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MUSIC INDUSTRY PERSPECTIVES

by

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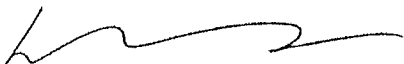**Department of Communications**

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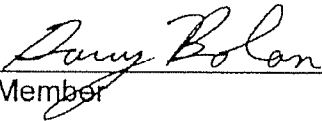
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THESIS APPROVAL PAGE

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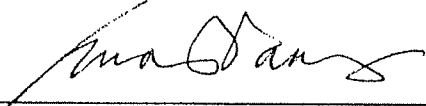
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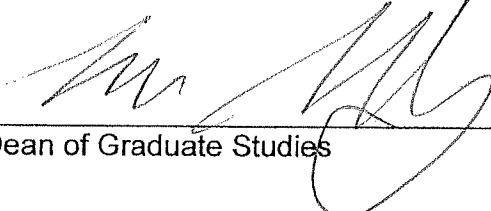
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Abstract

The purpose of this research study was to explore music technology and how it affects the different perspectives of consumers through the use of communication theories. The research focused on how the use of the Internet to access music correlated with the type of technology used, amount of music accessed, the value placed on music, and the effects it has on purchasing habits. The results showed an increased usage of the Internet access music correlated with a higher number of technologies used, a larger amount of music listened to, and a higher stated likelihood of purchasing albums, songs, and concert tickets, thus reinforcing theories of mass customization, mass culture, and fetishism of commodity. The results also showed that the increased usage of the Internet access music resulted in a decreased annual spending in music and decreased digital album purchases.

Keywords: Music Industry, Communications, Music Technology, Quantitative Research

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Music consumption in the past few decades has undergone a digital revolution. Digital music has taken many forms since the analog days of records, tapes, and 8-tracks (Sen, 2010). Audio is now predominantly represented in a code consisting of ones and zeros that are intertwined to represent a signal that will be converted into physical sound that will eventually hit a person's ear drums. This digital code is much more condensed than analog and can be more easily transmitted over current means of transfer than analog previously could. No matter whether these ones and zeros are encoded on a compact disc, a digital video disc, mp3 format, or over Internet radio, sound has never had so many avenues to be distributed in a higher quality and at a cheaper price.

Unfortunately, with all these different mediums of delivery that benefit the consumer in the area of music listening choices, this almost dizzying array of formats have left the music business scratching their heads as to what to be focusing on to deliver to the consumer next. Consumers can access music from almost anywhere they go now. They can take out their phone to purchase a song off iTunes, or they can watch a music video or concert footage on YouTube from their phone or computer. They can even listen to a terrestrial radio station from another country thanks to Internet connections. Consumers are utilizing all these tools that are in their relative infancy compared to previous dominant forms of music/audio consumption tools. Never have consumers had so many options as to how to listen to their audio in the history of recorded sound.

This situation brings about the question of how to manipulate the combination of worldwide connection and interaction via the Internet, the fast

pace of technological innovation, and the small compression standards that make transmission of audio possible over the Internet. The options and opportunities for the evolution of audio transmission are almost as diverse and multi-faceted as music itself.

This is a research topic that is difficult to nail down due to the high level of stratification that these new technologies have created. No longer are there one or two easily accessible forms of music, but now thousands of ways to access music through the Internet. The way to access the Internet itself has become stratified as well with cell phones, tablets, and other mobile Internet connections, that only increase the number of ways that the Internet is accessed.

As of now, these trends are, unidentified in their relation to each other. This customization of music is unique to each person who uses the Internet access, plays, buys, and learns about music. Identifying these trends will give a solid footing to develop marketing strategies and communication theories in the age of the stratified Internet, which will most benefit the music industry, but will ultimately benefit any entity that communicates on the Internet.

Literature Review

The music industry has been characterized by its booms and slumps without any single identifying factor. Booms in the 1920's, 1940's, late 1950's, 1960's and 1990's have all been followed by slumps in the 1930's, late 1940's, early 1950's, 1970's, and today. Each slump was followed by musical creativity, technological advancements, and changes in corporate (Freedman 2003). So it

is important to recognize that the situation that the music industry is in today is not foreign, it is not unpredictable, and does not mean the end of the music industry. If past trends from the last century hold true, it will be comparable to a light musical renaissance.

As for the slumps, these were characterized by declines in leisure spending, leisure habit changes, restructuring of the music market to address different agendas, homogeneity not satisfying varied tastes, economic changes, and demographic changes (Freedman, 2003). In other words, culture was changing and the music industry had to react to the changes, but once they were successfully identified a boom once again began.

The most recent peak era began in the late 1990's and slowed in the early 2000's. This peak era saw the music industry selling more music than it ever had before (RIAA, 2011). This was not just a boom, it was an explosion of sales for the music industry. This era saw music in an interactive form that was previously unseen by a large group of music consumers of the time, which was teenagers. MTV's Total Request Live was usually a fairly accurate predictor of who was going to sell a lot of music through their video request countdowns. These countdown shows were nothing new, but the way the audience interacted with the show was new. For example, total request live introduced the use of voting over the Internet for viewer's favorite videos; this way of voting was never before utilized and offered a new avenue for participants to interact with their music and the show. This new aspect introduced by countdown shows gave a large music

buying demographic a new way to get involved and thus process information differently (Powers, 2000).

Another attributing factor to this boom was the technology. CDs brought about increased sales because of the intrigue of the new technology, as well as repeat buyers (Park, 2005). It was suspected that repeat buys of older albums in the newer CD format contributed to more sales. For example, a Stevie Wonder album could have been bought multiple times by the same person to be used with their new technology. They may have bought their first copy on vinyl, then replaced it with an 8-track tape, then replaced that with a cassette tape, and finally replaced the tape with a CD.

Exposure also helped launch new artists through the use of music television stations such as MTV, BET, and VH1. During this period, all three stations had significantly more music centric programming than they do today. Behind the scenes shows gave the viewer a better understanding of who the artist was and, based off a study that had participants read a short essay about an artist before they heard one of their songs, increased the likelihood that the participants would like the song (Silva & Silva, 2009). Basically these music television stations gave more interactive and informative formats of music to be processed by consumers, and thus a higher persuasion rate of them being interested to buy these new technologically advanced CD formats of music.

What started to take off in terms of the interactivity and information was the Internet. To say that the transmission of music over the Internet was a

surprise would be a lie. The record industry estimated that in 1998, software

piracy accounted for an estimated eleven billion dollars in revenue loss. And this

was especially prevalent on college campuses, where students were one of the

music industry's primary demographics at the time (Assane & Chiang, 2002).

During their peak sales years, the music industry was introduced to their

first file sharing software that has now become an iconic sign of change and

frustration for the music industry. Napster was popularized as a way to share

music on the Internet through the MP3 audio format. Even though the record

industry was experiencing a sales boom, they saw Napster as a bad sign of

things to come and actively pursued them in court (Cook & Langenderfer, 2001).

The outcome of this situation was a court ordered shutdown of Napster,

but by that time, the damage had already been done (Cook & Langenderfer,

2001). People figured out new ways to circumvent laws so that it made it nearly

impossible to shut down programs similar to Napster. What got Napster shut

down was their central server that kept a record of what user had what song; this

central piece of their puzzle made it easy for the courts to identify it and shut it

down so that Napster was no longer usable. But more forms of file sharing

software, called P2P networks or Peer to Peer networks, have no central server

that identifies what people have. Instead, a call goes out in the form of a search

for content and pings back results from others using compatible software. This

makes it drastically more difficult, through the use of current laws and

regulations, to shut down how these programs currently work (Cook &

Langenderfer, 2001).

As the culture changed, music television stations were in the midst of switching programming from music-oriented programming to reality-based television while popular music preference was changing too. All the while, music industry promotion standards stayed stagnant.

During this paradigm shift, revenue has consistently fallen between ten and fifteen percent a year since 2002. The music industry scrambled to try and curb the amount of revenue it seemed to be losing. Its primary focus was locked on file sharing networks and the people who use them. In order to discourage Internet file sharing, the music industry used three primary tactics, which all were forms of the inoculation theory (Sandulli & Martin-Barbero, 2006).

The Inoculation Theory states that in order to deter a new behavior or attitude, it is imperative to strengthen beliefs that are already instilled in the subject (Sandulli & Martin-Barbero, 2006). This suggests that the subject interprets messages in accordance with their already established perceptions, which can be strengthened with minor attacks on their beliefs/perceptions. This theory helps explain consumer reaction towards messages that were sent by the record industry's actions towards piracy.

One of the three tactics used to discourage file sharing and increase sales was legal action taken against the people who were file sharing. Over 6,000 people were taken to court and were primarily used as examples of people who could potentially be any person using file sharing to obtain songs illegally (Sandulli & Matin-Barbero, 2006). This communicated a message in the media

that file sharing could put a person in legal trouble and end up costing them

much more money than it would have been to buy the songs they obtained for

free. This attempt to exert influence to buy more music did not go the way the

industry had planned, some even thought it was counterproductive and gave

them a bad public image (Sandulli & Matin-Barbero, 2006).

During this period, it was also uncovered that the five biggest record labels

teamed up to fix the price of their products, with an increase of three dollars per

album (Park, 2005). This portrayed a negative image of the music industry and

was counterproductive to their efforts to increase sales, because people were

found to be more likely to illegally obtain music for free than to buy it because

they viewed the music industry in a negative light.

The most notable and publicized example of the current deterioration of

music revenue is file sharing. And while file sharing has undoubtedly caused a

loss to the music industry, the extent to which it actually has affected the industry

hasn't been thoroughly identified and substantiated since P2P file sharing

networks have no central server and would have to be monitored continuously for

all of their content, which is currently not possible through software developed

today (Lange, 2005). However this has not stopped the record industry from

pursuing legal action against those individuals and Internet service providers in

order to try and stop this action from happening (Ekstrand & Imfeld, 2005).

