

Louvain School of Management

The music industry in the digital era

How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again

Author: Axel MUGISHA
Supervisor: Alain VAS
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I would like to express my thankfulness and gratitude to the people without whom the completion of this thesis would not have been possible.

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INTRODUCTION

Since the dawn of time, humans around the world have been consuming music. The first evidence scientists have of humans making music is the discovery of flutes made from animal bones 42,000 and 43,000 years ago in a cave in southern Germany (Killin, 2017). However, it is not before the invention of the 1st phonograph in 1857 that music could be recorded¹. The invention of this device does not officially represent the birth of the recording music industry as historians know it today. However, it did not take long for some business-minded people to jump on the opportunity to market recorded music. By the end of the 1970s, the first vinyl records were sold to the general public with the rise of genres like Rock'n'Roll, Blues or Jazz music. Artists like the Rolling Stones, BB King or the Beatles were reaching their height. Since then, access to music has been democratized and the distribution of recorded music has expanded rapidly over the years. Today, for the good of the consumer, music is now everywhere and present in many aspects of our daily lives: whether it is on music platforms, in public places (metro station, shopping malls), in night clubs or any sort of media (tv show, films, video games, ads), we are constantly surrounded by music. Today, it is difficult to imagine living in a world where music is totally absent. Therefore, as the demand for music is massive, selling music represents considerable opportunities for many types of businesses.

From the phonograph, to vinyl's and cassettes first commercialized in the 1970s, to the era of the CD's invented in the 1980s, different aspects of music consumption and music listening have drastically changed. However, by the early 2000s, consumer behavior changed like never before. Indeed, the needs, habits and preferences of music consumers have greatly evolved over the last few years. The result of this is that today the industry is in a total reshaping process.

¹ ROSE, Jody (March 2008). Researchers Play Tune Recorded Before Edison. The New York Times. <https://www.nytimes.com/2008/03/27/arts/27soun.html>

Whereas the sales of CDs were the most important source of revenues for record labels and artists from the 1990s to the beginning of the current century, digital music rapidly became the preferred alternative for consumers in the 21st century. If we take the time to analyze the situation, we realize that this recent change of consumer behavior has been an earthquake for the music industries. As we can see on this graph², sales of the compact disc reached their peak by the end of the 1990s/beginning of the 2000s. After this, the sales of CD's started to constantly decrease year after year as digital music revenues were growing. The numbers do not lie: CDs is experiencing its decline, just like the vinyl did in the mid 1980s.

However, this graph does not tell the whole story and can be interpreted the wrong way. Indeed, looking at this graph, one might think that it only reflects upon the revenue growth of digital music and the decline of the CD. The reality behind this is more complex. As a consequence, to the change of behavior of the consumers, music sales revenues dramatically collapsed in the 21st century. Before it happened, no one could have predicted that such a change would happen. Thus, the fall of recorded music revenues is really problematic at every level of the industry. For the record labels (companies in charge of distributing recorded music to the general public), it is difficult to make the most out of the licenses they get from the artists. For music creators (the people in charge of writing, composing and creating songs), it is more difficult than it used to, to make a sustainable living by being a musician. Finally, for the producers, who are the people in charge of financing the process of music production for the artists, they are less willing to invest in something they are not sure they are going to have a return on.

As mentioned earlier, we can now realize how complex and important this revolution. Therefore, it is this particular and current aspect of the music industry that has drawn our attention: how consumer behavior is changing in regard to music purchasing and music consumption, and, what is the impact of that change of behavior on the music industry. Like

² Section « APPENDICES »: graph number 1

in any industry, consumers are at the core of the business of the music industry: they are the ones who allow music companies and musicians to make their business profitable and ensure the possibility for those businesses to grow and evolve. If businesses are not willing to adapt to the new consumers (or put differently their new habits), their future in this industry is ruined.

RESEARCH QUESTION AND STRUCTURE OF THE THESIS

Now that we have put in perspective the current events that are going on in the music industry, we would like to precise what our goals are for our research. This master thesis has two objectives. First, we would like to understand how consumer behavior changed under the digital era when it comes to purchasing and consuming music. Second, we want to know how music businesses should adapt in reaction to those changes of behavior to fulfill the needs of their consumers.

The structure of the research is the following. First, we will start with a definition and a brief history of the music industry. This will form a basis for us in order to contextualize our research. Second, we will present a review of the literature on music consumers behavior in the digital age. This review will contain a wide range of academic researches written on the subject of music purchasing in the digital era. The third part is the analysis and aims at understanding how consumer purchasing, and consumption behavior is changing in the music industry. Thanks to an online survey we sent to multiple respondents, we got to know more about how they behave regarding music purchasing. Fourth, we will address the second part of the analysis. On one hand, it will consist in analyzing the results we found from our survey. On the other hand, we want to come up with recommendations and implications for music selling business we made based on the music consuming insights we found in our survey. Finally, we will end this thesis by acknowledging the limits our research and suggesting further research.

DEFINING THE MUSIC INDUSTRY AND A BRIEF HISTORY OF THE RECORDING INDUSTRY

In the following section, we will define precisely what the music industry is and what it is not. This section is really important because the usage of the term music industry is quite vague, multiple, and can sometimes be interpreted in many different ways. Indeed, too often, the general public has an over simplistic, sometimes unrealistic, conception of what the music industry is. In too many cases, the concept of “music industry” is misused. It is relevant to add that even academic researches sometimes misuse the concept. In this research, we want to bring some originality by first starting to define clearly the music industry.

Shortly after, we will present a brief history of the music industry in order to contextualize the topic. We won't present the whole history of the industry in detail. Instead, we will put the emphasis on the recent history in order to focus on what is the most relevant for our research.

Having a clear definition of the music industry and knowing about its history helped us to conduct a better research and will help the reader for a better understanding of our research about the topic.

DEFINING THE MUSIC INDUSTRY

Traditionally, when one mentions the music industry, he refers to what is in reality the recorded music industry. That is to say: the sale of physical recorded music (vinyls, cassettes, CDs) by copyright holders (record labels and music creators) to music consumers. This is the commonly and widely accepted definition of the music industry. It has been used by a wide variety of people and institutions.

However, this definition of the music industry is quickly problematic. It is certainly more convenient to use it, but this definition rests upon the simplistic belief that music is only

marketed through physical supports. For business, as well as technological reasons, this definition is not relevant for several reasons.

In reality, the music industry is a much more complex and diverse business world than what the commonly accepted definition suggests. Indeed, due to the nature of its complexity and diversity, it is more accurate and relevant to talk about music “industries” rather than a single music industry.

In an academic research written in 2007, named “Rethinking the music industry”, two British academics (WILLIAMSON and CLOONAN) made a list of six important reasons why it would better to see the music industry as several industries.³

First, according to the researchers, the term music industry has become synonymous of recording music industry as the later has been the most profitable industry for many years. Indeed, most composers and songwriters create music to record it and distribute it to consumers. Nevertheless, two other big industries tend to be ignored too much by the general public and academics. These two industries are the licensing music industry and the live music industry.

The reason why everybody tends to focus on the recorded music industry is because records and recording artists used to be under the spotlight more than the artists belonging to other industries.

The licensing music industry consists in the selling of music by copyright holders to a wide variety of media broadcasts (TV shows, films, advertisement, radio spots). One can easily understand why this industry cannot be ignored. Without us noticing it, we can find

³ CLOONAN, Martin and WILLIAMSON, John (2007). Rethinking the music industry. Cambridge University Press [online]. <https://www.cambridge.org/core/services/aop-cambridge-core/content/view/S0261143007001262>

examples of music licensing everywhere: in commercials, during certain parts of a film or at any type of major event.

The other important industry that tends to be forgotten is the live music industry. It has generated more revenues than the licensing music industry. Nevertheless, it has stood in the shadow of the recording industry as well. Its function was originally to play a support role for the recorded music industry. In order to promote their songs, artists were going on tour to play live music.

Other businesses such as music merchandising, music instrument selling or music software developing can be considered as part of the music industry. However, as their work does not consist in producing or selling music, we can dissociate them from the three main industries we discussed earlier.

Then, WILLIAMSON and CLOONAN (2007) argue that, if in most countries the recording music industry is dominant, it is not the case in many countries. In their research, they gave the example of Scotland where the sales of records are not as important as the revenues generated by live music⁴. Also, as we already acknowledged it in the introduction of this research, the music industry is currently reshaping itself and, as we will see, there are multiple reasons to think the two other industries (music licensing and live music) are going to play bigger roles in the future.

Moreover, the term “music industry” tends to refer only to the most profitable music selling companies. In this way, the usage of this term is problematic as well. Although the “big three”, composed by Universal Music group (UMG), Sony Music Entertainment (SME) and Warner Music group (WMG) shares 68% of the market share of the recording music

⁴ CLOONAN, Martin and WILLIAMSON, John (2007). Rethinking the music industry. Cambridge University Press. <https://www.cambridge.org/core/services/aop-cambridge-core/content/view/S0261143007001262>

industry, the 32% remaining are shared between independent record labels which generate huge amounts of revenues⁵. This remaining percentage represent a tremendous amount of money and a tremendous amount of music production. Ignoring it would eventually lead to a misrepresentation of the general industry.

Also, they argue that the term “music industry” hides the existence of conflicts within the industries. Indeed, this denomination assumes that the different parties and organizations that are part of the industries (musicians and labels, promoters and venues) all work towards a common interest. In reality, this industry is like any other industry in the sense that it is composed by many different actors competing against each other. Therefore, music industries motives and interests are diverse.

In addition, the authors prove that, in both further and higher education, students are led to conceptualize the music business as a single music industry. For example, in the UK, the researchers found that the names of the courses taught as well as their content gives this misconception. This is one of the major reasons why this misrepresentation exists, and the authors urge educational institutions to improve the way they teach their classes.

Finally, an important reason why people tend to misuse the term “music industry” is due to policy. Governments across the world as well tend to posit the notion of a single industry. In the research, they showed many examples of official papers or statements by governmental institutions where the music industry is mistaken as a single industry.

Thus, now that we know that the music industry cannot simply be defined as a group of professionals and companies which aim is to make profit out of selling recording music, how can we define the music industry? One simple and straight definition of the music industry will not be enough to define the industry accurately. At the very least, we can say that music industries are rather a wide variety of businesses and professionals which aim is to produce, distribute, and sell music in panoply of different ways.

⁵ Section « APPENDICES »: graph number 2

For the sake of this research, we are going to focus on a specific industry: the recorded music industry. Indeed, as our matter of interest is the way consumers behave in regard to recorded music consumption in the digital age, we do not have any interest in including the licensing music industry or the live music industry in our research. To avoid any confusion, the term “record industry” will also be used to refer to it. Traditionally, this industry has generated a lot of revenues for music business which operate in the field. In the next section, we will briefly discuss the history of this business to contextualize our research.

A BRIEF HISTORY OF THE RECORDING MUSIC INDUSTRY: FROM PHYSICAL TO DIGITAL MUSIC

As stated in the introduction, the first time music could be recorded was in 1857 when Édouard-Léon Scott de Martinville created the first device that could record sound. Few years after, other technologies that could record sounds were invented and those devices were getting better over the years.

