cronbach's Alpha Reliability and Related Statistics for LCTK34 Copy Friend's CD, LCTK35 E-mail Copy and LCTK36 Web Site Copy

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.750	.755	3

Inter-Item Correlation Matrix

	LCTK34	LCTK35	LCTK36
LCTK34	1.000	.661	.408
LCTK35	.661	1.000	.449
LCTK36	.408	.449	1.000

The covariance matrix is calculated and used in the analysis.

Summary Item Statistics

	Mean	Minimum	Maximum	Range	Maximum/ Minimum	Variance	N of Items
Item Means	.336	.286	.438	.152	1.532	.008	3
Item Variances	.219	.205	.247	.042	1.208	.001	3
Inter-Item Covariance	.110	.092	.136	.044	1.475	.000	3
Inter-Item Correlations	.506	.408	.661	.253	1.620	.015	3

The covariance matrix is calculated and used in the analysis.

Mean Recode of Correct Choices for LCTK34, 35 and 36

Number of Questions Answered Correctly		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**0**	102	47.0	47.0	47.0
	1	50	23.0	23.0	70.0
	2	26	12.0	12.0	82.0
	3	39	18.0	18.0	100.0
	Total	217	100.0	100.0	

Table 9-9 presents a cross tabulation of data from survey questions 34 (see below) and 47 results.

34. While riding in a friend's car, you really like the recorded music and borrow the CD to make a copy. Your use most likely would be legally characterized as:

Don't know/ Archiving	Fair Use	No opinion	Infringement	None of these
☐	☐	☐	☐	☐
Scale 1	**2**	**3**	**4**	**5**

The correct choice to survey question 34 is "infringement" (scale 4). Table 9-9 results show 62 (28.6 percent) respondents correctly identify "infringement." Of them, 32 (51.6 percent) claim no sharing of copies of recorded music during the last 30 days. Additionally, of the 155 (71.4 percent) of the 217 respondents who choose incorrectly, 69 (44.5 percent) of them report no sharing of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of .896 and an asymptotic significance (2-sided) of .344 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK34 copyright knowledge and PB47 recorded music sharing behavior during the last 30 days shows a confidence level of 65.63 percent (z-value: .947) and fails to support H1 at the .05 level.

Table 9-9 cross tabulation detail results (not shown) show the largest category of 71 (32.7 percent) responses as "don't know/no opinion." Of them, 33 (46.5 percent) claim no sharing of recorded music during the last 30 days. The second largest number of respondents shows 65 (30.0 percent) incorrectly consider the behavior "fair use" with 29 (44.6 percent) of them claiming no sharing of recorded music during the same period.

Table 9-9 Cross Tabulation of LCTK 34 No Copy/Copy A Friend's CD and PB47 No Share/Share Recorded Music During the Last 30 Days

			No Share	Share	Total
LCTK 34	0	Count	69	86	155
		% within LCTK 34CpyFdCD	44.5%	55.5%	100.0%
		% within PB47 NoShare/Share	68.3%	74.1%	71.4%
		% of Total	31.8%	39.6%	71.4%
	1	Count	32	30	62
		% within LCTK 34CpyFdCD	51.6%	48.4%	100.0%
		% within PB47 NoShare/Share	31.7%	25.9%	28.6%
		% of Total	14.7%	13.8%	28.6%
Total		Count	101	116	217
		% within LCTK 34CpyFdCD	46.5%	53.5%	100.0%
		% within PB47 NoShare/Share	100.0%	100.0%	100.0%
		% of Total	46.5%	53.5%	100.0%

Table 9-10 presents a cross tabulation of data from survey questions 34 and 48 results that show 62 (28.6 percent) respondents correctly identify "infringement" and of them 27 (43.5 percent) claim no copying of recorded music during the last 30 days. Additionally, of the 155 (71.4 percent) of the 217 respondents who choose incorrectly, 57 (36.8 percent) of them report no copying of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of .857 and an asymptotic significance (2-sided) of .355 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK34 copyright knowledge and PB48 recorded music copying behavior during the last 30 days shows a confidence level of 63.52 percent (z-value: .9063) and fails to support H1 at the .05 level.

Table 9-10 cross tabulation detail results (not shown) show 71 (32.7 percent) respondents choosing "don't know/no opinion" and 29 (41.4 percent) of them report no copying of recorded music during the last 30 days. Another 65 (30.0 percent) respondents incorrectly consider the

behavior "fair use" and 20 (30.8 percent) of them report no copying of recorded music during the same period.

Table 9-10 Cross Tabulation of LCTK 34 Copy Friend's CD and PB48 No Copy /Copy Recorded Music during the Last 30 Days

			No Copy	Copy	Total
LCTK34	.00	Count	57	98	155
		% within CpyFdCD	36.8%	63.2%	100.0%
		% within PB48NoCopy/Copy	67.9%	73.7%	71.4%
		% of Total	26.3%	45.2%	71.4%
	1.00	Count	27	35	62
		% within CpyFdCD	43.5%	56.5%	100.0%
		% within PB48NoCopy/Copy	32.1%	26.3%	28.6%
		% of Total	12.4%	16.1%	28.6%
Total		Count	84	133	217
		% within CpyFdCD	38.7%	61.3%	100.0%
		% within PB48NoCopy/Copy	100.0%	100.0%	100.0%
		% of Total	38.7%	61.3%	100.0%

Table 9-11 presents a cross tabulation of data from survey questions 35 (see below) and 47 results.

> 35. During a party at a friend's house you really liked the music selections are played from MP3 files on a computer. The friend e-mails copies of recorded music for your personal use. Your use most likely would be legally characterized as:
>
> | Don't know/ Archiving | Fair Use | No opinion | Infringement | None of these |
> |---|---|---|---|---|
> | ☐ | ☐ | ☐ | ☐ | ☐ |
> | **Scale 1** | **2** | **3** | **4** | **5** |

The correct choice to question 35 is "infringement" (scale 4). Table 9-11 results show 62 (28.6 percent) respondents correctly identify "infringement" and 31 (50.0 percent) of them claim no sharing of copies of recorded music during the last 30 days. Additionally, 155 (71.4 percent) respondents chose incorrectly and 70 (45.2 percent) of them claim no sharing of copies of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of .417 and an asymptotic significance (2-sided) of .519 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK35 e-mail copy and PB47 recorded music sharing behavior during the last 30 days shows a confidence level of 47.76 percent (z-value: .6397) and fails to support H1 at the .05 level.

Table 9-11 cross tabulation detail results (not shown) show the largest category of 76 (35.0 percent) responses as "don't know/no opinion." Of them, 39, (51.3 percent) claim no sharing of recorded music during the last 30 days. The third largest number of responses shows 60 (27.6 percent) incorrectly consider the behavior "fair use" with 25 (41.7 percent) of them reporting no sharing of recorded music during the last 30 days.

Table 9-11 Cross Tabulation of LCTK35 E-mail Copy and PB47 No Share/Share Recorded Music During the Last 30 Days

			No Share	Share	Total
LCTK35	0	Count	70	85	155
		% within LCTK35EmlCopy	45.2%	54.8%	100.0%
		% within PB47NoShare/Share	69.3%	73.3%	71.4%
		% of Total	32.3%	39.2%	71.4%
	1	Count	31	31	62
		% within LCTK35EmlCopy	50.0%	50.0%	100.0%
		% within PB47 NoShare/Share	30.7%	26.7%	28.6%
		% of Total	14.3%	14.3%	28.6%
Total		Count	101	116	217
		% within LCTK35EmlCopy	46.5%	53.5%	100.0%
		% within PB47 NoShare/Share	100.0%	100.0%	100.0%
		% of Total	46.5%	53.5%	100.0%

Table 9-12 is a cross tabulation of data from survey questions 35 and 48. The results show 62 (28.6 percent) respondents correctly identify "infringement" and 26 (41.9 percent) of them claim no copying of recorded music during the last 30 days. Additionally, of the 155 (71.4

percent) of the 217 respondents who choose incorrectly, 58 (37.4 percent) of them report no copying of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of .381 and an asymptotic significance (2-sided) of .537 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK35 copyright knowledge and PB48 recorded music copying behavior during the last 30 days shows a confidence level of 45.83 percent (z-value: .6103) and fails to support H1 at the .05 level.

Table 9-12 cross tabulation detail results (not shown) show 76 (35.0 percent) respondents chose "don't know/no opinion" and 32 (42.1 percent) of them report no copying of recorded music during the last 30 days. Another 60 (27.6 percent) respondents incorrectly consider the behavior "fair use" and 17 (28.3 percent) of them report no copying of recorded music during the same period.

Table 9-12 Cross Tabulation of LCTK35 E-mail Copy and PB48 No Copy/Copy during the Last 30 Days

			No Copy	Copy	Total
LCTK35	0	Count	58	97	155
		% within LCTK35EmlCopy	37.4%	62.6%	100.0%
		% within PB48NoCopy/Copy	69.0%	72.9%	71.4%
		% of Total	26.7%	44.7%	71.4%
	1	Count	26	36	62
		% within LCTK35EmlCopy	41.9%	58.1%	100.0%
		% within PB48NoCopy/Copy	31.0%	27.1%	28.6%
		% of Total	12.0%	16.6%	28.6%
Total		Count	84	133	217
		% within LCTK35EmlCopy	38.7%	61.3%	100.0%
		% within PB48NoCopy/Copy	100.0%	100.0%	100.0%
		% of Total	38.7%	61.3%	100.0%

Table 9-13 is a cross tabulation of data from survey questions 36 (see below) and 47 results.

> 36. At the same party many of your friends like the recorded music as well. The music recordings are posted to a Web site for everyone to copy. Downloading the music most likely would be legally characterized as:
>
> | Don't know/ Archiving | Fair Use | No opinion | Infringement | None of these |
> |---|---|---|---|---|
> | ☐ | ☐ | ☐ | ☐ | ☐ |
> | **Scale 1** | **2** | **3** | **4** | **5** |

The correct choice to survey question 36 is "infringement" (scale 4). Table 9-13 results show 95 (43.8 percent) respondents correctly identify "infringement." Of them, 46 (48.4 percent) claim no sharing of copies of recorded music during the last 30 days. Additionally, 122 (56.2 percent) respondents chose incorrectly and 55 (45.1 percent) of them claim no sharing of copies of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of .239 and an asymptotic significance (2-sided) of .625 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK36 e-mail copy and PB47 recorded music sharing behavior during the last 30 days shows a confidence level of 47.76 percent (z-value: .6397) and fails to support H1 at the .05 level.

Table 9-13 cross tabulation detail results (not shown) show the second largest category of responses as "don't know/no opinion" with 78 (35.9 percent). Of them, 37 (47.4 percent) claim no sharing of recorded music during the last 30 days.

Table 9-13 detail results also show 29 (13.4 percent) respondents incorrectly consider the behavior "fair use" and 12 (41.4 percent) of them claim no sharing copies of recorded music during the same period.

Table 9-13 Cross Tabulation of LCTK36 Web Site Copy and PB47 No Share/Share During the Last 30 Days

			No Share	Share	Total
LCTK36	0	Count	55	67	122
		% within LCTK36WbstCopy	45.1%	54.9%	100.0%
		% within PB47NoShare/Share	54.5%	57.8%	56.2%
		% of Total	25.3%	30.9%	56.2%
	1	Count	46	49	95
		% within LCTK36WbstCopy	48.4%	51.6%	100.0%
		% within PB47NoShare/Share	45.5%	42.2%	43.8%
		% of Total	21.2%	22.6%	43.8%
Total		Count	101	116	217
		% within LCTK36WbstCopy	46.5%	53.5%	100.0%
		% within PB47NoShare/Share	100.0%	100.0%	100.0%
		% of Total	46.5%	53.5%	100.0%

Table 9-14 is a cross tabulation of data from survey questions 36 and 48 results.

Table 9-14 results show 95 (43.8 percent) respondents correctly identify "infringement" and 36 (37.9 percent) of them claim no copying of recorded music during the last 30 days. Additionally, 122 (56.2 percent) respondents chose incorrectly and 48 (39.3 percent) of them claim no copying of copies of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of .047 and an asymptotic significance (2-sided) of .828 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK36 Web site copy and PB47 recorded music sharing behavior during the last 30 days shows a confidence level of 16.65 percent (z-value: .2103) and fails to support H1 at the .05 level.

Table 9-14 detail results (not shown) show the second largest group of 78 (35.9 percent) respondents choosing "don't know/no opinion" and 31 (39.7 percent) of them report no copying of recorded music from others during the last 30 days. Another 29 (13.4 percent) respondents

incorrectly consider the behavior "fair use" and 11 (37.9 percent) of them report no copying of recorded music during the same period.

Table 9-14 Cross Tabulation of LCTK36 Web Site Copy and PB48 No Copy/Copy from Others during the Last 30 Days

			No Copy	Copy	Total
LCTK36	0	Count	48	74	122
		% within LCTK36WbstCopy	39.3%	60.7%	100.0%
		% within PB48No Copy/Copy	57.1%	55.6%	56.2%
		% of Total	22.1%	34.1%	56.2%
	1	Count	36	59	95
		% within LCTK36WbstCopy	37.9%	62.1%	100.0%
		% within PB48No Copy/Copy	42.9%	44.4%	43.8%
		% of Total	16.6%	27.2%	43.8%
Total		Count	84	133	217
		% within LCTK36WbstCopy	38.7%	61.3%	100.0%
		% within PB48No Copy/Copy	100.0%	100.0%	100.0%
		% of Total	38.7%	61.3%	100.0%

Table 9-15 is a cross tabulation of data from survey questions mean-recoded 34/35/36 and 47 results.

For the results in Table 9-15 survey questions 34, 35 and 36 were recoded using SPSS to 1 for the correct choice of "infringement" (scale 4) and all other incorrect choices were recoded to 0. The survey choices to questions 34, 35, 36 were summed, averaged and cross tabulated with the results from survey question 47 (past file-share behavior) in Table 9-15. Table 9-16 data show the average cross tabulated with question 48 (past copy behavior).

The results in Table 9-15 show 39 (18.0 percent) of the 217 respondents make the legal choice for "infringement" 100.0 percent of the time. Of them, 19 (18.8 percent) claim no sharing of recorded music during the past 30 days.

Also Table 9-15 detail results (not shown) show 12 (30.8 percent) of the 39 "infringement" respondents claim the sharing of five or fewer copies of recorded music during the same period.

Of the 26 (12.0 percent) respondents who report "infringement" correctly two out of three times (67 percent), 14 (53.8 percent) of them claim no sharing of recorded music during the last 30 days. Also, Table 9-15 detail results show 8 (30.8 percent) of them report sharing five or fewer copies of recorded music during the same period.

Of the 50 (23.0 percent) respondents who report "infringement" correctly one out of three times (33 percent), 24 (48.0 percent) of them claim no sharing of recorded music during the last 30 days. Also Table 9-15 detail results show 13 (26.0 percent) of them report sharing five or fewer copies of recorded music during the same period.

Table 9-15 data show 102 (47.0 percent) of the 217 respondents fail to choose "infringement" for all three questions and 44 (43.1 percent) of them claim no sharing of copies of recorded music during the last 30 days. Also, Table 9-15 detail results show 37 (36.3 percent) of them report making five or fewer copies during the same period.

A SPSS Pearson chi-square test shows a value of 1.150 and an asymptotic significance (2-sided) of .765 and fails to support H1 at the .05 level.

Table 9-15 Cross Tabulation of Mean-Recoded LCTK34/35/36 and PB47 No Share/Share Recorded Music during the Last 30 Days

			No Share	Share	Total
LCTK343536	0	Count	44	58	102
		% within LCTK343536	43.1%	56.9%	100.0%
		% within PB47NoShare/Share	43.6%	50.0%	47.0%
		% of Total	20.3%	26.7%	47.0%
	1	Count	24	26	50
		% within LCTK343536	48.0%	52.0%	100.0%
		% within PB47NoShare/Share	23.8%	22.4%	23.0%
		% of Total	11.1%	12.0%	23.0%
	2	Count	14	12	26
		% within LCTK343536	53.8%	46.2%	100.0%
		% within PB47NoShare/Share	13.9%	10.3%	12.0%
		% of Total	6.5%	5.5%	12.0%
	3	Count	19	20	39
		% within LCTK343536	48.7%	51.3%	100.0%
		% within PB47NoShare/Share	18.8%	17.2%	18.0%
		% of Total	8.8%	9.2%	18.0%
Total		Count	101	116	217
		% within LCTK343536	46.5%	53.5%	100.0%
		% within PB47NoShare/Share	100.0%	100.0%	100.0%
		% of Total	46.5%	53.5%	100.0%

Table 9-16 is a cross tabulation of data from survey questions mean-recoded 34/35/36 and 48 results.

The results in Table 9-16 show 39 (18 percent) of the 217 respondents make the correct legal choice of "infringement" 100 percent of the time and 17 (43.6 percent) of them claim no copying of recorded music from others during the past 30 days. Also Table 9-16 detail results (not shown) show 8 (20.5 percent) of them claim the making of five or fewer copies of recorded music during the same period. Of the 26 (12.0 percent) respondents that report "infringement" two out of three times (67 percent), 10 (38.5 percent) of them claim no copying during the last 30 days. Table 9-16 detail results show 9 (34.6) of them report making five or fewer copies of recorded music during the same period.

The data in Table 9-16 also show 50 (23.0 percent) of the 217 respondents report "infringement" one out of three times (33 percent) with 18 (36.0 percent) of them claim no copying of recorded music from others during the last 30 days. Table 9-16 detail results show 14 (28.0 percent) of them report making five or fewer copies of recorded music during the same period.

Table 9-16 data show 102 (47.0 percent) of the 217 respondents incorrectly consider the behavior as "infringement" for all three questions and 39 (38.2 percent) of them claim not making copies of recorded music from others during the last 30 days. Also Table 9-16 detail results show 33 (32.4 percent) of them report making five or fewer copies of recorded music from others during the same period.

A SPSS Pearson chi-square test shows a value of .557 and an asymptotic significance (2-sided) of .906 and fails to support H1 at the .05 level.

Table 9-16 Cross Tabulation of Mean Recoded LCTK34/35/36 and PB48 No Copy/Copy during the Last 30 Days

			No Copy	Copy	Total
LCTK343536	0	Count	39	63	102
		% within LCTK343536	38.2%	61.8%	100.0%
		% within PB48NoCopy/Copy	46.4%	47.4%	47.0%
		% of Total	18.0%	29.0%	47.0%
	1	Count	18	32	50
		% within LCTK343536	36.0%	64.0%	100.0%
		% within PB48NoCopy/Copy	21.4%	24.1%	23.0%
		% of Total	8.3%	14.7%	23.0%
	2	Count	10	16	26
		% within LCTK343536	38.5%	61.5%	100.0%
		% within PB48NoCopy/Copy	11.9%	12.0%	12.0%
		% of Total	4.6%	7.4%	12.0%
	3	Count	17	22	39
		% within LCTK343536	43.6%	56.4%	100.0%
		% within PB48NoCopy/Copy	20.2%	16.5%	18.0%
		% of Total	7.8%	10.1%	18.0%
Total		Count	84	133	217
		% within LCTK343536	38.7%	61.3%	100.0%
		% within PB48NoCopy/Copy	100.0%	100.0%	100.0%
		% of Total	38.7%	61.3%	100.0%

Survey questions 37 and 38 were designed to test the respondents' knowledge about fair use of copyrighted recorded music. Table 9-17 results show Cronbach's alpha of .618. This measure suggests that although the choices to the questions are about the same legal concept, the results are not consistent and reliable for combining into a composite measure.

Table 9-17 LCTK37 Copy Purchased CD to Computer and LCTK38 Burn CD Cronbach's Alpha Reliability and Related Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.618	.619	2

Inter-Item Correlation Matrix

	LCTK37	LCTK38
LCTK37	1.000	.448
LCTK38	.448	1.000

The covariance matrix is calculated and used in the analysis.

Summary Item Statistics

	Mean	Minimum	Maximum	Range	Maximum/ Minimum	Variance	N of Items
Item Means	1.869	1.737	2.000	.263	1.151	.034	2
Item Variances	.662	.620	.704	.083	1.134	.003	2
Inter-Item Covariance	.296	.296	.296	.000	1.000	.000	2
Inter-Item Correlations	.448	.448	.448	.000	1.000	.000	2

The covariance matrix is calculated and used in the analysis.

Table 9-18 is a cross tabulation of data from survey questions 37 (see below) and 47 results.

37. You buy a new computer and copy all of your purchased CD music collection to your hard drive. Your use most likely would be legally characterized as:

Don't know/ Archiving	Fair Use	No opinion	Infringement	None of these
☐	☐	☐	☐	☐
Scale 1	**2**	**3**	**4**	**5**

The correct choice to question 37 is "fair use" (scale 2). Table 9-18 results show 90 (41.5 percent) respondents make the correct choice to characterize the behavior as "fair use." Of them, 46 (51.1 percent) claim no sharing of copies of recorded music during the last 30 days.

Additionally, 127 (58.5 percent) respondents choose incorrectly and 55 (43.3 percent) of them report no sharing of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of 1.289 and an asymptotic significance (2-sided) of .256 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK37 copy purchased CDs to computer and PB47 recorded music no copy/copy behavior during the last 30 days shows a confidence level of 74.43 percent (z-value: 1.1366) and fails to support H1 at the .05 level.

Table 9-18 detail results (not shown) show the largest group of 95 (43.8 percent) respondents does not recognize copying their purchased CDs to their personal computer as "fair use" but consider the behavior "archiving." Of them, 30 (31.6 percent) respondents report no sharing of copies of recorded music during the last 30 days.

Table 9-18 detail results also show the third largest group of 28 (12.9 percent) of the 217 respondents claim "don't know/no opinion" and 14 (50.0 percent) of them report no sharing of copies of recorded music during the same period.

Table 9-18 Cross Tabulation of LCTK37 Copy Purchased CD to Computer and PB47 No Share/Share Recorded Music during the Last 30 Days

			No Share	Share	Total
LCTK37	.00	Count	55	72	127
		% within LCTK37PurCDCopy	43.3%	56.7%	100.0%
		% within PB47NoShare/Share	54.5%	62.1%	58.5%
		% of Total	25.3%	33.2%	58.5%
	1.00	Count	46	44	90
		% within LCTK37PurCDCopy	51.1%	48.9%	100.0%
		% within PB47NoShare/Share	45.5%	37.9%	41.5%
		% of Total	21.2%	20.3%	41.5%
Total		Count	101	116	217
		% within LCTK37PurCDCopy	46.5%	53.5%	100.0%
		% within PB47NoShare/Share	100.0%	100.0%	100.0%
		% of Total	46.5%	53.5%	100.0%

Table 9-19 is a cross tabulation of data from survey questions 37 and 48 results.

Table 9-19 results show 90 (41.5 percent) respondents make the correct choice to characterize the behavior as "fair use." Of them, 39 (43.3 percent) report no copying of recorded music during the last 30 days. Additionally, 127 (58.5 percent) of the 217 respondents choose incorrectly with 45 (35.4 percent) of them reporting no sharing of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of 1.386 and an asymptotic significance (2-sided) of .239 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK37 copy purchased CDs to computer and PB48 recorded music no copy/copy behavior during the last 30 days shows a confidence level of 75.96 percent (z-value: 1.1739) and fails to support H1 at the .05 level.

Table 9-19 detail results (not shown) show the largest group 95 (43.8 percent) respondents do not recognize copying their purchased CDs to their personal computer is "fair use" but consider the behavior "archiving." Of them, 30 (31.6 percent) respondents report no coping of recorded music during the last 30 days.

