DOWNLOAD CULTURE AND THE DILEMMA OF POSTMODERN TECHNOLOGIES: (IL)LEGAL DIGITAL MUSIC SHARING AND ITS EFFECTS ON SOUTH AFRICAN ARTISTES.

by

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THESIS

Submitted in fulfilment of the requirement for the degree of

DOCTOR OF PHILOSOPHY (PhD)

in

COMMUNICATION STUDIES

in the

FACULTY OF HUMANITIES

(School of Languages and Communication Studies)

at the

UNIVERSITY OF LIMPOPO

2022

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DECLARATION

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I declare that **Download Culture and The Dilemma of Postmodern Technologies: (II)Legal Digital Music Sharing and Its Effects on South African Artistes** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references and that this work has not been submitted before for any other degree at any other institution.

31 January 2022

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    SIGNED   **DATE**

DEDICATION

This work is dedicated to my family, friends, and Dr. Steve Kekana. May his soul rest in peace.

ACKNOWLEDGEMENTS

ABSTRACT

Digital technologies are increasingly revolutionising music consumption patterns globally. Consequently, there is an emerging culture in which online tools have become primary platforms for music consumption. In this postmodern era, digital technologies make music easily accessed, consumed and shared, thereby providing a seemingly global recognition to artistes beyond their immediate geographical market. As a result, artistes sometimes distribute their music for free with the intention to reach potential consumers. Equally, these technologies also allow consumers to illegally access and share music freely without financial compensation to the artistes. At the same time artistes also sell their music through different online stores to generate revenue. Alongside these developments, there are challenges with access to the Internet in South Africa with older adults and those in rural areas being disadvantaged, and the cost of Internet curtailing what youths can afford to do online. This then prompts critical questions: How do older adults and youth listen to music? Where and how do they access music? How does the new digitalised music affect their music consumption? What are the implications of all these to the social capital and social lifestyles of youth and older South African adults? Also, how has the digitalisation of music impacted on the political economy of the music industry in South Africa? In what ways do the illegal and legal downloads of music benefit or disadvantage local artistes?

From a critical theorisation of an emerging 'download culture' and a discussion of the postmodern technological turn, this study examined a case study of South African youth and older adults' music consumption pattern. Through a survey of 202 university students in a rural South African university and 100 older adults from semi-rural areas of Limpopo Province in South Africa, the study examined the ways youth and older adults access and consume music. It explored music sharing habits and opinions about piracy in a culture where music has become instantaneously shareable. Apart from findings from this study, new knowledge and a contribution to communication scholarship is presented here with a proposal of new theory of 'download culture'. Fundamental to this study is the implications of download culture for the creative industry, predominantly, its impact on the South African music industry. The data show that this cohort of South African youth are not different from

youths globally, where music is accessed through mobile cell phones. This study also reflects that many older adults do not access digitalised music due to socio-economic conditions and challenges of technology access. Nevertheless, the social-cultural impact of this has repercussions on the cultural well-being of this vital group in society. Although internet access challenges persist, a critical concern is the blurring distinctions about the legal and illegal download of music.

KEYWORDS

Download culture, technology, digital music, youth, older adults, piracy, music consumption, South Africa.

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LIST OF ABBREVIATIONS AND ACRONYMS

2SLS - Two-Stage Least Squares

ACA2K - African Copyright and Access to Knowledge

AET - Adults Education and Training

ANFASA - Association of Non-Fiction Authors

ASCAP - American Society of Composers, Authors and Publishers

CAPASSO – Composer, Authors and Publishers Association

CD – Compact Disc

CIPC - Companies and Intellectual Property Commission

DAC - Department of Arts and Culture

DACST - Department of Arts, Culture, Science and Technology

DMCA - Digital Millennium Copyright Act

DTI - Department of Trade and Industry

DVD - Digital versatile Disc

EP- Extended-Play

FTC - Federal Trade Commission

FCC - Federal Communications Commission

ICASA - Independent Communications Authority of South Africa

ICT - Information and Communication Technologies

IFPI - International Federation of the Phonographic Industry

IMC -Integrated Marketing Communications

MTV - Music Television Channel

MU - Musicians Union

LP – Long Play

NYDA - National Youth Development Agency

P2P – Peer to Peer

PASA - Publishers' Association of South Africa

RISA – Recording Industry of South Africa

R&B - Rhythm and Blues

SAHO - South African History Online

SAMRO - Southern African Music Registration Organisation

SPSS - Statistical Package of the Social Science

TRIPS - Agreement on Trade Related Aspects of Intellectual Property Rights

TREC - Turfloop Research Ethics Committee

TV - Television

UK - United Kingdom

USA – United States of America

WIN - Worldwide Independent Network

WHO – World Health Organisation

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CHAPTER 1

INTRODUCTION AND BACKGROUND OF THE STUDY

1. BACKGROUND OF THE STUDY

The evolution of technology continues to transform society and almost every aspect of society is catalysed by the use of technology. Over the past decade, the Internet has become one of the main sources of music production and distribution. Goel, Miesing, and Chandra (2010) maintain that this is facilitated by the digital formats for economical media storage and distribution, computer technology availability and fast Internet connections, as well as the development of peer-to-peer (P2P) file-sharing networks. The new digital format of music enables peers to share music files without losing original quality. The Non-rivalrous nature of digital music has changed the structure and *modus operandi* of the global political economy of the music industries. Thus, in this era, record labels have to find a new way of selling music as the Internet has made it easy for artistes to engage with the customers on social media platforms. Various studies have highlighted the significant reduction in music sales since the first file-sharing software was introduced by Napster in 1999. The International Federation of the Phonographic Industry (IFPI) (2021) reports that physical music revenue has declined by -4.7% in 2020, whereas digital downloads of music declined by 15.7% in 2021 globally. This indicates significant shift of ownership of music to the access of music. The streaming revenue has increased by 19.9% globally in 2020; moreover, IFPI (2021) reports that there was 18.5% growth of paid subscriptions in 2020. However, streaming accounts for 62.1% of music revenue worldwide (IFPI, 2021).

It is also important to note that technology has brought both positive and negative impacts on the music industry. Record labels, artiste and consumers are all benefiting from the digitalisation of music in different ways. Unauthorised music downloads, on the other hand, continue to penetrate global music consumption as file-sharing becomes today's culture. Postmodern technologies refer to new digital technologies that drive today's postmodern society by influencing, amongst others; social and cultural practices, a promotion of information society, the creation of hyper

realities, a redefinition of cultural identities and the displacement of space and time (Nel & Kroeze, 2008).

Postmodern technologies are drastically changing the global music industry. The IFPI report published in 2015 showed that in 2014 the digital revenues of music accounted for 45% of the total revenues whereas physical sales accounted for 39% of the total revenues, while 14% accounted was for performance rights and two% for synchronisation of revenues. Moreover, the IFPI has shown that there was a decline in physical music sales between 2012 and 2013 from 15.9 million to 12.2 million (IFPI, 2015). However, recently there has been growth in digital sales in Africa. The IFPI (2021) report shows that there was an 8.4% increase in digital sales in Africa and Middle East, South Africa and the Middle East and North Africa account for 86.7% of the revenue. This is a signpost that the future of the music industry is driven by the new technologies. Ostroff (2021) shows that youth prefer streaming music while busy with other activities. Particularly, time spent streaming Spotify via gaming consoles increased by 35% between 2020 and 2021. There has been transition from the physical to the digital, from the personal computer to mobile devices such as cell phones, and from download to streaming- happening simultaneously. Therefore, it has become important that all stakeholders in the political economy of music keep up with the pace of technology to survive in this era.

Music serves many socio-cultural functions for human. People use music in different settings for various reasons. Music has the power to influence culture and human culture is voiced in music. Thus, people use music to learn about a different culture. Francis (2008) states that "music is powerful at the level of the social group because it facilitates communication which goes beyond words, induces shared emotional reactions and supports the development of group identity". Music has also been proven to be helpful at the individual level, facilitating multiple responses such as physiological and cognitive mood, behavioural and emotional movement. Technology has eased the accessibility of music, therefore individual uses music to optimise their sense of well-being (Francis, 2008).

Prominent critical media scholar, Theodor Adorno (1941), in his article "*On popular music*" said that people may use music to escape boredom. He argues that the way people work in the factories and offices denies them any novelty; hence popular

music serves as a stimulant. Horan (2006) projects that music has a function to make people happy in society and feel connected to the rest of the world. The importance of music in society cannot be underestimated. Therefore, the music creators (local artistes in this context) need to be knowledgeable about the trends and changes in the music industry to adapt and survive in this era.

It is crucial, in this regard, to also review South African legal and policy frameworks. South Africa 1978 copyrights Act 98 strives to protect illegal sharing of intellectual property (RSA, 1978). Piracy has always been a challenge faced by musicians, long before digitalisation of music. Although duplication of records, from Vinyl records and cassettes, has long been done, the digital format of music has made it easier and possible to duplicate music without losing the original quality. Hope (2014) conducted a study amongst South Africans and revealed that music consumers are willing to share music both legally and illegally. It is important to note that while the accessibility of music is made easy by technology, Francis (2008) points out that this could lead to "neglect in considering how the infrastructure supporting music and musicians is resourced, maintained and developed". This study, thus, intended to investigate how new technologies have affected the structure of the music industry, particularly as it affects South African artistes.

The Internet has created a platform for artistes to reach a new market beyond boundaries. This means that the market magnitude of local artistes has amplified to that of a world scale. Madden (2004) states that artistes use the Internet as a tool to improve how they produce music, market, and sell their work. Moreover, they establish relations with fans and other artistes and pursue new commercial activity. Madden (2004) further points out that although many artistes believe that peer-peer file sharing via technology is bad for the music industry, generally most musicians believe that the Internet has created an opportunity to make more money. Kemp (2021) shows that South Africans spent 2 hours on streaming services, four hours on broadcast television, and 1h25 minutes on broadcast radio. Madden (2004) maintains that technology has made it challenging to protect musicians' work from piracy or unlawful use. On the other hand, the Internet and telecommunication networks have made music easily shared, thereby providing a seemingly global recognition to artistes beyond their immediate geographical market. As a result,

sometimes artistes distribute their music for free with the intention to reach potential consumers. Equally, artistes also sell their music through different online stores to generate some revenue. Stats SA (2018) show that South African households still have challenges with internet access as only 10,4% of South Africans have internet access at home and 64.7% access the internet from an internet café, work, or place of study. Limpopo is the province with the lowest internet access in South Africa. Hence, this study was conducted in Limpopo to understand the challenges that are linked to this socio-economic factor.

The focus of this study was to examine how the evolution of technology has impacted on the political economy of the music industry in South Africa and how the new patterns of music access and consumption by music users can benefit or disadvantage local artistes. Specifically, this study intended to explore the impact of illegal and legal music file-sharing and its effects on South African artistes (musicians).

1.2. DEFINITION OF KEY CONCEPTS

Postmodern technologies – This concept is used in this thesis to refer to new digital technologies that drive today's society by influencing amongst others; social and cultural practices, the promotion of an information society, the creation of hyper realities, a redefinition of cultural identities, and the displacement of space and time.

Download Culture - can be defined as a postmodern culture shaped by new digital technology, where cultural resources and elements of sociability are easily accessible, easily disposable and easily shared.

Music piracy (Illegal music-sharing) - copying and distribution of music recordings without the consent of the rights holders such as composer, recording artiste or record label. It is a type of copyright infringement in today's legal environment, and which can be either a civil wrong or a crime depending on the jurisdiction.

Youth – Persons under the age of 35.

Older adults – Individuals between the years 50 and 75.

1.3. THE MOTIVATION FOR THE STUDY

As a result of innovations brought by postmodern technologies, music can now be easily shared, offering artistes a seemingly global recognition beyond their immediate geographical market. As a result, musicians will sometimes distribute their music for free to reach out to potential customers. However, this normalises the culture of sharing music for free and which can also affect the potential revenue from music business. The purpose of this research was to look at how the evolution of technology has affected the political economy of the music industry in South Africa, as well as how illegal and legal music downloads benefit or disadvantage local artistes. This research looked specifically at the impact of music access and consumption by youth and older adults and the implications for South African artistes.

As a music producer and a deejay, I want to understand the effects of download culture on South African artistes. I have observed different artistes sharing their music free, online for marketing purposes, and artistes who complain about illegal music-sharing on different social media platforms. My concern is that illegal music-sharing is becoming a norm in South Africa, but local artistes are also distributing their music for free and, therefore, the monetary value of music content is minimised. I have seen different Facebook pages and websites which contain illegal music and I have observed many people around me used these platforms without any remorse. The permeation of internet technology does not only change the music business but also the way music is consumed. Alongside these developments, there are challenges with access to the Internet in South Africa, with older adults being more disadvantaged and youths worrying about cost of internet data bundles (Geopoll, 2021). All these considerations then motivate critical questions: How do older adults listen to music? Where and how do they access music? How does the new digitalised music affect their music consumption? What are the implications of all these for the social capital and social lifestyles of older South African adults? There is an almost non-existent examination of the music consumption pattern of older adults in semi-urban areas in South Africa. From a critical theorisation of an emerging 'download culture' and a discussion of the postmodern technological turn,

this study examined a case study of South African youth and older adults' music consumption patterns.

1.4. RESEARCH PROBLEM

After the introduction of the first file-sharing service by Napster in 1999, there has been an overall decline in legal music downloads and a constant increase in illegal download of music (BPI Research and Information, 2009). In 2000, a study by Lenhart and Fox reflected that 78% of Internet users who downloaded free music did not think that it was stealing (Lenhart & Fox, 2000). Rob and Waldfogel (2004) reveal that a freely downloaded album reduces music purchases by roughly one fifth of a sale for each recent download. Recently, a 2021 study by IFPI shows growth of 18.5% in paid streaming revenues, and 62.1% in streaming revenues in 2020. Furthermore, IFPI (2021) shows a 4.7% decline in physical format revenue and 15.7% in downloads.

South African artistes embrace technology because it offers the opportunity to reach a global market. As a result, different local artistes sometimes intentionally give out free music on the Internet for free downloads with the hope to be famous and make money through performances. At the same time, illegal music downloads that are shared among consumers also enhance the popularity of the music, whereas the artistes lose on the music sales. This creates a dilemma in the sense that artistes lose on music sales but benefit from the popularity of their songs, and which may also eventually generate financial benefit. Also, since music consumption has become digital, available online and increasing consumed in a culture of mobility, how has South African limited internet penetration affected the consumption of music among youth and older adults?

To the best of the researcher's knowledge, the problem is that there are insufficient (at most very limited) local studies that have examined how the dilemma of legal and illegal music downloads benefit or disadvantage South African artistes. There is also the need to examine how the changing pattern of music consumption particularly affects older adults in this digital era. Academically, there is a need to continue to

develop a conceptual framework and imagine more critical theorisations of the role of technology in shaping cultures in society.

1.5. AIM AND OBJECTIVES

This study aimed to investigate patterns of music access and consumption by youth and older adults, and their effects on South African artistes

1.5.1 Research Objectives

Research Objective 1: Examine the role of new digital communication technologies in the music industry in South Africa (production and marketing).

Research Objective 2: Investigate how the new digital communication technologies impact the culture of music consumption among youth and older adults in South Africa.

Research Objective 3: Explore the effects of illegal and legal music file-sharing and download on local South African artistes.

Research Objective 4: Discover ways in which the digital download culture of music-sharing can be made beneficial to local South African artistes.

Research Objective 5: Provide an original scholarly contribution to the field of music, communication, and culture by developing a critical, theoretical approach of understanding the current nature of online music downloading as shaped by technology and influenced by the digital culture.

1.5.2 Research Questions

Research Question 1: What is the role of new digital communication technologies in the music industry (production and marketing)?

Research Question 2: How has the new digital communication technologies impacted upon the culture of music consumption?

Research Question 3: What are the effects of illegal and legal music file-sharing on local South African artistes?

Research Question 4: In what ways can the digital download culture of music-sharing be made beneficial to local South African artistes?

Research Question 5: In what way can a critical, theoretical approach be developed in order to understand the current nature of today's digital society in relation to music, communication and culture?

1.6. SCHOLARLY CONTEXT OF THE STUDY

The scholarly context of the study focuses on an intellectual background based on a review of literature and the role of theory. This section provides a background to the literature which is related to this study and provides adequate introductory knowledge about the recent and relevant studies related to this research. The detailed discussion of relevant literature will be discussed in Chapters three and four. What follows here are previews of the literature in a thematic structure that guides the review of relevant literature relating to the research.

1.6.1 Trends in Music Consumption

The structure of music industry has changed due to the digitalisation of music. This has also led to different trends in music consumption and purchasing behaviour by both youth and adults. Moreover, this has also affected how people purchase and share music.

The IFPI (2021) conducted research with Internet users from various continents to identify key trends and patterns of growth in the music industry. The report shows that Latin America has had a 15.9% increase in digital music revenues, Europe's revenue grew by 3.5%, US and Canada grew by 7.4%, Asia grew by 9.5%, and Africa and Middle East grew music revenues by 8.4% in 2020. Happonen (2016) conducted a study in Finland on the consumption and the perceived value of music in this digital era amongst adolescents and young adults between 14-22 years of age as music consumers. The study investigated how young people value music in terms of finance and, 23 interviewees and 39 young music consumers between the years of ages 16-22 participated in an online survey of open-ended questions. Happonen (2016) found that young people consume music on a daily basis and consider it fundamental to their lives. Happonen (2016) further revealed that young adults

consume music for psychological purpose such as mood regulation and self-expression. Despite the importance of music in young adults' lives, Happonen (2016) showed that the other supply of a free alternative had reduced the monetary value of musical items.

There have been few academic studies conducted concerning the South African music industry, despite the turnover in 2006 which was estimated to be R900 million per year, and which provided employment to 15, 000 people (Jansen van Rensburg, 2017). De Villers (2006) conducted a research on analytical perspective on the South African music industry. De Villers maintain that the music industry is changing globally due to commercial, technological and demographic developments. The author argues internal and external factors such as audio-visual piracy, consumer buying power and counterfeiting of music paraphernalia are useful for evaluating the impact of these developments on the South African music industry. Furthermore, De Viller (2006) puts forward that South Africa is perfectly positioned for the development and application of the new technology and commercial systems, for an example, the download distribution channel.

Research report by Green (2012) entitled *The Internet and South African Music: The impact of the Internet on the protection of South African recording artistes' copyrights and consumer's fair use rights*; shows that the development of new technology considerably affectes South African music industry. Particularly the way in which music is being recorded, distributed, protected and archived. The physical product of music in the form of Compatible Disc (CD) or Vinyl was easily controlled by record label in terms of sales or use thereof. The new technology with intangible music product which could be accessed via the Internet could be shared with multiple friends, therefore the traditional notion of rights, production, ownership and usage were redefined (Green, 2012). An issue arising from the easy sharing of music is the concern about piracy. As technology has simplified the piracy for music users, this study aimed to understand how the new culture of sharing can be made beneficial to the South African artistes.

1.6.2 Piracy and Music Sharing

Music piracy is the duplication and distribution of music content without the permission of the recording label, composer, or recording artiste. The innovation of the digital media created music piracy in its present form. The modern technologies make piracy and music-sharing easier and normal. It all started with the Napster application which allowed users to share music content over a free public server without considering copyrights law. Digital piracy simplifies the music business in various channels and forms such as peer-to-peer file-sharing networks, unlicensed streaming and mobile applications such as *WhatsApp* and *Shareit* (Jansen van Rensburg, 2017)*.*

The IFPI (2016) estimates that about 35% of Internet users worldwide frequently access unlicensed music content on desktop-based devices. The IFPI (2006) reported that the music industry is responding to the challenge with a multi-pronged approach which includes; "consumer education on copyright and the value of music, working with law enforcement agencies to tackle online piracy, litigation against online pirate services and engaging with policymakers and legislators worldwide to create an environment in which music sector can grow"*.* Copyright infringement is a crime in many countries under certain circumstances. For example, in United States of America (USA) the Stop Online Piracy Act was launched in 2011 with the aim of stopping online piracy from increasing in spite of the prevailing laws regarding copyrights violation. IFPI has anti-piracy activities around the world and has around 1300 member companies in 62 different countries. In South Africa, IFPI members include Universal South Africa and Sony Music Entertainment (IFPI, 2015).

1.6.3 Technology, Digitisation, and Music-Sharing

Music industry agents have charged that indiscriminate copying diminishes CD sales, while supporters of free file-sharing have affirmed the practice is mostly harmless (Michel, 2006). The new technology has brought major changes in the music industry, particularly the digitalisation of music. The digitalised music can be transferred from one person to another without quality reduction. The technology innovation enables and catalyses the culture of file-sharing. Different applications of mobile cell phones such as *Shareit, WhatsApp,* etc, enable people to share music

easily. Xu (2015) revealed that file-sharing utilisation decreases the probability of purchasing music.

The technological revolution in Information and Communication Technologies (ICT), proliferation of smaller-scale gadgets and the rise of a computerised, innovative worldview, has changed the monetary status of creative articulations, for example, music (Anderson & Frenz, 2008). The monetary status of music changes once it can be isolated from the tangible products (for instance, paper-sheet, Long Play (LP), Magnetic tape, CD) or individual or area (performance venue) in which it is initially fixed. Accordingly, the utilisation of music is never again constrained by time and place of production (Anderson & Frenz, 2008).

Madden (2009) states that media analysts now comprehensively utilise the expression, 'Napsterisation' to allude to a huge shift in a given industry where networked consumers outfitted with technology and high-speed connectivity interrupt habitual organisations, hierarchies, and distribution systems. What's more, in many cases, those shoppers have generally expected that a digitised variant of an item, for example, news, films or TV programmes ought to be accessible online for free. Digital sales of music have been growing in South Africa. Jansen van Rensburg (2017) shows that South African music sales have been impacted upon by the introduction of online music stores such *iTunes, Deezer, Kleek* and *Simfy.* In 2013, South Africa's digital music revenues doubled, iTunes now estimated to account for between 40% and 50% of the digital revenues. South African streaming revenues have increased from R25 million in 2015 to R107 million in 2016 (MyBroadband, 2017)

1.6.4 Local Artistes in Globalised Culture and Market

Digitalisation of music has created opportunities for local artistes (musicians from South Africa in this context) to compete and to reach the international market. With online music channels such as *Soundcloud, YouTube* and others, musicians are enabled to reach every corner of the world at anytime. Local artistes from South Africa, for example, are able to get their music heard in other countries and even collaborate with international artistes. South African producer and DJ, *Black Coffee,*

has managed to work with American artistes such as *Drake*, *John Legend, David Guetta and Usher.* Moreover, he has been booked to play at different countries worldwide. Technology, therefore, could be used by local artistes to expand their market. On the other hand, local artistes also face the challenge of competing with international artistes in their own countries. South African citizens could easily access music from some international artistes and this could also have an impact on the music choice of the consumers. Local artistes, on the other hand, may also be influenced by the international sound to produce music which is internationally influenced. Hence, local musicians are faced with both advantages and disadvantages of operating in a globalised culture. Also, the benefit that upcoming local artistes in rural areas can get national and international publicity for their music, but similarly the challenge that their music can be shared, not bought, hence loosing potential revenue. As a result, this creates a dilemma.

Based on the above literature and to the best of the researcher's knowledge, there is limited research that has explored trends in music consumption, technology and music sharing in South Africa, the views of youth and adults in semi-urban areas and opinions of semi-urban and rural local artistes in South Africa. This is a gap that this study intends to fill.

1.6.5 The Postmodern Culture

This section focuses on the preview of a theoretical framework that serves as a lens or guideline to the study. The study sought to use the theory of postmodernism and look at key conceptual analyses and theorists of postmodernism. Also, it develops a theoretical discourse around 'Download Culture', which serves as a theoretical contribution to the study of technology and society.

It argued that the music culture as influenced by new digital culture is indicative of a postmodern culture. To understand postmodernism, it is important to first look at the development of this concept. Postmodernism is a term that is derived from modernism. The prefix 'post' signifies that postmodernism came after modernism. It is, therefore, imperative to contrast the two in order to understand postmodernism comprehensively. Featherstone (2007:02) notes that, "the term 'postmodernism' is

more strongly based on a negation of the modern, a perceived abandonment, break with or shift away from the definitive features of the modern, with the emphasis firmly on the sense of the relational move away". Whereas modernity suggests that there should be a structure that is followed in a society as part of culture, postmodernism suggest an epochal shift or break from modernity, involving the emergence of a new social totality with its own distinct organising principles (Featherstone, 2007:02). Postmodernism rejects assumptions of modernists such as the ontology of the autonomous rational mind, knowledge of separation between truth and power, and the ontological assumption that language can express stable meanings and personal identities (Littlejohn & Foss, 2009: 660).

Postmodernism is linked with the principles of fragmentation, relativity, playfulness, pastiche, discontinuation and nature of reality. This theory was used to understand and investigate the dilemma of technologies and their effects, particularly on local artistes. Featherstone (2007:11) projects that postmodernism is interested in a varied range of artistic practices and social science, and displacement of humanities because it drives our attention to contemporary cultural changes. Featherstone further outlined that this can be understood in term of three forms. Firstly, the artistic, intellectual and academic fields, that is, changes in methods of hypothesis presentation and spread of work cannot be detached from changes in specific competitive struggles occurring in particular fields. Secondly, Featherstone postulates that changes in the more extensive social sphere, including the methods of creation, consumption and flow of representative products which can be identified with more extensive shifts in the balance of power and interdependencies amongst groups and class factions on both inter and intrasocietal levels. Thirdly, changes in the ordinary practices and encounters of various groups, might employ a regime of signification in various ways and growing new methods for presentation and personality structures. It is clear that lately there has been an emotional upsurge of enthusiasm for the issue of culture (Featherstone, 2007:11). The cultural changes due to fragmentation in music, the consumption pattern and sharing of music directly relate to postcolonialism.

1.6.6 Postmodernism and Technology

Information technology has become a means to re-enchant a disillusioned world, to fulfil its growing need for efficiency and effectiveness, pleasure and entertainment, and to provide the means to transcend nature's constraints (Nel & Kroeze, 2008). The new digital technologies have re-shaped society and social and cultural practices. Nel and Kroeze (2008:03) maintain that, "the new society, along with the capabilities that Information Technology presents to the individual, has served to render old ethical and societal models inadequate as a guiding structure". Thus, society's structure is taking new and different forms as technology has become the central driver of daily lives. Nel and Kroeze (2008) maintain that the influences of the new technology have acted and continue to promote post-modernism. Nel and Kroeze (2008:02) note:

> These influences, amongst others, include its displacement of space and time, its promotion of the information technology, its ability to create digital hyper realities, its destructive influence on tradition and culture and, most of all, its catastrophic/revolutionary impact on the identity.

Information Technology has re-shaped the modern society. Nel and Kroeze (2008) maintain that technology is by no means an ethical technology and it brings with its utilisation, destructive and constructive forces, as well as liberating and constricting ones. Information Technology by its very nature is serving to change and disrupt society (Nel & Kroeze, 2008). Conlon (2000) suggests that Information Technology gives functionalities that are fundamental to the improvement of the Post-Modern society. These functionalities incorporate, among others, the storage and diffusion of information by means of databases, the distribution and enablement of the global economy, the changing of work environments and the rise of the information worker, an increase in the capacity to communicate and the creation of virtual worlds on the Internet and the speeding up and optimisation of social as well as professional life. Nel and Kroeze (2008) further identify multiple functionalities that influence postmodern society as the saturation of society with information, the primacy of

representation over reality, the displacement and rejection of cultural heritage, the facilitation of consumerism, the redefinition of traditional societal forms, the potential for techno-transcendence, the inadequacies of traditional value and ethics and the redefinition or loss of identity.

The old but seminal work of Martin Heidegger's (1977) *The Question concerning Technology* could be used to understand the relationship between human nature and technology. Heidegger suggests that the essence of technology should be questioned and by so doing society should have a free relationship with it. Heidegger (1977:1) notes that the essence of technology has nothing to do with the technology itself; "the essence of a thing is considered to be what the thing is". To question technology one needs to ask what it is, Heidegger said one could define technology as a means to an end, while another person could say technology is a human activity. The above definitions are anthropological and instrumental in nature and they focus on technology rather than the essence of technology. Heidegger (1977) maintains that to have a free relationship with technology one should seek for the truth and have a free relationship with technology. In the postmodern culture- music is not stable, it is increasingly mobile in spaces and culture and it has become fragmented into units away from a unitary while all these changes are influenced by technologies.

1.6.7 Download Culture: Towards a Theory of Culture and Society

Following the expected criteria that doctoral studies should make an original contribution to knowledge in the field of study, this research proposes a theoretical contribution to the study of music-sharing and communication studies by developing a critical, theoretical approach to understanding the culture of music downloading. This is important for the future of the music industry and for artistes to survive in this era. There are different elements that contribute to the download culture, hence this study scrutinised how the following elements contribute to the download culture. Download culture is a postmodern culture shaped by technology. It is a culture where cultural resources and elements of sociability are easily accessible, easily disposable and easily shared.

- Technology – New technology is the agent of the download culture, where the digitalisation of music has reshaped how people access, purchase and consume music.

- Postmodern culture – The world has been reshaped and there is a fragmentation of cultures across time and space and authenticity is challenged.

- Access – Access and ownership of music has changed over the past years, as people access music through new technology.

- Wholesome vs Fragmentation – Individuals are now able to purchase a single song, while previously one had to purchase the entire album. In this way, there is fragmentation of music files.

- Tangibility vs Intangibility – The new form of access to music enables individuals to access softcopy on the Internet. Previously music was a tangible product in the form of LP, CD, and Tape cassette.

- Immediacy – Displacement of time and space by technology contributes to how fast individuals get their music.

- Virtuality vs Reality – The cyber world has changed how people live. There is online personality and real personality.

- Value, worth and experience – It is important to scrutinise the value, worth and experience of music obtained in this new culture versus the old method of obtaining music.

- Non-Rivalrous – The new digitalised format of music is non-rivalrous. Individuals are able to share the music files without losing the original quality or its original piece.

- Globalisation and networked information economy – The globalised market through technology facilitates accessibility of music across the globe and the culture that flows with it.

The theory of download culture that is introduced in this research work was influenced by all these elements in various ways. Download culture is essential for conceptualising the political economy of music industries and the changing nature of music consumption. The full discussion of the Theoretical frameworks of this study is presented in detail in Chapters 4 and 5.

1.7. OVERVIEW OF RESEARCH METHODOLOGY

This section gives a preview of the research methodology, the full research methodology is discussed in chapter six of this study. This section discusses research design, data collection, data analysis and quality criteria relevant to this study. Research methodology is an approach applied in research to tackle research problems and it is used as a guideline to achieve the aim of a study. The aim of this study was to investigate legal or illegal digital music-sharing and its effects on local artistes. Hence, mixed methods were chosen as a feasible approach. This involved using elements of both *qualitative* and *quantitative* research methodologies.

1.7.1 Research Design

This study adopted an exploratory research design. Babbie and Mouton (1998) state that exploratory research could be used for insight and comprehension of a social phenomenon. Therefore, this study investigates how the digitalisation of music has influence the purchasing behaviour. Exploratory research is a type of research that is useful for investigating an issue which has not been studied more clearly to expand the understanding. This study examined a case study of South African youth and older adults' music consumption pattern. This study also used a phenomenological approach to gather personal experience data from artistes in South Africa concerning the impact of new technology on their music careers. The phenomenological approach aims to understand and interpret the meanings that participants give to their everyday lives (De Vos,1998).

The mixed method approach was used because it provides strength that balances the constraints of both qualitative and quantitative research. The study used a survey and interviews to answer the research questions of this study.

1. 7.2. Sampling

For quantitative sampling, this study adopted non-probability sampling. The survey for the youth had 202 (18-35 years) music consumers who were conveniently selected to participate in the survey. Moreover, one hundred adult (50-75 years) music consumers were selected to participate in the survey. Convenience sampling

was used to gather information from adults around Mankweng and Polokwane in Limpopo through questionnaires.

Non-probability sampling was used for qualitative sampling. The researcher conveniently chose ten artistes who had been in the music industry for extended years (at least more than five years) to share their experiences and knowledge about the shift from the old music industry structure to a new music industry structure with the dominance of new digital technologies, and the effect of this on South African artistes.

1. 7.3 Data Collection Methods

Quantitative data collection instruments (Survey)

The method that was used for collecting quantitative data was survey, through the use of questionnaires. The questionnaires were self-administered. The questionnaires were given to students and older adult consumers for the purpose of collecting data on the role of digital technology on the pattern of music consumption.

Qualitative data collection instruments

In this study, interviews were used to answer the research questions of this study. Face-face interviews were conducted to maximise the collection of relevant information from microlocal artistes, provincial artistes and national artistes in South Africa. Interviews were applicable to this study because an interview is a two-way dialogue which enables the researcher to grasp all the necessary information to achieve the overall aim of the research.

1.7.4 Data Analysis

Quantitative data from the survey was imported into the Statistical Package of the Social Science (SPSS) for analysis. Data obtained from the questionnaires was coded and inserted into SPSS for interpretation of findings. Qualitative data collected from local artistes was analysed using thematic analysis.
A detailed discussion of research methodology is outlined in Chapter 6 of this study.

1.8. POTENTIAL CONTRIBUTION OF THE STUDY

New technologies have brought various changes in the music industry, from the creation, production, distribution, selling and consumption of musical content. As a result, the structure of the music industry has changed. Technology has had both positive and negative impact upon the music industry. This research intended to contribute to the understanding of illegal and legal file-sharing of music and its effect on local artistes. This study is significant considering that South Africa is a developing country, with a high percentage of unemployment and poverty. The findings of this study could be used to empower local artistes with knowledge that could help in the sustainability of their careers. The research is significant in the cultural and social analysis of technology use, music consumption and the South African musician.

Many previous studies on music and technology have focused on technology and its impact on the music industry generally. This research, however, focuses on local artistes and how they could be empowered to operate in the current global market. Therefore, local artistes will benefit from this study. Due to the Internet, local artistes are able to reach mass audiences all over the world within a short period of time. Local artistes sometimes share free musical content for promotional purposes. In this regard, this research is significant because it produces knowledge of whether free music-sharing provided by the artistes is valuable and imperative for local artistes' music or if it also nourishes the culture of accessing music for free.

Considering the challenges of internet access in South Africa, it is crucial to study the culture of music access and consumption by youth and older adults. As a result, this study investigated this dilemma of technologies in music-sharing and developed a critical approach to understanding the 'download culture' in today's music consumption. It was hoped that when the dilemma of illegal and legal music file-sharing is researched, the information would be helpful for the growth of the music business in South Africa. This study explored music access and consumption patterns by the youth and older adults from semi-rural areas. It investigated the culture of music sharing amongst friends and family and its implications on local

artistes. Essential to this study is an understanding of the socioeconomic factors such as digital inequality, income, education level and geographical location and which contribute to the culture of music consumption by the youth and older adults. There is a paucity of research in this area, particularly in South Africa. Therefore, this study provides knowledge of digitalisation of music in the context of the country. Consequently, the study contributes to the existing literature in this area. Furthermore, this research produced new knowledge by developing a theory which could be used for understanding and interpreting this social phenomenon.

1.9. OVERVIEW AND STRUCTURE OF THE THESIS

This study is arranged in the following manner:

Chapter 1: Introduction and Background of the Study

This chapter gives the background and motivation of the study. It provides an overview and preview of the entire study, including methodology, theoretical frameworks and literature to contextualise the study. Furthermore, the chapter highlights the significance of the research and scholarly contribution to the field of communication technology, culture and society.

Chapter 2: Music, Culture and Society: Historical Analysis (Literature Review)

This is the first chapter of the literature review. It presents a historical analysis of literature from different viewpoints. Considering that history is important for understanding the future, this chapter presents historical perspectives of music production and consumption. It also reflects on the development of the music industry before the introduction of postmodern technologies. The chapter shows how music was produced, distributed, purchased and consumed historically and how new technologies have changed this historical pattern.

Chapter 3: Trends in Music Consumption (Literature review)

This is the second chapter of the literature review. It presents literature on trends in music consumption. It reviews studies that reflect on the ways youth and older adults access and consume music. This chapter is important for understanding how other contexts are affected by the developments in the creative sector. The chapter also shows music purchasing behaviour by youth and the older adults and its

consequences on the music business. Furthermore, this section of the study reviews literature on music-sharing and legal issues. There have been different developments concerning the copyright of creative works, hence the researcher scrutinises the implications of the copyright law in this chapter. Technology has offered artistes the opportunity to get their music onto international platforms. Therefore, the researcher also discusses how local artistes are affected by the globalised culture and market.

Chapter 4: Communication Technology and the Postmodern Culture.

This chapter provides the theoretical framework of the study. This is achieved by discussing views of different critical scholars of communication technology and postmodernism. Critical views of technology theorists such Martin Heidegger, Neil Postman, Michel Foucault, and Jean Baudrillard are important for understanding the impact of technology on society and culture. This section provides a theoretical lens for the study.

Chapter 5: Download Culture: Towards a Theory of Culture and Society

In this chapter, the research proposes a download culture theory as a conceptual framework to understand the dynamics of culture and society, and in this regard, the developments of popular culture and its impact on artistes. It provides an explanation of download culture and the elements that constitute it. The theory provides a theoretical map for the role of new technologies in the consumption of creative, popular, cultural products and other products that shape today's sociability and culture.

Chapter 6: Research Methodology

This chapter describes the research methodology used in the data collection and analysis process. It discusses the tools and methods used to investigate the research questions and problems of this study, as well as the elements of download culture theory. The research methodology is critical for providing a guideline for solving the research problem and achieving the overall goal of the study. The goal of this study was to investigate how illegal and legal digital file-sharing has impacted upon South African musicians, and to study the changing music consumption pattern

among different generational groups. Thus, a mixed methodology was used to address the research problem outlined.

Chapter 7: Download Culture and Pattern of Music Consumption Amongst Youth and Older Adults.

This is the first chapter of data presentation and findings. In this chapter findings on download culture and music consumption patterns among youth and older adults are presented, with respondents to the survey consisting primarily of university students and older adults from Limpopo province in South Africa. The findings are divided into two sections; data from young people and data from older adults. It depicts the patterns of music access and consumption, i.e., how some young and old people in South Africa access and consume music. This section of the study delves deeper into the study's findings on music-sharing and piracy among university students. The implications of download culture to the creative industry, particularly its impact, are central to this study.

Chapter 8: Music Download/Sharing and Impact of Local Artistes

This is the second chapter of data presentation and findings. This chapter presents findings from interviews with the artistes who participated in this study. It reflects the implications of technology on local artistes' music business. Furthermore, this chapter highlights the benefits and disadvantages of legal and illegal music-sharing and the overall challenges of technology in the music industry. The data presented here comprises opinions of South African artistes collected through interviews with them. The findings describe the implications of digital technologies and download culture on their music career and business.

Chapter 9: Conclusion and Recommendations

The is the last chapter of this thesis. It provides a summary of all the findings and shows how the findings relate to existing works that form the literature reviewed in this study. It further connects the findings of the study to the theoretical frameworks which were used as a guideline for interpreting the results. The chapter shows how the set objectives in Chapter 1 were achieved and research questions answered. Lastly, this chapter provides limitations of the study, and recommendations for future studies.

CHAPTER 2

MUSIC, CULTURE AND SOCIETY: HISTORICAL ANALYSIS

2.1 INTRODUCTION

A relevant starting point to understanding and studying music, culture and society is to explore the historical events that shape current music culture. The literature here provides historical context that relates to objective one of the study. This chapter will discuss the historical perspectives of music production, music consumption, marketing, and music business from different cultures. Different societies have had different development of music. This study adopts a postmodern approach to history. In this way, different cultural groups will be recognised and discussed to better understand and analyse today's music and cultural relations. One of the early originators of the postmodern approach to history is Michelle Foucault who views history as a tool to challenge the current norm, in this regard, how the culture of music consumption has developed. Studying history widens our knowledge and understanding of music art, and its value.

2.2. HISTORICAL PERSPECTIVE OF MUSIC PRODUCTION

Music has always been central to African culture. In pre-colonial and post-colonial Africa, music was produced and used for different social events. Demolin (1990) posits that the social organisation of music has mutual structures among societies in the Republic of Congo (formerly known as Zaire) within Mangbetu culture where music has been produced for different occasions such as initiation, rituals, or ceremonies. This music is usually performed by a group of people and has always been associated with certain a dance, whereas music played by individuals is usually played for entertainment. Demolin (1990) shows that the music of the origin of Mangbetu culture is characterised by a texture produced by independent, contractual melodic lines being played or sung simultaneously (polyphony), hocketing (single note produced in alternation by various singers and polyrhythms. Between 1911 and 1913, the music of Mangbetu culture was first heard in the West on a wax-roll recording by Hutereau (Demolin, 1990).

One of the most crucial and fundamental features of African music is the clapping of hands. Clapping of hands is used differently in African music. There are songs which could necessitate clapping throughout the song whereas others use clapping on the climax of the song. In South Africa, Mugovhani, (2007) shows that when *Malende* music and dance (Venda music and dance) is performed and when the lead singer claps his or her hands for rhythm, the audience joins to thicken the rhythm.

Southern (1997) shows that in Africa there were different occasions for making music. There were stately music celebrations recognising agricultural rituals, commending the installation of kings or uniting essential chiefs from a different nation, and re-enacting historical events of importance. A special kind of music was called for in preparations for war or leaving upon a major hunting mission. Similarly, there were musical ceremonies related with triumph festivities, regardless of whether they had won the fight or had successful hunting. Each town had its musicians, singers and instrumentalists who provided music at formal events of the community. Early tourists in Africa frequently experienced percussive instruments that is, instruments belonging to the classes of membranophones (any melodic instrument which produces sound mainly by a method for a vibrating stretched membrane.) and idiophones - (an instrument the whole of which vibrates to deliver a sound when struck, shaken, or scratched; for example, rattles, gong, or bell) (Southern 1997).

Music has dependably been a vital piece of life in Africa. It contributes numerous meanings in North, West and Southern African culture. Music imparts thoughts, emotions and values and it is used to celebrate notable occasions and imperative events in individuals' lives. Flores (2018) for example, projects that there are songs for funerals, weddings and functions regarding ancestors. Mothers of twins have their own special tunes among the Yoruba people of present-day Nigeria. Ghanaians have a special song which is used to celebrate child's first tooth loss (Flores, 2018).

The melodic customs of West Africa keep on impacting equally upon African and world culture. Call and response technique (in West Africa it is known as call and reaction) is one of the key parts of West African music. This technique is performed by a leader who plays or sings a short expression, known as a 'call'. At that point, a

gathering of individuals, chorus and reply by playing or singing a short expression, the response. The leader and chorale repeat this pattern again and again while they play out the melody (Squinobal, 2009). Oppressed Africans conveyed call-and-response songs to the Americans. It was utilised by the slaves to facilitate the weight of diligent work, celebrate social events, and express indignity at their circumstances. This African convention has impacted upon numerous American melodic styles, including gospel, blues, jazz, rock and roll, and rap (Flores, 2018).