This prosecution, in turn, created an even more negative view of the

industry (Sandulli & Martin-Barbero, 2007), as a select few individuals were

charged large sums of money, in the tens of thousands of dollars, for compensation the courts ruled they pay to the record companies. Some viewed this as being counterproductive for the music industry itself because negative association in the consumers' minds further discouraged the purchase of music products.

The next factor contributing towards the deterioration of sales is the technology itself due to the stagnant nature of music technology (Sandulli & Martin-Barbero, 2007). The CD replacement cycle was suspected of running its course. In other words, people who replaced vinyl, cassettes, or other forms of audio mediums with CDs were suspected of already replacing all the music they were going to replace, thus making the industry completely dependent on new sales.

This leads to the next point; there was a lack of technological development during the decline era that contributed to sales dropping off. As noted previously, busts in the music industry are characterized by lack of technological development, and this bust was no exception (Freedman, 2003). Unlike home video products, where the VCR saw a successor in DVD, and now DVD is seeing a successor in the Blu-Ray format. Each successor delivered multiple advantages over its predecessor, and thus, a reason to repurchase a title in the new format. CDs saw a semi-successor in digital audio players, like iPods, but the main selling point for these devices was convenience and did not offer anything new that added to the music listening experience.

The next factor considered is the structure of the music industry itself. Stagnant business models that do not currently represent culture today have led to faltering music sales to some degree (Hughes & Lang, 2003). Due to the ever-changing factors of culture, it is imperative that the music industry reacts accordingly to these changes encountered.

Also, due to the conglomerations that encompass the music industry, radio has experienced a monopolization, of sorts, because some of the large radio companies are also owned by the same conglomerates that own some of the music industry. This makes playing the homogeneity of music that they play, a vested interest for them, so that they can sell their product (Park, 2004). This contributes to changes in the level of creativity of music, which was noted earlier as a factor in the boom and bust cycles experienced by radio in the past century. It is important to note that a high level of homogeneity of music on the radio is a contributing factor associated with a music industry bust.

In addition to homogenous music, the unpredictability of consumer taste is also an important factor in marketing music (Freedman, 2003). The more homogenous a music selection is, the more likely that the selection will not be able to satisfy consumer taste. This is a downward spiral because the increasing homogenous music on radios is a response by the conglomerates to increase sales, when it is doing the opposite and decreasing sales because the selection is unable to satisfy the taste of the consumers who are listening to the music that they are playing.

Lastly, the levels of creativity or major musical innovations have kept people from pursuing something they feel they have not experienced before (Freedman, 2003). A study published in March of 2011 by the Nielsen Company, a company that measures the global consumption of media, found that there is hyper-fragmentation of how people access music through technology. It found that no form had more than 57% of its surveyed population use a single medium and the medium with that 57% usage was watching music videos on a computer. While all the other categories had percentages of 49% for downloading a song without paying for it, 26% for streaming music on a computer, 21% for streaming music on a mobile phone from a music mobile application, 20% downloaded or used music apps on a mobile phone, 18% paid to download a music track to a computer, and 9% paid to download a whole digital album to a computer (Nielsen, 2011).

Since there isn't one single monetisable online consumption channel being used by over 57% of the global online audience, this hyper-fragmentation poses a difficulty in identifying where demand is, which is pertinent for best capitalizing upon the broad opportunities presented by music technology (Nielsen, 2011). That is why identifying how consumers place value upon their music and music related purchases is extremely relevant to the music industry.

The Recording Industry Association of America, aka RIAA, has tracked the shipments of music for sale in the United States since 1973 and shows very little fragmentation in terms of sales. Their data shows that although there has been a dramatic decrease in the units of physical music sales since 2000, digital

consumption of units have more than made up for that decrease in the form of digital singles that represent 67% of total units of music sold (RIAA, 2011).

Even though music consumption by units has hit an all-time high in the past 3 years, the value of these totals has been at a twenty year low. In 2010, the music industry sold 6.8 billion dollars' worth of music, which is the lowest revenue the music industry has seen since 1989 when it sold about 6.6 billion dollars' worth of music and pales in comparison to the peak sales in 1999 of 14.5 billion dollars' worth of music sold (RIAA, 2011).

This situation brings about the question of how people manipulate the combination of worldwide connections and interaction via the Internet, the fast pace of technological innovation and the small compression standards to best fit their needs. The options and opportunities for the evolution of audio transmission are almost as diverse and multi-faceted as music itself.

It is invaluable to the music industry to identify the way that people use these new avenues of music transmission, because they are a factor in determining how they place value on the music itself. These new technologies have brought about a new way of interacting with music and, thus, a new experience for the users of these technologies.

Music Industry Technology. The various reasons behind file sharing make sense. Obviously, it is cheaper to get music for free than to go out to a store and buy it. It may also be more convenient to obtain music through the Internet than going to another location to pick it up. The consumer may also like having all their music stored on their computer or on an Internet server so that

they do not have to worry about losing a physical CD or changing it every time they want to hear a song that is not on a particular CD.

At this point, the music industry decided that MP3 music was in demand and started selling it through online retailers, such as iTunes. And research found that there was high satisfaction from people who used online music retailers (Sandulli & Martin-Barbero, 2006). Through the use of new technology, a person could now hold a large quantity of songs on devices such as iPods, which were compatible with iTunes and made the transition from the paid music to newer, technologically-advanced devices seamless.

These new music technologies, MP3 format and digital audio players such as the iPod, gave music a way to be received and processed and thus formed a new medium for music. Music no longer had to be played from a single album; a playlist could be played that was as big as the hard drive in the iPod that was being used. Music could also be bought song by song, with the termination of CD singles, and this made online music very appealing to many people.

This led to a great system for Apple, the creators of the iPod and the iTunes music store, because they had an installed market that worked exclusively with one another and blocked out competition. However, they did not have an answer for why an album should be replaced for files from the iTunes store, especially since CDs could be encoded by the iTunes software itself to work with iPods, so a repurchase was not necessary to take full advantage of what the iPod offered.

The current situation that the industry is in today focuses on four major

record companies that have a controlling stake of an estimated 85% to 90% of

record industry that highly influences standards and practices of music. And

these companies have decided to pursue different technological roads such as

digital rights management, free music downloads, (Burkart, 2008) and one of the

most popular activities on the Internet, social networking (Klassen, 2008).

The expulsion of the use of digital rights management software (DRM) on

songs was a big step into giving the public what they wanted. They did not want

to be confined to use their music on just one device or only one piece of

software. This change in policy gave the public more creative control of how they

use their music (Burkart, 2008). This was done because, for the most part, DRM

was ineffective in stopping file sharing and people who legally obtained music

expressed their belief that DRM was a hassle and a punishment for people who

obey the law. For example, if you downloaded a song from iTunes prior to the

DRM retraction, you could only play that song on an iPod digital music player and

burn it to a CD. This left the consumer with few options as to how they get to

listen to their product. This was particularly important if a person wanted to switch

digital audio players because the songs bought off iTunes wouldn't be compatible

with other software alternatives because of the DRM that was encoded onto it.

In addition to buying songs from an online retailer, such as iTunes, there

are numerous forms of Internet radio that have also contributed to the paradigm

shift of terrestrial radio to what it is today. Previously, a person could only pick up

radio stations over the air in the area. This affected advertising because

commercials could be localized to specific demographics and geographics, but now, Internet radio is accessible to anybody anywhere. Advertisements that are area specific are no longer relevant to a portion of the audience who listen out of the target area (Heine, 2009).

This channel selection can be considered a good thing though. Vevo President/CEO Rio Caraeff voiced his opinion about the seemingly endless number of online streaming music sites as "good because it creates competition between providers" (Bruno, 2009). This competition changes a landscape that was once limited by radio bandwidth as to what type was accessible in any given area into a landscape that has infinite radio stations to access thanks to customizable Internet radio stations. A listener can pick and choose music genres/styles, artists, and/or songs that they like and customizable Internet radio stations will consolidate music based on what a listener will like. Internet radio stations such as Pandora and Grooveshark both offer this capability to a user.

For example, the annual Bonaroo Music Festival has its own Internet radio station that plays music that would fit into the festival's specific audience. Thanks to Internet radio this station has the opportunity to bring fans together from all over the globe via the Internet whereas before some music fans of the festival may not have been able to access an over the air terrestrial radio station with the same musical influences that the Bonaroo Music Festival Internet radio station would cater to (Waddell, 2009).

Terrestrial radio is also recognizing the benefits of Internet radio as well. Traditional over the air terrestrial radio stations understand that people are now listening to radio in many new and convenient ways. So now these terrestrial radio stations are dual broadcasting their material on the Internet in simultaneous streams over the Internet. This is great for a multitude of reasons with some of the most popular reasons being that many people have computers at work and can listen to it while they are working. People listen to it over the Internet because they may have poor signal reception where they are, and people who are traveling or moved away from a location can still listen to their favorite terrestrial radio station from their temporary or permanent residence. This convenience of simulcasting over the Internet is estimated to account for between ten and fifteen percent of terrestrial radio stations' listenership.

Music Industry Marketing Efforts. In order to effectively market to the music buying public, it would be wise for the music industry to understand the intricacies in the behavior of their consumers. Very little research has been released to show that the only reason people were file sharing was because they wanted free music. It most definitely played a part in the situation but how big was not identified during this time period.

This convergence of digital technology also brought about a convergence of music and advertising. Music in advertising is nothing new, but the degree to which it was starting to begin to get utilized by musicians was particularly interesting. For example, Mary J Blige had many cross promotional deals with Nike and other manufacturers (Pollack, Marc, Trakin, & Roy, 2003). Sting had a

cross promotional deal with Jaguar for his song "Dessert Rose" that featured a new model Jaguar in the video, which was re-edited to play as a commercial that Jaguar used, thus increasing both the advertising reach for both the song and car (Donaton, 2003). Then, Moby licensed every song on his album, entitled "Play," multiple times and found it climbing the pop charts (Kjein, 2008).