Table 9-19 detail results also show the third largest group of 28 (12.9 percent) of the 217 respondents, choose "don't know/no opinion" and 14 (50.0 percent) of them claim no copying of recorded music during the last 30 days. Also the detail results show 26 (40.6 percent) of the respondents make the correct choice and report making five or fewer copies during the same period.

Table 9-19 Cross Tabulation LCTK37 Copy Purchase CD to Computer and PB48 No Copy/Copy Recorded Music during the Last 30 Days

			No Copy	Copy	Total
LCTK37	.00	Count	45	82	127
		% within LCTK37PurCDCopy	35.4%	64.6%	100.0%
		% within PB48NoCopy/Copy	53.6%	61.7%	58.5%
		% of Total	20.7%	37.8%	58.5%
	1.00	Count	39	51	90
		% within LCTK37PurCDCopy	43.3%	56.7%	100.0%
		% within PB48NoCopy/Copy	46.4%	38.3%	41.5%
		% of Total	18.0%	23.5%	41.5%
Total		Count	84	133	217
		% within LCTK37PurCDCopy	38.7%	61.3%	100.0%
		% within PB48NoCopy/Copy	100.0%	100.0%	100.0%
		% of Total	38.7%	61.3%	100.0%

Table 9-20 is a cross tabulation of data from survey questions 38 (see below) and 47 results.

38. You burn personal copies of recorded music you purchased onto a CD. Your use most likely would be legally characterized as:

Don't know/ Archiving	Fair Use	No opinion	Infringement	None of these
☐	☐	☐	☐	☐
Scale 1	**2**	**3**	**4**	**5**

The correct choice to survey question 38 is "fair use" (scale 2). Table 9-20 results show 105 (48.4 percent) respondents make the correct choice to characterize the behavior as "fair use." Of them, 48 (45.7 percent) claim no sharing of copies of recorded music during the last 30 days. Additionally, 112 (51.6 percent) respondents choose incorrectly and 53 (47.3 percent) of them report no sharing of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of .056 and an asymptotic significance (2-sided) of .813 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK38 burn CD and PB47 recorded music no copy/copy behavior during the last 30 days shows a confidence level of 18.67 percent (z-value: .2362) and fails to support H1 at the .05 level.

Table 9-20 detail results (not shown) show the second largest group of 62 (28.6 percent) of the 217 respondents incorrectly reports the behavior as "archiving." Of them, 21 (33.9 percent) report no sharing of personal copies of recorded music during the last 30 days. The detail results also show the third largest group of 40 (18.4 percent) of the 217 respondents report "don't know/no opinion" and 25 (62.5 percent) of them claim no sharing of copies of recorded music for personal use during the last 30 days.

Table 9-20 Cross Tabulation of LCTK38 Burn CD and PB47 No Share/Share Recorded Music during the Last 30 Days

			No Share	Share	Total
LCTK38	.00	Count	53	59	112
		% within LCTK38BrnPurC	47.3%	52.7%	100.0%
		% within PB47NoShare/Share	52.5%	50.9%	51.6%
		% of Total	24.4%	27.2%	51.6%
	1.00	Count	48	57	105
		% within LCTK38BrnPurCD	45.7%	54.3%	100.0%
		% within PB47NoShare/Share	47.5%	49.1%	48.4%
		% of Total	22.1%	26.3%	48.4%
Total		Count	101	116	217
		% within LCTK38BrnPurCD	46.5%	53.5%	100.0%
		% within PB47NoShare/Share	100.0%	100.0%	100.0%
		% of Total	46.5%	53.5%	100.0%

Table 9-21 is a cross tabulation of data from survey questions 38 and 48 results.

Table 9-21 results show the correct and largest response "fair use" of 105 (48.4 percent) respondents. Of them, 36 (34.3 percent) report no copying of recorded music from others during the last 30 days. Additionally, 112 (51.6 percent) of the 217 respondents choose incorrectly with 48 (42.9 percent) of them reporting no sharing of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of 1.678 and an asymptotic significance (2-sided) of .195 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK37 copy purchased CDs to computer and PB48 recorded music no copy/copy behavior during the last 30 days shows a confidence level of 80.86 percent (z-value: 1.3064) and fails to support H1 at the .05 level.

Table 9-21 detail results (not shown) show the second largest group of 62 (28.6 percent) respondents considers purchased copies of recorded music transferred (burned) to a CD to be "archiving." Of them, 25 (40.3 percent) claim no copying of recorded music during the last 30 days. The detail results also show 40 (18.4 percent) respondents report "don't know/no opinion" with 18 (45.0 percent) of them reporting no copying of recorded music during the last 30 days.

Table 9-21 Cross Tabulation of LCTK38 Burn CD and PB48 No Copy/Copy Recorded Music during the Last 30 Days

			No Copy	Copy	Total
LCTK38	.00	Count	48	64	112
		% within LCTK38BrnPurCD	42.9%	57.1%	100.0%
		% within PB48NoCopy/Copy	57.1%	48.1%	51.6%
		% of Total	22.1%	29.5%	51.6%
	1.00	Count	36	69	105
		% within LCTK38BrnPurCD	34.3%	65.7%	100.0%
		% within PB48NoCopy/Copy	42.9%	51.9%	48.4%
		% of Total	16.6%	31.8%	48.4%
Total		Count	84	133	217
		% within LCTK38BrnPurCD	38.7%	61.3%	100.0%
		% within PB48NoCopy/Copy	100.0%	100.0%	100.0%
		% of Total	38.7%	61.3%	100.0%

Table 9-22 is a cross tabulation of data from survey questions 39 (see below) and 47 results.

39. You make personal copies of recorded music has no copyright notice and is in the public domain. Your use most likely would be legally characterized as:

Don't know/ Archiving	Fair Use	No opinion	Infringement	None of these
☐	☐	☐	☐	☐
Scale 1	**2**	**3**	**4**	**5**

The correct choice for question 39 is "none of these" (scale 5). Table 9-22 results show 8 (3.7 percent) respondents understand the use of recorded music in the public domain and 5 (62.5 percent) of them report not sharing copies of recorded music during the last 30 days. However, 209 (96.3 percent) respondents choose incorrectly and 96 (45.9 percent) of them report no sharing of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of .850 and an asymptotic significance (2-sided) of .357 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK39 public domain and PB47 recorded music no copy/copy behavior during the last 30 days shows a confidence level of 65.83 percent (z-value: .9507) and fails to support H1 at the .05 level.

Table 9-22 detail results (not shown) show the largest group of 135 (62.2 percent) respondents incorrectly report the behavior as "fair use" while 61 (45.2 percent) of them claim no sharing of recorded music during the last 30 days and 49 (36.3 percent) report sharing five or fewer copies during the same period. Table 9-22 detail results also show the second largest group of 53 (24.4 percent) respondents report "don't know/no opinion" and 27 (50.9 percent) of them claim no sharing of recorded music during the last 30 days.

Table 9-22 Cross Tabulation of LCTK39 Public Domain and PB47 No Share/Share Recorded Music during the Last 30 Days

			NoShare	Share	Total
LCTK39	.00	Count	96	113	209
		% within LCTK39PubDomNone	45.9%	54.1%	100.0%
		% within PB47NoShareShare	95.0%	97.4%	96.3%
		% of Total	44.2%	52.1%	96.3%
	1.00	Count	5	3	8
		% within LCTK39PubDomNone	62.5%	37.5%	100.0%
		% within PB47NoShareShare	5.0%	2.6%	3.7%
		% of Total	2.3%	1.4%	3.7%
Total		Count	101	116	217
		% within LCTK39PubDomNone	46.5%	53.5%	100.0%
		% within PB47NoShareShare	100.0%	100.0%	100.0%
		% of Total	46.5%	53.5%	100.0%

Table 9-23 is a cross tabulation of data from survey questions 39 and 48 results.

Table 9-23 results show 8 (3.7 percent) of the respondents make the correct choice. Of them, three (37.5 percent) report no copying of recorded music from others during the last 30 days. However, 209 (96.3 percent) of the 217 respondents choose incorrectly with 81 (38.8 percent) of them reporting no sharing of recorded music during the same period.

A SPSS Pearson chi-square test shows a value of .005 and an asymptotic significance (2-sided) of .943 and fails to support H1 at the .05 level.

A difference between two proportions test for LCTK39 public domain and PB48 recorded music no copy/copy behavior during the last 30 days shows a confidence level of 5.94 percent (z-value: .0745) and fails to support H1 at the .05 level.

Table 9-23 detail results (not shown) show the largest response is "fair use" of 135 (62.2 percent) respondents. Of them, 50 (37.0) report no copying during the same period. As the second largest group, 53 (24.4 percent) respondents choose "don't know/no opinion" with 24 (45.3 percent) of them reporting no copies of recorded music during the last 30 days.

Table 9-23 Cross Tabulation of LCTK39 Public Domain and PB48 No Copy/Copy Recorded Music during the Last 30 Days

			No Copy	Copy	Total
LCTK39	.00	Count	81	128	209
		% within LCTK39PubDomNone	38.8%	61.2%	100.0%
		% within PB48NoCopyCopy	96.4%	96.2%	96.3%
		% of Total	37.3%	59.0%	96.3%
	1.00	Count	3	5	8
		% within LCTK39PubDomNone	37.5%	62.5%	100.0%
		% within PB48NoCopyCopy	3.6%	3.8%	3.7%
		% of Total	1.4%	2.3%	3.7%
Total		Count	84	133	217
		% within LCTK39PubDomNone	38.7%	61.3%	100.0%
		% within PB48NoCopyCopy	100.0%	100.0%	100.0%
		% of Total	38.7%	61.3%	100.0%

The previous analysis of survey questions 32, 34 through 39 and reported share/copy behavior fail to support H1 across all measures suggesting that past share/copy behavior is not related to legal knowledge of copyright law among journalism and mass communication college students.

Level of Copyright Knowledge

The following results from multiple choice questions tests the respondents' level of copyright knowledge for answering H2.

> **H2:** Apathy, no opinion and not knowing about one's level of copyright knowledge affects respondents' decision to share or copy recorded music.

Table 9-24 is a cross tabulation of data from survey questions 33 (see below) and 47 results.

33. How would you describe your current level of knowledge about copyright?

Scale

1 Know enough about copyright.

2 Want to learn more about copyright.

3 Do not know/no opinion

4 Do not care

According to the results in Table 9-24, 78 (35.9 percent) of the 217 respondents want to know more about copyright law and 37 (47.4 percent) of them claim no sharing of copies of recorded music during the last 30 days.

The second largest group of 72 respondents (33.2 percent) claims to know enough about copyright law and 32 (44.4 percent) of them report no sharing of copies of recorded music during the last 30 days.

Also Table 9-24 results show 49 (22.6 percent) respondents report "do not know/no opinion" and 27 (55.1 percent) of them report no sharing of recorded music during the last 30 days. Only 18 (8.3 percent) claim "do not care" and 5 (27.8 percent) of them report no sharing of copies of recorded music during the same period.

When the respondents who want to learn more about copyright are compared to all others, a difference between two proportions test shows a confidence level of 15.72 percent (z-value: .1983) and fails to support H2 at the .05 level.

Table 9-24 Cross Tabulation of LCTK33 Level of Knowledge and PB47 No Share/Share during the Last 30 Days

			NoShare	Share	Total
LCTK33	1.00	Count	32	40	72
		% within LCTK33	44.4%	55.6%	100.0%
		% within PB47NoShareShare	31.7%	34.5%	33.2%
		% of Total	14.7%	18.4%	33.2%
	2.00	Count	37	41	78
		% within LCTK33	47.4%	52.6%	100.0%
		% within PB47NoShareShare	36.6%	35.3%	35.9%
		% of Total	17.1%	18.9%	35.9%
	3.00	Count	27	22	49
		% within LCTK33	55.1%	44.9%	100.0%
		% within PB47NoShareShare	26.7%	19.0%	22.6%
		% of Total	12.4%	10.1%	22.6%
	4.00	Count	5	13	18
		% within LCTK33	27.8%	72.2%	100.0%
		% within PB47NoShareShare	5.0%	11.2%	8.3%
		% of Total	2.3%	6.0%	8.3%
Total		Count	101	116	217
		% within LCTK33	46.5%	53.5%	100.0%
		% within PB47NoShareShare	100.0%	100.0%	100.0%
		% of Total	46.5%	53.5%	100.0%

Table 9-25 is a cross tabulation of data from survey questions 33 and 48 results.

The data in Table 9-25 show 78 (35.9 percent) respondents want to know more about copyright and 31 (39.7 percent) of them claim no copying of recorded music from others during the last 30 days.

Of the 72 (33.2 percent) respondents feel they know enough about the topic, 29 (40.3 percent) report no copying of recorded music from others during the last 30 days.

Table 9-25 results also show 49 (22.6 percent) do not know or have no opinion and 21 (42.9 percent) of them report no copying of recorded music from others during the last 30 days. And of the 18 (8.3 percent) claim not to care about copyright law while three (16.7 percent) of them report no copying of recorded music from others during the same period.

When the respondents who want to learn more about copyright are compared to all others, a difference between two proportions test shows a confidence level of 18.33 percent (z-value: .2318) and fails to support H2 at the .05 level.

Table 9-25 Cross Tabulation of LCTK33 Level of Knowledge and PB48 No Copy/Copy during the Last 30 Days

			No Copy	Copy	Total
LCTK33	1.00	Count	29	43	72
		% within LCTK33	40.3%	59.7%	100.0%
		% within PB48NoCopyCopy	34.5%	32.3%	33.2%
		% of Total	13.4%	19.8%	33.2%
	2.00	Count	31	47	78
		% within LCTK33	39.7%	60.3%	100.0%
		% within PB48NoCopyCopy	36.9%	35.3%	35.9%
		% of Total	14.3%	21.7%	35.9%
	3.00	Count	21	28	49
		% within LCTK33	42.9%	57.1%	100.0%
		% within PB48NoCopyCopy	25.0%	21.1%	22.6%
		% of Total	9.7%	12.9%	22.6%
	4.00	Count	3	15	18
		% within LCTK33	16.7%	83.3%	100.0%
		% within PB48NoCopyCopy	3.6%	11.3%	8.3%
		% of Total	1.4%	6.9%	8.3%
Total		Count	84	133	217
		% within LCTK33	38.7%	61.3%	100.0%
		% within PB48NoCopyCopy	100.0%	100.0%	100.0%
		% of Total	38.7%	61.3%	100.0%

The previous analysis of survey questions 33 and 39 and reported share or copy behavior fail to support H2 across all measures suggesting that apathy, no opinion and among journalism and mass communication college students does not affect their decision to share or copy copyright-protected recorded music.

Past and Future Share/Copy Behavior

The following results, from cross tabulations of self-reported past share/near-future intent to share and past/near future copy copyright protected music, determine the support for H3.

H3: Recent share/copy history is a good predictor of near-future intent to share or copy recorded music.

Table 9-26 is a cross tabulation of data from survey questions 44 and 47 results.

According to the results in Table 9-26, 69 (31.8 percent) of the 217 respondents claim no past or future recorded music sharing behavior and another 51 (23.5 percent) report the sharing of five or fewer copies of recorded music during the last and the near-future 30-day period.

In addition 25 (11.5 percent) of the 217 respondents claim no past sharing behavior but intend to share 1-5 copies of recorded music during the next 30 days. Another 11 (5.1 percent) do not intend to share but claim sharing behavior from others during the past 30 days.

The asymptotic significance of p = .000 (less than 0.05 the result will occur by chance) is highly significant with a Chi-square of 339.828 and 25 degree of freedom. The minimum expected cell count is .11 and 24 (66.7 percent) of them are less than 5. This result suggests some relationship exists between PB47 and BI44. However, Chi-square is a non-parametric measure and has some limitations with small samples. Researchers suggest at least 20 percent of the cells have an expected frequency of 5 and none should have an expected value of zero.[179] To help with the analysis of the data for H3, a Wilcoxon Signed Rank Test is used to analyze the cross tabulations. The Wilcoxon Test determines the relationship between the respondents' two-scaled variables listed in the cross tabulation to provide frequency results of increase, decrease or tie.[180]

The Wilcoxon Signed Rank Test results in Table 9-27 show 145 of 217 respondents past sharing of copies of recorded music matches their behavioral intention while 45 respondents intend on sharing more and 27 intend on sharing less during the next 30 days.

[179] Daniel Yates, David Moore and George McCabe, The Practice of Statistics, 734 (1999).
[180] Jerome L. Myers, and Arnold Well, Research Design and Statistical Analysis, (Lawrence Erlbaum Associates, Inc., 2003).

Taking the analysis a step further, Chi-square and Kendall's tau-b or c statistical calculations are used to analyze the data for the next series of cross tabulation tables. The Chi-square statistic reveals the amount of support for the null hypothesis as if the study was conducted many times using independent samples. Statistical significance means a relationship can confidently be inferred between the variables in the population and its sample if null hypothesis of no relationship is not supported at the ≤ 0.05 level. Chi-square is a starting point in the analysis to determine if a relationship exists before more in-depth examination of the data.[181]

The strength of the relationship is measured using Kendall's tau-b or c (pronounced "tau sub b"). Kendall's tau is a correlation that provides a convenient way to sort and determine important relationships when examining a large number of cross tabulation cells. Tau-b is used when there is an equal number of rows and columns. Tau-c ("tau sub c") is used when the numbers of rows and columns are not the same.[182] Effect size is the measure of strength of the association and is judged as:

Much larger than typical	$\geq .70$
Large or larger than typical	.50
Medium or typical	.30
Small or smaller than typical	.10 [183]

> Kendall's tau-b [is] a nonparametric measure of correlation for ordinal or ranked variables take ties into account. The sign of the coefficient indicates the direction of the relationship, and its absolute value indicates the strength, with larger

[181] Burns & Bush, *supra* note 165.
[182] Introduction to Research Methods in Political Science: The POWERMUTT* Project (SPSS Version) 2003-2009 John L. Korey Last updated September 25, 2009 *available at* http://www.csupomona.edu/~jlkorey/POWERMUTT/Topics/contingency_tables.html#ordinal
G. David Garson, Ordinal Association: Gamma, Kendall's tau-b and tau-c, Somers' d, NC State University http://faculty.chass.ncsu.edu/garson/PA765/assocordinal.htm#taub.
[183] Jacob Cohen, Statistical Power Analysis for the Behavioral Sciences 79-82 (Lawrence Erlbaum Associates, 2nd ed. 1988).

> absolute values indicating stronger relationships. Possible values range from -1 to 1, but a value of -1 or +1 can only be obtained from square tables.[184]

The value of Kendall's tau-b for cross tabulation Table 9-26 is .609 with an approximate significance of .000 to suggest a fairly strong relationship between PB47 and BI44. According to this analysis, H3 is supported.

[184] George A. Morgan, SPSS for Introductory Statistics: Use and Interpretation, 91, Chapter 6: Selecting and Interpreting Inferential Statistics, EBSCOhost eBook Collection (Lawrence Erlbaum Associates, Inc., 2004).

Table 9-26 PB47 No Share (1.00)/Share (2.00 - 6.00) Recorded Music during the Last 30 Days and Cross Tabulation of BI44 Intention to No Share (1.00)/Share (2.00 - 6.00) Recorded Music during the Next 30 Days

		PB47						Total
BI44		1.00	2.00	3.00	4.00	5.00	6.00	
1.00	Count	69	11	3	0	0	1	84
	% within BI44	82.1%	13.1%	3.6%	.0%	.0%	1.2%	100.0%
	% within PB47	68.3%	15.7%	16.7%	.0%	.0%	10.0%	38.7%
	% of Total	31.8%	5.1%	1.4%	.0%	.0%	.5%	38.7%
2.00	Count	25	51	4	3	0	0	83
	% within BI44	30.1%	61.4%	4.8%	3.6%	.0%	.0%	100.0%
	% within PB47	24.8%	72.9%	22.2%	21.4%	.0%	.0%	38.2%
	% of Total	11.5%	23.5%	1.8%	1.4%	.0%	.0%	38.2%
3.00	Count	3	4	8	3	0	0	18
	% within BI44	16.7%	22.2%	44.4%	16.7%	.0%	.0%	100.0%
	% within PB47	3.0%	5.7%	44.4%	21.4%	.0%	.0%	8.3%
	% of Total	1.4%	1.8%	3.7%	1.4%	.0%	.0%	8.3%
4.00	Count	3	2	2	6	1	0	14
	% within BI44	21.4%	14.3%	14.3%	42.9%	7.1%	.0%	100.0%
	% within PB47	3.0%	2.9%	11.1%	42.9%	25.0%	.0%	6.5%
	% of Total	1.4%	.9%	.9%	2.8%	.5%	.0%	6.5%
5.00	Count	0	0	1	1	3	1	6
	% within BI44	.0%	.0%	16.7%	16.7%	50.0%	16.7%	100.0%
	% within PB47	.0%	.0%	5.6%	7.1%	75.0%	10.0%	2.8%
	% of Total	.0%	.0%	.5%	.5%	1.4%	.5%	2.8%
6.00	Count	1	2	0	1	0	8	12
	% within BI44	8.3%	16.7%	.0%	8.3%	.0%	66.7%	100.0%
	% within PB47	1.0%	2.9%	.0%	7.1%	.0%	80.0%	5.5%
	% of Total	.5%	.9%	.0%	.5%	.0%	3.7%	5.5%
Total	Count	101	70	18	14	4	10	217
	% within BI44	46.5%	32.3%	8.3%	6.5%	1.8%	4.6%	100.0%
	% within PB47	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	46.5%	32.3%	8.3%	6.5%	1.8%	4.6%	100.0%

Table 9-27 Wilcoxon Signed Rank Test PB47 No Share (1.00)/Share (2.00 - 6.00) Recorded Music during the Last 30 Days and BI44 Intention to No Share (1.00)/Share (2.00 - 6.00) Recorded Music during the Next 30 Days

		N	Mean Rank	Sum of Ranks
PB47 - BI44	Negative Ranks	45(a)	37.17	1672.50
	Positive Ranks	27(b)	35.39	955.50
	Ties	145(c)		
	Total	217		

a. PB47 < BI44
b. PB47 > BI44
c. PB47 = BI44

Test Statistics (b)

	PB47 - BI44
Z	-2.113(a)
Asymp. Sig. (2-tailed)	.035

a. Based on positive ranks.
b. Wilcoxon Signed Ranks Test

Table 9-28 is a cross tabulation of data from survey questions 48 and 45 results.

According to the results in Table 9-28, 53 (24.4 percent) of the 217 respondents claim no past or future copying of recorded music from others and another 38 (17.5 percent) report the copying of five or fewer copies of recorded music from others during the last and the future 30-day period.

In addition 23 (10.6 percent) of the 217 respondents claim no past copy behavior but intend to make 1-5 copies of recorded music during the next 30 days. Another 8 (3.7 percent) do not intend to copy but claim copying recorded music from others during the past 30 days.

The asymptotic significance of p = .000 (less than 0.05 the result will occur by chance) is highly statistically significant with a Chi-square of 255.828 and 25 degree of freedom. The minimum expected cell count is .46 and 22 (61.1 percent) of them are less than 5. This result suggests there is some relationship exists between PB48 and BI45 but the expected cell count is

beyond the limitations of the chi-square statistic so the Wilcoxon Test is used for additional analysis.

The Wilcoxon Signed Rank Test results in Table 9-29 show 124 of 217 respondents past copying behavior of recorded music from others matches their intention while 61 respondents claim more copying behavior and 32 claim less copying from others during the next 30 days.

The value of Kendall's tau-b is .655 with an approximate significance of .000 to suggest a fairly strong relationship between PB48 and BI45. According to this analysis, H3 is supported.