Wise (2006) indicates that traditional melodic instruments in West Africa incorporate three that have been utilised by griots for a considerable length of time. They are known as the balafon (BAH-la-fon), the ngoni (en-GOH-nee), and the kora (KOR-ah). The balafon most likely was the first griot instrument. Like a xylophone or marimba, a balafon is made of wooden bars laid over a casing. The performer hits the bars with a hammer, or mallet, to make tunes. The balafon is utilised today in mainstream music in present-day Guinea (Wise, 2006). The ngoni is a small-stringed instrument. It is made of emptied out woodcut in a shape like a kayak. The instrument's strings are made of thin angling line. The ngoni is the most well-known customary stringed instrument in Mali today. The kora is a harp-like instrument with 21 strings. The body of the kora is made of a gourd that has been sliced down the middle and secured with bovine hide. The kora's strings, similar to those of the ngoni, are made of angling line. Individuals around the globe have been acquainted with kora music by West African artistes. Some cutting-edge artistes in West Africa join the hints of the kora with electronic music (Wise, 2006)

The instrument that started the best level of progress and advancement in African urban music has been the guitar (Wise, 2006). Its initial existence in Africa is not accurately known, yet it could have occurred as early as the sixteenth century when Europeans made initial contact with sub-Saharan Africa, especially the Portuguese in Mozambique and Angola. However, regardless of the conceivable early presentation of the instrument, reports of it don't start showing up until the eighteenth century (Wise, 2006)

The selection of the guitar as a melodic medium by Africans has often been seen as a simple substitution by it for the conventional indigenous string instrument. Khoza

(2014) indicates that Afrocentric social practice brought about the utilisation of a guitar and that prompted the presentation of Western instruments in Tsonga conventional music. Guitars are utilised in Vatsonga dance called 'Xibelani', which is a mix of Ku Thawuza and Mikhinyavezo (a Tsonga indigenous dance for married women). Another reason that the guitar pulls in African artistes was that it offers a more noteworthy scope of pitch-potential outcomes than most conventional African chordophones (Flores,2018).

Music assumes a critical function in the lives of the general population of Limpopo Province, South Africa, as it does in that of all Africans. There is music for restoration, music for social excitement, children's songs, religious music, protest music and music for different purposes (Mapaya, 2004). These kinds of music can be grouped into two general classifications; vocal music and instrumental music. Further order could split a group from solo shows. Mapaya (2004) views these groupings stretching out to incorporate classifications of music, for example, Mmapadi - a melodic type for ladies, and Kiba – a kind for men. Kiba and Mmapadi are two discernible genre representatives of the sonic character of Basotho. Moreover, dipela musical performance prevalence in the Limpopo Province reflects its importance to Basotho culture. Mapaya (2004) (2016) put forward that the dipela classification of music exists and is becoming central as a genre to the contemporary social personality of Basotho in these particular territories.

Strikingly, dipela as a genre has acquired four critical components from the music of Basotho. Firstly, according to Mapaya (2004) the specialist sings and support himself on the instrument (ordinarily they are men) delivering double the impact of a kiba ensemble. Furthermore, there is a component of amplification which has empowered dipela musicians to fundamentally improve the volume and the quality of their instruments. This dynamic component fascinates audiences who presently could hear clearly the ability associated with delivering hypnotic melodic pieces on the instruments. Thirdly, the idea of an inactive audience of people that is unusual to African performance practice develops. Dipela shows wipe out or essentially diminish participative contribution by 'spectators'. The attention is on the showcase of dance moves and on the skilful rendering of melody and dance. Amid these performances, the crowd became fascinated, rather than participating as they

primarily watch from the periphery of the performance. Fourthly, it is in this genre where certain individual experts have produced records, and accordingly would be known as a 'recording musician'. Key specialists related to this development include Ernest Rammutla, Johannes Mokgwadi, Beshua Magampa and Johannes Mohlala (Mapaya, 2004).

In the European culture, there are different composers who served a vital role in the growth of music production. Lovelock (1964) suggests that the history of music could be approached by discussing the lives of music composers that have played an important role in influencing music composition and studying the development of the various forms such as the structural principles (musical styles) which have emerged over the past years.

Lovelock (1964) suggests that in the past 1 000 years different musical styles have originated, developed to a peak, and then more or less gradually declined. The satisfaction of combining two or more rhythms and the melody was the main technique which composers were concerned with mastering up to about the year 1600. In the years before 1600, new ideas about a more harmonic approach to music were in the air (Lovelock, 1964). These were abused in numerous ways and led, in the eighteenth century, to the twin summits of Handel and Bach. Prior to when these two men had finished their lifework, new thoughts started to develop, driven by the method for the classical' sonata and symphony, through Franz Joseph Haydn and Wolfgang Amadeus Mozart to Ludwig van Beethoven. Beethoven himself was the scaffold into the period, the 'Time of Romanticism', with which are related names of such men as Weber, Schumann, Liszt and Wagner. Thus, one moves into the present century with its numerous conflicting currents. Lovelock (1964) says that it must be understood that there is no clear dividing line between the different periods and styles; the consolidation, the perfection of one style being covered by the asking of another one.

The historical background of the advancement of music cannot be managed in seclusion. Music, as with painting or architecture, has been persistently influenced by outside components, specifically ministerial and social conditions, and changes. In medieval circumstances the larger proportion of artistes, regardless of whether

arrangers or executants or both, were in the service of the Church (Southern, 1997). Their central obligation was to give and perform to the congregation service. However, this did not imply that they essentially limited their consideration and labour exclusively to such music (Lovelock, 1964). Colonial society in the seventeenth century was essentially a rural society and its music was fundamentally vocal music, composed according to the requirements of the gathering house (or church), the home and the community (Southern, 1997).

In the later Middle Ages, the changing social conditions and the more extensive spread of culture gave chances to huge numbers of artistes to benefit from the families of rich rulers and noblemen, who, either from a normal slant or in similarity with the common form, acted as supporters of the arts. The composers, however employed, were required to give music that would satisfy the employer. This is not to infer that the main music written in, say, the 18th century was to fulfil the sense of taste of the rich, yet potentially untutored, layman. Performers have always been prepared to experiment, and much has relied upon the business. A patron, for example, the great Prince Nicolas Esterhazy, Haydn's employer for a long time, might be said to have had an indirect, yet great amount of importance on the progress and improvement in music through his musician-servant and by his incredible individual enthusiasm for the art (Lovelock, 1964).

2.2.1 The Development of South African Music Production

This section will discuss how music production was developed in South Africa. South African History Online (SAHO) adopted a chronological approach to music production in South Africa from 1600. SAHO (2011) outlines South African music production as set out below.

During the Dutch colonial era from the 17th century, imported slaves from the East and the indigenous tribal people attained musical instruments from Western countries. The Khoi-Khoi built up a three or four strings guitar (the ramkie), considering that of the Malabar slaves. It was utilised to mix Western and Khoi society melodies. The Mamokhorong (single-string violin) was used at that time by the Khoi in their music production and dances of the colonial centre (Cape Town). In

the 1670s, the head of the colonial centre had its slave orchestra which represented a mixture of social impacts from everywhere throughout the world.

During the 1800s, British marching military bands which consisted of coloured groups of artistes started processions in the avenues of Cape Town. This tradition was motivated by the travelling ministral shows of that time and it has been continued to the present day with the great carnival hosted in Cape Town each New Year. SAHO (2011) further shows that the infiltration of preachers into the different cultural groups in succeeding centuries additionally affected South African melodic styles. Early South African musicians in the late 1800s, for example, John Knox Bokwe, started creating hymns that were derived from traditional Xhosa harmonic patterns.

The improvement of a black urban lower class and the development of numerous black labourers in the mines in the 1800s implied that varying territorial customary society music types of genres met and started to stream into each other. To adjust rural tunes, western instrumentation was utilised which thus began to impact upon the advancement of new hybrid styles of music-production (and in addition dances) in the developing South African urban areas.

Travelling musicians started to visit South Africa in the mid-1800s for shows. To the extent that it can be established, these musicians were at first white entertainers in 'black-face'. However, by the 1860s black American musician groups had started to tour the country. They sang spirituals of the American South and impacted upon numerous South African gatherings to frame themselves into comparative choirs. Soon customary gatherings and competitions between such choirs became well known, shaping a whole subculture that exists right up until the present time.

Enoch Sontonga, at that point an educator, created the hymn, Nkosi Sikelel' iAfrika (God Bless Africa) in the early 1900s. In the mid-20th century, legislative limitations on black people expanded, as well as a daily check-in time which held in reserve the nightlife in Johannesburg, generally little for a city of its magnitude (at that point the biggest city south of the Sahara). The music style of Marabi was framed in the ghetto yards that came about because of the expanding urbanisation of black South

Africans into mining centres (Witwatersrand for an example). The Marabi sound was expected to draw individuals into the shebeens (bars offering custom-made alcohol) and after that to make them move. Marabi sound was produced on pianos with backup from rock filled jars. The marabi-swing style transformed into the early mbaqanga over the succeeding decades, the most peculiar type of South African jazz (SAHO, 2011).

In 1912, popular music of South Africa began with first commercial recording. Marabi's songs found their way into the sounds of the bigger dance groups, performed on American swing gatherings and which started to show up in the 1920s where Marabi added to their distinctively South African style (SAHO, 2011). Such groups, which created the original professional black artistes in South Africa, achieved impressive popularity, especially in the 1940s star gatherings; for example, The Merry Blackbirds, The Jazz Maniacs, and the Jazz Revelers rose to popularity, drawing massive crowds from among both whites and blacks.

During the late 1950s, another music genre was developed through a combination of different township styles, e.g., Mbaqanga. This genre was preceded by marabi, tshabatshaba and kwela. The kwela period had strikingly been conducted by hornmen such as Spokes Mashiane and Lemmy Mabaso. Mbaqanga is a coined term coming about because of a fast, rich supper made of different ingredients. According to author, arranger and producer, Sebatana Rupert Bopape, the melodies were formed and recorded on the spot, similarly as one prepares 'mbaqanga' (Mojapelo, 2008). Ladysmith Black Mambazo's success inspired many South African musicians by winning multiple accolades internationally and nationally. West Nkosi (Former member of Nelspruit's Mhlongo All Stars) in 1970 was appointed talent scout and producer at Gallo Records and contributed to the music career of some South African artistes such as Mpharanyana, Patience Africa, Philemon Mchunu, Nelcy Sedibe, Valcano, Mahlathini, Oyaba and Grammy Awards winners Ladysmith Black Mambazo.

The kwela music of the 1950s was actually tin-whistle or penny-whistle music. As different blowers utilised the whistle to gather pennies from people passing the road, the horn ended up being known as the pennywhistle. Kwela earned its name from

the isiZulu word 'kwela', which intends to move up. As the police arrested the people who made noise, they would shout "Kwela! Kwela!" which amusingly turned into the nickname for police vans. The music was encouraged by the tshiVenda 'tshikona' and the Bapedi 'dinaka' pipes, just as the Scottish military band funnels (Mojapelo, 2008).

During 1980s, it was a decade of uncertainty for most South African artistes due to the cultural boycott which was meant to separate apartheid South Africa from the international market. Mojapelo (2008) alludes that the boycott was reinforced by the British actors' Equity and Musicians Union (MU) by not permitting their members to perform in South Africa, and South African artistes were not allowed to perform outside the country. The MU banned Malopoets shows which were planned in 1985 and which included Pat Mokoka, Moss Manaka, Pat Sefolosha, Bruce Sosibo, Sam Shabalala, Kenny Mathaba and Mervyn Africa.

One of South African finest producers is Sello 'Chicco' Twala. He produced music as a solo artiste and collaborated with other musicians to produce songs which are considered to be some of the classic South African songs. Mojapelo (2008:10) says that "Sello is one of those musicians who never turned a blind eye on the oppression of their people. As a prolific prophet, he wrote controversial and somewhat ambiguous freedom songs that frustrated the merciless censorship machine of the state". Sello produced music for various artistes in South Africa such as Brenda Fassie (who also inspired multiple musicians) Nomuntu Kappam Sabela, Winnie Khumalo, Dorothy Masuka, Yvonne Chaka Chaka, Mercy Pakela, Chimora, New Age, as well as Botswana's Maxy.

By the late 1980s to early 1990s, young artistes in South Africa introduced another era of music - kwaito. These youths began trying new sounds, adjusting themselves to global trends, however noticing local styles as well. This genre was basically impacted on by rap and house music. However, later the township culture (Location Kulture) and rhymes that reflect the delights and sufferings of young people (youth) through street language began to direct this new style and prompted the introduction of kwaito music. Kwaito is township music, for the most part, combining international dance and local sounds such as mbaqanga and township soul (Mojapelo, 2008). The

lyrics are for the most part monotonous street slang. It later built into different brands where only the initiated could differentiate between kwaito, swaito, kwaihop, kwai-house, kwaijazz, lesenk, d'gong, guz, and so on. The best thing to come out of these advancements was the foundation of new autonomous names, fundamentally by the artistes themselves. Some of the names were; Kalawa Jazmee, 999 Music, Wolla Music, TS Records, Ghetto Ruff, Bula Records, and Bulldawgz, amongst others. The greatest test confronting these new organisations was the distribution of their items (Mojapelo, 2008). Hip-hop in South Africa was popularised by the North West province artistes by using their native language in their lyrics. The late South African hip-hop artiste HHP, was one of the main artistes who played a crucial role in inspiring local artistes to use their home language in their lyrics. This type of music presentation is known as Motswako.

A new trend emerged in the late 1990s when deejays compiled house music albums and remixed international music with South African flavour. Some of the prominent deejays include; DJ Fresh, DJ Christos, DJ Mbuso, Oskido, Vinny Da Vinci, DJ Cleo, DJ Ganyani, and Glen Lewis just to mention few. Today South Africa has many deejays who produce their own music instead of compiling. Currently the music that is dominating the South African music industry is the likes Amapiano (which is a house music dominated by the piano), Afro House, Gqom, Hip hop, Afro-pop, and gospel.

2.3 HISTORICAL PERSPECTIVE OF MUSIC CONSUMPTION.

Over the past years, technology has changed the way people consume music. These developments of how music is consumed show how music is important in one's life, as human beings always try to find a better way to consume music. This section discusses how music consumption developed, from live performance to online streaming.

2.3.1 Live Performance

Southern (1997) posits that in Africa during events linked with adolescent girls, children, and funerals, women are commonly called for musical performance.

Between 1250-1200, people started capturing music by hand, which today is known as sheet music so that they could capture the music. There were instructions which were used to reproduce music that was previously performed before they could capture the song mechanically. Before the phonograph was invented, a person who wanted to listen to their preferred songs could only do so when a musician was playing for them, whether in a concert hall or at home (Southern, 1997).

Zantal-Wiener (2017) states that ancient humans made woodwind-like instruments as part of hunting rituals and basic social get-togethers. It's estimated that these go back around 35,000 years. Since that point, unrecorded music advanced through old Greece, where it was a basic component of numerous festivals and life occasions, such as religious functions, weddings and funerals.

2.3.2 Phonograph

Music has been a significant aspect of human culture from ancient times (some historians suggest music arose 30,000 to 60,000 years back). However, the phonograph totally reformed its consumption (Albright, 2015). Thomas Edison (see Figure 2.1) invented the phonograph back in 1877. This was the first machine to record and play music. Albright, (2015) puts forward that "sounds to be recorded were transmitted through a recording stylus, which would create indentations on a round phonograph cylinders, and a playback stylus could read the recording and play it back through a diaphragm and the iconic horn". A decade later, business people started putting phonograph recording, generally on wax cylinder into 'coin-in-slot' machines on city avenues, where passers-by could listen to some minutes of sound: jokes, monologs and tunes (Thompson, 2016).

Around the 1890s, the change to utilising flat records started. The recording was scratched onto a disc that would be noticeable, even today, as a record. Inquisitively, the strength of the record over the phonograph cylinder did not come down to sound fidelity. The primary benefit of the disc record was the mass-production convenience (Albright, 2015). Zantal-Wiener (2017) shows that Spillers, which is a record store in Cardiff, United Kingdom (UK) claims to be the oldest record shop in the world. The

store was founded in 1894, and sold phonographs, wax phonograph cylinders and shellac phonograph discs.
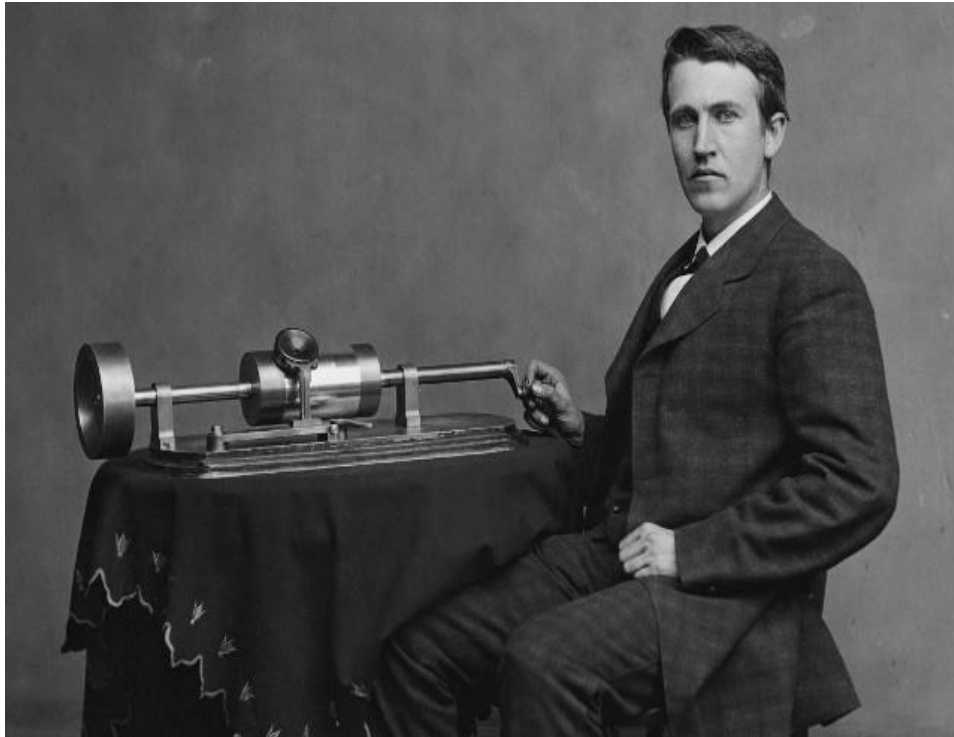
Figure 2. 1: Thomas Edison's Phonograph invention. (Source: Mathew Brady:1878)

Indeed, even as it changed the idea of playing out, the phonograph modified how people listened to music. This was the commencement of a time where people were able to listen to the music they wanted, whenever they want, and however they wanted it. Thompson (2016) explain such:

> People started defining themselves by their genre: Someone was a 'blues' person, an 'opera' listener. "What you want is your kind of music," as another advertisement intoned. "Your friends can have their kind." Pundits began to warn of 'gramomania,' a growing obsession with buying and collecting records that would lead one to ignore one's family. "Has the gramophone enthusiast any room or time in his life for a wife?" one journalist joked (Thompson, 2016).

As a result, the new behaviour of consuming music by oneself emerged. Before the phonograph was invented, music was every so often remarkably social, with a family assembling around a piano, or a gathering of people hearing a band in a bar. Yet now one could drench oneself in disengagement (Thompson, 2016)

2.3.3 Broadcast Radio

Although radio innovation has prevailed since the mid-20th century, it was not until later that music began to play on radio stations. The early history of music radio is misty. However, a school radio station in the San Jose in the USA territory is thought to have played music between 1912 and 1917. However, it did not begin broadcasting day-by-day until later (Albright, 2015). Reginald Fessenden in 1932 claimed that IN 1906 he had made first broadcast of music and entertainment. Although Fessenden was notably one of inventors of radio, but his claims lacked verification details and this led to some doubts (Albright, 2015). The growth of the top 40 stations around the mid'-50s has impacted upon the way music radio works even today. Thus, radio played an important role in the progress of popular music. By empowering radio stations to continue running with less space, gear, and a smaller staff than full-benefit stations, top-40 stations quickly transformed into the standard, especially after higher-fidelity magnetic recording made it conceivable to broadcast programmes which were pre-recorded in the 1940s (Albright, 2015).

> Even as radio was brought into the realm of social life, however, it was at the same time reconfiguring the nature of the private, of intimate space—it was being integrated into individual lives, into individual private fantasies. As many authors have noted, radio was a crucial factor in the blurring of the distinction between public and private in America in the 20th century (Taylor, 2002:12).

Hence, when people listened to the radio alone at their homes, they were free to fantasise about the people of the music they were listening to. Once individuals discovered utilisation for it in the regular day-to-day existence, from bedtime songs to hospitals to weddings, radio's social presence started to shape individuals' musical experience. Individuals did not need to leave home to hear quality unrecorded music, for the radio conveyed it into the home, changing people's origins of music consumption. With music and voices, radio associated people from distant places, even as those listeners kept up the thought that radio was just addressing them (Taylor, 2002).

On the 29 December 1923, South African Railways in Johannesburg set up the first South African radio station. On 1 July 1924, the Scientific and Technical Club in

Johannesburg assumed control. The Cape and Peninsula Broadcasting Association began a comparable administration in Cape Town, on 15 September 1924 (Mishkind, sa). The Durban association started broadcasting on December 10, 1924, and audience's licences originated financial support for radio (Mishkind, sa).

In the 1930s, it was still the early stages of broadcast radio for South African black audience listeners. This brought about the development of the indigenous recording industry and promoted black South African music. The 1930s, likewise, observed the distribution of Zulu acapella singing from the Natal territory to many South Africans (SAHO, 2011).

2.3.4 Vinyl Records, and Compact Cassettes

Vinyl was invented by Édouard-Léon Scott in 1857. While Scott's development recorded sound as visual wavelengths and frequencies, there is no proof to suggest that he utilised the data to replicate the sound. It was just in 1877 when the phonograph was concocted by Thomas Edison that sound could be both recorded and reproduced (Albright, 2015). The progress to vinyl likewise coincided with the difference in the business standard from 78 rpm to 33 1/3 rpm, which permitted a considerably bigger measure of music to be recorded on a single (ibid). A 10-inch, 78 rpm disc (the most well-known size for various years) could just contain around three minutes of music, so long melodies or accumulations were frequently split among various discs. Albright (2015) show that "a 12-inch, vinyl, 33 rpm record, however, could comprise of 20 minutes of music on each side, and this longer-playing started to overwhelm the market. Forty-five rpm records expanded in popularity, with most containing a single song on each side, obtaining them the name 'singles'. Extended-play (EP) 45s as well were introduced, each of which could contain two tunes on each side (ibid).

Electronics Company Phillips introduced the compact cassette in 1963, and which had been invented in Hasselt (Belgium). The compact cassette (also known as tape) is an analog magnetic tape-recording format for audio playback and recording. It was initially intended for voice dictation use. However, pre-recorded music tapes were accessible from 1965 and as fidelity enhanced it ended up one of the transcendent

formats for pre-recorded music between the late 1970s and mid-1990s (Millard, 2013). The cassette become popular due its convenient and flexible way of listening to music. Stereo cassette players and boom boxes turned into probably the most exceptionally looked for items by consumers. Portable pocket recorders and high-fidelity (which is as also known as 'hi-fi') players, for example, Sony's Walkman in 1979, additionally empowered consumers to take their music with them anyplace with ease. The expanding ease of use of the cassette encouraged its prevalence around the globe (Millard, 2013).

Figure 2. 2: Compact Cassette (Source: Oishi & Suzuki, 1985)

Around the 1990s the flexible CD player, and in the 2000s the MP3 player, the Walkman, reshaped the transferrable market of music that had existed in the '80s, with tape deals overwhelming those of LPs (Millard, 2013). At that time, vinyl record total sales stayed higher well into the 1980s because of more prominent offers of singles, even though cassette singles accomplished eminence for a period in the 1990s (du Gay, Hall, Janes, Mackay, Negus, 1997). Another obstruction to tapes surpassing vinyl in sales was the issue of shoplifting. Minimal tapes were sufficiently small that a shoplifter could simply steal by putting one inside a pocket and leave the shop without being noticed (du Gay et al., 1997). To curb this, sellers would put cassettes inside curiously large 'spaghetti box' holders or bolted show cases, both of which would essentially restrain perusing, therefore, decreasing compact cassette sales (Gans, 1933).

Consumption of music saw an upturn in 1980 when Sony and Phillips introduced a Compact Disc (CD). The CD was originally designed as a computer storage device

for the user. When CD was prominent, something intriguing happened - organisations started offering other options to purchasing music from a record store, or leaving the house to acquire it. One of the principal improvements toward that path was the innovation of the now-defunct 1-800-Music-Now, a platform for ordering music by telephone hotline in the USA, in the year 1995. However, it did not prevail for an extended time, and after two years, it stopped activities (Zantal-Wiener, 2017).

During the late 1980s, the CDs had grown in prominence, with the price of CD players decreasing and a huge number of artistes changing over their back catalogues to the new advanced format. The CD provided consumers with 60 minutes high-quality audio playback. Different playback with played CD was developed by different manufacturers and easily adapted by music consumers quickly. CD's musical reign was challenged by Sony in 1992 when MiniDisc was introduced. A couple of audiophiles scrutinised the near-CD-quality audio, and the MiniDisc likewise experienced a shortage of players and pre-recorded albums. In spite of the fact that the MiniDisc had a few preferences over CDs, it experienced poor planning, with the solid-state revolution rapidly making them out of date. Sony quit manufacturing MiniDisc Walkman players in the year 2011 and all other MiniDisc players in 2013, absolutely discontinuing the medium (Albright, 2015).

2.3.5 The New Technologies and Music

Improvements in sound advances in the past 50 years have radically transformed how music is delivered (Albright, 2015). During the 19th century, most music was experienced as a live performance. Pinch and Bijsterveld (2004:635) say that most music today is consumed individually using innovatively interceded gadgets, for example, mobile cell phones or a personal computer that allow MP3 files to be downloaded via the internet. The digital era advanced music to the next level in terms of sound, production, design, distribution and consumption. Music consumers can listen to music on different technological devices. From musical performance and production, through recording and mixing, to distribution and consumption, music has been exposed to digitalisation. Access to the Internet has spread around the world and new media cultivate radical changes in the environment for music production and consumption.

Hesmondhalgh and Meier (2018) state that the innovation of mp3 files which makes a high compressed musical format simple to download and cultivate the culture of P2P file-sharing, raises a question of music's position or status as a 'thing' or commodity and as property. Mp3 formats were introduced by Information Technology (IT) companies and one of the earliest digital music-sharing service and which played a major role with a free copyright-infringing P2P sharing site was Napster in 1999. Napster prepared audiences and clients for the move to listening to music as a digitalised file and, relatedly, versatile music utilisation by means of the later-presented iPod and mobile phones (Hesmondhalgh & Meier, 2018).

The digital and information technology as well as the growth of the internet, have transformed the way in which music is experienced, perceived, and produced. Fronzi (2016) posits that:

> "Music produced through a computer and listened to in streaming, perhaps without being downloaded, may seem to make our aesthetic experience of listening to music 'lighter' and less demanding. On the other hand, it seems to place on a single and almost unlimited level the historical and musical traditions we use to divide into *serious music* and *pop music*".

New technologies have changed the way in which consumers access music and the capacity to buy a single song or an entire album through the internet has intrigued music consumers. Since 2008 in the USA, *iTunes* has been the major music distributor (Albright 2015).

The IFPI (2018a) reports that Africa has a domestic digital music business, banded together through leading national and regional telco administrators. These incorporate MTN Nigeria, which has 17 million subscribed users, and 10 million subscribers at Safaricom, and which have helped construct a substantial market for ringback tone. Global record organisations are setting up solid, local direct associations with local partners - local services, telcos, aggregators, independent labels and publishing societies (IFPI, 2018a). Digital incomes of global businesses in Africa are presently small yet quickly developing: South Africa, which is considered

the area's biggest market has seen advanced music incomes take off in 2013 after the landing of *iTunes* and a few music streaming services, for example, Simfy, Deezer and rara. Digital revenues multiplied in 2013, representing 13% of the total market which was worth US$63 million (IFPI, 2018a).

2.4 MUSIC, CAPITALISM AND SOCIETY

Music as a business has shaped the production and marketing of various forms of music. The pursuit of capital that shapes contemporary society has impacted on music production and consumption. This has influenced the role of music as a cultural expression.

Music is a critical focal point when looking at cultures, on the grounds that while each world culture incorporates it, the particular form and function differs significantly from one culture to another (Stulberg, 2016). Hesmondhalgh and Meier (2017) show that one of the most prominent aspects of culture in modern capitalist society is that key means for people to gain to access to cultural experiences are subject to radical, frequent, and disorienting shifts. This has been visible in the current changes in music production and consumption. There has been a noticeable change in the main methods for experiencing recorded music over the last 20 years. Maxwell and Miller, (2012) put forward that these changes may be viewed by some of the end users as advancement or development, and as well-empowering, whereas some may view them as a loss.

Nevertheless, these distinctions in the improvement and creation of new devices and systems that are immediately rendered obsolete, is in itself a striking and huge element of the contemporary capitalist society. It has, conceivably, essential implications for comprehension of the media's relationship to capitalism and the environment and a theme of expanding enthusiasm for media, communication, and information studies (Maxwell & Miller, 2012).

2.4.1 Music Business

The music business is evolving quickly and there appear to be some exceptionally evident losers and winners from these progressions. Gilbert, (2012) purports that the enormous changes, obviously, are all generally the result of the improvement of the internet and of advanced media formats which can be replicated and circulated by anybody without cost. Those who will not benefit are musicians and record companies who have generally profited by offering different kinds of physical musical commodities such as vinyl records, tapes, CDs, and so on. Those who will benefit or enjoy these changes are the end users of the dissemination chain, that is, the consumer or clients at the bottom, and the suppliers of media content -, for example, Google (through YouTube), and the Apple iTunes store (Gilbert, 2012).

One of the focal highlights of this revolution in the music business is the powerful de-commodification of music. During the 19th century, with the advancement of a business opportunities for sheet music, such music progressed toward becoming a commodity which might be purchased and sold for benefit. This circumstance was clearly given a massive lift by the creation of sound recording toward the end of the 19th century and the resulting development of a world market for musical recording (Gilbert, 2012). Since the 1990s, the digital recording revolution and distribution has empowered small record companies and even individual musicians to sidestep the customary power-focuses, by recording and disseminating their own music considerably more viably than before. On the other hand, however, the same innovation has at last created circumstances in which it is currently simple for some of the biggest capitalist associations (most prominently Apple and Google) to bypass the traditional mediating grassroots institution (clubs, community radio, local record label) (Gilbert, 2012).

These consistent and dramatic changes might be considered by some consumers as being an advancement, and also indeed, even as empowering, whereas others may encounter them as a misfortune. Nonetheless, these distinctions, with the advancement and creation of new devices and systems that are rapidly rendered out

of date, is a striking and important feature of contemporary capitalism. Thus, it has possibly had essential ramifications for cognisance of media's relationship to capitalism and the environment, a subject of mounting interest for the media, communication, and information studies (Hesmondhalgh & Meier, 2017).

2.4.2 Marketing of Music

New advances in technology have changed the music marketing industry drastically. These changes affect the way in which marketers distribute and market their products and services. Innovative distribution channels such as downloads, streaming and ringtones necessitate that the music marketers to keep up with the fast-changing landscape of the music industry. Music can reach millions of people from different parts of the world through the power of marketing. The marketing industry has undertaken a revolution with the shift from product-orientation to customer-orientation, and the same applies to music marketing (Ogden, Ogden & Long, 2011). It is critical to go up against the recorded perspective of the progression of music marketing to comprehend and look at the present scene of the music marketing industry and the fast changes driven by the new developments in innovation.

As record labels have calculatingly re-articulated their investments in the music production and distribution, various artistes have started to arrange a rapidly-developing business landscape of new advancements. These developments of reinvestment and individualised communication opportunities has constrained business musicians to re-examine their business methodologies and practices. Hesmondhalgh and Meier (2017) speculate that one remarkable aspect of a culture in the modern capitalist societies is that the primary manner by which individuals access social encounters is liable to radical, frequent and disorienting shifts.

Aiello and Sloboda (1994) maintain that the initial phase of marketing music is the interpersonal level. This is when an artiste and listener interact because of music with the marketing of music happening at the interpersonal level. Ogden, et at., (2011) put forward that musicians promote emotions, and through these emotions

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they can connect with music consumers at an interpersonal level. Hence, this emotion and these associations form a foundation of music marketing, where music is marketed through oral presentation (which is also known as word-of-mouth).

In Africa, music performance was embedded in the society's daily life activities ranging from birth, through important events of communities such as rituals, weddings, to death. Music was integrated into the lives of African communities, social organisations, religion, economic life or work life, political life and history. Dube (1996) postulates that in precolonial Africa, professional musicians were rewarded for their services although their services were integrated into the process of their lives. There were traditional professional artistes who specialised in political music production. In South Africa, they were known as 'izibongi' from Nguni societies. In this way, music marketing in Africa can be traced back to the pre-colonial era when music was performed for an individual or group of people (gathering) who would reward a musician for the performance. In the South African city of Johannesburg, black urban labourers who did not have recreational means discovered some comfort in shebeens where artistes performed on old guitars, concertinas, pianos and home-made percussion instruments and delivered a well-known kind of township music called marabi (Andersson 1981).

The next level in the mass marketing of music happened about 313 AD after the rise of European Christianity. Baskerville (2010) projects that in the religious segment individuals performed as a major aspect of their Christian obligations and received practically no compensation. Plainchant was a type of hallowed music that was sung during mass by a congregation priest or leader. This type of music was not initially acknowledged. In fact, the Church disallowed musical instruments. By the mid-seventh century, another type of plainchant was made at the request of Pope Gregory. These plainchants were called Gregorian Chants (Fleming & Macomber, 1990).

Gregorian music highlighted an arrangement of musical documentation, enabling duplications to be performed by the church or anybody. Gregorian chants enabled religious specialists to attempt a campaign of unification. The reason for this was for the Church to control vast numbers of individuals in various areas. This exertion was

presumably the main, acknowledged execution of music mass-marketing. Levy (1998) states that the Gregorian Chant (the product), was marketed as the direct word from Heaven. Around then, experimentation with sacrosanct music was under the strict control of the Church, and that standards were created that connected to the development and use of music (Fleming & Macomber, 1990).

The final product was broadly recognised as that of standard media and produced musical documentation adequate for the mass usage of music. The era of production in marketing focused just on conveying the product and there was no plan as to what the customer required. The congregation controlled how the music was played, considering the audience of the music.

The mass utilisation of music unlocked the entry for the improvement of music and music marketing. Martin (1995) states that the 15th century saw the development of 'private patronage' artistes. By the middle of the 17th century music, had spread all through Europe. In 1650, it was surveyed that there were around 1500 performers in London alone (Martin, 1995). Tragically, the nobility viewed performers as a servant and paid and regarded them in that capacity (Baskerville, 2010). Thus, performers needed to work to win money. In the early instances, the religious, royal, public and private levels of artistes made what may be characterised as the first music industry. Musical theatre and melodic shows played to a paying crowd. The rising significance of the concert society drove the music business. During 1800s, paying for a theatrical performance or a show was never again a novelty. A concert society was set up to allow its people the ability to go to shows by obtaining tickets through membership. This framework has played an essential part in the development of the music industry business (Martin, 1995).

2.4.3 Recorded Music and the Beginning of Broadcast Media.

Around the mid-18th century, the number of musical bands and musicians was increasing. Music characterised social class and status. Nobles started keeping their own particular ensembles. Individuals would create and affirm their social status by going to shows and other musical occasions. Furthermore, there was the mass distribution of music by means of 'sheet music' (Martin, 1995). During the 1890s it

was regular to see a piano in an upper working-class home. Sheet music for *After the Ball* by Charles K. Harris, turned into the initial 'million-selling' song in a year in 1892. In total, 10 million duplicates of the sheet music sold (Baskerville, 2010)

Ogden et al. (2011) state that in the late 19th century individuals were employed by the music distributors to market their material through personal selling and public relations. Moreover, they convinced performers to use the songs. Such individuals (known as pluggers) would, for instance, request a national radio disc jockey (DJ) to play their song in their mix or get a headliner such as Al Jolson (a popular actor and singer in the lates 1800s and early 1900s in the USA) to sing their music and this would guarantee a hit song (Baskerville, 2010). In marketing, this era is known as 'sales orientation' when the manufacturer would deliver products and focus mainly on hard-sell strategies. The introduction of the phonograph saw it become the world's first music entertainment system and it started to substitute the sheet music as the music fan's purchase of choice (Hyde, 1994; Morton, 2009). People of different social classes could appreciate and listen to music that was once just accessible to the rich.

In the 1920s, several organisations started examining the use of broadcast (radio). Diverse classes of music gained popularity. Sales of more old music rose within this period when they were utilised in a broadcast. Music businesses got worried that the radio would affect the sales of other kinds of musical entertainment, specifically live performance. Phonograph sales decreased and by 1924 the leader of the American Society of Composers, Authors and Publishers (ASCAP) expressed the view that radio gave rise to a 50% decline in sales of phonographs. On the other hand, band instrument sales expanded, and likewise, sales of sheet music declined. The ASCAP (which claimed the rights to a large number of the mainstream songs and the rights to jazz music) built up a framework where music consumers should pay a royalty in a request to recover their lost deals (Hyde, 1994). In 1981, a music television channel (MTV) was introduced in the USA as another platform for marketing music in the form of videos. After the official launch of television (TV) in South Africa on 5 January 1976, the video turned into another music-marketing instrument.

2.4.4 Music and Film

The experimentation of consolidating recorded music with films started around 1889. Thomas Edison's colleague, W.K. Laurie, built up the Kinetophone. The possibility of the Kinetophone was to utilise it near to the Kinetoscope (a movie gadget). The Kinetophone could not be enhanced enough and subsequently, the experiment failed. In 1906, the first permanent American music house opened (Ogden et al., 2011). Since there was no pre-recorded music, live music went with silent films. The mix of films and music did not take hold until the point when Warner Brothers collaborated with Western Electric to develop the 'Vitaphone'. By 1927 there were around 200 American film houses with the ability to use sound (Ogden et al. 2011). The *Jazz Singer*, a film with constrained dialogue, was introduced in 1927. It was during this period that movie makers found that they could get money by consolidating film and music and the major studios secured synchronisation rights, enabling them to combine music with films. By 1929 an American entertainment company, Warner Brothers, effectively mixed dancing, singing and talking in the movie called *The Broadway Melody* (ibid)*.*

2.4.5 Technological Advancement and Music Marketing

Different and new recorded music designs were established such as cassettes in the mid-1970s, and a transitional medium from vinyl LP records through to reduced plates in the 1990s. Moreover, the technological businesses were developing digital microcomputers allowing personal computers to be broadly accessible to individuals. Smith (2012) explains the concept of the internet as planned as a Cold-War safeguard for national government correspondence, but it turned out to be openly accessible in 1990 when Tim Berners-Lee designed the Worldwide Web internet browser. Internet was not permitted for commercial use until 1995 when Amazon and eBay were built up. As the web had been limited commercially for a long time, many had found the web's potential as a data and document-sharing system and public perception started to acknowledge a move to digital storage of information, not just in a local area as seen through the 1980s enterprises, but in an individual dimension. This denoted the end of the geographical limitation of recorded music distribution:

individuals didn't have to go to the nearby store to gather the most loved song anymore, but online stores were essentially lacking.

Ogden et al*.,* (2011) put forward that the record business' issues were amplified by the introduction of Apple's iPod which was established on October 25, 2001. The iPod enables shoppers to be mobile with their MP3s and they can travel with them whenever, they wish. Before the end of 2005, overall iPod sales had exceeded 42 million units (iPod Sales Charts, 2009). Music organisations and related industries have various marketing strategies that they use to market their music and musicians. Artistes can make in-store appearances, and they can use public relations by getting recognised in music-related magazines and different periodicals. The record companies can use guerilla promoting strategies by covering major urban areas with stickers or posters in addition to sending out mass mailing. Artistes can make television appearances, do radio interviews, or even shoot music videos. Songs are included in movies, television series, advert, and events. Bands can tour the world while offering band-related stock, for example, shirts and posters. By utilising the Internet, artistes can offer clip/teasers of a song (or even free songs with the expectation of selling more copies of their album).

2.4.6 Current Nature of Music Industry and Music Companies in South Africa

South Africa recording industry has faced several challenges in the past decade due to technological development. The IFPI (2013) reports that the worth of South Africa's recorded music sector fell by 5.8% in 2012, ending its status as a top 20 global market. South Africa has a range of musical creations attributable to the diversity of its people, hence a country that can produce multiple successful musicians and groups such as Ladysmith Black Mambazo, Casper Nyovest, AKA, Black Coffee and singer-songwriter Simphiwe Dana. Big concerns about the South African Music industry can be pinned on the development of the digital sector in South Africa, with higher charges of data and low bandwidth continuing to be substantial barriers to growth.

In 2012, digital services accounted for 8 per cent of a record company's profit. The Department of Arts, Culture, Science and Technology (DACST) states that there are

five multinational companies that dominate the world music industry (EMI Records, Sony, Vivendi Universal, AOL Time Warner and BMG), four of which have South African subsidiaries (RSA,1998). These companies provide musicians with a platform for selling their music to foreign territories which artiste would not usually reach. Reducing the barrier of reaching particular regions is important for the export success. Different production companies in South Africa such as; Afrotainment, Kalawa Jazzmee, Soulistic Music, Family tree, just to mention few, work with these dominating companies to expand their market beyond the country.

Subsequently, recent reports show a significant growth in South African digital music. The IFPI (2018b) reveals that digital music is growing exponentially in South Africa with 250 000 paying subscribers in 2017. This number is expected to grow as mobile phones continue to penetrate the market. Spotify was also introduced into South African market in 2018. Hence music streaming services in South African are expected to grow. The government is also implementing different policies to address the digital divide and, therefore, in the future more people will be accessing music online.

2.5 CONCLUSION

This chapter discussed historical perspectives of music production, music consumption, music, capitalism and society, the marketing of music and the current nature of South African music industry. The next chapter will discuss trends in music consumption, music purchasing behaviour and influences, music-sharing and legal issues and local artistes in a globalised culture and market.

CHAPTER 3

TRENDS IN MUSIC CONSUMPTION (LITERATURE REVIEW)

"I think music in itself is healing. It's an explosive expression of humanity. It's something we are all touched by. No matter what culture we're from, everyone loves music." — Billy Joel (as cited in Won, 2009)

3.1 INTRODUCTION

This chapter discusses literature that relates to objective two of the study. Digitalisation of music has changed the music industry enormously. The permeation of the internet technology not only changed the music business, but also the way music is consumed. The advancement of the new technology has transformed the manner in which cultural goods are produced and consumed; music production, ownership, distribution, marketing, and consumption (Molteni & Ordanini, 2003). These dynamics necessitate the analysis of trends in music consumption as a significant activity for producers in the cultural industry. This chapter discusses the patterns of music consumption, music-sharing and the music industry. The chapter also examines music and legal issues and how technology influences the performance of local artistes in a globalised culture and market.