In this section, we will consider the invention of the vinyl and its commercialization as the year 0 of the record industry. Indeed, it's not until the sales of the first vinyl's that the business of physical recorded music began to be profitable. It is at that time that companies really started to invest a lot of money to pay artists and the recording process of their songs. Then, the production of recorded music was skyrocketing and was made more accessible to the general public.

We can distinguish three different eras in the history of recorded music: the acoustic era, the electrical era and the digital era. Those three eras all correspond to a specific technology sound engineers used to record music and how they would distribute it to consumers. As we are going to see, each technology deeply marked its era as they influenced the way consumers listen to music and the way music companies are distributing the records.

During the acoustic era, the vinyl was first commercialized in 1948 and replaced phonograph⁶. At that time, the vinyl was seen as a revolution. For the first time ever, it was possible to play multiple songs on one record. This gave the possibility to music companies to sell music as a package rather than selling each song separately. We can easily understand the benefits of this technology. During most of the 20th century, the vinyl was the dominant recording format and made it possible for vinyl sellers to make huge amounts of profit. During that time, Rock'n'Roll, Blues and Country music were the dominant genres.

However, by the late 1950s, a new technology changed the whole industry again. This new technology was the RCA magnetic tape and marked the beginning of the electrical era. Even though it did not make the vinyl vanish, it brought some non-negligible changes in the industry. When it was first introduced in 1958, it was far from being the game changer it is has been later. However, some people understood the benefits that the magnetic tape would have over the vinyl. Indeed, recording music on a smaller device, would enable greater portability which was rather limited with the vinyl. Thus, it would inspire a series of innovations that would popularize the magnetic tape and boost its commercial success. First, the installation of magnetic players in cars. This was the first time it was possible for consumers to listen to music while driving in their cars. Few years later, a lot of car manufacturers began to install magnetic tape players in their cars. Second, in 1981, Sony introduced a device that changed the game as well: the Sony Walkman. This technology gave the possibility to the consumers to listen to music whenever and wherever they wanted to. At that time, it was extremely popular, especially among teenagers.

However, with the invention of new technologies, the magnetic tape's success did not last long. The compact disc (CD) was invented and dominated the industry for the upcoming years. The CD is a sort of mini vinyl and was the most convenient device ever created to

⁶ WALL STREET JOURNAL (2018). From Phonographs to Spotify: A Brief History of the Music Industry. Wall Street Journal. <https://www.youtube.com/watch?v=-bVketPj5to>

listen to music. It enabled greater portability, had the option to switch from a song to another instantly and had greater audio quality than the magnetic tape and the vinyl.

From its introduction in the mid 1980s, CDs generated more income than ever for the music industry: in the US alone, by the end of the 1990s, CD sales generated 14.6 billion dollars. Such amount of money had never been made before with the other technologies. The era of the CD was the golden age of the record music industry.

Unfortunately for music companies, the profitability of the disc industry did not to last for long. By the beginning of the years 2000, German computer scientists invented a technology that was able to extract songs from a CD, and that could be listened on an electronic device (computer or MP3 player) thereafter. This marks the beginning of the digital era. The use of a CD was not necessary to listen music that way. At the same time, as the access to the internet was becoming easier, file sharing of all sort (movies, music, pictures) began to become common on the internet. The big problem with file sharing is that artists do not get paid each time one of their song is downloaded. Those two elements combined have led to the rise of illegal downloading.

As softwares paved the way for a new era of piracy, CDs sales figures were about to gradually decrease over the next 10 years because more people began to download music illegally.

As a response to illegal downloading, copyright holders (record labels and artists) decided to fight back by suing the softwares that gave access to music for free. Their aim was to eradicate illegal downloading. By doing so, they could make profit again from selling music. Some of these illegal sites were shut down. Nevertheless, they quickly realized that it was a phenomenon they could not control. As one file sharing platform was shut down, another would be created. It did not matter how hard they would fight against those platforms, there was always a new one that would open and share music freely. By the end of the years 2010's, recorded music revenues were still going down. By that time, music industry experts

began arguing that selling recorded music was not going to be profitable anymore. Indeed, many companies specialized in the sale of records were going to go bankrupt. Many thought that the industry of recorded music was coming to its end.

However, the recorded music industry was about to experience its most recent revolution. This new revolution is called the streaming platform. A streaming platform is the possibility to access a file (like a movie or a song) online for a limited period of time in exchange of a fixed fee paid each month. By the beginning of the years 2010s, a high number of streaming platforms were created and started to market music more as a service than as a product. Nevertheless, the quantity of songs available were sometimes quite low, as it was not easy for them to obtain the licenses. Indeed, copyright holders (artists and record labels) were not initially attracted by what the offer proposed by the streaming platforms.

However, some companies still decided to stand out from the others and joined the activity. It was the case for instance of the Swedish streaming platform 'Spotify'. It was created in 2011 and has had a tremendous impact on the industry. Now, instead of paying for a limited number of songs, listeners would have the possibility to pay a fee in order to have access to an unlimited number of songs or to listen to these songs for free and listening to ads. The idea was simple and consisted in proposing two distinct offers. First, a "freemium" version in which the consumer can access to all the songs for free but does not have access to a package of functionalities. Second, a "premium" version in which the consumers pay a fee of 9,99\$⁷ and have an unlimited access to all the songs of the repertoire plus other options. This way, Spotify price-discriminates the access of their platform.

We just saw that the record music industry has a long history and that over the decades it kept changing. With so many revolutions that have affected the recorded music industry, professionals are increasingly worried, especially after the rise of illegal downloading. Who knows what the next big revolution in the industry will be?

⁷ This fee varies across countries

In the next chapter, we will present a literature review in order to acknowledge what has already been written on the topic and to identify a gap we could make further researches on.

REVIEW OF THE LITTERATURE

Now that we got to know more about the record music industry and its long history, this section aims at exploring what previous researchers have found concerning the topic of music purchasing after the digitization of music.

Making this literature review is important for us in order to get deeper knowledge about the topic. Moreover, and more importantly, this literature review is important to avoid making a research already wrote about previously and to bring some originality. Therefore, we want to find a gap that justifies the importance to write a paper on our research question. Having a clear overview of the literature will help us do that. There is a countless number of articles written on the topic. Here, we tried to summarize the most important contributions. Five distinct scientific articles published at different times and by different academics are going to be discussed.

How Does Music as a Digital Service Affect Consumer Attitude and Behavior?⁸

The first article of our literature review explains how consumer attitude and behavior evolved under the digital era and describes music consumption behavior according to the demographics of the consumers. The authors noticed that, if new business models have been created to make music more accessible, consumers are not buying more music and the record industry is experiencing its most difficult time in terms of profitability.

This research had two objectives:

⁸ MYRTHIANOS et al. (March 2016). How does music as a digital service affect consumer attitude and behavior? *Universia Business Review*. <http://eprints.uwe.ac.uk/28418/>

- First, to bring a contribution to the already existing literature by identifying the so called “Robin Hood tendency”. This tendency is in fact a behavior that leads consumers to download music illegally while thinking it is legitimate, and not morally wrong to do it. This tendency is observable in many industries, and the recorded music industry is a typical example where that type of behavior is observed.
- Second, to quantify the commercial consequences of such consumer misbehavior (the Robin Hood Tendency). Here, they want to give detailed numbers about the impact that piracy has on the record industry rather than giving simple estimations.

To do their research, they used secondary data, collected by a major music licensing firm in 2010. Over 18,000 observations were made in ten different European, North American, and Asian countries where music consumption is huge. Namely: Spain, France, the United Kingdom, Germany, Italy, Netherlands, Australia, the United States, Canada, and Japan. The observations compile information about individual characteristics (such as age, gender and income), beliefs about file sharing and music in general, file sharing activity and music consumption patterns.

Robin Hood tendency at an individual level

In the context of illegal file sharing, the *Robin Hood tendency* can be defined as a behavior that leads a music consumer to illegally download music without perceiving this action as morally wrong (robbing to the rich to then distribute to the poor). This definition also includes the action of sharing files with other consumers on the internet. The underlying beliefs that lead to such misbehavior are multiple. For instance, these consumers think that music is overpriced, or that artists earn a huge amount of revenues and thus do not need to get paid more.

In this research, the researchers constructed an index to measure the Robin Hood tendency. The mean values of this index, according to few personal characteristics (such as gender, age and working status), can be seen on this graph⁹. A positive value is synonymous of the individual adopting the Robin Hood tendency. The higher it is, the stronger the Robin Tendency is for this individual. On the contrary, a negative value implies that the individual is respectful of property right. The lower this number is, the weaker the Robin Hood tendency.

Several findings must be summarized. First, we can see that males illegally download more than females. Second, as the individuals get older, they tend to purchase more. Finally, students as well as unemployed people pirate more music than working people. The typical *Robin Hood* music consumer is therefore a young student, and most likely a male.

Robin Hood tendency and legal framework

But their analysis does not stop there. They also wanted to know if notable differences could be observed between countries according to their legal origins. They listed countries according to three different legal origins: French, German and English. Their research found that countries with a French legal origin (0.238) have on average larger Robin Hood tendency than countries with German (-0.082) and English (-0.126) legal origin.

Another approach used by the academics was to correlate the Robin Hood tendency with variables that could be assimilated to the quality of the institutions (that is to say: the speed with which governments react to individuals' actions). They made correlations with three different variables. The first is the time taken by a governmental institution to enforce a legal contract. The second one is the time needed to start-up a business. The third one is the time required to get a construction permit¹⁰. They found that individuals from countries where institutions react quickly to their actions tend to fear more misbehaving than

⁹ Section « APPENDICES »: Graph number 3: Mean values of Robin Hood Tendency by personal characteristic

¹⁰ Section « APPENDICES »: Graph number 4, 5, 6: Mean values of Robin Hood Tendency by personal characteristic

individuals from countries where institutions are slower. Therefore, one can less likely observe the Robin Hood tendency in countries with fast institutions.

Digital music and online sharing: software piracy 2.0?

In this research, instead of describing the demographics of music consumers, HATTACHARJEE tried to understand what the motivations for consumers are to illegally download music. Then, he tried to come up with solutions and recommendations for music companies in order for the industry to develop effective answers to tackle this problem¹¹.

For the sake of their research, they collected data through the conception of a questionnaire. They interviewed over 200 respondents over a time span of one year. Their different characteristics were the following:

- age range: 19 to 54 years old;
- 61% of them were males;
- Music listening habits: 52% of them had a very high level of interest in music, while 37% listened to music regularly. The remaining 11% listen to music occasionally.

For the survey, the respondents were asked to open up about their online music experience, provide demographics information, and specify preferences for certain online music activities under different music CD pricing schemes (economic) and Internet connection speeds (technological). The information given by the interviewees would then help the researchers to understand why so many people download music illegally.

Here are some of the key learnings and implications of the survey:

¹¹ HATTACHARJEE, Sudip (July 2003). Digital music and online sharing: software piracy 2.0? ResearchGate [online].

https://www.researchgate.net/publication/220419847_Digital_Music_and_Online_Sharing

General findings

After research and analysis, they made the following findings:

- Females significantly tend to pirate at a lower rate than men;
- Older individuals pirate less;
- Young males are the typical software pirate;

These first three findings are consistent with what the academics of the previous article found. Young males are more inclined to participate to illegal file sharing.