These combinations of music and commercial advertisement seemed to have struck a chord with consumers. As research has shown, the most effective advertising stimuli are the vocals; as well as stimulating emotions that are significant life events for consumers, that is why these well-known artists can lend their voice to evoke a positive attribution to a product (Allan, 2006).

All these tactics discussed in promotion above were tactics from artists that came in reaction to the new found importance of product endorsement and exposure because of declining sales. The music industry only publicly acknowledges file sharing as the reason, while history and public opinion would indicate that there are a plethora of other reasons behind it.

The music industry has struck a deal with the Myspace social networking website and their Myspace music division to incorporate advertising from sponsors to possibly listen, rent, and sell music at a discounted price (Klassen, 2008). This is a great way to get the user involved so that they can process information easier and cheaper. It is meeting the demand for music with qualities that the consumer wants.

Not only is the music industry branching out onto the Internet with more zeal, it is also branching out into our cell phones. With the appearance of wireless data services through cell phone providers, the music industry has set up direct downloads to phones so that songs can be played on their phone. Cell phone providers are also providing the record industry with other avenues for revenue with ringtones. Ringtones are songs that are played through a cell phone's speaker as the notification when a call or message is received. Ringtones provide an instant form of promotion for an artist, as well as an expression of the consumer's musical taste (Burkart, 2008).

From a promotion and public relations standpoint, the industry is moving from a resistant grand strategy towards a more integrative grand strategy. Once Internet file sharing reared its head, the music industry responded with mountains and mountains of litigation for anybody unfortunate enough to get caught in their crosshairs, but now they have dropped all lawsuits against persons who are file sharing and focused that effort and money into promotion (Freedman, 2003).

The current estimate on the time it takes to launch a new artist into the public eye is estimated to be between six and ten months. This is up from only four to six months to introduce a new artist to the masses. This has taken new forms, as mediums such as the Internet get attention through social networking sites, like Myspace, Facebook, Twitter, and YouTube (Klassen, 2005). This new approach will depend on the involvement and information processing of the extra

content provided via the Internet so that it can affect the consumer through the medium in a way that can persuade them to use a service.

For example, Lil' Wayne is a rap artist who has put out "mix-tapes" which are free recordings of his songs that are posted on the Internet for anybody to have. This works towards building an image and staying relevant during the time he is not promoting an album. Recently, he released an official album for fans to buy after releasing numerous mix-tapes, and in doing so, secured a following that helped his first week sales sell more than any artist in all of 2008 (Quart, 2008).

Lil' Wayne built a brand around himself, and this is a tactic that artists are utilizing more frequently today. It is not just about the album sales anymore; marketing aspects of a musician are becoming more and more critical to their success (Kurad & Friedrichsen, 2006). will.i.am of the band the Black Eyed Peas utilized marketability of his image and talent by creating Twitter posts, Myspace messages, and videos that he created and uploaded in a matter of days (Bloom & Jonah, 2009). This constant method of marketing let him promote his image and his band's image steadily throughout the year, instead of in the quarter system the music industry is use to doing. His marketing versatility enabled him and his band to have the number one record in the country for twenty-one weeks. This put him, and his band, down in the record books, and identified how invaluable using constant Internet marketing techniques can be to get people involved and interested in a form of music. These efforts also went on to persuade consumers into embracing the album in terms of sales.

It is currently undeniable that the music industry is in the midst of figuring out how to make the Internet work for them. Currently, the Internet is viewed as a necessary evil record companies need to deal with. Whether the record industry likes it or not they must utilize the advantages the Internet offers in an attempt to curb the un-measurable effects that piracy and new technologies have had on their bottom line. In order to do this, they will need to understand how the current business model of Internet radio and other like technologies goes about functioning and what type of revenue streams are created by them.

At this point in time, the music industry is being viewed as a business in a transitional phase. Similar to the way the auto industry is transitioning from gas guzzling cars to more fuel efficient, small engine, hybrid, and alternative fuel vehicles; the music industry is transitioning from physically distributed music to music distributed online through various formats, prices and licensing rights. As culture evolves with the times, businesses will have to follow suit in order to stay relevant and stay afloat. Like the automotive industry, the music industry realizes this generational transition of their audience and their technological prowess.

The evolution of technology has helped in the evolution of society. The term "millenials" are in reference to the current generation that is taking advantage of all the technology at their disposal (Turner, 2009.) The way that radio brought about a new way to communicate to the masses, or the way that cell phones brought people into a world where they can be on call 24 hours a day, technology has brought music into an anytime, anywhere medium that will forever change the way people listen to, find, and get music.

Factors such as social networking are also a determining aspect of how these millenials interact with music. These forums provide a way for people to discuss and link music to each other's profiles. Since these forums can be completely public, it is a way for others to observe a modified conversation they may not have been a part of. This opens the passageways of communications in ways never experienced previously (Turner, 2009).

These web 2.0 tools, like Facebook and Pandora, have started to become more and more integrated with each other. Pandora offers link options to e-mail, post on Facebook, or post on Twitter. This brings about a new way to share what songs, artists, or channels that a person likes and then share it with their entire social networking community. There are lots of ways to communicate musical likes and dislikes. Furthermore, Nielsen identified people aged 18-24 as the age group that consumes the majority of music as well as the most knowledgeable of current music related technologies (Nielsen, 2011).

If it can be identified how segments of college students utilize the numerous music resources provided through media, then better business models can be built to give the college student consumers exactly what they want in a more efficient manner. The results of these better formulated business models can give the music industry a solid platform to take advantage of new and emerging technologies that college student consumers are using. This will contribute significantly to music industry marketing as well; knowing what technologies and how they are being used can open the door to a plethora of communication opportunities that expand the reach of the music industry.

Once the music technology habits of college students have been identified, then it is important to figure out what products and services college students spend money on. This will yield results that will show the return on investment for the music industry products and services. This aspect of the research is particularly important as the music industry needs to have a broad expectation for which new business models and marketing has potential.

Furthermore, analyzing college student buying habits along with their music technology use habits will identify the monetary value they place on music products and services. Due to many choices for music consumption outlets on the World Wide Web in addition to retail, music industry products and services have to compete with many other competitors that are only a few mouse clicks away.

The convenience of music buying and selling on the Internet is a relatively new phenomenon and is not completely understood in terms of its current potential and limitations, but this research will shed more light on defining these parameters for both the music industry and their consumers.

Theoretical framework. The Functional Theory is grounded in sociology and strives to identify why people hold particular attitudes, as opposed to how their attitudes are structured and their likeliness to change. This theory suggests that a person's attitudes and how they will react to communication will depend on the motivation for holding a certain attitude (Botan & Hazleton, 2006). The functional theory is a particularly important aspect of the music industry because

the music industry is dependent on culture and consumer values at any given

time. For example, the proliferation of any dominant form of music is rooted into

the culture from which it was created. Without this culture, it would have no

meaning or persuasion on the people who experience it. In order to market to

these people, the music industry must understand the reasoning behind their

consumers' choices.

This symbiotic relationship between culture and music can also be

destructive to either side. ELM, the Elaboration Likelihood Model, (Petty &

Cacioppo, 1986) is a model that illustrates persuasive communication processing

of an audience based upon aspects of the communication style and audience.

Factors taken into account within the ELM model are personal involvement,

ability of the audience to process the message, and nature of processing, to

name a few. Based on these, and a few other factors, ELM strives to predict the

general reaction of an audience in relation to their stimuli. For example,

messages communicated from the record industry to their audience during the

late 1990s and early 2000s piracy lawsuits were generally viewed negatively by

consumers due to the aggressive nature of the lawsuits (Sandulli & Martin-

Barbero, 2006). This gave the record industry a more negative reputation and

public perception which, based on ELM, would make their audience less

receptive to their messages. This scenario also expands the Inoculation Theory,

in that, exerting negative feelings of alienation could potentially deter behavior.

Fetishism of Commodity Theory illustrates a way to identify value as

opposed to price (Marx, 1867). This idea of value takes into account labor, time,

and place; while price is primarily dictated by supply and demand. Fetishism of

commodity identifies aspects of use, need, and labor involved within a product

and how that relates to the value a person places on the product. Fetishism of

commodity relates to the diversification of music technology, because these new

technologies are restructuring how consumers value music. This is due to the

revenue streams that have been created and taken away by these technologies

(e.g. easy transmission of compressed audio files, buffet-style music streaming

services, a la carte song purchasing, and a cornucopia of other options never

before offered by the music industry).

The Diffusion of Innovation Theory looks at ideas and technology and

seeks to explain how and why an idea or technology spreads through a culture

and at what rate it does so (Singhal, 2009). This theory relates to the music

industry as of late since there has been a large increase in the number of

technologies released and utilized by music consumers. This large increase of

technology still isn't understood completely, but affects a few huge

communication platforms due to the increase of Internet based communications

and the proliferation of cell phones and personal computers among young adults.

Using this theory would look to answer questions about these minute details and

seemingly endless array of current technological music options and how our

culture uses them.

These options in music technology have created a scenario that is similar

to the way Tommy Hilfiger was able to manipulate his clothing line. The Hilfiger

fashion lines were efficient, targeted, and marketed towards certain

demographics. Now the music industry has a similar opportunity with the large

number of devices readily available for people to use to access music and audio

in their own individualized way. Smith (1997) used this example to illustrate his

theory of "mass customization" in which a wide variety of people are serviced

through a more convenient outlet with a product that is tailored to their specific

interests and needs. The music industry is starting to implement this theory

through the technologies that give people broader selection of access utilities

and services that meet their individual preferences.

        MacDonald (1957) presents the idea of mass culture in which a product is

cultivated in order to meet the needs or wants of as many people as possible,

and the music industry is being forced into this situation through the evolution of

the World Wide Web. Now, there are few obstacles to obtain music in other

countries, where the products of the music industry, songs, albums, videos, etc.,

are transferred digitally all over the world, even if not intended for a certain

region.