Table 9-28 Cross Tabulation of PB48 No Copy (1.00)/Copy (2.00 - 6.00) Recorded Music during the Last 30 Days and BI45 Intention to No Copy (1.00)/Copy (2.00 - 6.00) Recorded Music during the Next 30 Days

		PB48						Total
BI45		1.00	2.00	3.00	4.00	5.00	6.00	
1.00	Count	53	8	2	1	0	0	64
	% within BI45	82.8%	12.5%	3.1%	1.6%	.0%	.0%	100.0%
	% within PB48	63.1%	12.5%	10.0%	7.7%	.0%	.0%	29.5%
	% of Total	24.4%	3.7%	.9%	.5%	.0%	.0%	29.5%
2.00	Count	23	38	3	2	0	2	68
	% within BI45	33.8%	55.9%	4.4%	2.9%	.0%	2.9%	100.0%
	% within PB48	27.4%	59.4%	15.0%	15.4%	.0%	7.7%	31.3%
	% of Total	10.6%	17.5%	1.4%	.9%	.0%	.9%	31.3%
3.00	Count	3	14	8	1	2	2	30
	% within BI45	10.0%	46.7%	26.7%	3.3%	6.7%	6.7%	100.0%
	% within PB48	3.6%	21.9%	40.0%	7.7%	20.0%	7.7%	13.8%
	% of Total	1.4%	6.5%	3.7%	.5%	.9%	.9%	13.8%
4.00	Count	4	1	5	4	5	2	21
	% within BI45	19.0%	4.8%	23.8%	19.0%	23.8%	9.5%	100.0%
	% within PB48	4.8%	1.6%	25.0%	30.8%	50.0%	7.7%	9.7%
	% of Total	1.8%	.5%	2.3%	1.8%	2.3%	.9%	9.7%
5.00	Count	0	2	2	1	3	2	10
	% within BI45	.0%	20.0%	20.0%	10.0%	30.0%	20.0%	100.0%
	% within PB48	.0%	3.1%	10.0%	7.7%	30.0%	7.7%	4.6%
	% of Total	.0%	.9%	.9%	.5%	1.4%	.9%	4.6%
6.00	Count	1	1	0	4	0	18	24
	% within BI45	4.2%	4.2%	.0%	16.7%	.0%	75.0%	100.0%
	% within PB48	1.2%	1.6%	.0%	30.8%	.0%	69.2%	11.1%
	% of Total	.5%	.5%	.0%	1.8%	.0%	8.3%	11.1%
Total	Count	84	64	20	13	10	26	217
	% within BI45	38.7%	29.5%	9.2%	6.0%	4.6%	12.0%	100.0%
	% within PB48	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	38.7%	29.5%	9.2%	6.0%	4.6%	12.0%	100.0%

Table 9-29 Wilcoxon Signed Rank Test PB48 No Copy (1.00)/Copy (2.00 - 6.00) Recorded Music during the Last 30 Days and BI45 Intention to No Copy (1.00)/Copy (2.00 - 6.00) Recorded Music During the Next 30 Days

		N	Mean Rank	Sum of Ranks
PB48 - BI45	**Negative Ranks**	61(a)	45.30	2763.50
	Positive Ranks	32(b)	50.23	1607.50
	Ties	124(c)		
	Total	217		

a. PB48 < BI45
b. PB48 > BI45
c. PB48 = BI45

Test Statistics b)

	PB48 - BI45
Z	-2.303(a)
Asymp. Sig. (2-tailed)	.021

a. Based on positive ranks.
b. Wilcoxon Signed Ranks Test

H3 is supported by the statistically significant results for past and near-future sharing and past and near-future copying.

Gender Share or Copy Differences

As noted before, earlier studies show males more likely than females to pirate software and music. Here are the results to test H4.

H4. Males and females differ on whether they share or copy recorded music.

Table 9-30 is a cross tabulation of data from survey questions 49 (see below) and 47 results including related symmetric measures.

49. What is your gender?

Male ☐ Female ☐

A cross tabulation and a Phi coefficient analysis determines the correlation between gender and the likelihood of sharing or copying music. The Phi coefficient divides the chi-square statistic by the sample size and then takes the square root of the result.[185] The index is a binary analogue of the Pearson correlation coefficient and has a range of -1 to +1.[186] To answer H4, gender was recoded as 0 for male and 1 for female. Gender means were not imputed for the five missing values where the respondents failed to respond. Responses to PB47, PB48, BI44 and BI45 were recoded to 0 for no share or no copy and 1 for share or copy recorded music. Tables 9-30 through 9-33 results show 212 total responses cross tabulated with G-49.

Table 9-30 is a cross tabulation of G49 and PB47 results along with related symmetric measures.

The data in Table 9-30 show 100 (47.2 percent) of the 212 respondents claim no sharing of recorded music during the last 30 days. As noted earlier, females account for 159 (75 percent) of the total responses and 78 (49.1 percent) of them claim no sharing of recorded music during the same period. Males account for 53 (25 percent) of the total responses and 22 (41.5 percent) of them claim no sharing of recorded music. Of the 112 respondents who claim to share recorded music during the last 30 days, 81 (72.3 percent) are female and 31 (27.7 percent) are male.

The Phi coefficient is -.065 between male and female responses about their recorded music sharing behavior to indicate the effect size is considered small.[187] The statistical significance of .340 is greater than .05 to and fails to reject the null hypothesis of no difference. According to this analysis, H4 is not supported.

[185] SPSS 13.0 Help Screen, Keyword *Phi > Nominal* (2004).
[186] *Id.* Keyword Phi > 4-point correlation.
[187] Cohen, *supra* note 183.

Table 9-30 Cross Tabulation of G49 and PB47 No Share/Share Recorded Music During the Last 30 Days

			PB47		
			0	1	Total
G49	0	Count	22	31	53
		% within G49	41.5%	58.5%	100.0%
		% within PB47	22.0%	27.7%	25.0%
		% of Total	10.4%	14.6%	25.0%
	1	Count	78	81	159
		% within G49	49.1%	50.9%	100.0%
		% within PB47	78.0%	72.3%	75.0%
		% of Total	36.8%	38.2%	75.0%
Total		Count	100	112	212
		% within G49	47.2%	52.8%	100.0%
		% within PB47	100.0%	100.0%	100.0%
		% of Total	47.2%	52.8%	100.0%

Symmetric Measures

		Value	Approx. Sig.
Nominal by Nominal	Phi	-.065	.340
	Cramer's V	.065	.340
N of Valid Cases		212	

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

Table 9-31 is a cross tabulation of data from survey questions 49 and 48 results including related symmetric measures.

According to the data in Table 9-31, 84 (39.6 percent) of the 212 respondents report no copying of recorded music from others during the last 30 days. Of the 159 (75.0 percent) female respondents, 67 (42.1 percent) of them claim no copying of recorded music during the last 30 days. Of the 53 (25.0 percent) male respondents, 17 (32.1 percent) of them claim no copying of recorded music during the same period. Of the 128 respondents who report copying recorded music during the last 30 days, 92 (71.9 percent) are female and 36 (28.1 percent) are male.

The Phi coefficient is -.089 between male and female responses about their recorded music copying behavior to indicate the effect size is considered small.[188] The statistical significance of .195 is greater than .05 to and fails to reject the null hypothesis of no difference. According to this analysis, H4 is not supported.

Table 9-31 Cross Tabulation of G49 Male(0)/Female(1) and PB48 No Copy (0)/Copy (1) Recorded Music during the Last 30 Days

			PB48		
			0	1	Total
G49	0	Count	17	36	53
		% within G49	32.1%	67.9%	100.0%
		% within PB48	20.2%	28.1%	25.0%
		% of Total	8.0%	17.0%	25.0%
	1	Count	67	92	159
		% within G49	42.1%	57.9%	100.0%
		% within PB48	79.8%	71.9%	75.0%
		% of Total	31.6%	43.4%	75.0%
Total		Count	84	128	212
		% within G49	39.6%	60.4%	100.0%
		% within PB48	100.0%	100.0%	100.0%
		% of Total	39.6%	60.4%	100.0%

Symmetric Measures

		Value	Approx. Sig.
Nominal by Nominal	Phi	-.089	.195
	Cramer's V	.089	.195
N of Valid Cases		212	

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.
c. Based on normal approximation.

Table 9-32 is a cross tabulation of data from survey questions 49 and 44 results including related symmetric measures.

According to the data in Table 9-32, 82 (38.7 percent) of the 212 respondents report no intent to share copies of recorded music during the next 30 days. Of the 159

[188] *Id*.

(75.0 percent) female respondents, 63 (39.6 percent) of them claim no intent to share copies of recorded music during the next 30 days. Of the 53 (25.0 percent) male respondents 19 (35.8 percent) of them claim no intent to copy recorded music during the same period. Of the 130 (61.3 percent) of the 212 respondents who intend to share copies of recorded music during the next 30 days, 96 (73.8 percent) are female and 34 (26.2 percent) are male.

The Phi coefficient is -.034 between male and female responses about their intent to share recorded music to indicate the effect size is considered small.[189] The statistical significance of .625 is greater than .05 to and fails to reject the null hypothesis of no difference. According to this analysis, H4 is not supported.

[189] *Id*.

Table 9-32 Cross Tabulation of G49 Male (0)/Female (1) and BI44 Intention to No Share (0)/Share (1) Recorded Music During the Next 30 Days

			BI44		
			0	1	Total
G49	0	Count	19	34	53
		% within G49	35.8%	64.2%	100.0%
		% within BI44	23.2%	26.2%	25.0%
		% of Total	9.0%	16.0%	25.0%
	1	Count	63	96	159
		% within G49	39.6%	60.4%	100.0%
		% within BI44	76.8%	73.8%	75.0%
		% of Total	29.7%	45.3%	75.0%
Total		Count	82	130	212
		% within G49	38.7%	61.3%	100.0%
		% within BI44	100.0%	100.0%	100.0%
		% of Total	38.7%	61.3%	100.0%

Symmetric Measures

		Value	Approx. Sig.
Nominal by Nominal	Phi	-.034	.625
	Cramer's V	.034	.625
N of Valid Cases		212	

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

Table 9-33 is a cross tabulation of data from survey questions 49 and 45 results including related symmetric measures.

According to the data in Table 9-33, 64 (30.2 percent) of the 212 respondents report no intent to copy recorded music during the next 30 days. Of the 159 (75.0 percent) female respondents, 48 (30.2 percent) claim no intent to copy recorded music during the next 30 days. Of the 53 (25.0 percent of total) male respondents, 16 (30.2 percent) of them claim no intent to copy recorded music during the same period. Of the 148 respondents who intend to copy recorded music during the next 30 days, 111 (75.0 percent) are female and 37 (25.0 percent) are male.

The Phi coefficient is .000 between male and female responses about their recorded music copying behavior to indicate there is no difference between them.[190] The statistical significance of 1.00 is greater than .05 to and fails to reject the null hypothesis of no difference. According to this analysis, H4 is not supported.

Table 9-33 Cross Tabulation of G49 Male (0)/Female (1) and Recode BI45 Intention to No Copy (0)/Copy (1) from Others during the Next 30 days

			BI45		
			0	1	Total
G49	0	Count	16	37	53
		% within G49	30.2%	69.8%	100.0%
		% within BI45	25.0%	25.0%	25.0%
		% of Total	7.5%	17.5%	25.0%
	1	Count	48	111	159
		% within G49	30.2%	69.8%	100.0%
		% within BI45	75.0%	75.0%	75.0%
		% of Total	22.6%	52.4%	75.0%
Total		Count	64	148	212
		% within G49	30.2%	69.8%	100.0%
		% within BI45	100.0%	100.0%	100.0%
		% of Total	30.2%	69.8%	100.0%

Symmetric Measures

		Value	Approx. Sig.
Nominal by Nominal	Phi	.000	1.000
	Cramer's V	.000	1.000
N of Valid Cases		212	

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.
c. Based on normal approximation.

According to the previous analysis of the cross tab results, H4 is not supported and suggest males and females are about equally likely to share or copy recorded music.

In addition to the use of the tests described above, a mean composite of past share (PB47, past copy (PB48), near-future intent to share (BI44) and near-future intent to copy (PB48)

[190] *Id.*

recorded music is used to analyze the data throughout the rest of the study. The variables are combined as Cronbach's alpha is .861 to suggest each measurement is internally consistent with the others. Table 9-34 results show the summation of the four variables.

Table 9-34 Sum of PB47, PB48, BI44 and BI45

Valid	Frequency	Percent	Valid Percent	Cumulative Percent
4.00	44	20.3	20.3	20.3
5.00	12	5.5	5.5	25.8
6.00	24	11.1	11.1	36.9
7.00	18	8.3	8.3	45.2
8.00	31	14.3	14.3	59.4
9.00	14	6.5	6.5	65.9
10.00	10	4.6	4.6	70.5
11.00	6	2.8	2.8	73.3
12.00	11	5.1	5.1	78.3
13.00	5	2.3	2.3	80.6
14.00	6	2.8	2.8	83.4
15.00	6	2.8	2.8	86.2
16.00	7	3.2	3.2	89.4
17.00	6	2.8	2.8	92.2
18.00	4	1.8	1.8	94.0
19.00	2	.9	.9	94.9
20.00	2	.9	.9	95.9
21.00	1	.5	.5	96.3
22.00	1	.5	.5	96.8
23.00	1	.5	.5	97.2
24.00	6	2.8	2.8	100.0

Table 9-34A Composite Share/Copy

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	44	20.3	20.3	20.3
	2.00	36	16.6	16.6	36.9
	3.00	63	29.0	29.0	65.9
	4.00	32	14.7	14.7	80.6
	5.00	42	19.4	19.4	100.0
	Total	217	100.0	100.0	

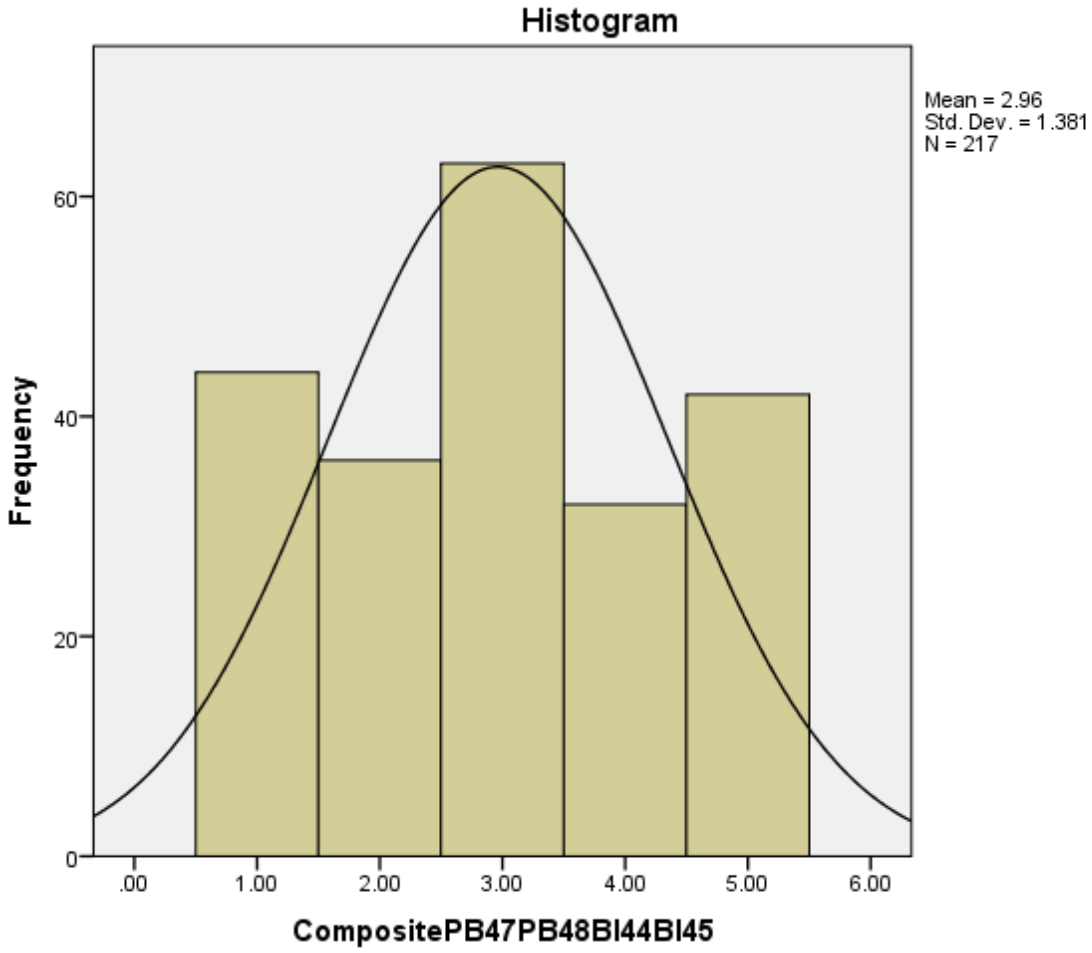

Figure 9-1 Composite Share/Copy Last 30 days and Next Thirty Days

Attitude toward the Behavior

As noted earlier in the study, concepts between the selected aspects of the theories selected are not always exclusive nor are they easily separated (see Figure 2-1). As an example, this section seeks to isolate the aspects of the attitude toward the behavior that form the basis of the survey questions even though aspects of economic theory may influence the respondent's behavior when testing H5.

H5: Attitude toward the behavior affects the respondents' decision to share or copy recorded music.

The data in Table 9-35 show the respondents' choices to semantic scales about their attitude toward their share/copy behavior. The survey questions ask if sharing or copying recorded music is harmful/beneficial (ATB16); unpleasant/pleasant (ATB17); bad/good (ATB18): and worthless/valuable (ATB19). The results of the individual questions are internally consistent and highly correlated with an alpha of .928 across the four measures. A composite scale is developed by summing the individual question results and creating a low (lowest thru 3.8 = 1), neutral (4 thru 4.26 = 2) and high (4.4 thru highest = 3) recode category of the data. The individual survey questions are included below.

16. For me to share copies of recorded music in the forthcoming month is:

Harmful	☐	☐	☐	☐	☐	☐	☐	Beneficial
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

17. For me to share copies of recorded music in the forthcoming month is:

Unpleasant	☐	☐	☐	☐	☐	☐	☐	Pleasant
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

18. For me to share copies of recorded music in the forthcoming month is:

Bad	☐	☐	☐	☐	☐	☐	☐	Good
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

19. For me to share copies of recorded music in the forthcoming month is:

Worthless	☐	☐	☐	☐	☐	☐	☐	Valuable
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

Table 9-35 Reliability Statistics ATBT16, ATB17, ATB18 and ATB19

Cronbach's Alpha	N of Items
.928	4

Item Statistics

	Mean	Std. Deviation	N
ATB16	4.3318	1.41112	217
ATB17	4.6406	1.39437	217
ATB18	4.2765	1.37337	217
ATB19	4.4101	1.41830	217

According to the data in Table 9-36, 44 (20.3 percent) of the 217 respondents do not intend to share or copy recorded music with others during the last or next 30 days. Many respondents, 67 (30.9 percent), report the middle or neutral semantic scale 2. Composite ATB scale 3 is the most selected choice with 99 (45.6 percent) of the 217 respondents reporting the high end of the semantic scale with 8 (18.2 percent) of them reporting no sharing or copying. Scale 1 results show 51 (23.5 percent) responses report the weakest indicator of attitude toward the behavior with 20 (39.2 percent) of them reporting no share/copy of recorded music during the past and future 30 days.

According to the analysis below, the asymptotic significance of p = .000 (less than 0.05 that the results will occur by chance) is statistically significant with a Pearson Chi-square of

31.819 and 8 degrees of freedom. The minimum expected cell count is 7.52 and none of them are less than 5. The chi-square test rejects the null hypothesis and supports H5

The value of Kendall's tau-c is .268 with an approximate significance of p = .000 to suggest a small positive relationship between composite ATB and composite share/copy. According to these results and analysis, H5 is supported.

Table 9-36 Cross Tabulation of Composite ATB and Composite Share/Copy Recorded Music

			Composite Share/Copy					Total
			1.00	2.00	3.00	4.00	5.00	
Composite ATB	1.00	Count	20	9	10	4	8	51
		% within Composite ATB	39.2%	17.6%	19.6%	7.8%	15.7%	100.0%
		% within Composite S/C	45.5%	25.0%	15.9%	12.5%	19.0%	23.5%
		% of Total	9.2%	4.1%	4.6%	1.8%	3.7%	23.5%
	2.00	Count	16	15	20	5	11	67
		% within Composite ATB	23.9%	22.4%	29.9%	7.5%	16.4%	100.0%
		% within Composite Share/Copy	36.4%	41.7%	31.7%	15.6%	26.2%	30.9%
		% of Total	7.4%	6.9%	9.2%	2.3%	5.1%	30.9%
	3.00	Count	8	12	33	23	23	99
		% within Composite ATB	8.1%	12.1%	33.3%	23.2%	23.2%	100.0%
		% within Composite Share/Copy	18.2%	33.3%	52.4%	71.9%	54.8%	45.6%
		% of Total	3.7%	5.5%	15.2%	10.6%	10.6%	45.6%
Total		Count	44	36	63	32	42	217
		% within Composite ATB	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%
		% within Composite Share/Copy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	31.819[a]	8	.000
Likelihood Ratio	32.316	8	.000
Linear-by-Linear Association	19.388	1	.000
N of Valid Cases	217		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 7.52.

Symmetric Measures

		Value	Asymp. Std. Error[a]	Approx. T[b]	Approx. Sig.
Ordinal by Ordinal	**Kendall's tau-b**	.268	.056	4.786	.000
	Kendall's tau-c	.286	.060	4.786	.000
N of Valid Cases		217			

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

As suggested from the theory of planned behavior, attitude toward the behavior is a good predictor of behavior.[191] Even though the support is small, nonetheless attitude toward the behavior supports H5 when examining the students' decision to share or copy recorded music.

Ethical Influences on the Share or Copy Decision

Once again concepts between the selected aspects of the theories selected are not always exclusive nor are they easily separated (see Figure 2-1). As an example, this section seeks to isolate the aspects of ethical influences that form the basis of the survey questions even though aspects of social norm theory may influence the respondent's ethical behavior when testing H6.

H6: Ethical influences affect the respondents' decision to share or copy recorded music.

The data in Table 9-38 show a composite of the respondents' choices to semantic scales about their ethical feelings about their share/copy behavior. The questions ask if sharing or

[191] *Supra* note 16.

copying recorded music is makes the respondents feel guilty (ET10), dishonest (ET11) or embarrassed (ET12). The results of the individual questions are internally consistent and highly correlated with an alpha of .875 across the four measures hereafter referred to as composite ET. A composite scale is developed by summing the individual question results and creating a low (lowest thru 3.8 = 1), neutral (4 thru 4.35 = 2) and high (4.40 thru highest = 3) recode category of the data. The individual survey questions are included below.

10. If I copied recorded music from others, I would feel guilty.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

11. If I copied recorded music from others I would feel dishonest.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

12. If I copied recorded music from others and it became public knowledge, I would feel embarrassed.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

Table 9-37 Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.875	.880	3

Item Statistics

	Mean	Std. Deviation	N
ET10	2.5069	1.55121	217
ET11	2.4424	1.47406	217
ET12	2.6682	1.65256	217

Inter-Item Correlation Matrix

	ET10	ET11	ET12
ET10	1.000	.894	.634
ET11	.894	1.000	.600
ET12	.634	.600	1.000

The covariance matrix is calculated and used in the analysis.