Other findings

More specifically, they found the following:

- Increasing the price of a CD increases likelihood of piracy of the songs of the CD;
- As internet bandwidth improves, consumers tend to pirate more;
- As income increases, consumers tend to pirate less.

Perception and Impact of Online Audio Quality

The researchers asked the respondents about their perception of the audio quality of freeloaded music. Indeed, they had made the hypothesis that music consumers freeload because they perceive freeloaded music's quality as equivalent to legally obtained music. As we can see on this graph¹², they found that most of the respondents rated the audio quality of freeloaded music as "almost the same" or "very good" and this regardless of demographics and economic factors. Accordingly, this suggests that users have been accustomed, and accept this lower quality. Thus, higher audio quality is not a factor that is going to lead to more purchase. Furthermore, they are ready to accept a lower or slightly lower quality if it means they do not have to pay. Therefore, pricing and economic models

¹² Section « APPENDICES »: Graph number 7: Perception and Impact of Online Audio Quality.

that rely on a better audio quality are unlikely to be more profitable and music businesses should not put effort trying to improve this area.

Consumer willingness to purchase

Consumers' willingness to purchase depend essentially on two things: the speed of their internet's bandwidth and the quantity of available music that can be freeloaded. As we can see on this graph¹³, the users with the highest bandwidth are willing to pay less than those with slower connections, regardless of demographics and their revenues. Willingness to pay also decreases with more music available online that can be downloaded for free.

Another factor that influences the willingness to purchase is whether the consumer is familiar with the song he or she potentially wants to buy. Consumers who already know the songs and/or the artists of the album tend to buy more music than those who do not know the artists or the songs. This is because most music consumers are risk averse. More generally, people want to know a product and want to be convinced by its quality before buying it. An idea given by the academics implies the conception of a new business model that would first familiarize consumers with new songs freely so that they are more likely to buy the songs afterwards. This could increase their willingness to purchase as consumers of the first categories tend to buy more.

Digital piracy of MP3s: consumer and ethical predispositions

¹³ Section « APPENDICES »: Graph number 8: Consumer willingness to purchase

The objective of this third research¹⁴ was to understand, from an ethical point of view, the reasoning of young individuals behind illegal downloading. Under different circumstances, theft is considered as morally wrong for consumers and creates a feeling of guilt. It is, however, surprising to see that it does not seem to be the case for music consumers when we see how many people participate in illegal file sharing.

Here, the author tries to understand why this phenomenon is so common with music: it is the contribution given by this research which tries to understand the reasons behind the robin hood tendency.

For this research, 364 university students were interviewed. After an analysis of the answers, they found that most of the respondents do not see downloading as morally wrong. These results represent a problem, since awareness campaigns that are designed to convince people that what they do is wrong would be useless. Nevertheless, fear of consequences seems to have an impact on the willingness to download illegally. In this case, threat of punishment must be more efficient than trying to reason young students who participate to illegal file sharing.

This implies that, in order to prevent people from downloading illegally, music industry companies should not appeal to consumers' ethics or guilt, as it is unlikely to have any effect on their will to freeload or not. According to the authors, punishment or threat of punishment can be effective but only for a short time span. For further research, the academics suggests looking for other measures that could be more efficient.

¹⁴ LYSONSKI, Steven (May 2008). Digital piracy of MP3s: consumer and ethical predispositions. ResearchGate [online].

<https://www.emerald.com/insight/content/doi/10.1108/07363760810870662/full/html>

Music business models and piracy¹⁵

The aim of this research was to estimate the scale of illegal file-sharing activity in ten European, North American and Asian countries, namely: Spain, France, the United Kingdom, Germany, Italy, Netherlands, Australia, the United States, Canada, and Japan. The idea was to see how the level of revenues correlate with file sharing activity to assess whether revenues have an impact on freeloading. In 2010, they sent a questionnaire to more than 40,000 consumers in those ten different countries.

After research, they found that illegal sharing activity varies a lot from a country to another. For instance, the scale of activity varies up to 14 percent in Germany to 44 percent in Spain. On average, the scale of activity varies up to 28 percent. Moreover, and logically, file sharing correlates negatively with music industry revenue in every country, confirming that illegal file sharing leads to money loss for music selling businesses. According to the authors, this implies that stronger intellectual property rights laws must be put in place.

The Music Industry in the Digital Age: Consumer Participation in Value Creation¹⁶

For this final research, we found an article a little more original. Instead of focusing on the most researched topics like illegal downloading, its effect on the music industry, on anti-

¹⁵ BUSTINZA et al. (March 2013). Music business models and piracy. ResearchGate [online].

https://www.researchgate.net/publication/255568219_Music_business_models_and_piracy

¹⁶ CHANEY, Damien (September 2012). The Music Industry in the Digital Age: Consumer Participation in Value Creation. ResearchGate [online].

https://www.researchgate.net/publication/270339320_The_Music_Industry_in_the_Digital_Age_Consumer_Participation_in_Value_Creation

piracy laws or the demographics of music consumers, Chaney (the author of the research) takes another angle to address the issue. His idea was to see what value the digitization of music has brought to the consumer and its behavior, instead of only investigating about the negative effects for music selling companies.

Through the use of 18 qualitative interviews, their aim was to know to what extent this digital revolution benefited to the consumers. To ensure having a representative sample, they interviewed different type of audiences. We can divide them in two categories according to two elements: the technology they use to listen to music and how involved they are in music.

- For the first category, they have separated individuals who listen only to digital music (Streaming, internet, mp3) from individuals who only listen to physical music (CD, Vinyl). And then there are those who are in between who listen both to digital music and to physical music.
- For the second category, we have individuals who are heavily invested into music (part of communities, who attend several concerts a year, consume a lot of music) and those who are less invested in music (who listen to music occasionally).

After analysis of the 18 interviews, the author found three main benefits of consumers' participation in the creation process.

The first one they list is the generation of social interactions. Today, music is not only marketed offline anymore. Indeed, it is also marketed online, which can be seen as an opportunity for music consumers to create communities online. Thus, creating social connections is an important source of value creation for the consumer. Those social connections can be found on the internet but also on music platforms and forums.

The second one is the support of current supply. Today, word of mouth has taken an extent that we had never seen before. This is advantageous for music companies as they get

advertisement at a huge scale for free. In some case, it can also lead music consumers to purchase a song they initially downloaded freely, which is another way it can benefit the records selling companies.

The third one is what the author called “consumer empowerment”. It is now more convenient for music consumers to listen to music. They can listen to music everywhere and at a lower cost. Additionally, they can have access to an incredible number of songs instantly. It had never been made as easy as today for music consumers to access music.

Summary of the review

In this present section, we have just explored the existing literature on music consumers’ behavior in the era of the digital. As we have seen, this literature is really varied and diverse. The different papers analyzed allowed us to get more knowledge about our topic and to see what has already been written. This way, we have been able to find a gap which will allow us to bring an original contribution to the literature. Here is a quick summary of what we have been able to read from the different articles.

We first saw with MYRTHIANOS how music as a digital service affects consumer attitude and behavior. They found that young males and unemployed people tend to participate more to illegal file sharing than the opposite categories, namely females, older people and working people. Also, they deducted that countries with French legal origin tend to have more consumer misbehaving than countries with English and German legal origin. According to them, this implies that the record industry needs to make a campaign to influence individuals’ beliefs to increase the respect given to property rights.

Then, we explored the motivations of consumers to download illegally music with the research made by HATTACHARJEE. Like in the first research, the main findings were the following: females significantly tend to pirate at a lower rate than men, older individuals pirate less, and young males are the typical software pirate. Regarding the factors that influence illegal downloading, HATTACHARJEE concluded that:

- 1) increasing the price of a CD increases likelihood of piracy of the songs of the CD and,
- 2) as internet bandwidth improves, consumers tend to pirate more.

Also, we understood why illegal downloading is so common among young individuals with Lysonski's academic research. He found that most respondents do not see illegal file sharing as morally wrong. This implies that appealing to their guilt or ethics is unlikely to convince them otherwise. Instead, strong punishment measures are required.

Then, BUSTINZA et al estimated the scale of illegal file sharing activity in ten different European and North American countries. What they found is that illegal file sharing activity is very different from a country to another. We can relate this to the first academic research which found that countries with French legal origins tend to have more consumer misbehaving. According to them, stronger intellectual property right laws must be put in place.

Finally, we also saw this problem from the side of how it benefits to consumers. After 18 interviews, the researcher listed three different advantages:

- The digital era allowed music consumers to generate social interactions, providing a type of value they did not have few years before.
- Word of mouth has been made possible for music consumers. As they see their peers as a valuable source of trust, it made them better off.
- Consumers got empowered thanks to the digitization of music. They can now access music everywhere, anywhere, and in an infinite quantity.

ANTI PIRACY: A BUSINESS APPROACH

What we saw in the literature review is that many authors give recommendations to reinforce legislations regarding music piracy and foster awareness programs. This is understandable since they have proved that current legislation is still inefficient to tackle the problem of illegal music downloading and that many music consumers do not see it as morally wrong. In recent years, we saw that many record companies and record labels (the companies in possession of the intellectual property rights of songs) have been involved in

several legal battles. Moreover, governments around the world voted for several laws to make legislation about piracy stronger. Besides that, many types of associations (like artists' associations) produced awareness and prevention programs to fight piracy. If all those measures have been effective to a certain extent, it is still difficult for record companies to be profitable. Indeed, from 1995 to the beginning of the 2010s, the industry's profitability collapsed. After the 2010's, it started to grow again. However, consumers around the world still don't pay enough for music.

In the beginning, it was not easy to find a gap that would make our research original. However, after brainstorming and realizing that the vast majority of the researches focus on the problem from a legal point of view, we wanted to come up with a new approach to the problem.

Concretely, we would like to see how, from a business perspective, music companies, record labels and artists can address this issue. Indeed, not only piracy is a problem for copyright holders, but also for music selling businesses. The direct and most notable consequence for music companies is that the sales revenues of recorded music are lower than before. If it is important to bear in mind that law must protect the property rights and reinforce the copyright holders, it is equally important to change the situation from a business point of view. With the changing habits, preferences and needs of the music listeners, record companies must adapt. We were surprised to see that, almost no research has studied our topic by taking our approach. Therefore, we think that our academic research will be useful to the existing literature in the sense that it will bring something new in a literature where many academics focused on the same aspect.

Therefore, our aim is to see what, from a business perspective, we could recommend to music businesses to fight piracy. More precisely, our objective here is to give recommendations that would allow decision makers to better adapt their offer to the new customs of the consumer. The procedure we have decided to use is a prescriptive method rather than a descriptive one.

The core of our research will rest upon the verification of three distinct hypotheses about the record music industry. These hypotheses are widely known in the field of music selling and usually recognize as established facts. Nevertheless, they are based on no scientifically proven fact or academic research.