        Langlois (2009) discussed how these digital files are transferred worldwide

to regions that never before had access to certain types of music and supporting

content. In these regions, it was reported that the use of these materials were

atypical of how the intended audience utilized and experienced the material. For

example, Langlois details how videos and audio is remixed into something that

can be described as more culturally significant in sound and visuals. These

retooled works present themselves in a different light from what they were

intended and created for. They are not just taken as is and consumed by these people.

This action is in conflict with a few aspects of mass culture. Mass culture has a tendency to be described as a dumbing down of material for easy consumption so that anybody can utilize or enjoy it, but these people who are not intended to have access to these materials are taking material and making it culturally significant and adding depth to the material itself while retaining aspects that further exudes its reach.

To ignore any marketing opportunity in a region that obviously wants a product seems strange, especially when it utilizes technology for access to this material. It would be wise to address the globalized issues that technology represents, but no such acknowledgment is made and leaves the global technology market out of the equation. This relevant and informed segment of consumers is something that should be monitored and addressed in the decision making process of music technology due to the global access that the Internet has brought about. Not doing so leaves everybody at a disadvantage in terms of revenue and quality products that can be bought and sold.

The retooling or "remixing" of material is more in line with Smith's (1997) theory of mass customization. The tools and resources needed to create a custom experience in a digital age are abound in full force. Consumers have the option to not only utilize music in a multitude of devices, but now they have the

option of using music and supporting material in new ways that are unique to themselves.

Originally, Smith saw mass customization used in the fashion industry that utilized a niche market in hip-hop. Using urban-centric musical artists to promote Tommy Hilfiger clothing lines to a primarily African American demographic spelled big dollars for the fashion line.

In order to accomplish this goal, the fashion design company branded clothes that had an urban edge with design cues of the traditional Tommy Hilfiger line. Instead of switching focus of the entire brand, this endeavor was an off shoot that was born out of advertising to multiple specific demographics and ensuring their clothes were accessible to who were buying them location wise.

Marx's Fetishism of Commodity states there must be a compelling reason that a service has a value for a consumer that is more than what they are currently experiencing. This value/niche is individually defined by each person but can be mass marketed because of the mass customization attributes that it can provide to people who are looking for a service that meets their individual needs.

This mass acceptance of a product is best described by Shiach's (1989) concept of being popular. An advantage of music technology is a creation of a connected music community that develops a root system that sprawls into various genres of music and has unique services that are special to each genre. The concept of popular is also an arbiter of success to the services in the music

industry. It is obvious that a technology or service cannot be successful without having a degree of popularity to ensure funding of itself and its future in the music industry. This is dependent on all the factors listed previously in addition to music technology's infrastructure.

The music industry infrastructure that has evolved today is very similar to de Certeau's (1984) observations of a city. There is an infrastructure that has been changing due to technology ever since music recording became prevalent. Technology advanced, and this is comparable to the city architecture. There is limited space, and as a newer building, in this case technology, comes about the older building is removed to build a bigger and better building. This action leaves little evidence that the previous building or technology was ever there.

As the occupants in the city move around in their tight quadrants, they utilize every physical space of the city that is available. In music's case, the technology found a new space/medium in the Internet. This new space provided new ways to access, buy, steal, trade, etc. music in similar ways the real world lent itself to, except what has changed is the limitations that the physical medium brought i.e. 24/7 access.

This change in infrastructure leads consumers, people of the city, to completely reshape their way of living/interacting with music to fit the desires and opportunities that presented themselves in these cases.

These changes in the music industry are illustrated through social constraints. Pederson (2008) in an article about the introduction of the iPhone

and its exclusion of release in Canada found these changes took place through participatory media culture in the same ways that they have in music technology services and devices similar to what the iPhone offers. The exclusion of Canada due to contractual issues between service providers and Apple led to a disdain of Apple that resulted in petitions to have the iPhone brought to Canada. Apple's famous silhouette advertisement imagery was altered to illustrate the slight that Canadian consumers felt from Apple during this period.

In the Canadian Apple iPhone scenario the people utilized their infrastructure/city to replace their current city/cell phone options through the use of petitions. These petitions and mock Apple advertisements are similar to the movements of individuals in the city to create a new way for themselves not intended by Apple. These actions were an effort to change their city and use their space in a way that they deemed important. In other words, de Certeau's observations of the city as it relates to a space, the Internet in this case, and how it is manipulated and rearranged within the constraints that the space allows inhabitants to alter their surroundings in order to meet their immediate needs.

Research Questions and Hypothesis. After analyzing the relation of communication and culture to the music industry, it is evident that there is a strong correlation between music technology and communication and how that affects our culture. For instance, music technology has created a communication network of artists and fans that can exchange ideas through various means and get real time feedback through technologies to help them further expose music to others with similar interests and tastes, but the lack of clearly defined integration

of these technologies and successful models leaves the industry in a testing phase where there is no one solidified direction that will result in a plan that is the best results.

Although this is never the case with any communications plan, it is evident that the lack of a standardized technological approach to marketing an artist is not yet applicable. In addition to the growing proliferation of mass customization, communicating an artist's message may not be feasible in a mass marketed way to the extent it was possible a decade or two ago.

The music industry is experiencing a change through technology that is being forced upon it that is diversifying how it is consumed and thus is demanding the music industry to adapt to communicating in a diversified way, AKA mass customization, similar to the way Tommy Hilfiger did in the late 1990's through his clothing line. It is also evident that this customization cannot be contained to the regions or demographics that the clothing line could so it also presents a situation that has never really been seen before and demands immediate action. Therefore, after careful thought and consideration, it was determined that three hypotheses and one research question would be able to fill in the gaps that are missing in current research and better define the current position the music industry is in today.

H1: The greater the use of the Internet to access music, the greater the number of music technologies will be used.

H2: The greater the use of the Internet to access music, the greater the amount of music that is listened to.

H3: The greater the use of the Internet to access music, the less monetisable value will be placed on music.

RQ: How does the use of the Internet to access music affect music purchasing habits?

Method

In an effort to identify the relationships between two variables, an independent and a dependent variable, analytical research is the best method to utilize. The potential relationships examined in analytical research strive to be applicable to like populations. (Babbie, 2009).

For this study, quantitative data was obtained through analytical research via an online survey. The sampling method used in this study is a convenience sample and was the best choice because college students are the age demographic that consumes the most music and is most knowledgeable of music technologies (Nielson, 2011).

The analytical research method was best suited towards the goals of answering the previously stated research question since it will accurately measure the relationship between the independent and dependent variables that can give applicable data that could be applied to similar populations of college students.

The data from this survey was collected and correlation tests were run to see if there were correlations between the independent and dependent variables. The data gathered was used to compare and explore the hypothesis and research questions proposed. Since this study primarily focused on college students and their uses and perceptions of music technology, a survey was sent out to Towson University student e-mail addresses that were provided by the university that encompassed student e-mail addresses. The sample was filtered to exclude answers given by respondents 25 years or older and respondents younger than 18 were denied the option of taking the survey.

Measures. There were three hypotheses and one research question proposed for this study. Each of the hypotheses and the research question used the same independent variable, which was the use of the Internet to access music. The independent variables for the hypotheses were types of technology used, frequency of technology used, and monetisable value of music and industry goods. The research question had nineteen independent variables that were correlated to the use of the Internet to access music, although only five of those nineteen independent variables had significant correlations.

Use of the Internet to access music. Each hypothesis and the research question used question four from the survey as their independent variable. Question four asked "How often do you use the Internet access anything music related?" and gives the respondents five choices of every day, a few times a week, a few times a month, a few times a year and every few years or less.

Types of technology used. There were a total of thirty items that were combined to create this variable. The thirsty items came from questions five, seven, and thirteen. Question five asks the respondent to "Please mark each music technology you use to listen to your personal/preferred music." and gives the respondents the choices of video streaming sites, music streaming services, Internet radio, online music storage/streaming, satellite radio, physical CDs, concert DVD's/Blu-Rays, and vinyl records. Then question seven asks the respondent to "please mark each piece of hardware you use to access/play your personal/preferred music." and gives the respondents the choices of computer, cell phone, tablet, dedicated digital media player, satellite radio, terrestrial radio, CD player, DVD/Blu-Ray Player, and record player. Question twelve asks the respondents to "Please mark all sources you learn about new music/bands/artists from" and gives the respondents the choices of Facebook, Twitter, MySpace, other social media sites, Internet blogs/websites, satellite radio, terrestrial radio, Internet radio, streaming music services, streaming video sites, music centric television stations, magazines, and newspapers.

Frequency of technology use. There were a total of twenty six items that were combined to create this variable. The twenty six items came from questions six, eight, and nine. All of these questions use a five point Likert scale to measure the frequency of use of each choice. Question six asks the respondent to "Please rate how often you use each music technology to listen to your personal/preferred music." and gives the respondents the options of every day, a few times a week, a few times a month, a few times a year, and every few years

or less to rate each of the technologies which are video streaming sites, music streaming services, Internet radio, online music storage/streaming, satellite radio, physical CDs, concert DVD's/Blu-Rays and Vinyl Records. Question eight asks the respondent to "Please rate how often you use each piece of hardware to access/play your personal/preferred music" and gives the respondents the options every day, a few times a week, a few times a month, a few times a year, and every few years or less for the hardware choices of computer, tablet, dedicated digital media player, satellite radio, terrestrial radio, CD player, DVD/Blu-Ray player, and record player. Finally, Question nine asks the respondents "How often do you obtain music through each medium?" and gives the options of every day, a few times a week, a few times a month, a few times a year, and every few years or less for each of the mediums listed which are monthly subscriptions service, songs through a digital retailer, albums through a digital retailer, songs from a P2P network, albums from a P2P network, downloaded songs from blogs/websites, download albums from blogs/websites, buy the physical CD album, and buy the physical CD single.