According to the data in Table 9-38, 44 (20.3 percent) of the 217 respondents do not intend to share or copy recorded music with others during the last or next 30 days. The vast majority of the respondents, 182 (83.9 percent), report the low semantic scale 1 indicating little or no feelings of guilt, dishonesty or embarrassment when sharing or copying recorded music. Composite ET scale 3 is the second most selected choice with 26 (12.0 percent) of the 217 respondents reporting the high end of the semantic scale with 14 (53.8 percent) of them reporting no sharing or copying. Scale 2 results show 9 (4.1 percent) responses report the neutral indicator of ethical feelings about the behavior with 5 (55.6 percent) of them reporting no sharing or copying of recorded music during the past and future 30 days.

According to the analysis below, the asymptotic significance of p = .000 (less than 0.05 that the results will occur by chance) is statistically significant with a Pearson Chi-square of 31.285 and 8 degrees of freedom. The minimum expected cell count is 1.33 and 7 of them are less than 5. The chi-square test rejects the null hypothesis and does support H6; however, more than 20 percent of the cells are less than 5 to suggest further analysis is needed.

The value of Kendall's tau-c is -.190 with an approximate significance of p = .000 to suggest a small negative relationship between composite ET and composite share/copy. According to these results and analysis, H6 is supported.

Table 9-38 Cross Tabulation of Composite ET101112 and Composite Share/Copy

			Composite Share/Copy					Total
			1.00	2.00	3.00	4.00	5.00	
Composite ET	1.00	Count	25	31	57	30	39	182
		% within Composite ET	13.7%	17.0%	31.3%	16.5%	21.4%	100.0%
		% within Composite Share/Copy	56.8%	86.1%	90.5%	93.8%	92.9%	83.9%
		% of Total	11.5%	14.3%	26.3%	13.8%	18.0%	83.9%
	2.00	Count	5	1	2	0	1	9
		% within Composite ET	55.6%	11.1%	22.2%	0.0%	11.1%	100.0%
		% within Composite Share/Copy	11.4%	2.8%	3.2%	0.0%	2.4%	4.1%
		% of Total	2.3%	0.5%	0.9%	0.0%	0.5%	4.1%
	3.00	Count	14	4	4	2	2	26
		% within Composite ET	53.8%	15.4%	15.4%	7.7%	7.7%	100.0%
		% within Composite Share/Copy	31.8%	11.1%	6.3%	6.2%	4.8%	12.0%
		% of Total	6.5%	1.8%	1.8%	0.9%	0.9%	12.0%
Total		Count	44	36	63	32	42	217
		% within Composite ET	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%
		% within Composite Share/Copy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	31.285[a]	8	.000
Likelihood Ratio	27.893	8	.000
Linear-by-Linear Association	18.893	1	.000
N of Valid Cases	217		

a. 7 cells (46.7%) have expected count less than 5. The minimum expected count is 1.33.

Symmetric Measures

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	Kendall's tau-b	-.270	.058	-4.144	.000
	Kendall's tau-c	-.190	.046	-4.144	.000
N of Valid Cases		217			

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

When isolated, ethical influences show a small negative influence on the students' decision to share or copy recorded music.

Social Influences on the Share or Copy Decision

As indicated before, concepts between the selected aspects of theories are not always exclusive nor are they easily separated (see Figure 2-1). As an example, this section seeks to isolate aspects of social influences that form the basis of the survey questions even though aspects of ethical theory may influence the respondent's social behavior when testing H7.

H7: Social influences affect the respondents' decision to share or copy recorded music.

The data in Table 9-39 show the respondents' composite choices to semantic scales about the importance of listening to music and their share/copy behavior. The question (SNT1) asks if listening to music is an important part of their life. A composite scale is developed by summing the individual question results and creating a low (lowest thru 3.0 = 1), neutral (4.00 = 2) and high (5.00 thru highest = 3) recode category of the data. The individual survey question is included below.

1. Listening to music is an important part of my life.

Strongly Disagree	☐	☐	☐	☐	☐	☐	☐	Strongly Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

According to the data in Table 9-39, 44 (20.3 percent) of the 217 respondents do not intend to share or copy recorded music with others during the last or next 30 days. The vast majority of the respondents, 200 (92.2 percent), report the high semantic scale 3 indicating music is important in their life. Composite SNT1 scale 2 is the second most selected choice with 10 (3.2 percent) of the 217 respondents reporting the neutral position of the semantic scale with 3 (30.0 percent) of them reporting no sharing or copying. Scale 1 results show 7 (3.2 percent) responses report the low semantic scale of importance with 2 (28.6 percent) of them reporting no sharing or copying of recorded music during the past and future 30 days.

According to the analysis below, the asymptotic significance of p = .098 (less than 0.05 that the results will occur by chance) is statistically significant with a Pearson Chi-square of 13.436 and 8 degrees of freedom. The minimum expected cell count is 1.03 and 10 of them are less than 5. The chi-square test rejects the null hypothesis to support H6; however, more than 20 percent of the cells are less than 5 to suggest further analysis is needed.

The value of Kendall's tau-c is .005 with an approximate significance of p = .887 and suggests little or no relationship between composite SNT1 and composite share/copy. According to these results and analysis, H7 is not supported.

Table 9-39 Cross Tabulation of Composite SNT1 Listening to Music Important and Composite Recode Share/Copy

			Composite Share/Copy					Total
			1.00	2.00	3.00	4.00	5.00	
Composite SNT1	1.00	Count	2	1	4	0	0	7
		% within Composite SNT1	28.6%	14.3%	57.1%	0.0%	0.0%	100.0%
		% within Composite Share/Copy	4.5%	2.8%	6.3%	0.0%	0.0%	3.2%
		% of Total	0.9%	0.5%	1.8%	0.0%	0.0%	3.2%
	2.00	Count	3	1	0	1	5	10
		% within Composite SNT1	30.0%	10.0%	0.0%	10.0%	50.0%	100.0%
		% within Composite Share/Copy	6.8%	2.8%	0.0%	3.1%	11.9%	4.6%
		% of Total	1.4%	0.5%	0.0%	0.5%	2.3%	4.6%
	3.00	Count	39	34	59	31	37	200
		% within Composite SNT1	19.5%	17.0%	29.5%	15.5%	18.5%	100.0%
		% within Composite Share/Copy	88.6%	94.4%	93.7%	96.9%	88.1%	92.2%
		% of Total	18.0%	15.7%	27.2%	14.3%	17.1%	92.2%
Total		Count	44	36	63	32	42	217
		% within Composite SNT1	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%
		% within Composite Share/Copy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	13.436[a]	8	.098
Likelihood Ratio	16.790	8	.032
Linear-by-Linear Association	.388	1	.533
N of Valid Cases	217		

a. 10 cells (66.7%) have expected count less than 5. The minimum expected count is 1.03.

Symmetric Measures

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	**Kendall's tau-b**	.009	.067	.142	.887
	Kendall's tau-c	.005	.034	.142	.887
N of Valid Cases		217			

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

Continuing to focus on aspects of social norm theory, Table 9-40 results show questions SNT20 and SNT23 Cronbach's Alpha of .751 that is an internally consistent measure. The data in Table 9-41 show the respondents' choices to Likert and semantic scales about their feelings about their share/copy behavior. The questions ask if people whose opinions the respondents value most (SNT20) and their parents (SNT23) would disapprove of their sharing or copying recorded music. The results of the individual questions hereafter referred to as composite SNT2023. A composite scale is developed by summing the individual question results and creating a low (lowest thru 3.8 = 1), neutral (4 thru 4.35 = 2) and high (4.40 thru highest = 3) recode category of the data. The individual survey questions are included below.

Table 9-40 Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.751	.752	2

Inter-Item Correlation Matrix

	SNT20	SNT23
SNT20	1.000	.601
SNT23	.601	1.000

The covariance matrix is calculated and used in the analysis.

Table 9-41 is a cross tabulation of data from survey questions 20 and 23(see below) and composite share/copy results.

20. The people in my life whose opinions I value most would disapprove of my copying of recorded music from others.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

23. My parents would be upset if they knew I shared copies of recorded music with others in the forthcoming month.

Definitely								Definitely
False	☐	☐	☐	☐	☐	☐	☐	True
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

According to the data in Table 9-41, 44 (20.3 percent) of the 217 respondents do not intend to share or copy recorded music with others during the last or next 30 days. The majority of the respondents, 178 (82.0 percent), report the low scale 1 indicating people and parents in their lives would not be upset. Composite SNT2023 scale 3 is the second most selected choice with 25 (11.5 percent) of the 217 respondents reporting the higher position of the semantic scale with 10 (40.0 percent) of them reporting no sharing or copying. Scale 2 results show 14 (6.5

percent) responses report the neutral semantic scale of importance with 7 (50.0 percent) of them reporting no sharing or copying of recorded music during the last and next 30 days.

According to the analysis below, the asymptotic significance of p = .014 (less than 0.05 that the results will occur by chance) is statistically significant with a Pearson Chi-square of 19.116 and 8 degrees of freedom. The minimum expected cell count is 2.06 and 8 of them are less than 5. The chi-square test rejects the null hypothesis to support H7; however, more than 20 percent of the cells are less than 5 to suggest further analysis is needed.

The value of Kendall's tau-c is -.107 with an approximate significance of p = .032 and suggests a small negative relationship between social composite SNT2023 and composite share/copy. According to these results and analysis, H7 is supported.

Table 9-41 Cross Tabulation of Social Composite SNT2023 and Composite Share/Copy

			Composite Share/Copy					Total
			1.00	2.00	3.00	4.00	5.00	
Composite SNT2023	1.00	Count	27	32	55	29	35	178
		% within Composite SNT2023	15.2%	18.0%	30.9%	16.3%	19.7%	100.0%
		% within Composite Share/Copy	61.4%	88.9%	87.3%	90.6%	83.3%	82.0%
		% of Total	12.4%	14.7%	25.3%	13.4%	16.1%	82.0%
	2.00	Count	7	1	4	1	1	14
		% within Composite SNT2023	50.0%	7.1%	28.6%	7.1%	7.1%	100.0%
		% within Composite Share/Copy	15.9%	2.8%	6.3%	3.1%	2.4%	6.5%
		% of Total	3.2%	0.5%	1.8%	0.5%	0.5%	6.5%
	3.00	Count	10	3	4	2	6	25
		% within Composite SNT2023	40.0%	12.0%	16.0%	8.0%	24.0%	100.0%
		% within Composite Share/Copy	22.7%	8.3%	6.3%	6.2%	14.3%	11.5%
		% of Total	4.6%	1.4%	1.8%	0.9%	2.8%	11.5%
Total		Count	44	36	63	32	42	217
		% within Composite SNT2023	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%
		% within Composite Share/Copy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	19.116[a]	8	.014
Likelihood Ratio	17.602	8	.024
Linear-by-Linear Association	4.214	1	.040
N of Valid Cases	217		

a. 8 cells (53.3%) have expected count less than 5. The minimum expected count is 2.06.

Symmetric Measures

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	**Kendall's tau-b**	-.144	.066	-2.147	.032
	Kendall's tau-c	-.107	.050	-2.147	.032
N of Valid Cases		217			

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

This section of the analysis offers mixed results. The findings from Question SNT1 and the cross tabulation with the composite share/copy show strong support of the respondents' importance attached to the listening of music but the analysis fails to support H7. However, the cross tabulation of social composite SNT2023 and composite share/copy composite and its analysis shows a small negative support for H7.

Economic Influences on the Share or Copy Decision

Since college student are spending for their education and have little time to earn an income, the lack of discretionary income may influence their decisions about sharing and copying recorded music. Income variable results may help with prediction of behavior so this section examines the phenomena through the lens of H8.

H8: Economic influences affect the respondents' decision to share or copy recorded music.

Table 9-42 shows the cross tabulation of survey results for questions 6 (see below) and composite share/copy.

6. The sharing of copies of recorded music saves me money.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

According to the data in Table 9-42, 89 (41.0 percent) of the 217 respondents strongly agree sharing copies of music saves them money. Of them 11 (12.4 percent) claim no sharing or copying of recorded music. Also of the 217 respondents, 45 (20.7 percent) select ETPRT6 scale 6 and 41 (18.9 percent) report ETPRT6 scale 5 which means 175 (80.7 percent) of the 217 respondents agree that sharing copies of music saves them money. Of the 175 respondents, 27 (15.4 percent) of them claim no sharing or copying of music.

The asymptotic significance (2-sided) of $p = .108$ is not statistically significant with a Pearson Chi-square of 32.800 and 24 degrees of freedom. The minimum expected cell count is .74 and 19 (54.3 percent) of them are less than 5. These results fail to reject the null hypothesis and suggest no relationship exists between ETPRT6 and the composite share/copy results; however, more than 20 percent of the cells are less than 5 to suggest further analysis is needed.

The value of Kendall's tau-c is .216 with an approximate significance of .000 and suggests a small relationship between ETPRT6 and the composite share/copy results. H8 is supported.

Table 9-42 Cross Tabulation of ETPRT6 Saves Money and Composite Share/Copy

ETPRT6		Composite Share/Copy					Total
		1.00	2.00	3.00	4.00	5.00	
1.00	Count	3	0	2	0	0	5
	% within ETPRT6	60.0%	0.0%	40.0%	0.0%	0.0%	100.0%
	% within Composite Share/Copy	6.8%	0.0%	3.2%	0.0%	0.0%	2.3%
	% of Total	1.4%	0.0%	0.9%	0.0%	0.0%	2.3%
2.00	Count	4	2	2	0	1	9
	% within ETPRT6	44.4%	22.2%	22.2%	0.0%	11.1%	100.0%
	% within Composite Share/Copy	9.1%	5.6%	3.2%	0.0%	2.4%	4.1%
	% of Total	1.8%	0.9%	0.9%	0.0%	0.5%	4.1%
3.00	Count	4	2	3	1	0	10
	% within ETPRT6	40.0%	20.0%	30.0%	10.0%	0.0%	100.0%
	% within Composite Share/Copy	9.1%	5.6%	4.8%	3.1%	0.0%	4.6%
	% of Total	1.8%	0.9%	1.4%	0.5%	0.0%	4.6%
4.00	Count	6	4	5	2	1	18
	% within ETPRT6	33.3%	22.2%	27.8%	11.1%	5.6%	100.0%
	% within Composite Share/Copy	13.6%	11.1%	7.9%	6.2%	2.4%	8.3%
	% of Total	2.8%	1.8%	2.3%	0.9%	0.5%	8.3%
5.00	Count	10	6	12	4	9	41
	% within ETPRT6	24.4%	14.6%	29.3%	9.8%	22.0%	100.0%
	% within Composite Share/Copy	22.7%	16.7%	19.0%	12.5%	21.4%	18.9%
	% of Total	4.6%	2.8%	5.5%	1.8%	4.1%	18.9%
6.00	Count	6	6	16	11	6	45
	% within ETPRT6	13.3%	13.3%	35.6%	24.4%	13.3%	100.0%
	% within Composite Share/Copy	13.6%	16.7%	25.4%	34.4%	14.3%	20.7%
	% of Total	2.8%	2.8%	7.4%	5.1%	2.8%	20.7%
7.00	Count	11	16	23	14	25	89
	% within ETPRT6	12.4%	18.0%	25.8%	15.7%	28.1%	100.0%
	% within Composite Share/Copy	25.0%	44.4%	36.5%	43.8%	59.5%	41.0%
	% of Total	5.1%	7.4%	10.6%	6.5%	11.5%	41.0%
	Count	44	36	63	32	42	217
	% within ETPRT6	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%
	% within Composite Share/Copy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	32.800[a]	24	.108
Likelihood Ratio	36.478	24	.049
Linear-by-Linear Association	19.345	1	.000
N of Valid Cases	217		

a. 19 cells (54.3%) have expected count less than 5. The minimum expected count is .74.

Symmetric Measures

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	**Kendall's tau-b**	.226	.054	4.168	.000
	Kendall's tau-c	.216	.052	4.168	.000
N of Valid Cases		217			

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

Table 9-43 is a cross tabulation of data from survey questions 8 and composite share/copy results.

8. The sharing of copies of recorded music saves me time.

Strongly							Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐ Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**

The data in Table 9-43 show the largest group of 50 (23.0 percent) respondents selects the neutral or middle response when considering whether the sharing of copies of recorded music saves them time. Of them, 13 (26.0 percent) report no sharing or copying of music. Also of the 217 respondents, 42 (19.4 percent) select ETPRT8 scale 5, 35 (16.1 percent) select ETPRT8 scale 6 and 30 (13.8 percent) select ETPRT8 scale 7. So 107 (49.3 percent) of the 217

respondents agree sharing copies of music saves them time. Of them, 12 (11.2 percent) claim no sharing or copying of recorded music.

The asymptotic significance (2-sided) of p = .000 is statistically significant with a Pearson Chi-square of 63.208 and 24 degrees of freedom. The minimum expected cell count is 2.21 and 15 (42.9 percent) of them are less than 5 to suggest further analysis is needed.

The value of Kendall's tau-c is .286 with an approximate significance of .000 and suggests a small relationship between ETPRT8 and the composite share/copy results. H8 is supported.

Table 9-43 Cross Tabulation of ETPRT8 Saves Time and Composite Share/Copy

ETPRT8		Composite Share/Copy					Total
		1.00	2.00	3.00	4.00	5.00	
1.00	Count	5	4	3	0	3	15
	% within ETPRT8	33.3%	26.7%	20.0%	0.0%	20.0%	100.0%
	% within Composite Share/Copy	11.4%	11.1%	4.8%	0.0%	7.1%	6.9%
	% of Total	2.3%	1.8%	1.4%	0.0%	1.4%	6.9%
2.00	Count	6	5	8	1	1	21
	% within ETPRT8	28.6%	23.8%	38.1%	4.8%	4.8%	100.0%
	% within Composite Share/Copy	13.6%	13.9%	12.7%	3.1%	2.4%	9.7%
	% of Total	2.8%	2.3%	3.7%	0.5%	0.5%	9.7%
3.00	Count	8	8	4	1	3	24
	% within ETPRT8	33.3%	33.3%	16.7%	4.2%	12.5%	100.0%
	% within Composite Share/Copy	18.2%	22.2%	6.3%	3.1%	7.1%	11.1%
	% of Total	3.7%	3.7%	1.8%	0.5%	1.4%	11.1%
4.00	Count	13	4	17	14	2	50
	% within ETPRT8	26.0%	8.0%	34.0%	28.0%	4.0%	100.0%
	% within Composite Share/Copy	29.5%	11.1%	27.0%	43.8%	4.8%	23.0%
	% of Total	6.0%	1.8%	7.8%	6.5%	0.9%	23.0%
5.00	Count	6	7	11	7	11	42
	% within ETPRT8	14.3%	16.7%	26.2%	16.7%	26.2%	100.0%
	% within Composite Share/Copy	13.6%	19.4%	17.5%	21.9%	26.2%	19.4%
	% of Total	2.8%	3.2%	5.1%	3.2%	5.1%	19.4%
6.00	Count	5	5	13	6	6	35
	% within ETPRT8	14.3%	14.3%	37.1%	17.1%	17.1%	100.0%
	% within Composite Share/Copy	11.4%	13.9%	20.6%	18.8%	14.3%	16.1%
	% of Total	2.3%	2.3%	6.0%	2.8%	2.8%	16.1%
7.00	Count	1	3	7	3	16	30
	% within ETPRT8	3.3%	10.0%	23.3%	10.0%	53.3%	100.0%
	% within Composite Share/Copy	2.3%	8.3%	11.1%	9.4%	38.1%	13.8%
	% of Total	0.5%	1.4%	3.2%	1.4%	7.4%	13.8%
Total	Count	44	36	63	32	42	217
	% within ETPRT8	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%
	% within Composite Share/Copy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	63.208[a]	24	.000
Likelihood Ratio	65.032	24	.000
Linear-by-Linear Association	25.408	1	.000
N of Valid Cases	217		

a. 15 cells (42.9%) have expected count less than 5. The minimum expected count is 2.21.

Symmetric Measures

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	**Kendall's tau-b**	.282	.050	5.570	.000
	Kendall's tau-c	.286	.051	5.570	.000
N of Valid Cases		217			

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

Table 9-44 shows a cross tabulation of data from survey questions 40 (see below) and composite share/copy results.

> 40. During the last six months did you have enough money to buy the recorded music you wanted?
>
> Never ☐ ☐ ☐ ☐ ☐ ☐ ☐ Always
>
> **Scale** **1** **2** **3** **4** **5** **6** **7**

According to the data in 9-44, 27 (12.4 percent) of the 217 respondents report never having enough money to buy the recorded music they want. Of those respondents, 5 (18.5 percent) have no intention of sharing or copying recorded music. Of the 30 (13.8) respondents that always have enough money to buy the recorded music, 9 (30.0 percent) of them do not expect to copy recorded music during the next 30 days. The middle or neutral category shows

the largest number of responses at 41 (18.9 percent) while the lowest overall response appears under ETPRT40 scale 6 and shows 26 (12.0 percent) respondents.

The asymptotic significance (2-sided) of p = .730 is not statistically significant with a Pearson Chi-square of 19.406 and 24 degrees of freedom. The minimum expected cell count is 3.83 and 9 (25.7 percent) of them are less than 5 to suggest the chi-square analysis at this level may be compromised. Even though this result suggests no relationship exists between ETPRT40 and composite share/copy further analysis is needed.

The value of Kendall's tau-c is -.079 with an approximate significance of .177 and the result suggests no relationship between ETPRT40 and composite share/copy results. H8 is not supported.

Table 9-44 Cross Tabulation of ETPRT40 Enough Money and Composite Share/Copy

ETPRT40		Composite Share/Copy					Total
		1.00	2.00	3.00	4.00	5.00	
1.00	Count	5	5	6	5	6	27
	% within ETPRT40	18.5%	18.5%	22.2%	18.5%	22.2%	100.0%
	% within Composite Share/Copy	11.4%	13.9%	9.5%	15.6%	14.3%	12.4%
	% of Total	2.3%	2.3%	2.8%	2.3%	2.8%	12.4%
2.00	Count	9	2	7	5	8	31
	% within ETPRT40	29.0%	6.5%	22.6%	16.1%	25.8%	100.0%
	% within Composite Share/Copy	20.5%	5.6%	11.1%	15.6%	19.0%	14.3%
	% of Total	4.1%	0.9%	3.2%	2.3%	3.7%	14.3%
3.00	Count	4	6	9	7	8	34
	% within ETPRT40	11.8%	17.6%	26.5%	20.6%	23.5%	100.0%
	% within Composite Share/Copy	9.1%	16.7%	14.3%	21.9%	19.0%	15.7%
	% of Total	1.8%	2.8%	4.1%	3.2%	3.7%	15.7%
4.00	Count	8	7	13	7	6	41
	% within ETPRT40	19.5%	17.1%	31.7%	17.1%	14.6%	100.0%
	% within Composite Share/Copy	18.2%	19.4%	20.6%	21.9%	14.3%	18.9%
	% of Total	3.7%	3.2%	6.0%	3.2%	2.8%	18.9%
5.00	Count	4	5	12	3	4	28
	% within ETPRT40	14.3%	17.9%	42.9%	10.7%	14.3%	100.0%
	% within Composite Share/Copy	9.1%	13.9%	19.0%	9.4%	9.5%	12.9%
	% of Total	1.8%	2.3%	5.5%	1.4%	1.8%	12.9%
6.00	Count	5	7	9	3	2	26
	% within ETPRT40	19.2%	26.9%	34.6%	11.5%	7.7%	100.0%
	% within Composite Share/Copy	11.4%	19.4%	14.3%	9.4%	4.8%	12.0%
	% of Total	2.3%	3.2%	4.1%	1.4%	0.9%	12.0%
7.00	Count	9	4	7	2	8	30
	% within ETPRT40	30.0%	13.3%	23.3%	6.7%	26.7%	100.0%
	% within Composite Share/Copy	20.5%	11.1%	11.1%	6.2%	19.0%	13.8%
	% of Total	4.1%	1.8%	3.2%	0.9%	3.7%	13.8%
Total	Count	44	36	63	32	42	217
	% within ETPRT40	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%
	% within Composite Share/Copy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	19.406[a]	24	.730
Likelihood Ratio	20.264	24	.682
Linear-by-Linear Association	1.717	1	.190
N of Valid Cases	217		

a. 9 cells (25.7%) have expected count less than 5. The minimum expected count is 3.83.