First, we would like to verify the hypothesis that consumers buy less as they undervalue music in the digital era. We will name it the value hypothesis. This common assumption states that consumers' willingness to pay for music is at its lowest. This is happening when consumers perceive the price of a product as too expensive to buy it at its current price. Many factors could explain this perception: the quality of music, or the number of available songs or the technology used. The possibility that the prices charged for music are below the maximum the consumers are willing to pay makes it difficult for music companies to sell. This will be our price hypothesis.

Then, we would like to know the preferred alternative used by consumers to listen to music. Music industry specialists argue the preferred alternative is streaming and that physical music (CD's and Vinyl) is experiencing its decline. Knowing what's the favorite mean consumers use to listen to music is key as it will help music companies to adapt their distribution strategies. This will be the technology hypothesis.

Finally, we would like to know if, nowadays, consumers would rather consume a high number of songs or a small number of songs. Indeed, it is surprising to notice that the recorded music industry revenues are not going up even if number of songs produced and their availability is skyrocketing. This will be our quantity hypothesis.

These three hypotheses will help us to cover important aspects each business has to take into account to market their product, namely: the quantity, the price and the technology used. Hopefully, after verification of those hypotheses, we will be able to have specific ideas about recommendations we can give to music selling businesses.

RESEARCH METHOD

The method we are going to use here is very simple. To verify each of our hypothesis, we have decided to make an online questionnaire¹⁷ that we have sent to a certain type of music consumers. The sample of our respondents are only composed of males between 18 and 35 years old. We have chosen this group of the population since, as we've mentioned earlier, the problem of piracy is mostly common amongst this group. Indeed, the difference between this group and the others is so significant that we thought young males deserved particular attention. The questionnaire was designed on the Google application "Google forms" and is composed of four distinct parts. Each of the four parts has a specific purpose. The introductory part examines the awareness of this group of music listeners on the problems the record industry is currently facing. Then, the second determines how consumers perceive the price of music and how they value it (price hypothesis). The third part assesses the preferred technology our group of music consumers use to listen to their music (technology hypothesis). The fourth and final part focuses on the quantity hypothesis, in order to know if the group prefers to listen to a huge number of songs or not.

For the sake of designing a good questionnaire, we made sure we respected few conditions. Thus, we followed some classical procedures to make a high-quality questionnaire. First, we sent the same questionnaire to each respondent, through the internet, so that respondents would all reply in the same context. This was important as we wanted to compare how different respondents answered our questions. Also, an internet survey was chosen for the advantages it has in terms of quickness and cheapness. Indeed, it was for us the best method to get answers quickly at a null cost. This way, we could save money and time that we spent working on the other tasks of the research. Finally, it was the best method to guarantee the perceived anonymity of the music listeners who filled our survey. As we

¹⁷ Available on this link:

https://docs.google.com/forms/d/e/1FAIpQLSfbenuXE3CuSUysA7xpicgFS7jpHr6bLrHTGkj4SFzerG0iG/viewform?usp=pp_url

studied a topic that could be perceived as sensitive by some of them, it was better to not make them more uncomfortable by using a telephone or face-to-face interview.

Then, we made a list of the information we would need to verify our hypothesis. We designed specific parts composed of questions that are related to the verification of those hypothesis. By doing so, it allowed us to make the business recommendations mentioned earlier. Regarding the questions, we made sure all of them were clear, unbiased and non-ambiguous. Last, we verified that each question was relevant to help us to help us find the information we were looking for.

The objective of the questionnaire was explained to the respondents in the introduction of the survey. The objective was to understand how music consumption behavior has evolved over the last years. Also, the actual context of the recorded music industry has been explained to them.

The objective of the first section is to know how aware they are about the issues that the music industry is facing today. These two next questions were asked:

1) What could be those problems according to them?

Few options were given to them, but they also could add their own. Some of the options were real problems while others were not. The reason we decided to put wrong options is to examine how aware young males are about those problems.

2) What do they consider as copyright infringement?

Among the options they could choose, we intentionally added wrong options to see if they could distinguish what is considered, by the law, as copyright infringement and what is not.

The second part is designed to verify the hypothesis that consumers undervalue music. Three questions were asked in this section.

- 3) We first asked them how frequently they purchase music. They had four options to reply: few times a month (often), one time per month (quite often), few times (rarely) per year or never.

This question is followed by an image that was presented to the group¹⁸. It shows the average price consumers have to pay to obtain an album. Similar offers for an album can be found on any website. About the price of an album, two distinct questions were asked:

- 4) Would they buy an album at this price?
- 5) In case they answered no, what is the maximum price would they be willing to pay instead?

For the third part, we aimed at analyzing what method the interviewees prefer to listen to their music and why. This part was designed to verify the technology hypothesis. Two questions were asked:

- 6) What technology do you use primarily to listen to music?
- 7) What reason justifies your choice?

And finally, we wanted to verify the quantity hypothesis for the last section of the questionnaire. The two questions asked were the following:

- 8) First, we wanted to know if the respondents would like to know more songs.
- 9) What genre of music they listen to?
- 10) And, how many different artists do they listen to.

¹⁸ Section « APPENDICES »: Illustration number 1

RESULTS

The first part of this questionnaire was designed to acknowledge the awareness of the respondents about the problem the music industry is currently having. To the question “What could be the problems that the music industry is facing”, 76,5% of them picked illegal downloading¹⁹. After this, the change of consumers’ habits has been picked by 75,3% of them²⁰. Then follows low remuneration to the artists, conflicts between copyright holders and record labels, and finally less musical production.

Then, the following question asked about what actions are considered as copyright infringements. As the most selected option, we have “Downloading illegally music from a P2P software”²¹. The remaining one were not picked that much compared to the others.

For the second part, designed to assess how consumers value music in the digital era, three questions were asked. First, we asked them at what frequency they buy their music. While 52% of them never buy or buy rarely (only few times a month), the remaining 48% of the sample answered that they buy often (one time per month) or a lot (multiple times per month)²². Then we asked them if they would buy an album at its current price (Remark: the offer displayed in the questionnaire is an average offer. We find similar offers on any site, for any artist and any genre). While 65,4% of them would buy the album at its current price, 34,6% of them will not²³. Moreover, the vast majority (75%) of those who would not buy it at its current price are not willing to pay anything²⁴. The remaining 19% is willing to pay between 3 and 4 euros at the maximum.

For the third part, 55% of the respondents declared using streaming platforms, while 38% of them use digital. The remaining 7% download music illegally or prefer physical music²⁵. The

¹⁹ Section « APPENDICES »: graph number 9

²¹ Section « APPENDICES »: graph number 10

²² Section « APPENDICES »: graph number 11

²³ Section « APPENDICES »: graph number 12

²⁴ Section « APPENDICES »: graph number 13

²⁵ Section « APPENDICES »: graph number 14

main reason they decide to use them is because of the easiness of use (90% of them). We also have the number of available songs (77,8 % of them). The price then follows with 60,5% of the respondents who choose it. Practicability also has been highly picked (60,5% of the users)²⁶.

For the final part and the quantity hypothesis, 71,6% of the respondents wish to discover more songs, while 23,5% are indifferent and 4,4% do not want to discover more songs²⁷. Also, most of them listen to a range of 2 to 3 different music genres²⁸. Finally, the vast majority (80,2%) replied that they listen to more than 20 different artists. 13,6% listen to 20 different artists and 6,2% listen to 10 different artists²⁹.

ANALYSIS OF THE RESULTS AND IMPLICATIONS

BUSINESS IMPLCATIONS

What do those numbers imply and what recommendations can we derive from them? As stated earlier, we had four top research questions. Each of them has a specific implication that can be drawn to give advice to music selling companies. As all the recommendations we are going to make are based on data gathered on a group of music listeners who freeload music the most, we think our suggestions can only benefit decision makers.

Research implication number 1: awareness might not be the problem

It was important for us to notice that this targeted audience is indeed aware of what is going on in the record industry. Anyone could have thought that they download music illegally because they were not aware, they were doing illegal business. The results were quite

²⁶ Section « APPENDICES »: graph number 15

²⁷ Section « APPENDICES »: graph number 16

²⁸ Section « APPENDICES »: graph number 17

²⁹ Section « APPENDICES »: graph number 18

unexpected and suggest that putting in place an awareness program may not help music businesses to achieve the results they want to get (that is to say that more people buy music). Those results coincide with the study of Lysonski³⁰ which has concluded that consumers do not see piracy as something morally wrong.

Since the awareness programs do not seem to be appealing for music consumers in a way that will change their behavior, the solution does not seem to lie in raising awareness of music consumers and therefore this aspect can be neglected.

Research implication number 2: music might not be undervalued

If most of the respondents rarely or never buy music, we were surprised to see that the remaining percentage buys quite often and very often. Indeed, as sales figures of recorded music were going down over the past decades, we were not expecting to have so many respondents who would answer they buy music quite regularly (one or few times a month). However, this percentage is still too low as we can see on the following graph. Thanks to streaming, we can see that recorded music revenues have increased. However, those revenues are still far from what the industry was able to generate at the beginning of the 21st century. This suggests that more efforts have to be made to sell more music and that streaming platforms have to better their offers.

Interestingly, the most surprising came with the following question. Indeed, we analyzed that a vast majority of respondents would be willing to buy an album at. At Its current price. If it is indeed some good knows for music companies, those results are inconsistent with the figured showed in the graph we mentioned earlier. Logically, we should have less people who would be willing to buy music at its current price and thus we should have had more people who answered with a negative answer. To explain this inconsistency, we could think

³⁰ LYSONSKI, Steven. Digital music and online sharing: software piracy 2.0? ResearchGate [online]. July 2003, [consulted the 14/06/2019], Available on: https://www.researchgate.net/publication/220419847_Digital_Music_and_Online_Sharing

that consumers are indeed willing to buy music at this price but only occasionally, for example for songs or an artist they like. Here also, we cannot come to any strong conclusion and further research is also needed.

Research implication number 3: The decline of physical music

We obviously expected to see streaming platforms (55%) and digital music (38,7%) to come at the top of the selection by the consumers, and, this is what we observed. This result is not surprising, given that we live in the era of the digital. However, we were not expecting that the number of people who listen to their music physically (CD, Vinyl's, Cassettes) could be so low (only 2,5%). The conclusion here is clear: physical music does not attract consumers anymore, except a tiny minority of them. Therefore, music companies (labels, artists and distributors) should focus on the production and distribution of digital music and drastically lower the production of physical music as its market share is lower than ever.

The reason why most people chose streaming and digital are for reasons of easiness of use, price, number of songs available, and finally practicability. On many levels, digital music and streaming is a more attractive offer for consumers. Music companies must acknowledge it and take advantage of this situation.

Research implication number 4: Big number of artists but limited number of genre

Many people claimed they wished they could discover new songs. Therefore, it is in the best interest of the recorded music companies to sell more music. Only a tiny proportion of them would not like to discover more songs. Moreover, the fact that most of them listen to a high number of different artists is another reason for music companies to offer more songs. Moreover, respondents showed that they listen to a limited number or different genres (2 to 3).

CONCLUSION

We are now about to conclude the research that we spent months working on. Here, we will summarize the key takeaways of our research, but we will also discuss the limits of our research to nurture future further investigations.