Monetisable value of music industry goods. There were a total of eight items that were combined to create this variable. The eight items came from questions ten and fifteen. Question ten asks the respondents "In general, what do you think of the monetary value (how much each costs) of each of the following?" and gives the respondents the options of very overpriced, somewhat overpriced, accurately priced, somewhat underpriced and very underpriced to rate each of the following: songs, albums, music videos, concert tickets, concert

DVD/Blu-Rays and related merchandise Question fifteen asks the respondent to "Please rate each statement on a scale of one to seven, where one is strongly agree and seven is strongly disagree" and states "In general, I think that music is overpriced" and "In general, I think that music goods are overpriced."

Purchasing habits of music industry goods. There were a total of nineteen items that were tested for a correlation with the use of Internet to access music, but only five proved to have significant correlations. The nineteen items came from questions eleven, thirteen, and fourteen. Question eleven asks the respondents "For an artist or band that you like, how likely are you to purchase the following?" with the options being the artist/band's songs, albums, music videos, concert tickets, and concert DVD/Blu-Rays with the choices to rate each as very likely, likely, sometimes, rarely, and never. Question thirteen asks "How much money do you spend on each of the following music products yearly?" and uses a multiple choice scale with the options of $0, $0.01-$20.99, $21-$50.99, $51-$100.99, $101-$150.99, $151-$200, and more than $200 annually for the categories of Internet radio, streaming music services, satellite radio, monthly subscription services, digital albums, physical CD albums, digital singles/songs, physical CD singles/songs, music videos, concert tickets, concert DVD/Blu-Rays, and music merchandise. Question fourteen asks the respondent "How much total money do you spend total on music products yearly?" with the choices of $0, $0.01-$20.99, $21-$50.99, $51-$100.99, $101-$150.99, $151-$200.99, $201-$300.99, $301-$400.99, $401-$500, and more than $500 annually.

Information Sources. Participants will be asked to indicate their uses of music technology. They will also be asked to report how often they use the Internet in conjunction with music technology. Responses are based on a five point Likert scale with two bipolar adjectives.

Demographics. Respondents were asked to provide demographic information which included their gender, race, and age.

Procedure. The survey was developed by a graduate student at Towson University, Matthew Gioffre. A list was obtained from Towson University's administration office comprised of the student body e-mail addresses from November of 2009. The survey was sent out to 10,088 e-mail addresses from that list through a survey web service called Survey Monkey on Monday, November 21, 2011. The survey was closed on the following Monday, November 28, 2011 after 462 responses had been collected. The response rate of the survey was 82.6% (n = 382). The e-mail that went out to the 10,088 Towson student e-mail addresses was sent by Survey Monkey's e-mail campaign feature. The body of the e-mail offered the students the opportunity to be entered for a drawing to win a $20 Starbucks gift card as an incentive to take the survey. No reminders were sent out for the survey. The winner was randomly selected and contacted via e-mail for an address to ship gift card to. The data from the surveys were analyzed through SPSS, a type of statistical analytical software, to check the reliability of potential variables, to compute new variables, and to use bivariate correlation to test hypothesis.

Results

Demographics. There was a total of (n=462) students that participated in the survey. Out of those 462 participants, 78.6% (n=363) were female and 21.4% (n=99) were male. The mean age of the participants was 23.9 years old with a standard deviation of 6.4 years. Participants were asked to disclose ethnicity, and 82.7% (n=382) were Caucasian, 9.7% (n=45) were African American, 5.0% (n=23) were reported as other, 2.4% (n=11) were Hispanic/Latino, and, lastly, 0.2% (n=1) was Native American. See table 1.

Demographics

Age	Mean	Standard Deviation
	23.9 yrs	6.4 yrs

Sex	N	Percentage
Male	98	21.30%
Female	363	78.70%

Ethnicity	N	Percentage
Caucasian	382	82.70%
African American	45	9.70%
Other	23	5.00%
Hispanic/Latino	11	2.40%
Native American	1	0.20%

Table 1. Demographics. This table summarizes the demographics of the respondents of this study.

Reliability of Measures. Participants were asked to evaluate their
perspectives of the music industry through their use of technology. To do so, they
were asked to take a survey identifying the number of/types of technology they
used, their frequency of technology use, the monetisable value they placed on
music goods, and their purchasing habits. Cronbach alphas were required to
check the reliability of scales for the dependent variables that were computed,
which were frequency of technology use, which resulted in a score of .733, and
the monetisable value placed on music goods, which produced a score of .808.
See table 2.

Reliability of Computed Dependent Variables

Variable	Chronbach Alpha Score
Frequency of Technology Use	0.733
Monetisable Value Placed on Music Goods	0.808

Table 2. Reliability of computed dependent variables. This table shows the
reliability of the dependent variables in H2 and H3.

Hypothesis testing

H1 predicted that the greater the use of the Internet to access music, the
greater the number of music technologies will be used. The use of the Internet
was measured in whether the participants used the Internet access anything
music related every day, a few times a week, a few times a year, or every few
years or less. 45.2% (n = 209) of the participants responded with using the
Internet access anything music related every day, (n = 168) responded with a few

times a week , 15.2% (n = 70) responded with a few times a month, and both a

few times a year and every few years or less had one respondent each, see

figure 1. Based on bivariate correlation, the hypothesis was supported (r = .309,

p = .000), see table 3. The number of technologies was measured by adding

together the number of different technologies listed from three questions resulting

in an aggregate score for each respondent. The results for the number of

technologies used had a mean of 15.7 technologies per person and a standard

deviation of 3.6 types of technologies. The most used piece of hardware to

access music was the computer and 98.5% (n = 455), see figure 2, of

respondents used it. The most used piece of technology to listen to music was

video streaming sites and 89.4% (n = 413), see figure 3, of respondents used it.

The most used piece of technology to learn about music was Facebook and

77.1% (n = 356), see figure 4, used it to do so. The greater the use of the

Internet to access music does indicate that a greater number of technologies will

be used. There was a correlation between the two variables.

Hypothesis Bi-Variate Correlation Results

Hypotheses	r value	p value
H1	0.309	p = 0.000
H2	0.349	p = 0.000
H3	0.016	p = 0.732

Table 3. Hypothesis bi-variate correlation results. This table shows the results for

each hypothesis test.

How often do you use the internet to access anything music related?

Figure 1. Frequency of the use of the Internet to access music. This graph

illustrates the independent variables used throughout the survey and displays

how many respondents stated their frequency of use to access anything music

related via the Internet.

Figure 2. Use of hardware to access/play music. This chart displays how many

respondents used each piece of hardware to access/play their music.

Please mark each music technology you use to listen to your personal/preferred music.
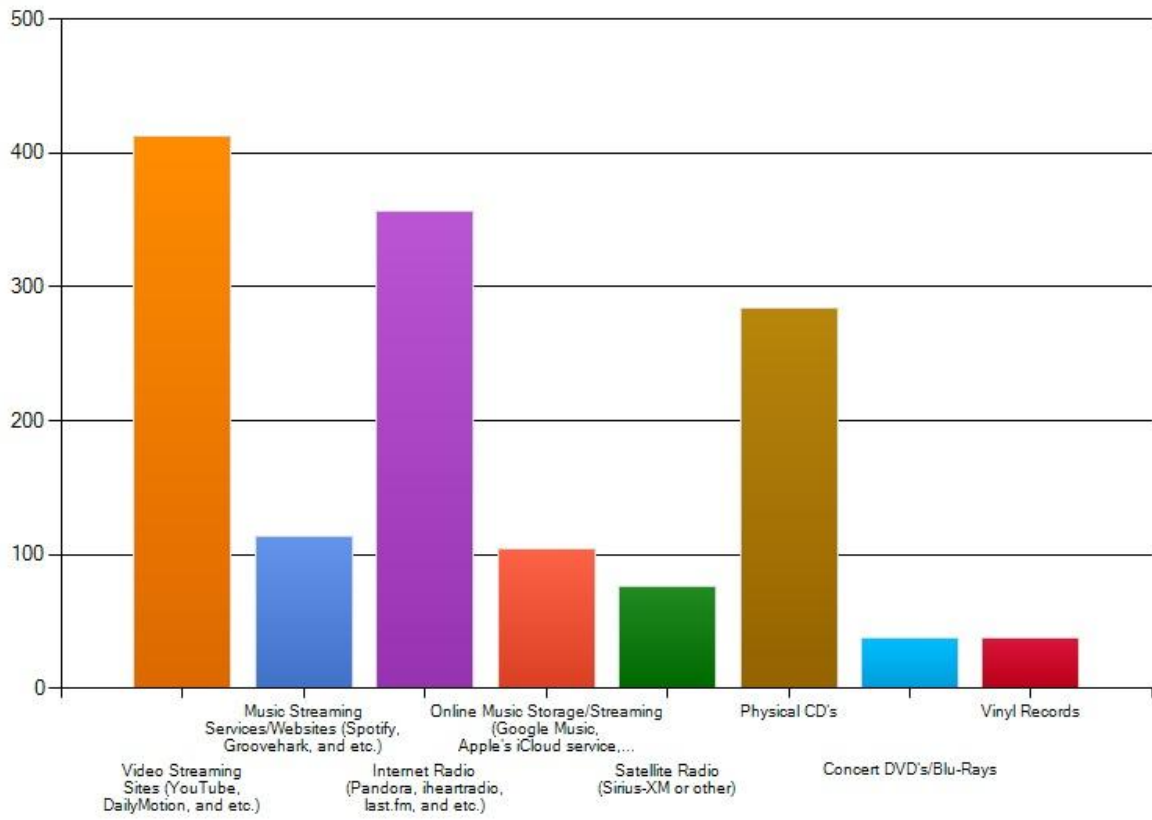
Figure 3. Number of total technologies used. This chart shows how many