Symmetric Measures

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	**Kendall's tau-b**	-.077	.057	-1.352	.177
	Kendall's tau-c	-.079	.058	-1.352	.177
N of Valid Cases		217			

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

Table 9-45 shows a cross tabulation of data from survey questions 46 and composite share/copy results.

> 46. How much do you intend to spend on your personal music collection during the next 30 days?
>
> ☐ $0
>
> ☐ Less than $15
>
> ☐ $16-$30
>
> ☐ $31-$45
>
> ☐ More than $45

According to the data in Table 9-45, 72 (33.2 percent) of the 217 respondents claim no intent to spend money on recorded music during the last or next 30 days. Of them 15 (20.8

percent) do not intend on sharing or copying recorded music during the same period. Another 93 (42.9 percent) report their intent to spend less than $15 during the same period.

The asymptotic significance (2-sided) of p = .091 is not statistically significant with a Pearson Chi-square of 23.954 and 16 degrees of freedom. The minimum expected cell count is .29 and 10 (40.0 percent) of them are less than 5 to suggest the chi-square analysis at this level may be compromised. Even though this result suggests no relationship exists between BI46 and composite/share copy, further analysis is needed.

The value of Kendall's tau-b is .002 with an approximate significance of .971 and the result suggests no relationship between BI46 and composite share/copy. H8 is not supported.

Table 9-45 Cross Tabulation of BI46 Intend to Spend and Composite Share/Copy

BI46		Composite Share/Copy					Total
		1.00	2.00	3.00	4.00	5.00	
1.00	Count	15	15	13	10	19	72
	% within BI46	20.8%	20.8%	18.1%	13.9%	26.4%	100.0%
	% within Composite Share/Copy	34.1%	41.7%	20.6%	31.2%	45.2%	33.2%
	% of Total	6.9%	6.9%	6.0%	4.6%	8.8%	33.2%
2.00	Count	18	17	33	11	14	93
	% within BI46	19.4%	18.3%	35.5%	11.8%	15.1%	100.0%
	% within Composite Share/Copy	40.9%	47.2%	52.4%	34.4%	33.3%	42.9%
	% of Total	8.3%	7.8%	15.2%	5.1%	6.5%	42.9%
3.00	Count	9	3	15	11	7	45
	% within BI46	20.0%	6.7%	33.3%	24.4%	15.6%	100.0%
	% within Composite Share/Copy	20.5%	8.3%	23.8%	34.4%	16.7%	20.7%
	% of Total	4.1%	1.4%	6.9%	5.1%	3.2%	20.7%
4.00	Count	2	1	0	0	2	5
	% within BI46	40.0%	20.0%	0.0%	0.0%	40.0%	100.0%
	% within Composite Share/Copy	4.5%	2.8%	0.0%	0.0%	4.8%	2.3%
	% of Total	0.9%	0.5%	0.0%	0.0%	0.9%	2.3%
5.00	Count	0	0	2	0	0	2
	% within BI46	0.0%	0.0%	100.0%	0.0%	0.0%	100.0%
	% within Composite Share/Copy	0.0%	0.0%	3.2%	0.0%	0.0%	0.9%
	% of Total	0.0%	0.0%	0.9%	0.0%	0.0%	0.9%
Total	Count	44	36	63	32	42	217
	% within BI46	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%
	% within Composite Share/Copy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	23.954[a]	16	.091
Likelihood Ratio	26.286	16	.050
Linear-by-Linear Association	.007	1	.935
N of Valid Cases	217		

a. 10 cells (40.0%) have expected count less than 5. The minimum expected count is .29.

Symmetric Measures

		Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	**Kendall's tau-b**	.002	.061	.036	.971
	Kendall's tau-c	.002	.055	.036	.971
N of Valid Cases		217			

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

Table 9-46 is a cross tabulation of data from survey questions 52 and composite share/copy results.

52. What category best describes YOUR (not your parent's) current annual cash flow (include earned income, allowance, loans and gifts)?

☐ $0 - $10,000

☐ $10,001 - $20,000

☐ $20,001 - $30,000

☐ $30,001 - $40,000

☐ More than $40,000

Table 9-46 data show 148 (68.2 percent) of the 217 respondents report an income of less than $10,000 with 29 (19.6 percent) of them claiming no sharing or copying of recorded music during the last and next 30 days. The second largest group 26 (12.0 percent) earns less than

$20,000 annually and 4 (15.4 percent) admit to sharing and copying 5 or fewer copies of recorded music during the same time period.

The asymptotic significance (2-sided) of p = .301 is not statistically significant with a Pearson Chi-square of 18.405 and 16 degrees of freedom. The minimum expected cell count is .74 and 16 (64.0 percent) of them are less than 5 to suggest the chi-square analysis at this level may be compromised. Even though this result suggests no relationship exists between INC52 and composite share/copy further analysis is needed.

The value of Kendall's tau-b is -.102 with an approximate significance of .060 and suggests no relationship between INC52 and composite past and future sharing or copying of recorded music. H8 is not supported.

Table 9-46 Cross Tabulation of INC52 Income and Composite Share/Copy

INC52		Composite Share/Copy					Total
		1.00	2.00	3.00	4.00	5.00	
1.00	Count	29	23	38	26	32	148
	% within INC52	19.6%	15.5%	25.7%	17.6%	21.6%	100.0%
	% within Composite Share/Copy	65.9%	63.9%	60.3%	81.2%	76.2%	68.2%
	% of Total	13.4%	10.6%	17.5%	12.0%	14.7%	68.2%
2.00	Count	4	5	9	2	6	26
	% within INC52	15.4%	19.2%	34.6%	7.7%	23.1%	100.0%
	% within Composite Share/Copy	9.1%	13.9%	14.3%	6.2%	14.3%	12.0%
	% of Total	1.8%	2.3%	4.1%	0.9%	2.8%	12.0%
3.00	Count	4	3	3	2	2	14
	% within INC52	28.6%	21.4%	21.4%	14.3%	14.3%	100.0%
	% within Composite Share/Copy	9.1%	8.3%	4.8%	6.2%	4.8%	6.5%
	% of Total	1.8%	1.4%	1.4%	0.9%	0.9%	6.5%
4.00	Count	1	2	0	1	1	5
	% within INC52	20.0%	40.0%	0.0%	20.0%	20.0%	100.0%
	% within Composite Share/Copy	2.3%	5.6%	0.0%	3.1%	2.4%	2.3%
	% of Total	0.5%	0.9%	0.0%	0.5%	0.5%	2.3%
5.00	Count	6	3	13	1	1	24
	% within INC52	25.0%	12.5%	54.2%	4.2%	4.2%	100.0%
	% within Composite Share/Copy	13.6%	8.3%	20.6%	3.1%	2.4%	11.1%
	% of Total	2.8%	1.4%	6.0%	0.5%	0.5%	11.1%
Total	Count	44	36	63	32	42	217
	% within INC52	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%
	% within Composite Share/Copy	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total	20.3%	16.6%	29.0%	14.7%	19.4%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	18.405[a]	16	.301
Likelihood Ratio	20.519	16	.198
Linear-by-Linear Association	3.956	1	.047
N of Valid Cases	217		

a. 16 cells (64.0%) have expected count less than 5. The minimum expected count is .74.

Symmetric Measures

		Value	Asymp. Std. Error[a]	Approx. T[b]	Approx. Sig.
Ordinal by Ordinal	**Kendall's tau-b**	-.102	.054	-1.878	.060
	Kendall's tau-c	-.080	.043	-1.878	.060
N of Valid Cases		217			

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.

Saving the students' money and time are an economic influence that supports H8; however, there is no relationship between enough money to buy the music the students wanted and composite share/copy. Likewise, H8 is not supported by the amount of money the students expect to spend. And the final analysis shows no relationship between the students income and their decision to share or copy music.

Theory of Planned Behavior

This section examines many of the independent variables developed by the survey to determine which of them best combine to predict the share/copy behavior of the journalism and mass communication students responding to this study.

> **H9:** Aspects of social, ethical and economic influences can be added, as separate direct predictors within the theory of planned behavior model to predict the respondents' decision to share or copy recorded music.

Better predictive power with theoretical additions or enhancements to the theory of planned behavior is discussed in the literature section of this study along with examples of the practice from previous studies. Also as discussed earlier, the model is capable of predicting illegal behavior using stepwise multiple regression analysis. Figure 2-1 provides the model for the following results. Multiple regression analysis uses many of the independent variables generated from the survey data to determine its effect on the share or copy behavior of the respondents. Researchers believe most behavior patterns are best understood and explained by using multiple predictors[192] and this analysis takes advantage of that premise. This study uses stepwise multiple regression analysis that is a combination of the forward and backward statistical calculation methods. The stepwise method removes a non-predictive independent variable that is not statistically significant ($p = .05$) for predicting the dependent variable[193] that in this case is whether to share or copy recorded music. The stepwise method, which is the most parsimonious multiple regression model, uses statistical significance when calculating the minimum number of independent variables needed to predict the criterion variable.[194]

Table 9-47 results show the independent variables developed by the survey to determine the best predictors of the illegal behavior. Table 9-48 results show the following survey responses best predict the copy/share behavior as they are entered into the multiple regression analysis:

SNT21 (mean disagree 2.8585): The respondents disagree that the sharing of copies of recorded music during the forthcoming month is expected of them.

21. It is expected of me that I share copies of recorded music in the forthcoming month.

[192] Meyers et al., *supra* note 180.
[193] *Id*.
[194] *Id*.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

ETPRT8 (mean agree 4.4481): The respondents agree that the sharing of copies of recorded music does save time.

8. The sharing of copies of recorded music saves me time.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

SNT3 (mean disagree 3.3868): The respondents disagree that the sharing of copies of recorded music with their friends is an important part of their relationship.

3. Sharing copies of recorded music with my friends is an important part of our relationship.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

PBC43 (mean agree 3.9481): The respondents disagree that when unanticipated events put demands on their time it would make it more difficult to copy recorded music during the next month.

43. During the next month unanticipated events that put demands on my time, would make it more difficult for me to copy recorded music.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

AGE50 (mean age 21.3538): According to the analysis, age seems to play a role in predicting share/copy behavior.

50. What is your year of birth?

19 ____

OE14 (mean false 1.9387): The respondents report false to the statement that there is no chance of copying recorded music from others.

14. There is no chance I will copy recorded music from others.

Definitely								Definitely
False	☐	☐	☐	☐	☐	☐	☐	True
Scale	**1**	**2**	**3**	**4**	**5**	**6**	**7**	

The results in Table 9-49 are important. The adjusted R squared shows that SNT 21 accounts for 22.4 percent in variance of the respondents' decision to share or copy recorded music. When the results from ETPRT8 are entered as an additional predictor, the adjusted R square variance increases (29.0 percent). The variance continues to increase as more independent variables are entered into the model. Entering additional independent variables help to increase the result even more. SNT3 increases the variance to 34.1 percent; PBC43 increases to 36.2 percent; and AGE 50 to 38.2 percent. Finally the entering of the sixth independent variable increases the prediction to account for 39.1 percent of the variance.

Table 9-50 assesses the overall significance of the model. ANOVA finds each of the independent variables predictors as .000 which is $p < .05$ and statistically significant. Table 9-51 results show The Standardized Beta Coefficients that reflect the contribution of each independent variable to the model. A large absolute t-value and a small p-value suggest a large impact on the criterion variable.

Table 9-47 Descriptive Statistics Used for Stepwise Multiple Regression of Survey Data with Composite Share/Copy Recorded Music

	Mean	Std. Deviation	N
Composite Share/Copy	2.9387	1.38064	212
SNT1 Listening to music important	6.2877	1.04733	212
SNT3 Important to friendship	3.3868	1.79029	212
SNT4 People Important to me share	4.3679	1.65123	212
SNT20 Opinions respondents value most	2.6745	1.49016	212
SNT21 No expectations	2.8585	1.76559	212
SNT22 People like me share	5.2075	1.74550	212
SNT23 Parents would be upset	2.3255	1.52163	212
SNT24 Number of JMC students share	4.7217	1.45156	212
ETPRT6 Saves Money	5.6887	1.53545	212
ETPRT7 Saving money important	6.0047	1.26378	212
ETPRT8 Saves time	4.4481	1.73946	212
ETPRT9 Saving time important	5.5472	1.29989	212
ETPRT40 Enough money	3.9670	1.92854	212
ETPRT46 Intend to spend	1.9481	.83872	212
ET5 Expect others to share in return	3.2830	1.70449	212
ET31 Same as shoplifting	2.6368	1.72661	212
PBC2 Large library important	5.5519	1.41493	212
PBC27 Do not have control of behavior	1.7585	1.21732	212
PBC42 Control over copy from others	5.6840	1.55747	212
PBC43 Demands time copy difficult	3.9481	1.77986	212
BI46 Intend to spend on music	1.9481	.83872	212
MC25 Do what family wants	3.8868	1.42304	212
MC26 Do what friends want	3.8066	1.44582	212
OE14 No chance copy from others	1.9387	1.40109	212
OE15 Chance of getting caught	4.6509	1.63807	212
G49 Gender	.7500	.43404	212
INC52 Income	1.7594	1.35032	212
AGE50 Age	21.3538	1.46761	212
ET10 Copy feel guilty	2.5142	1.55310	212
ET11 Copy feel dishonest	2.4481	1.47399	212
ET12 Copy feel embarrassed	2.6462	1.62397	212
ATB 16 Share copies harmful/beneficial	4.3491	1.41784	212
ATB 17 Share copies unpleasant/pleasant	4.6651	1.39264	212
ATB 18 Share copies bad/good	4.2972	1.38077	212
ATB 19 Share copies worthless/valuable	4.4434	1.40804	212
SNT 23 Share copies parents upset	2.3255	1.52163	212

Table 9-48 Variables Entered/Removed (a) for Stepwise Multiple Regression of Survey Data with Composite Share/Copy Recorded Music

Model	Variables Entered	Variables Removed	Method
1	SNT21 No expectations	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove > = .100).
2	ETPRT8 Saves time	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove > = .100).
3	SNT3 Important to friendship	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove > = .100).
4	PBC43 Demands time copy difficult	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove >= .100).
5	AGE50 Age	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove > = .100).
6	OE14 No chance copy from others	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove > = .100).

a. Dependent Variable: Composite Share/Copy

Table 9-49 Model Summary (g) for Stepwise Multiple Regression of Survey Data with Composite Share/Copy Recorded Music

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square Change	F Change	df1	df2	Sig. F Change
1	.477[a]	.227	.224	1.21660	.227	61.736	1	210	.000
2	.544[b]	.296	.290	1.16357	.069	20.578	1	209	.000
3	.592[c]	.350	.341	1.12081	.054	17.250	1	208	.000
4	.612[d]	.374	.362	1.10249	.024	7.972	1	207	.005
5	.629[e]	.396	.382	1.08571	.022	7.447	1	206	.007
6	.639[f]	.408	.391	1.07749	.012	4.156	1	205	.043

a. Predictors: (Constant), SNT21
b. Predictors: (Constant), SNT21, ETPRT8
c. Predictors: (Constant), SNT21, ETPRT8, SNT3
d. Predictors: (Constant), SNT21, ETPRT8, SNT3, PBC43
e. Predictors: (Constant), SNT21, ETPRT8, SNT3, PBC43, AGE50
f. Predictors: (Constant), SNT21, ETPRT8, SNT3, PBC43, AGE50, OE14
g. Dependent Variable: Composite Share/Copy

Table 9-50 ANOVA (a) for Stepwise Multiple Regression of Survey Data with Composite Share/Copy Recorded Music

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	91.377	1	91.377	61.736	.000[b]
	Residual	310.826	210	1.480		
	Total	402.203	211			
2	Regression	119.238	2	59.619	44.035	.000[c]
	Residual	282.965	209	1.354		
	Total	402.203	211			
3	Regression	140.908	3	46.969	37.389	.000[d]
	Residual	261.295	208	1.256		
	Total	402.203	211			
4	Regression	150.598	4	37.649	30.975	.000[e]
	Residual	251.605	207	1.215		
	Total	402.203	211			
5	Regression	159.375	5	31.875	27.041	.000[f]
	Residual	242.827	206	1.179		
	Total	402.203	211			
6	Regression	164.200	6	27.367	23.572	.000[g]
	Residual	238.002	205	1.161		
	Total	402.203	211			

a. Dependent Variable: Composite Share/Copy
b. Predictors: (Constant), SNT21
c. Predictors: (Constant), SNT21, ETPRT8
d. Predictors: (Constant), SNT21, ETPRT8, SNT3
e. Predictors: (Constant), SNT21, ETPRT8, SNT3, PBC43
f. Predictors: (Constant), SNT21, ETPRT8, SNT3, PBC43, AGE50
g. Predictors: (Constant), SNT21, ETPRT8, SNT3, PBC43, AGE50, OE14

Table 9-51 Coefficients (a) for Stepwise Multiple Regression of Survey Data with Composite Share/Copy Recorded Music

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.873	.159		11.761	.000
	SNT21 No expectations	.373	.047	.477	7.857	.000
2	(Constant)	1.056	.236		4.479	.000
	SNT21	.325	.047	.415	6.968	.000
	ETPRT8 Saves time	.215	.047	.270	4.536	.000
3	(Constant)	.607	.252		2.411	.017
	SNT21	.282	.046	.361	6.124	.000
	ETPRT8	.202	.046	.255	4.432	.000
	SNT3 Important to friendship	.185	.045	.240	4.153	.000
4	(Constant)	1.092	.301		3.624	.000
	SNT21	.265	.046	.338	5.791	.000
	ETPRT8	.210	.045	.265	4.671	.000
	SNT3	.187	.044	.243	4.280	.000
	PBC43 Demands time copy difficult	-.122	.043	-.157	-2.823	.005
5	(Constant)	4.236	1.189		3.561	.000
	SNT21	.253	.045	.323	5.585	.000
	ETPRT8	.195	.045	.245	4.361	.000
	SNT3	.188	.043	.244	4.361	.000
	PBC43	-.127	.042	-.164	-2.996	.003
	AGE50 Age	-.141	.052	-.150	-2.729	.007
6	(Constant)	4.484	1.187		3.778	.000
	SNT21	.249	.045	.319	5.548	.000
	ETPRT8	.172	.046	.217	3.759	.000
	SNT3	.172	.044	.223	3.959	.000
	PBC43	-.120	.042	-.155	-2.847	.005
	AGE50	-.136	.052	-.145	-2.643	.009
	OE14 No chance copy from others	-.115	.057	-.117	-2.039	.043

a. Dependent Variable: Composite Share /Copy

The results from the multiple regression analysis show that six of the independent variables combine to make a statistically significant prediction that is accurate 39.1 percent of the time. SNT21 (no copying expectations), ETPRT8 (copying saves time). SNT3 (copying not important to friendship), PBC 43 (unanticipated events do not make copying difficult), AGE50 (best predicts older respondents copying behavior) and OE14 (will copy from others).

CHAPTER 10

DISCUSSION OF SURVEY RESULTS

Overall the response of 257 surveys with 217 complete (86.8 percent) suggests those taking the survey felt comfortable answering the questions about an illegal activity. The fear factor may cause some respondents to abandon or flee the completing of the survey even though the researcher tries to minimize this result by the survey design. The high rate of completion also suggests the questions are easily understood and answered as confusion and complication may cause mass abandonment. However, without identifying data there is no way to follow up and ask why the respondents complete or abandon the survey. It would be helpful if Survey Monkey could incorporate a post-exit question for those who exit early to understand why the respondent(s) abandon the survey.

At the time of the study, women account for about two thirds or more of journalism and mass communication students in U.S colleges and universities[195] and even though the survey is not random, the gender results (75 percent female) are similar to those of the studied population. Also Table 9-3 results show that most respondents (106, 48.7 percent) are 21 and 22 years old who are the typical and expected age of juniors and seniors in an undergraduate journalism and mass communication program.

Share and Copy

The results in Table 9-4A show 101 (46.5 percent) of the respondents did not share copies of music during the last 30 days and another 70 (32.3 percent) report sharing five or fewer

[195] Lee B. Becker, Tudor Vlad, Megan Vogel, Donna Wilcox &Stephanie Hanisak*, 2008 Enrollments Increase with Slightly Higher Percentage of Male Students*, Journalism and Mass Communication Educator, 206, (Aug. 2008). At the undergraduate level, 63.2% of the students were female.

copies. This suggests that 171 (78.8 percent) of the respondents are doing little or no sharing harm to the music industry. Also, only 10 (4.6 percent) of the respondents claim to share more than 20 copies during the same period that means even the biggest music hoarders may cause less harm than the industry would have the public believe.

The same holds true for those who intend to share music during the next 30 days. Table 9-4B results show 84 (38.7 percent) of the respondents claim no intent to share during the near-future period. Another 83 (38.2 percent) of them expect to share five or fewer copies. This suggests that 167 (76.9 percent) of the respondents intend on doing little or no sharing harm to the music industry. A slightly higher 12 (5.5 percent) of the respondents expect to share more than 20 copies during the next 30 days when compared to their past reported behavior. Again the results suggest only a small overall harm to the industry.

On the other hand, the data in Table 9-5A show 84 (38.7 percent) of the respondents report no copying of recorded music from others during the last 30 days while another 64 (29.5 percent) admit to five or fewer copies during the last 30 days. Again the large majority of the respondents 148 (68.2 percent) do little or no harm to the music industry, but overall they do seem more apt to copy than share recorded music. About twice as many respondents 26 (12 percent) report making more than 20 copies of recorded music than sharing copies during the last 30 days.

Table 9-5B data show 64 (29.5 percent) of the respondents do not intend to copy recorded music from others during the next 30 days and another 68 (31.3 percent) intend to copy five or fewer copies. This suggests 132 (60.8 percent) of the respondent do little or no harm to the music industry; however, twice the number of respondents, 24 (11.1 percent), expect to share recorded music during the next 30 days than expect to copy from others. Again, these results

suggest the respondents are much more likely to copy rather than share recorded music during the next 30 days.

The music industry and their spokes organization, the RIAA, have a right to be upset when any of their exclusive rights are violated, however, given the small amount of sharing and copying happening with this group, it may not be the most effective deterrent to gain compliance with copyright law. It appears the filing and threatening of legal proceedings alienates and causes the respondents to boomerang into underground, covert behavior. It may be some rebellious action taken against the big and bad record companies. Many of the interview participants are quite vocal and angry about this subject. Also the content analysis shows little evidence that information may be comprehensive in explanation due to the lack of proper copyright words.

Legal Consciousness

The next set of tables explore whether past share and copy behavior are likely to relate to the legal knowledge of copyright law among journalism and mass communication college students (H1).

According to the results in Table 9-6 detail cross tabulation (not shown) only 18 (8.3 percent) of the respondents recall reading about copyright law in their student handbook. This glaring statistic strongly suggests officials at the universities in this study are not getting the proper copyright information to their students.