When we first started to work on this subject, we did not know it would bring us in that direction. Indeed, in the beginning, we wanted to explore other aspects of the subjects but either realized that they were too complex to study for our capacities, already too researched about or not worth being discussed. In the end, we believe we made the right decision working on this research question as it was barely discussed in academic papers and also because it is more related to our business degree.

We initially wanted to understand how the digitization of music changed the way consumers behave regarding to music purchasing. With the introduction and the history of the recorded music industry, we have been able to understand how the record industry arrived where it is today.

After reading the existing literature, we noticed that most papers were written according to a legal point of view. Consequently, we had a clearer idea of what we wanted to write about and where to find the gap. After understanding how their behavior evolved, we wanted to see how, from a business perspective, we could help records companies to adapt their offer to the new habits, preferences and needs of the consumers in this era. Moreover, we decided to focus our study on just a part of the population, more precisely young males from 18 to 35 years.

Our research method consisted in designing one single questionnaire that we sent online to our studied population. 81 respondents took part to our survey. Later on, we have been able to analyze the collected answers. First, we analyzed that, even though music consumers are aware of the problems that the record industry is currently facing, they are not sensitive to

those issues as they do not see piracy as something unethical or morally wrong. Here, we are confronted with our first limit. Indeed, the questions we asked and the answers that came from those questions do not allow us to understand if this “robin hood tendency” is due to the inefficiency of awareness programs to sensitize music consumers about those issues or if any type of awareness program would be inefficient. Here, a distinct research should be done to have better information on this specific point.

Then, we determined that, if most consumers buy music, we still have a big proportion of them who do not buy their music and this despite the efforts of record companies to increase consumers’ willingness to purchase music. Then, the questionnaire showed that consumers had some inconsistency as most of them stated they would buy an album at its current price. Here, our limit comes from the fact it is difficult to explain those two contradictory answers or maybe our questions were not asked the right way. Thus, we might think that the problem does not come from an under valuation of music, but that we were not able to make a strong conclusion here.

The final implication showed us that, although consumers listen to a significant number of different artists, they do not listen to more than two or three musical genres. Also, most of them revealed they would like to know more songs.

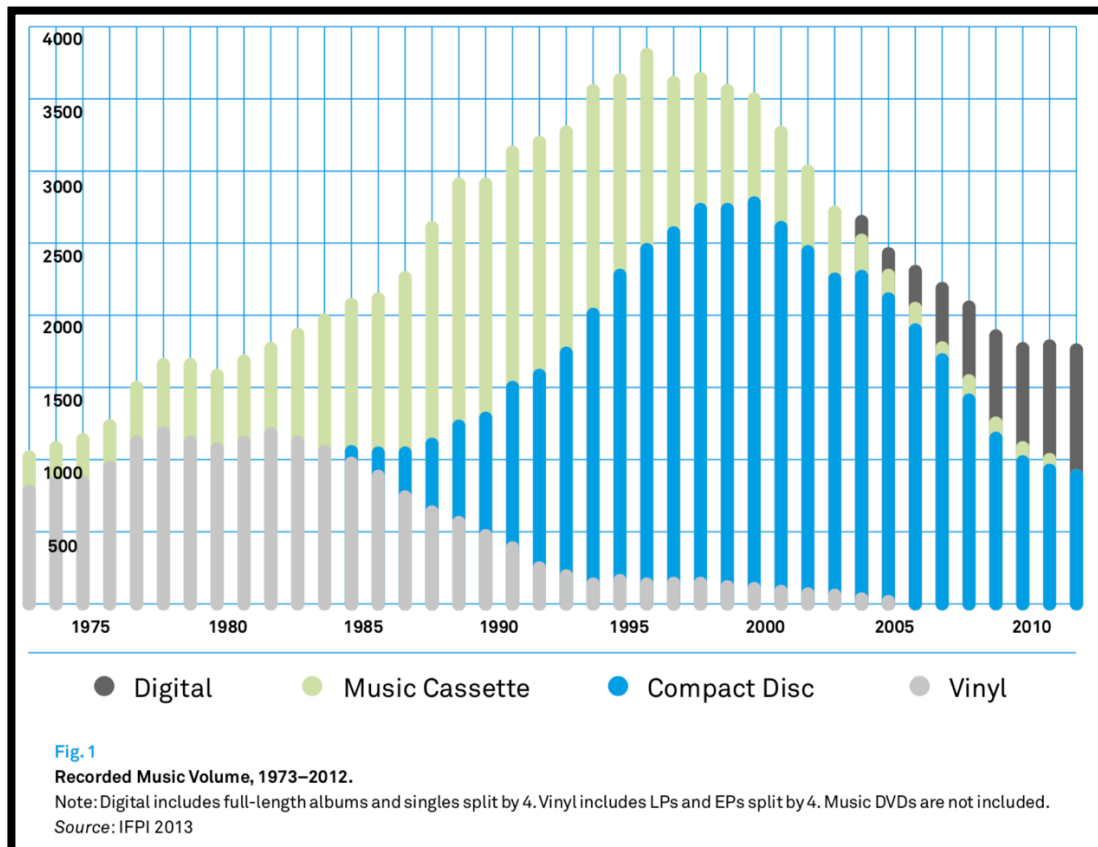
Finally, the paper shows we have been confronted to some limits during the research, and many aspects would need further research. However, to learn about how the record industry works more deeply was a great experience.

APPENDICES

GRAPHS

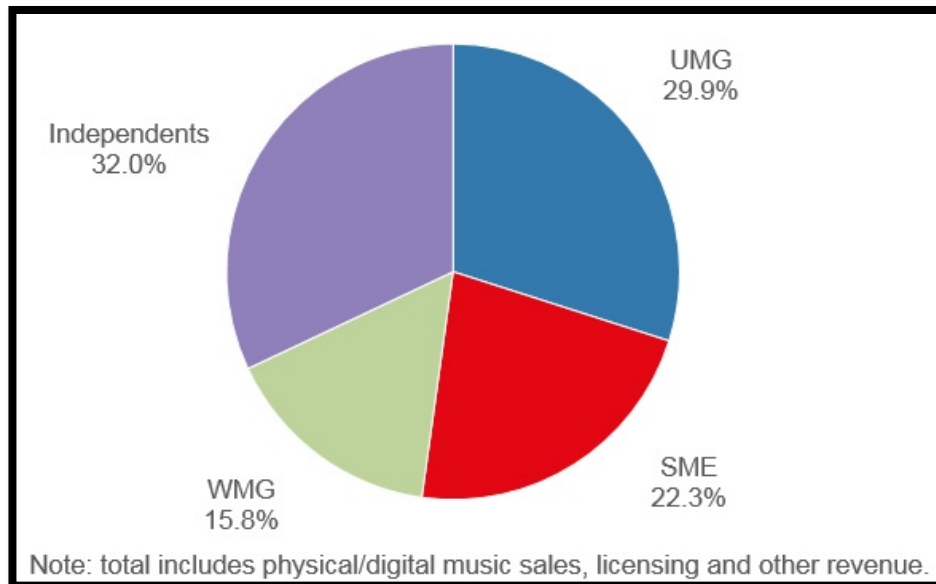
1) Graph number 1: Recorded music revenues 1973-2012

On the Y axis, sales figures are measured in millions of dollars.



Source: WIKSTRÖM, Patrik (March 2014). The Music Industry in an Age of Digital Distribution. Section "A GROWING DIGITAL MUSIC MARKET". BBVAOpenMind. <https://www.bbvaopenmind.com/en/articles/the-music-industry-in-an-age-of-digital-distribution/>

2) Graph number 2: Market shares of recorded music (UMG: Universal Music Group, WMG: Warner Music Group, SME: Sony Music Entertainment)



Source: RESNIKOFF, Paul (May 2018). Collectively, Indie Labels are Now Bigger Than Any Major Label. <https://www.digitalmusicnews.com/2018/05/20/indie-labels-major-label/>

3) Graph number 3: Mean values of Robin Hood Tendency by personal characteristic

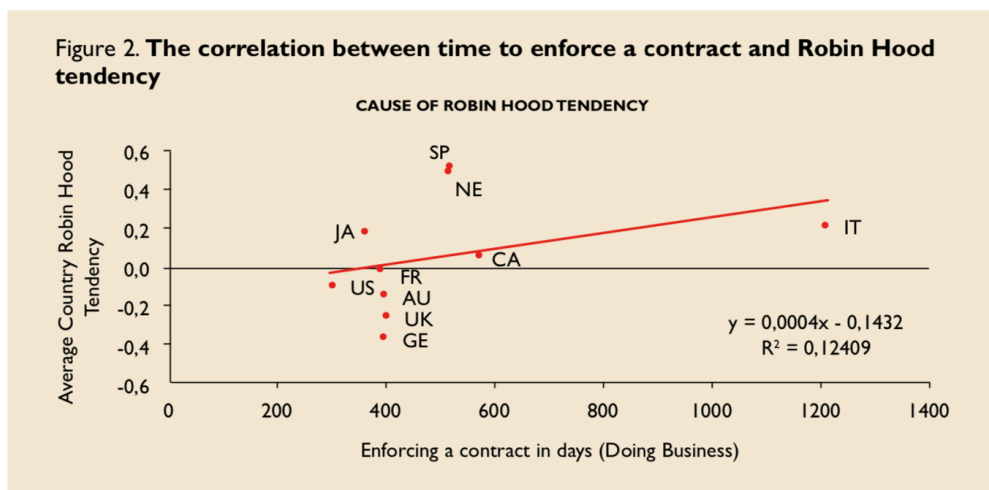
Table 1. Mean values of Robin Hood Tendency by personal characteristics