3.2 PATTERNS OF MUSIC CONSUMPTION

Music has always played important multiple roles in human lives. Whether through encountering a live band playing or listening alone, nearly everybody on the planet experiences music consistently, willingly, or not. Music is consumed, one way or another, everywhere in the world and constantly (Kullenmark, 2012). Early types of music utilisation implied being confined to live performances. As technology advancements progressed, the music business followed, cultivated by music's capacity to influence individuals. As an established phenomenon and industry, music has changed drastically over the past years due to technological shifts and the advancement of a global information economy. In this way, services and goods have turned out to be more effectively available. A standout amongst the most influenced products is music (Kullenmark, 2012). The IFPI (2013) published its Music

Consumer Insights Reports which examined methods which audiences aged 16-64 years old engaged in recorded music across 20 of the biggest international music markets including South Africa. The report shows that music cannot be separated from daily lives and, on average, music consumers spend 17.8 hours per week with the most popular location being in the car. The report further highlights that streaming is virtually ubiquitous with 86% of music consumers listening to music via on-demand streaming. Moreover, user upload services lead the consumption of music and approximately 50% of all-time consumed listening to on-demand music is on YouTube (IFPI, 2013).

The new technologies have affected the consumption of products from cultural industries drastically. The quality of music as a cultural good cannot not be measured or learned pre- and post-consumption because music is an experiential product. This phenomenon is known as 'quality uncertainty'. There are no reasonable parameters to make a claim with respect to a bad song or an album. As Molteni and Ordanini, (2003:390) note:

> Since people consume arts and cultural goods as expressions of certain kinds of basic socio-cultural values, the value of cultural goods derives from subjective meanings, and there are no standard references to compare tastes. In this sense, there might be room for an unlimited number of different offerings, and the only way to reduce this huge range of options lies in obtaining a greater understanding of the social and cultural features of potential customers. (Molteni & Ordanini, 2003:390).

Thus, consumption preferences are culture-driven (culture-dependent) and cultural goods such as music are consumed to satisfy needs which are associated with highly valued lifestyles (Hirsch,1972). People use music to express who they are and the social group they are from. Molteni and Ordanini (2003) show that tastes linked with the consumption of cultural goods are only in part a personal preferences matter because individuals are part of a broader cultural and social environment. In the case of the music industry, individuals would prefer what other people prefer when the quality is uncertain, and this leads to a phenomenon known as the 'socio-network' effects. Socio-network effects happen when consumers decide to use

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products or services which are used by the people they socialise with (Molteni & Ordanini, 2003).

Another important dimension of consumption is the social contagion process which emerges as a cultural process (Hirsch,1972). This occurs when people's taste is informed by the continuous communications with others by means of institutions that facilitate social cohesion and intercourse (i.e., Facebook group for hip-hop lovers). Molteni and Ordanini (2003:391) posit that "this social contagion phenomenon can heavily influence the competition game in the cultural industries, as successes can determine situations of disproportionate competition, allowing some competitors to intercept or influence customer segments forcing rivals to remain followers".

3.2.1 The Impact of Digitalisation on Music Consumption

In the past, consumers were unable to pick between multiple options when it came to listening to music at home. Music consumers had to tune in to the radio or purchase a collection of music from the retailer (Kullenmark, 2012). These days one can listen to anything, in any format and anywhere, whilst busy with other activities. The way individuals consume music has changed significantly throughout the years. It has gone from vinyl to tape to CDs to mp3-players to streaming music (Kullenmark, 2012). Albums and CDs in the past had an overwhelming position and were embraced like gold. Individuals would show their collections on their house walls with pride and their visitors would scrutinise their collections with keen fascination. There has been a surge in physical format of music generally (Bludov, 2017). The IFPI (2018b) in their global music report show that revenue from physical copies of music globally has declined by 5.4%, and download revenue also declined by 20.5%. The global revenue has increased by 8.1%, digital share of global revenue increased by 54%, while growth in streaming revenue has increased by 41% (IFPI, 2018b).

In the past, one size essentially fitted everybody. Nonetheless, today one size does not fit all, and customers hold the purchasing power that will at last direct how music is conveyed to their particular gadgets (Kullenmark, 2012). Online streaming playlists are rapidly turning into the most prevalent path for music lovers to find and gather their favoured songs. In the digital age, internet, data and music suggestion

algorithms are being utilised to acquaint fans with new music that fits their listening profiles (Bludov, 2017). Even though playlists have been the main cash of streaming, they are turning into the 'pumping heart', the fuel which drives both discovery and utilisation. Some artistes are more focused on releasing singles rather than albums because producing and manufacturing an album requires massive investment and commitment. In this way, consumers are no longer forced to buy the entire album if they only like one song or so. Online streaming playlists negate this issue, forever (Bludov, 2017).

There are few studies in South Africa on how digital technologies have influenced the music industry and patterns of music consumed. Consumption of music, however, has been reformed by the internet all over the world, including South Africa. The internet has enabled people in South Africa to access different genres of music from all over the world, therefore creating new patterns of music consumption. Matthews (2011) conducted exploratory research to evaluate adolescents' generic music style preferences in South African urban areas, particularly in Johannesburg. The study implemented a mixed method to determine the preferences of music consumed by Grade 9 learners, qualitatively through interviews and quantitatively through a survey. Matthews (2011) established that there are multifarious variables which influence consumer's music preferences, namely; the listener (demographic and psychological factors), music (complexity of the stimulus) and environmental variables such as friends. The study revealed that urban South African adolescents' music preferences were - in order of the most preferred; Rhythm and Blues (R&B), Western Pop, Kwaito, Reggae, House, Hip-Hop, South African Pop, Western Choral, Metal, Rock, Gospel Jazz, Traditional African, Western Classical, and Indian Classical (Matthews, 2011) .

Environmental variables which influence the music preference of people include peer influence, family and largely the media. According to agenda setting-theory the media determines what is important in society. In this way, the media has the capacity to influence which music should be consumed by the society. The spread and availability of the internet has allowed streaming to reconstruct the landscape of music both globally and in South Africa. IFPI (2017) reported that South African digital streaming revenue increased by 334% in the year 2016 and digital streaming

revenue increased by 60.4% globally. Digital revenue accounted more than half of the revenue of the recorded music globally (54%). The IFPI (2019) reported that the music market of recorded music increased by 9.7% in 2018, mainly catalysed by the increase in the paid streaming services which account for 37% of total revenue. This shows that the patterns of music consumption are shifting from tangible music to intangible music. More people are moving into the digital space of music through paid subscriptions or free streaming services which are financially supported by advertising revenues. According to the IFPI's report (2017), however, digital downloads of music declined by 20.5%. Popular music streaming platforms in South African include; YouTube, Google Play, Apple Music, Deezer, Tidal, and Spotify (world's major streaming platform) and which were introduced into the South African market in 2018. The streaming service is becoming the preferred method of consuming music because of its affordability. Streaming services offer consumers music libraries which consists of millions of songs from different artistes worldwide. The number of songs which a device can carry is no longer an issue and the streaming service can provide different songs to suit a particular mood. Hence, music on mobile phones does no longer compete for space with other media such as videos and pictures. The usual rate for a streaming service in South Africa is R60 per month and this offers unlimited music access in most platform (Mcleod, 2018).

Since the rise of online music streaming, there have been several studies conducted internationally on how music streaming affects consumption patterns of music. Lee, Choi, Cho, and Lee (2016) studied the impact of online streaming services on music sales in Korea using a 2SLS regression approach. The authors used monthly sales of record music and online streaming data from the official Korean Gaon Music Chart to analyse the influence of online streaming services on the record sales of physical products. The study revealed that online streaming has a positive impact on record sales. Interestingly, the study found significant differences in gender purchasing behaviour. Male artistes sell more records than female artistes because it was found that female fans and who prefer a male artiste, were more willing to pay for the online services (Lee, et al., 2016).

Datta, Knox and Bronnenberg (2017) conducted research on how consumers' adoption of online music streaming impacts upon music listening behaviour. The

study used unique panel data of individual consumers' listening histories across various online music platforms. The findings of their study reveal that online music streaming elevates the discovery and quantity of consumption, particularly during the months of streaming. These effects, however, attenuate after some time. Despite that, online music streaming consumers were found to explore more and different music, even though the repetition of music from one artiste decreases. This study reflects that online music streaming is generally used to explore new artistes or music from all over the world. For musicians, this means that online music streaming can be used to generate a new fan base. Aguiar and Martens (2016) used clickstream on a panel of more than 16 500 consumers in Europe to investigate questions of sales displacement in the digital era. The study looked at how online, licensed music streaming impacts upon the purchasing behaviour of digital music. Their study discovered a beneficial connection between streaming services and authorised (licensed) online music stores, motivating consumers who stream music to go further and purchase the music from licensed online music store. In this way, consumers may use online streaming service to decide what to purchase once they discover their new favourite music. Aguiar and Martens (2016) show that higher interest music consumers view unlicensed downloading and online streaming services (such as Spotify, Deezer, YouTube, etc,) as a complementary service to online music selling store such as iTunes, Google play and the likes.

A recent study by Aguiar (2017) investigated the impact of free streaming on digital music consumption in France using clickstreams data from Deezer. The objective of this study was to examine the causal effect of mobile restricted and free music online, music streaming on music piracy and purchasing behaviour. The finding of this study reflects that the restriction of free music streaming reduces user visits by 2% from licensed and unlicensed downloading websites and reflects positive effects of free online music streaming on other sources of consumption. Furthermore, the study revealed that lighter streamers are stimulated by free streaming to purchase or practise piracy activities.

Kyryllova (2018) studied the analysis of music consumption pattern using the Russian networking site, VKontakte. The study used in-depth interviews with members of the network to get insight about the habits of music consumption on the

platform in the European region. This study reflected that VKontakte as a social networking site was used for listening to music. However, it was also used in combination with other sites of music. Also, the site was seen as not worth paying for music consumption, because of its limited data base.

3.2.2 Youth's Patterns of Music Consumption

Technology use has been adopted and integrated into the lives of the youth in the recent years, particularly the use of mobile phones with 75% of music consumers listening to music through smartphones (IFPI, 2018a). The convergence of technological features into a mobile phone has made it to one of the most used devices which can be used for multiple functions such as listening to music, shooting videos or visiting a websites or social media. Carroll, Howard, Vetere, Peck, J. and Murphy (2002) posit that up to date there is a high level of technology use by the youth. Considering that music has lately been digitalised and youth are amongst the most frequent users of technology, it is significantly crucial to examine youth's patterns of music consumption.

The IFPI conducted worldwide research using various countries, including South Africa, in April-May 2018, with the aim of exploring how consumers access and engage with music across unlicensed and licensed services. The IFPI (2018a) demonstrates that young music listeners consume music more in different ways. The report stated that young music consumers (19-24 years) "are more likely to listen to music during any activity and much more likely to listen on their way to work or education or while at work or education" (IFPI, 2018a). Youth access music in different ways and, globally 50% of young consumers (16-24 years of age) would prefer audio streaming if there was only one method of accessing or listening to music, and 86% of music consumers are listening to music through on-demand streaming. A survey by the IFPI (2018a) on how 16-24 years olds in India consume music reveals that 99% listen to music on their smartphones. This points out that the youth consume digitalised music most of the time. This could be downloaded music, streaming or music received from peers.

Morning Consult (a research company in the US) on behalf of musicFIRST conducted a survey in 2018 of a national sample of 2,201 music consumers to examine how young adults access music today and their perception on how musicians should be compensated in US (Morning Consult, 2018). The results reflect that streaming services (especially, YouTube) are the most popular platforms for listening to music. Interestingly, the survey showed that young adults influence the change of how music consumers listen to music, with almost 80% of millennials accessing music through streaming (Morning Consult, 2018). This demonstrates the growth of digital services for accessing music. Furthermore, the research revealed that 73% of the millennials access music via YouTube and 82% of them use smartphones and tablets as devices for accessing music (Morning Consult, 2018). The IFPI (2018a) showed that on-demand streaming leads music consumption globally, with 56% of South African audio streaming use. Globally, the IFPI (2018a) reports that 57% of 16-24 year olds utilise paid audio streaming service for accessing music.

South African music consumers also have different digital platforms which they use to access various musicians. Some of the world's biggest online music services are already in service in South Africa including iTunes and Spotify. JOOX South Africa was launch in 2018 with the purpose of promoting local music and artistes via a strong catalogue of South African musicians (Cooper, 2018). Boomplay (streaming service company) has also been reported to have identified a market opportunity in Africa. Lunden (2018) reports that Boomplay has 42 million monthly subscribers and 85% of those subscribers are from African countries (particularly Ghana, Kenya, Tanzania, and Nigeria) and most of their music is from African artistes. This shows that music streaming is growing globally, including in African countries and youth are the primary consumers of digitalised music. Although past research (IFPI, 2015) reflects that youth are the most active listeners to digital music, research by Dilperi, King and Dennis (2011) revealed that youth facilitate piracy through online platforms and seem not to consider the legal and ethical aspects of music consumption.

Weijters, Goedertier and Verstreken (2013) conducted a study in Belgium to investigate preferences of music consumption in the new context of illegal versus

paid-legal dichotomy. Their study examined consumer preferences of music in a broader way, including free versus paid models, platforms attributes, artistes revenues, (il)legality of use, downloading versus streaming services and audio quality. The scholars used a qualitative approach with in-depth interviews and an online survey to calculate preferences for online music. The findings revealed that music listeners of all ages evidently and consistently preferred consuming ethical and legal options when available, but, however, they preferred various means of making such economically viable (Weijters, et al., 2013). Interestingly, the study showed that "youngsters and young adults are more open to advertising, while middle-aged adults are more often willing to pay for advertising-free platforms" (Weijters, et al, 2013: 537). Hence, decisions by youngsters may seem to be less moral (ethical) and decent, yet the main thrust behind this is predominantly economical (ibid).

Music plays a critical role in culture creation. Identities are constructed by the music people listen to and people differentiate themselves from others by the type of music they listen to. Hence, music consumption by youth is influenced by the culture they identify themselves with. Wanjala and Kebaya (2016) conducted a study in Kenya to investigate how popular music formulates identity among Kenyan youth. Their study used methodology developed by Johannes Fabian in1997 and which posits that to analyse popular culture one needs to take into consideration the contexts in which the culture is produced and re-enacted. In this way, Wanjala and Kebaya (2016) chose popular music purposively by young musicians based on styles and themes that are linked to youth identity. The scholars revealed that popular music is important for understanding identity formation for youth, but importantly it plays a crucial role in influencing, shaping and negotiating identity constructions among the youth. This explain why most of the youth are active listeners to music because it offers them more than just entertainment.

Digital technologies have affected people's attitudes and behaviour towards music consumption. Wang and Li (2018) conducted research to study customer behaviour and features that play a role in people's decision or willingness to pay for the music they consume. Particularly, their study looked at factors that may influence willingness to pay for music by Chinese consumers, the behaviour of Chinese music

consumers and Chinese music merchandise. The researchers used a qualitative approach through two focus groups; i.e. a music merchandise group and music product to determine consumer preference and behaviour of the Chinese music consumers. Wang and Li (2018) argue that there are four features that will interact among each other and affect Chinese consumer behaviour in relation to music product and merchandise, namely; the culture of music, music preference and identify, musical loyalty and satisfaction and the culture of music. This means that most music consumers search for music they prefer and they identify themselves with the musician. As noted by Wanjala and Kebaya (2016) music plays a significant role in culture development. The research by Wang and Li (2018:30) posits that "consumers tend to set up an association between specific music genre and that subculture, then looking for some music or artistes which could align with this particular culture connotation".

Shapero (2015) was interested in studying the effects of technology on a music star's cultural influence, particularly the manner in which technology has influenced the cultural relationships that music consumers have with music. Shapero used a survey to examine how college students in the US communicate with musicians on Twitter and how they consume it. The finding of the research revealed that there was high social connectivity of music consumers with musicians through Twitter and high levels of consumption of an individual musician's music via streaming services such as Spotify. This enabled music consumers to browse unlimited music and to engage more with their favourite musicians. Shapero (2015:26) concluded that "modern college students are engaged with music more often than ever before because of the total time streaming services allow student users to listen to any of the millions of songs on the app, which have never before been available". When consumers have direct communication with their favourite musician, time spent on consuming music is extended and the music consumers feel more connected to their music stars. Social media has humanised music stars by offering end users of music capacity to directly interact with their fans (Shapero, 2015).

Rahfaldt (2007) conducted a study to investigate South African youth's relationships with music-based radio stations, content and presenters and to gauge the complexities that are mostly rooted in social dynamics. The researcher used a

qualitative approach through focus groups and interviews, and a listener-centric approach, which entails listening to different reality shows to analyse the perceptions of youth in South Africa. Considering that radio stations have the highest listenership figures in the world, Rahfaldt (2007) projects that music-based radio content stimulates conversations for youth in South Africa. Call-in discussions and other contents from radio generates platform for reflection, social interaction and dialogue among South African youth. This means that radio stations in South Africa still influence the music consumption of youth.

South African music consumers have various legitimate digital platforms which they can use to access music by different artistes. Examination of how South African youth use legitimate music digital platforms helps one to understand the patterns of music consumption or how music is accessed by music consumers. Hope (2014) conducted research to investigate the impact that the availability of legal platforms (such as iTunes, YouTube, Deezer, etc) for accessing digital music had on piracy in South Africa. The author used mixed methods a through web-based survey and interviews with South African musicians and music consumers. The research revealed that South African digital music consumers were aware that piracy was wrong and understood that it was risky as they could be prosecuted for practising piracy. Interestingly, Hope (2014) showed that South Africans were willing to share their music, both illegally and legally with their friends and that piracy seemed to be socially acceptable in South Africa. Furthermore, the research revealed that there was a growing shift towards streaming services.

3.2.3 Older Adults, Technology Use and Music Consumption

Many studies show that older adults struggle with technology (Poushter, 2016; Warschauer & Matuchniak, 2010), and there are the digital inequalities in Africa (Oyedemi, 2012), Older african adults may confront challenges when accessing digital music. Acquiring music from the internet requires technological literacy. Therefore, only literate older adults that are knowledgeable about how to use technology will be able to access music online. Mokotedi (2016) conducted a study to examine the status of ICT literacy in Adult Education and Training (AET) through a qualitative approach in South Africa. The study reflects that there is a need to

improve ICT literacy in AET. Furthermore, the researcher argues that there are millions of South Africans that are illiterate in numeracy, reading and writing or illiterate in ICT and this means that such population numbers cannot contribute positively to the growth of the digital economy (Mokotedi, 2016). Allen (2018:70) maintains that digital inequality still prevails in South Africa and suggests the following:

> In line with the framework established by the 2013 National Broadband Policy, these should include interventions targeted at not only improving digital literacy learning in schools, but also the reduction of mobile broadband prices and the expanded availability of Internet alternatives, such as Free Public Wi-Fi, along the poor urban periphery.

Considering these challenges in South Africa, this then prompts the critical question; How does technology affect music consumption by older adults in South Africa? There is almost a non-existent examination of the music consumption pattern of older adults in a rural, urban and semi-urban areas in South Africa. Hence, this study contributes to the body of knowledge in the field of digital technologies and cultural goods consumption. There is no definite age definition of older adults. Different organisations and researchers classify older adults by age differently. The World Health Organisation (WHO) (2002) posits the that United Nations agreed that the older population could be classified as 60 years+, but in Africa it should be either 50 or 55 years of age. For this study, older adults are defined as people who are older than 50 years of age.

There is a close link between the patterns of music access, musical taste and the generational divide and which refers to people connected over a finite period of time based on shared experiences that effected a sharing of culture and common habitus as explained by Eyerman and Tuner (1998:93). Holbrook (1993) maintains that the components of the generational gap play a very critical part in the formation of ones taste for music. Thus, this explains the connection between a particular age group and musical preference. Technology in fostering of culture, contributes to shaping generational differences in terms of how music is accessed and the taste of music. Molteni and Ordanini (2003) argue that young people mostly access music online.

Filimon and Lopez-Sintas (2011) conducted a study to examine how the generational divide affects the patterns of accessing music and their socioeconomic variables. The authors suggest that older consumers prefer using both a physical form of music such as CDs, Vinyls as well as digital files such as MP3, Wave file; whereas the younger generations are considered the key actors in the digital platforms, preferring to consume free, online music. Furthermore, Filimon and Lopez-Sintas (2011) show that older adult consumers of music do not like to search for new music, meaning that they prefer to reexperience the past memories by listening to music on TV or radio.

Sandulli (2007) explains that patterns of accessing music changes as consumers grow older and richer, and older adults tend to have more CDs than downloaded music. Older adults who have developed preferences of music tend to have less of a need to be socially associated with their friends by means of contemporary musical preferences. Memories of the past are experienced through music that is being played on radio or TV. This means that older adults still prefer the traditional means of listening to music (Filimon & Lopez-Sintas, 2011).

Mokwele (2018) was interested in aspects which influence the consumption of digital music for South African women. Considering that women are the biggest consumer group in most markets, the researcher conducted a study to examine the factors that impacted upon the online behavioural intentions of women in South Africa. The research divided the participants into two units, namely generation; X (32 to 43 years of age) and generation Y (25 to 31 years of age). The study revealed that "there was also a presumption that the adult group's use of technology would be lagging behind that of the youth, but the research found that there was no difference in behaviour between the two groups, as both seem to be active online and with technology" (Mokwele, 2018:57).

Understanding what music means to older adults can also help examine the patterns of consumption and how music is accessed by older people. Hays and Minichiello (2005) conducted a qualitative study to describe the experience of music amongst older people, predominantly the social, emotional, intellectual and spiritual well-being

role played by the music in the lives of older adults. The authors used interviews to investigate the meaning of the function and the importance of music for community members aged 60 years and older in Australia. Their findings reflect that music helps individuals in understanding and developing self-identity, expressing self, and experiencing spirituality and maintain well-being. Furthermore, Hays and Minichiello (2005) suggest that there is a necessity to be knowledgeable about the way music is able to sustain and facilitate the well-being of older adults. Hence, access to digital music by older adults is important as music plays an important role in their lives.

The new context of consumption has been transformed and affords music consumers with a large number of illegal and legal music platforms such as; free streaming platforms with advertising, paid streaming platforms, file-hosting services such as *datafilehost,* downloading applications and more (Weijters, et al., 2013). Thus, it is important to examine the patterns of accessing music (e.g. listening to music via radio, online paid streaming services, illegal downloads sites or peer-2-peer file sharing), by different age groups, including older adults (Weijters, et al., 2013).

Music plays a crucial role in the lives of different age groups in the society, as well as older adults. Creech (2019) conducted a literature review to examine how music technology can creatively enrich older adults' lives. The findings from the study showed that "older people, even those with complex needs, are capable of, and interested in using music technologies to access and create personally meaningful music" (Creech, 2019:01).

The IFPI and TEOSTO (2017) conducted research on music consumption by age. The research particularly investigated what music consumers in Finland listen to, what they like and why. The research used 1,019 interviews with women and men 16-65 years of age. The study revealed that age is the most critical factor influencing music consumption in Finland. Furthermore, the research reported that a majority of older adults (56-65 years old) listen to music via car radio (about 68%), and only 4% of the older adults use tablets to listen to music. One of the questions which was asked to collect information about the use of the cell phone for music consumption revealed that 84% of 20 years old participants said what they had listened to music

via a cell phone is the previous week whereas, only 26% of 60-year-olds said that they had listened to music via a cell phone in the previous week (IFPI & TEOSTO, 2017). This shows the significant variance between different age groups on how they consume music.

Lamere (2014) conducted research to explore age-specific preferences in listening. The study used a quantitative approach, where data of a digital music subscriber service was used to interpret the patterns or taste in listening to music by different age groups. The author compared a13-year-old listener with a 64-year-old listener to check their music tastes and the results revealed that they listen to different kinds of music. Top artistes for 13-year-old listeners reflect the current and trending artistes, whereas for older adults it revealed that they listened to both current popular artistes and also to a number of artistes that were popular from years gone by.

3.3 POLITICAL ECONOMY OF THE MUSIC INDUSTRY

Just like any other product, music needs to be marketed to reach wider audiences. The business of the music industry sells compositions and its business objectives include recording, producing, and distributing recorded music. The IFPI (2019) reveals that most record labels have shifted their marketing efforts to digital space, which affords them an opportunity to be more precise in targeting individual groups of audiences. Thus far, the charges of marketing online are snowballing and companies in the music business, similarly, have to continue to advertise across traditional media such as radio television, outdoor and print media to market their artistes (IFPI, 2019)

Škoro (2013) observed that the music industry encompasses lists of different business branches such as human resources, music publishing, music workshops and schools, TV and radio stations, musical associations, managers, arrangers, lyricists, producers, musical theorists, record companies, performers, composers, marketing agencies and promotional agencies and organisers and concert promoters.

Money begins to roll in the music industry when a hit-single occurs. Music was sold as sheet music (notes printed on paper) before the gramophone was introduced. Promoting music has always been an expensive and complicated process. It starts with convincing DJs or performers to showcase a certain song during their performances in a particular music programme or event. Radio and television amplified the process of music marketing in the 20th century by reaching a greater audience at the same time (Shaw, 2004). Therefore, the relationship with radio DJs and music compilers became crucial for music marketing. What also marked a turning point for the music industry was the introduction of television which could also be used to market music using audio and visuals simultaneously. Shaw (2004) shows that radio airplay can catalyse the exposure of song and contribute positively to its popularity in the charts.

The IFPI (2019) reported that record companies still consider investments in new talent and in the marketing music and, combined with marketing and artistes and repertoire, there is an estimated investment of $4.5 billion annually. Record companies regularly pay advances to empower musicians to focus on composing, recording, performance preparation and for performing music. Such advances can be recouped against future royalties from streaming and sales, yet are not recovered if incomes fail to reach a particular level. The record company thus bears the danger of the investment in an exceedingly competitive marketplace (IFPI, 2019). Investment in successful artistes has customarily been recovered from sales of their music, regularly around a year and a-half-after signing a recording deal. With the streaming model, recoupment commonly happens over a more drawn-out timeframe, making the record label's advance financial investment conceivably more significant (IFPI, 2019).

Primarily, there are three major record labels in the music industry, and they are all American companies; Universal Music Group, Warner Music Group and Sony (which bought the British EMI Group in 2012). These big three record companies have dominated the South African music industry and international market, controlling about 90% of the worldwide market. Ingham (2019:01) reports that "Sony Music's streaming revenues climbed 8.2% year-on-year in the three months to the end of March 2019, as the company's total recorded music sales reached $946.3m".

Publicity from different media houses is part of promotional activities, and is considered important when marketing the music. Škoro (2013) postulate that record companies most of the time pay music editors or compilers to play their music on high rotation and this phenomenon is known as 'payola'. Radio station music compilers could be given money, for instance, in order to prioritise the music of a particular record label.

The modern approach to marketing music, however, involves more than using traditional media. This includes the use of the new internet technologies to reach more people around the world. Social websites, the sending of links for download reviews, websites, press cuts, banners and using social media influencers are some of marketing tactics. Just like any other culture industry, Meler and Škoro (2013) show that the role of the music industry is mainly to convert its musical productions into financial rewards. Škoro, (2013:790) observes that "marketing has aided record companies to promote music and make benefits. At the same time, by manipulating not only the market, but emotions and forcing certain musical categories and performers, for whom they believe will bring them a larger profit, marketing helped the record companies to overlook the essence of music's existence"

Major record labels use their economic and political power to monopolise the music industry. Consumer-product industries such as the music industry rely on the value position of the product to dominate the market. Rennhoff (2009) shows that consideration payment (also known as payola) is payment by manufactures (record labels) to the media in order to favour their material. Different government organisations such as the Federal Trade Commission (FTC), and the Federal Communications Commission (FCC) in the United States have been concerned about this practice because it overpowers the upcoming labels or musicians who do not have financial power to compete with the big conglomerates in the media space. Independent Communications Authority of South Africa (ICASA) (2000:30) states that

> there is widespread concern about the practice of 'Payola' in which improper
> deals are struck between recording companies and radio music compliers or

disc jockeys. Also, certain disc jockeys seem to be producing music that they then play, which unfairly advantages that music (ICASA, 2000:30).

The social position of power seems to influence competition in the music industry. Mol and Wijnberg (2007) state that major record labels link up with national radio and television stations to develop ownership relationships with music compilers, providing incentives in order to influence the competition process in the music business. In this way, in South Africa, artistes who are signed with major record labels have more airplay on national radio stations such as Metro FM, 5FM and Ukhozi FM, just to a mention few.

In the new era of digital technology, however, the process of competition in the music business is constantly changing. The domination of big record labels is threatened by the new means of production and reproduction, digital distribution and the crucial way in which consumers get informed about music products, their quality and authenticity (Mol & Wijnberg, 2007). However, the IFPI (2019) reports that record companies enlarge levels of investment in the music industry, driving the dynamic development of high-potential markets. The IFPI (2019) observes that "as part of this process, record companies are taking their artistes' music to an ever-expanding and truly global audience, whilst fans are benefiting from easy access to an increasingly diverse catalogue of licensed music, discovered and developed around the world".

The music industry consists of major and independent record labels which participate in the selection, publishing and marketing of songs by different retailers, physically and digitally. In the past, the model of business in the music industry was based on major record labels providing artistes with resources needed for the music production in exchange for the right to exploit their copyrights (Leurdijk & Nieuwenhuis, 2012). The independent labels usually are known for producing music for a particular niche market. There is a close relationship between major and independent labels. Usually the big labels take over contracts from independent labels when they see potential artistes. Some of the independent labels dominating the South African Music industry include; *Ambitions records, Kalawa Jazzme, Afrotaiment, Family Tree, Solistic Music, Open Mic Productions*, among others. The new technology which costs less for music production, distribution and marketing

has enabled independent labels to do business without relying on intermediaries of the record label. These change the position of power for emerging artistes as it gives them an opportunity to negotiate with big labels in a way that favours them. Mol and Wijnberg, (2007) posit that independent record labels allied themselves with local DJs (from community radio stations) in order to influence their playlists.

Social media has provided artistes from emerging labels with platforms to spread their music worldwide. Salo, Mäntymäki, Lankinen and Kajalo (2011) explored how social media is perceived as a marketing strategy in the music industry. The findings of the study showed that social media can be used by big labels and emerging artistes to establish communities, promote concerts and upload videos and audios to advertise new music. Hence, social media has changed the traditional format of marketing music which was mainly used by the major labels (Salo et al., 2011).

It is important for South African musicians to establish themselves as strong brands in the music industry to become competitive. Wilson and Stokes (2005:367) postulate that artistes need to perceive themselves as cultural entrepreneurs who require advanced business communication skills and relevant marketing tactics in order to be successful in the music business. Considering that South African musicians need marketing strategy knowledge to compete in the current international market of music, Nel (2017) conducted research to discover the use of Integrated Marketing Communications (IMC) by South African musicians. The study adopted a qualitative approach by interviewing South African musicians. The finding show that South African artistes utilise various marketing communication tools to reach their target audience in their campaigns. However, the study shows that not all components of IMC were effectively used due to a lack of strategic planning and a consumer-first mindset. In this way, South African musicians need a clear understanding about marketing communications to thrive in the music industry.

In the book titled *Developing Cultural Industries*, De Beukelaer (2015) addresses the discourse of the creative economy globally. De Beukelaer (2015) notes that the creative economy is a discourse that entices not only nations that have strong history of positive cultural industries (UK, USA, Japan, Germany, France) but also countries which have seen their market share of the creative industry grow in the past decade

(China, Brazil, Korea, Mexico, and so on). The author argues that Africa lacks the resources and the infrastructure to transform the potential of the continent's creative talent into concrete results.

3.4 MUSIC AND LEGAL ISSUES

It is crucial to look into the copyrights law which protects the intellectual property of artistes. The developments of new technologies have made the legal issues in the music industry to become more complex and crucial for the music business. Copyright law is important because it protects the artistes' work and enables them to be paid for their own efforts. The South African Copyright Act No 98 of 1978 (RSA, 1978) has been amended several times in order to stay relevant within the digital age and to comply with the minimum standards of the Agreement on Trade Related Aspects of Intellectual Property Rights (TRIPS) which fosters the protection of intellectual property globally (Polak, 2009). Copyright infringement happens when a person without authorisation of the copyright owner sells, imports and distributes for financial purposes (SAMRO, 2018). In South Africa, Southern African Music Registration Organisation (SAMRO) is responsible for the collection of fees from all the music users (such as radio and TV) on behalf of their members (musicians and publishers) and to facilitate the distribution of royalty income.

3.4.1 Copyright Laws, Piracy and Digitalisation of Music.

The question of how intellectual property can be protected has been at the crux of copyright law long before the progression to digital music. Copyright law has been trying to prohibit the duplication of CDs, for example, as means of fighting piracy. The availability of music online creates extensive piracy and the illegal downloading of music. The recording industry lost about a million dollars per day due to illegal sharing. Digital Millennium Copyright Act (DMCA) was established in the USA in 1998 with the purpose of balancing the interest of online service providers and copyright owners through endorsing cooperation, liaising with service providers on copyright infringement and reducing infringement of copyright (USA, 1998). Technology creates a feeling of efficiency and creativity in the music industry. The expanded challenge in the advanced utilisation of music has changed the manner in

which customers access the music. Likewise, the music business must focus its endeavours on utilising the Internet as the essential method for disseminating music to customers (Spahn, 2013). The developments of technology brought advantages and disadvantages to the music business. (Spahn, 2013:160) notes that "digital downloading has provided a new challenge for the music industry because of legal and illegal downloading. Legal digital download services provide new profit opportunities for the music industry, whereas illegal digital downloading depletes possible income opportunities".

The licensed music business is destabilised by the digital piracy across numerous structures and channels; unlicensed streaming sites, P2P file-sharing systems, cyberlockers and aggregators, unauthorised streaming and stream ripping and portable applications. A report by the IFPI (2019) suggests that all stakeholders in the digital economy should play a role in supporting legitimate digital commerce and assist in combating piracy in all its systems.

Previously, piracy was not extensive because the music industry relied on physical formats such as CDs and they were difficult to get if one did not purchase them. The movement to digital music consumption muddled the enforcement of copyright for recorded music in Africa. Adedeji (2016) conducted research to explore the challenges, prospects and possibilities in the Nigerian music industry. The study used ethnographic and bibliographic sources to trace and analyse the history of the Nigerian music industry. Adedeji (2016) states that the challenges of copyright, piracy and intellectual property manipulation are all linked and strongly rooted in the present distribution system that favours the Alaba market (a popular market for electronics in Nigeria), whereas musicians and others associated with the industry of music are suffering and they keep on losing money. Furthermore, the author suggests that artistes lose money from physical piracy and in the manner in which telecom companies, media houses and public that use music in Nigeria lack proper licensing. In this way, there is lack of efficient policy or laws that protect the intellectual property of artistes.

Ouma (2006) investigated the reality or myth of optimal enforcement of copyright in Sub-Saharan Africa. The author reveals that the biggest issue in fighting piracy is the

efficient enforcement of the copyright law. Society reacts differently to the laws and standards that oversee it and will, in general, be reluctant to accept laws that it esteems to be of no advantage to society. Copyright laws in Africa apparently were foreign and were to serve the outside right holders. Most African nations did not agree with the Berne Convention (international agreement governing copyright) until they were compelled to adjust to the arrangements found in the Berne Convention through the TRIPS. When drafting the laws, usually for the legislatures in Africa, it is necessary to engage specialists from outside the continent. While this might be a benefit as far as skill in issuing of copyright and related rights, their suggestions and discoveries are one-sided towards Western belief systems (Ouma, 2004).

Schonwetter, Ncube and Chetty (2009) conducted research to examine the copyright environment in South Africa for the African Copyright and Access to Knowledge (ACA2K) project, which is intended to establish a relationship between the national copyright environment and access to knowledge in African countries. The study used a desktop approach and interviews with employees of the South African Department of Trade and Industry (DTI) and the Department of Arts and Culture (DAC). Furthermore, interviews were conducted with the Publishers' Association of South Africa (PASA), the Association of Non-Fiction Authors (ANFASA) and University of Cape Town employees to inspect the actual effects of the copyright environment in South Africa. The research revealed the following about the copyright environment in South Africa:

- There is an absence of straightforwardly pertinent case law in the region of copyright, to a great extent because of the troubles that rights-holders experience in seeking after solutions for infringement, and the multifaceted nature of copyright and evidentiary law.

- The Copyright Act does not utilise most adaptabilities contained in TRIPs and other global copyright agreements, especially with respect to the utilisation of copyright special cases and constraints. The Act additionally does not appropriately address the digital environment and its difficulties, nor sufficiently accommodate the upgrading of access to learning materials for the sensory disadvantaged.

- Furthermore, a significant number of the current copyright exemptions and impediments, and particularly the arrangements on reasonable managing, are commonly viewed as excessively ambiguous by the two rights-holders and clients.

- The Electronic Communications and Transactions Act may supersede the significant access-empowering arrangements of the Copyright Act by appending criminal obligations for certain employments of a work that are permitted under the Copyright Act.

(Schonwetter, Ncube & Chetty, 2009)

The Companies and Intellectual Property Commission (CIPC) under the Department of Trade and Industry (DTI) administers the right to control the utilisation and distribution of creative and artistic works in South Africa. At the point when an individual purchases a CD from a music store then he/she really pays for the copyright material. Practically all songs that were recorded have a copyright. Today, even the live performance of an artiste likewise has copyright. Notwithstanding, playing music on radio and television includes payment of permit expenses to the copyright proprietors. Subsequently, when one tunes in to any radio station in his/her vehicle it is available because of a few contracts, including copyright (Mahla, 2013).

Different scholars have different opinions about the current copyright law in this digital era. Nyehita (2017) conducted a qualitative study to review the regulation and operation of collective management organisations of music works in the digital era in Kenya. The researcher argues that Kenya's analogue legislation is not on a par with the current changes carried by digitalisation of Copyright. Furthermore, the researcher indicates that there are gaps in the institutional and legal framework that governs music works in the digital environment.

Groenewald (2011) was interested in analysing fair dealing relating to music content in the digital era in South Africa through a comparative study with the United Kingdom, Australia and the United States of America. The researcher suggests that South Africa should amend the Copyright Act through the copyright legislation, considering the Berne Convention. In this way, the author suggests the legislation

should try to balance the rights of copyright owners with that of public in general, particularly where education is concerned. Groenewald (2011) suggests that the copyright Act should become flexible enough in order to deal with the development of technology in way that protects the citizen and musicians.

Fouche (2015) investigated the modern approaches to music as a product, to record labels and copyright in the music industry with the aim of understanding how the technological development contributes to the evolution of the digital era. The study used a content analysis approach to investigate the current and past state of the music industry. The researcher suggests that record labels need to be flexible in how they handle the music business and they should be adaptive to the new technological development in order to sustain their businesses.

The Copyright Amendment Act proposed an update of the old copyright law. The new bill seeks not to pay artistes for their educational, creative works for reproduction and others acts. The proposed bill has an overwhelming negative impact on the creative industry (van der Merwe, 2019). A coalition of writers, artistes, publishers and businesspeople in the creative industry have been trying to curb the amendment of the South African copyright law due to the envisaged negative impact on the industry. The bill creates uncertainty around the royalties and ownership by allowing free re-use of creative works and, as a result, threatening the investment on production (van der Merwe, 2019).

Music piracy steals professions and destroys the capacity of authors and recording specialists to keep making the incredible music that is the soundtrack to of modern lives (SAMRO, 2018). Music piracy additionally takes the bread off the tables of a large number of individuals who work in music-related fields - from writers and arrangers of songs, recording specialists, to record organisation representatives, studio producers, sound engineer and music retailers. IFPI (2018a) Music Consumer Insights Report shows that "more than one-third (38%) of consumers obtain music through infringing methods – with stream ripping the dominant method (32% of consumers).

SAMRO (2018) maintains it is strange that a huge number of individuals who wouldn't dream of shoplifting a book, or Digital versatile Discs (DVDs), don't mull over downloading music wrongfully from the web, or duplicating and sharing music, or purchasing pirated CDs, DVDs, and so forth. This is mostly because numerous individuals see music piracy as 'harmless' wrongdoing, and partly due to the fact that a few people simply don't understand the effects that music piracy has on writers, producers and record labels (SAMRO, 2018). They don't know about the laws encompassing music piracy, and they have no clue about the staggering impact their activities have on the hardworking musicians in the music business (SAMRO, 2018). However, Karaganis (2011) argues that in South Africa, media piracy is influenced by socioeconomic factors such as social inequality and poverty, low incomes and high media prices, and a persistent marketing of culture generating a high demand for cultural goods such as music but very few South African access the material legally. As a result, South Africans opt to access the media content that is pirated, such as cassettes, CDs, books and currently the digital formats (Karaganis, 2011).

Polak (2009) conducted a study in South Africa to explore the copyright laws which rule the transmission of analogue music to digital formats using a mixed methodology. The study found that South African music librarians are not knowledgeable about the copyright law, particularly about sound recordings. The National Youth Development Agency (NYDA) (2013) reveals that South African recording labels are generally seen as unscrupulous and taking advantage of uneducated musicians. Also, managers are taking large sum of money from artistes' sales and performance. This means that South African musicians need to be educated properly about financial management and contracts in the music industry. South African musician Zahara alleged that the TS Record Label has been robbing her of millions in royalties (Mkhize, 2019).

As new developments in technology continue, laws relating to the music industry should be flexible to address the injustice of piracy. Halbert (1997:55) argue that the "law does not emerge fully formed to address the injustices of the world, rather, law is created through stories that manufacture injustice". In this way, this study aimed to understand how South African piracy stories affect local musicians and how the issue could be tackled to ensure that justice is served in the music industry.

3.5 LOCAL ARTISTES IN A GLOBALISED CULTURE AND MARKET

The development of technology and the internet has connected different artistes from all over the world. Political, social and economic relations of different countries continue to grow due to the advancement of technology. This phenomenon is known as globalisation, the growth in reflexivity (self-awareness) and also political and economic changes (Giddens 1990; Robertson 1992). Different societies all over the world have come to engage with the possibility that maybe every single human community shares certain things in common, and that such commonality considers the translation of all universal ideals (Robertson 1997). Adams (2007:128) maintains that,

> The process of cultural exchange and adaptation of beliefs and practices takes place at a much faster rate than previously, and the menu of cultural options to choose from in most locales around the world has greatly increased, so that most people can listen not just to indigenous folk or sacred music, but rock, rap, and European classical music, as well, on a daily basis.

Technology has connected different parts of the world, creating a globalised culture and market for musicians. Audiences in South Africa have access to music from all over. For consumers this is an advantage because they can listen to any song from anywhere, via, for an example, Spotify. The internet affords local artistes an opportunity to reach the international market and compete with the international artistes. Globalisation as a complex phenomenon does not only affect the economy of the music industry, but also the entire structure of music life; that is the production, reproduction, distribution, reception and consumption of music, and in this way social groups and value systems are affected from a cultural and economic point of view (Baltzis, 2005).

Adams (2007:134) suggests that when one thinks of globalisation of music one should not just think about the rising style of 'world music' that highlights not only the growth of local musical styles and genre, but "the increasing cooperation between local artistes, internationally popular musicians, multinational recording companies, governments, and international organizations". Therefore, globalisation of music

goes beyond popularity of music. This means that there are different sectors are affected in the process of change.