respondents used each piece of music technology to listen to their music.
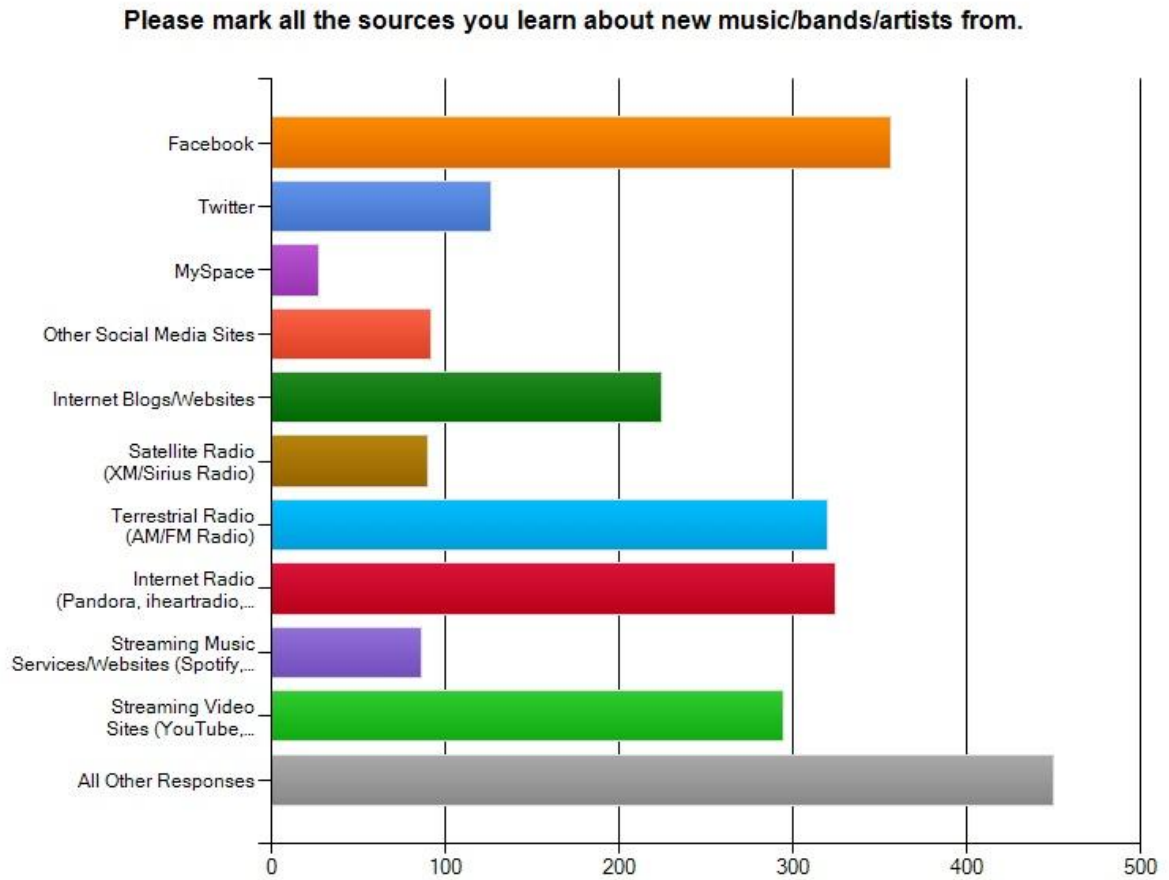
Figure 4. Sources of music information. This chart shows how many respondents

used each piece of technology to learn about music.

H2 stated that the greater the use of the Internet to access music, the greater the

amount of music that is listened to. Based on bivariate correlation, the hypothesis

was supported (r = .349, p = .000), see table 3. The greater the use of the

Internet to access music does indicate that a greater amount of music will be

listened to. There was a correlation between the two variables. The results

showed that as the use of the Internet increased so did the amount of music

listened to/accessed. The largest segments of respondents indicated they used

video streaming sites, Internet radio, and physical CDs at least once a week. The

largest segments of respondents indicated they used a computer, dedicated

media player, and terrestrial radios every day to listen/access their music. See

table 4.

Please rate how often you use each music technology to listen to your personal/preferred music.						
Answer Options	Every day	A few times a week	A few times a Month	A few times a Year	Every few years or less	Response Count
Video Streaming Sites	123	201	96	23	12	455
Music Streaming Services/Websites	34	53	53	37	224	401
Internet Radio	70	156	118	57	50	451
Online Music Storage/Streaming	37	35	44	44	239	399
Satellite Radio	22	31	45	56	240	394
Physical CD's	74	114	105	73	66	432
Concert DVD's/Blu-Rays	2	5	32	63	288	390
Vinyl Records	3	8	19	36	323	389
					answered question	461
					skipped question	1

Please rate how often you use each piece of hardware to access/play your personal/preferred music.						
Answer Options	Every day	A few times a week	A few times a Month	A few times a Year	Every few years or less	Response Count
Computer	282	125	40	10	3	460
Cell Phone	124	78	53	33	138	426
Tablet	11	28	24	16	306	385
Dedicated Digital Media Player	147	128	57	16	80	428
Satellite Radio	17	29	44	46	251	387
Terrestrial Radio	188	101	23	18	86	416
CD Player	67	110	104	47	104	432
DVD/Blu-Ray Player	3	15	39	50	278	385
Record Player	5	7	20	31	319	382
					answered question	461
					skipped question	1

How often do you obtain music through each medium?						
Answer Options	Every day	A few times a week	A few times a Month	A few times a Year	Every few years or less	Response Count
Utilize a monthly music subscription	3	10	12	18	358	401
Purchase Songs through an online	13	39	151	127	106	436
Purchase entire albums through an	10	16	84	138	179	427
Purchase the physical CD album	2	8	49	160	219	438
Purchase the physical CD	2	2	21	44	333	402
Download songs from Peer 2 Peer	6	41	97	56	219	419
Download entire albums from Peer 2	7	30	66	50	261	414
Download songs from blogs and/or	6	44	85	67	216	418
Download entire albums from blogs	2	31	51	54	273	411
					answered question	461
					skipped question	1

Table 4. Frequency of hardware use, music technology use, and music procurement. This table shows the results for questions six, eight, and nine, which comprise the data that was used to compute the dependent variable for H2.

H3 stated that the greater the use of the Internet to access music, the less monetisable value will be placed on music. Based on bivariate correlation, the hypothesis was not supported ($r = .016$, $p = .732$), see table 3. The greater the use of the Internet to access music does not indicate that less monetisable value will be placed on music. There was not a correlation between the two variables. The questions surrounding the monetisable value placed on music found that the largest percentages of respondents, 47.2% ($n = 218$), thought albums were somewhat overpriced, 42.4% ($n = 196$) thought songs were somewhat overpriced, 38.1% ($n = 176$) thought music videos were somewhat overpriced, 42% ($n = 196$) thought concert tickets were somewhat overpriced, 42.9% ($n = 198$) thought concert DVD's/Blu-Rays were somewhat overpriced, and 42.9% ($n = 198$) thought music merchandise was somewhat overpriced as well, see table 5. Similarly, on a scale of one being strongly agree and seven representing strongly disagreeing, the largest percentage of respondents rated the statement "in general, I think that music is overpriced" as a three, 29.9% ($n = 138$), and the largest percentage of respondents rated the statement "in general, I think that music goods are overpriced" as a two, 30.5% ($n = 141$), see table 6.

In general, what do you think of the monetary value (how much each costs) of each of the following?					
Answer Options	Very overpriced	Somewhat overpriced	Accurately priced	Somewhat under priced	Very under priced	Response Count
The Artist/Band's Songs	46	217	183	7	3	456
The Artist/Band's Albums	49	195	201	7	2	454
The Artist/Band's Music Videos	82	176	167	7	9	441
Concert Tickets	182	194	78	1	1	456
Concert DVD/Blu-Rays	98	197	143	4	3	445
The Artist/Band's Merchandise	186	188	72	5	1	452
				answered question		461
				skipped question		1

Table 5. The monetary value of music goods. This table shows data that
comprised as part of the dependent variable that was computed for H3.

Please rate each statement on a scale of one to seven, where one is strongly agree and seven is strongly disagree.								
Answer Options	1 (Strongly Agree)	2	3	4	5	6	7 (Strongly Disagree)	Response Count
In general, I think that music is overpriced.	69	93	138	94	46	14	7	461
In general, I think that music goods are overpriced.	122	141	92	59	27	15	4	460
						answered question		461
						skipped question		1

Table 6. Is music and music goods overpriced? This table shows data that was
comprised as part of the dependent variable that was computed for H3.

RQ asked how does the use of the Internet to access music affect music
purchasing habits? Based on bivariate correlations, the data collected showed
that there were positive correlations between the use of the Internet to access
music and the reported likelihood of the respondents to purchase albums ($r =$
$.177$, $p = .000$), songs ($r = .131$, $p = .005$), and concert tickets ($r = .122$, $p = .009$).
However, bivariate correlation showed that there were significant negative
correlations between the use of the Internet to access music and the reported
money spent by the respondents on digital albums ($r = -.146$, $p = .002$) and the
total money spent, annually, on music/music products ($r = -.126$, $p = .007$).

Discussion

The majors finding of this research showed that the use of the Internet to access music can be used as an indicator as to an increase in the number of music technologies used as well as an increase in the amount of music that is accessed. Also, the data showed that as the use of the Internet to access music increased so did the stated likelihood of respondents to purchase music, but the data also showed that as Internet usage to access music went up, the annual spending on music went down. The data further validated various theories of communications such as mass customization, mass culture, fetishism of commodity, and de Certeau's observations of New York City.

H1 showed that the greater the use of the Internet to access music, the greater the number of music technologies that will be used. Based off the data collected and analyzed from the Towson University students, H1 has shown to confirm qualities of mass customization, mass culture, and the observations of environment modification that de Certeau's essay "Walking in the City" noted. As stated previously, is characterized by MacDonald (1957) as something that is cultivated to meet the needs or wants of as many people as possible. This idea of mass culture represents music consumption as of late. The four big record labels are obviously trying to make a profit with songs, artists and albums that have mass appeal, but what has changed due to the Internet is global access for people from in every part of the world to interact with music through the new technologies provided.