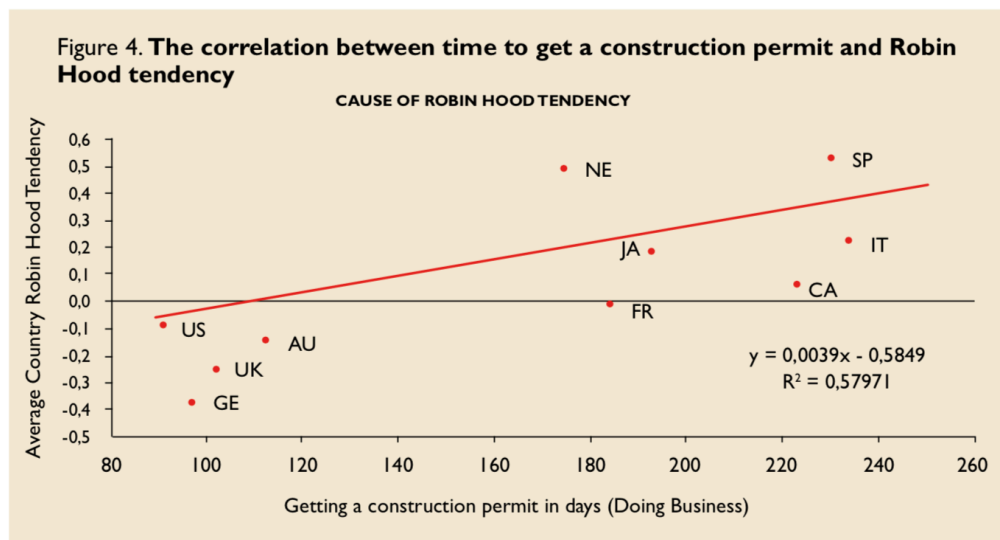
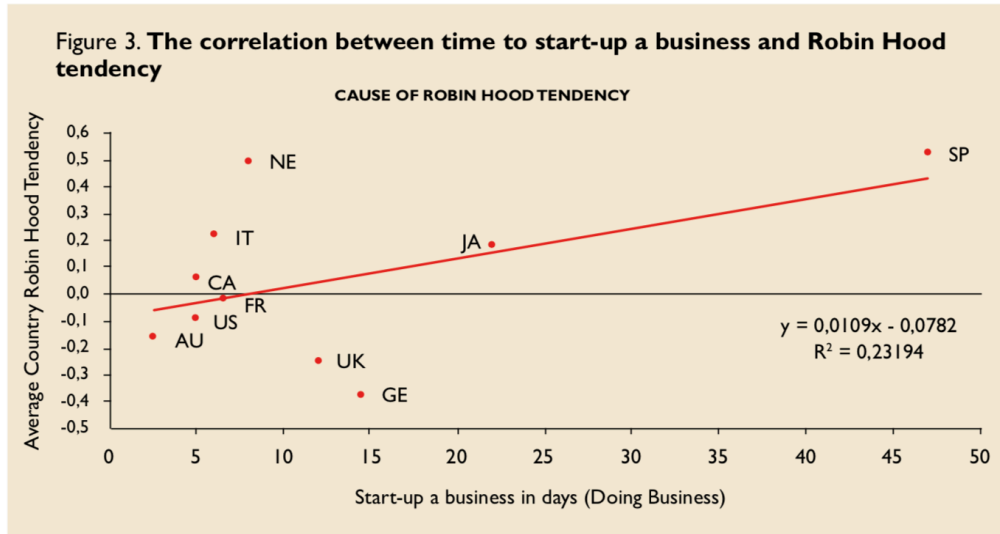
Categories	Personal characteristics	ROBIN HOOD TENDENCY
		Mean
Gender	Male	0.064
	Female	-0.072
Age	Aged under 24	-0.066
	Aged 25-39	0.345
	Aged 40 -59	-0.160
	Aged over 60	-0.163
Working Status	Income Full time	-0.077
	Income Part time	-0.042
	Out of Job Market	-0.081
	Students	0.234
	Unemployed	0.101

Source: MYRTHIANOS et al. (March 2016). How does music as a digital service affect consumer attitude and behavior? Page 10 (191). Universia Business Review.

<http://eprints.uwe.ac.uk/28418/>

4) Graphs number 4,5,6: Correlation between Robin Hood tendency and few variables

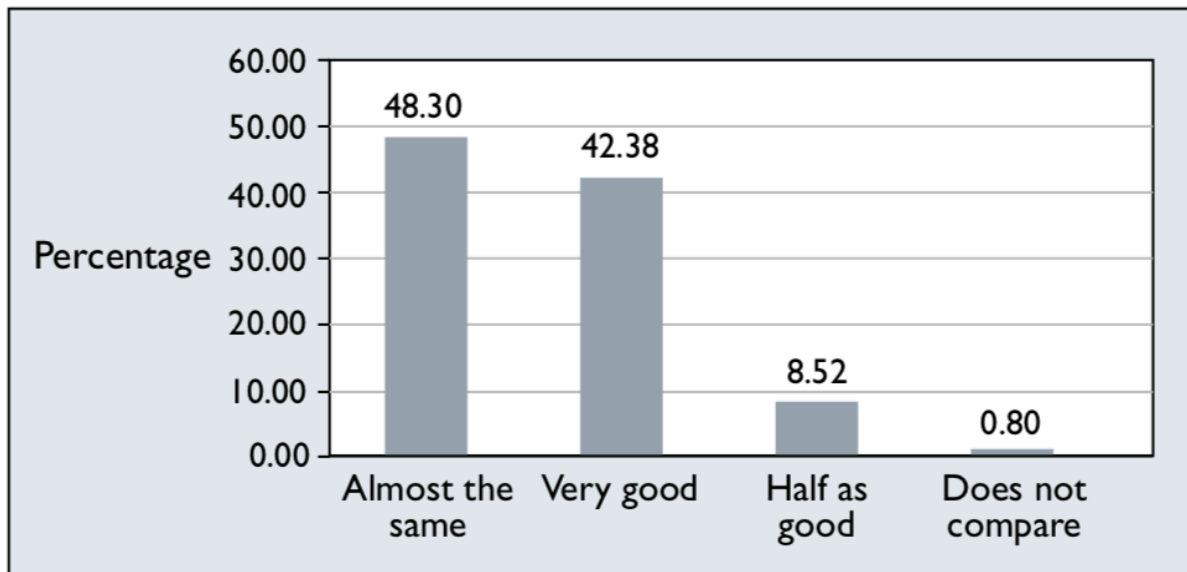




Source: MYRTHIANOS et al. (March 2016). How does music as a digital service affect consumer attitude and behavior? Pages 12-13 (193-194). Universia Business Review.

<http://eprints.uwe.ac.uk/28418/>

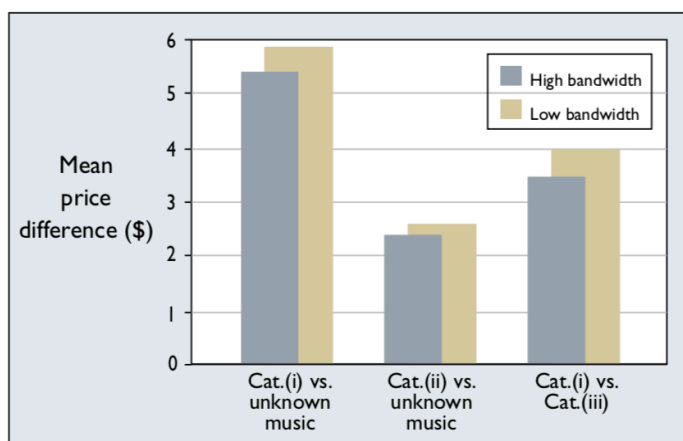
5) Graph number 7: Perception and Impact of Online Audio Quality



Source: HATTACHARJEE, Sudip (July 2003). Digital music and online sharing: software piracy 2.0? Page 5 (110). ResearchGate [online].

https://www.researchgate.net/publication/220419847_Digital_Music_and_Online_Sharing

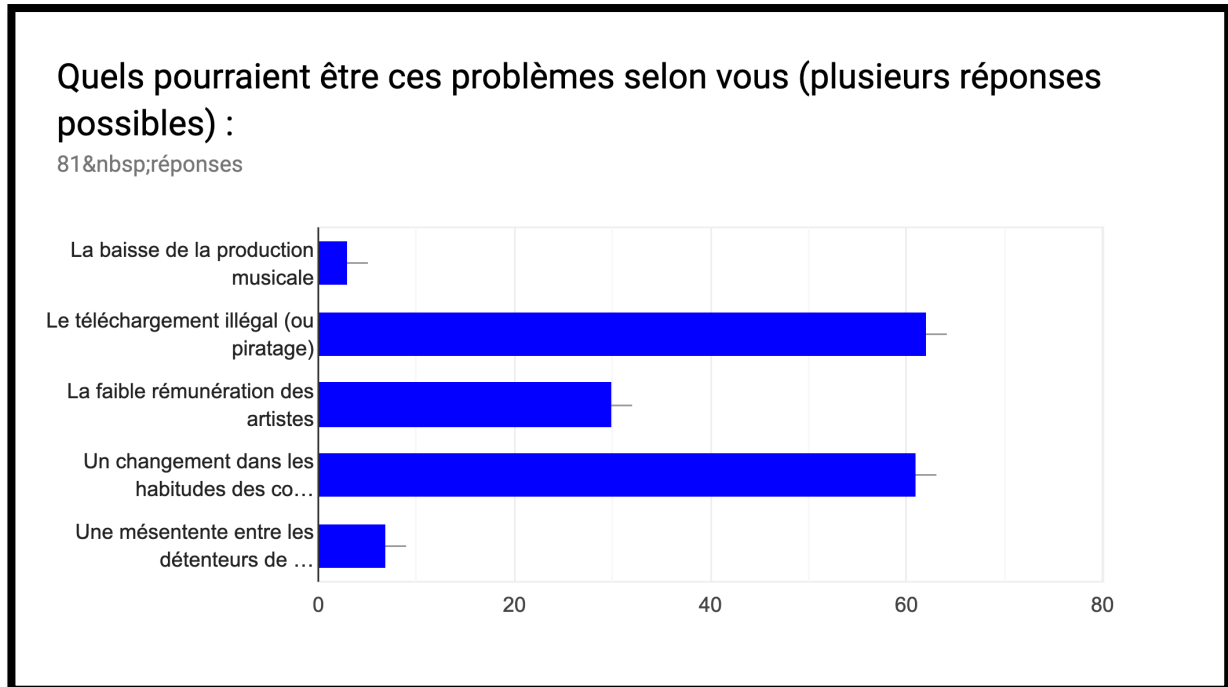
6) Graph number 8: Consumer willingness to purchase



Source: HATTACHARJEE, Sudip (July 2003). Digital music and online sharing: software piracy 2.0? Page 5 (110). ResearchGate [online].

https://www.researchgate.net/publication/220419847_Digital_Music_and_Online_Sharing

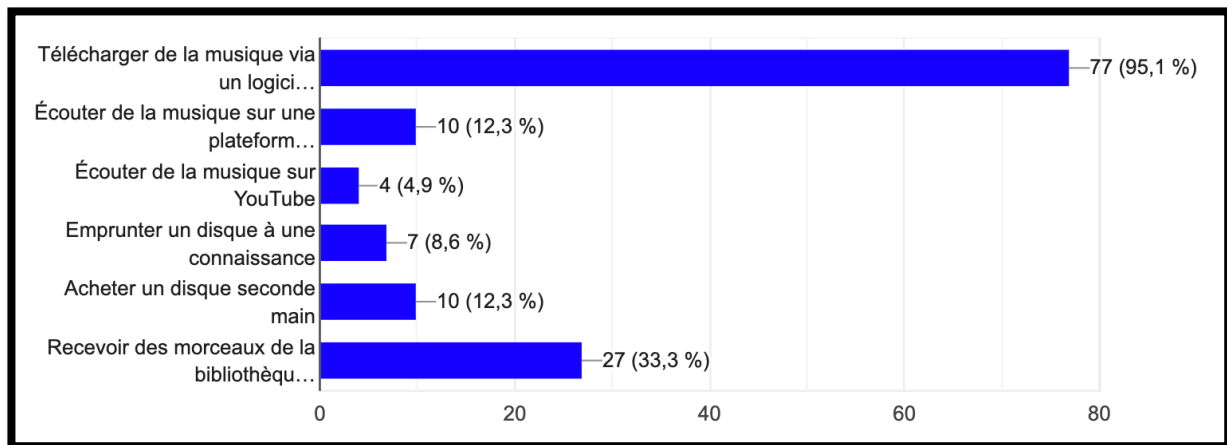
7) Graph number 9: What could be the problems the music industry is facing?