Analysis of local artistes within a global culture and market always bring to the fore the issue of cultural imperialism. Gherghina, (2005) is of the view that the "cultural imperialism concept stems from the broader notion of imperialism and hegemony used in various social sciences, mainly in international relations. The concept has been used to explain the inequalities in the balance of power between different nations in the world that are actors on the international stage" Michel Foucault (1991) reinterprets the notion of power and governmentality to infer that politics exerts a wide range of control techniques on the population. The interconnectedness of the world creates the fragmentation of old musical cultures and such fragmentation should not be viewed as a negative change because musical cultures continuously change, along with their social context (Baltzis, 2005). The fragmentation and disorganisation of traditional music forms leads to remote and alienated social relations, and which form new kinds of cultural hegemony.

The notion of cultural imperialism can be seen with the USA's cultural hegemony over other countries. American television programmes and Hollywood movies are the forerunners of cultural catastrophe in some parts of the world, promoting the culture-ideology of consumerism. America has used its global media to promote American culture all over the world, including American music. Cultural imperialism promotes difference in the value chain, and the American media use their content from movies, as an example, as a marketing strategy (Adams, 2007).

Tsanwani, Mulaudzi and Raselekoane (2017) conducted a qualitative study through content analysis to investigate the impact of globalisation in developing countries such as South Africa. The study aimed to examine the challenges generated by globalisation for different countries and their societies. The research reveals that developed countries seem to the dominate cultures of developing countries and this contradicts their norms and values. Furthermore, the authors put forward that localising politics, economics and culture through globalisation declares war against different societies. Tsanwani, et al. (2017:138:) argue that:

Fundamentalists face a challenge of having to come to grips with the notion of globalisation, have to strike a balance between maintaining cultural integrity and tradition, have to absorb changes associated with globalisation of the world. The main challenge being that, it seems individual members have no choice but to adjust modern to and its accompanying changes.

In the music industry, for instance, this means that artistes from developed countries have the power to influence South African music production and, as a result, South African musicians may be influenced by musicians from developed countries in their music production. Hence, Tsanwani, et at. (2017) suggest that balancing the advantages of participating in a globalised world against the uniqueness of local culture involves a careful approach. Moreover, the research suggested that 'placing culture at the heart of development policies does not mean to confine and fix it in a conservative way but may mean to invest in the potential of local resources, knowledge, skills and materials to foster creativity and sustainable progress' (Tsanwani, et at., 2017).

The internet and the digital technologies have profoundly affected how consumers access recorded music on the international stage, whether illegally or legally. On the other hand, South African artistes are also afforded the opportunity to reach the international market, enabling new business opportunities outside South Africa. Although technology enables musicians to run a music business by themselves, the IFPI (2019) shows that there has been an increase of investment into the music industry by the record labels. As a result, new diverse markets emerge and grow rapidly. The IFPI (2019) explains as follows:

Working in partnership with record companies and supported by their resources and understanding of the different music landscapes, artistes are enjoying global success. As they and their music resonate with fans in different parts of the globe, revenue is returned to help fuel the next creative cycle.

Nkala (2012) conducted a study to examine if digital value distribution and value models which were successful in developed nations would be effective for the South

African music industry. The research used an exploratory research method to scrutinise the digital model of music business and revealed that "a mixture of value distribution and value capture models would address the entire market requirement, with mobile-centric digital distribution models being most suitable for mass market deployment (Nkala, 2012:97). Oti (2009) says music and films from Africa, particularly Ghana, Botswana, South Africa, Nigeria, Kenya and Mozambique have received global attention and featured on western media such as BBC and CNN. This shows that African artistes are also recognised by other nations.

Liadi (2012) conducted a study to investigate the factors accountable for the current unexpected success in the popular consumption of Nigerian hip-hop by the youth. The study used qualitative instruments for data collection – thirty in-depth interviews and six main participant interviews with hip hop club DJs and fans. The study revealed that the infusion of multilingualism with the influence of element from global hip-hop (American hip-hop) has led to a growing popularity and consumption of hip-hop music amongst the youth in Nigeria.

Onyeator (2019) conducted a study in Nigeria to examine the creative industry globally from the viewpoint of its local impact in developing countries. Through a literature review, the study followed the direction of the creative ideas in first world nations where it has been exceptionally effective. It then expands on this foundation to break down the attributes of Nigeria's imaginative space. Onyeator (2019:52) suggests that the "Nigerian government could consider going *global*, by appreciating the influence of local characteristics on the adoption of the global paradigm". Onyeator (2019) emphasises that local adaptation should be given full consideration because creative industries are unique and distinctive to the community in which they exist or operate.

Chislett (2013) states that South African artistes are faced with a challenge of producing music they like against the trending music. Fashion changes fast and there are companies in South African which focused on making money from what is popular at a particular time. As a result, some artistes opted to follow what is trending in the market and then tailor it according to their style of music. Chislett (2013:20) suggests that "it makes more business sense to be committed to the

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direction that is emerging from the work that a group is doing, than for that group to be trying to copy what is currently hip". This could mean that the music which is more likely to be produced in South Africa relies heavily on what is trending. Trends in music are usually catalysed by the media, meaning that artistes who have access to the media can influence South African music production. This has been clearly seen in South African Hip Hop culture, where some artistes try to sound like American musicians.

Worldwide Independent Network (WIN) is a representative organisation for the worldwide independent label community and it conducts research and gives independent labels a platform with the aim of assisting them to grow globally, including South Africa. The WIN (2016:8) report shows that one of the significant matters is that several independent labels do not have the international infrastructure required to compete and, as a result, worldwide, 52% use major labels or major label-owned distributors. When independent record companies utilise major record companies owned by distributors, those major record companies claim their market share, consequently twisting the figures in their favour. The WIN report (2016) argues that this weakens the position of independent record companies in the music industry and that streaming services afford independent record labels an opportunity to be rewarded fairly. The research by WIN (2016) discovered that independent record labels are growing worldwide but they still have to learn how to build sustainable businesses in the digital market.

3.6 CONCLUSION

Patterns of music consumption have changed drastically due to the development of new technology. The literature points out that the music streaming service is the prominent means of music consumption all over the world. This chapter discussed the trends in music consumption, particularly the effects of digitalised music on music consumption. Furthermore, this chapter discussed the political economy of music, legal issues in the music industry and the analysis of local artistes in a globalised culture and market. This was done by looking at the consumption pattern of youth and older adults from rural, urban and semi-rural area in South Africa. The

next chapter will focus on postmodernism and critical approaches to technology as a theoretical framework for the study. Thus, the next chapter will critique and discuss key theories and theorists of postmodernism as a lens through which to engage with music and technology in the current age.

CHAPTER 4

COMMUNICATION TECHNOLOGY AND THE POSTMODERN CULTURE.

4.1 INTRODUCTION

This chapter discusses a theoretical framework that serves as a guideline for this study. For this research, a theory of postmodernism and key conceptual analyses of technology are used as a lens for interpretation and analysis. Therefore, this chapter focuses on how postmodernism reflects in art, culture, society, technology and music. This critical discussion is important in attempting to understand the dynamics of the download culture and power balances which influence the consumer cultures. While technology has been essential to all human epochs and civilisations, there is a peculiar role that communication technology plays in the current era. This chapter addresses objective five of the study which intends to use theoretical approach of understanding the current nature of online music culture.

4.2 DEFINING POSTMODERNISM

Postmodernism is a complex concept which can be challenging to conceptualise. It is an intellectual movement that is occupied with inconsistency and objection to the truth or reasons to justify the norm. In this way, to understand the concept of postmodernism, it is crucial to use a genealogical approach by looking at its development as a concept as explained by various scholars. Therefore, this section discusses key philosophers/theorists of postmodern culture, such as Michel Foucault, Jameson Frederick, Nietzsche, Jean-François Lyotard, Jacques Derrida and Richard Rorty.

The term postmodernism was derived from the term 'post-modern' and a better understanding can be achieved by contrasting it with its family term which is 'the modern'. The modern era which was in the late 19th century was characterised by a reality where technology, science, transportation and mass communication networks restructured perceptions of humanity (Zalta, 2015). Featherstone (2007:03) explains that modernity is commonly held to have come into being with the Renaissance and was well-defined in relation to Antiquity - the debate between the Ancients and the

Moderns. Modernity suggests that there should be a structure which is followed in society as part of culture, whereas "postmodernism suggests an epochal shift or break from modernity, involving the emergence of a new social totality with its own distinct organising principles" (Featherstone, 2007:03). Jean-Francois Lyotard, with his publication *The Postmodern Condition* first entered the term 'postmodernism' into the philosophical lexicon in 1979 (Lyotard, 1979). Lyotard emphasises the significance of avant-garde art in terms of the artistic of the sublime. Lyotard postulates that the modern artistic work is representative of sublime sensibility in sense that there is no system that forces art to conform to a certain structure and thus it far overpowers all attempts to do so.

Kant's 'Copernican revolution' was the beginning of the philosophical modernism at issue in postmodernism with his suspicion that people are not capable of knowing things in themselves and that objects of knowledge should adjust to a person's faculties of representation (Kant, 1787). This was substantiated by Michel Foucault, one of the intellectuals of the postmodern movement, and he argued that "it is meaningless to seek in the name of-or against -Reason, Truth or Knowledge" (Foucault, 1988:11). This means that there is profound scepticism about reason, truth or knowledge which shapes perceptions.

Philosopher Richard Rorty emphasises that postmodernism does not mean that it essentially provides knowledge or the truth (Rorty, 1989). This triggers critical questions about the understanding of reality and the position of postmodernism and reality. What is right or wrong in the postmodern era? Who questions the culture driven by the postmodern technologies? Who is losing or benefiting? Hicks (2004:02) postulates that "if there is world or self to understand and get right on terms, then what is the purpose of thought or action?".

Perspectives by different scholars on postmodernism reflect its complexity and multifaceted nature as a concept. Nel and Kroeze (2008,4) define postmodernism in various ways as follows:

> Postmodernism is a disillusionment with society, the character of the individual and ultimately reality itself. Post-modernism is thus a nihilistic philosophy.

Postmodernism is a rejection of what was proposed by Modernism. It is disbelief in the claims of the primacy of the human mind, enlightenment through science and reason, and the upliftment of society through moral progress.

Postmodernism is the belief in fragmentation and plurality. No one view of reality can be taken as the truth, since all views are subjective. Experience is characterised by difference and needs to be deconstructed and subjected to constant questioning.

Post-Modernism is pop-culture, characterized by the superficiality of society and the individual being inauthentic and in a constant state of flux. The image/representation has assumed primacy over the physical.

Post-Modernism is an opportunity for the world to be re-enchanted. An epoch in which the outdated morals and ethics of the past age that have failed and continue to fail the world can be reengineered to suit the present situation.

Although postmodernism is a complex concept to unpack, from the above definitions and the arguments by key postmodernist theorists, it is clear that it is a social construct that continues to challenge science, reason, culture and reality as we know it, particularly Western culture. Bauman (1991) views postmodernism as a concept that has the capacity to provide a voice to a liberatory politics of difference, cultural solidarity, and diversity. Furthermore, Bauman puts forward that the postmodernity condition senses the need to change by reflecting upon itself from a distance. The possibility of grasping contingency as destiny, argues Bauman, has been brought forward by the condition of postmodernism (ambivalence, uncertainty and ambiguity); individuals may form their own futures. In the postmodern culture music is not stable; it is increasingly mobile in spaces and culture. Music has become fragmented into units away from a unitary whole while all these changes are influenced by technologies.

Postmodernists deconstruct reality, truth and reason due to the belief that these concepts perpetuate the oppression, destruction and dominance of western civilisation. For example, postmodernism's, precursor, Nietzsche, took a

genealogical approach to analyse the foundation of concepts. Particularly, he focused on the ideology of Western metaphysics.

> 'I' On Nietzsche's account, the concept of the 'I' arises out of a moral imperative to be responsible for our actions. In order to be responsible, we must assume that we are the cause of our actions, and this cause must hold over time, retaining its identity, so that rewards and punishments are accepted as consequences for actions deemed beneficial or detrimental to others (Nietzsche, 1889: 482)

This can be understood in sense that the concept of the 'I' emanates from a realisation that it is a moral illusion and social construction. Nietzsche indicates that the ethical feeling of the 'I' as an indistinguishable reason is anticipated in occasions in the world, where the character of things, causes, impacts, and so on., comes to realisation in effectively transmittable representations. Along these lines rationale is conceived from the interest to adhere to regular social standards which shape the human crowd into a general public of knowing and acting subjects (Zalta, 2015).

Nietzsche's *On Truth and Lies in a Nonmoral Sense* is also important for understanding postmodernism (Zalta, 2015). Nietzsche's work connects with postmodernism because of his genealogical approach to concepts, Nietzsche questions the validity of science concepts and suggests that they are drivers of illustrations set into acknowledged realities. Metaphor starts when a nerve stimulus is duplicated as a picture which is taken and then is imitated in sound, giving rise, when revised, to the word, which turns into an idea when the word is utilised to assign various occurrences to singular occasions. Applied resemblances are in this manner fabrications since the associated varying things, similar to a chain of metaphors moves starting with one level then onto the next (Zalta, 2015). Historicism of the 19th century was scrutinised by Nietzsche in the article, "On the Uses and Disadvantage of History for Life published by Cambridge University Press in 1997. According to Nietzsche's perception individual's life and culture rely on their capacity to rework an unhistorical moment, absent-mindedness, alongside their nonstop improvement through time, and the investigation of history should consequently stress how every individual or culture accomplishes and replicate this moment" (Zalta, 2015). Thus, Nietzsche's work is linked to postmodernism because

of the interest to question, understanding and exploring life of an individual and culture is influenced by the historical background of the society. Nietzsche's work is important for this study because it aims to examine how new technologies have influenced the cultural industries.

Michel Foucault's utilisation of genealogy to develop moments in the history of modernity and his arguments to explore with subjectivity, place him inside the scope of the discourse of postmodernism. His 1971 exposition "Nietzsche, Genealogy, History" illuminates his adjustment of the genealogical strategy in his studies of history. Above all else, Michel Foucault argues that genealogy contradicts itself in the search for origins (Foucault 1977). As Foucault comments: "What is found at the historical beginning of things is not the inviolable identity of their origin; it is the dissension of other things. It is disparity" (Foucault 1978: 142). In Nietzschean design, Foucault uncovers history being considered as the origin and improvement of an identical subject.

The moments of transition which are used as a modern reason to influence the convergence of concepts, institutions, and practices of power and knowledge have been emphasised by Foucault. In its nascency, reason is a power that characterises itself against another; another whose fact and personality is likewise appointed by reason, in this manner giving explanation the feeling of starting from itself (Foucault, 1985). For Foucault, the issue is that madness is not permitted to justify itself and is at the disposal of a power that directs the specifics of their relationship. As he comments: "What is originative is the caesura that establishes the distance between reason and non-reason; reason's subjugation of non-reason, wresting from it its truth as madness, crime, or disease, derives explicitly from this point" (Foucault 1965, x). Reality of reason is discovered when madness comes to remain in the spot of non-reason, when the distinction between them is engraved in their opposition yet is not indistinguishable from its predominant side. At the end of the day, the explanation that remains contrary to madness is not identical from the explanation that records its distinction. The last would-be reason without an opposite, a free-floating power without fixed shape (Foucault, 1965). As Foucault recommends, this free-floating mystery may be articulated in the 'boat of fools' motif', which, in medieval occasions, reflected a change considering madness. Foucault's work is critically important to

understanding postmodernism because his work developed extensive epistemological scepticism and moral subjectivism, an overall doubt of reason and an intense affectability to the function of philosophy in attesting and keeping up economic and political power. This makes Foucault's work important for this study because it highlights the political, economic and power dynamics brought by the postmodern technologies.

To open opportunities for investigating with subjectivity, Foucault's later literature, particularly *The Use of Pleasure,* utilises historical research by projecting that subjectivation is a formative power of the self, outperforming the structures of power and knowledge from out of which it develops. This is the power of thought which, Foucault says, is the capacity of people to problematise the conditions under which they live. For philosophy, this means "the endeavor to know how and to what extent it might be possible to think differently, instead of legitimating what is already known" (Foucault 1985: 9). He thus joins Lyotard in endorsing artistic experimentation as a foremost power of thought, a power that exceeds reason, narrowly defined, and without which thought would be inert. Consequently, Foucault falls into a group with others who confess a postmodern responsiveness regarding contemporary art, science, and society (Foucault, 1985). Foucault's work connects to postmodernism in the attempt to project that knowledge is constructed and conditioned to reflect and validate institutional structures that control politics and economics (Foucault, 1978). Foucault shows that unequal power relations are legitimised by the discourses of those in power with the aim to condition individuals' lives and construct and inform their approach of thinking (Roth, 1981). This demonstration is critical to postmodernism because it questions the way in which knowledge (which eventually translates into power) is produced. Postmodernism is an approach to deconstruct knowledge which perpetuates inequality and oppression (Roth, 1981). In this way, Foucault's contribution to postmodernism is important for understanding cultural change that favours individuals that have access to, and control of, postmodern technologies.

Jacques Derrida introduced the term 'deconstruction' which implies using tactics for reading and writing texts in his three philosophical works; *Speech and Phenomena* (in English 1973), *Of Grammatology* (in English 1974), *Writing and Difference* (in English 1978) as another approach to deconstruct knowledge. Derrida and the

concept of deconstruction are normally connected with postmodernism, even though like Foucault and Deleuze, he does not utilise the term and would resist association with '-isms' of any sort (Derrida, 1974). *Of Grammatology* from his literature is the most comprehensive unpacking of the foundation for deconstruction as a method for understanding modern theories of language, particularly structuralism, and Heidegger's reflections on the non-presence of being. It additionally sets out Derrida's distinction with Heidegger over Nietzsche. Where Heidegger places Nietzsche inside the metaphysics of presence, Derrida demands that "reading, and therefore writing, the text were for Nietzsche 'originary' operations,". Derrida's work makes a critical contribution to the postmodernist movement by demonstrating that deconstruction is a means by which individuals read and engage with texts by tackling the possibility of dissimilarities as indicated by an author. Thus, the reader has a freedom to interpret text differently, or disagree with the text.

Since at its practical level all language is a system of contrast, says Derrida, all language, in any event, when spoken, is written, and this reality is stifled when meaning is taken as a starting point, present and complete unto itself (Derrida, 1974). Texts that take meaning or being as their subject are in this way especially vulnerable to deconstruction, similar to every single other text to the extent that they are conjoined with these. For philosopher Derrida, signifiers or written marks don't orchestrate themselves inside regular constrains points. Derrida does not want to answer the questions as to what or who differs because that implies that there is an authentic name for difference instead of endless supplements, of which 'difference' is but one (Derrida, 1974).

Zalta (2015:12) states that "deconstruction, then, traces the repetitions of the supplement. It is not so much a theory about texts as a practice of reading and transforming texts, where tracing the movements of *différance* produces other texts interwoven with the first". It is difficult to point out what deconstructors define as 'definite', as Butler (2002:16) puts it, "the central argument for deconstruction depends on relativism, by which I mean the view that truth itself is always relative to the differing standpoints and predisposing intellectual frameworks of the judging subject." Deconstruction of text suggests that the link between reality and language is not given nor consistent, since all language systems are fundamentally unreliable

constructs of culture. Butler (2002:18) maintains that "the postmodernist deconstructor wishes then to show how a previously trusted relationship, like this one between language and the world, will go astray. 'Look' we say, 'it's just a systematically misleading metaphor about a masque."

Derrida's literature is important for the analysis of cultural change as influenced by the postmodern technologies. The music industry has changed much since the invention of new digital technologies, and the old means of consumption, production, distribution and marketing have changed enormously, and different individuals or institutions are applying different methods to sustain their businesses.

4.3. MEDIA, TECHNOLOGY, AND THE POSTMODERN CULTURE

It is important to examine how postmodernism reflects in culture, art and society, and how it impacts upon the dynamic patterns of socio-economies and the politics of music industry. The culture of the present era is driven and shaped by the postmodern technologies. Information Technology has re-shaped society. Nel and Kroeze (2008:09) maintain, "Information Technology is by no means an ethical technology and brings with its use destructive and constructive forces, as well as liberating and constricting ones. By its very nature information technology is serving to change and disrupt society". Technology contributes to cultural change and disruption in society.

The significant changes in culture, and in social and economic patterns in contemporary life constitute the postmodern era. Postmodern culture is the alternative way of reasoning which shapes our future, a transition from modern culture. The essence of postmodern culture is the recognition of fragmentation of the culture, the centrality of contingency, uncertain and ambiguous nature of living and an acceleration in the pace of living (Barker, 2003). The uncertainty of cultural beliefs and traditional religion encourages people to have a series of choices about their social identity. The culture of postmodern era is associated with the principles of fragmentation, relativity, playfulness, pastiche, discontinuation and the nature of reality.

Mass media play a critical role in catalysing the postmodern culture. Mass media provides individuals with a simulation of reality, and they use it to live their real lives. Moreover, audiences of mass media believe that they have experienced the real event of life through the media. Baudrillard (1993) claims that the audiences of mass media, particularly of TV, have gone through quick and significant change in their experiences. In this way, individuals copy the knowledge and experience which they see on mass media to guide their lives. As indicated by Lyotard (1984), the postmodern world is portrayed by spreading criticism about 'meteranarratives' or general belief frameworks, including world religions and political belief systems, for example, Socialism or Liberalism, and even science and reason. Meteranarratives have been discredited in light of the fact that in a time of worldwide media in which people find out increasingly about other people groups' beliefs and ways of life, it turns out to be less and less possible to believe one way of life or one system of beliefs or values as the 'genuine one' (Lyotard, 1984).

Different studies have projected that youth consume media content more than other age groups (IFPI, 2018a; Wanjala & Kebaya, 2016; Weijters, et at., 2014). Mass media and the new digital media such as social media have made society information rich, and most of the data today originate from the media. The media is a key factor in the spread of global ideologies and information (Baudrillard, 1993). Critics highlight the USA as the primary producer of mass media content that is able to reach the entire world, and which has thus prompted a type of cultural imperialism in the late 20th century and beyond. For instance, Ritzer (1992) discusses the McDonaldization of society as a phenomenon that happens when society, its foundations and institutions, and its associations are adjusted to have similar qualities that are found in fast-food chains. These incorporate effectiveness, calculability, consistency and normalisation, and control. Postmodernism, media and mass culture are relevant to this study because they project the puzzling exhibit of decisions and diversity to pick and blend to suit sub-group and sub-cultural identities. South African youth may decide to listen to American hip-hop, dress like Americans, sound like Americans in their music production while at the same time adhere to their African culture and beliefs. The media creates and defines knowledge of the world. Information conferred by the media is fragmentated, puzzling and overpowering due to its relative nature. Strinati (2000) explains that postmodern TV and film become

engrossed simply with surface style and symbolism, instead of more profound basic topics, which may identify with the 'real factors' of the human condition. Kaplan (1987) points to pop and rock music videos as a great example of post-modernist culture because they have changed the known or normal narrative structure by focusing on the creative of the visuals and music rather trying to tell a story.

The concept of 'reflexivity' enables the potential for self-construction of multiple cultures. Gergen (1974) postulates that reflexivity can be engaged by participating in a series of relationships and discourses while creating more discourses about them. Postmodern culture invites the marginalised voices that were historically supressed by modern movements to extinguish difference, to find alternative means to speak such as ethnic diasporas, feminism, ecologists, ravers and travellers (Barker, 2003). The culture of postmodernism is noticeable in the distortion and downfall of the traditional restrictions between culture and art, high and low culture, commerce and art culture and commerce (Barker, 2003).

The order of social change is echoed in the literature of Jean-Baudrillard, Jean-François Lyotard and Fredric Jameson. French social theorist Baudrillard (1983) stresses that the traditional distinctions on which people have relied- fact and fiction, reality and image, signifier and signified- have vanished because of reproductions of the world have become our reality. Baudrillard's literature explains a process leading to the end of restrictions between the real and simulation. This means that the differences between the real and recreation becomes obliterated. Baudrillard's idea of copy without original is called 'simulacrum', which stresses that the core of reality becomes a lens that replaces the clear image that occurred before. Baudrillard stresses that the former becomes more real than the latter. For an example, instead of calling a friend, one opts to text via social networks; as a substitute to listening to live music, one may opt to download the music or even stream online. For Baudrillard, people live in a world which is saturated by the media, a world wherein society is bombarded by media and publicising messages through multi-channel TV, globalised electronics and the internet, an abundance of radio broadcasts, newspapers and road announcements. Baudrillard contends that the outcomes of this are significant. The 'codes' created by the agencies of significations become guidelines for arranging lives. So incredible are these codes that, as indicated by

Baudrillard, people lose the capacity to recognise reality (for model, the genuine pragmatic estimations of a product) and its picture.

Baudrillard (1983) is of the view that postmodern culture is established via a non-stop flow of images that is one-dimensional and superficial. Baudrillard argues that all these realities have become simulations. Baudrillard (1983) demonstrates that people regard knowledge which they have obtained from the media as real knowledge. However, this knowledge is in essence reproduced knowledge about a reproduced or simulated world. He refers this as 'hyper reality'. As Zalta (2015:17) recognises that:

> Hyperreality is closely related to the concept of the simulacrum: a copy or image without reference to an original. In postmodernism, hyperreality is the result of the technological mediation of experience, where what passes for reality is a network of images and signs without an external referent, such that what is represented is representation itself.

Nel and Kroeze (2008) define hyperreality as a phenomenon which reflects the representation of the artificial as being much better than the real thing. This is demonstrated through concepts such as the progressively real simulation and the comprehensive and comprehensible virtual world (Nunes, 1995). In the music industry, for instance, physical format has faded away and it has been replaced by the intangible online streaming services. In the postmodern culture, there is increasing growth of the concept of simulacrum: a copy without orientation of an origin. This concept is driven by postmodern technologies such as free-file sharing applications. Technology is essential in the creation of simulacrum and in the creation of copies without the original. In this regard, Baudrillard's work is useful in understanding technological changes in the music industry and how they directly or indirectly affect local musicians. Baudrillard's work is critically important to this study because he explains the association of the consumption of goods and culture. For example, the American hip-hop and R&B are two of the most consumed music genres in the world, and which have in turn led to cultural imperialism. That is, people do not just only consume music only; the music they listen to also influences what they think how they should think and reinforces their ideology of acceptability in

society. Some of the South African youth, for instance, who like to listen to American hip-hop wear clothes like Americans and speak like Americans.

Conlon (2000) suggests that Information Technology gives functionalities that are fundamental to the improvement of the Post-Modern. These functionalities incorporate, among others, the storage and diffusion of information by means of database, the distribution and enablement of the global economy, the changing of the work environment and the rise of the information worker, an increase in the capacity to communicate, the creation of virtual worlds on the Internet, the speeding up and optimisation of social as well as professional life. Nel & Kroeze (2008:01) identify multiple functionalities that influence post-modern society as:

> …the saturation of society with information, the primacy of representation over reality, the displacement and rejection of cultural heritage, the facilitation of consumerism, the redefinition of traditional societal forms, the potential for techno-transcendence, the inadequacies of traditional value and ethics and the redefinition or loss of identity.

This suggests that information technology is an agent of postmodernism. Postmodern technologies refer to new technologies that drive society by influencing amongst others; social and cultural practices, the promotion of the information society, the creation of hyperrealities, a redefinition of cultural identities, and the displacement of space and time (Nel & Kroeze, 2008). The production of music has changed in the postmodern era. Postmodern music abandons the originality and innovations of the modernist era and re-appropriates the popular music from the past by sampling through the use of the new technologies (Graham, 2011). Postmodern music re-creates sounds from the past through sampling for example, and makes it relevant to the current market (Graham, 2011). For example, South African hip-hop artist, AKA, is one of the popular musicians who sample old music from the past and reinvent it into a new style.

Postmodernism as a theoretical approach is critically important to this study for it explains the development of a social order where the significance of mass media power and popular culture influence and shape different types of social relationship.

Popular culture signs and media pictures progressively dominate our feeling for the real world and the manner in which we characterise ourselves and the world around us (Graham, 2011). Postmodernism attempts to contend with, and comprehend, the media in the society. The mass media, for instance, was once thought of as holding up a mirror to, and consequently reflecting society, and in this way mirroring a more extensive social reality. Presently, reality can be characterised by the surface impressions of that mirror. It is not, at this point, since the term suggests that there is a reality outside the surface re-enactments of the media, and which can be misshaped, and this is accurately what is at issue as per postmodernist perspectives (Graham, 2011). Connected to this is the possibility that in a postmodern condition it is more difficult to differentiate the economy from popular culture. Popular culture determines what individuals buy and consume. This means that popular culture plays a critical role in deciding what will satisfy society's needs and values.

4.4 DILEMMA OF TECHNOLOGY: CRITICAL VIEWS OF TECHNOLOGY

Technology creates a dilemma for different markets and individuals in a society. The dilemma of technology is the uncertainty of positive and negative results or intended and unintended consequences of technology. Martin Heidegger, Michelle Foucault and Donna Haraway are some of the scholars that are central to the critique of technology. These scholars highlight the challenges of technology by assessing its impact on human lives. Foucault views a broad arrangement of humble instruments linked during the modern era by a comprehensively disseminated and characterised scientific technology, which progressively orders and surveils human lives, thereby undermining freedom (Leitch, 2004). Simultaneously, he portrays the new relations of science and governmental issues, notoriously "observing that power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor knowledge that does not presuppose and constitute at the same time power relations" Foucault (1975:27). Haraway's article titled 'A Cyborg Manifesto - Science, Technology and Socialist Feminism in the Late Twentieth Century' views postmodern society as "informatics of domination" and maintains that "communications technologies and biotechnologies are crucial tools recrafting our bodies. These tools embody and enforce new social

relations for women worldwide. Technologies and scientific discourses can be partially understood as formalization" (Haraway, 1985,302).

As technology continues to penetrate cultural practices and human sociability, scholars engage with the impact of technology in many ways. 'Technology determinism' is another approach which is core to understanding how technology can affect socio-cultural practices in a society. Therefore, technological determinism can be used to view the way technology is being used in a society, particularly, the link between the development of technology and social change. Technological determinism can be defined as *"a pervasive, yet controversial, theory about the relationship between technology and society"* (Hesketh, 2001:15495)*.* In other words, the positive and negative impacts of technology on a society. Technology is a driver of social and cultural change and it affects people in different ways.

To understand the dilemma whereby technologies both empower and threaten, one can engage the theoretical concept of 'technological determinism'. Technological determinism consists of two approaches namely; the utopian and the dystopian view. Whereas the dystopian view is focused on the negative effect of technology, the utopian approach considers the positive impact of technology- that is the advantages it brings to a society. The utopian view of technological determinism explores the advancement and development of humanity as a result of technology, for example, the displacement of space and time. People are now able to communicate with others from anywhere in the world at anytime. This concept was tailored by Marshall McLuhan (1969) who states that the world has become a 'global village' which is linked by technology. In this way, human communication barriers collapse as technology thrive. Salazar-Acosta and Holbrook (2008) suggest that the innovation of technology can be viewed economically and socially, meaning that the technological innovations stimulate new markets, new products, new business models and new business. On the other hand, a dystopian approach, such as Luddism, views technology as a threat to our society and a driver for disruption.

The theory of unintended consequences of technology shows the potentials for technology to yield unintended effects that come with the usage of technology,

and such transpire because of the execution of technology innovation, policy or other initiative (Zehner, 2012). Naimi and French (2009:04) believe that:

> Technological innovation brings both new opportunities and new problems. They generate public support and resistance. And inevitably, the adoption of technological innovations leads to adaptation and uses not envisioned by the inventor. For every intended consequence, there will be an opposite and equally unintended consequence. And this fact triggers the ethical, legal and political controversies surrounding technological innovations

Unintended consequences are unpleasant or pleasant results which may transpire due to the adaptation of technology. Ignorance, error, the desire to achieve short-term goals without considering long-term results, basic value and self-defeating prophecy are sources of unintended consequence (Merton, 1936).

The Question Concerning Technology by German philosopher Martin Heidegger (1977) can be used to explore the connection between human nature and technology. Heidegger suggests that the essence of technology should be questioned, and by so doing people shall have a free relationship with it. Heidegger (1977:01) notes that the essence of technology has nothing to do with the technology itself "The essence of a thing is considered to be what the thing is". To question technology, one needs to ask what it is. Heidegger said one could define technology as a means to an end, and another person could say technology is a human activity. The above definition is anthropological and instrumental in nature, as it focused on technology rather than the essence of technology. Heidegger (1977) maintains that to have a free relationship with technology we should seek for the truth and have a free relationship with technology.

The notion of 'instrumentality' is fundamental to the relationship between human and technology. To unpack this notion, Heidegger suggests that causality should be questioned. To inspect causality, Heidegger utilises the four Aristotelian causes:

1) the *causa materialis*, the material, the matter out of which, for example, a silver chalice is made; (2) the *causa formalis*, the form, the shape into which the material enters; (3) the *causa finalis*, the end, for example, the sacrificial rite in relation to which the chalice required is determined as to its form and matter; (4) the *causa efficiens*, which brings about the effect that is the finished, actual chalice.(Heidegger, 1977:02)

Heidegger (1977), however, points out that the modern technology is not bringing-forth (concealment into unconcealment) but rather challenging-forth. For example, in how technology has created the new culture of file sharing. Heidegger also explains the concept of enframing, which means "the gathering together of that setting-upon which sets upon man, i.e., challenges him forth, to reveal the real, in the mode of ordering, as standing-reserve. Enframing means that way of revealing which holds sway in the essence of modern technology and which is itself nothing technological" (Heidegger, 1977:12).

Heidegger (1977) also highlights the threat of technological innovation as he states that, this risk does not come in the primary occurrence from the conceivably lethal machines and mechanical assembly of technology. Rather, the threat is in the essence because "the rule of enframing threatens man with the possibility that it could be denied to him to enter into a more original revealing and hence to experience the call of a more primal truth". This is on the grounds that challenging-forth hides the process of bringing-forth, which implies that reality itself is disguised and no longer revealed. Unless mankind attempts to re-situate itself, it won't have the capacity to discover the truth. This study intended to investigate the effect of download culture on local artistes. Thus, this research looks at how technology plays a role in creating this culture (challenge-forth). Heidegger's work is critically important for this research because it scrutinises and raises questions about the changes brought by technology to society. Heidegger's work demonstrates the connection between technology, human nature and society.

Technology plays a critical role in the postmodern society. Through the use of technology, individuals acquire knowledge which is available on the Internet for enlightenment. It is this enlightenment that creates a conscious self-thinking

individual. Therefore, fragmentation of social values, believes, lifestyles and other social practices yield due to information that is available to different individuals. Featherstone (2007:8) explains that Jameson (1984) views postmodernism as culturally dominant, or cultural logic which results in transformation of a cultural sphere into a contemporary society.

Burnett and Marshall (2003) argue that the ideology of technology is an ideology that is advocated as natural and normal but not only for the culture but, similarly, what is required for society development. Therefore, critics of technology view it as ideological concept which has a great impact on the society, politics, culture, socio-economic matters, capital, labour and power, human development and intercourse. This means that technology is being used by institutions for ideological, socio-cultural and political agendas of development. Sosale (2004) questions the 'developmentalisation' which involves the process of adopting technologies and sociality which is based on the western ideology and behaviourism. This is important because development which favours the ideology of Western culture means power remains with West in the postmodern era. This means that ways of doing things will be dominated and benefit the West more. Furthermore, Servaes (1999) argues that the adoption of Western technologies in non-Western societies has implications for the culture and social norms and values of these societies. Servaes, therefore, argues that the adoption of the Western technologies involves adapting Western culture as well. Servaes (1999:177) identifies Western technological values that may conflict with non-Western societies rather than complement them as:

> Western technology shows little respect for myth, symbol, or the power of the mysterious. Every phenomenon has to be broken down into component parts, tested and verified. Technology is based on the cult of efficiency. The central considerations are productivity, cost-benefit ratio and bottom line. Technology dominates and manipulates nature rather than being in harmony with it.

This means that it important to study and ask critical questions about the manner in which technology is adopted by different industries as part of their development. Most of the developing countries such as South Africa, look up to western

developments as a starting point to study and understand the development of technology. In this way, research about the development and progress of technology should always be contextualised. This study looked at the impact of technology on South African musicians and particularly how the legal and illegal downloads of music have affected them.

The concept of Luddism explains distrust, fear, and the attack on the new technology. This concept began in the early 19th century by English factory artisans who were scared of losing their jobs due to the introduction of mechanised technological operations. In this way, it is important to critically engage with what technology advocates in relation to power, economy, and culture. Schiller (1992) points out the question of the role that technology plays in the political economy of technology. Where did these technologies come from? Who is benefiting from technological innovation? Who is using these technologies and what are they using them for? These are critical questions that Schiller raised in relation to the beneficiaries of the new global technologies.

Keen's in *The Cult of the Amateur: How Today's Internet is Killing our Culture* (2007) suggests that today's technology is killing culture and leading to a loss of quality in morals and cultures in society. Keen criticises the growth of social networking sites as an unlimited desire for attention online and which is driving the economy of the internet. Keen (2007) is concerned with how communication technologies have the potential to lower the cultural standards and values in a society. "But the cultural standards and moral values are not all that are at stake. Gravest of all, the very traditional institutions that have helped to foster and create our news, our music, our literature, our television shows, and our movies are under assault as well" (Keen, 2007: 7). The author suggests that the internet provides platforms which enable people to create fake news and as a result, it becomes difficult to differentiate between authentic and unauthentic news.

Carr (2008) maintains that although the internet enables access to various and multiple forms of information fast, it also affects mental and cognitive capabilities, probably making 'stupid'. The author highlights that accessing more information from all over the world might encourage people not to engage thoughtfully with the

information obtained from the internet. He argues that the internet has brought a culture of clinking and browsing rather than to reading and thinking. Furthermore, Carr (2010) says that "the ability to concentrate intently over a long period of time, has to be practised and honed, because the natural state of the animal brain is one of distractedness". Carr therefore, argues that the internet could essentially contribute to the shortening of our attention spans and even hinder our capacity to read longer publications and books and thoughtfully engage with them.

American scholar, Neil Postman, has also contributed to the knowledge of the technology critique in the postmodern era. His work titled "Five things we need to know about technological change" is important for analysis of the dilemma brought by the technology in a society. Postman (1998) suggests five ideas about how technology is affecting cultural stability and balance. The first idea that Postman puts forward is that culture always pays a price for technology. For every advantage that a new technology development offers, there is also a corresponding disadvantage. Sometimes the disadvantage of the technology may even exceed the benefits it offers to the society. Postman (1998) suggests that looking at the benefits of technological development without considering its challenges is a dangerous imbalance. This means that for every technology innovation that is introduced to make the lives of people better, it is also important to critically think about the disadvantage that comes with it. This is the dilemma brought by the technology for the musician. It is about the advantages and disadvantages technologies have brought to the music industry such global distribution and illegal file sharing.

The second idea Postman postulates is that the new development of technology will always yield privilege for some and harm or disadvantage for others. This means that technological innovation benefits some and harms others. Postman argues that technology development creates winners and losers, and winners will always convince the losers that they are the ones that are winning in technological development.

The third idea that Postman projects is that every technology has a philosophy, that is to say the medium is the message (McLuhan, 1967). Postman (1998) maintains that "embedded in every technology there is a powerful idea, sometimes two or three

powerful ideas. These ideas are often hidden from our view because they are of a somewhat abstract nature". This idea shows that every new technological innovation has ideology which influences how people use their minds, view the world and how people conduct themselves. 'The medium is the message'. For example, Instagram as a social media platform and which seems to project luxurious lifestyle, may influence its users to present themselves in that manner.

The fourth idea Postman puts forward is that 'technological change is not additive; it is ecological'. This means that technology has the potential to change everything, mostly unpredictable and irreversible. The most creative and daring of them hope to exploit new technologies to the fullest, and do not care much what traditions are overthrown in the process or whether or not a culture is prepared to function without such traditions (Postman, 1998).

The fifth idea Postman suggests about technology is that the media tends to become mythic. This refers to a tendency to think that technological innovation is God-given, as if it were a part of our natural order of things. The problem is that when technology is viewed as a gift of nature, people tend to ignore its implications on a society. Postman (1998) postulates that "when a technology become mythic, it is always dangerous because it is then accepted as it is and is therefore not easily susceptible to modification or control". Postman's work is connected to postmodernism because it deconstructively criticises and analyses education, culture and politics in relaxation to technologies. This study examined the impact of postmodern technologies on South African musicians. All the ideas suggested by Postman are important for critical analysis of the political economy and social analysis of the music industry.

4.5 CONCLUSION

This chapter discussed communication technology and postmodern culture, particularly the media culture, technology and postmodernism. Furthermore, this chapter looked at the dilemma of technology, that is the critical views concerning technology. This was done by discussing key theories and theorists of

postmodernism as a theoretical foregrounding to this current engagement with music and technology in the current age. The contradictions, rejection of reason, reality and truth makes postmodernism to be a complex philosophy. Therefore, postmodernism does not necessarily provide a solution to a problem but it deconstructs reality and provides opportunity for new knowledge or ways of doing things. This means that problematising what seems to be a problem can in itself be a problem. This study intended to explore and understand the download culture and the dilemma of postmodern technology, as these new digital technologies both empower music production and consumption. But the download culture they engender equally challenges the individual consumption of music as a creative product in relation to the artist. Therefore, this postmodernism theory plays an important role in the comprehension of cultural and social change brought by technology. In the next chapter, the theory of download culture is proposed.

CHAPTER 5

THEORY OF DOWNLOAD CULTURE:

TOWARDS A THEORY OF CULTURE AND SOCIETY

5.1 INTRODUCTION

This chapter attempts a theoretical contribution to the study of music-sharing and communication studies by developing a critical theoretical approach to understanding the culture of downloading music, which is objective five of this study. This is important in the scholarly study of music and the entertainment culture. In this chapter, a theoretical compass to study how digital culture, the internet and technology have shaped how music is accessed and consumed is proposed. There are different elements which contribute to the download culture; hence how each element which contributes to the theory download culture is scrutinised.

5.2 DEVELOPING A THEORY OF DOWNLOAD CULTURE

This section discusses the development of a theory of download culture.

5.2.1 The Essence of Theory

The word 'download' has been defined by the Cambridge Dictionary as "to copy or move programs or information into a computer's memory, especially from the Internet or a larger computer" (Merrian-Webster's Collegiate Dictionary, 2003). 'Download' can also be explained as transmitting a file from one electronic device to another, and, from the Internet user's perspective, to download any format online is to request it from another server (Website page) and receive it on another device (Merrian-Webster's Collegiate Dictionary, 2003). It all started in 1999 with the Napster application which allowed users to share music content on a free public server without considering copyright law. Over the past years, new technologies have enabled people to download cultural and creative resources such as music, books, and movies, both on illegal and legal digital platforms. Record companies, musicians, and audiences are easily able to share content with their friends and to

download using different platforms. The download culture can be defined as a postmodern culture shaped by technology, where cultural resources and elements of sociability are easily accessible, easily disposable, and easily shared. Different studies and theories have attempted to examine the impact of technologies on the creative and cultural industry. There have been numerous communication theories, conceptual analyses and academic explanations in studying technologies and the cultural industry. However, based on a survey of various literature, there is no singular (perhaps limited if it exists) theoretical framework which combines many theoretical aspects or concepts of technologies and society to understanding the music culture created by the new technologies. Download culture theory, proposed here, attempts to address this gap. Hence, this chapter outlines the development of the download culture theory.