As much as the masses are experiencing the same thing, the way they experience it is very much unique to each user. Smith's (1997) theory of mass customization was supported through the data since people who used the Internet access music content also used different forms of technologies for their music consumption. Each person can use multiple formats and sources in order to fit their needs at almost any given time due to the advances in technology. Even though music has been portable and easily accessible for decades, the Internet has exponentially increased the avenues people can use to take advantage of music where and when they want it.

This idea of mass customization is similar to de Certeau's (1984) observations while walking in New York City. The Internet is being manipulated within the current technological constraints that define the current state of the Internet provide a vast collection and information source for nearly everything music and music related. People have designed websites, applications, and programs that interact with music in a plethora of new ways that allows users to experience music in brand new ways they never had the opportunity to experience previously.

H2's results showed that the greater the use of the Internet to access music, the greater amount of music that is listened to. This data proved that the Internet has not replaced other technologies yet, but is currently acting as a supplementary addition to the music technology landscape that is encouraging an increase in consumers' music habits. This is an encouraging sign for the music industry as it shows there is an increase in actual and potential revenue

streams due to the Internet technologies used by consumers in conjunction with previous generations of technologies.

This data also harps on the same aspects of mass customization, mass culture, and de Certeau's observation of the city in the same ways that were discussed above. The use of the Internet is giving access to the masses in more ways that are unique and tailored to each person's preferences.

H3 found that the use of the Internet to access music is not a significant indicator that less monetisable value will be placed on music, the hypothesis was not supported. Even though H3 was not supported, it does not mean there was no valuable information to be derived from the research surrounding it. H3's dependent variable showed that these respondents did view music as somewhat overpriced, and it also showed that these respondents thought music related goods were even more overpriced than the music itself. And since there was no correlation between Internet usage to access music content and the value on music, it can be determined that the Internet usage to access music content is not an independent indicator of the value that is placed on music content by the consumer.

H1 and H2' s discussion encompassed all the different directions that music is taking and how each consumer can use it differently to fit their individual needs. Due to the immense amount of sources available today, Internet usage itself may not represent a true indicator of value since the Internet provides music

in so many different ways with varied price points that it is not possible to gauge them by just Internet usage alone.

Marx's (1867) fetishism of commodity theory is still relevant to the value of music, but since value can be determined by many factors, measuring value by just one variable now seems, in retrospect, not the best way to truly assess what determines the value people place on music. As previously discussed in the literature review, slumps in the music industry have been characterized by homogeneity of music and economic depressions, both of which have been detailed in America recently. Therefore, it is not effective to measure the value people place on music by just the usage of the Internet access music.

The research question asked, how does the use of the Internet to access music affect music purchasing habits? The research found somewhat of a conflict between intended purchasing habits and actual purchase habits. Even though the research showed that there was a positive correlation between people's stated likelihood to buy songs, albums, and concert tickets as the use of the Internet to access music increased, the data showed that there was actually less money spent on digital albums and total annual money spent on music content. In short, even though the more people used the Internet access music content, the more they said they were likely to purchase songs, albums, and concert tickets, the data showed that they actually spent less money on albums and total annual music spending.

The data showed that the more people use the Internet access to music the more they listen to music but the less they spend annually, however, this does necessarily correlate to a loss of revenue for the music industry. Many free sources of music are supported by advertisement revenue. For example, YouTube has commercials before some videos, Pandora Internet radio has intermittent advertisements between songs, unless you pay for their monthly service. Therefore, despite a correlation between the use of the Internet to access music and less annual spending on music, does not necessarily mean that less money is going to the records industry, but the money may now be coming from advertisers who advertise on streaming media sites and etc.

Limitations. Since only Towson University student e-mail addresses were surveyed, the generalizability of the findings across the target population of eighteen to twenty-four year olds nationwide may not hold true as the Towson University population is not indicative of the U.S. population of people aged eighteen to twenty-four years old. Furthermore, the study may not be generalizable since the respondents were heavily female, 78.6% (n = 363). There is also a disproportionate representation of ethnicities, with 82.7% (n = 382) being Caucasian. Qualitative measures were also lacking in the research due to the quantitative nature of the study; there are certain aspects of this topic that would be much better understood with qualitative research. The e-mail list that was used did not have any students registered after November 2009, so it limited people aged eighteen from getting a direct e-mail to take the survey.

Implications. The implications that this study has led to falls into one of

two categories, those categories being theoretical implications and practical

implications. While some aspects do overlap, there is a definite distinction

between what the analysis of the survey's results mean for both the field of

communications and the music industry.

Theoretical implications surrounding the analysis of the survey results

revolve around concepts and theories that involve behavior and attitude

creation. The non-correlation between the use of the Internet to access music

and the monetisable value placed on music, H3, expanded upon the theory of

fetishism of commodity in that fetishism of commodity has many factors that

influence value. Although the scale for the independent variable of H3 was

reliable, the correlation test showed that it was far from a significant correlation.

Therefore, the use of the Internet to access music is not an indicator of how

people place value on music. This expands upon fetishism of commodity

because it is showing that more is taken into account to place value on music

than this one indicator. This stresses the role labor plays in placing value on

things; and in the music industry's case, labor equates to the energy put forth in

accessing music. In order to truly define value, all types of labor/energy must be

evaluated to get an accurate assessment of value. Marx's idea of labor in

fetishism of commodity is somewhat narrowly defined and this study shows that

in order to truly find how people place value, all available sources of

labor/energy should be evaluated.

Observations of New York City by de Certeau focused on a physical place, while the study focused on the virtual space of the Internet. What both had in common was how inhabitants of both utilized niche attributes and built upon them to meet their immediate needs and how this process evolved the spaces. What the study expands upon with this concept is how it relates to a virtual space. Even though a virtual space is nearly unlimited and the space in New York City is extremely limited, the idea that an attribute of either can be manipulated to fit immediate needs and replace older attributes it evolved from shows that de Certeau's observations are applicable to different places and are dictated by the people inhabiting a space rather than the space itself.

This virtual human interaction via the Internet with commodities and technology have proven similar to face to face interaction, despite lacking a significant amount of the tangible qualities that commodities and technology formerly had. Theories and concepts that originated in a time when the Internet was nonexistent are still relevant and accurate although certain qualities of human interaction have decreased significantly due to technology. Theories such as mass customization and mass culture were shown to work in the same manner when referenced against communication via the Internet and bring further elaboration of these theories. For example, the uses of the Internet work similarly to a physical place where things can change, get replaced, evolve, and get forgotten. Mass customization and mass culture have taken a new life on the Internet. No longer are cultures and customizations of technologies defined by

geographic region, but are expanded by interest and willingness to access them via the Internet.

Practical implications of the study for the music industry are pretty straight-forward. In order to market a product, it is in the promoter's best interest to know exactly how a consumer uses, accesses, learns about, and values a product or service. This study answers those questions in a very specific manner so that a tighter understanding of communication between a user and a promoter can take place.

Results of the of the survey showed that respondents who used the Internet to access music utilized more types of technology, consumed more music, and spent less money annually. These results in relation to the streams of revenue in the music industry could be used to restructure their business models.

For example, making an artist easily accessible through as many technologies as possible would ensure no matter what technology is used, a consumer would be able to find an artist. Since the increased use of the Internet to access music indicates a decreased annual amount of money spent on music, but an increase in songs purchased and albums purchased, it would be wise to advertise with this in mind. A promoter could advertise to users of the Internet to buy certain songs or purchase albums or a promoter could advertise other goods that don't sell as well to see if an Internet audience would be interested in them. The record industry could also think about changing their

pricing structure since people are consuming more music the more they use the

Internet to access music.

This study reveals detailed information about the actions and attitudes of

music consumers. If used wisely, this information can make it possible for both

the record industry and consumer to get what they want.

Conclusion

The research has found that the use of Internet to access music is a

reliable indicator of the amount of music that is listened to as well as the number

of different technologies used. The research did not find that the use of the

Internet to access music was a reliable indicator of the value placed on music

and music goods. Exploration into how the use of the Internet to access music

affects purchasing habits resulted in an increase in the stated likelihood to

purchase songs, albums, and concert tickets but showed a decrease in digital

album purchases and overall annual music spending. Overall, the use of the

Internet to access music is a good indicator of certain aspects of the music

consumer population, but it doesn't correlate with all aspects of consumer

attitudes towards the music industry.

The research also reinforces theories discussed in the literature review

including mass customization, mass culture, fetishism of commodity, and de

Certeau's observations of the city. Through reinforcing these principles, this

study gives more validity to research of communications and how it can be used

and applied to predict and define how flows of information work in the real world.

Further research in how value is placed on music is suggested from a holistic and multi-angle approach in order to discover identifying factors that correlate with increased or decreased value of music.

Appendices

Appendix A: Survey Instrument

Towson University Graduate Student Survey - Music Technology Use

*1. What is your gender?

◯ Male

◯ Female

*2. What is your age?

[   ]

*3. What is your ethnicity?

◯ African American

◯ Asian American

◯ Caucasian

◯ Hispanic/Latino

◯ Native American

◯ Other

*4. How often do you use the internet to access anything music related?

◯ Every day

◯ A few times a week

◯ A few times a Month

◯ A few times a Year

◯ Every few years or less

*5. Please mark each music technology you use to listen to your personal/preferred music.

☐ Video Streaming Sites (YouTube, DailyMotion, and etc.)

☐ Music Streaming Services/Websites (Spotify, Groovehark, and etc.)

☐ Internet Radio (Pandora, iheartradio, last.fm, and etc.)

☐ Online Music Storage/Streaming (Google Music, Apple's iCloud service, Amazon Cloud Drive, and etc.)

☐ Satellite Radio (Sirius-XM or other)

☐ Physical CD's

☐ Concert DVD's/Blu-Rays

☐ Vinyl Records

Towson University Graduate Student Survey - Music Technology Use

✳6. Please rate how often you use each music technology to listen to your personal/preferred music.