Source: MUGISHA Axel (August 2019). The music industry in the digital age: How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again. Louvain School of Management.

https://docs.google.com/forms/d/11um7W_89O-f0dyzbb1QT85m-0mpfeBEmxoiqNxaxY2o/edit#responses

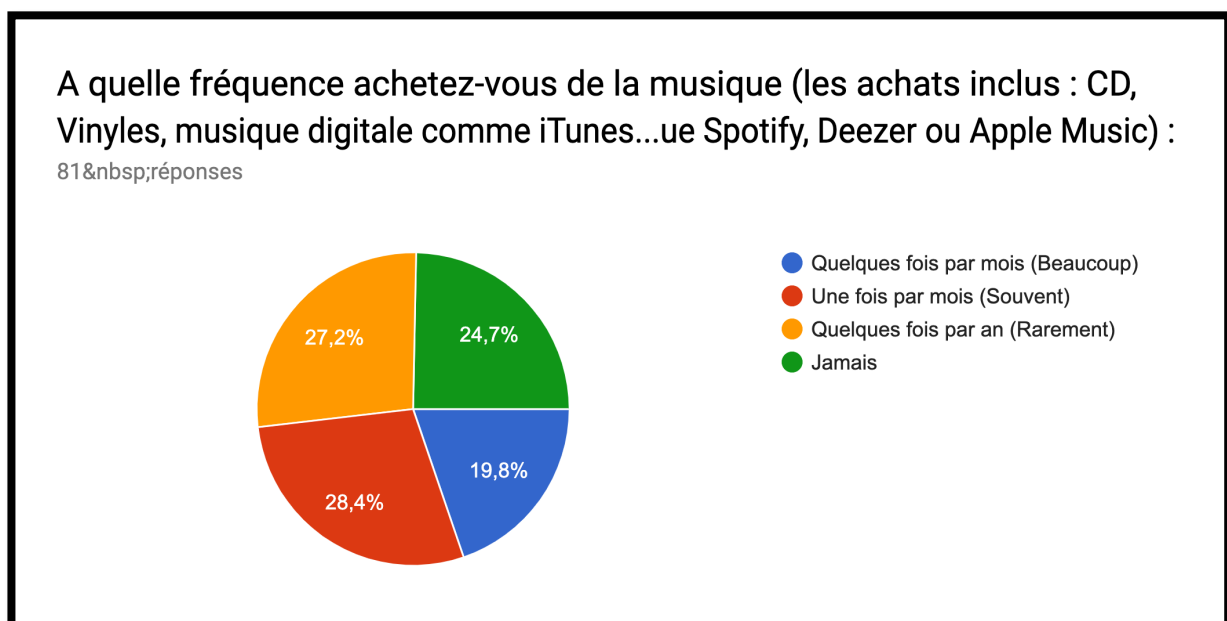
8) Graph number 10: What action is considered as copyright infringement?



Source: MUGISHA Axel (August 2019). The music industry in the digital age: How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again. Louvain School of Management.

https://docs.google.com/forms/d/11um7W_89O-f0dyzbblQT85m-0mpfeBEmxoIqNxaxY2o/edit#responses

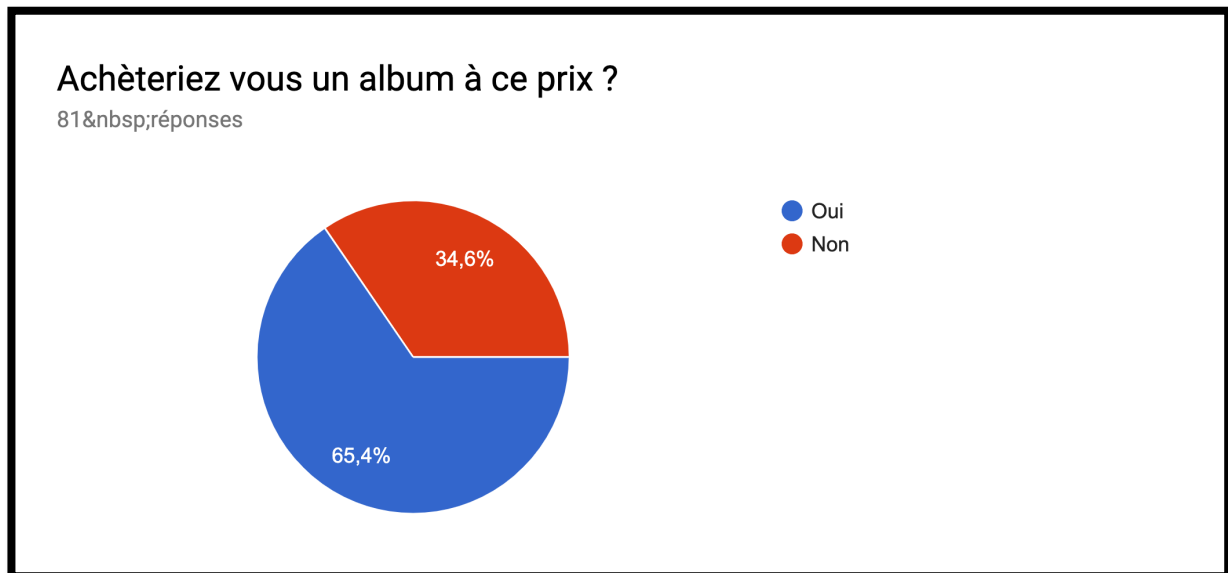
9) Graph number 11: respondents' purchasing habits



Source: MUGISHA Axel (August 2019). The music industry in the digital age: How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again. Louvain School of Management.

https://docs.google.com/forms/d/11um7W_89O-f0dyzbb1QT85m-0mpfeBEmxolqNxaxY2o/edit#responses

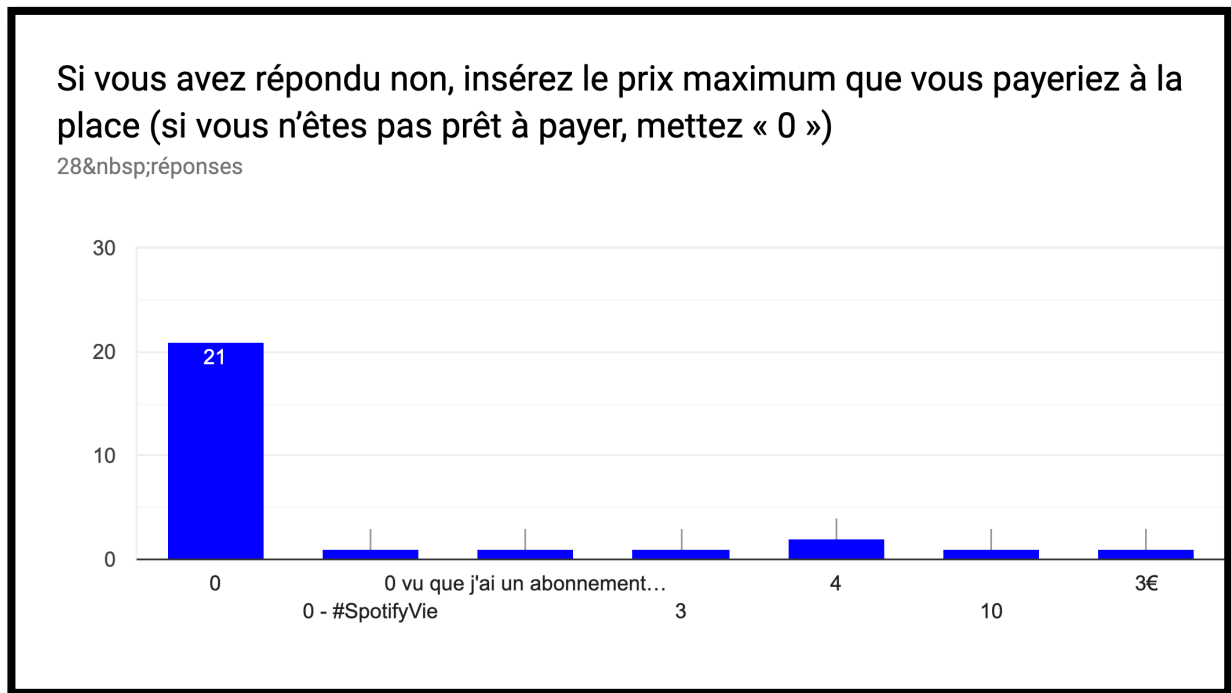
10) Graph number 12: Would respondents buy the album at its current price?



Source: MUGISHA Axel (August 2019). The music industry in the digital age: How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again. Louvain School of Management.

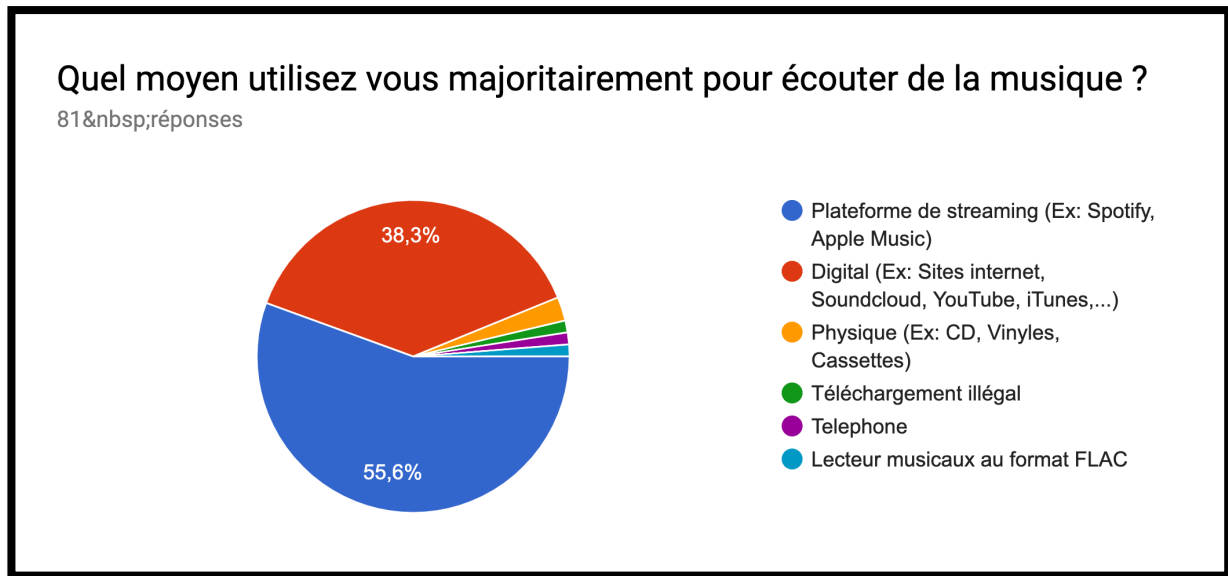
https://docs.google.com/forms/d/11um7W_89O-f0dyzbb1QT85m-0mpfeBEmxolqNxaxY2o/edit#responses

11) Graph number 13: Maximum price respondents would pay for an album



Source: MUGISHA Axel (August 2019). The music industry in the digital age: How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again. Louvain School of Management.

https://docs.google.com/forms/d/11um7W_89O-f0dyzbb1QT85m-0mpfeBEmxoIqNxaxY2o/edit#responses

12) Graph number 14: Respondents' favored way to listen to music

Source: MUGISHA Axel (August 2019). The music industry in the digital age: How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again. Louvain School of Management.