Stephen Littlejohn's (1983) work *Theories of Human Communication,* explains guidelines on how to develop a theory. Theory is a means to represent or describe an experience, an idea of how events happen and it can be used for making sense of a phenomenon, guide actions, or envisage a consequence (Littlejohn, 1983). Littlejohn (1983:17) argues that theory is "way of looking, organising, presenting" and "seeing and thinking" lens rather than a mirror. The author further argues that theories are and constructions and they provide a means to capture the truth of a phenomenon, that is, to say that it is not the only way to view reality about a particular phenomenon, Littlejohn's work highlights that theories are tied to action. Theories are used to inform decision-making, actions and how people think. A theory informs people how to understand and approach the world they live in. Theories operate as a means to interpret, judge and act in the environment in which they are communicating. He explains that theories are significant for identifying sequences of patterns which could be useful in predicting future events.

Littlejohn and Foss (2010) show that theories of communication are like a prism, which shows that communication is a multifaceted process that can be interpreted in terms of the environment or a context. Like a prism, the authors argue that communication theory captivates understandings and reflects on the knowledge. In this way, communication theory is useful for interpreting our world in different ways. Therefore, we study communication theory to learn and understand how different

theories link with, and reflect one, another and to gain knowledge into favourite facets of communication (Littlejohn, and Foss, 2010). The authors further argue that communication theory is significant for exploration of a communication phenomenon. This means that that the theory of communication can be a way of mapping communication as it provides more knowledge so that people become adaptive the ever-changing environment of human interaction. According to Littlejohn, and Foss (2010:5), theories of communication help with some scholarship functions:

- A communication theory can help with organising and summarising knowledge.
- Theory can help with focusing on a particular issue.
- Theories help to clarify and understand the complexity of human interactions.
- Theories are useful for interpreting and approaching different events.
- They are significant for the prediction of the outcomes of an event, based on observable data.
- Theories are important for the discovery of a new phenomenon.
- They perform a function of challenging the *status quo* of cultural life and provide an alternative means of life.

(Littlejohn, and Foss, 2010:5).

Thomas Kuhn's work titled *The Structure of Scientific Revolutions* emphasises the importance of new theory or scientific knowledge through the study of science in history (Kuhn, 1962). Kuhn states that the development of new theory is proceeded by an attempt to solve a problem. The author echoes that revolution goes as together with a unique perspective of the world and actions taken to enable the society to better fit with these changes. As indicated by the author, discovery begins with the consciousness of anomaly. It then proceeds with a broadened investigation of the anomalies. What's more, it closes just when the worldview hypothesis has been balanced with the goal that the inconsistency of the standard norms have changed to be normal (Kuhn, 1962:53). In any case, finding another kind of phenomenon is essentially an unpredictable event, one which includes perceiving both that something 'is' and 'what it is'. Discovery can be either part of typical science or a bobbing point for certain researchers towards the progressive science.

In this study, the download culture theory is an attempt to explain and understand the culture that has emerged because of the postmodern technologies.

It is stated that a paradigm is simpler to create than rules and systems in ordinary science. Supporting this point, Kuhn (1962:38) reveals that "normal science can be determined in part by the direct inspection of paradigms, a process that is often aided by, but does not depend upon, the formation of rules and assumptions." Kuhn (1962:46) further states that "paradigms may be prior to, more binding, and more complete than any set of rules for research that could be unequivocally abstracted from them". Kuhn (1962) points out that paradigms are prioritised because they guide research in the absence of rules.

Theories of communication provide the knowledge to enable people to understand and interpret life events in a more adaptive and flexible manner. The authors (Littlejohn & Foss, 2010) also categorise communication theories in seven traditions, as identified by Craig and Muller (2007, 72):

1. Semiotic – This category of theories is based on triad meaning, which states that meaning is derived from a relationship, amongst three things, namely; the object, the person and the sign.

2. Phenomenological – This tradition focuses on the individual element as a key component in the process of communication. Phenomenology is based on the direct experience of human beings to understand the world.

3. Cybernetic – This tradition looks at the relationship between complex systems and how they affect each other. Theories in this tradition look at how physical, biological, social and behavioural processes work and explain how they influence each other.

4. Sociopsychological – Theories in this tradition emphasis the importance of social and psychological variables, individual effects, personality and traits, cognition and perception. This tradition can be divided into three large branches namely; (1) the behavioural, (2) the cognitive, and (3) the biological.

5. Sociocultural – This tradition of theories focuses on the means of interpreting and understanding meanings, roles, norms and rules, by exploring interactional worlds in which people live.

6. Critical – The focus of critical theories is on how power, oppression and privilege are the products of a particular means of communication throughout society. Scholars in this tradition are interested in discovering oppressive power arrangements and social conditions in order to promote emancipation. To some extent these theories are informed by Marxism, by looking at how culture and the communication experience reproduced social inequality and cultural change.

7. Rhetorical – This tradition emphasises the importance of persuasion in human interaction. Core to this tradition are the five canons of rhetoric namely; invention, arrangement, style, delivery and memory.
(Craig and Muller, 2007, 72)

In addition to these traditions, there are other traditions of theories that are interdisciplinary by nature and in which one theoretical tradition can intersect with another.

5.3 INTRODUCING A THEORY OF DOWNLOAD CULTURE

Download culture, which is proposed here, is a cultural theory relevant to studies in Communication and Media Studies. It can also be linked to studies in Sociology, Cultural Studies, Anthropology, Social Psychology and other associated social science fields. Serrat's book titled *Culture Theory: In Knowledge Solutions* explains culture theory in detail (2008). Serrat (2008) purports that cultural theory aims to explain heuristic concepts of culture; that is to say cultural theories focus on how a certain phenomenon is linked to issues of social class, ideology, nationality and gender. Serrat (2008:01) maintains "culture theory strengthens the expectation that markets work, not because they are comprised of autonomous individuals who are free of social sanctions but because they are powered by social beings and their

distinctive ideas, beliefs, values and knowledge". Cultural theories help to comprehend and promote emancipation where group relationships predominate, and individualism is tempered. Cultural studies are a scholarly tradition that offers "theoretical understanding rather than only theoretical explanation, such that whereas the latter implies only a cognitive abstracted grasp of 'the world', the former makes apparent a greater degree of apprehension" (Oswell, 2010:42). Sardar (2004:01) outlines the characteristics of cultural studies as the follows:

- They aim to examine their subject matter in terms of cultural practices and their relation to power.
- They aim to understand culture in all its complex forms and to analyse the social and political contexts in which it manifests itself.
- They consider culture as both the object of study and the location of political criticism and action.
- They expose and attempt to reconcile knowledge divides to overcome the split between tacit cultural knowledge and objective (so-called universal) forms of knowledge.
- They are committed to an ethical evaluation of society, and to political action.

(Sardar, 2004:01)

Download culture is a theory that aims to understand the complexity and fragmentation of the society and new cultural developments. Download culture as a theory is critically important for understanding popular culture such as music as a global commodity. The growth of information technologies has changed how humans socialise and interact. This necessitates a theoretical approach to understand the role that new digital technologies play in the music industry. Various studies have attempted to explain the implications of digital technologies on the music industry (Molteni & Ordanini, 2002, Weijters, et al., 2013), however, the attempt here is to propose a new theory that synthesises various concepts into a singular theory for studying popular culture, specifically in this case, music.

Molteni and Ordanini (2002) focus on new models of consumption in the business of music, particularly looking at the opportunities provided by the new technologies. The authors use quantitative data to develop a model which projects different, online

music users. The model focuses on the various profiles of internet users and their consumption behaviour. The model includes five clusters of online music consumption. The first cluster looks into the first profile linked to file downloading. The second profile is linked to mass downloading while, third cluster is characterised by the explorer/pioneer. The fourth profile comprises of the entertainment profile, and the last cluster is characterised by those who duplicate files and mainly consume online music than physical copies. Subsequently, the concept of download culture comprises of the behaviour of music users in the postmodern era.

Weijters, et al. (2013) examine the consumption of online music in today's technological context, particularly the way ethics may influence online behaviour. The study of these scholars describes how cultural goods and resources are easily accessible. The issue of ethics, amongst others therefore, become a critical issue with which to engage. How did digitalisation of music influence the ethical behaviour of consumers? What is ethically right according to end users? Weijters, et al., (2013) emphasise the importance of addressing these critical questions concerning the consumption of cultural goods.

The download culture theory proposed here is different from previous studies. It does not address issues of different types of online downloading profiles as explained by Molteni and Ordanini (2002), or issues of online ethics by Weijters, et al. (2013). Rather it attempts a synthesis of various concepts and experiences that define the culture of access to popular culture as shaped by digital technological innovations.

5.3 ELEMENTS OF DOWNLOAD CULTURE

The debate around technology's effects on culture and society is complex, as there are positive and negative implications. Thus, it important to discuss the relationship between technology, society and culture objectively. Download culture theory comprises of different elements. Each element contributes to the structure of the download culture significantly. This section discusses elements that characterise the theory of download culture and as are presented in Figure 5.1 below.
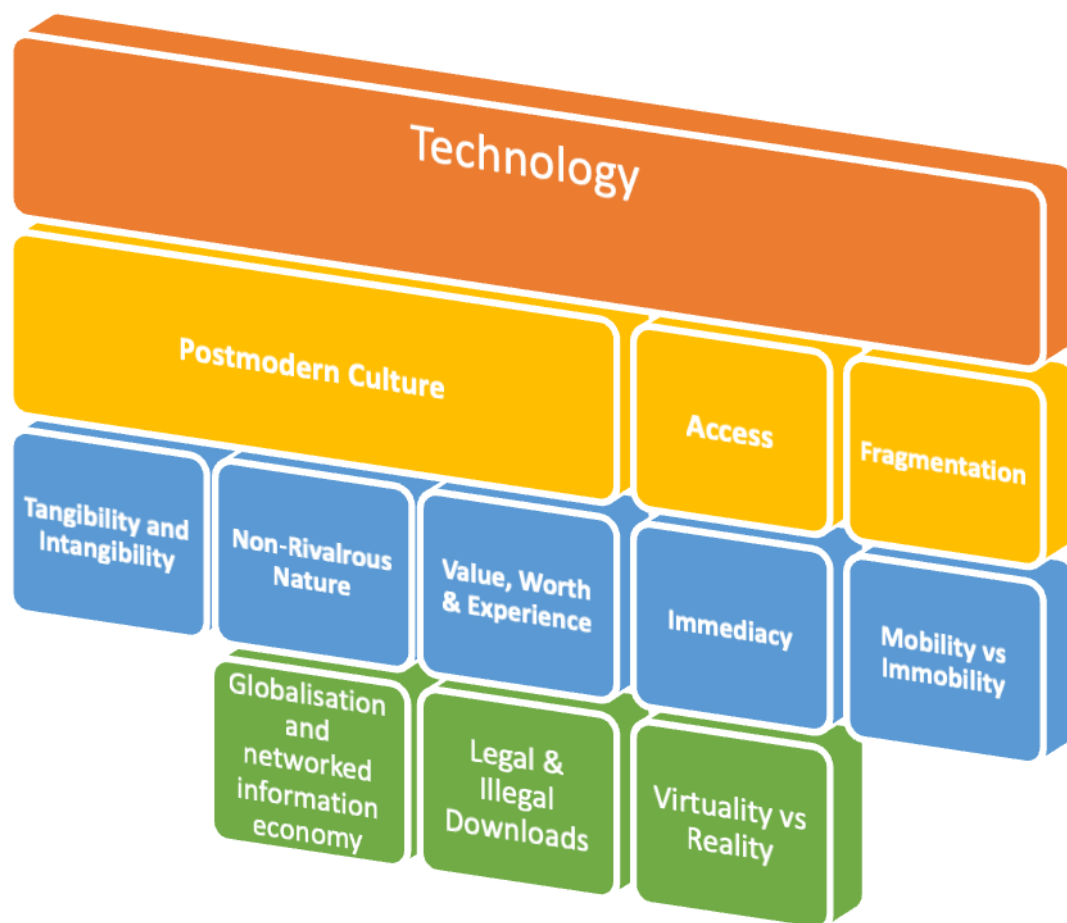
Figure 5.1 Elements of the Theory of Download Culture

5.3.1 Technology

Technology is a critical and fundamental element of the download culture. While technology seems to yield different changes, scholars have been interested in technology's influence on culture, media and society. The new digital technologies have influenced the music industry and media audiences, forcing mammoth promotional and structural reconsiderations for creative industries (Fairchild, 2008). Different scholars (Morley, 2007; Wellman & Guila, 1999) have shown that the development of new digital technology has an effect on the nature of cultural texts that are created, and the way people think. When the relationship between technology, culture and society is examined, however, scholars tend to fall into two groups; those that favour technology (Postman, 1993; McLuhan, 1964) and those

that look at the benefit of the individual in affecting the nature of cultural production (Feenberg, 1991; Jenkins, 2006).

Postman (1993: 71) for instance, postulates that, society "seeks its authorization in technology, finds its satisfactions in technology and takes its orders from technology". On the other hand, Jenkins (2006:18) argues that the current media innovation "is considered as a bottom-up consumer-driven process", which explains that active participation in media has the power to edify digital media. Technological determinism shows that new technology influences society to change every time there is new development. It is important to examine and understand the relationship between technology and society. Lievrouw and Livingstone (2006:143) state that communication technology research is particularly important for several reasons:

> (1) new media technology plays a central role in changing global political economic configurations; (2) new media technology contributes to defining a new organization of knowledge, the information age; and (3) new media technology plays a conspicuous role in popular culture.

New technologies are the agents of the download culture as the digitalisation of cultural goods and resources has reshaped how people produce, access purchase and consume cultural materials (Ray, 2017). The innovation of technology has introduced the capacity to compress sound and store in it a minimum space and distribute it widely, without boards through the internet. Record companies and musicians can reach and interact with audience globally through various digital platforms such as YouTube, Soundcloud, iTunes, and Spotify. Technology transformation and downloading of music has created new tools and forms of music consumption such as computers, mobile phones, mobile speakers, portable mp3 players and more. These new methods of listening to music have influenced the music industry in both a positive and negative way. For music consumers, music has never been easier to find and consume as in the current era. Musicians and record companies embrace the advantages of technology but, on the other hand, technology has brought different challenges to music industry such as illegal downloading of music. The challenges associated with technology in music raises critical questions about the download culture and business strategies for musicians

and record companies. Through technology, Napster first introduced an application which enabled a 2P2 model and this technological paradigm enabled music users to easily share files. Various digital platforms such as Apple Music, iTunes, or Google Play allow users to download and stream through subscription, and others such as Spotify and YouTube enable music consumers to access unlimited music for free through streaming. Other piracy websites such as Fakaza.com, Tubidy.mobi, and mp3juices.cc illegally share music on their websites and social media accounts for people to download for free. For these reasons, technology is a major element of the download culture.

5.3.2 Access

Access and ownership of cultural products, including music, have changed over the past years. Rifkin (2000) argues that there has been a new paradigm shift from ownership to access. The concept of access vs ownership focuses on having access to something without owning it oneself (Shaviro, 2003). The idea of ownership is slowly fading away due to the speed of technological innovation. Access-based services such as Spotify and Pandora provide users with unlimited music from their music libraries and which also encourages them to explore new music with no limitations of time, but with no actual ownership (Moeller and Wittkowski, 2010). This means that the physical possession of materials, to accumulate assets, or to 'have' has now become less important in the age of access. Rifkin (2000: 6) states that:

> The age of digital access, then, is governed by a whole new set of business assumptions that are very different from those used to manage a market era. In the new world, markets give way to networks, sellers and buyers are replaced by suppliers and users, and virtually everything is accessed.

Access is an element of the download culture. Consumers stream music and movies instead of buying, visit library for studying instead of buying a book, and/or rent a house or a car. This concept has also changed how people live. It provides consumers with ever-ready material that can be accessed anywhere at any time. For example, one subscribes to Spotify, one can access music using the internet anywhere. Research by Moeller and Wittkowski (2010) proposes that a longing to be

released from ownership is a significant inspiring component behind an individual's desire for access-based services. DelVecchio and Smith (2005) suggest that the dangers and responsibilities of ownership incorporate those associated with maintenance, storage, and the disposal of things towards the end of their lifecycle. However, they can likewise be considered within a three-way framework comprised of financial-, performance- and socially-based risks. Luck (2016) argues that if the consumer perceives higher financial, performance and social risks linked to ownership, the consumer is more likely to escape from risks by using online access services. For an example, if the consumer thinks about the risk associated with owning a CD or DVD such as having scratches or losing it, they may avoid owning the CD or DVD and opt for online access of music through Spotify or Netflix. The changes are also influencing the economic relationships. The capitalist system is moving from traditional industrialised goods and services to new hypercapitalism that trades in access to cultural experience. As Rifkin (2000: 7) puts it:

> The metamorphosis from cultural production to cultural capitalism is being accompanied by an equal shift from the work ethic to the play ethic. While the industrial era was characterised by the commodification of work, the Age of access is about, above all else, the commodification of play-namely the marketing of cultural resources including rituals, the arts, festivals, social movements, spiritual and fraternal activity, and civic engagement in the form of paid for personal entertainment…The top fifth of the world's population spends almost as much of its income accessing cultural experiences as on buying manufactured goods and basic services.

Technology gives seemingly infinite access to content; in many respects, systemic reality is theoretically abysmal for the culture of music (Ray, 2017). Access is an element of the download culture because it explains the shift from how people used to buy and own physical cultural products to an era where access to the experience is imbedded in the physical cultural product and is more important. For an example, people used to buy and own physical copies of music or movies but have changed to accessing music and movies online through streaming. The digital culture has changed access to media for the users. It offers them various options to choose

from. Individuals are able to stream live television on their mobile cell phones, or subscribe to Netflix to access unlimited access to movies in the library. Dijk (2006) shows that the new media produce an unlimited choice of cultural content for users. Xu (2015) asserts that the environment of consumption for consumers is not really limited to local social classes when media culture emerges as the dominant, globalisation promoter in the present-day music industry.

5.3.3 Postmodern Culture

The download culture is characterised by a postmodern culture- a culture that been reshaped. There is a fragmentation of cultures across time and space and authenticity is challenged. Essentially, the compositions of Jean Francois Lyotard, in the fundamental book *The Postmodern Condition: A Report on Knowledge* (1984) remain critical for understanding postmodern culture and its importance to society. Postmodern culture speaks to cases of historic, recorded, ideological change in which modernist stories of progress and social holism are deficient, elastic and conflicting. Postmodern culture represents more than the present condition of society (Jameson, 1984). It is portrayed by a "rejection of traditional structures and culture resulting in the individual being left to define his or her own version of reality" (Nel & Kroeze 2008:04)

The important indications of postmodern culture show up in art, music, architecture, and film. Pastiche, fragmentation, non-representationalism and non-linearity are the important characteristics of postmodern culture (Lyotard, 1984). The concepts of non-linearity, fragmentation, individuality, and flexibility are some of the cultural elements that describe the postmodern culture. These elements are noted in the current experiences of music consumption, where for instance, consumers can access the fragmented nature of music by experiencing a segment, a track, or a unit in a music compilation rather that a whole music disc. Download culture is driven by this postmodern culture and it explains the shift from following a traditional way of music production and consumption. New genres of music are produced in this culture. New means of music consumption also emerge as record companies change their business model to one of monetising in the digital era.

5.3.4 Fragmentation

The element of 'fragmentation' as against 'wholeness' is linked to a postmodern culture. As explained above, music is fragmented in postmodern culture where music users have the potential to buy or listen to a single track from the whole album, different platforms such as Spotify, iTunes, Deezer, and which enable their users to listen to a single song from the entire album. The element of wholesome vs fragmentation is an important feature of the download culture for it explains how music has changed from being sold and listened to in the whole to fragmentation. The download culture comprises of consumers that have redefined or reshaped their identity, thus having a freedom to consume cultural goods from anywhere in the world. Nel & Kroeze (2008:24) argue that "consumerism, the displacement of distance and time, and the dissent caused by fragmentation and plurality all serve to disrupt and disorientate the identity of the individual". Zalta (2015) states that society is shaped mainly by information technology and the search for information.

Postmodern methods of consumption are numerous, yet progressively alienated and heterogeneous. Individuals may decide to download music from the internet and listen via a computer, whereas some may just decide to stream online via mobile phones for example. The theory of download culture explains how different individuals from the same cultural background may eventually redefine their identity due to plurality of information and as result, they may consume different cultural goods. This element explains the fragmentation of consumption methods through the prevalence of technological devices. The fragmentation of cultural products is also reflected in the fragmentation of media platforms to consume cultural products. Now TV shows can be consumed on TV, on a tablet, Smartphones, computer, and other devices.

5.3.5 Tangibility and Intangibility

The new forms of access to music enable individuals to access softcopy on the Internet. Previously music was a tangible product in the form of LP, CD, and Tape cassette. The theory of download culture is also characterised by the difference between tangibility and intangibility, which explains a paradigm shift from physical

distribution of music to online distribution. The Mp3 file has enabled people to consume, duplicate and share files without losing the original quality of the material. Napster, the online service that introduced the first files sharing in 1999, was closed in 2001 due to its illegal operations but was later reintroduced to the market as an online streaming service. However, the impact of free-file sharing is still an issue in the music industry. Various scholars (Allee, 2008; Bartmanski & Woodward, 2015; Sinclair and Tinson (2016) around that time to date have been investigating the impact of digitalisation of music on creative industries. Michel (2006) conducted an empirical study to examine the impact of file sharing on the music industry and revealed that the practice of free file sharing has a negative impact on the sales of the music.

In the past, people used to own a physical album but now there is an option to have access them online. Allee (2008: 1) shows that the intangible assets that make up and have an impact on economic relationships, are the basis of any effective commercial endeavour. Sinclair and Tinson (2016) maintain that the shift from physical copies of music to streaming is a move towards a 'post-ownership' economy. The authors argue that for the music consumers, the value of a physical product may be greater than access to streaming due to a perceived lack of ownership linked with online streaming. Bartmanski and Woodward (2015) suggest that accessing music online leads to loss of perceived sense of ownership and relationship that consumers have with the product. However, there are many benefits which are associated with the intangibility of music. For record companies and musicians, digital distribution has cut the cost of printing tangible/physical copies of music. And for consumers, the digitalisation of music means they can access music anytime and anywhere without worrying about losing the copy or carrying physical copies of music. These dynamic challenges have brought changes to music industry.

The download culture is influenced by the shift from the tangible asset to intangible assets. Thus, the success of a business may be impacted upon by a company's capacity to convert from tangible valued assets into intangibly valued products. The element of tangibility vs intangibility is critical to the theory of the download culture, for it influences the way in which music is consumed. Access to cultural experiences has changed due to this element.

5.3.6 Immediacy

Immediacy is the ability to access cultural products anytime and anywhere, irrespective of location. The ability to stream music and download music into portable devices implies that the experience of music consumption can be immediate. This element of the download culture focuses on how the displacement of time and space by postmodern technologies has contributed to the pace at which individuals access music or cultural products from all over the world. Various music platforms such as YouTube and Spotify enable music consumers to access music immediately when it is released, regardless of geographical space. Furthermore, music consumers are also able to pre-order music from their favourite musicians. This offers access to the music before the official release date. The contemporary mode of music distribution by digital distribution allows music users to discover new content, browse through the music and experience new releases every day. In spite of the fact that the sales of music have declined, the utilisation of music has not.

New digital technology has also changed the structural relationship between artistes and the music audiences. Media audiences use different social media platforms to connect and communicate with musicians timeously (Ray, 2017). Stafford (2010) shows that the current digital age is one of interactive music and the relationship between the producer and the consumer is now immediate. Music consumers have preferable access to more music online than they have ever had, and they are exposed to it all wherever they are, timeously. There is no longer the need to go to a store to purchase music. One can access it immediately after release online. As technologies evolve and the distribution of music changes, and it has additionally empowered better approaches to consuming music.

5.3.7 Non-Rivalrous Nature

This element of the download culture highlights that the new digitalised format of music is non-rivalrous. Individuals are able to share the music files without losing the original quality of its original piece. Non-Rivalrous quality of an item is any level of production, were the cost of providing the item to additional individuals is zero, that is

to say, the item can be consumed by one user without preventing simultaneous consumption by others, yet at the same quality (Weimer & Vining, 2017)

This element can be analysed in two ways: firstly, the advantages it offers to the musicians to share their music files to their audience with original quality, and secondly, the view that individuals may share music with friends easily. This element is also linked to the next element of legal and illegal downloads, where cultural goods are easily shared without paying for them.

The non-rivalrous goods are goods that are consumed by one person and yet do not reduce the availability to other consumers and it seems to be impossible to curb access to these goods. In the past, it was easy to control and restrict music through events and physical copies of music. In the current digital age were people just easily search for, and access, music and share it.

Waelbroeck (2013) argues that unauthorised music file-sharing may contribute to the increase of sales because unauthorised access to the music serves as a trial of the product by the potential consumer. This means that the illegal access now serves as a demo to assess the value of the cultural goods offered. Peitz and Waelbroeck (2004) maintain that peer-to-peer file-sharing provides music consumers with a convenient way to sample music and they may grow their total purchases by discovering more musicians whom they did not know of before. This is one of the most striking features of the download culture theory; intangible cultural goods such as music, films and books can be shared online, copied and be downloadable with the highest quality available with the original and copied goods not losing their quality.

5.3.8. Legal and Illegal Downloads

Download culture can also be defined through the dialectic of legality and illegality. This culture consists of legal and illegal practises of accessing music. Illegal access of music did not start during digital era. It started a long time ago when individuals were duplicating cassettes and CDs. This element, however, is important for the download culture because it raises critical questions about the future of the music

industry. There are different sites which upload music illegally for people to download at no cost. On the other hand, there are music platforms to which people are able to subscribe and then access unlimited music (Stafford, 2010). Platforms such as Google Play, Spotify, YouTube, and iTunes are popular in South Africa for streaming and paid downloads. Stafford (2010) puts forward that bigger artistes (such as Madonna or John Legend) believe that consumers illegally download their music because the consumers feel that the artistes are wealthy and do not need their money.

One of the most prominent views about this element of the download culture is that it forms a dilemma. Musicians are faced with the challenge of promoting themselves by sharing their music for free to reach a wider audience, while also they want to generate revenue from music sales. Consequently, musicians occasionally share music for free but also expect income from music sales, and sometimes their audiences share music illegally amongst themselves.

In today's digital music business environment, it may be challenging to sell music because there are many artistes that put out their music for free on the internet as a way of promoting themselves. Although this seems contradictory to the traditional music business, Anderson (2008) in his work, entitled *Free! Why $0.00 is the Future of Business,* argues that when the distribution of digital content approaches zero marginal cost and gives out more material for free, then the more the artistes or business will be able to sell small section to consumers (from large groups) who are interested to pay for premium content.

The download culture is important for understanding the role that this element plays in the development of the creative industry. The culture of music consumption has evolved over the past years but the approach of the policy in dealing with these challenges is complex. The download culture enlightens to the need to breach a gap between the culture of music consumption and a policy of protecting the creative industries. De Beukelaer (2015) argues that there is a need to reshape policy and approaches to the development of the creative industries, based on the role that culture plays. In essence, the availability of music through free sharing contributes to popularity of the artistes and which may pay off in increased popularity with the

potential for securing live paid performances by artistes. However, the artiste still expects income from sales, but this also raises the issues of piracy.

5.3.9 Value, Worth and Experience

The download culture stresses the significance of scrutinising the value, worth and experience of music obtained in this new culture versus the old method of obtaining music. This element of download culture projects that cultural goods are valued according to the way they are consumed and used to influence and reinforce certain cultural values (Littlejohn & Foss, 2010). In the past, people used to be proud of purchasing and owning physical copies of music which they consumed in their own space. In fact, these physical copies were stored in the house and some used as part of ornamental designs of a living area. Since the access to music has changed, the value, worth and experience of music has also changed. Waldfogel (2010) conducted a study to examine the impact of music-sharing in the era of iTunes. The author submits that the legal digital distribution offers consumers the capacity to buy or stream individual songs with guaranteed best quality. In this way the digitalisation of music has improved the experience of consumers with different benefits.

Digitalisation has meant that because cultural goods are easily accessible and shared amongst individuals, their value has been reduced as a result. Vitell (2003) argues that it is important to understand how music consumers consider the issues of ethics when downloading music files. Music consumers are the main participants in the music business, therefore, it is important to understand how they value the experience of music consumption in the digital era. Levin, Dato-on and Rhee (2004) show that from past exploration, there are four general bases that support a buyer's moral dynamic. The first is the acknowledgment by a buyer of circumstance that require an ethical judgment and the following alignment of conduct with the ethical judgment made (Rest, 1979). The second supporting basis is the means by which the buyer must gauge the degree of harm or extent of results related to the moral choice (Strutton, Vitell & Pelton, 1994). The third is the manner to which a customer gauges his/her relationship with the possible victim (e.g., musicians) and acts more morally toward those with whom he/she keeps up a positive affiliation (Levin, et al., 2004). The last underpinning basis is the opportunity to participate in the act (Ferrell

& Gresham, 1985). Molteni and Ordanini (2003) argue that cultural goods are experiential merchandise in that their quality may not be learned or estimated considerably after utilisation. There are no reasonable boundaries to make a case with respect to a terrible film or an unsatisfactory music performance. Since individuals consume cultural and social goods as the articulations of specific sorts of fundamental socio-cultural values, the cultural good value becomes subjective, and there are no standard references that one cultural good is more valuable than the other. The element of value, worth and experience in the theory of the download culture, therefore, explains the paradigm shift of consumer decision-making in the music business process, that is to say, it influences the value of music as experienced by the consumer.

5.3.10 Mobility vs Immobility

This download culture highlights how the culture of music consumption has changed from listening to music in a static location (e.g., at home) to mobile consumption (e.g., use of smartphones). In the past, people used to purchase cassettes and CDs for use at homes, this restricting movement in listening to music, except for in cars. The invention of electronic mobile devices such as Walkman, iPod, smartphones has changed the primary way in which individuals consume music. The use of technology is integrated into daily lives; wherever one goes one is always connected. A study by the IFPI (2018a) revealed that 75% of the youth listen to music via mobile cell phones. This implies that the music consumer can listen to music at anytime and anywhere.

Various studies project that majority of the youth access music through online service (IFPI, 2018a; 2021). In India, about 99% of 16-24 years old consume music through smartphones (IFPI, 2018). In the USA YouTube is used by 73% of the millennials to access music (Morning Consult, 2018) and in South Africa the IFPI (2018) reported that 86% of music consumers access music through streaming with the most popular location for music consumption being in the car, with an average of 17.8 hours per week. This new form of music consumption is also influenced by the 'always-available communication culture' (Oyedemi & Kgasago, 2017). This is when people always have their smartphones with them so that they can be connected at

all times, and this results in the consumption of music while on the move. This is not only limited to music consumption. Other cultural products such as TV shows and movies can also be consumed while in motion and need not be static at home. Virtanen (2014) contends that music consumption cannot be measured by sales of downloads only. The author maintains that listening to the music is the actual act of consuming music: this could be in a private space or attending a live show.

These developments have brought change to the way music is accessed and consumed. Mobility vs immobility as an element of the download culture enlightens the view that mobility has personalised the music to which individuals listen. When an individual listens to the music alone through a headset, for example, their choice of music is not influenced by other people, unlike listening to music at home on a home theatre sound system where the music is shared.

5.3.11 Virtuality vs Reality

The cyber world has changed how people live; there is an online personality and a real-life personality. New relationships and online communities are developed by individuals from different parts of the world. These relationships eventually influence individuals, resulting in a new individualised culture. Manolika, Baltzis and Gardikiotis (2019) recognise that conditions made by the digitalisation change the structure of musical communication. It is notable that numerous intermediaries work among artistes and in general society. These have been referenced as segments of the music business as a social system. Given the new business conditions made by digitalisation, virtualisation and the Internet, artistes – who have access to digital technologies now have more prospects to reach a global market without major record companies. Likewise, the differentiation between artistes and audience members has become progressively blurred. Similar conditions, then again, have widened the opportunities for access to musical artifacts not only rarities at local level, but also on a worldwide level (Manolika, et al., 2019).

Benkler (2006) argues that the digital platforms offer individuals the opportunity to communicate their personal experiences, their opinions about different social issues and interestingly, the communication is not controlled by the media owner. This

serves to provide freedom for musicians and for music consumers to connect in everyway possible, online and in real life. The internet enables individuals to learn, questions, critic, debate, not only virtually but in real life. Hence, the virtual identity created by individuals online might influence their daily behaviour. In terms of music consumption, the music consumer might use the virtual personality to learn new music, values and culture.

Cyberspace introduces new record companies, producers, distributors, and consumers in the global space. The online identity has become part of daily life and the use of social media such as WhatsApp, Facebook, Instagram and Twitter are very popular in South Africa. On these platforms, individuals express themselves about how they feel about different issues. They portray their interests in music, behaviour, values and beliefs. The virtuality element is relevant to the theory of the download culture because the virtual personality is the consumer in the download culture. Digital platforms such as Spotify, for example, use the online profile to create playlists for consumers, based on their online behaviour and interests. McLuhan (1967) and Heidegger (1977) are scholars that recognise the relationship between technology and the manner in which people's minds work. Both scholars identify the critical role that technology plays in defining reality. Scharff and Dusek (2003) point out that there are seven different views related to this. These are; simulation, interaction, artificiality, immersion, telepresence, full-body immersion and networked communication. Simulation is the ability of digital technology to duplicate a system that has high degree of realism. Interaction speaks about the individuals' ability to interact with electronic representation (Heidegger, 1977). This includes social media profiles, virtual community groups, or virtual classes attended by the students. In essence, individuals today are not bound by their physical traits. Individuals generate digital footprints as they explore various digital platforms. These traits are used by music corporations and services to profile individuals and offer them music choices that meet their profiles.

5.3.12 Globalisation and the Networked Information Economy

The globalised market, through technology, facilitates the accessibility of music across the globe and the culture that flows with it. The structure of the culture

industries has changed and technology, social values and norms are linked to culture. These have reshaped how cultural products are produced and distributed. Musicians are able to collaborate with other musicians from all over the world, as a result of globalisation and aided by digital networks. The globalised market is influenced by the network information economy and the access to information technologies plays a central role in globalisation. Access to digital technologies, therefore, plays an important role in the success of musicians. Technologies connect people from all over the world. Kotzias (2000) highlights important features of globalisation as, (a) the usage of new technologies, (b) another method of production, (c) changes in transport and communication, (d) changes in the time-space association, (e) the alteration of the national state capacities, (f) social changes and (g) changes that influence the person's regular day-to-day existence and have a mental effect.

Benkler (2006) acknowledges that knowledge, information and culture are fundamental to human development and human freedom. The digital technologies have made it possible for the music business to become more accessible for to upcoming musicians. Benkler (2006: 4) maintains that there are three aspects about the information production system. First, non-proprietary policies are critically important in the information production system. Secondly, individuals who did not have a platform to reach the global market are now found all over the world. This information in a globalised market enables musician to reach various markets at different levels from local, national and international. Thirdly, the development of the peer production of information, knowledge and culture. This element explains the culture of free and open-source platforms where creative cultural goods and productions are easily distributed amongst peers globally.

Technologies have expanded the globalisation of cultural production. Thus, music can be jointly created by individuals who are located in dispersed locations, and where sales and consumption of cultural products are available globally at the same time. YouTube, Netflix, Spotify, Amazon, and Deezer, for example, have combined content from different countries. This element is important to the theory of the download culture because it shows the shift from local music production, distribution,

and consumption to global market. The download culture is a cultural theory that attempts to mirror the social inequality that exists in the globally networked society.

5.3. BENEFITS AND CONCERNS ABOUT THE DOWNLOAD CULTURE

The download culture presents different benefits and challenges for producers, artistes and record companies.

5.3.1 Benefits and Challenges for Individual Producers and Artistes

In reality, digital media affects producers, artistes and audiences greatly, leading to a significant institutional re-examinations for artistes and new challenges to a sustainable music culture. It has, on the other hand, started an unparalleled degree of popular culture, and which allows the public to easily download, 'burn', remix, create, redistribute and reinvent sounds (Knopper, 2009). In addition, interactive digital music groups have also come together to promote musical culture with success. Digital media allows the public to receive the work of artistes for free, but it can also create strong communities to support artistes and provide a base for their continued cultural contributions. However, without a greater cultural understanding and the promotion of creative industries, this cannot happen (Kot, 2009). As Ruen (2012:148) argues; "when quality information is married to the radical idea of digital distribution, reality-based communities can build and affect positive change throughout the world at near simultaneous rates. Such is the true promise of the Internet". Accessible digital technologies have influenced music processes for recording, manufacturing and distribution. Digital innovations are currently growing connectivity among the public and decreasing the influence of conventional music industries. The convergence of digital communication and social relations has also led artistes try to guarantee a sustainable career through the new challenges. In comparison to the more conventional, location-based listening associated with physical CDs or albums, as more and more people listen to music digitally and on the go, they reveal a revenue streams shift and disrupt the traditional economics of music. It is not just technology that is changing music culture, it is technology that is using human actors—the audience (Ray, 2017). Music communities are dynamic

structures where the conflict between the actor and the framework of technology unfolds.

5.3.2 The Challenges of Digital Inequalities

Access and ownership in cultural industries reflects social inequality, where digital inequalities contribute to the success or failure in the music business. Dijk's work (2006) on the social aspects of the new media explains the large inequalities that exist in access to digital technologies. The author expresses the viewpoint that some people have access and the required digital technologies skills, and some don't. Thus, "some people are capable of maintaining and extending their social networks while others see these networks crumble if they cannot compensate for the increasing difficulties of maintaining pure offline social relationships in an individualizing and busy urbanized society" (Dijk,2006: 169). In Download culture, this problem generates a digital divide, were musician from rural areas without internet access and skills struggle to compete with others. Also, as music is increasingly available through the digital technologies, access has become restrictive for some people due to their limited access to digital technologies and the Internet. The experiences of this class of people are shaped by race, income, geography and other inequality variables. For this disadvantaged class, their experience of music consumption as an activity within a cultural habitus has been negatively affected.

The relationships between structures and human activities and the notion of habitus is similarly discussed by Bourdieu (1977). Although technology is a prerequisite for the freedom of musical groups, at the same time it restricts freedom. Habitus shows how the various digital channels allow and restrict the behaviour of the artiste and the audience. As artistes and people extend their musical life, they are also negotiating new technical possibilities and challenges.

5.3.3 Political Economy of Music Industry.

Although individuals can now market their music online, the resources of big corporations still make them the beneficiaries of this digital culture. In the 21st century, the ways in which music is consumed are continually and dramatically altered by customers. However, modern innovations have provided unlimited

listening modes to the home. It is now predominantly IT companies and record companies that shape musical experiences to some extent (Ray, 2017). The influence of these corporations stems from a connection between economic, social and cultural changes and in turn contributes to these new capitalist societies. By reducing resource pooling and sharing between family and community, this facilitates increased sales and a stronger membership in individual societies. Technology facilitates the ubiquitous incorporation of music into daily life, perhaps so seamlessly that listeners are often unaware of its structure and effect. Acquiring and listening to music is second nature to individuals, much like breathing; yet celebratory tech-utopianism radically negates the truth of people's digital daily lives (Ray, 2017). People build and use digital technology while allowing and constraining human actions that transform society at the same time (Fuchs, 2008). Of course, people and technical systems mutually impact upon each other. Technology, for instance, helps individuals to constantly obtain digital music. They have the opportunity to gather material for weeks and even months. At the same time, this activity constrains them, locking them into different consumption habits and posing new problems related to music content and selection. However, as technology continues to change music consumption, corporations and the music industry tend to adapt to new business models, and they still accrue huge revenue from the culture.

5.4 CONCLUSION

In this chapter, the theory of download culture was introduced and some elements that shape the download culture were identified namely; Technology, Postmodern Culture, Access, Fragmentation, Tangibility and Intangibility, Non-Rivalrous Nature, Immediacy, Legal and Illegal downloads, Value, worth and experience, Mobility vs immobility, Virtuality vs Reality, Globalisation and the Networked Information Economy. The theory of the download culture is influenced by all these elements in various ways. It also recognised that there could be other factors beyond the ones mentioned here and which also influence the download culture. This theoretical framework, however, is essential in an attempt to rethink and approach cultural industries. The rationale for developing the download culture as a theoretical framework is to understand the relationship between the development of society, technology and music culture. The download culture as a cultural theory is important because it tries to unpack the fragmentation and complexity of culture and society as

they change continuously. The download culture is crucial for contextualising the political economies of music industries, meaning the direction in which the music industry should try to move. This chapter discussed the download culture as a theoretical attempt to understand the music culture and society. The next chapter discusses the research methodology of the study.

CHAPTER SIX

RESEARCH METHODOLOGY

6.1 INTRODUCTION

This chapter outlines the approach of the research methodology employed in the process of data collection and analysis. It addresses tools and methods employed to investigate the research questions and the problem of this study, and the elements of the theory of the download culture discussed in the preceding chapter. Research methodology is essential for providing a guideline to solve the research problem and for the overall purpose of the study. This research aimed to investigate how illegal and legal digital file-sharing has impacted upon South African artistes and how technology has impacted upon music consumption and sharing among youth and older adults. A mixed methodology was adopted for this study to address the research problem outlined in Chapter 1.

6. 2. RESEARCH METHOD

The study adopted a mixed-method research approach to get information from artistes and music consumers. The mixed-method was necessary for this study because it balanced the weakness of quantitative and qualitative research methodologies. The quantitative method does not allow for the collection of deeper insights and opinions of participants but allows for the collection of data from a large number of participants. Although the qualitative method draws on a phenomenological approach to allow for longer and deeper opinions of participants, it is limited in the number of participants that can be effectively managed in a single study of this nature. A quantitative approach was used to gather data on music access and consumption patterns of the youth and older adults. The qualitative approach was appropriate for this study to explore the opinions and experiences of artistes about the role of new technologies in music production and marketing. The study used a survey through hard copy and online questionnaires, and interviews to answer the research questions of this study.

6.3 RESEARCH DESIGN

Burns and Grove (2003) define a research design as "a blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings". This study applied an exploratory research design. Babbie and Mouton (1998) state that exploratory research can be used for insight and comprehension of a social phenomenon. Exploratory research is a type of research that is useful for investigating an issue that has not been fully studied, in a certain context in order to expand an understanding of the issue. The study also applied case study approach. This study explored how the digitalisation of music influences music consumption patterns. South African youth and older adults' music consumption pattern were examined as case study in this research.

The study also used self-reflexivity to explore personal experiences and knowledge to understand the researcher's positionality. Self-reflexivity is used to explore the biases the researcher may bring into the research such as biases may affect the way the researcher interprets data and the way data is collected (Seale, 2012). Technology has changed the structure of the music business enormously, and as a music producer, disc jockey and record label founder, I have always been concerned about the dynamics brought by technology into the music industry. The free music file-sharing culture is dominant in how individuals access music. Also, artistes sometimes share their music for free, and this to some extent also affects the monetary value of the music content. My concern is about the download culture and how it affects South African artistes.