On the other end of the spectrum, 37 (50.7 percent) of the 73 respondents, who report classroom copyright law discussion, claim no sharing of recorded music during the last 30 days. This is just slightly better compliance than the 32 (41.0 percent) of 78 (35.9 percent) of the respondents who report attending no class on copyright law and no sharing of copies of recorded

music. Education about copyright law does not appear to make a difference in the respondents' behavior. In addition, only 41 (18.9 percent) of the respondents report receiving copyright information from the media to strongly suggest the music industry needs to address more educational channels of distribution to reach the respondents.

Overall the data in Table 9-6 show 78 (35.9 percent) of the respondents claim some exposure to knowledge/education of copyright law; yet, only 32 (41.0 percent) of them report no sharing of copyright-protected recorded music during the last 30 days. Knowledge/education of copyright law only seems to make a slight increase in compliance with the law. The results show 69 (49.6 percent) of the 139 respondents who acknowledge some level of copyright report no sharing of recorded music during the last 30 days. Even though the numbers suggest some difference, the levels are not statistically significant and do not support H1 that legal knowledge is related to the share or copy music decision.

The data in Table 9-7 detail cross tabulation (not shown) reveal similar results with only 18 (8.3 percent) out of the 217 respondents recalling reading about copyright law in their student handbook. Like the results in Table 9-6, this glaring statistic strongly suggests the officials at the universities studied may not be getting the proper copyright information to their students.

Even though Table 9-7 detail results are slightly different, 28 (38.4 percent) of the 73 respondents with classroom copyright law discussion report no copying of recorded music during the last 30 days. This compares to 26 (33.3 percent) of the 78 respondents who claim no copyright classroom experience and report no copying of recorded music during the last 30 days. Unfortunately as the results of Table 9-6 suggest, education about copyright law does not seem to change the percentage of copyright violators.

Also in agreement with the Table 9-6, the results in Table 9-7 show only 41 (18.9 percent) of the 217 respondents receive copyright information from the media. This confirms the previous suggestion from the media content analysis that the music industry needs to address their channels of distribution to reach these respondents.

Tables 9-6 and 9-7 do not support H1, but clearly the results do point out the lack of copyright education among journalism and mass communication students. Given the importance of copyright law to these students, journalism and mass communication colleges may be poorly serving their legal copyright education needs. Even though legal education does not seem to affect the respondents' share or copy behavior, it may be because there is not enough of it.

Legal Influence

The next series of tables' results explore more legal influence. Table 9-8 results show three variables (LCTK34, LCTK35 and LCTK36) that test the respondents' knowledge of copyright law are reasonably consistent when determining the correct choice of "infringement." Unfortunately, the respondents are usually incorrect with their choices. The most likely legal answers for each of the three questions should be easy for students with reasonable knowledge of copyright law. Making a copy from a friend's CD, an e-mailed copy or from a Web site violates the copyright owner's basic exclusive right to copy.[196]

Table 9-15 contains the cross-tabulated recoded mean of the results for the three questions and the self-reported recorded music sharing during the last 30 days. According to the data almost half, 102 (47.0 percent) of the 217 respondents, do not correctly recognize "infringement" for any of the three questions. Of them, 44 (43.1 percent) claim no sharing of copies of recorded music during the last 30 days. At the correct-answers end of the spectrum, only 39 (18 percent) of the respondents recognize "infringement" 100 percent of the time. Of

[196] *Id*. at 785.

them, 19 (48.7 percent) claim no sharing of copies of recorded music during the same period. A difference between two proportions test shows a confidence level of 44.9 percent and suggests there is little or no difference between the respondents' behavior based on their knowledge or lack of knowledge about "infringement." This continues the pattern of legal knowledge of copyright law showing no difference in the students' behavior.

The same holds true with the respondents with limited knowledge. The results show roughly half, 14 (53.8 percent) of the 26 respondents, choose two out of the three answers correctly and report no sharing. Of the 50 who correctly report the answers to one out of three questions, 24 (48.0 percent) of them report no sharing. These results fail to support H1 and continue to show the pattern of legal knowledge of copyright law making no difference in the students' behavior.

The results in Table 9-16 for the cross tabulation of LCTK34/35/36 and PB 48 show slightly different results for the respondents who report making of copies of recorded music during the last 30 days. Of the 102 (47.0 percent) respondents that fail to recognize "infringement," 39 (38.2 percent) of them report no copying of recorded music.

Of the 39 (18.0 percent) respondents who recognize "infringement" in all three cases, 17 (43.6 percent) of respondents report no copying of recorded music. A difference between two proportions test shows a confidence level of 43.9 percent and suggests there is little or no difference between the respondents' behavior based on their knowledge or lack of knowledge about "infringement."

Again, the same holds true with the respondents that exhibit limited knowledge when it comes to copying recorded music. The results show less than half, 10 (38.5 percent) of the 26 respondents, who choose two out of the three answers correct report no copying. Of the 50 who

correctly answer one out of three questions correctly, 18 (36.0 percent) of them report no copying.

Both Table 9-15 and 9-16 results show knowledge of "infringement" may not be the answer to solving the music industry's piracy dilemma; however, the results continue to show most respondents have little or no copyright knowledge. Nothing in this part of the legal analysis supports H1 that past/share copy behavior is related to the legal knowledge of journalism and mass communication college students.

Fair Use

Questions 37 and 38 explore the respondents' legal knowledge a little more by posing different scenarios about "fair use." In Table 9-17 Cronbach's Alpha suggests the two questions do not offer consistently and reliability, but they are revealing as to the respondents' legal knowledge about copyright law.

LCTK37 tests the respondents' knowledge about the copying of recorded music from a personally owned CD onto their computer's hard drive. According to the results in Table 9-18, of the 90 (41.5 percent) respondents who characterize their copying behavior as "fair use," a little more than half, 46 (51.1 percent) of them, claim no sharing of copies of recorded music during the last 30 days. The majority of the respondents, 127 (58.5 percent), do not recognize their legal right and 55 (43.3 percent) of them report no sharing of copies of recorded music during the same period. A difference between two proportions test shows a confidence level of 77.9 percent and suggests there is some difference between the respondents' behavior based on their knowledge or lack of knowledge about "fair use." This result provides some evidence that knowledge of "fair use" may positively affect the respondents' recent sharing behavior.

Table 9-19 results show 39 (43.3 percent) of the 90 (41.5 percent) of the 217 respondents who recognize "fair use" report no copying of music during the last 30 days. Of the 127 respondents who do not recognize "fair use," 45 (35.4 percent) of them claim no copying of recorded music during the same period. A difference between two proportions test shows a confidence level of 75.9 percent and suggests there is some difference between the respondents' behavior based on their knowledge or lack of knowledge about "fair use." This result provides some more evidence that knowledge of "fair use" may positively affect the respondents' recent copying behavior.

The results from Tables 9-18 and 9-19 provide some support for H1 but again the most important finding may be the lack of copyright knowledge among the respondents; yet, it may be the strength of the knowledge about "fair use" that slightly turns the decision of the students. Perhaps better education could spur better compliance, but Question 38 may squelch the glimmer of hope.

Question 38 asks the respondents to legally characterize the burning or copying of personally purchased recorded music onto a CD. LCTK38 responses in Table 9-20 are cross-tabulated with PB47. The results show 105 (48.4 percent) of the 217 respondents identify "fair use" correctly and 48 (45.7 percent) of them claim no sharing of copies of recorded music during the last 30 days. Of the 112 (51.6 percent) respondents who do not choose "fair use," 53 (47.3 percent) report no sharing of recorded music copies during the same period. A difference between two proportions test shows a confidence level of 27.2 percent and suggests there is little, if any, difference between the respondents' behavior based on their knowledge or lack of knowledge about "fair use." This result provides some evidence that knowledge of "fair use" may not affect the respondents' recent sharing behavior.

Table 9-21 results show 36 (34.3 percent) of the 105 (48.4 percent) of the 217 respondents who recognize "fair use" report no copying of music during the last 30 days. Of the 112 respondents who do not recognize "fair use," 48 (42.9 percent) of them claim no copying of recorded music during the same period. A difference between two proportions test shows a confidence level of 75.9 percent and suggests there is some difference between the respondents' behavior based on their knowledge or lack of knowledge about "fair use." But this result provides conflicting evidence that the absence of knowledge of "fair use" may have positively affected the respondents' recent copying behavior. H1 is clearly not supported here.

Question 39 asks the respondents to legally characterize the copying of recorded music in the public domain. LCTK39 responses in Table 9-22 are cross-tabulated with PB47. The results show only 8 (3.7 percent) of the 217 respondents identified "none of these" to recognize the unrestricted use of works in the public domain and 5 of them claim no sharing of copies of recorded music during the last 30 days. Of the 209 (96.3 percent) respondents who did not choose "none of these," 96 (45.9 percent) report no sharing of recorded music copies during the same period. This result provides strong evidence that knowledge of "public domain" is not understood by almost all of the respondents. Table 9-23 data further supports this finding with similar results for the copying of recorded music during the last 30 days.

Further analysis of detail cross tabulation of Tables 22 and 23 results (not shown) show the largest group of 135 (62.2 percent) respondents report "fair use." This incorrect response strongly indicates the need for copyright education about public domain works and fair use. Another 53 (24.4 percent) of the respondents report "do not know/no opinion" and provide additional support for copyright education. Again, the results do not support H1 and highlights the lack of copyright knowledge among the journalism and mass communication respondents.

Self-assessed Copyright Knowledge

Survey question 33 asks the students about their level of knowledge. This question is very subjective but is used to get an idea of how the respondents feel about their level of knowledge including the fact that they may not be capable of making this kind of assessment (i.e. answering "I don't know"). The results in Tables 9-24 and 9-25 reveal the largest group of 78 (35.9 percent) want to know more about copyright law. The second largest group of 72 (33.2 percent) respondents report they know enough about copyright law. The results of 49 (22.6 percent) respondents indicate they "do not know" or have "no opinion." A small group of 18 (8.3 percent) respondents "do not care" and about 5 of them reported sharing and copying recorded music in the last 30 days. The analysis of Tables 9-24 and 9-25 shows no support for H2 and rejects the hypothesis that apathy, opinion and not knowing about copyright law increases the likelihood of the students' sharing or copying recorded music. However, the evidence continues to strengthen the finding that journalism and mass communication students do not have a good understanding of copyright law even in their own opinion.

Overall the previous results suggest legal knowledge of copyright law does not increase compliance to affect the decision to share or copy music among journalism and mass communication college students. The construct design uses aspects of legal consciousness theory to determine if legal knowledge of copyright law affects the participants' decision to share or copy recorded music. The evidence is clear. The majority of the respondents have difficulty recognizing the correct responses except for some knowledge of fair use; however, the real finding strongly suggests little or no difference between the share or copy behavior of those with legal knowledge or without. Also, there is no doubt the evidence suggests that the respondents need a better understanding of copyright especially given the importance of copyright law to

their career and industry choice even if it does not change their share and copy behavior towards recorded music. The evidence definitely points out the lack of respect for copyright law when sharing and copying recorded music. Most of the respondents, as legal consciousness would suggest, must be following something other than the law when determining whether to share or copy recorded music.

The Wilcoxon Signed Rank Test and the Kendall's Tau–b for cross tabulation Tables 9-27 and 9-29 show past share or copy behavior is a fairly strong predictor of intended share or copy behavior; therefore H3 is supported. This suggests the industry needs to take steps to change an in-grained behavior of those who share and copy.

Gender

Tables 9-30 through 9-33 results and analyses do not support H4 that males and females differ on whether they share or copy recorded music. These findings are in stark contrast to the earlier mentioned studies that reported males are more likely to pirate music and software than females. If the music industry's focus is not equally targeted to both males and females, any anti-piracy campaign may be missing the equal opportunity offenders.

The next set of tables focus on H5 to determine if there is a relationship between the students' attitude toward the behavior and the intention to share or copy recorded music. Table 9-35 results show a Cronbach's Alpha calculation of ATB16 (harmful-beneficial), ATB17 (unpleasant-pleasant), ATB 18 (bad-good) and ATB 19 (worthless-valuable) results and shows strong evidence (.928) of highly correlated and internally consistent data. This does not mean strong support for H5; but it is a good indication of reliability when measuring the same concept with different variables.

The results of attitude toward the behavior show a small to medium positive relationship when predicting the respondents' intention to share or copy recorded music. Table 9-36 uses a composite share or copy cross tabulation with the ATB composite. A chi-square analysis rejects the null hypothesis and Kendall's tau c suggests a small positive relationship to support H5 that there is a relationship between attitude toward the behavior and the respondent's decision to share or copy music.

Social Exchange

The next construct design uses aspects of equity theory as part of social exchange theory (belief strength and belief evaluation) to determine the respondents' relationship to their attitude toward (the behavior) the decision to share or copy recorded music. H6 focuses on the relationship between the ethical influences that affect the students' attitude toward the intention to share or copy recorded music. Table 9-37 results show a Cronbach's Alpha calculation of ET10 (feel guilty), ET11 (feel dishonest) and ET12 (feel embarrassed) shows strong evidence (.875) of highly correlated and internally consistent data. This does not mean strong support for H6; but it is a good indication of reliability when measuring the same concept with different variables.

The results of ethical influences on the behavior show a small negative relationship when predicting the respondents' intention to share or copy recorded music. Table 9-36 results show a composite share or copy cross tabulation with the ET composite. The criteria of a confident chi-square analysis is not met; however, and Kendall's tau c (-190) suggests a small positive relationship to support H6 that there is a relationship between the ethical influences on the behavior and the respondent's intention to share or copy music.

Social Norm Theory

Aspects of social norm theory create the concepts and form the constructs for H7 to examine the relationship of social influences on the students' past and future intent to share or copy recorded music.

First, Table 9-39 uses the results from survey question 1 to create a SNT1 composite to use in a cross tabulation with the share/copy composite. Although 200 of the 217 respondents report that listening to music is an important part of their life, H7 is not supported with a statistically significant Kendall's tau c. The Chi-square result is beyond its statistical limit.

Next, Table 9-41 uses a composite of the results from survey question 20 and 23, which are supported by a .751 Cronbach's alpha, to create a cross tabulation with the share/copy composite. H7 is supported with a small negative statistical significance of Kendall's tau c of -.107. The Chi-square result is beyond its statistical limit.

Economic Influence

Economic influences are tested by H8 to determine how several circumstances may affect the students' past/future share/copy behavior. Tables 9-42 and 9-43 results show a small but statistically significant relationship between ETPRT6, ETPRT8 and composite share or copy. Students report that sharing and copying recorded music saves time and money. Since a college education results in an opportunity cost that denies the students the time to earn very much income, it would follow that they do not have very much, if any, discretionary income to spend on recorded music (however, this may be supplemented by family and friends). Indeed, 80.6 percent of the respondents feel that the sharing and copying recorded music saves them money. However, only about half

(49.3 percent) of them report that past/future share/copy behavior with recorded music saves them time. Statistically, there is a small relationship between saving money and the respondents' share/copy behavior.

When asked about having enough money to buy the recorded music they wanted, only 12.4 percent of the respondents report never having enough money. Interestingly, 13.8 percent of the respondents report always having enough money to buy the recorded music they want. The statistical results suggest there is no relationship between having enough money and the respondents share/copy behavior.

When it comes to how much money the respondents' intend to spend on recorded music during the next 30 days, 33.2 percent expect to spend no money. This means three fourths of the respondents expect to spend money even though there is likelihood that they are music pirates.

It is surprising and interesting that the students interviewed thought it an anomaly for others not to copy and rare for anyone to prefer to buy music; yet in the survey, reported past behavior shows that 38.7 percent of the respondents did not copy during the last 30 days. Also 29.5 percent of respondents' predict no copying of recorded music during the next 30 days. This of course does not mean they are buying music, but it does suggest to the music industry that the participants in the interviews and others could be overstating the insatiable appetite for free music. At least the in-depth interview thinking that "everybody is doing it" is somewhat refuted.

The interview participants and survey respondents have no fear that their friends, family or the public in general find that file-sharing is wrong. Their social networks may not always encourage the illegal behavior, but there is no norm or anchor that compels them not to file-share. The only thing that resonates and restrains the illegal behavior is the insignificant and

improbable chance of getting caught by the authorities. The students do not want to get arrested or in trouble for file-sharing.

Theory of Planned Behavior

Interestingly, the research from previous studies suggested that attitude toward the behavior is a good predictor of behavior,[197] but this data reveals something quite different. Social concerns for the music show no expectation of exchange to be a strong predictor of whether the respondents share or copy behavior. This is surprising but may show no reciprocal exchange was necessary for the share or copy transaction to endear the social situation; however, this does give support to the thinking that social exchange replaces the economic exchange supported by the current copyright law. Saving time was a strong indicator and somewhat logical, but the lack of importance of the exchange to friendship may mean friendship cannot be bought. Unanticipated events seem to not get in the way of sharing and copying music, yet many of the interviewees said as life move on to careers and family they would not have time to exchange music. The willingness to copy from others is not as significant a predictor as the others but still remains viable in the analysis

Age is significant in the model and may be pointing to other demographics that would require additional study to go beyond the limits of this study and exist outside the construct of the TPB. On the other hand, different psychographic constructs may be provided better prediction such as personality or family background. Even among the current constructs, there may be other factors that affect the decision-making. For instance, the economic characteristics may be expanded to include social class, family income or economic conditions.

[197] *Supra* note at 16.

CHAPTER 11

DISCUSSION OF THE OVERALL FINDINGS AND THE NEED FOR FUTURE RESEARCH

The purpose of this research effort is to provide a comprehensive study of the most pressing problem facing the traditional music business model and its rituals, music piracy. According to the way music is consumed by the students in this study, the music industry cannot depend on the sales of their catalogues as the primary revenue source. Technology makes the sharing and copying of music quick, simple and free from a marginal cost standpoint. If the user has the equipment and technological connection, music is copied and shared with ease and without the risk of prosecution.

After an extensive and exhaustive review of the literature, it is probable this entire study likely develops the most comprehensive model to date concerning the music-piracy phenomena. As evidenced by the in-depth interviews, music triggers memories of good times and bad. The tunes solidify memories of events concerts, trips or even thoughts about the summer/winter seasons. Music is an anchor for social relationship development and reinforces the social norms of friends and family.

What Does It All Mean?

The last section of the dissertation discusses the findings of the three methods of study with the intent of offering information that describes the legal, economic, social, ethical and demographic influences surrounding U.S. journalism and mass communication college students' decision to share or copy recorded music. The results can be used for the development of legal, education, public relation and advertising campaigns to discourage piracy. Or it may be a basis

for new and different music business models that do not depend on copyright protection of digital content.

Scholars found a "Getting a Good Job" advertising campaign was "highly effective at both increasing the use of legal programs and decreasing use of illegal programs for music downloading among college students;"[198] however they only studied two colleges. But the study does point to ways and means that may be successful at better compliance with copyright law. Although health related and more serious, the government has weighed in with public service announcements and regulation (or threat of regulation) to force companies to advertise the dangers of the certain activities. The attention and success of driving-while-impaired and tobacco cessation campaigns are good examples.

Although not to be statistically generalized, this study suggests music is very important and indeed is an integral part of the students' lives. If in a future study, this tenet holds true of the general university and college student population, other facets of copyright law such as music performance license, product license and digital music licenses/royalties hold a moneymine for the industry and the artists. It will take new and inventive ways of using copyright and the development of innovative distribution channels to mine an insatiable conduit to the music consumer's wallet.

Even though the in-depth interviews and the six-university surveys cannot be statistically generalized to all college students or even all journalism and mass communication majors, the study remains important as a relevant, comprehensive look at the phenomena of illegally sharing and copying of copyright-protected recorded music. This study can prompt good topics for discussion and presents many unanswered questions for future study such as:

[198] Brian Sheehan, James Tsao, & James Pokrywczynski, *Stop the Music!* Journal of Advertising Research, 52(3), 318, 309-321 (2012).

- The word content analysis from this study shows a sparse amount of articles concerning music piracy across all the various media. A logical step would be to conduct a thematic analysis to see what the media was saying about music piracy.

- This study suggests that legal education did not make a difference in behavior, except for the students grasp of "fair use" when copying music. More research is needed to determine if a better legal education can curb or thwart music piracy.

- The results show a small number of the college students reported reading about music piracy in their student handbook. It would be interesting to study to determine if university officials contribute more, would it have an effect on music piracy.

- Families and friends, among the students that participated in this study, offer a strong influence on the solution to the problem through negative attitudes toward music piracy. Future studies could examine whether this social influence is a good channel of communication to curb music piracy.

- The boomerang effect creates some student-consumer rejection of the traditional business model to distribute music. Another research interest lies in whether support of copyright laws can be achieved through public relations and advertising campaigns.

- The results from the content analysis show that the media examined do not really use the legal words necessary to describe copyright law. Knowing media gatekeepers are not supposed to campaign against music piracy suggests a gap for another study: Can public relations, advertising and promotion improve negative messages about music piracy to help solve the problem. A by-product may be to improve the RIAA's and the industry's image to create some goodwill toward its consumers (even if they are music pirates).

- New technologies using a proactive campaign may be helpful to the music industry. Various social media, e-mail, Internet streaming and smart cellular technology are just some the distribution channels of music today. Who knows what the next technological "big thing" awaits the music consumer? One thing is sure each and every transmission is affecting people in some way. Future studies can count the events and occurrences or the researcher may delve into "What's going on here?" Also, it is important to understand how economics will affect the market and access to the Information Highway.

Finally, the overall framework of this study may be improved and replicated to compare and contrast the various influences on other larger populations. In this case triangulation of the content analysis, the in-depth interviews and the survey enable a multifaceted study of a complex problem. Each step builds upon the previous work in a complementary way to increase the overall reliability and validity of the study.[199] Each step lends credence and meaningfulness to the overall finding and analysis.

However, several limitations arose from this study. As noted the data is generated from a judgmental sample of journalism and mass communication students, but could easily be revised into a random study for statistical generalizability. Other limitations previously discussed include the inability to follow up with the interviewees after the interviews to clarify any issues. It would be helpful to find out why people abandoned the survey to see if this abandonment could be avoided. Although the candid and complete results suggest truthfulness, there may be a problem with the participants and respondents not telling the absolute truth about an illegal behavior. Also the selection and order of the questions may have influenced their thinking to confound the results.

The word count content analysis only established that the articles exist and that the select words are being used. A thematic analysis would definitely prove more useful. This would tell whether the various media warn of music piracy or if they are somehow encouraging the behavior.

This is a very complex problem with change of technology coupled with a change in societal behavior. Being illegal behavior further exacerbates the problem of study. The

[199] Corrine Glesne and Alan Peshkin. *Becoming Qualitative Researchers: An Introduction*. Boston: Allyn & Bacon, Incorporated (Dec. 1991).

researcher must protect himself and his study group which adds a layer of complication to discerning "what is really going on here>"

Final Analysis

Music is described in the interviews as very personal and unique for the individual even if the same music is a part of many different people's lives. It is a niche/mass market connection that all marketers crave including the record industry. The communication model/loop is complete with understanding and feedback whether the message of the recorded music is obtained by legal or illegal means. From an industry standpoint, the powerful connection only needs a revenue-generating closed-loop business model as the industry enjoyed before the Napsterization of its markets.

More media coverage of the industry's woes than the plight of the artist and songwriter may dehumanize the economic transaction. Music piracy pleas may be better communicated by the artist and/or the songwriter. Once the "Pandora's Box" of digital music was opened, it will never be closed because the students and their friends have access to much, if not all, of the music they want from their preferred genre and artists' categories. The students, who would never shoplift a CD (or any other tangible format) under any circumstances, find little guilt when deciding to share or copy copyright-protected music. Electronically, only a copy is made; the original is unblemished. According to the results in this study, the students do not seem to even consider sharing and copying music the stealing of a physical, tangible object to support previous study that many individuals do not perceive software piracy to be an ethical problem."[200] The scholars also claim that making a copy of software was not seen as "taking" when the original was still intact and not missing.