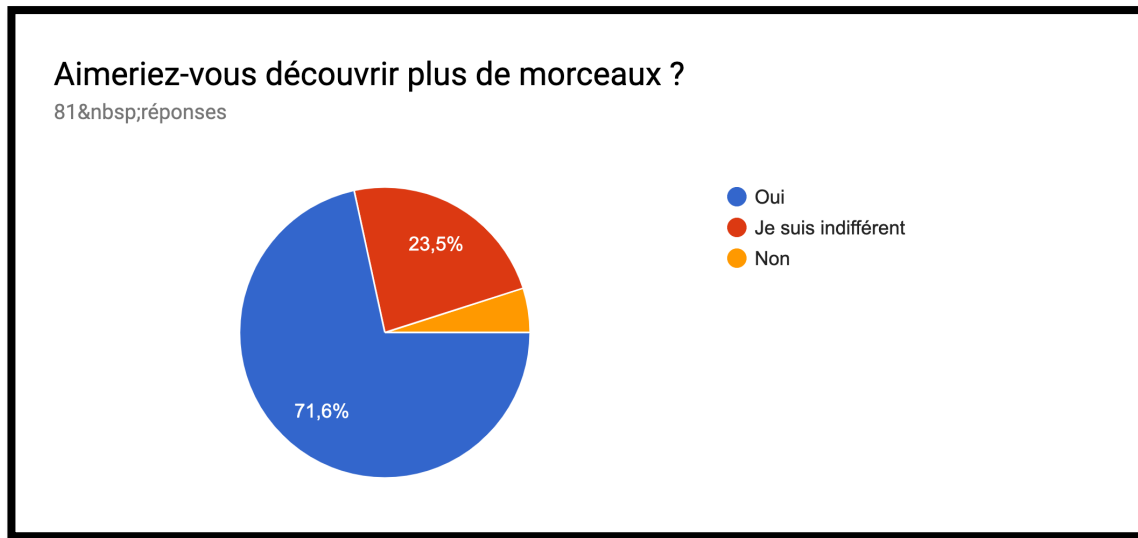
https://docs.google.com/forms/d/11um7W_89O-f0dyzbb1QT85m-0mpfeBEmxoIqNxaxY2o/edit#responses

13) Graph number 15: Reasons that explain why respondents choose a technology



Source: MUGISHA Axel (August 2019). The music industry in the digital age: How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again. Louvain School of Management.

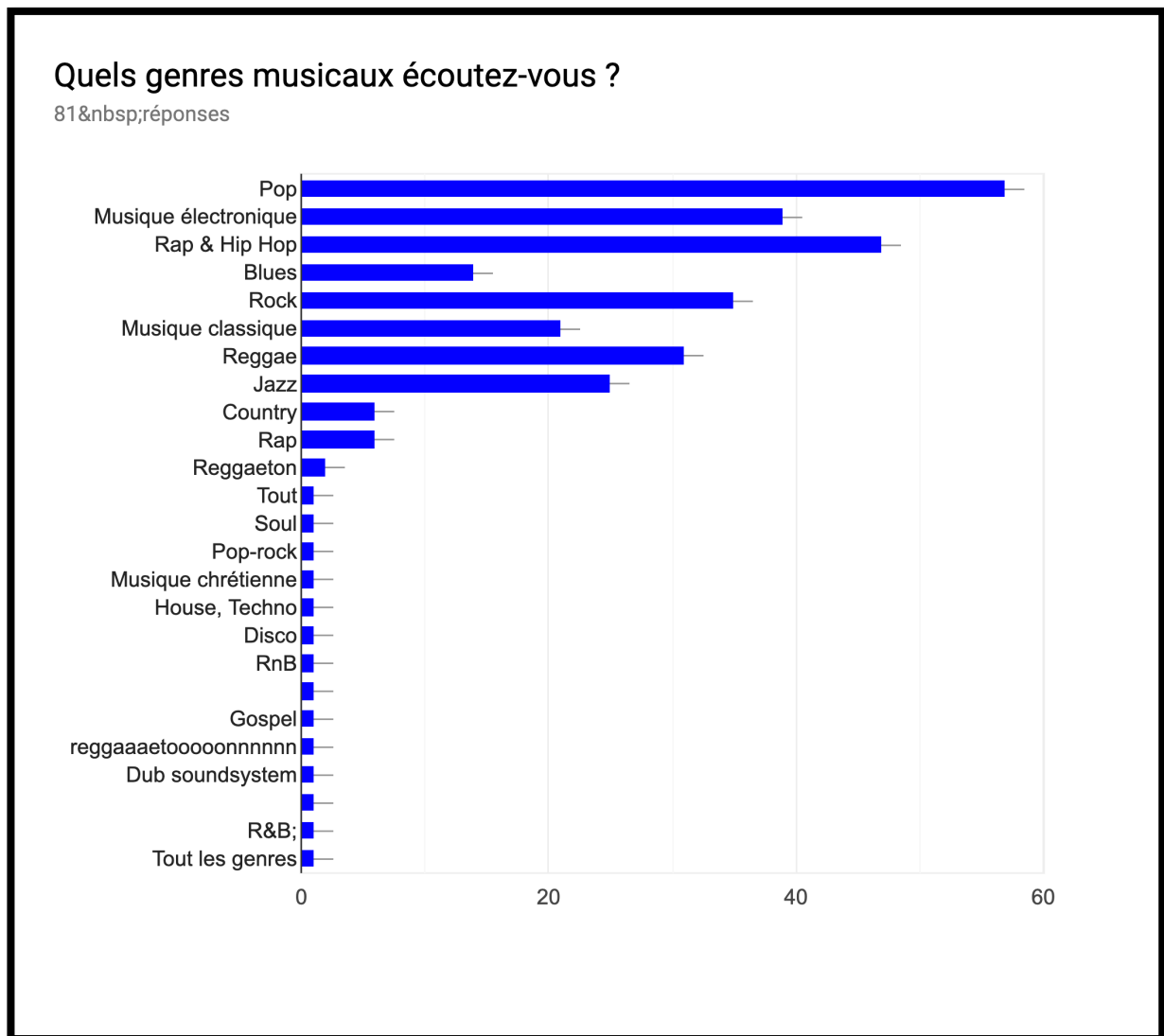
https://docs.google.com/forms/d/11um7W_89O-f0dyzbblQT85m-0mpfeBEmxoIqNxaxY2o/edit#responses

14) Graph number 16: Do respondents want to discover more songs?

Source: MUGISHA Axel (August 2019). The music industry in the digital age: How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again. Louvain School of Management.

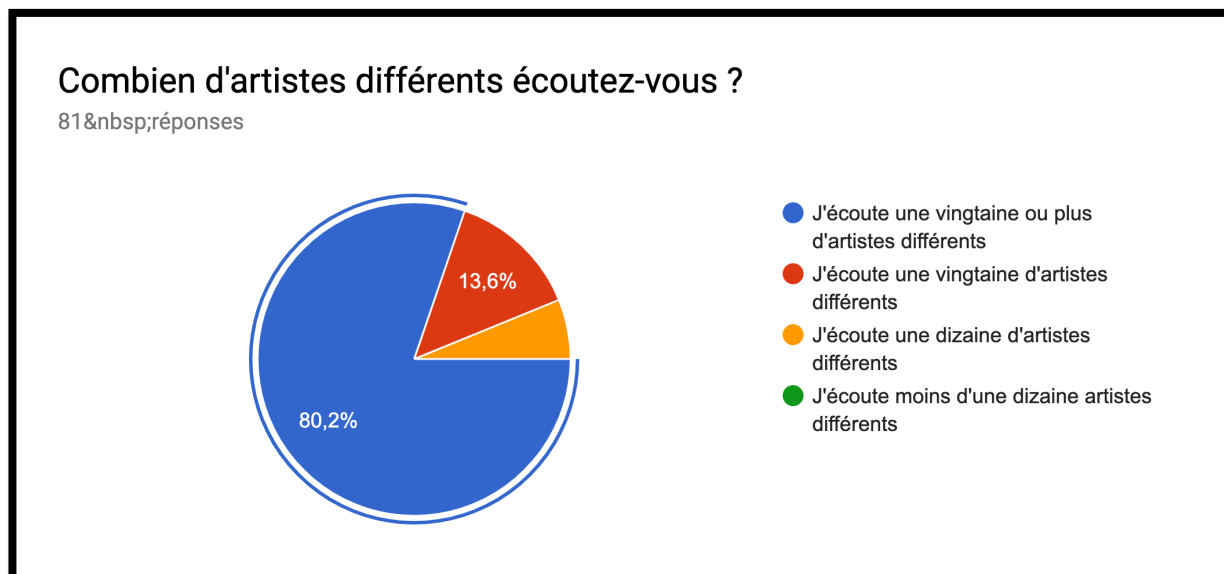
https://docs.google.com/forms/d/11um7W_89O-f0dyzbb1QT85m-0mpfeBEmxolqNxaxY2o/edit#responses

15) Graph number 17: How many musical genres do respondents listen to



Source: MUGISHA Axel (August 2019). The music industry in the digital age: How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again. Louvain School of Management.

https://docs.google.com/forms/d/11um7W_89O-f0dyzbb1QT85m-0mpfeBEmxoiqNxaxY2o/edit#responses

16) Graph number 18: How many artists do respondents listen to

Source: MUGISHA Axel (August 2019). The music industry in the digital age: How is consumer behavior changing in regard to music purchasing and how to make the music industry profitable again. Louvain School of Management.

https://docs.google.com/forms/d/11um7W_89O-f0dyzbb1QT85m-0mpfeBEmxoIqNxaxY2o/edit#responses

ILLUSTRATION

Illustration number 1: Average price paid for an album



Passer la souris sur l'image pour zoomer

Blood Sugar Sex Magik
 Red Hot Chili Peppers | Format : CD
 ★★★★★ 41 commentaires client

Prix : **7,00 €** Livraison gratuite dès EUR 25 d'achats en France métropolitaine. [Détails](#)
 Tous les prix incluent la TVA.

> [Voir les 25 formats et éditions](#)

Streaming Unlimited	MP3 EUR 11,99	CD EUR 7,00	Vinyle EUR 14,99
------------------------	------------------	------------------------------	---------------------

56 d'occasion à partir de EUR 0,98
 39 neufs à partir de EUR 4,46

4 d'occasion à partir de EUR 1,99
 26 neufs à partir de EUR 7,00

AutoRip ►► inclut **GRATUITEMENT** la version MP3 de cet album.
 Uniquement pour les albums vendus par Amazon EU Sarl, hors cadeaux. Voir [Co](#)
 d'informations, notamment sur les coûts de la version MP3 en cas d'annulation

En stock.
 Expédié et vendu par Amazon.

Source: <https://www.amazon.fr/Blood-Sugar-Magic-U-S-Version/dp/B000002LQR>

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