This study used a phenomenological approach to gather personal experience data from artistes in South Africa and their attitudes to the impact of new technology on their music careers. The phenomenological approach aims to understand and interpret the meanings that participants give to their everyday lives (De Vos,1998). Hence the researcher used this approach to get an in-depth understanding of the impact of technology on artistes' music business. The phenomenological research approach was the most appropriate to achieve the aim of the study. Holloway (2005:47) states that "phenomenology aims to describe a person's lived experiences

(phenomena) in an attempt to enrich lived experience by drawing out its meaning".
Through face-to-face and online interviews, the researcher was able to gather
personal experiences from the artistes who participated in this study. The researcher
decided to use the phenomenological approach because it is a highly appropriate
approach to research human experience (Streubert-Speziale & Carpenter 2003:53).

6.4 POPULATION

Parahoo (1997:218) defines population as "the total number of units from which data
can be collected, such as individuals, artefacts, events or organisations". According
to Burns and Grove (2003:43) the population includes all elements that meet certain
criteria for inclusion in a study. A study's population refers to an entire group of
people who share a common trait or characteristic. This trait qualifies individuals for
membership in the population (Creswell, 2003). A population can be divided into two
groups; the target population, which is the whole group of people or objects from
which a sample is drawn for data collection, and the general population, which is the
whole group of people or things to which the researcher intends to generalise the
results of the investigation. The accessible population, on the other hand, is the
quota of the people that the researcher has access to. According to Creswell (2003),
this may be a subset of the population. For this study, the target population and the
accessible population are explained as follows.

6.4.1 The Target Population of the Study:

The target population of the study consisted of the following:
- South African youths (between the ages of 17-35 years)
- Older South African adults (between the ages 50-75 years)
- South African artistes.

6.4.2 The Accessible Population

The accessible population of the study consisted of the following:
- University of Limpopo has students from different provinces in South Africa.
- Older adults around Limpopo Province, Mankweng area.

- Artistes from Gauteng, KwaZulu Natal, Western Cape and Limpopo participated in this study. All the artistes that participated in this had been in the music industry for at least five years. The years of experience of the artistes was helpful in achieving one of the objectives of the study, that was, to assess the role of new technologies in music production and marketing.

6.5 SAMPLING

The sampling of participants for this study was divided into three sections. The first part of the sampling explains how the youth were sampled, the second part focuses on older adults, and the last section of the sampling shows how the artistes were sampled for this study.

6.5.1 Quantitative Sampling (Youth Population)

For quantitative sampling, this study adopted non-probability sampling. To explore the patterns of music access and consumption by youth, the study comprised 202 respondents; 159 paper questionnaires and 43 online questionnaires for youth (18-35 years) music consumers who were conveniently selected to participate in the survey. The population of this research included South African youth, and youths in university, specifically. It includes students from the University of Limpopo who were used to represent the population of the youth in South Africa. The University of Limpopo has about 22 000 students (UL, 2021) from different provinces in South Africa and from various backgrounds. However, the population is dominated by black students. This is likely to be influenced by the fact that the majority of the population in Limpopo Province is black. Stats SA (2018) shows that Limpopo Province has a population of about 5 million, of which 97.3% of them are black. The youth respondents for this study comprised 202 students from the University of Limpopo.

The researcher arranged with lecturers in order to access students in large classes to complete the questionnaires, and the paper questionnaires were completed in classrooms after teaching and learning. A total of 159 paper questionnaires were completed by students in their classes and around the University of Limpopo campus. Some of the students were approached on campus after their lessons and

asked to participate in the study. An online survey through Google forms was used to access additional students from the university and 43 students participated in the online survey. The link to the survey was sent to different WhatsApp groups, used by the students at the University of Limpopo for teaching and learning. The table shows the gender of the older adult respondents.

Table 6. 1: Older Adult Respondents Gender

Gender		Percent
	Female	59
	Male	41
Total		100

The figure below shows the age of the youth respondents who participated in this research.
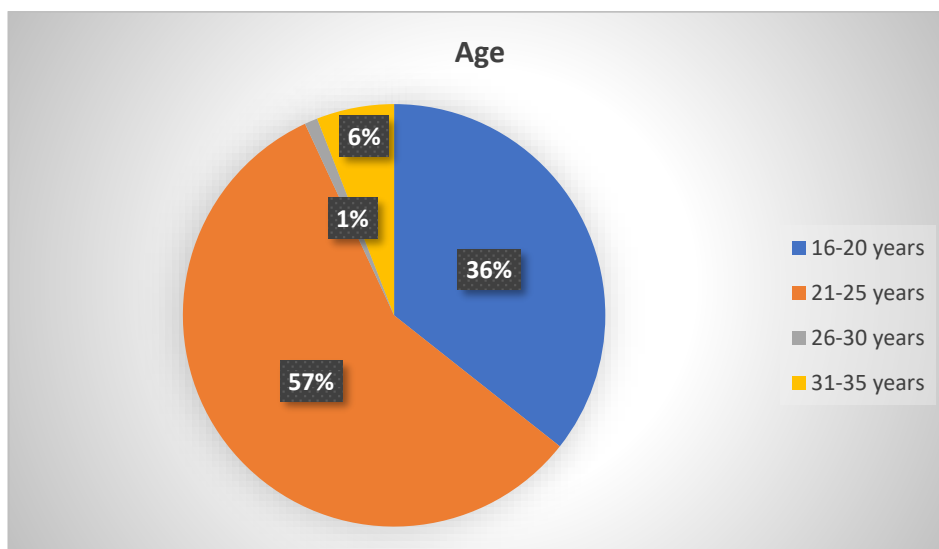
Figure 6 1 : Age of Youth Respondents in The Survey

The majority of the participants in this study were between the ages of 21-25 years (57%) followed by 36% in the age group 16-20 years. This could be influenced by the fact that most students were in the final year of their studies. the table below shows that 45% of the participants were in the 3rd year of their studies and

considering at the number of years to complete primary and secondary school, most students go university at the age of 17 or 18 years of age.

The table below shows youth's education level of study.

Table 6. 2: Youth Level of Study

Level of study		Percent
	First-year student	23
	Second-year student	25
	3rd-year student	45
	Honours	3
	Masters	2
	Completed postgraduate	2
	Total	100.0

The table below reflects the geographical area of youth respondents' home.

Table 6. 3 : **Geographical Area of Youth Respondents' Home.**

Geographical area.		Percent
Valid	Rural area (Village)	60.7
	Semi-Urban	31.1
	Urban Area	8.2
	Total	100.0

The majority of the population in this study was from rural areas (60.7%) and only 8.2% were from truly urban areas. The population of Limpopo province is dominated by a majority of black people; hence 99% of the participants in this study were black, with 0.5 % of white participants and 0.5% Indian.

One hundred older adult (50-75 years) music consumers were selected to participate in the survey. Convenience sampling was used to recruit adult respondents for this study. The selected adults were from around the Mankweng and Polokwane areas of

Limpopo Province. The researcher did door-to-door recruitment in these areas to access most of these senior citizens at their respective homes. Some of the adults were approached at different shopping centres, churches and offices in the University of Limpopo.

Demographics of older adults

Looking at the demographic data of the older adult respondents, 93% were black, 3% were Indian, and 3% were white. Furthermore, the demographics consisted of 51% females and 49% males. The ages of participants ranged from 50 years to 75 years. However, the age group that dominated respondents was the 56-60 year-olds with 44%, followed by the age group 50-55 years. It was challenging to access older adults in general. However, the age 66-65 group of years was worse with only 10% respondents and 66-75 years with only 12% respondents. Looking at the geographical areas of the respondents' location, the majority of older adults in this study were from rural areas (86%); semi-urban accounted for 11%, whereas only 3% were from urban areas. The table below shows the geographical area of older respondents' home.

Table 6. 4: Geographical Area of Older Adult Respondents' Home

Geographical area	Percent
Rural area (Village)	86.0
Semi-Urban	11.0
Urban Area	3.0
Total	100.0

The table shows the level of income of older adult respondents in this study.

Table 6. 5: Level of Income

		Percent
	High income earner	8.2
	High-middle income earner	9.8
	Low-middle income earner	36.1
	Low-income earner	32.8
	I don't earn income	13.1
	Total	100.0

The demographic information outlines details of the participants in this study which could also be used to analyse and understand the finding of the study. The connection between the demographic information and finding is discussed in subsequent chapters.

6.5.3 Qualitative Sampling (Artistes)

A non-probability sample was used for sampling of participants for the qualitative aspect of the research. Seale (2012:135) defines a non-probability approach as, "one in which some people have an unknown, or no chance of being selected". The researcher used convenience sampling to choose artistes who were accessible and had been in the music industry for at least five years, to share their knowledge and experiences of how technology had influenced the forms of their music business. The study used various artistes from different sections of South Africa to share their personal knowledge of how the download culture had impacted upon their music career. Specifically, ten artistes participated in this study. This study used South African artistes at different levels in terms of their level of experience in the music industry. The study used artistes with different backgrounds to diversify the information. The artistes that participated in this study varied in terms of their level of experience, race, gender, and geographical area. The demographics of the artistes are represented in Table 6.6 below:

Table 6. 6: Artistes' Demographic Data

Name of artistes	Date of birth	Gender	Initial year(s) to start music professionally	Geographical area	Race
(a) Steve Kekana	04 August 1958	Male	1980s	Limpopo Province	Black
(b) Candy Tsamandebele	19 June 1970	Female	1993	Limpopo Province	Black
(c) Manana	17 June 1987	Female	2001	Northwest	Black
(d) Mahlatze Vokal	15 June 1981	Male	2001	Limpopo Province	Black
(e) ShenFM	16 November 1985	Male	2004	Western Cape	White
(f) Ntsikwane	04 November 1983	Female	2007	Limpopo Prince	Black
(g) Da Capo	19 May 1990	Male	2009	Limpopo Province	Black
(h) Lekkersweet	01 November 1989	Male	2011	Limpopo Province	Black
(i) Kaylow	06 September 1988	Male	2013	Gauteng Province	Black
(j) Kyle Deutsch	06 May 1987	Male	2013	KwaZulu Natal Province	White

The following section provides a brief biography of the artistes. These profiles were provided by the artistes who participated in this study.

(a) Steve Kekana

Figure 6. 2: Steve Kekana

(Source: https://www.celebgossip.co.za/general-news/34749-drama-steve-kekanas-family-fumes-attacks-his-manager-for-disclosing-cause-of-death.html)

Tebogo Steve Kekana (4 August 1958 – 1 July 2021) was a South African singer and songwriter. He began his musical career in the 1980s. Steve Kekana was born in Zebediela, Transvaal. He lost his sight at the age of five and attended a school for the blind in Pietersburg. During his school years, he developed a love for singing and became a member of amateur groups during his teenage years. In 1979 and 1980, Kekana won what was then known as the SABC Black Music Award for best male vocalist. Kekana's Raising My Family was a big hit in Europe in 1980 (Tjiya 2021). In total, Kekana recorded more than forty albums. His songs "The Bushman" and "Feel So Strong" (featuring Hotline) were hits on the Springbok Radio Chart (the semi-official South African chart of the time) reaching number 13 and number 6 in 1982 and 1983 respectively. Steve Kekana was a university graduate with B Juris and LLB degrees. He was an Advocate and a lecturer in Labour Law at the University of South Africa (Mojapelo, 2008).

Examples of his work can be seen at:

https://www.youtube.com/watch?v=xMpx8A1gNn0

Considering these accolades and his impact on the South African music industry, Steve Kekana was considered a legend and national icon. Steve Kekana was a

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relevant candidate for this research because his career started in the 1980s. Thus, he experienced various changes in the South African music industry for more than three decades.

(b) Candy Tsamandebele

Figure 6. 3: Candy Tsamandebele (Source: Candy Tsamandebele)

Born Mosekedi Candy Mokwena and widely known as Candy Tsamandebele, this amazing vocalist was born on 19 June 1970 in a musical family at Ga- Sedibeng village, Bolobedu, under the revered Rain Queen Modjadji's leadership in the Limpopo Province. Candy launched her professional music career in 1993 as the songwriter of the legendary late Peter Teanet's popular song, 'Nwa'yingwani'. In the same year, Candy, with her friend Nurse Matlala, moved to Johannesburg to look for a recording deal and met up with Shangaan Disco King, Papa Penny Penny, ending up working on his National hit song 'Shichangani'. The duo launched their career as Shaka Bundu Girls with the platinum-selling 'HONA MO SOO' followed by the Gold-certified 'One Day' (1996), and 'Hi July' in 1997. Candy later joined Kalawa Jazmee Records to work on BOP's Classic album, 'Life Iskorokoro', and also worked as the group's backing crew. Candy went on to record her debut album 'Siki (Five Cents)'

through a partnership between Mosekedi Entertainment and Sony Music. She has since released other projects, 'Easy Come Easy Go' and 'Hupenyu Unenge Viri' under Kalala Jazmee Records. In April of 2020 Candy released her fourth studio album independently under Mosekedi Entertainment, and titled Still Here (Source: Candy Tsamandebele).

Some of her work can be seen at:

https://www.youtube.com/watch?v=lTlVaGJFno

Considering that Candy is well known in South Africa and has won many awards, she can be considered an artiste that represents macro-local artistes. She worked with one of the biggest record labels in South Africa (Kalawa Jazzme) before starting her own record company. Her personal knowledge as a female with over 28 years of experience provided critical information for this research to achieve the outlined objectives.

(c) Manana

Figure 6. 4: Manana　　　　(Source: Manana)

Arbina Manana Nyama, known to her fans as 'Manana' was born in the North West Province, in the city of Klerksdorp. Born on the 17 June 1987, Manana grew up in different provinces, including Free-State, Gauteng and Limpopo. Having moved around a lot throughout her childhood, Manana is a true child of the soil. Her musical influences are as result of her exposure to different ways of life, having attended a number of primary and high schools as her family moved. Manana started her music

career professionally in 2001. For her tertiary education, she enrolled at Ochrim school of Music in Pretoria where she took up a course in Music Studies (Source: Manana).

Some of her work can be seen at: https://www.youtube.com/watch?v=kiF4UPFsk Manana's knowledge brings distinctive information to this study. As a female who lived in different provinces, her experience accounts for more than two decades in the South African music industry.

(d) Mahlatze Vokal

Figure 6. 5: Mahlatze Vokal   (Source: Mahlatse Vokal)

Mahlatse Matji, commonly known as Mahlatze Vokal, takes pride in his craft with enthusiasm during a performance, being an artiste of Afro-pop, Afro Soul, RNB, and Gospel, coupled with song writing in Sepedi and other languages. A vibrant fashionista born and bred in Seshego Zone 1, Polokwane, Limpopo. Mahlatze started his music career in the early 2000s, and since then, he has performed at different prestigious events in South Africa. (Source: Mahlatze Vokal)

Some of his work can be viewed at:

https://www.youtube.com/watch?v=QhD5U9DOVVw

Mahlatze Vokal spent most of his music career performing at different events. He has been in the music industry for more than two decades.

(e) ShenFM

Figure 6. 6: ShenFM   (Source: ShenFM)

Shen Winberg spent his early childhood in the extremes of Southern Africa's rural landscapes, absorbing indigenous sounds in the rhythms of the Limpopo Province's Shangaan villages. Today, Shen has a distinctive ethnic blend to his music. Growing up during the turbulence of Apartheid in the 1980s, and with both his parents embedded in the ANC's underground movement, having his mother taken into solitary confinement and hiding from safe house to safe house with his father, Shen's original compositions showcases this dynamic and dramatic South African narrative. He completed a degree in Jazz Music at the University of Cape Town, with a love for Afro-house and pop music. They have played in America, France, Ireland, Dubai,

Sweden, Angola, Malawi, Senegal, Rio, Argentina and of course their home, South Africa. (Source: ShenFM)

Some of their work can be viewed at:
https://www.youtube.com/watch?v=DzXVAyCrY5Q

ShenFM offers diversity in this study because of his personal knowledge, experience, background, and demographic traits. He is known mostly in the Western Cape in South Africa. However, he has also performed internationally. For this study, ShenFM represents micro-provincial local artistes.

(f) Ntsikwane

Figure 6. 7: Ntsikwane   (Source: Ntsikwane)

Ntsikwane Raphesu is a South African Afro-Folk singer, songwriter, actress and guitarist. Born in Polokwane and the daughter of a musical father, Ntsikwane discovered her gift of music at a young age. Her late father and mentor, who was a singer and pianist, stimulated this love affair with music, setting her on a journey of discovery, and the result was her debut album 'Wonderful' in 2007, featuring the sing-along hit favorite 'Pule'. She followed this album up in 2013 with 'The Soul Experiment' - an album where she experimented with different styles of soul music.

Ntsikwane's sound is soulful folk with undertones of African rhythms, and her stage appearances are laced with an aura that is hard to ignore. She has a deeply grown natural ability to draw one into her sound - which she has honed in her many years in music. Her star is rising among a listenership tired of jaded stories and celebrated violence. Her music is about being real in a society side-tracked by commercial emptiness and stereotypes. (Source: Ntsikwane)

Some of her work can be viewed here:
https://www.youtube.com/watch?v=nY_wbYP3a8s

Ntsikwane's level of experience contributes insightful information about the South African Music industry. Ntsikwane is also a field researcher for the Music in Africa Foundation, thus making her knowledge unique.

(g) Da Capo

Figure 6. 8: Da Capo   (Source: Favour, 2019)

Nicodimas Sekheta Mogashoa, popularly known as 'Da Capo', is a self-taught producer and DJ from Seshego (Limpopo province) who first fell in love with house music at an early age. He earned himself a following amongst South Africa, and the world over, as a highly-regarded producer of house music in 2010. Inspired by the biggest names in the house music industry such as Nick Holder, Zepherin Saint,

Andy Compton, to name a few, Da Capo has set out on a journey to create his mark on the House Music scene with the release of his Solo E.Ps released under DNH Records and which elevated him to a household name in countries far afield and clubs around the world, leading to him signing a deal with Toronto-based Music Label, DNH Records, owned by well-known DJ/Producer Nick Holder. Da capo has released his music with some of the biggest record labels in South Africa, such as Black Coffee's Solistic music agency, Soul Candy, and House Africa just to mention few. Da Capo music has been nominated for numerous awards over the years in different categories. One such notable nomination is the South African Music Awards for Best Dance Album. Also, Da Capo cemented his place at the international dance music scene following a win at the 2019 DJ Awards 22nd Edition held at Ibiza, Spain. He also won Best Remix of the Year for 2021 at the South African Music Awards.

Some of his work can be viewed at:

https://www.youtube.com/watch?v=fK8awLah8Xs

Da Capo started his career by releasing with international record labels before releasing in South Africa. For this study, Da Capo represent micro-local artistes.

(h) Lekkersweet

Figure 6. 9: Lekkersweet   (Source: Lekkersweet)

Born Sammy Nthoke, Lekkersweet is the FAME SA Awards 2016 winner in the category of Best Hip-Hop Artiste. He was also a nominee in the South African Music Achievers (SATMA) Awards 2013 in the category Best Hip-Hop Album. In 2010, he went to the USA through a scholarship through the US Embassy to study English and Leadership. That is where he also managed to perform his music during the international students' event in Newark, Delaware. His knowledge of music saw him on a panel of interviewees on E.TV's Hip-Hop Show 'Shiz Live' in July 2018. He uses Khelobedu and Xitsonga in his lyrics and he came up with a new sub-genre called KheloRap (Khelobedu Rap). This multi-lingual vernacular Hip Hop artiste raps in Khelobedu, Xitsonga, Venda and English. His music is a fusion of Hip-Hop and Kwaito. He is also a Hip-Hop show producer and a host on a national radio station, Thobela FM. (Source:Lekkersweet)

Some of his work can be seen at: https://www.youtube.com/watch?v=-Q7S9jLvDcw Lekkersweet is relevant for this study because his experience provides unique information as he is based in the rural areas.

(i) Kaylow

Figure 6. 10: Kaylow

(Source: Kaylow)

Established vocal star Kelello Segoana from Soweto, Gauteng started his music career professionally in 2013. With a distinct voice and immaculate songwriting skills,

Kaylow has spent a decade mesmerising audiences in various settings ranging from bar lounges to major festivals with renditions of his heartfelt songs about love, pain and everything in between. With 2 albums on the market titled 'Reach Out' and 'War For Love', and with over 10 hit singles in high rotation, an award for Best Male Vocalist at the International House Music Awards and a number of features, Kaylow's discography leaves very little to be desired. Kaylow has worked with some of the biggest artistes in South Africa such as Black Coffee, Casper Nyovest, and DJ Sumbody, just to mention few.

Some of his work can be viewed here:
https://www.youtube.com/watch?v=lnp27NR2a44

Kaylow is known nationally in South Africa due to the music he released in the past years. In this way, he will represent macro-local artistes in this study, that is, artistes that are known nationally.

(j) Kyle Deutsch

Figure 6. 11: Kyle Deutsch   (Source: Kyle Deutsch)

Kyle Deutschmann was born and raised in Ethekwini, Kwa-Zulu Natal a man of many talents, but making music seems to have far outweighed them all. To make this passion for music more seriously, he began performing at acoustic sessions in cafe's and restaurants, really coming into his own as a local musician. In 2014 he entered South African Idols season 10 where he won the hearts of the viewers, placing 5th. Hot off the mark, he burst onto the local and international music scene with a rapidly increasing following, creating hit after hit, collaborating with some of Africa's biggest artistes and producers to date; including Cassper Nyovest, Shekhinah, Kwesta, Kelly Khumalo, Distruction Boyz, and Sketchy Bongo to name a few. With a strong presence in the millennial consumer market and a following of over 90 000 across social media platforms, Kyle Deutsch continually grows from strength to strength, with the America's and European countries currently forming his top listenerships on streaming platforms.

Some of this work can be viewed here:

https://www.youtube.com/watch?v=e-EL0DhezY

Kyle is known nationally in South African because of his music. Kyle was critical for this research as his experience, demographic and knowledge offers important information for this study.

6.6 DATA COLLECTION

In this study, data was gathered using both quantitative and qualitative methods. The quantitative approach collected data on music consumers and was gathered from youth and older adult individuals. The qualitative approach was used to collect the data from the artistes who took part in this study.

6.6.1 Quantitative Data Collection Process.

Youth participants

The method that was applied for collecting quantitative data was hard copy questionnaires and online questionnaire through a Google survey form. The paper

questionnaires and online surveys were self-administered questionnaires for the student respondents. The data from the online survey and paper questionnaire was merged to give 202 responses, 159 paper questionnaires and 43 online responses through Google forms. University of Limpopo's student population consists of diverse students from different cultural backgrounds and from different places, thus, representing the population of South African youth. The paper questionnaires were given to students in classrooms, around campus, and in restaurants for the purpose of collecting data on the role of digital technology on the patterns of music consumption. The link to fill the online questionnaire was sent to different student WhatsApp groups at University of Limpopo. The online survey through Google forms was helpful in getting additional number of students, it is an effective method of reaching out to participants who are not reachable physically. The data from the survey was collected between January 2019 and March 2021.

Some of the questions from the youth survey included the following (see Appendix 2 for the questionnaire):

- Where do you access most of the music you listen to?
- How often do you download music?
- How often do you download free music?
- Do you share music with friends via technology such as; emails, *WhatsApp, Shareit*, or Universal Serial Bus storage (USB)?
- Do you know that music sharing via technology is illegal without artiste's consent?

Older adult participants

The study used researcher-administered and self-administered questionnaires to collect data from older adults about their experiences on how they accessed and consumed music. Thus, the researcher was present in the process of collecting data by assisting the older adults to fill in the questionnaire without influencing their responses to the questionnaire. Other respondents completed the questionnaires by themselves. The questionnaire was drafted in the English language. Consequently, the researcher had to interpret and explain some of the questions in Sepedi for

better understanding by some of the respondents. The paper survey was used to collect data from older adults from Mankweng and the University of Limpopo. The researcher approached older adults at their homes, shopping centres and in the offices at the University of Limpopo. The data from older adults were collected between January 2019 and March 2021. Babbie and Mouton (1998) stress that questionnaires are vital and directly associated with survey research. They can be used for the evaluation of social phenomena. Hence this study also evaluated the social and cultural impact brought about by technologies, predominantly on music access and consumption. Some of the questions from the older adults' survey included (See Appendix 3 for complete questions):

- How do you prefer to access music?
- Where do you access most of the music you listen to?
- Do you think it is wrong to share music via technology without the artiste's consent?
- How often do you download music?
- In your opinion, how should artistes make money from their music?
- Have you ever bought pirated music (From street or unofficial music shops)?

6.6.2 Qualitative Data Collection Process

One of the objectives of this study was to investigate how the download culture can be beneficial to South African artistes; hence, interviews with South African artistes were used to address the objective. Face-to-face interviews and Online interviews through *Zoom* and *WhatsApp* were used to collect data from various artistes. Interviews were applicable to this study because interviews are a two-way dialogue that enabled the researcher to grasp all the necessary information to achieve the overall aim of this research by doing follow-up questions where necessary, and by analysing nonverbal communication. The researcher used emails, *Instagram,* and *WhatsApp* to arrange the interviews with artistes who participated in this study. During face-to-face interviews, the researcher used a laptop and smartphone to record the interviews in order to capture all the necessary information.

The recorded interviews were stored and saved on devices for the data analysis process. The researcher requested permission from the participants before recording the meeting and assured them that the recording would only be used for research purposes. Through online interviews via *Zoom* and *WhatsApp*, the researcher used *Zoom* recording option to capture the interview and a smartphone recorder was used for recording interviews conducted through *WhatsApp.* "An interview comprises an interviewer reading questions to research participants and recording their answers. The researcher conducted a structured interview with South African artistes with questions prepared ahead of time (see Appendix 1). The same questions were asked all of the respondents in the same sequence. Open-ended questions were used to allow participants to expand on their responses. The data from interview was collected between January 2019 and March 2021.

Below are some of the questions which were asked during the interview (See full range questions in Appendix 1):

- What do you think is the role of new digital communication technologies in the production and marketing of music?

- What do you think are the effects of illegal music file-sharing on local South African artistes?

- How does the download culture of music-sharing affect the growth of local artistes?

- How has the illegal file-sharing affected you as an artiste?

- In your opinion, how have the new digital communication technologies impacted upon the culture of music consumption?

- How do you think local artistes should use new technologies for their music?

- In what ways can the digital download culture of music-sharing be made beneficial to local South African artistes?

6.7 DATA COLLECTION APPROACH AND METHOD

The data collection approach and methods of this study are linked to the objectives of the study. The data collection methods were arranged in such a way that the data collections tools were instrumental in addressing the objectives outlined earlier in Chapter one. To investigate how the new digital communication technologies impact on the culture of music consumption among youth and older adults in South Africa, the researcher made use of surveys to gather information from music consumers. For youth, a hard-copy questionnaire and on online one was used to assess the patterns of music access by youth. The older adults' patterns of music access and consumption were assessed through a self-administered questionnaire. Because of English language constraints, some of the older adults preferred that the researcher read and filled the questionnaire on their behalf.

To discover ways in which the digital download culture of music-sharing could be made beneficial to local South African artistes, the researcher used interviews with artistes to achieve this objective. Artistes in this study had at least a minimum of five years in the music industry, and interviews of between 30-50 minutes with each artiste yielded data to achieve this objective. Furthermore, part of the survey for music consumers also asked for their opinions about how artiste should benefit from their music. In order to explore the effects of illegal and legal music file-sharing and downloading on local South African artistes, the survey asked the music consumers about their opinions and experiences of the culture of music-sharing amongst their friends and family. Through close and open-ended questions, the survey asked questions that were directly linked to this objective.

6.8 DATA COLLECTION INSTRUMENTS

The interviews and questionnaires which were used to collect data from the respondents were constructed in a way that addressed the objectives of this research. Two pilot studies were conducted with older adults and youth to ensure that the data collection instruments measured what they were supposed to measure. In this way, the pilot studies sharpened the structure of the questionnaires for the

youth and older adults. The questionnaires were constructed in the best way possible to answer the research questions of this study.

Through face-to-face and online interviews, the researcher gathered personal experiences from the artistes who participated in this study. The interviews were shaped by the interview guide (See Appendix 1), which was designed specifically to answer the research questions of this study.

6.9 DATA ANALYSIS

Data analysis is the interpretation of data to answer research questions to eventually achieve the aim of the study. Quantitative and qualitative data (mixed-method data) was analysed to establish the meaning and interpretation of information provided during the data collection. The researcher interpreted the responses of the participants from questionnaires and interviews in two different ways.

6.8.1 Quantitative Data Analysis (Questionnaires)

Quantitative data from the survey was loaded into SPSS for analysis. The data from the online survey was merged with data from hard-copy questionnaires into the SPSS for analysis of the youth's responses. Older adults' responses were also loaded onto SPSS separately for analysis. Descriptive data analysis was used rather than inferential statistical analysis that measures causal relationship. Since the causal relationships of variables was not the key focus of the study, but a pattern and trend of behaviour, descriptive data was used to report on the forms of music access and consumption by youth and older adults. Through a cross-tabulation of demographics attributes, Internet access, and monthly income, descriptive analysis was used to describe the way youth and older adults from this study accessed, consumed, and shared music.

6.8.2 Qualitative Data Analysis (Interviews)

The qualitative data was analysed using thematic analysis. Through the download culture theory, this study used an inductive approach to analysis the trends in music

access and consumption by youth and older adults. The researcher identified, examined, and recorded frequent patterns or themes with data collected. From the data collected, the researcher organised and interpreted responses of the participants, grouped and produced the general outcomes in the form of themes. Common themes that align with research objectives were identified from interview transcripts. The six phases used in developing themes were identified by Braun and Clarke (2006) as follows:

- Step 1 Become familiar with the data.

  The first step in any qualitative analysis is reading the transcripts. The researcher familiarised himself with the entire body of the data. At this stage, he made important notes and highlighted preliminary key findings.

- Step 2 Generate initial codes

  In this phase, a start was made to organise data in a meaningful and orderly way. Coding reduces much data into small 'chunks' of meaning. At this stage the researcher reflected on the main ideas which emerged from the transcribed data.

- Step 3 Search for themes

  At this stage, it was a case of looking for themes to categorise the results of the study. A theme is a pattern that captures something significant or thought-provoking about the data or research objective. As Braun and Clarke (2006) explain, there are no hard and fast rules about what makes a theme. A theme is characterised by its significance. Therefore, the themes developed from this study were influenced by their significance in relation to the download culture theory and the answering of the research questions in this study. At this stage, preliminary themes such as download culture, music access and consumption, technology, music and piracy began to emerge.

- Step 4 Review themes

  During this stage (the preliminary themes) that were identified in Step 3 were reviewed, modified and developed further. At this point it was useful to combine all the data that was relevant to each theme.

- Step 5 Define themes

  This was the final refinement of the themes, and the aim was to '…identify, the 'essence' of what each theme is all about'. (Braun & Clarke, 2006: 92). It was

at this stage that the themes based on the main findings and ideas reflected in the data were defined.

- Step 6 Write-up

Lastly, themes were developed and the process of writing-up the findings started at this stage.

6.9 QUALITY CRITERIA

This section addresses quality criteria aspects of quantitative research (validity, reliability, and objectivity) and qualitative (credibility, transferability, dependability, and confirmability) because this research used a mixed method.

- Validity

Validity is concerned with the way in which results of the research could be generalised from the research sample to the population. Validity was be achieved by the use of convenience and stratified sampling of the generalised population. The participants of the study are valid because they represent the population of South Africa and this study aimed at understanding how the download culture affected the South African artistes.

- Credibility

Credibility of research focuses on the truth-value of results reported. The study attained credibility because participants of the population were directly affected by the concerns of this study. To achieve credibility of this research, the study used a mixed method approach, and reliable artistes with over five years of experience were interviewed to share their experience of the South African music industry. These were reported objectively. Through methodological triangulation of exploratory and phenomenological approaches, credibility of the study was attained.

- Reliability

For this research to be reliable, the researcher ensured that there was consistency in the research procedures for delivering results. Moreover, questionnaire and interview guide, which were used for collecting data were tested through a pilot study to ensure that they produced authentic results and addressed the objectives of this study.

- Transferability

This research attained transferability by reporting detailed information on how the research was conducted. This means that all processes involved in this study were clearly explained. This would allow other researchers to achieve the same results if they were to do the same procedure. To achieve this, various artistes from different provinces participated in this study. Also, university students consisting of youth from different areas of the country were part of the target population

- Confirmability

For confirmability, the researcher actively inspected data collection and analysis procedures to ensure that everything was carried out as documented in the study. The researcher reported data as collected; self-reflexivity was be adopted to reflect the researcher's role and influence in the research.

- Dependability

To ensure consistency of the findings in the context in which the data was collected, the researcher continuously analysed the data to inform further data collection (iterative data collection).

6.10 ETHICAL CONSIDERATIONS

Ethics is concerned with the right or wrongdoing of individuals in the society. For ethics consideration purposes, before collecting data the researcher briefed the participant about the study and their rights

(a) Permission to conduct the study.

The researcher requested permission from all the participants who participated in the study and permission was granted before the start of each data collection process. Moreover, the researcher explained to all participants about the nature of the research and the reasons why it was significant for them to participate in this study. Informed consent was used with the goal of supporting the principle of individual autonomy and safeguarding the rights of the participants. Regarding the interviews with the artistes, however, they preferred to be identified in this research as they wanted others to know that they had contributed their knowledge and experience to the study of digital music in South Africa. Consequently, a consent form was

designed, which all the artistes to signed to indicate that they had given permission to use their names publicly in this research.

(b) Permission to conduct the study from Turfloop Research Ethics Committee

The researcher applied for ethical clearance from the Turfloop Research Ethics Committee (TREC), which is the University of Limpopo ethical clearance committee. In this way, the researcher waited for the ethical clearance certificate before commencing with the study. Once the research was approved by the TREC and the certificate was issued, the researcher was then able to initiate the process of data collection. TREC issued the certificate on the 06 March 2019 (Project number: TREC/63/2019:PG).

(c) Confidentiality and Privacy

Confidentiality is critically important in a research study. In this way, quantitative research respondents' personal information remained private and protected, the identity of respondents was not revealed. Respondents' names were not recorded. Respondents had the right to discontinue their participation should they have felt that they needed to. A decision to discontinue by the participants was not questioned. Data collected was stored in the researcher's personal cabinet and was protected for security purposes. Digital data was encrypted with a password. The artistes who participated in this study gave permission to use their names and profiles publicly. A consent form was signed by all the artistes to confirm their authorisation of the use their identities in this study.

(d) Objectivity

Objectivity in this study was achieved by avoiding subjectivity on the data collected. In this way, the researcher did not influence participants during the data collection process. It is ethically wrong to alter information collected from respondents. Therefore, the researcher did not change data collected because such action would have been a serious transgression (Bless, Smith & Sithole, 2013:33). The data collected was not modified in any way and the researcher provided the interpreted data with objectivity.

6.11 CONCLUSION

This chapter presented the research methodology of this thesis, that is, the process which was followed to gather data for this research. The chapter included the research method, design, sampling, population, data collection process, data collection instruments, quality criteria, data analysis steps, and the ethical consideration of the study. Through survey and interviews, the objectives of this study were achieved by using the processes outlined above in this chapter. The next chapter presents the finding of the data gathered from youth and older adults through the survey and, thereafter, data gathered through the interviews.

CHAPTER 7

QUANTITATIVE DATA ANALYSIS

(DOWNLOAD CULTURE AND PATTERNS OF MUSIC CONSUMPTION AMONG YOUTH AND OLDER ADULTS).

7.1 INTRODUCTION

Research objective two of this study was to investigate how the new digital communication technologies impact the culture of music consumption among youth and older adults in South Africa. This chapter presents findings on the download culture and the patterns of music consumption by youth and older adults, specifically university students and older adults from Limpopo and who comprised the respondents to the survey. The findings are divided in to two sections; firstly, the data from youth, and secondly data from older adults. It shows the patterns of music access and consumption, that is, the way in which some youth and older people access music and consume it in South Africa. Research objective three of this research was to explore the effects of illegal and legal music file-sharing and download on local South African artistes. This section of the study further highlights findings on music-sharing and piracy amongst university students. Fundamental to this study, is the implications of the download culture for the creative industry, predominantly, its impact on the South African music industry. Accordingly, this section presents findings on views of these youths and older adults on how South African artistes should benefit from their creative works.

7.2 PATTERNS OF MUSIC CONSUMPTION AMONG YOUTH

The data presented in this part of the chapter were collected through a survey. The survey comprised of 159 hard-copy questionnaires and 43 online questionnaires. The two were combined into SPSS for analysis. The survey was used to assess the way in which youth access and consume music. This is important because the culture of music consumption has a great impact on the revenue of the artistes. If more consumers are developing a culture of supporting legal downloads and

streams, artistes can earn more income from their creative efforts. This chapter also shows how technology has impacted upon access to music and its consumption. Different questions were asked in the questionnaire (see Appendix 3), and such as the following were used:

- o Have you ever bought music?
- o How do you prefer to access music?
- o How often do you download free music?

Through a crosstabulation of demographics attributes, Internet access and monthly income, this chapter presents a representation of the way youth access, consume, and share music. The findings of this section are presented in themes which were generated from the data that was collected through the survey. Through a descriptive analysis of data, the findings are presented in the following three themes:

- **Download culture, music access and consumption** – The focus of this theme presents the way which youth prefer to access and consume music.
- **Technology, music-sharing and piracy** – This theme presents findings on patterns of technology use for legal and illegal music sharing.
- **Download culture and its influence on consumer purchasing behaviour.** This theme presents findings of the views of youth on music downloading and its influence on youth's music purchases, specifically, the implications of the download culture on consumer purchasing behaviour.

Since this study investigates how new digital communication technologies impact upon the culture of music consumption among youth and adults in South Africa, and the consequent financial impact on South African artistes, it is important to understand the following; how music is accessed and consumed, the pattern of music-sharing amongst peers and their influence on youths' purchasing behaviour. When such knowledge is acquired, new approaches to the music industry in South Africa could be developed to help benefit the local artistes.

7.3 DOWNLOAD CULTURE, MUSIC ACCESS AND CONSUMPTION.

The role that music plays in human lives is significant. Different people listen to different music for different social needs. All the participants in this study mentioned that they liked music and 80% of them said they listened to music every day. The

digitalisation of music has dramatically changed the means that youths use to listen to music. The mobile phone is most popular device youth usually use listen to music.

7.3.1 Device for Accessing Music

The incorporation of technological features into a mobile phone has resulted in it becoming one of the most commonly-used devices and capable of performing multiple functions such as listening to music, shooting videos, or visiting websites or social media. The survey showed that 163 (80.3%) of the participants listened to music using their mobile phone and 19 (9.7%) listened via their personal computers. This shows that the availability of the mobile device has influenced the way people listen to music. Mobile phones are easy to carry and they offer optimised options to listen to music (e.g., one can listen to music on the internet while travelling, listen via headphones and there is also the storage of multiple songs). Mobility vs Static presence as an element of the download culture theory discussed in Chapter 5 shows the music consumption culture has changed from listening to music in a static location (e.g. at home) to mobility consumption (e.g., use of smartphones), that is, listening to music on the move. Subsequently, the study showed that mobile phones are used mostly to access music. These findings are supported by a survey by IFPI (2018a) on how 16-24 years olds in India consume music, and which revealed that 99% listen to music on their smartphones. This points out that the youth consume digitalised music most of the time. This could be downloaded music, streaming or music received from peers. These findings suggests that mobile cell phones are the most popular technology gadget for listening to music by the youth who participated in this study.

7.3.2 Music Streaming and Downloads Platforms

Youth like to listen to various genres of music. Seventy-four (36.5%) participants said they mostly listened to R&B, another 74 (36.5%) claimed to mostly listened to Gospel music, 15 (7.4%) of the participants listened to reggae often, and 51 (25.1%) of the participants said they mostly listened to hip-hop music. Dance/House music is listened to mostly by 74 (36.5%), and only 14 (6.9%) participants said they mostly listened to afro pop music. Only 6 (3%) participants said they mostly listened to jazz and 9 (4.4%) said they often listened to pop. The digitalisation of music has made

various genres and artistes accessible to music consumers. Accordingly, the findings show that most of the youth preferred to access music for free. The data shows that 134 (68.4%) participants preferred to access music through free streaming services such as YouTube, Spotify for free, Soundcloud and others. Furthermore, the study shows that 94 (46.3%) participants preferred to download music for free from different platforms such as datafilehost, fakaza, and zippyshare, to name a few. This finding corresponds with the IFPI (2018b) report which reflects that download revenue has declined by 20.5 %. According to Dilperi, et al. (2011), youth facilitate piracy through online platforms and appear to disregard the legal and ethical aspects of music consumption. This suggests that the download culture has desensitised the legal purchase of music in the digital era. In this regard, Baudrillard's work is useful in understanding technological changes in the music industry and how they have affected local artistes in the creative industry. Technology is essential in the creation of simulacra and copies that do not rely on the original. The download culture is driven by postmodern technologies such as free file-sharing applications.

Only 37 (18.2%) participants claimed to prefer to access music through paid streaming or downloads such as iTunes, Google play, Spotify premium, and Amazon. It is interesting to note that there were more participants who preferred to access music online live by streaming than to download and have the song on their phone. Only 7 (3.4%) participants showed a preference for buying hard copies from the music store. The element of the download culture theory that addresses 'access vs ownership' stresses the shift of interest of ownership to access material such as creatives works. The survey showed that there are more individuals who prefer to stream than to download and own a copy. Bludov (2017) shows that there has been a surge in the physical format of music generally, while IFPI (2018b) in their Global Music Report shows that revenue from physical copies of music globally has declined by 5.4%. Hyperreality is a phenomenon which reflects representation of the artificial as being much better than the real thing (Nel and Kroeze, 2008). This is demonstrated through concepts such as progressively real simulation and a comprehensive and comprehensible virtual world (Nunes, 1995). In the music industry, for instance, the physical format has faded away and it has been replaced by the intangible online streaming services.

The table below shows how youth mostly access the music they listen to.

Table 7. 1 :Patterns of Music Access

Where do you access most of the music you listen to?		Percent
	Free Streaming	28
	Paid streaming/downloads	20
	Free download	35
	Peer-to-peer music sharing	12
	CDs and Cassettes	5
	Radio	7
	Others	5
Total		

Although the study participants seemed to prefer free streaming for accessing music, when asked where they mostly accessed the music they listen to, the findings show that 69 (35%) of participants listened to free downloaded music and 55 (27.9%) accessed music through free streaming platforms. The findings show that the 29 (16%) that mostly download free music using mobile data to download and of 4 (2%) that use Wi-Fi from their off-campus student residences. Mobile data is the most effective way for students to access the internet.

7.3.3 Social Media Platforms and Music Consumption

Various social media platforms such as YouTube, Instagram and Facebook offer music listeners opportunities to connect and play music from their favourite artistes. As this study attempted to understand the patterns of music consumption by youth, the survey was used to assess how youth use social media platforms for music consumption. The findings of the study showed that YouTube is the most popular social media platform that this sample of students used to access music. This data is support by findings from Morning Consult (a research company in the US), which conducted a survey in 2018 of a national sample of 2,201 music consumers to examine how young adults access music today and their perception on how musicians should be compensated in the USA (Morning Consult, 2018). The results

reflected that those streaming services (especially YouTube) are the platforms most used for music listening. The survey showed that 74% of the participants mostly used YouTube for music. The study by Morning Consult revealed that 73% of the millennials accessed music via YouTube and 82% of them used smartphones and tablets as devices for accessing music (Morning Consult, 2018).