[200] Glass & Wood, *supra* note 38.

Judging from the study's results, the RIAA should find a kinder, gentler way to enforce its members' copyrights. The industry is seen as the "big brother" that could be quickly, easily and within reason, safely thwarted. In fact, according to the results of this study, RIAA prosecutions work to further alienate their customers and viewed as unfair.

Little negativity is brought to bear on the music piracy situation by the media, family and/or friends. Legal consciousness theory and social norm theory suggest the prevalence of music piracy means the behavior is being positively rather than negatively reinforced. Even guilt has little or no deterrent effect; unless, of course, the student gets arrested.

Here are some points of emphasis developed from the study for curbing of music piracy. Public education from the media is lacking and needs to be addressed as a possibility to help the music industry cause. In addition, legal education from the universities' administration standpoint, including the classroom needs of the journalism and mass communication students, may offer the students a better understanding of copyright law. According to the results in this study, the legal influence to comply with copyright law is weak and in some cases not recognized by the students.

New business models are helping the artist, but it remains to be seen if they will replace the traditional brick and mortar profits for the record companies. Here are some emerging examples:

- Performance rights growth
- Digital sales exceed physical, tangible format
- Website streaming revenue
- Terrestrial and satellite radio revenue
- Free music with purchase promotion

- NASCAR-type sponsors for music[201]
- Custom watermarked promotion literature
- Website with gossip and FAQs
- Website sales of music related merchandise
- Personalized video of concert events
- Personalized holiday, birthday and event recordable greeting cards such as e-greeting card sites such as Hallmark.com and americangreetings.com
- Digital invite sites such as e-vite.com
- Use of e-mail and social media Facebook, Twitter, Pinterest, YouTube and whatever media channel reaches the audience to drive retail traffic for music, related physical promotional items and digital items such as ringtones
- Reality music performance contests such as *The Voice* and *American Idol*[202]

The music industry and particularly the artists have many more avenues of income generation that ever before. As can be seen by the limited list above, the artist probably cannot manage the public relations, advertising, production, and marketing associated with the business of being an artist or songwriter; hence, the need for the music industry.

There is a global audience waiting for music marketing information that needs to be managed and correctly targeted. This is and always has been the music industry's calling because performers and songwriters need to continue their creative efforts; not become

[201] "Details of a commercial which concluded that Pepsi Company's Pepsi-Cola and Apple iTunes would join to give away free songs; increase in the legitimate music download market by 2007 estimated by Forrester Research; Number of free music downloads included in the promotion of Toyota Motor Sales USA." Roy Trakin, *From piracy to promotional tool*. Advertising Age; July 12, 2004, Vol. 75 Issue 28, 14-15.

[202] "Specific music-related TV shows have done their part, but only a handful of new artists have made the grade in selling music." Wayne Friedman, *TV's Biggest Show Hasn't Saved the Music Industry*, Media Post Publications, January 18, 2010 *at* http://www.mediapost.com/publications/article/120778/tvs-biggest-show-hasnt-saved-the-music-industry.html#axzz2DGCIPgVJ.

business/marketing people. Maybe the industry needs to forget about the swapping of music files, and enjoy the publicity. Technology will continue to move the consumers' preference and complaints. Lawsuits and DRM technology have yet to work effectively and may even be causing a boomerang effect. "Encryption technology can lock up cultural work and move use towards passive consumption. DRM robustness rules should remind us that we have benefitted from a balance between different modes of technological innovation - closed, hierarchical, corporate design as well as the messier contributions of a curious public of 'tinkerers' – and that similarly, this balance is at risk." Technologies themselves will regulate and control access rather than the content traditionally being handled by the law. Critics worry about what users can and cannot do under these policies and conditions [203]

According to responses in this study, Dick Clark's utterance is still valid and of utmost importance. "Music is the soundtrack" of the college students' lives, but based on this study, the way they get the music confounds the brick and mortar business model of old. It appears the traditional ways of selling copyright protected recorded music are no longer valid. It is time for the artist, songwriter and music industry to develop new and different revenue streams.

Finding a way into the consumers' pocketbook is no different than the challenges that any business faces in today's technologically paced market. It is hard to find a pay telephone and traditional telephone landlines are making their way toward obscurity, but cell phones are everywhere. The music industry needs to learn for technological change and strive to be nimble and quick with the flexibility to embrace technology rather than fight how their consumers choose to use it.

[203] Tarleton Gillespie, *Designed to 'effectively frustrate': copyright, technology and the agency of users*, SAGE Publications London, Thousand Oaks, CA and New Delhi Vol. 8(4):651–669 (2006).

"The best dissertation is a done dissertation."

Author Unknown

THE END[204]

[204] The end of the dissertation, but it is clearly not the end of the beloved music business. The music business will morph to its audience.

APPENDIX

NEWSPAPER SELECTION: STAGE 1-A

Value of Newspaper Media

1	USA Today	6,570,685
2	The Wall Street Journal	5,025,088
3	The New York Times	4,635,195
4	Daily News, New York City	2,695,132
5	Los Angeles Times	2,176,204
6	New York Post	2,061,324
7	The Washington Post	1,716,778
8	Chicago Tribune	1,628,403
9	Newsday, Melville, N.Y.	1,483,717
10	Los Angeles News Group*	1,402,237
11	Chicago Sun-Times	1,383,572
12	Philadelphia Inquirer/Philadelphia Daily News	1,252,050
13	Houston Chronicle	1,228,322
14	Detroit Free Press/Detroit News	1,135,054
15	Dallas Morning News	1,086,383
16	The Star-Ledger, Newark	1,073,919
17	The Arizona Republic, Phoenix	1,055,492
18	The Boston Globe	1,024,182
19	Star Tribune, Minneapolis	1,015,903
20	San Francisco Chronicle	1,004,454
21	San Jose Mercury News/Contra Costa Times	999,812
22	The Atlanta Journal-Constitution	990,088
23	Denver Post/Rocky Mountain News	884,537
24	Miami Herald/El Nuevo Herald	814,735
25	Seattle Times/Post-Intelligencer	812,213

Source: Scarborough Research, 2006 Release 1[205]

[205] 2006 Newspaper Association of America 1921 Gallows Road, Suite 600 Vienna, VA 22182-3900 • (703) 902-1600 http://www.naa.org/advertiser/top100news.html.

LIWC CUSTOM COPYRIGHT DICTIONARY: STAGE 1-B

%
Words

70 Cpyrt	
copyright*	<act>93/70
71 Crte	
creat*	71
72 DMCA	
DMCA	72
digital	<millennium> 72/86
73 Excl	
exclusive	45 73
74 Right	
right*	74
75 Lice	
licens*	75
76 Piracy	
pira*	76
77 Shplft	
shoplift*	77
78 Music	
band	31 51 55 78 80
cd	51 55 78 86
choir*	51 55 78
chorus	51 55 78
concert*	51 55 78
danc*	46 47 48 51 55 78
disc	51 55 78
drum	51 55 78
drummer*	51 55 78
drums	51 55 78
guitar*	51 55 78

instrument*	51 55 78
jazz*	51 55 78 99
listen	27 29 31 32 39 51 55 78
listened	27 29 31 32 39 51 55 78
listening	27 29 31 32 51 55 78
listens	27 29 31 32 39 51 55 78
mtv	51 54 55 78
musi*	<industry>51 55 78 83 88
orchestr*	51 55 78
radio*	51 55 78
rap	51 55 78 86 99
recording*	51 55 78
sing	51 55 78
singing	51 55 78
sings	51 55 78
song*	51 55 78
stereo	51 55 78
tape*	51 55 78 86
voice*	51 55 78

79 Fruse

fair	<use>79

80 Artist

artist*	80
author*	80
band	31 51 55 78 80
musician	80

Categories

81 Legal (words are associated with lawful activity and the legal system)

advoca *	81
attorney	81
borrow*	56 81
compliance	81
comply	81
congress*	81
counsel	31 32 47 48 81
court	81
crim*	81
enforce	81
expression	81
fix*	81
judg*	81
know*	81

law*	81
legal	81
legislature	81
legit*	81
origin*	81
permission	81
police	81
prohib*	20 24 81
public	<domain>81
reproduc*	81
rights	<management>81 98

82 Illegal (words associated with the wrongness and consequences of illegal copying)

arrest*	82
catch	82
caught	82
cease	82
consequen*	20 21 82 85
copied	82
copy	82
defense	82
desist	82
fear	2 16 17 82
fine*	08 82 96
illegal*	82
illegit*	82
illicit	82
infring*	82
jail	82
legal	<action>82
penalty	82
prosecut*	82
punish*	12 16 18 82
rip*	82
sampl*	82
settle*	82
steal*	82
stop*	20 24 37 38 82
streamcast	82
subpoena*	82
sue*	82
suing	82
thief	82
theft	82
thieves	82
trial*	82

unlawful	<appropriation>82
upload	82
without	<permission>82

83 Econ (words associated with the economics of copying)

brick	83
buy	39 56 83
cash*	56 83
charge	<card>56 83
commercial	83
consumer	83
distribut*	83
economic	47 49 56 83
exploit*	83
free*	12 13 15 83
income	83 91
loss*	12 16 19 83 88
money	56 83
mortar	83
music	<industry>51 55 78 83 88
owner	83
payment	83
production	83
purchas*	56 83
record*	<industry>83/86
revenue	83
sales	83
sell	39 56 83
spend	39 56 83

84 Social (words associated with the social aspects of copying)

colleg*	47 48 84 91
cool	84
friend*	84
important	84
news	84
relation*	20 22 84
shar*	84
social*	84
stories	84
tv	51 52 54 84
university	84

85 Ethics (words associated with the ethical aspects of copying)

conscience	82 85
conscious*	85

consequen*	20 21 82 85
dishonest	85
embarrass*	12 16 85
equit*	85
ethic*	85
feel*	85
guilt*	12 16 85
honest	12 13 85
immoral*	85
moral*	57 58 85
responsib*	20 24 47 49 85

86 Format (words associated with various music formats)

album	86
analog	86
Apple	86
audio	86
broadband	86
cd	51 55 78 86
cellphone	86
compact	<disc>86
computer*	47 86
dial-up	86
digital	<millennium> 72/86
download	<music>86
file	<share>86 97
file	<sharing>86 97
format	86
hard	<drive>86
hit	<single>86
Internet	86
iPod	86
LP	86
Mac	86
mobil*	86
MP3*	86 90
music	<download>86
net	86
online	86
PC	86
rap*	51 55 78 86 99
record*	<industry>83/88
tape*	51 55 86
vinyl	86
Web*	86
www	86

87 P-Pnt (words associated with the music's purchase point)

amazon	87 89
aimster	87 89
aol	87 89
bestbuy	87
bmg	87 88
borders	87
com	87
circuit	<city>87
columbia	<house>87
itunes	87 89
k-mart	87
magazine	87
newspaper	87
nobles	87
record	<club>87
retail	87
school	<kids>87
store	87
rhapsody	87 89
target	87
toll	<free>87
tower	<records>87
tv	87
wal-mart	87
yahoo	87 89

88 Ind (words associated with the music industry)

Bertelsmann	88
bmg	87 88
emi	88
expert	88
industr*	47 49 88
loss*	12 16 19 83 88
music	<industry>51 55 78 83 88
recording	<industry>83/88
riaa	88 95
sony	88
universal	88
warner	88

89 LegDL (legal download)

aimster	87 89
amazon	87 89

aol 87 89
itunes 87 89
rhapsody 87 89
yahoo 87 89

90 IllDL (illegal download)

bearshare 90
bittorrent 90
edonkey 90
gnutella 90
grokster 90
kazaa 90
limewire 90
mp3.com 86 90
napster 90

Even though some of these have gone legit for most of the time period studied they were illegal download services

91 Demo (words associated with demographics)

boy 31 36 91
college* 47 48 84 91
education* 47 48 81 91
female* 31 36 91
gender 91
girl 31 36 91
income 83 91
male* 31 36 91
man 31 36 91
men 31 36 91
student* 47 49 91
woman* 31 36 91
women* 31 36 91

Words

92 IntelP

intellectual <property>92

93 Cact

copyright <act>93/70

94 Unathrzd

unauthorized 94

95 RIAA

RIAA 88 95

96 Fine*

decision	96
fine*	08 82 96

97 File-shar

file	<share>86 97
file	<sharing>86 97

98 DRM

drm	98
rights	<management>81 98

99 Genre

classical	<music>99
country	<music>99
hip-hop	99
jazz*	51 55 78 99
new	<age>99
oldies	99
pop	<music>99
r&b	99
rap	51 55 78 86 99
religious	<music>99
rock	99
soundtrack	99

RECRUITMENT SCRIPT: STAGE 2-A

Hello my name is Gary Guffey and I am a doctoral student at the Grady College of Journalism and Mass Communication. I am here to recruit about 20 participants, between the ages of 18 and 24, regularly copy and purchase recorded music. I would like to solicit your participation in a confidential interview and conversation about the legal, economic, social and ethical influences on your decision to copy or purchase recorded music. The results from the interviews will be used to develop a survey for a broader study of college students entitled "Influences on the Decision to Copy or Purchase Music." The confidential interviews will take about 30 minutes of your time and you will receive ten dollars for your participation. Are there any questions?

If you would like to participate, please see me as you leave class to get an interview time and the place to meet.

INTERVIEW CONSENT FORM: STAGE 2-B

Please read this very carefully. The purpose of this study is to examine the legal, social, ethical and economic influences affecting the purchase and copying of music. Your participation and responses in this interview are important for understanding the knowledge and practices of journalism and mass communication college students as they acquire music.

By completing this interview, you are agreeing as a volunteer to take part in a research study titled "Influences on the Purchasing and Copying of Music" which is being conducted by Gary C. Guffey, a doctoral student in the Grady College. Professor Spencer Tinkham in the advertising/public relations department is directing this project. His telephone number is (706) 542-4986.

If you agree to participate in the interview, you will be asked to talk about the influences that affect you when purchasing and copying music. The interview will be tape-recorded, transcribed and then the tapes will be immediately erased. You, as an individual, will not be identified in the recording or the transcription. In no way will your comments be connected to you. Pilot testing suggests this interview should take about 30 minutes of your time.

No discomforts or stresses are expected. The University of Georgia Human Subjects Office Institutional Review Board has reviewed this interview format in detail and gave me permission to proceed with data collection. You will receive ten dollars for your participation.

At any time during the interview and without giving any reason, you may decide not to answer questions or ask that either a portion of or your entire transcript be destroyed. However, due to the confidential nature of the study, once you complete your interview there would be no way to identify and separate it from the responses of other interview participants, and it will become a part of the confidential, cumulative record.

I am available to answer any further questions about the research, now or during the course of the interview or by phone (336) 431-8813 or e-mail gguffey@uga.edu.

In the interest of confidentiality, your consent to volunteer for this study is signaled by completion of the interview rather than a signed consent form. By continuing with the interview process, you indicate the researcher has answered all of your questions to your satisfaction and you have fully consented to volunteer for this study.

Additional questions or problems regarding your rights as a research participant should be addressed to The Chairperson, Institutional Review Board, University of Georgia, 612 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; telephone (706) 542-3199; e-mail address IRB@uga.edu

INTERVIEW GUIDE AND INTRODUCTION SCRIPT: STAGE 2-C

Hi and thank you for agreeing to participate in this interview process. Please do not tell me your name or provide any information may identify you. My name is Gary Guffey and I am a doctoral student at the Grady College of Journalism and Mass Communication. I am conducting these confidential interviews with about 20 students between 18 to 24 years of age about the legal, economic, social and ethical influences on the decision to copy or purchase recorded music. The results will be analyzed and used to design a survey will be administered more broadly to college students. Please read this consent form (**give copy of consent form**) and be sure you agree with the conditions before we proceed. When you have finished reading the consent form, please let me know (**allow participant time to read the consent form**). Do you have any questions about the consent form or about the interview process? (**answer any questions**) Have I answered you questions fully?

Interview Questions

May I proceed with the interview?

(If no) Thank you very much for taking the time to thoroughly understand my research and I respect your decision not to participate.

(If yes) I will be tape recording the interview and it will be transcribed later. The recording will be destroyed promptly once the transcription is verified for its accuracy. In the unlikely event you disclose any identifying data, it will not be included in the written form. Do you have any other questions before we begin?

(**Answer any questions and start tape recorders**)

Thank you for agreeing to participate in my research about the influences on the decision to copy or purchase music? Are you aware this conversation is being tape recorded?

(If yes, continue; if no, explain and get permission or stop the interview)

Are you enrolled at the University of Georgia and between 18 and 24 years of age?

Social Questions:

OK. Let me start by asking you to tell me a little bit about how you use music and its importance in your life.

Please tell me your favorite types of music and what makes them special for you.

Now I would like for you to think about a specific time when you recommended a particular song or CD to someone.

1. What made you want to recommend particular song or CD?

2. Is the only reason or are there other reasons you recommend music?

3. What recommendation, if any, did you make as to where to get the music?

OK, let's change the situation to thinking about a time when you decided to seek out a particular song or CD:

1. Where did you first hear the music?
    a. If there are others ways you first hear or find out about music, please tell me about them.

2. Still thinking about particular music, what guided your decision to seek out a song or CD?

    a. Are there other reasons sometimes guide your decision making?

3. What guided your decision about where to acquire the song or CD?

    a. Are there other reasons sometimes guide your decision?

Please think about the influences others have on your music choices:

1. Remember a specific time when you talked with others about music.

    a. Describe the seriousness or casualness of the conversation.

    b. What were the main things you talked about?

    c. Is this typical of other conversations you had with others about music?

2. Describe how listening to music with others influences or affects whether you want to get the music or not.

3. Describe the importance or unimportance of sharing copies of music with others.

<u>Ethical Questions:</u>

Please think about your feelings concerning the sharing of recorded music.

1. What feelings do you associate with the copying and sharing of music?

2. What, if anything, would you expect from others if you shared a copy of music with them?

3. How would you feel if your parents, peers or the public in general knew you copied music without paying?

4. Do you associate the words embarrassed, guilty or dishonest with sharing copies of recorded music? Why?

5. Are there any other words you associated with the sharing of copies of recorded music?

Legal Consciousness Questions:

Moving on let's talk a little about copyright law in general.

1. What do you think of when you hear the word copyright?

2. What kinds of information, if any, have you seen or heard about copyright law?

3. Where did you get the information?

4. What do you think of when you hear the words fair use?

Now thinking more specifically about music

1. Why should downloading or copying music without paying be legal or illegal?

2. What do you think about when you hear news stories about the music industry prosecuting music file-sharers?

3. Have you had conversations with your friends or family about downloading recorded music without having to pay for it? If so, what kinds of things did you talk about?

Economic Questions:

Are there any money issues affecting whether you choose to purchase or download music without paying?

1. If yes: What are they?

2. If no: So money does not affect your decision-making?

Where do you get your music?

How much money do you spend each month buying recorded music?

1. What would cause you to spend less?

2. What would cause you to spend more?

Wrap-up/Concluding Questions

I have no further questions and I would like to thank you for your candid responses.

1. Do you have anything you would like to add?
2. Are there any questions you have about the interview?

Thank you for you participation. This is very helpful for my research. Here is your ten dollars as promised and I wish you much success as you continue your education.

RANDOM PARTICIPANT PSUEDONYMS: STAGE 2-D

Post-interview randomly assigned psuedonyms were used to ensure no identifiers were subconsciously employed. The interview tapes were shuffled out of chronological order. Each psuedonym was written on a small piece of paper. All names were placed into a brown paper bag, randomly drawn and each name was assigned to the tape for transcription.

P1 Jacey F:
P2 Sabriel F:
P3 Hachi F:
P4 Fairly F:
P5 Dacey F:
P6 Quadan F:
P7 Bebe F:
P8 LaDonna F: Voice went to mumble when asked about illegal activities.
P9 Tacey F: Mumbled low volume voice; especially when admitting piracy.
P10 Echo F:
P11 Naal M:
P12 Rabia M:
P13 Abby M:
P14 Cable M: Very candid and forthright
P15 Page M:
P16 Oakes M:
P17 Kade M:
P18 Gael M:
P19 Ilar M:
P20 Mackenzie M:

SURVEY QUESTIONS AND RELATED THEORIES: STAGE 3-A

Legal Consciousness Theory

Knowledge
13, 32, 33, 34, 35, 36, 37, 38, 39, 60

Control Belief
28, 29, 30, 56

Equity Theory

Behavioral Belief
5, 10, 11, 12

Outcome Evaluation
Attitude towards the Behavior
15, 16, 17, 18, 19

Social Norm Theory

Normative Belief
1, 2, 3, 4, 24, 25

Motivation to comply
20, 21, 23

Subjective Norm
22, 25, 26

Economic Theory - Property Rights Theory
6, 7, 8, 9, 31, 40, 46, 51

Income
52

Perceived Behavioral Control
27, 41, 42, 43

Behavioral Intention
14, 44, 45, 46

Past Behavior
47, 48

Gender, Age
49, 50

TARGET SPONSOR'S RECRUITMENT E-MAIL: STAGE 3-B

This e-mail will be sent by the sponsoring faculty member at the various universities for them to give the students an advanced notice that the survey is legitimate and soon to arrive in their e-mail.

Subject: Music Survey

Dear University of XXXX Journalism and Mass Communication Students,

The purpose of this e-mail is to inform you about a forthcoming confidential survey from Gary C. Guffey, a doctoral student at the Grady College of Journalism and Mass Communication at the University of Georgia. In the next few days you will receive a request from him for help on his dissertation project entitled: "Influences on the Decision to Purchase or Copy Recorded Music." The UGA and University of XXXX Institutional Review Boards have approved the survey.

As an incentive for completing the survey, Mr. Guffey is offering to pay $500 to the three (out of six) schools that provide him with the most completed surveys. There is a minimum 100 completed surveys required to qualify. The money will be sent to the winner's student organization's general fund shortly after the survey results are complete.

With a deadline of seven days for the response, you must act promptly. When you receive your e-mail you will find a consent form that explains the purpose of his research and a hyperlink to an electronic survey. The survey will only take about 30 minutes of your time.

I hope you can assist him with his research and hopefully win $500 for our school.

Sincerely,

<Sponsoring Faculty>

E-MAIL PARTICIPANT'S REQUEST AND CONSENT: STAGE 3-C

Subject: Music Survey

Dear University of XXXX Journalism and Mass Communication Students,

Here is the survey <sponsoring faculty> recently introduced to you.

I am Gary Guffey, a graduate student under the direction of Professor Spencer Tinkham in the Grady College of Journalism and Mass Communication at the University of Georgia. I invite you to participate in a research study entitled "Influences on the Decision to Purchase or Copy Recorded Music."

The purpose of this study is to examine the legal knowledge, social practices, ethical considerations and economic influences affecting your purchase and copying of music.

Please do not participate if you are not a university journalism/mass communication student between 18-24 years old (inclusive).

If you agree to be in this study, you will complete a Web-based survey that asks about the influences that affect you when purchasing and copying music. It should take approximately 30 minutes to complete. You can skip any questions that you do not wish to answer. Once you have completed the survey, your answers can be sent over the Internet by clicking on the *Submit* button at the end of questionnaire. If you click the *Discard* button, your responses will not be recorded or submitted to the researchers. In addition, once you submit your survey there would be no way to identify and separate it from other responses, and it will become part of the confidential, cumulative record.