	Every day	A few times a week	A few times a Month	A few times a Year	Every few years or less
Video Streaming Sites (YouTube, DailyMotion, and etc.)	◯	◯	◯	◯	◯
Music Streaming Services/Websites (Spotify, Groovehark, and etc.)	◯	◯	◯	◯	◯
Internet Radio (Pandora, iheartradio, last.fm, and etc.)	◯	◯	◯	◯	◯
Online Music Storage/Streaming (Google Music, Apple's iCloud service, Amazon Cloud Drive, and etc.)	◯	◯	◯	◯	◯
Satellite Radio (Sirius-XM or other)	◯	◯	◯	◯	◯
Physical CD's	◯	◯	◯	◯	◯
Concert DVD's/Blu-Rays	◯	◯	◯	◯	◯
Vinyl Records	◯	◯	◯	◯	◯

✳7. Please mark each piece of hardware you use to access/play your personal/preferred music.

☐ Computer

☐ Cell Phone (iPhone, Droid, or etc.)

☐ Tablet (iPad, Galaxy Tab, and/or others)

☐ Dedicated Digital Media Player (iPod, Zune, or etc.)

☐ Satellite Radio (Sirius-XM or others)

☐ Terrestrial Radio (AM and/or FM)

☐ CD Player

☐ DVD/Blu-Ray Player

☐ Record Player

Towson University Graduate Student Survey - Music Technology Use

＊8. Please rate how often you use each piece of hardware to access/play your personal/preferred music.

	Every day	A few times a week	A few times a Month	A few times a Year	Every few years or less
Computer	○	○	○	○	○
Cell Phone (iPhone, Droid, or etc.)	○	○	○	○	○
Tablet (iPad, Galaxy Tab, and/or others)	○	○	○	○	○
Dedicated Digital Media Player (iPod, Zune, or etc.)	○	○	○	○	○
Satellite Radio (Sirius-XM or others)	○	○	○	○	○
Terrestrial Radio (AM and/or FM)	○	○	○	○	○
CD Player	○	○	○	○	○
DVD/Blu-Ray Player	○	○	○	○	○
Record Player	○	○	○	○	○

Towson University Graduate Student Survey - Music Technology Use

＊9. How often do you obtain music through each medium?

	Every day	A few times a week	A few times a Month	A few times a Year	Every few years or less
Utilize a monthly music subscription service (Rhapsody, Napster, or other)	◯	◯	◯	◯	◯
Purchase Songs through an online digital retailer (iTunes, Amazon MP3, or other)	◯	◯	◯	◯	◯
Purchase entire albums through an online digital retailer (iTunes, Amazon MP3, or other)	◯	◯	◯	◯	◯
Purchase the physical CD album from a store	◯	◯	◯	◯	◯
Purchase the physical CD single/song from a store.	◯	◯	◯	◯	◯
Download songs from Peer 2 Peer music softwares (Limewire bit-torrent, and etc.)	◯	◯	◯	◯	◯
Download entire albums from Peer 2 Peer music softwares (Limewire, bit-torret, and etc.)	◯	◯	◯	◯	◯
Download songs from blogs and/or websites	◯	◯	◯	◯	◯
Download entire albums from blogs and/or websites	◯	◯	◯	◯	◯

＊10. In general, what do you think of the monetary value (how much each costs) of each of the following?

	Very overpriced	Somewhat overpriced	Accurately priced	Somewhat under priced	Very under priced
The Artist/Band's Songs	◯	◯	◯	◯	◯
The Artist/Band's Albums	◯	◯	◯	◯	◯
The Artist/Band's Music Videos	◯	◯	◯	◯	◯
Concert Tickets	◯	◯	◯	◯	◯
Concert DVD/Blu-Rays	◯	◯	◯	◯	◯
The Artist/Band's Merchandise (T-Shirt, Bumper, stickers, Video Games, & etc.)	◯	◯	◯	◯	◯

Towson University Graduate Student Survey - Music Technology Use

*11. For an artist or band that you like, how likely are you to purchase the following?

	Very likely	Likely	Sometimes	Rarely	Never
The Artist/Band's Songs	◯	◯	◯	◯	◯
The Artist/Band's Albums	◯	◯	◯	◯	◯
The Artist/Band's Music Videos	◯	◯	◯	◯	◯
Concert Tickets	◯	◯	◯	◯	◯
Concert DVD/Blu-Rays	◯	◯	◯	◯	◯
The Artist/Band's Merchandise (T-Shirt, Bumper, stickers, Video Games, & etc.)	◯	◯	◯	◯	◯

*12. Please mark all the sources you learn about new music/bands/artists from.

☐ Facebook

☐ Twitter

☐ MySpace

☐ Other Social Media Sites

☐ Internet Blogs/Websites

☐ Satellite Radio (XM/Sirius Radio)

☐ Terrestrial Radio (AM/FM Radio)

☐ Internet Radio (Pandora, iheartradio, last.fm, and etc.)

☐ Streaming Music Services/Websites (Spotify, Grooveshark, and etc.)

☐ Streaming Video Sites (YouTube, DailyMotion, and etc.)

☐ Music Centric Television Stations (BET, MTV, VH1, MTV Jams, and etc.)

☐ Magazines

☐ Newspapers

Towson University Graduate Student Survey - Music Technology Use

✱13. How much Money do you spend on each of the following music products yearly?

	$0	$0.01 to 20.99	$21.00 to 50.99	$51.00 to 100.99	$101.00 to 150.99	$151.00 to 200.00	More than $200 annually
Internet Radio (Pandora, iHeartRadio, last.fm, and etc.)	◯	◯	◯	◯	◯	◯	◯
Streaming Music Services (Spotify, Grooveshark, and etic.)	◯	◯	◯	◯	◯	◯	◯
Satellite Radio (Sirius-XM Radio)	◯	◯	◯	◯	◯	◯	◯
Monthly Subscription Service (Rhapsody, Spotify, Napster, and etc.)	◯	◯	◯	◯	◯	◯	◯
Online Music Storage/Streaming Services (Apple's iCloud service, Amazon Cloud Drive, Google Music, and etc.)	◯	◯	◯	◯	◯	◯	◯
Albums (Digital) (Downloaded from an online Retailer i.e. iTunes, Amazon MP3, and etc.)	◯	◯	◯	◯	◯	◯	◯
Albums (Physical CD) (Bought in a store you had to travel to in order to purchase in person)	◯	◯	◯	◯	◯	◯	◯
Songs/Singles (Digital) (Downloaded from an online Retailer i.e. iTunes, Amazon MP3, and etc.)	◯	◯	◯	◯	◯	◯	◯
Songs/Singles (Physical CD) (Bought in a store you had to travel to in order to purchase in person)	◯	◯	◯	◯	◯	◯	◯
Music Videos	◯	◯	◯	◯	◯	◯	◯
Concert Tickets	◯	◯	◯	◯	◯	◯	◯
Concert DVD/Blu-Rays	◯	◯	◯	◯	◯	◯	◯

Towson University Graduate Student Survey - Music Technology Use

*14. How much total money do you spend total on music products yearly?

◯ $0

◯ $0.01 to 20.99

◯ $21.00 to 50.99

◯ $51.00 to 100.99

◯ $101.00 to 150.99

◯ $151.00 to 200.99

◯ $201.00 to 300.99

◯ $301.00 to 400.99

◯ $401.00 to 500.00

◯ More than $500 annuallly

*15. Please rate each statement on a scale of one to seven, where one is strongly agree and seven is strongly disagree.

	1 (Strongly Agree)	2	3	4	5	6	7 (Strongly Disagree)
In general, I think that music is overpriced.	◯	◯	◯	◯	◯	◯	◯
In general, I think that music goods are overpriced.	◯	◯	◯	◯	◯	◯	◯

Towson University Graduate Student Survey - Music Technology Use

Thank you for Completing the Survey!

Thank you for completing my Towson University master's thesis survey! Please enter your e-mail below to enter for a chance to win the $20 Starbucks gift card from me!

*Entering your email will not make your answers identifiable.

16. Please enter your e-mail.

Email Address:

Appendix B

TOWSON
UNIVERSITY

APPROVAL NUMBER: 12-A018

To:	Matt	Gioffre
	8000 York Road	
	Towson	MD 21252

From: Institutional Review Board for the Proctection of Human
        Subjects, Steven Mogge, Member

Date: Thursday, November 17, 2011

RE: Application for Approval of Research Involving the Use of
        Human Participants

Thank you for submitting an Application for Approval of Research
Involving the Use of Human Participants to the Institutional Review Board
for the Protection of Human Participants (IRB) at Towson University.
The IRB hereby approves your proposal titled:

Music Industry Perspectives?

If you should encounter any new risks, reactions, or injuries while
conducting your research, please notify the IRB. Should your research
extend beyond one year in duration, or should there be substantive changes
in your research protocol, you will need to submit another application for
approval at that time.
We wish you every success in your research project. If you have any
questions, please call me at (410) 704-2236.

CC: L. Zhang
       File

TOWSON
UNIVERSITY

Date: Thursday, November 17, 2011

NOTICE OF APPROVAL

TO: Matt   Gioffre   **DEPT:**   TU

PROJECT TITLE: *Music Industry Perspectives?*

SPONSORING AGENCY:

APPROVAL NUMBER: 12-A018

The Institutional Review Board for the Protection of Human Participants has approved the project described above. Approval was based on the descriptive material and procedures you submitted for review. Should any changes be made in your procedures, or if you should encounter any new risks, reactions, injuries, or deaths of persons as participants, you must notify the Board.

A consent form: [✓] is   [ ] is not   required of each participant

Assent: [ ] is   [ ] is not   required of each participant

This protocol was first approved on: 17-Nov-2011
This research will be reviewed every year from the date of first approval.

Steven Mogge, Member
Towson University Institutional Review Board
WKP

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