Youth spend of most of their time browsing different social media platforms. The participants were also asked about social media platforms which they used to get news about new music from their favourite artistes. The Figure 7.1 below shows patterns of the social media use for music news and information in percentages.
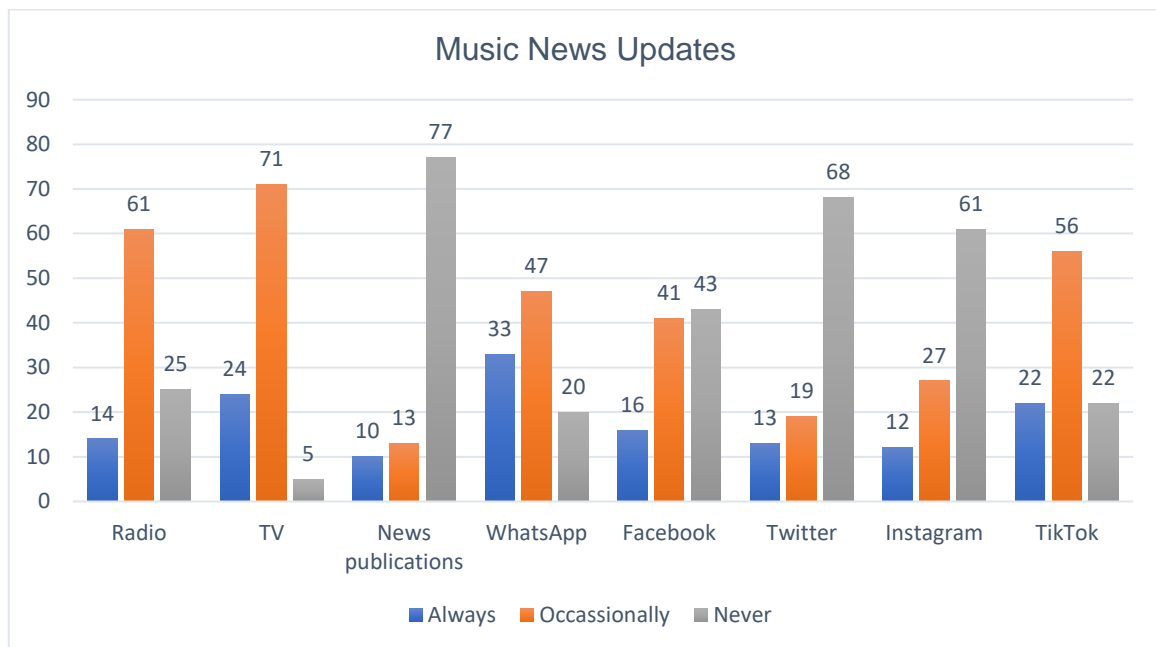
Figure 7. 1: Social Media Use for Music News and Information

In spite of the increasing use of new digital and social media platforms for music consumption, traditional media such as TV and radio are still used by some youths. The survey showed that 106 (70.7%) student respondents used TV occasionally to get updates about new music from their favourite artistes. Also, 39 (32.5%) of the participants mentioned that they used WhatsApp to get updates about new music. WhatsApp statuses are usually used to post 30-second music video clips. In this way, some of the participants would rely on WhatsApp statuses and groups for updates.

Radio is still used by many to get updates on new music and 94 (61%) participants claimed to use it occasionally and 22 (14.3%) claimed to use it always for new music updates. The findings show that youth are not reading news publications for music updates, as 86 (76.8%) of the respondents said that they never used news publications to read about music updates. The survey further shows that Tik Tok is used frequently to get new music updates, with 45 (22%) of the participants claiming that they always use Tik Tok and 114 (56%) said that they used it occasionally for new music updates. *Tik Tok* has become a popular platform for discovering music and promoting music for musicians. Music users can make lip sync videos, a dance challenge or a promotional campaign to make a song popular.

These findings suggest that youth use different platforms to connect and get updates of music news. As a result, it is important for South African artistes to be active on different social media platforms to link up with music users.

7.4 TECHNOLOGY, MUSIC SHARING AND PIRACY

One of the main objectives of this study was to explore the effects of illegal and legal music file-sharing and the download culture on local South Africa artistes. The survey was used to assess the attitudes and behaviour of youth towards music-sharing and piracy. The findings of this study showed that 143 (73.3%) respondents claimed that they downloaded music freely without paying, 37 (19.5%) claimed to download without paying for the music often every day, 82 (43.2%) claimed to download music at least 2-3 times weekly and 52 (27.4%) said they downloaded music one or twice a month. The survey showed that 37 (19.5%) participants are always connected and used mobile data to download free music and 22 (11.3%) participants that are always connected used free campus WI-FI to download free music. The survey showed that students in this study who could afford to spent R100-R200 on internet data monthly usually downloaded music often. Specifically, the findings show that 29 (14%) participants downloaded music every day, (29) 14% download at least 2-3 times a week and only 1 individual rarely downloaded music, although these individuals spent between R100-R200 monthly on internet data. When an individual has access to enough internet data, they have a great chance of

accessing as much music as they would like. The access to internet connection, therefore, affects the patterns of music access and sharing.

7.4.1 Ways of Sharing Music

The issue is not just merely the downloading of music free of charge, but often many youths also share music illegally among themselves. Perhaps, this is as a result of a culture where access to information and cultural artifacts has become easily accessible online. Because information has become digital, technologies are designed so that people can share this digital information. Consequently, many youths use these technologies to share illegally downloaded music.

WhatsApp is one of the most widely, used social media platforms and is used by friends and family to communicate, plus it also offers individuals an opportunity to share various media files such as pictures, videos and audios. The participants of this study were asked about the platforms they used for sharing music and the findings from the survey reflected that WhatsApp was the most popular platform that the respondents used to share music. Forty-seven percent of youth who use WhatsApp from this study claimed that they always used WhatsApp to share music with others, 71 (42%) participants said they used it sometimes, and 60 (35.5%) said one or twice a month

.

Shareit is also used by many students to share music, particularly 68 (45.3%) of the participants claimed to use Shareit for music sharing with their friends. In the postmodern culture, there is increasing growth of the concept of simulacrum: a copy without orientation of an origin. Baudrillard's (1983) idea of a copy without original is called 'simulacrum', which stresses that the core of reality becomes a lens that replaces the clear image that occurred before. Shareit enables music users to share music files amongst themselves without losing the original quality of the songs.
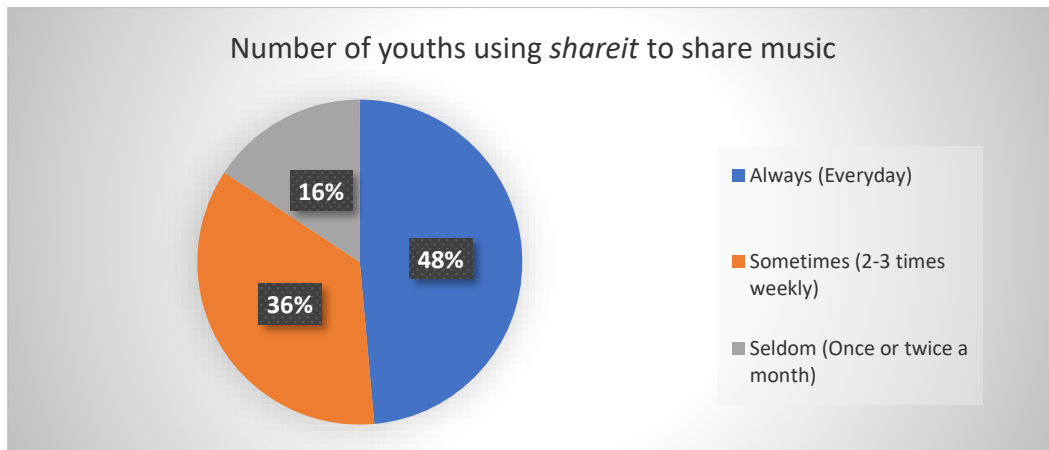
Figure 7. 2: Number of Respondents Using Shareit for Music Sharing.

Shareit is usually used for files which have been stored or downloaded on the mobile device. This means that the youth mostly share the music they have downloaded. Only 5 (2.5%) participants claimed to always use Facebook for music sharing, 4 (2%) participants used it sometimes and 23 (11%) claimed to use it once or twice a month. The element of the theory of download culture, 'value, worth and experience' can be used here to understand the impact of music-sharing. This element of the download culture projects that cultural goods are accessed and valued according to the way they are consumed and are used to influence and reinforce certain cultural values (Littlejohn & Foss, 2010). That is to say that the culture of music-sharing without losing the original quality of the music has influenced the manner in which consumers experience and value music. Availability of different means of sharing music has normalised peer-to-peer music-sharing.

7.4.2 Opinions About Illegal Download and Sharing of Music

The respondents of this study were asked about their opinions on illegal downloading and music-sharing. This aspect is important for this research because the opinions of music users affect the artistes' music business. Technology has desensitised illegal music downloading and sharing. It has become normal for students to download and share music for free without feeling guilty about it. It is very interesting to note that more than half of the participants did not think it wrong to share music via technology. This may also be a result of the fact that where access to digital platforms has been constructed to be free, different digital music platforms offer opportunities for music users to download music for free. Specifically, in this

study, 103 (53.6%) of the respondents noted that they didn't think it wrong share music without the artiste's consent. The findings show that about half of the participants didn't think it's wrong to share music through technology without the artistes' permission. It is important to acknowledge that music-sharing has always been a problem of privacy for artistes for decades and CDs were burned and shared amongst friends. The development of technology, however, has intensified and simplified music piracy. Individuals now do not need physical cassettes and CDs to copy a music file. Through the use of software such as Shareit, people are able to share music easily and faster.

Some of the respondents said the following, when they were asked if it was wrong to share music illegally via technology.

Respondent 157

It is wrong because we are limiting the chances of them [Artistes] to make money.

Participant 6

It's a win-loss situation because most people use the free platforms instead of pay. Sometimes because we can't afford or because we don't want to and think they're too pricey. So, this makes the music widely known but the artiste doesn't make a lot of profit from it, same way if we had to pay, I believe a lot of people would choose not to download the music resulting in a possible loss.

Participant 7

No, I don't think it's wrong because that's how people get to know the artiste more and their music.

The comments from respondents 6 and 7 are very critical, because sharing music increases the spread and popularity of the song. This talks to the dilemma of music-sharing and music revenues. Although artistes do not make money directly from music-sharing, they might gain popularity when their music reach mass audiences and which could eventually lead to performances that can generate money for the artistes. On the other hand, popularity without source of income is valueless and artistes have to make money through performances, music sales and royalties, endorsements, and more.
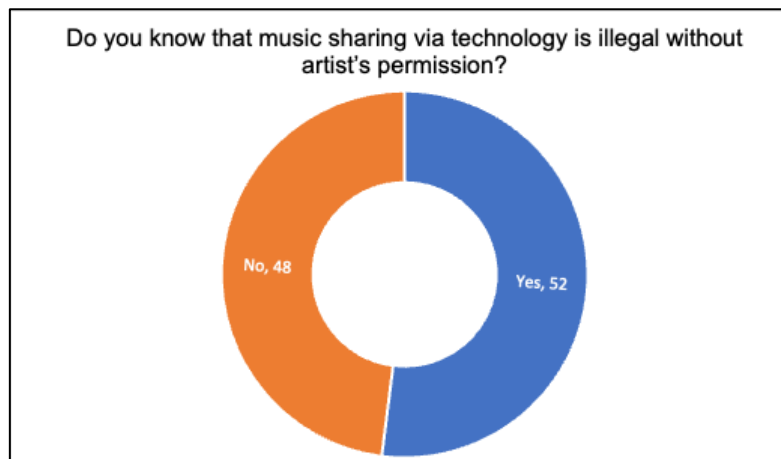
Figure 7. 3: Music Sharing Via Technology is Illegal Without Artiste's Permission.

SAMRO (2018) demonstrates that it is strange that a huge number of individuals who wouldn't dream of shoplifting a book, or DVDs, don't mull over downloading music wrongfully from the web, or duplicating and sharing music, or purchasing pirated CDs, DVDs, and so forth. On the other hand, Karaganis (2011) argues that in South Africa media piracy is influenced by socioeconomics (see Figure 7.7) involving factors such as social inequality and poverty, low incomes and high media prices. Also, a persistent marketing of culture generates high demand for cultural goods such as music but very few South African can afford to access the material legally.

7.5 DOWNLOAD CULTURE AND ITS INFLUENCE ON CONSUMER PURCHASING BEHAVIOUR.

The download culture has influenced the purchasing attitude and behaviour of music consumers. As this study attempted to find solutions for artistes to make money in the digital age, the respondents were asked in the survey, about their music buying culture. The data shows that only 21 (10.8%) claimed to purchase music always, 96 (49.2%) claimed to purchase music sometimes and 78 (40%) claimed that they never purchased music. From the participants who showed that they bought music online, 42 (21.6%) claimed to purchase always, 79 (40.7%) claimed to purchase sometimes and 73 (37.6%) said they never purchased music online. When the participants were asked about whether they bought music in retail music stores, the

data shows that 122 (62.9%) never bought music in retail store. Considering the patterns of music access by the youth who participated in this study, Ray (2007) shows that technology provides a seemingly limitless access to content. However, systemic reality is theoretically abysmal for the music culture in many ways. Thus, access as a component of the download culture theory explains the transition from how people used to buy and own physical cultural products to an era in which access to the experience embedded in the physical cultural product is more important. This has drastically influenced the music purchasing behaviour of consumers.

Also, 46 (23.7%) respondents claimed to have purchased music sometimes and only 26 (13.4%) claimed to buy music in retail stores. The findings of this study reflect that a majority of the youth do not buy music. This does not only affect the sales of music, but also the business owners of music stores. Irrespective of the low purchase volumes of music by some youth, as evidenced in this study, the digitised nature of music has a positive impact on the sales of music. For example, the IFPI and TEOSTO (2017) reported that South African digital streaming revenue increased by 334% in the year 2016 and digital streaming revenue increased by 60.4% globally. Digital revenue accounted more than half of the revenue for recorded music globally (54%). The IFPI (2019) reports that the music market for recorded music increased by 9.7% in 2018, mainly catalysed by the increase in the paid streaming services which account for 37% of total revenue.

	Frequency	Percent
Yes	139	71.3
No	56	28.7

Table 7. 2: Do You Think it is Important to Buy Music?

Although the majority of the participants did not buy music, most of them thought that it was important to buy music. The survey shows that 71% thought it important to buy music and 29% thought it not so important. The theory of the download culture stresses the significance of scrutinising the value, worth and experience of music obtained in this new culture versus the old method of obtaining music. An element of

the download culture theory labelled 'value, worth and experience' viewed that cultural goods are valued according to the way they are consumed and used to influence and reinforce certain cultural values. The figure below shows opinions of youth about music-sharing if there were an artiste.
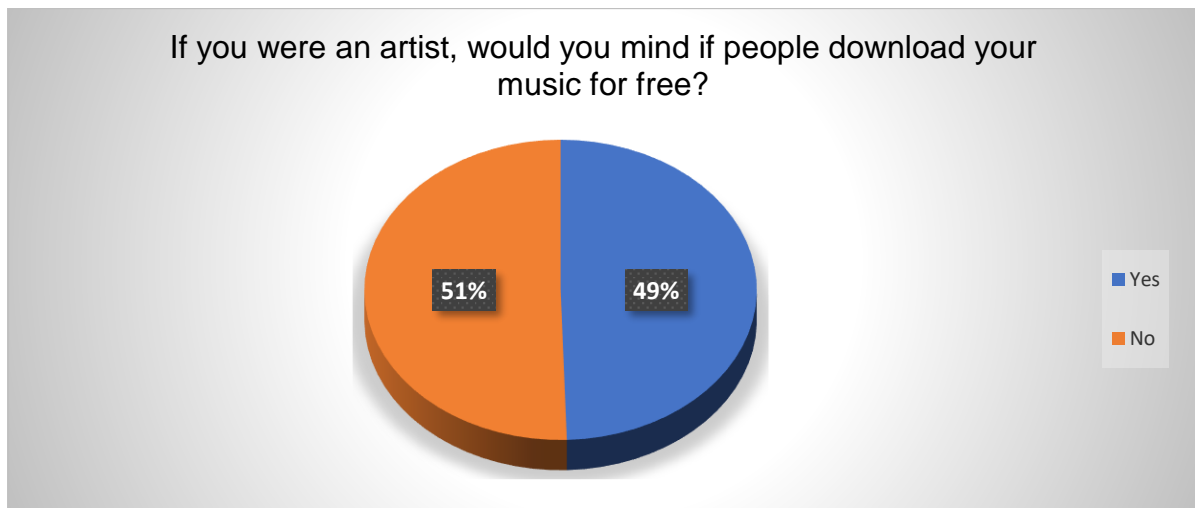
Figure 7. 4: If You Were an Artiste, Would You Mind If People Download Your Music for Free?

This study examined the implications of the download culture on the music business in South Africa. The data shows that music was generally accessed for free by most of the respondents in this study. This affects the way they think about the worth of the music they listen to. Furthermore, the participants of the study were asked if they would mind sharing their music for free if they were an artiste. The findings reveal that 99 (51%) of the respondents claimed that they would not mind if people downloaded their music for free. These findings suggest that technology is the driving force of the download culture, as postulated by Ray (2007), in that the digitalisation of cultural goods and resources has reshaped how people produce, access, purchase and consume cultural materials, with new technologies acting as the agent of the download culture.

7.5.1 Opinions About Music Consumers' Financial Contribution to the Artiste

Through the survey, this study inspected the way youth contributes financially to their favourite artiste. It is interesting to note that students believed that buying data to access music was a means of supporting artistes financially. The findings show that

a majority of the youth believed that they contributed financially to music they listened to through the internet data that they had purchased. Musicians do not benefit financially from the data which their fans buy to listen to their music; only network service providers benefit financially from internet data purchases. This shows that the students who participated in this study lacked knowledge about this matter. Also, internet data is expensive in South Africa, and this could somehow also make music users feel that they were paying for the music they listened to through the money which they spent on internet data. Already the findings of this study show that a majority of the youth access music for free. This could be through streaming on various platforms or downloads of illegal or legal music. The data shows that 147 (72.4%) of the participants believed that they contributed financially through internet data they had purchased. If the data is being used to access illegal music files, this could mean that the youths were not supporting the artistes as they should. Only 15 (7.4%) of the respondents said that they used their money to buy music and 40 participants (19.7%) said they bought tickets for shows. About 21 (10.3%) participants claimed that they did not contribute financially to the artistes to whom they listened. On the other hand, the study by Aguiar and Martens (2016) demonstrates beneficial connection between streaming services and authorised (licensed) online music stores, motivating consumers who stream music to go further and purchase the music from licensed, online music store. This means that consumers may use free online streaming services to decide what to purchase once they discover their new, favourite music.

The youth respondents in this study were students. This means that most of them might not have the financial resources to support their favourite artistes. The survey shows that a majority of the students relied on the National Student Financial Aid Scheme (NSFAS) for monthly allowance/income; specifically, the data showed that 90 (44.3%) get a monthly income from NSFAS. The findings further show that 6 (3%) of the participants claimed to get income from corporate sponsors, only 1 individual from a private sponsor such as a friend or a mentor and 12 (5.9%) claimed to receive income from a bursary. The survey reflects that 41 (20.2%) of respondents had a R100-R500 monthly allowance from home. The table below reflects monthly allowance from family and it shows that students do not get enough money from their families. This could imply that students could not financially support artistes that they

listened to due to affordability issues rather than a cultural attitude towards purchasing music.

The table below shows the monthly income of the youth respondents in this study.

Table 7. 3: Monthly Income Allowance

How much is your monthly income allowance from home/family?		Percent
	Less than R100	13.3
	R100-R500	20.2
	R600-R1000	16.3
	R1 100-R1 500	13.8
	R1 600-R2 000	6.9
	R2 000- R3 000	6.9
	R3 100 and more	3.0
	I don't get monthly allowance from family.	15.3

Internet data is expensive in South Africa. In this way many music consumers view data usage as a financial contribution for the artistes they listen to, regardless of whether they have downloaded illegal or legal music. A majority of the participants of this study were from rural areas, specifically 119 (60.7%). Most rural areas do not have public internet or network coverage that is sufficient for fast and convenient internet access. The dynamics of the internet divide in South Africa have a significant influence on the culture of music access and consumption.

7.5.2 Digital Divide, Music Consumption and Music Access

The figure below shows how often participants were connected to the internet.
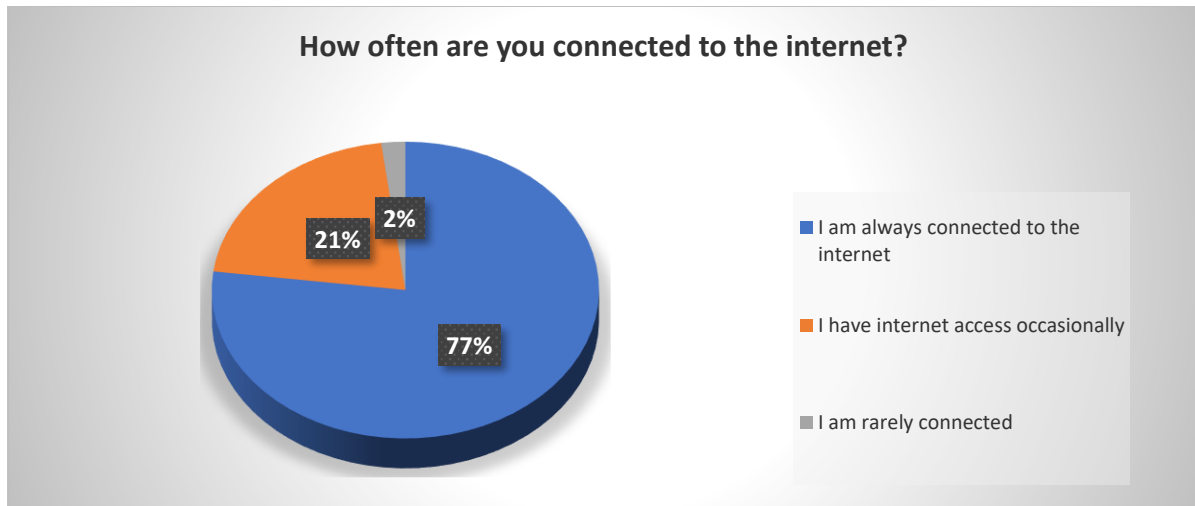
Figure 7. 5: How Often Are You Connected to the Internet.

There are no free internet connections in the villages and semi-urban areas. The survey showed that 61 (31.1%) participants lived in the semi-urban areas and 16 (8.2%) claimed to live urban area. Most of the participants relied on mobile data for internet connections when they were at their homes. The survey showed that 68% of the participants accessed the internet through mobile data. Only 34 (17.3%) claimed to have the internet at home, such as a WI-FI router, and 10 (5.1%) said that they use the internet café, while only 11 (5.6%) claimed to use a public connection. Out of the 37 participants who said they downloaded music every day, 54% of these were male and 46% were female. The data shows that 24% of the females that participated in this study claimed to download free music at least 2-3 times a week, whereas 33 males claimed to download free music at least 2-3 time a week.

The findings showed that 60 (30.6%) participants usually spent between R100-R200 per month on internet data. About 51% of the participants spent less than R100 per month on internet data, 49 (25%) claimed to spend less than R50 per month and 50 (25.5%) claimed to usually spend between R50-R100 per month on internet data. The results further showed that amongst the individuals who claimed to have bought music before, 18% of them accessed the internet through mobile data. The digital

divide is affecting the music consumption of the youths. When students have access to free internet, they can easily stream music from their favourite platforms without worrying about the cost of the internet data. People who have access to the internet can download or stream music as often as they like, but for individuals in the villages where a network or internet coverage is rare, this could mean that they would have challenges accessing music online. The challenges of digital inequality thus have a significant impact on how music is accessed and consumed. For artistes who are in developed countries where internet is not a major problem, artistes may get more support.

This section of the study presented findings on youths' music access and consumption. Different views on how artistes should benefit from their music career were suggested. The next part of this chapter presents findings about music access and consumption amongst older adults.

7.6 PATTERNS OF MUSIC CONSUMPTION AMONG OLDER ADULTS.

In the first part of this chapter, findings were presented on patterns of music access and consumption by youth. This part of the chapter presents findings on the download culture and the patterns of music consumption by older adults. These are adults between the ages of 50 and 75 years. Considering the prevalence of digital inequalities in Africa and the role of technology in music consumption, older adults may have challenges with music consumption. Various studies have reflected that older adults in Africa struggle with technology access and literacy (Poushter, 2016; Warschauer & Matuchniak, 2010). This section reflects the patterns of music access and consumption by older adults in Limpopo, that is to say, how older adults access music and consume it. This section additionally highlights findings on how older adults share music and their opinions about the culture of music-sharing. Although the data here cannot be generalised to the whole of South Africa, it is a pointer on how older adults, including those with minimal access to technology, consume music in the country. Stats SA (2018) reports that Limpopo has the lowest rate of households with internet access. This factor plays a critical role in the culture of music consumption by older adults in Limpopo.

The data presented in this section was collected through a survey. The survey comprised 100 completed questionnaires, and SPSS was used for analysis. The demographic data of the respondents is important for linking and understanding the connection of the results. The data of this survey shows that 34 (34%) respondents were between 50-55 years, 44 (44%) were between 56-60 years, 10 (10%) were between 61-65 years and 12 (12%) were between 66-75 years of age. The gender of the respondents is balanced, with 51 (51%) respondents being female and 49% male. The level of education of the respondents can help with analysing the connection between variables. The findings show that 40 (40%) respondents had Grade 12 as their highest level of education, followed by Grade 11 or lower with 23 (23%). Furthermore, the results show that 22 (22%) had achieved a diploma or higher certificate, 8% had a degree, and only 5% had a postgraduate qualification as their highest level of education. Most of the respondents in this study were black, precisely 93 (93%) of the respondents, while 3 (3%) were white and there were 4 (4%) who were Indian. A majority of the participants were black people because Limpopo province is dominated by blacks, Stats SA shows that more than 80 (80%) of the population in Limpopo are black (Stats SA, 2018).

The survey was used to assess how older adults access and consume music. Fundamental to this study was the implications of the download culture for the creative industry, predominantly, its impact on the South African music industry. Accordingly, this section also presents findings on the views of these older adults on how South African artistes should benefit from their creative works. This aspect is important because the culture of music consumption has a significant impact on the artistes' revenue. If more consumers are developing a culture of buying legal music and streaming, artistes can have a better chance of earning more income from their creative efforts. This section also shows how technology has impacted uponthe culture of access to music and its consumption. Different questions were asked in the questionnaire (see Appendix 3) such as the following:

- o Have you ever bought music online?
- o How often do you download free music?
- o Do you share music with friends via technology?

Through a cross-tabulation of demographic attributes, Internet access, and monthly income, this section presents a representation of the way in which older adults from this study access, consume and share music. The findings of this chapter are presented in themes generated from the data collected through a survey. Through a descriptive analysis of data, the findings are presented in the following three themes:

- **Technology use for music consumption by older adults** – The focus of this theme is a how older adults prefer to access and consume music.
- **Technology, music sharing, and piracy** – This theme presents findings on patterns of technology use for legal and illegal music-sharing.
- **The download culture and its influence on consumer purchasing behaviour.** – This theme presents findings of the views of older adults on music downloading and its influence on older adults' music purchases, specifically, the implications of the download culture on consumer purchasing behaviour.

This study looked into how new digital communication technologies affect the culture of music consumption among South African youth and older adults (as well as the financial impact on South African artistes). It is crucial to understand how music is made available and consumed by older adults and the pattern of music-sharing among peers or family and their influence on purchasing behaviour. When knowledge of these concepts is obtained, a new understanding and approaches to the South African music industry might assist local musicians.

7.7 TECHNOLOGY USE FOR MUSIC ACCESS AND CONSUMPTION BY OLDER ADULTS

The survey shows that older adults from this study like music as 97 (97%) respondents said they liked to listen to music. The findings show that 49 (49%) older adults respondents listened to music every day, 37 (37%) listened to music sometimes, 2-3 times weekly, and 14 (14%) indicated that they rarely listened to music, and which could be once or twice a month.

7.7.1 Device for Accessing Music

Considering that the new digital technology has influenced the culture of listening to music and the challenges of technology literacy and access by older adults in Africa, the survey of this study assessed the devices used by older adults to access music. The findings show that home sound systems and the radio are the most favoured platforms used by older adults to listen to music. The survey shows that 39 (39%) respondents mostly listened to music through a home sound system, 30 (30%) claimed to listen mostly through radio and 16% listened to music mostly in the car. A study by Filimon and Lopez-Sintas (2011) and which examined the impact of a generational divide on patterns of accessing music and their socioeconomic variables, observed that older adults prefer the physical format of music (in this case, the music that can be played through the home system). In contrast, the younger generation is considered the key group on digital platforms, preferring to consume free online music. The previous section of this chapter showed that youths who participated in this study mostly accessed music via mobile cell phones. The survey shows that older adults preferred listening to music via CDs, Vinyl, and digital files such as MP3. The elements of the download culture called 'tangibility vs intangibility' show that there is a shift from a physical format of music to digitalised music such as streaming. However, it seems that this element is only applicable to youths as they have moved from physical a format to a digital format of music. The survey shows that only 7 (7%) older adults of the respondents claimed to use mobile cell phones mostly for listening to music, and 8% claimed to mostly listen to music through a television set.

The finding about music consumption through television by older adults supports an earlier study by Filimon and Lopez-Sintas (2011), which alluded to the act that older adults prefer to listen to music through television to experience the music from the past. This may be because the structure of music playlisting on television has changed drastically due to new upcoming artistes and music genres such as 'Amapiano'. Most television channels in South Africa seem to prefer playing the new music to the older music. The findings of this study also reflect the genres mostly listened to by older adults. Specifically, 29% of the respondents claimed that they listened to gospel mostly. Interestingly, only few of them 17 participants (17%)

responded that they listened to traditional music (Sepedi cultural music, Xitsonga cultural music, etc), and very few (8%) claimed to listen to Jazz mostly. The genres which older adults listen to are not often played on TV and Radio unless on a specific day meant for a particular musical show. For example, radio stations in South Africa would play Jazz only on Sundays or Gospel on Thursdays and Mondays. This may be the reason behind the finding of this study which shows that only 8% of the older adults prefer to use a TV for accessing music. In this regard, for older adults to listen to the music they like, they might have to obtain the music.

7.7.2 Music Access and Consumption by Older Adults

The core of this study was to investigate how the new digital communication technologies upon impact the culture of music consumption among adults in South Africa. The survey assessed how older adults accessed and consumed music. The results show that broadcast radio is the means for older adults to access music which 41 (41%) respondents claiming to access music mostly through radio, followed by 17 (17%) respondents who claimed to buy hard copies from music stores. Radio is one of the most accessible media for older adults, considering that it is also easy to operate. The table below shows the platforms used mostly by youth for accessing music.

Table 7. 4: Platforms Used Mostly for Accessing Music

Platforms mainly used for accessing music		Percent
	I collect from my friends.	3
	I buy hard copy from the stores.	17
	I request young people get me music I want.	15
	Online Streaming	2
	Peer-to-peer music sharing	3
	CDs and Cassettes	4
	Radio	41
	TV	11
	I download for free from the internet.	4
	Total	100.0

The digitalisation of music presents music consumers with various offers, such as access to new music and older music and which may be challenging to obtain in the form of a hardcopy. However, the discoveries in this study show that only 4 (4%) respondents claimed to download music for free from the internet, and 2 (2%) said that they mainly accessed music through streaming.

When the respondents were asked about the format which they mostly used for listening to music, the results revealed that 65 (65%) older adults from this study listened to music through CDs, 19 (19%) claim to use digital formats such as MP3 or MP4, and 8 respondents (8%) said they still used cassettes to listen to music. This is a very interesting finding as it shows that older adults still embrace technology that seems to be gradually becoming less popular. While there is an increasing use of online streaming or the playing downloaded music on mobile phones, especially among the youth, older adults still embrace the compact disc (CD) medium. The findings of this study tend to confirm some earlier studies. For example, a study by Sandulli (2007) shows that patterns of accessing music change as consumers grow older and wealthier, but older adults tend to have more CDs than downloaded music. In the postmodern culture, there is an increasing growth in the concept of simulacrum: a copy without orientation of an origin. In the music industry, for instance, the physical format is fading away and it has been replaced by the intangible, online streaming services. However, older adults in this study still hold onto the CD format. The postmodernism theory shows that culture (including the culture of music access and consumption) is driven by technology. Since the older adults of this study have a lack of internet access, unlike with youths, where the dynamics of music patterns and access to it have changed drastically. It is critical to reflect on how socio-economic and political factors affect the patterns of music access and consumption, and ultimately, the creative industry.

7.7.3 Social Media Platforms and Music Consumption

The survey evaluated patterns of using social media platforms for accessing music and consuming music by older adults. The results show that most of the respondents did not use social media to access music, with precisely 71 (71%) of them claiming

that they did not use social media to access music. Only 16 (16%) claimed to use social media every day to access music and 4 (4%) claimed to use social media once or twice a month.

When it comes to using the internet to search for new music, more than half of the participants (57%) responded they did not search for new music. The survey shows that 16 (16%) respondents search for new music at least 2 to 3 times a week, and only 13 (13%) respondents claimed to search for new music every day. Of those respondents who searched music everyday, 4% had grade 12, 3% had a diploma and 1% had grade 11 or lower as their highest level of education. This finding may suggest that respondents with high levels of education may have the necessary skills to search for music. One possible reason may be, as noted by Lamere (2014), older adult music consumers do not like to search for new music but like to re-experience memories by listening to the music they know.

Although the modern approach to marketing music involves more than using traditional media, new internet technologies are used to reach more people around the world. Older adults in this study, however, showed that they did not follow their favourite artistes on social media platforms. Social websites, sending links for download reviews, websites, press cuts, banners and using social media influencers are some of the marketing tactics musicians use to reach out to their followers. The findings of this study show that 74 (74%) respondents did not follow their favourite artistes on social media and only 26 (26%) claimed to use social media platforms to follow their favourite artistes. This is not really surprising as studies show that youth use social media more than older adults (IFPI, 2018a; Carroll et al., 2002). Many reasons could be assumed for this finding. For example, older adults may not be particularly keen on social media use. However, one of the reasons tends to be a lack of Internet access. The evidence is that 71 (71%) respondents claimed not to have internet access at home and this factor influences the older adults' access, consumption and experience of music in the new digital epoch. The study's findings show that from the participants who used social media to follow their favourite artistes, 9 (9%) of them used mobile data, and 7 (7%) use home Wi-Fi to access the internet. Interestingly, the findings reflect all Indian (4) participants and one white

respondent form part of this group which follows their favourite artistes on social media. This may suggest a significance difference on a racial level.

Table 7. 5: Social Media Use for Following Artistes

Do you use social media platform(s) to follow your favourite artistes?		Percentage
Yes	No	
23	70	93
1	2	3
4	0	4
26	72	100

Foucault's idea shows that unequal power relations are legitimised by the discourses of those in power with the aim of conditioning individuals' lives and constructing and informing their approach to thinking (Roth, 1981). This is critical for understanding the dynamics of how culture is reproduced. Postmodernism is an approach to deconstruct knowledge which perpetuates inequality and oppression (Roth, 1981). In this way, Foucault's contribution to postmodernism is important for understanding cultural change that favours individuals WHO have access to, and control, postmodern technologies. In this case, the findings show that most of the older, black adults in Limpopo have limited internet access.

7.8 MUSIC-SHARING, PIRACY, AND CONSUMER PURCHASING BEHAVIOUR

This study also assessed how older adults obtain and share music amongst their friends and family. Thus, this section presents findings on how older adults share music and the influence of technology on their purchasing behaviour.

7.8.1 Ways of Sharing Music

It is essential to understand the patterns of music-sharing by older adults because it provides insights into their culture of music consumption. Part of the survey was

used to assess how older adults share music with friends and family. The respondents of the study were asked if they had ever shared music. The findings of this study reflect that 59 (59%) respondents claimed that they had never shared music via new digital technology. The previous section of this chapter showed that most of the youth in this study used technology to share music with friends and family. Fuchs (2008) shows that technology simplifies the process of sharing music amongst friends and family. However, the findings of this section show most older adults do not share music with friends through technology. The findings show that only 15 (15%) respondents claimed to have shared music via WhatsApp, and 15 (15%) claimed to have used mobile phone Bluetooth or Shareit. Moreover, there is significant difference in education qualifications on this result as 11 (11%) respondents who used technology to share music had a degree, 9 (9%) had passed Grade 12 only 5 (5%) had Grade 11 or lower. The findings show amongst the respondents who claimed to share music via technology with friends and family, 18% of them are low-middle earner, 9 (9%) were lower income earner and only 4% are higher income earners. The age group 56-60 years dominates the older adults population who share music through technology, with 19 (19%) of them saying that they had used technology to share music, followed by the age group 50-55 years with 11(11%) respondents. The previous section of this chapter revealed that the younger generation is much involved in the culture of sharing music than the older adults. All these different socio-economic factors play a critical role in understanding the culture of music consumption by older adults.
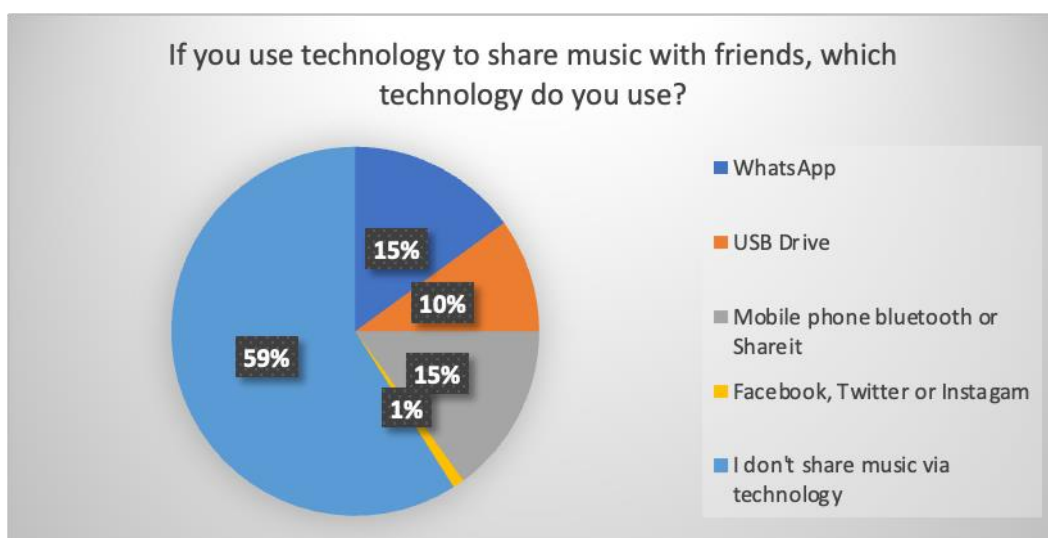
Figure 7. 6: Technology and music sharing

It is not surprising to see that this study's findings reflect that the majority of older adults do not share music via technology, for as, indicated by various studies many older adults do not have technology literacy (Poushter, 2016; Warschauer & Matuchniak, 2010). The majority of the participants were from rural areas which do not have access to public or home internet. Specifically, the findings of this study show that 71 (71%) participants did not have internet access at home. This factor plays a critical role in patterns of music-sharing by older adults. Eyerman and Tuner (1998:93) project a close relationship between music access patterns, musical taste and the generational divide, which refers to people who are connected over a finite period of time based on shared experiences that result in the sharing of a culture and typical habitus. By contrast, there is development and changes in the culture of sharing music and the findings of the survey suggest that more than half of the older adults from rural areas do not use technology to share music. The geographical data from this study showed that 86% of the respondents were from a rural area.

7.8.2 Older Adult Consumers Opinions about illegal Downloads and Sharing of Music

One of the objectives of this study was to explore the effects of the illegal and legal downloading of music on South African artistes. The survey was used to assess the patterns of digital music-sharing by older adults and their opinions about music piracy. The survey results reflect that most of the respondents knew that sharing artistes' music without their permission was illegal as precisely 72 (72%) respondents said they knew this. This study further shows that 74 (74%) respondents did not download music from the internet and 92% claimed not to have downloaded free music before. In a postmodern culture where technology has become essential in the fragmentation of cultural products and with ease of access, copying and downloading, this group of older adults seem not to be participants of this postmodern culture. Although some of the new music has been released digitally only, the results suggest that most older adults do not use online music websites to access music.
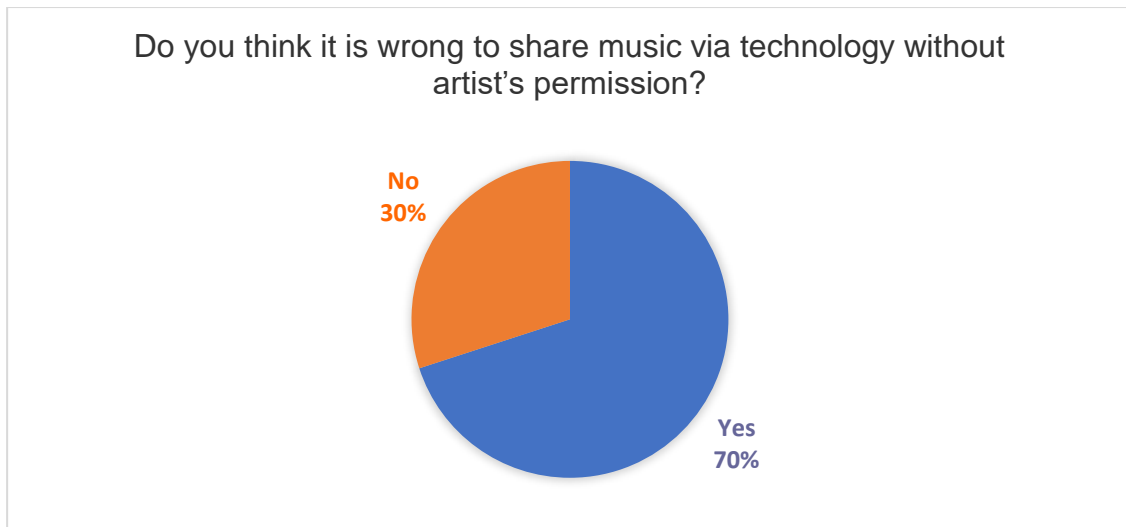
Figure 7. 7: Opinions About Music Sharing Via Technology

The respondents were asked if there were artistes, would they mind if people downloaded their music for free without their permission and the results show that 54% claimed they would not mind. This may suggest that more than half of the respondents would not be worried about their music being shared for free. However, it is interesting to note that 70 (70%) respondents thought that it was wrong to share music through technology without the artiste's consent. The theory of the download culture stresses the significance of scrutinise the value, worth and experience of music obtained in this new culture versus the old method of obtaining music. The previous section of this chapter showed that the youth share music with their friends through technology. This element of download culture suggests that cultural goods are valued according to the way they are consumed and used to influence and reinforce certain cultural values (Littlejohn & Foss, 2010). Although technology seems to have desensitised the value of music to some extent, older adults believe that peer-to-peer digital music sharing is wrong.