Please note that Internet communications can be insecure. We cannot guarantee your privacy and confidentiality while the data are transmitted to us over the Internet. However, once we receive the completed surveys, any information that is obtained in connection with this study and that can be identified with you will remain confidential except as required by law. All individual records pertaining to your participation will be destroyed immediately after the data are accumulated. If you are not comfortable with the level of confidentiality provided by the Internet, please feel free to print out a copy of the survey, fill it out by hand, and mail it to me at the address given below, with no return address on the envelope.

There are no direct benefits to you but the findings from this project are important for understanding the knowledge and practices of journalism and mass communication students and professors. If you are interested in the cumulative responses to the survey, the results will be made available electronically through the dissertation files of the UGA Library.

There are no known risks or discomforts associated with this research.

As compensation, three out of six schools with the greatest number of completed surveys will receive $500 for their student organization's general fund. There is a minimum of 100 completed surveys for a school to qualify for the money.

Your participation is voluntary. You may refuse to participate or discontinue participation at any time without penalty or loss of benefits to which you are otherwise entitled.

The researcher can be contacted for any further questions about the research, now or during the course of the project. See contact information for the researcher at the bottom of the page. Additional questions regarding your rights as a research participant or in the event of a research related injury should be addressed to The IRB Chairperson, University of Georgia, 612 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address: IRB@uga.edu

By clicking on the link below, you are agreeing to participate in the above described research project.

Thank you for your consideration! Please keep this letter for your records.

Sincerely,

Gary Guffey
Doctoral Candidate
(336) 431-8813
gguffey@uga.edu
Grady College of Journalism and Mass Communication
120 Hooper Street
Athens, Georgia 30602-3018

I have read the information provided above. My questions have been answered to my satisfaction. By clicking on the link below, I am agreeing to participate in the research project described above.

Survey Monkey Link

REMINDER/FINAL E-MAIL PARTICIPANT'S REQUEST AND CONSENT: STAGE 3-D

Subject: Music Survey

Dear University of XXXX Journalism and Mass Communication Students,

There are only three days left to take the music survey for a chance to win $500 for your school's student organization.

I am Gary Guffey, a graduate student under the direction of Professor Spencer Tinkham, in the Grady College of Journalism and Mass Communication at The University of Georgia. I invite you to participate in a research study entitled "Influences on the Decision to Purchase or Copy Recorded Music."

The purpose of this study is to examine the legal knowledge, social practices, ethical considerations and economic influences affecting your decision to purchase or copy recorded music.

Please do not participate if you are not a university journalism/mass communication student between 18-24 years old (inclusive).

If you agree to be in this study, you will complete a Web-based survey that asks about the influences that affect you when purchasing and copying music. It should take approximately 30 minutes to complete. You can skip any questions that you do not wish to answer. Once you have completed the survey, your answers can be sent over the Internet by clicking on the *Submit* button at the end of questionnaire. If you click the *Discard* button, your responses will not be recorded or submitted to the researchers. In addition, once you submit your survey there would be no way to identify and separate it from other responses, and it will become part of the confidential, cumulative record.

Please note that Internet communications can be insecure. We cannot guarantee your privacy and confidentiality while the data are transmitted to us over the Internet. However, once we receive the completed surveys, any information that is obtained in connection with this study and that can be identified with you will remain confidential except as required by law. All individual records pertaining to your participation will be destroyed immediately after the data are accumulated. If you are not comfortable with the level of confidentiality provided by the Internet, please feel free to print out a copy of the survey, fill it out by hand, and mail it to me at the address given below, with no return address on the envelope.

There are no direct benefits to you but the findings from this project are important for understanding the knowledge and practices of journalism and mass communication students and professors. If you are interested in the cumulative responses to the survey, the results will be made available electronically through the dissertation files of the UGA Library

There are no known risks or discomforts associated with this research.

As compensation, the three schools (out of six) with the most responses will receive $500 for their student organization's general fund. There is a minimum of 100 responses required for a school to qualify for the money.

Your participation is voluntary. Your may refuse to participate or discontinue participation at any time without penalty or loss of benefits to which you are otherwise entitled.

The researcher can be contacted for any further questions about the research, now or during the course of the project. See contact information for the researcher at the bottom of the page. Additional questions regarding your rights as a research participant or in the event of a research related injury should be addressed to The IRB Chairperson, University of Georgia, 612 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address: IRB@uga.edu

By clicking on the link below, you are agreeing to participate in the above described research project.

Thank you for your consideration! Please keep this letter for your records.

Sincerely,

Gary Guffey
Doctoral Candidate
(336) 431-8813
gguffey@uga.edu
Grady College of Journalism and Mass Communication
120 Hooper Street
Athens, Georgia 30602-3018

I have read the information provided above. My questions have been answered to my satisfaction. By clicking on the link below, I am agreeing to participate in the research project described above.

Survey Monkey Link

INDIANA UNIVERSITY IRB CHANGES TO STAGES 3-A, 3-B AND 3-C: STAGE 3-E

Changes to Appendix Stage 3-A: Target Sponsor's Recruitment E-mail

Paragraph two and three changed to:

There is a deadline of seven days for the response. When you receive your e-mail you will find a consent form that explains the purpose of his research and a hyperlink to an electronic survey. The survey will only take about 30 minutes of your time.

I hope you can assist him with his research.

Changes to Appendix Stage 3-B: E-mail Participant Request and Consent

Paragraph six and nine changed to:

Please note that Internet communications can be insecure. We cannot guarantee your privacy and confidentiality while the data are transmitted to us over the Internet. However, once we receive the completed surveys, any information that is obtained in connection with this study cannot be identified with you. All individual data on Survey Monkey pertaining to your participation will be destroyed immediately after the data are accumulated and will not be shared except as required by law. If you are not comfortable with the level of confidentiality provided by the Internet, please feel free to print out a copy of the survey, fill it out by hand, and mail it to me at the address given below, with no return address on the envelope.

Your participation is voluntary. You may refuse to participate or discontinue participation at any time without penalty or loss of benefits to which you are otherwise entitled.

Changes to Appendix Stage 3-C: Reminder E-mail

Paragraph one, six and nine changed to:

There are only three days left to take the music survey.

Please note that Internet communications can be insecure. We cannot guarantee your privacy and confidentiality while the data are transmitted to us over the Internet. However, once we receive the completed surveys, any information that is obtained in connection with this study cannot be identified with you. All individual data on Survey Monkey pertaining to your participation will be destroyed immediately after the data are accumulated and will not be shared except as required by law. If you are not comfortable with the level of confidentiality provided by the Internet, please feel free to print out a copy of the survey, fill it out by hand, and mail it to me at the address given below, with no return address on the envelope.

Your participation is voluntary. Your may refuse to participate or discontinue participation at any time without penalty or loss of benefits to which you are otherwise entitled.

SURVEY QUESTIONAIRE:[206] STAGE 3-F

Thank you for agreeing to take the music survey for my dissertation research.

Many places in this survey make use of rating scales with seven places. Please mark the box or position on the scale (only one unless otherwise instructed) that best describe your feelings associated with the use and storage of recorded music. Other questions have more specific instructions for your response.

Please read each question carefully as some of the questions are similar but address different issues. Be aware that some are negatively stated and please answer all items.

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Normative Belief – Social Norm Theory

1. Listening to music is an important part of my life.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Normative Belief – Social Norm Theory

2. Having a large library of recorded music is very important to me.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Normative Belief – Social Norm Theory

3. Sharing copies of recorded music with my friends is an important part of our relationship.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

[206] Please note scale characteristics, numbers and theoretical descriptions were not included with the Survey Monkey questionnaire.

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Normative Belief – Social Norm Theory

4. Most people who are important to me share copies of recorded music with others.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Behavioral Belief – Equity Theory

5. If I shared a copy of recorded music with someone, I expect them to share a copy of recorded music in return.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Control Belief - Economic Theory

6. The sharing of copies of recorded music saves me money.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Control Belief – Economic Theory

7. Saving money is:

Extremely								Extremely
Unimportant	☐	☐	☐	☐	☐	☐	☐	Important
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Control Belief - Economic Theory

8. The sharing of copies of recorded music saves me time.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Control Belief – Economic Theory

9. Saving time is:

Extremely								Extremely
Unimportant	☐	☐	☐	☐	☐	☐	☐	Important
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Behavioral Belief – Equity Theory – (moral obligation)

10. If I copied recorded music from others, I would feel guilty.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Behavioral Belief – Equity Theory (moral obligation)

11. If I copied recorded music from others I would feel dishonest.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Behavioral Belief – Equity Theory (moral obligation)

12. If I copied recorded music from others and it became public knowledge, I would feel embarrassed.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Knowledge - Legal Consciousness Theory

13. How important is copyright education to you?

Not Important								Very
At All	☐	☐	☐	☐	☐	☐	☐	Important
	1	2	3	4	5	6	7	
Don't Know	☐							

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Behavioral Intention – Theory of Planned Behavior

14. There is no chance I will copy recorded music from others.

Definitely								Definitely
False	☐	☐	☐	☐	☐	☐	☐	True
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Outcome Evaluation – Attitude toward Behavior – Equity Theory (moral obligation)

15. I believe there is a chance of getting caught when downloading recorded music.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Outcome Evaluation – Attitude toward Behavior – Equity Theory (moral obligation)

16. For me to share copies of recorded music in the forthcoming month is:

Harmful	☐	☐	☐	☐	☐	☐	☐	Beneficial
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Outcome Evaluation – Attitude toward Behavior – Equity Theory (moral obligation)

17. For me to share copies of recorded music in the forthcoming month is:

Unpleasant	☐	☐	☐	☐	☐	☐	☐	Pleasant
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Outcome Evaluation – Attitude toward Behavior – Equity Theory – (moral obligation)

18. For me to share copies of recorded music in the forthcoming month is:

Bad	☐	☐	☐	☐	☐	☐	☐	Good
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Outcome Evaluation – Attitude toward Behavior – Equity Theory – (moral obligation)

19. For me to share copies of recorded music in the forthcoming month is:

Worthless	☐	☐	☐	☐	☐	☐	☐	Valuable
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Motivation to Comply - Subjective Norm – Social Norm Theory

20. The people in my life whose opinions I value most would disapprove of my copying of recorded music from others.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Motivation to Comply - Subjective Norm – Social Norm Theory

21. It is expected of me that I share copies of recorded music in the forthcoming month.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Subjective Norm – Social Norm Theory

22. Many people like me will share copies of recorded music with others in the forthcoming month.

Extremely								Extremely
Unlikely	☐	☐	☐	☐	☐	☐	☐	Likely
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Motivation to Comply -Subjective Norm – Social Norm Theory

23. My parents would be upset if they knew I shared copies of recorded music with others in the forthcoming month.

Definitely								Definitely
False	☐	☐	☐	☐	☐	☐	☐	True
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Normative Belief – Social Norm Theory

24. Using your best guess, to what extent have the journalism and mass communication students at your university shared copies of recorded music with others in the last 30 days?

None	☐	☐	☐	☐	☐	☐	☐	All
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Motivation to Comply – Subjective Norm – Social Norm Theory

25. When it comes to copying recorded music from others, how much do you want to do what your family wants you to do?

Not at All	☐	☐	☐	☐	☐	☐	☐	Very Much
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Motivation to Comply – Subjective Norm – Social Norm Theory

26. When it comes to copying recorded music from others, how much do you want to do what your friends want you to do?

Not at All	☐	☐	☐	☐	☐	☐	☐	Very Much
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Control Belief – Perceived Behavioral Control – Theory of Planned Behavior

27. I do <u>NOT</u> have control over whether I share copies of recorded music with others.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Control Belief – Legal Consciousness Theory

28. Do you talk with your friends about the legal consequences of copying recorded music?

Never	☐	☐	☐	☐	☐	☐	☐	Always
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Control Belief – Legal Consciousness Theory

29. Do news stories about file-sharing stop you from copying recorded music?

Never	☐	☐	☐	☐	☐	☐	☐	Always
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Control Belief – Legal Consciousness Theory

30. For me it is OK to copy recorded music even if I know copyright law may prohibit it.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Economic Theory – Property Rights Theory

31. Sharing copies of recorded music is the same as shoplifting the music CD from a retail store.

Strongly								Strongly
Disagree	☐	☐	☐	☐	☐	☐	☐	Agree
	1	2	3	4	5	6	7	

Categorical Scaled Response Format - Nominal
Knowledge - Legal Consciousness Theory

32. Have you attended any classes in copyright law? Choose all apply.

- ☐ None
- ☐ Covered or discussed as part of a course
- ☐ Copyright law course
- ☐ Researched copyright law
- ☐ Heard about copyright law from the media
- ☐ Covered copyright law as part of student/faculty handbook

Categorical Scaled Response Format - Nominal
Knowledge - Legal Consciousness Theory

33. How would you describe your current level of knowledge about copyright?

- ☐ Know enough about copyright.
- ☐ Want to learn more about copyright.
- ☐ Do not know/no opinion
- ☐ Do not care

Categorical Scaled Response Format - Nominal
Knowledge - Legal Consciousness Theory

34. While riding in a friend's car, you really like the recorded music and borrow the CD to make a copy. Your use most likely would be legally characterized as:

Archiving	Fair Use	Don't know/ No opinion	Infringement	None of these
☐	☐	☐	☐	☐

Categorical Scaled Response Format - Nominal
Knowledge - Legal Consciousness Theory

35. During a party at a friend's house you really liked the music selections that are played from MP3 files on a computer. The friend e-mails copies of recorded music for your personal use. Your use most likely would be legally characterized as:

Archiving	Fair Use	Don't know/ No opinion	Infringement	None of these
☐	☐	☐	☐	☐

Categorical Scaled Response Format - Nominal
Knowledge - Legal Consciousness Theory

36. At the same party many of your friends like the recorded music as well. The music recordings are posted to a Web site for everyone to copy. Downloading the music most likely would be legally characterized as:

Archiving	Fair Use	Don't know/ No opinion	Infringement	None of these
☐	☐	☐	☐	☐

Categorical Scaled Response Format - Nominal
Knowledge - Legal Consciousness Theory

37. You buy a new computer and copy all of your purchased CD music collection to your hard drive. Your use most likely would be legally characterized as:

Archiving	Fair Use	Don't know/ No opinion	Infringement	None of these
☐	☐	☐	☐	☐

Categorical Scaled Response Format - Nominal
Knowledge - Legal Consciousness Theory

38. You burn personal copies of recorded music you purchased onto a CD. Your use most likely would be legally characterized as:

Archiving	Fair Use	Don't know/ No opinion	Infringement	None of these
☐	☐	☐	☐	☐

Categorical Scaled Response Format - Nominal
Knowledge - Legal Consciousness Theory

39. You make personal copies of recorded music that has no copyright notice and is in the public domain. Your use most likely would be legally characterized as:

Archiving	Fair Use	Don't know/ No opinion	Infringement	None of these
☐	☐	☐	☐	☐

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Perceived Power – Economic Theory

40. During the last six months did you have enough money to buy the recorded music you wanted?

Never	☐	☐	☐	☐	☐	☐	☐	Always
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Perceived Behavioral Control – Theory of Planned Behavior

41. For me to copy music from others everyday in the forthcoming month would be:

Impossible	☐	☐	☐	☐	☐	☐	☐	Possible
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Semantic Differential Scaled Response Format (Numeric)
Perceived Behavioral Control – Theory of Planned Behavior

42. How much control do you believe you have over copying recorded music from others in the forthcoming month?

No Control	☐	☐	☐	☐	☐	☐	☐	Complete Control
	1	2	3	4	5	6	7	

Metric Synthetic *Interval*- Likert Scaled Response Format (Numeric)
Perceived Power – Theory of Planned Behavior

43. During the next month unanticipated events that put demands on my time, would make it more difficult for me to copy recorded music.

Strongly Disagree	☐	☐	☐	☐	☐	☐	☐	Strongly Agree
	1	2	3	4	5	6	7	

Metric Scaled Response Format- Ratio (Numeric)
Behavioral Intention – Theory of Planned Behavior

44. Please estimate how many copies of recorded music from your personal collection you intend on sharing with others during the next 30 days.

None	1-5	6-10	11-15	16-20	More than 20
☐	☐	☐	☐	☐	☐

Metric Scaled Response Format- Ratio (Numeric)
Behavioral Intention – Theory of Planned Behavior

45. Please estimate how many music recordings you intend on copying from others during the next 30 days.

None	1-5	6-10	11-15	16-20	More than 20
☐	☐	☐	☐	☐	☐

Metric Scaled Response Format- Ratio (Numeric)
Perceived Power - Economic Theory

46. How much do you intend to spend on your personal music collection during the next thirty days?

☐ $0

☐ Less than $15

☐ $16-$30

☐ $31-$45

☐ More than $45

Metric Scaled Response Format - Ratio (Numeric)
Past Behavior

47. How many copies of music recordings did you share from your personal music collection with others in the last 30 days?

None	1-5	6-10	11-15	16-20	More than 20
☐	☐	☐	☐	☐	☐

Metric Scaled Response Format - Ratio (Numeric)
Past Behavior

48. How many music recordings did you copy from others in the last 30 days?

None	1-5	6-10	11-15	16-20	More than 20
☐	☐	☐	☐	☐	☐

Natural Scaled Categorical Response Format - Nominal –
Demographic

49. What is your gender?

Male	Female
☐	☐

Natural Scaled Response Format Ordinal (Numeric)
Demographic

50. What is your year of birth?

19 ____

Metric Scaled Response Format - Ratio (Numeric)
Perceived Power – Economic Theory

51. On average how much do you spend on your personal music collection each month?

☐ $0

☐ Less than $15

☐ $16-$30

☐ $31-$45

☐ More than $45

Metric Scaled Response Format - Ratio (Numeric)
Economic Theory

52. What category best describes YOUR (not your parent's) current annual cash flow (include earned income, allowance, loans and gifts)?

☐ $0 - $10,000

☐ $10,001 - $20,000

☐ $20,001 - $30,000

☐ $30,001 - $40,000

☐ More than $40,000

Metric Synthetic Scaled Response Format – Nominal
Demographic

53. How much schooling have you completed? Choose highest level completed.

☐ Some college but no degree

☐ Associate degree (academic or occupation)

☐ Bachelor's degree

☐ Master's degree

☐ Professional degree

☐ Doctorate

Categorical Scaled Response Format - Nominal

54. Are you currently a paying subscriber to a music file-sharing service?

Yes ☐ No ☐

List service(s) and number of months subscribed?

_____ _____

_____ _____

_____ _____

Categorical Scaled Response Format - Nominal

55. Are you currently using a music-file-sharing service without paying?

Yes	No
☐	☐

List service(s) and number of months used?

_____ _____

_____ _____

_____ _____

Metric Scaled Response Format - Ratio (Numeric)
Control Belief – Legal Consciousness Theory

56. How many people do you know personally who have been legally prosecuted for copying or sharing music files?

None	1-2	3-4	5 or more
☐	☐	☐	☐

Scaled Response Format - Ordinal

57. Here is a list of types of music formats. RANK ORDER your preference for each format where 1 = most preferred, 2 = a second most preferred and so on with 5 (or 6) = least preferred.

1 = most preferred 5 = least preferred

___ MP3 player (iPod, Zune, etc.)

___ Computer

___ Tape player

___ CD

___ Turntable (record player)

___ Other (Please specify) _____

Scaled Response Format - Ordinal

58. Here is a list of places to buy music. RANK ORDER your preference for each format where 1 = most preferred, 2 = a second most preferred and so on with 7 = least preferred.

___ Media Store (e.g. School Kids Records, Barnes and Nobles, Borders)

___ Other Store (e.g. K-mart, Wal-Mart, Target)

___ Big Box Store (e.g. Circuit City, Best Buy)

___ Tape/Record Club (e.g. Columbia House)

___ Internet (e.g. Amazon.com, iTunes)

___ Concert

___ TV/Newspaper/Magazine Advertisement with 1-800 numbers

Scaled Response Format - Ordinal

59. Here is a list of various types of music. RANK ORDER your preference for each format where 1 = most preferred, 2 = a second most preferred and so on with 11 = least preferred.

___ Classical

___ Country

___ Jazz

___ Pop

___ New Age

___ Oldies

___ R&B/Urban

___ Rap/Hip-Hop

___ Religious

___ Rock

___ Soundtrack

Scaled Response Format - Nominal

60. Please list where you have seen stories about copyright law outside of school. Name as many sources as you remember

Newspaper	☐	_____, _____, _____
Magazine	☐	_____, _____, _____
Web site	☐	_____, _____, _____
Blog	☐	_____, _____, _____
TV	☐	_____, _____, _____
Radio	☐	_____, _____, _____
Newsletter	☐	_____, _____, _____
Other	☐	_____, _____, _____

Once you submit your answers, they cannot be individually identified by the researcher and therefore you cannot retrieve or change your responses.

Please be sure you have answered all of the questions.

Thank you for your participation.

By clicking the done button your answers will be recorded but not identified and your school will be credited for the contest.

TIMELINE FOR IRB SURVEY APPROVALS FOR GARY GUFFEY'S DISSERTATION ENTITLED "INFLUENCES ON THE DECISION TO SHARE OR COPY RECORDED MUSIC": STAGE 3-G

University of Georgia

January 4, 2007	Submitted in-depth interview protocol
February 19	IRB requested cover letter revisions
February 21	Revision submitted
February 23	Interview protocol approved
July 16	Submitted survey protocol
July 31	IRB requested add name and advisor's name to recruitment
August 3	Revision submitted
August 7	Survey approved
August 23	Survey recalled due to Survey Monkey confidentiality concern
August 26	Verified SM ability to encrypt connection and NOT collect IP address
August 29, 2007	Re- approved

A faculty sponsor was obtained for each of the following six schools

University of California Berkeley

October 22, 2007	Sent IRB application to UC Berkeley
December 6	No UCB IRB approval needed – Under UGA IRB jurisdiction
January 7, 2008	Notified UGA IRB of UCB approval

University of Texas - Austin

October 23, 2007	Sent electronic IRB application to UT - Austin
October 30	Survey approved
January 7, 2008	Notified UGA IRB of approval

University of Colorado - Boulder

October 22, 2007	Sent IRB application to University of Colorado - Boulder
December 20	No UF IRB approval needed – Under UGA IRB jurisdiction
January 7, 2008	Notified UGA IRB of approval

TIMELINE FOR IRB SURVEY APPROVALS CONTINUED: STAGE 3-G

University of Florida

October 22, 2007	Sent IRB application to
December 18	No UF IRB approval needed – Under UGA IRB jurisdiction
January 7, 2008	Notified UGA IRB of approval

Syracuse University

October 22, 2007	Sent IRB application to Syracuse University
January 3, 2008	Survey approved
January 18	Notified UGA IRB of approval

Indiana University

October 22, 2007	Sent IRB application to Indiana University
November 3	IU requested removal of incentive
January 14, 2008	Survey approved
January 15	IU IRB approval documents submitted to UGA

University of Georgia

January 18, 2008	UGA amendment form for IU removal of incentive
February 17	UGA IRB final approval of six university approvals of the survey

DISSERTATION TOTAL DIRECT COSTS: STAGE 4-A

Current Expenditures		
Graduate Student Data Input	01/26/07	100.00
Graduate Student Data Input	01/31/07	72.00
Blank Tapes and Batteries	03/01/07	33.43
Interview Incentives	03/01/07	200.00
Graduate Student Transcription	03/09/07	48.00
Graduate Student Transcription	03/25/07	96.00
Graduate Student Transcription	03/28/07	176.00

		725.43
Projected Expenditures		
Survey Monkey Annual Pro		200.00
Paper and Print Cartridges		50.00
Survey Incentives		0.00
Printing of Dissertation Defense		80.00
Bind Dissertation		300.00

		2130.00
Total Costs of Dissertation		$2855.43
		=======