How often do you download free music?	Percentage
Always (every day)	9.0
Sometimes (2-3 times weekly)	8.0
Seldom (Once or twice a month)	8.0
Never	75.0
Total	100.0

Table 7. 6: Frequency of Free Music Downloads.

Amongst the respondents who claimed to download free music online, only 9 (9%) claimed to download always, and 8 (8%) claimed to download at least 2-3 times a week. The culture of music consumption has changed drastically, but it has not changed much for older adults. As the postmodern technologies continue to penetrate cultural practices and human sociability, older adults in this section showed that cultural approaches of music access and consumption did not change radically. The element of the download culture 'immediacy', shows that the ability to access a cultural product anytime and anywhere, irrespective of location. The ability to stream music and to download music into portable device implies that the experience of music consumption can be immediate. This element of the download culture focuses on how the displacement of time and space by postmodern technologies has contributed to the pace at which individuals access music or cultural products from all over the world. However, this element seems to be applicable to the majority of the youth and to fewer older adults.

The findings show that 70 (70%) of this group were female and 60 (60%) of them were considered themselves as high-middle earners, with 10 (10%) respondents regarding themselves as lower-middle income earner. When people have a higher income, they can afford internet access but when they do not have that income it contributes to the digital divide. As indicated earlier, most of the older adults from this study preferred to access music through radio. Unlike the youth, the previous section highlighted that most youths prefer to access music online. This shows a meaningful, significant difference of music consumption between older adults and youth.

7.8.2 Download Culture and Its Influence on Consumer Purchasing Behaviour.

Already, the survey results reflect that the majority of older adults from this study do not access music online through streaming or downloads. To understand how the download culture has influenced the purchasing behaviour of older adults, the respondents were asked about their music buying habits. The findings of the survey show that 65 (65%) respondents claimed to have bought music in retail stores before, whereas 35 (35%) said they had not bought music. The survey further reveals that from those who bought music in retail stores before, 7 (7%) claimed to have bought six months previously and 41 (41%) claim to have bought it between 1-3 years previously. This suggests that many older adults do not buy music frequently.
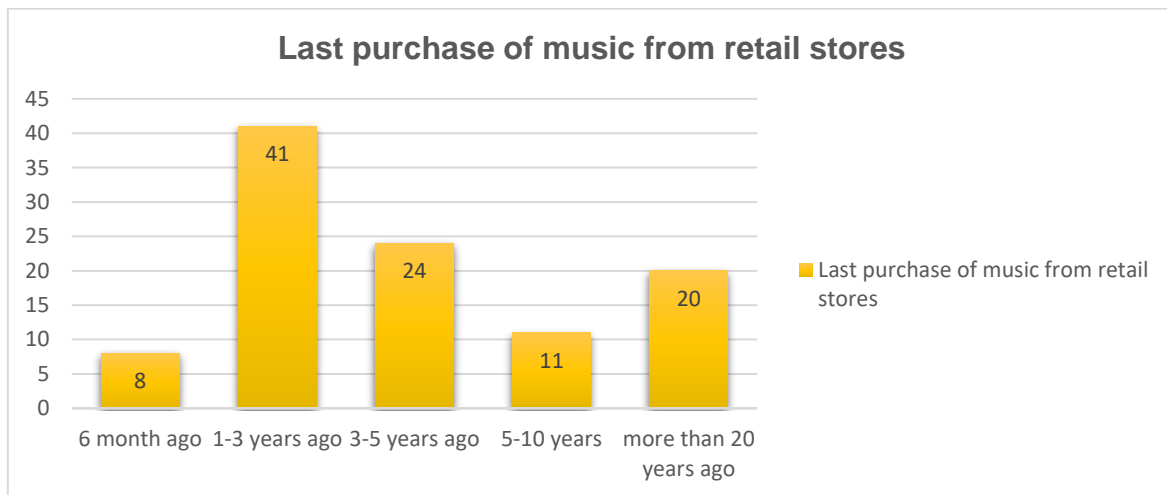
Figure 7. 8: Previous Purchase Music

These findings show that older adults use the physical music format, hence they would want to buy CDs or Cassette. Various music stores such as Musica and Reliable music warehouse have closed down some of their stores due to a decline in consumption of physical format of music. This factor also affects the access to music by older adults. The majority of the respondents (75%) said that they had never bought music online. The lack of internet access might also have influenced this. The survey showed that 70 (70%) respondents did not spend money on the internet each month. This means the older adults may not buy music online because they are not connected or do not know how to go about it. Moreover, the survey showed that

more than half of the older adults did not search for new release music. This could mean that they listened to music through CDs that they have acquired before.

7.8.4 Opinions About Music Consumer's Financial Contribution to the Artiste: Findings

7.8.5 Digital Divide, Music Consumption, and Music Access: Findings

Technology is a key element of the download culture theory, shows how the new digital technologies have created new tools and forms of music consumption such as streaming and downloads through computers, mobile phones, mobile speakers, portable mp3 players and more. Ray (2007) states that the new digital communication technologies have reshaped the way people access, produce, purchase and consume cultural materials. Considering that access to technology affects music consumption and access, the survey was used to assess the access to technology by older adults. The study results showed that a majority of the respondents (71%) did not have internet access at home, and only 19% claim to be connected to the internet constantly. Furthermore, the results showed that 12 (12%) respondents claimed to have an internet connection occasionally. These findings expand on literature, which shows lack of internet access in many South African homes (Oyedemi, 2012; Phokeer, Densmore, Johnson, & Feamster, 2016).

The findings of this study also reflect that from those that were connected to the internet, 15 (15%) used mobile data, 13 (13%) used home Wi-Fi, and only 2 (2%) claimed to use public Wi-Fi to connect. Whereas the new digital technologies offer different benefits for music consumers in this era, such as unlimited music access through streaming or downloads, the older adults from this study do not have such privileges. From the respondents who said they downloaded music, 40 (40%) used home Wi-Fi and 30% used mobile data to access the internet. Rifkin (2000) shows that new digital technologies open new ways for the consumption of cultural goods; this makes access to technology a 'condition of freedom'.

Listening to music is an integral part of life. It is significant for older adults to access the music that they like through the new forms of listening to music. Internet access thus becomes vital for one to access music due to new means of music distribution and publishing. This study showed that 70 (70%) respondents said that they did not

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spend money on internet data per month, 15 (15%) respondents claimed to spend less than R50 per month on the internet, 4 (4%) claimed to spend R50-R100, and only 4 (4%) claimed to spend R100-R200 per month on internet data. These findings suggest that older adults from this study do not have access to the internet. Their financial status and digital skills could also influence this finding; various studies (Palfrey & Gasser, 2011; Poushter, 2016; Warschauer & Matuchniak, 2010) have also shown that older adults struggle with technology. This shows that older adults from this study are experiencing the digital divide, which also influences the patterns of access and consumption of music. Considering that the financial status of the respondents may affect their access to technology, the survey was also used to assess the financial status of the respondents. The study's findings showed that 36 (36%) respondents claimed to be low-middle income earners and 33 (33%) claimed to be low-income earners, and only with 5 (5%) claiming to be high-income earners. The financial status of the respondents also contributes to the digital divide experienced by older adults because if they cannot afford to buy internet data, it means they will not be connected to the internet.

This study's proposed download culture theory shows that postmodern culture is the driver of the download culture, that is, a culture that has been reshaped. There has been a fragmentation of cultures across time and space. However, the older adults have been from this study may not be influenced by this element because of a lack of access to technology.

7.9 CONCLUSION

This chapter presented findings on patterns of music access and consumption by the youth and older people. The findings show a significant difference in music access and consumption between the youth and older adults. The results show that the youth prefer to access music online whereas older adults still prefer the old way of accessing music. The data showed that 76.9% of the youth accessed music through their mobile cell phones. On the other hand, the findings showed that a majority of the older adults did not access music online but rather preferred to listen to music on the radio or on a home sound system. This chapter projects that the download culture has simplified and intensified illegal music consumption and access amongst

the youth. The data shows that 137 (67.5%) of the young participants preferred to access music through free streaming services such as YouTube, Spotify for free, Soundcloud and others.

This chapter also reported the opinions of youths and older adults about their financial contribution to the artistes that they listened to. Interestingly, the data showed that students think that buying data to access music is a means of supporting artistes financially. Artistes do not gain money when people buy data to listen to their music. However, artistes could probably make money from performances if they are booked to perform their popular song at a particular event. This chapter suggests that the download culture has normalised peer-to- peer music file-sharing as 53.6% of the youth noted that they didn't think it wrong to share music with their friends and family without the artiste's consent. The results of this chapter further reflect that access to technology has significant effects on the culture of music access and consumption.

Furthermore, this chapter revealed that a lack of access to technology and a lack of digital literacy contributes significantly to older adults' music access and consumption. The findings reflect that 70% of the older adults did not have the internet at home, and they do not spend money to buy internet data. As a result, this leads to older adults consuming music through the older manner such as using CDs or Cassette or relying on radio for music. The findings of this chapter also reveal that older adults do not access and share music through technology. However, it is the opposite with the youth. These findings suggest that older adults have a challenge accessing and consuming digital music. The next chapter will present findings from different artistes that participated in this study.

CHAPTER 8

QUALITATIVE DATA ANALYSIS

(TECHNOLOGY USE, ONLINE ACCESS, MUSIC-SHARING, AND THEIR IMPACT ON ARTISTES.

8.1 INTRODUCTION

Research objectives 3 and 4 of this study investigated how the download culture is affecting South African artistes and how it could be beneficial to them. The previous chapter discussed the patterns of music access and consumption by youths and older adults. This chapter discusses the role and impact of technology on artistes, particularly the effects of legal and illegal music-sharing. Considering that technology provides different opportunities and challenges simultaneously, this chapter discusses views from South African artistes about the impact of the new digital technology on their music careers in this digital epoch. Through a thematic analysis of data generated from interviews with artistes, the researcher reports on the personal experiences of the artistes and how they have been using new digital platforms to sustain their careers.

8.2 DATA MANAGEMENT AND ANALYSIS

In this chapter findings collected through semi-structured interviews with artistes from different provinces in South Africa are presented. Convenience sampling was used to select only artistes with a minimum of five-years of music career experience to share their understanding of the changes and the role of technology in the music industry. Ten different artistes were interviewed face-to-face offline, and through digital tools using *Zoom* and *WhatsApp* to share their reflections on the impact of music-sharing and its effects on artistes. To explore the socio-political impact of technology, these artistes were asked about the financial impact of technology use on the music industry. Some of the critical questions asked included the following (See Appendix 1):

- What do you think is the role of new digital communication technologies in marketing music?

- What do you think are the effects of illegal music file-sharing on local South Africa artistes?
- How does the download culture of music-sharing affect the growth of local artistes?
- How has the illegal file-sharing affected you as an artiste?
- How do you think local artistes should use new technologies for their music?
- In what ways can the digital download culture of music-sharing be made beneficial to local South African artistes?

In the presentation of the findings, the artistes' real names are mentioned, as they opted for recognition of their identity in this research report. As creatives and public figures, they recognised the difference between their personal, individual identity and their public identity. The reference made to them in this report is in accordance with their preference for their public identity to be recognised.

8.3 RESEARCH RESULTS

Thematic analysis was used to analyse the data from the interviews (steps are outlined in Chapter 6) and the following themes were developed:
- Technology use for music production and marketing
- Intangibility, Music Sharing, Music Downloads and Streaming
- Download culture: trends in music access, consumption and the global growth of local artistes

Thematic results in this chapter reveal opinions about the role and influence of technology in the South African music industry. Artistes from different provinces in South African shared their experiences about the dynamics of the music business in this postmodern digital epoch.

8.3.1 Technology for Music Production and Marketing

Technology has brought a difference to the way artistes produce and market their music. The interviews were used to assess the role of technology in the process of production and marketing for artistes. The first section here reports findings on the role of technology for music production, followed by the role of technology for marketing music in South Africa.

8.3.1.1 Digital Technology and Music Production

The overall findings show that artistes appreciated the development of technology for music production and marketing. The findings show that the new music production software simplifies the production of music for artistes. The first sub-theme that came out of the analysis is the impact of new digital tools in bridging the geographical gap. The results showed that in the past, particularly for artistes with more than 2 decades of experience, it was difficult for artistes to access studios to produce music as the main studios for music productions were based in Gauteng and artistes had to travel from their province to Gauteng to record music. Furthermore, the findings showed that technology has helped South African artistes to collaborate with other artistes from everywhere in the world. ShenFM states:

I think it has taken over the old ways as you can see in the productions. There is a producer in Germany who takes a song, sends it to someone in another country and gets me to record some vocals over it or maybe some keys or guitar. I would send it back to him. He would send it to a singer or someone in Canada. So, the role of digital communication technologies in 2021 has taken over the old ways in which we make music by removing geographical boarders.

The accessibility of the new production software which can just be installed on computers has bridged the geographical gap for artistes who are based in rural areas. The artistes also recognised the impact of new technology on the financial benefits it provided for local artistes. Candy Tsamandebele showed that the process of music production was expensive in the 1990s as initially, they had to have different people such as producers, guitarists, pianists, and vocalists to complete a song. Candy Tsamandebele maintains that today's production process is better because it is easier for them to work with one producer to produce music because, *producing music was expensive because you first had to hire a studio and pay instrumentalists who are part of the project. Right now, it is cheap to produce music because of technology.* The findings show that before home studios were accessible, artistes were being ripped-off by record labels. Steve Kekana and Candy Tsamandebele were in the music industry before digital technologies for production and marketing

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were accessible to artistes. They have also shared their knowledge about the transformation from analogue to digital music. Record companies took most of the revenue generated from the artistes' work. Steve Kekana mentioned that:

> *When they say the music industry is a dog-eat-dog world, they are being for real. The record companies would give me 2.5% of revenue per song in 1978 when I started recording. At that time, we were using wax records.*

The development of the new technologies has simplified the process of music production for independent artistes. When Ntsikwane was asked about the role that technology plays in her music productions she said:

> *Now with the use of cell phones, I can record an idea anywhere on the go. Like if I have an idea about something and I have my guitar with me, I can use my app to record melody quickly, so I don't forget. That is where technology helps me, and it contributes to production because now I have a melody and a loop I didn't forget. As for production, another genre that I do, I am not able to produce music on the go because like most people can use garage band etc. So, for me, I still produce my music traditionally with a band and a studio, digital or analogue mixer. The typical production that would do. When I compose something, I can easily record and save, and I know I can just refer to it. Whereas before smartphones that have recording devices, if you didn't have a digital recorder, it means that the melody is gone. Now with androids, you have a voice recorder to use. At least technology is assisting in terms of not forgetting things that you compose.*

The result from the interview shows that artistes believe that the process of music production in the new era seems to offer artistes or producers the opportunity to access all different instruments from one software programme, that is, the convergence of music instruments.

8.3.1.2 Digital Tools and Music Marketing

The interviews were also used to assess how the artistes in this study used technology to market their music. Technology as an element of the download culture theory has offered artistes the capacity to reach their fans within the country and

beyond in an environment where cultural goods are easily accessible, and data aligns with this critical element. The responses revealed that different social media platforms have catalysed the marketing of music for artistes. It is vital to note that artistes believe technology reduces marketing expenses. Salo, et al., (2011) maintain that social media has provided artistes a platform on which to spread their music worldwide, conveniently. The findings from the interviews revealed that virtual platforms such as social media have made it easy for artistes to market their music and reach the global market at a low cost. Ostroff (2021) would support such findings by showing that 42% of youth have heard a song on social media and have decided to search for it on Spotify. The use of social media for music marketing has completely opened up the industry because traditionally, one needed a TV budget, radio budget, a manager and more. Now even though an artiste is not on Tik-Tok, for example, someone can still post a video clip with their music and even if they don't have followers, they can get so many views. Kemp (2021) supports the findings of this study by reflecting that there are 25 million active social media users in South Africa, which is 41.9% of the South African population. The findings show that artistes believe that social media platforms such as YouTube, Tik-Tok, Twitter, Instagram and Facebook have opened the industry in a sense that everybody can join the music industry conveniently. Kaylow noted that:

When you look at social media platforms, they have become key tools in marketing any product, be it music or something tangible or physical. In terms of marketing, social media platforms have made marketing a bit easier because when people are on social media platforms, brands find it easier to post and find them in the comfort of their homes. However, the trend that has been going on is that big brands use influencers to market their products knowing that they are followed by many people. Technology is broadening the ways in which we can take our music to the people.

The findings further make it clear that the artistes in this study were aware of how to use social media for marketing their music. The results showed that artistes compared the previous years of marketing music and the new digital marketing and view digital marketing as much better than the traditional marketing of music. Da Capo stated that he had been using social media to get opinions from his fans even before finishing the project. Carroll et al. (2002) posit that youths use technology

daily, hence making the use of social media relevant. This strategy makes the fans feel like they are part of the production process as co-creators, and they feel a need to be saying something about the song, thus adding up to the overall marketing plan. Da Capo shared how he reached his fans:

> *I've learnt that life today is based on social media platforms. I would say it's a digital world like Facebook, Twitter, and Instagram. I've learned that life today is like the digital world, makes one become an entrepreneur on their own, since you have all the resources with you. So, for musicians, if you want to market yourself, social media platforms are the only way, like you can post your material on various social media like Twitter. So digitally, I think all these social platforms play a huge role in the marketing industry. Usually, I would post like snippets of the songs that I'm doing on social media and see how people react to that song. So, people give me positive feedback, that is when I could be like, OK, this song deserves to be released because people are giving positive feedback. I would give people on social media a taste of what I'm currently working on and if I get positive feedback, that's where I would work on releasing that and if I get negative feedback, I will retry to work on that specific song to try and make it sound better or discard if I don't feel it anymore.*

The findings correspond with Shapero's (2015) assertion that social media has enabled artistes to be human and directly have contact and relationships with their fans. Ostroff (2021:11) notes that, "armed with social media, young listeners now play an active role in amplifying new artistes, co-creating songs, and forming powerful global communities that make tomorrow's hits". Thus, the findings show that some artistes used social media to assess what song to invest in. If the audience from social media gave a positive response, the artistes could select the song as a single for marketing their album.

8.3.1.3 Free Music Sharing for Marketing

A critical aspect of the download culture is the free availability of music online and the free sharing of music, legally and illegally. The findings revealed that some of the artistes believed that sharing music for free on digital platforms could contribute effectively to marketing a song, yet this is criticised. Kaylow mentioned that looking at 'Amapiano' (South African genre) artistes, they mostly grew the pop culture

through free downloads and illegal music-sharing. There are different strategies that are used to market different types of music and, it all depends on how artistes want to present themselves to the public, as strategies differ according to a target market. Amapiano is the new genre and a popular culture spreading from South Africa to the rest of the world. Kyle Deutsch acknowledged this claim:

> *If you look at the market of Amapiano genre in South Africa, most of the people who follow are mainly teenagers and youth, So, putting it on free download websites as a marketing strategy to say to all young people that cannot afford to buy music, 'here is what we are doing'. This strategy usually yields demand of the music from the street to mass media. If lots of people download it, you will hear it play in their cars, in taxi ranks and obviously that will create attraction. The unfortunate part is that this is not always the case. Some music won't make it, even if you drop them for free. It's a gamble. So, they were willing to gamble that song.*

Da Capo concurred:

> *I think it's a good strategy but can also have disadvantages. It has worked for a lot of people like Amapiano musicians, maybe to share one sample of their work. It can be good strategy maybe to share one song with your loyal followers. In a way, it's growing the loyal fanbase.*

But not all artistes considered the free sharing of music online as a good marketing strategy. For example, Candy Tsamandebele disagreed with artistes that share music free online. She argued that people might not appreciate things given for free, and music as a creative effort that should be appreciated. She noted:

> *I don't share music for free. I am of the opinion that artistes should not share their music for free. Instead, they should try hard to market and sell their music to their target market. People sometimes do not value free things. It is important for musicians to also take note of their product. A good song will also be a good song even after two years. The problem sometimes is investing. My music is my legacy. We need to respect the craft.*

It seems as if there were different views about the idea of sharing music for free with the purpose of marketing. Candy Tsamandebele, Kaylow, Da Capo, Steve Kekana and Kyle Deutsch do not usually share music for free. Legal and illegal downloading is an element of the download culture that describes the prevalence of the practices of accessing music freely, whether given freely by artistes or illegally shared by fans. One of the most prominent perspectives on this aspect of the download culture is that it is a form of dilemma, which is also reflected in this study. Heidegger (1971) proposes that one should question the essence of technology and by so doing should have a free relationship with it. Steve Kekana stated that there was nothing wrong with artistes marketing themselves by giving out music for free to reach more people, but the problem was when people started sharing the music that was not theirs with the public without the artistes' consent.

8.3.2 (In)Tangibility, Music Sharing, Music Downloads and Streaming

Fundamental to this study is the impact of digital technologies on the music industry, thus the interviews were used to investigate the challenges that artistes have with digital music.

8.3.2.1 (In)tangibility of Music

The findings clearly showed that the artistes believed that the shift from the physical format of music to streaming services has reduced the possible revenue they could get from their music. Michel (2006) posits that the music industry representatives have stated that unrestrained copying reduces CD sales, while supporters of free file-sharing have claimed that the practice is mostly harmless. The money that is made from physical copies is usually greater than the streaming rates, thus sometimes artistes opt to distribute their music projects online and through CD. The concepts of tangibility versus intangibility is also a feature of the download culture theory, which describes the transition from the physical to the online dissemination of music. Through new digital technology platforms people could consume, duplicate and exchange files in MP3 format without degrading the material's original quality. Particularly, the results showed that printing CDs is still relevant to target older adults who do not have technology skills. Green (2012) notes

that the traditional notion of rights, production, ownership and consumption were redefined by the new technology. Mahlatze Vokal suggested that, *people seems to value the physical copies of music, I still have people requesting CDs of the projects I release so that they can take pride in owning the CD.* Moreover, results show that although the consumption of physical format has been reduced, artistes still prefer CDs for other segments of their fans who may have challenges with internet access. Commitment to subscribe to iTunes, Spotify or any online music store was outlined as a challenge for consumers. Lekkersweet postulated that people sometimes are reluctant to do monthly subscriptions due to socioeconomic problems or a lack of internet skills, thus they may opt for a CD.

When the artistes were asked about how the intangibility (digital format) of music affected the value of music, the findings from the interviews showed that some artistes thought that the shift from the physical format to digital downloads and streaming affected the quality of music. The download culture highlights the importance of comparing the value, worth and experience of music obtained in this new culture to the old methods for gathering music. This download culture element proposes that cultural goods are valued based on how they are consumed and used to influence and reinforce certain cultural values (Littlejohn & Foss, 2010). People used to be proud of purchasing and owning physical copies of music that they could listen to in their own homes. Digital technology has made it easier for musicians to release music anytime and anywhere. However, that also means that music that is of lesser quality can be available online. Still on the impact of new digital tools on the quality of music, Kaylow noted that, unlike traditional retail stores which assess the quality of music before selling in the store, *there is no standardised way of creating music anymore. Anyone can do something and call it music, then put it on the internet for people to consume.* Kyle Deutsch stated that there were thousands of artistes who uploaded music on digital platforms and artistes could easily get lost in the system. That is to say, their music might not get the attention needed because they did not apply all the relevant steps required when releasing a single, EP, or album. ShenFM felt that if artistes thought that they had a great song and decided to release it without a proper marketing effort, it would be just another file in the system with no significant impact on the artiste's music business. Steve Kekana, Mahlatze

Vokal and Manana also strongly emphasised the importance of understanding the strategies involved in releasing digital music.

There was also a concern about the impact of the internet on the financial value of music. The results showed that the unfortunate part about this is that the internet might be both harmful and good for the economy. Thus, although technology has made music production and marketing easier, it has also affected the financial value derived from music.

Ntsikwane stated that:

> I just got a payment from cd baby for my streams. They paid like forty-five dollars equivalent to five or six hundred rands. If those streams were equal to a CD sale, I could have made a way more. If I had sold five CDs for hundred of rands, I would be having five hundred grand now. Instead, I have four hundred and fifty. So, it reduces the income that we get. But now artistes are looking for royalties. They would let you download their stuff, but radio and TV are becoming a means of earning as opposed to half a cent on Spotify.

8.3.2.2 Legal Music Access

The findings indicated that artistes believed that legal music access was paramountly important in sustaining their careers financially. The legal access of music meant accessing music through physical or online music purchases. This could be iTunes, Spotify, or YouTube monthly subscription. The findings revealed that artistes in this study understood the importance of encouraging their music supporters to access their music through legal channels. ShenFM noted:

> *The effects of legal music sharing are paramount; this is the only way in which you can get your initial touch. This culture sharing, official purchase or streaming links, seems to be a good way for South African artistes to grow. This culture of sharing official downloads and streaming websites is the main way for South African artistes to grow their fan base.*

Kyle Deutsch stated:

> *Supporting artistes legally through official online purchases and streaming is extremely important for artistes because artistes can benefit financially from their creative works. When artistes are supported in this way, they will be able to make more money to sustain their music careers.*

Artistes use social media platforms to share the official links to their releases. In the case of physical copies such as CDs, the artistes use social media platforms to inform their followers about the places where they can access their music. Accessing music legally means the artistes are benefitting every time when individuals listen to their music. The culture of sharing promotional links on social media such as WhatsApp is a way that has been used by artistes to encourage their friends and fans to visit authorised online music stores. The IFPI (2021) reports an 18.5% growth in paid streaming revenues and 443 million paid subscription users worldwide. Furthermore, The IFPI (2021) shows that streaming increased by 19.9% in 2020.

Online music platforms offer artistes the review of how and where their music is consumed. In this way, artistes can know where to focus. Although online platforms reflect numbers of how the artiste's music is accessed, some artistes felt that it was challenging to measure the exact reach of their music due to piracy and improper database capturing by music publishers. This happens when some of the music consumption is not captured in any system, from the distributors to music publishers.

8.3.2.3 The Dilemma of Piracy, Illegal Music Access and Sharing

The findings indicated two different perspectives on music piracy, illegal music access and sharing; their advantages, and disadvantages. The findings showed that piracy reduces sales of music, and this eventually affected the artistes negatively. Steve Kekana postulated that piracy brings devastating starvation to a poor musician who depended on recorded music for a living. He further stated that artistes did not get money from pirated music, therefore, *I consider people who sell artistes' music illegally thugs, because they are stealing from the artistes*. The artistes postulated that there was nothing they could do when they saw someone selling their music on

the streets, and if they fought people because they pirated their music they might be in trouble with police officers who in fact are not doing anything about illegal music selling. The results made it clear that upcoming artistes might struggle to sell many records due to illegal downloads. The IFPI (2021) states that "online intermediaries should not profit from facilitating mass copyright infringement". Kaylow felt that some artistes may struggle to reach gold status because thousands are downloading their music for free online. Candy Tsamandebele pointed out that:

> *Illegal music sharing was painful during the era of the CD. It became very popular in South Africa. It was always painful to see people selling my music on the streets for only R10 for themselves, yet I have spent thousands of rands to invest in my music. I don't think it is fair on me. I have family that I need to support financially and if people are stealing from me through piracy, it means my family will starve.*

On the other hand, some artistes from this study felt that piracy and illegal music sharing had some advantages for upcoming artistes. The artistes suggested that illegal music-sharing had a positive effect, in the sense that somebody might share one's song illegally and that song turn out to be a hit that generated bookings. Lekkersweet commented that:

> *Illegal music sharing is a debatable issue. It's like people now do not even care since these new technologies emerged. People no longer care much about making money through selling music, especially these new or independent artistes, because you see when you are signed with bigger companies or record labels, they know how to manipulate these new technologies and how to make money through it. I can give an example about YouTube. With YouTube there are those guys who have big profiles, big channels. Those guys can share somebody's song without talking to that particular artiste. If you search for a certain song on YouTube, you may find that it is shared by different channels without their consent. It's a new artiste, the artiste may celebrate the fact that a certain channel shared his or her song for free and those who are signed with bigger labels of course may have the credentials to remove those content from that particular platform. So, it's different. It depends on who you are, but artistes feel like this privacy can help them or destroy them in a way.*

The results revealed that the other effect was that with so many contents and platforms, people were now able to release even lower quality music because they had the platform to do so. It might get to a point whereby such multiple songs can cause individuals to lose interest in downloading free content; sometimes because they might feel that they are wasting their internet data. Ntsikwane explained it thus:

> *It is a two-edged sword. Music is easy now, not that it has diminished the value. Now people are not willing to pay for music unless you can go 'old school' and print for die-hard fans who want a copy and put it on a CD. But now it has cheapened music a lot, especially with the Coronavirus. We haven't had live music in a while. It has increased the demand but at the same time diminished. My mentor would say "scarcity creates value". Because it is not a scarce commodity anymore, it has cheapened. My mentor was asking me if I still want to be a musician. Who would want to pay hundred thousand now? As much as the likes of Lira and Zonke charge two hundred thousand for a gig, nobody is going to pay that. It has increased the value of in-person experience rather than digital, because with digital you get it cheaper as compared to when you meet the artiste in person.*

The majority of the artistes from this study portrayed illegal music-sharing as both a positive and negative scenario, because when people share one's music it's not only circulating among the people that know one but it's circulating among other people that don't know the artiste. Spahn (2013) notes that, "digital downloading has provided a new challenge for the music industry because of legal and illegal downloading. Legal digital download services provide new profit opportunities for the music industry, whereas illegal digital downloading depletes possible income opportunities".

The results of the interviews showed that some artistes are of the opinion that in a way people would usually not buy a product if they didn't know the product, so they need to know the product first. There was also the ambivalence about piracy, in that it had an advantage, but equally a disadvantage. Da Capo stated that piracy could be viewed as a dilemma that offered artistes benefits and disadvantage. He noted:

> *In a way it can be two parts you know, I believe that bad publicity can create a lot of attention, obviously when Fakaza.com publicly talk about your EP and it's available,*

people are going to talk about it you know, the more people talk about it. That can generate more fan base. So, it's a fifty-fifty vibe - you lose and you gain some. That's how I see it, so obviously Fakaza.com it's not a safest one hope will be. No one would like to be pirated, everyone would want to be supported legally but Fakaza.com plays a different role in pushing your brand. You don't lose that much; you lose here and gain on the other side so its fifty-fifty.

The fact that illegal music-sharing offers both advantages and disadvantages to artistes creates a dilemma because they want to make money through their music in any way possible. Some artistes have become popular and have started making money through bookings from being made popular through the illegal sharing of their music.

8.3.2.4 Challenges of Curbing Piracy, and Illegal Music Sharing.

Considering that piracy is copyright infringement, the artistes who participated in this study were asked about possible ways to curb piracy. The results of the study showed that artistes believed it was a challenge to curb piracy, especially with the new digital music consumption. The artistes showed that tracing individuals who duplicate CD and sell to the public was difficult, and even the law enforcers seemed to struggle in this matter. Kaylow stated:

I think there are many people in the world. I think there will always be the bad potato, rotten potato who will pirate and violate. We need to understand that those people will always be there. The safe thing for artistes is to focus on those that are interested in their quality and essence of life and music. So, I don't think there is anything that can be done. The best that an artiste can do, or record label can do is to focus on ways in which you can take your music further and broader.

In line with Kaylow, Ntsikwane noted:

Obviously, it should be stopped. It is stealing money out of our pockets but also has an advantage of making your music popular. Illegal download is not necessarily illegal but illegal sharing. With digital illegal file-sharing is not felt heavily because the costs are not much as opposed to printing a CD and

people copying from person to person. I doubt it will be stopped because even if it is stopped, something else will pop up. That's how quick technology is. Let people have music as long as artistes can monitor their popularity. I'm realistic. It can't be stopped. Once the river burst, you cannot stop the water. We just must go with the flow of the water and see where it takes us instead of trying to do the impossible.

Overall, the findings showed that stopping people from sharing music through technology such as WhatsApp or Shareit was difficult, because it was convenient and free for the consumer. Technology, specifically digital tools, have made sharing music easy, but difficult to curb. Lekkersweet thought that although it seemed almost impossible to curb piracy. Something punishable should be done against individuals who practised piracy because it was against the law. In the postmodern culture, new and unreleased music is sometimes leaked on the internet before the official release date. This worries artistes even more, although sometimes it contributes to the marketing. The data shows that it has become normal to pirate music and people are also used to accessing free music. The results show that artistes are not satisfied with how the government and other relevant governing institutions have been dealing with the culture of piracy in South Africa. Kyle Deutsch stated that almost *nothing is being done regarding piracy, actually some people don't see anything wrong when they share music for free without artistes' consent.*

The results revealed that the culture of piracy had been a burden for musicians before the era of music downloads and streaming. Steve Kekana stated that, *it is difficult to deal with people who steal from musician because they will never return the money they potentially stole from the artistes*. Mahlatze Vokal noted:

> *With digital illegal file-sharing is not felt heavily because the costs are not much as opposed to printing a CD and people copying from person to person. I doubt it will be stopped because even if it is stopped, something else will pop up. That's how quick technology is. Let people have music as long as artistes can monitor their popularity. I'm realistic, it can't be stopped*.

According to Karaganis (2011), media piracy in South Africa is influenced by socioeconomic factors such as social inequality and poverty. Low incomes and high media prices, along with persistent cultural marketing, generate high market pressure for cultural goods but only a small percentage of South Africans have legal access to the material. Some artistes projected that they didn't think it was necessary to try to stop illegal digital music sharing such as free download websites, P2P sharing platforms such as WhatsApp, and Shareit. Artistes reflected that socioeconomic issues such as poverty, unemployment and digital inequality affected how South African accessed their music. StatsSA (2017) states that more than half of South Africans are living in poverty, that is, poverty increased to affect 55.5% of the population in 2015. The artistes acknowledged and understood that not everyone could afford to buy their music. Also, there were still consumers that were still doubtful about buying music online by using their banking details. The results reflect that ShenFM, Lekkersweet, Da Capo, Manana, Steve Kekana and Kyle Deutsch are of the view that most of their supporters still doubted online purchases. Artistes understand that there are consumers who can't afford to access their music for free.

Illegal digital music sharing is viewed as a marketing strategy to reach masses across all societal statuses. Some artistes reflected that those illegal websites for sharing music could contribute positively to the popularity of the song. The results show that sometimes a song could be put on a website where everyone could download the song for free. This strategy was used mostly to generate bookings for live performances which could yield income for artistes.

8.3.3 Download Culture and Global Growth of Local Artistes

Understanding the culture of music access and consumption is important for artistes as this helps in ways to best target music consumers. The artistes were asked about how the technology has changed music distribution, access and consumption. Kemp (2021) stated that 76.3% of South Africans consume music through streaming services.

8.3.3.1 Trends in Music Access and Consumption

Looking at the overall data, the results showed that artistes reflected that the shift from analogue to digital music changed their forms of music distribution. Most artistes use online platforms to distribute their music. The results revealed that the artistes in this study used online platforms such as iTunes, Spotify, YouTube, and more as their primary means of distribution. This factor, in the end, influences the patterns of music access and consumption by the end-user. The previous chapter highlighted that a majority of the youth who participated in the study preferred to access music for free online. The data showed that artistes were aware that their music was being shared amongst friends through different social networking sites such WhatsApp, Telegram, or Facebook messenger.

A recuring observation, however, was the cost of Internet in South Africa and the impact on access to digital music. Lekkersweet pointed out that the cost of internet data was a problem in South Africa because some people were not able to access it due to affordability. Kemp (2021), however, notes that 76.3% of online content activity of South Africans is music streaming. Mahlatze Vokal stated:

> *Not so long ago, there was this #datamustfall, that cost of internet data must fall because it is expensive in South Africa. You find somebody always reading a post about that song, but they fail to get the song because they are reluctant to click on that link thinking it's going to consume their internet data. Some people just buy WhatsApp data these days because even network providers come with a strategy of how people can buy social data for social networking sites, etc. As an artiste, if you want to push a song for let's say three months and your target market still fail to get that song because they don't have data to access the link, the artistes can share a song on WhatsApp because they want people to listen to their song. You can also mention the legal ones. Those are worse because if you are going to share music on iTunes and other legal sites, people are not there, because they don't have data to get to the legal download stores. It gets more difficult for the users to get music.*

Considering that there are thousands of songs that are being released every day on the internet, the overall findings show that this has influenced how people listen to music. There are plenty of options for music users online. This makes it possible for music consumers to skip from one song to another within a few seconds.

The increased number of songs being released affects the process of music production because artistes have to design songs that prove catchy to the listener within a few seconds, before the music consumer can decide to move on to the next song. Patterns of listening to music affect the production of music in the sense that musicians try to create songs that capture the listener within the first few seconds of listening. ShenFM stated:

I feel that the way the youth are consuming music and just information and media on social platforms has grown to such an extent that they are able to access anything. If they get bored with a song, they switch to something else in seconds. Instant gratification, I want to listen to that song on Spotify, and three seconds later they switch. The way it has impacted music consumption is that artistes have found that they need to find a way to catch people quickly, which is the old school way, an old tradition in pop music because people don't want to concentrate for long.

Participants in the study also acknowledged that technology had brought about new and creative ways of attracting fans. The new digital communication technologies had impacted upon the culture of music consumption in such a way that people were trying to find new strategies to quickly get the attention of consumers. The interview data showed that the consumption of music had now changed, and this influenced the genres of music to be quickly catchy. Also the digital platforms, such as Tik-Tok, Instagram and Facebook shot videos, post ten second videos of maybe a chorus or funny video to catch the attention of their followers. The participants felt that the new way of music consumption called for quick and instant gratification, for their interests, if not enough a consumer could easily swipe for the next song, especially on streaming services. The IFPI (2018b) showed that on-demand streaming leads to music consumption globally, with 56% of South Africans using audio streaming.

All the artistes who participated in this study noted that the other challenge with digital music in South African was digital illiteracy. Some of the music users did not how to access music online. As a result, artistes also used CDs to reach the market that prefer CDs. Mahlatze Vokal stated that sometimes when songs were released digitally, artistes would get few streams or downloads, due to lack of knowledge, money or internet coverage and access. Considering that Mahlatze Vokal is from

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Limpopo and most of his followers are from Limpopo, this aligns with the data which shows that there are few households with internet access in Limpopo (StatsSA, 2018). The previous chapter reflected that older adults have challenges with internet access. Mahlatze Vokal stated that, *sometimes you get people who request music in CD format, and they would want to buy as way of showing support, especially when the artistes sign the copies*. The interview data indicated some that artistes from this study usually printed a few CDs requested by loyal fans and older adults who preferred to use CDs. Interestingly, the artistes also felt that sometimes their fans would want to have their music in a USB storage. This means that the artiste just copied the music to the USB storage and gave it to the buyer with costs of the USB storage added to the sale price. When artistes have to send a CD or USB storage to someone who is far from them, courier services are used for distribution and a transport fee is added to the sale price. However, according to the participants, only a few people were usually interested in CDs or USB storage.

8.3.3.2 Local Artistes in a Globalised Market.

Essential to this study was an understanding of the challenges and benefits facing South African artistes in a globalised market. Meler and Škoro (2013) outline that the essence of the music industry is primarily to translate its musical productions into financial rewards. The new digital technologies offer artistes the opportunities to release music on international platforms. This means South African artistes are competing with artistes from other countries. South African music users, equally, have access to international and local music. What emerges from the data is that for artistes to be competitive in a globalised world they need to be unique, create quality music and invest in proper marketing strategies. Lekkersweet stated that, *artistes should strive for uniqueness; get to know what kind of song you are going to share; it can get more confusing when artiste do not have their own unique style of music.* Tsanwani, et al. (2017) propose that harmonising the benefits of partaking in a globalised world against the uniqueness of local culture involves a careful approach. Kyle Deutsch was of the view that most artistes who stayed real to themselves were the ones who were going to more successful. Manana also outlined the importance of being unique in the music industry:

As long as you stay authentic and have your crowd. I believe that people like Makhadzi and Master KG have succeeded because they have their own circles that promote them and those are the people from back home (Limpopo). For people who like them, whether Makhadzi or Master releases a song today and Beyonce tomorrow. It doesn't really matter to them. You have your own crowd. You can't rule the world. There are some places you can't reach. I can't be worried that I just released a single today and Britney Spears releases an album tomorrow. No, I can't cry. We don't do the same music.

Kaylow highlighted the importance of collaboration for artistes in a globalised market When artistes collaborate from different geographical areas it increases their chances of reaching more people around the world. Kaylow stated that, *collaborating is the best way of spreading the word about yourself because if I work with someone from Zimbabwe, that's the way to the streets*. The artistes also believed that knowledge about digital releases was critically important, i.e., strategies needed to ensure that artistes reached their target markets.

Rifkin (2000) states that globalisation yielded by technology brings up new ways of interactions and business from geographic markets to cyberspace. All the artistes felt that social media platforms usually contributed to the success of an artiste in the globalised market. However, political and socioeconomic factors contributed to the challenges that South African artistes encountered in a globalised market. Accordingly, the technology and access as elements of the download culture theory mirrored the social inequality that exists in a global, networked society. Artistes use social media to access audiences from all over the world, hence the findings show that social media identification of an artiste is key to the brand of the artiste, establishing the perception that audience have about the artiste. This emphasises the importance of ensuring that, as an artiste, one has a social media profile that is impressive generally to the target market. Social media profiles, as a results, are being used to judge the level of professionalism of the artistes. On the other hand, the interview data showed that social media had the capacity to catalyse the popularity of amateur, upcoming artistes. This was viewed as an advantage but was

mostly a disadvantage as they performed for the world before actually being ready. Ntsikwane stated:

So, being on the global stage when you are not ready is something that technology took away from all of us. You need to learn before getting famous. I have refined my interview skills through a lot of messing up with smaller audience to see my mistakes. Now to put someone on live and say go and perform, someone who just got Facebook famous and suddenly gets a platform in public. The pressure and possibility of downfall are too much. It takes away the preparation time. This global village takes away that thing of failing silently or performing for a smaller audience.

Steve Kekana considered that the globalisation of music had broadened the chances of piracy and illegal music-sharing; and which could both benefit and disadvantage the artistes. People could generate traffic on their social media sites using the material of the artistes without the artistes being aware of this. For example, someone might decide to upload an artiste's music on their YouTube channel. This might also contribute to the growth of the artistes as a new market may be reached.

8.3.3.3 Download Culture and the Music Business

The interviews were used to establish ways in which artistes could potentially generate money from their music, considering the challenges and advantages that technology offers. The artistes were asked to share their opinions about how artistes could use technology to generate income for themselves. Overall, the findings from the interviews suggested that artistes were faced with the dilemma of there being both advantages and disadvantages of technology for their music. Spahn (2013) indicates that the music industry must focus its efforts on using the Internet as the primary means to promote music to customers. The data in this study reflect various and contradictory ideas for earning money in the music industry. For example, some artistes mentioned that sharing music for free was effective because one would eventually generate bookings that offered one money. On the other hand, the same individuals stated that sharing music for free could cost an artiste money which one was supposed to earn.

Live performances bookings emerged as the most significant means of making money in the music industry. The findings show that all the participants artistes believed that the main means of generating money in the South African music industry is through live performances, followed by other means such as sales, royalties, brand endorsements and selling merchandise (in no particular order). The data showed that artistes believed that for websites that share music for free, new means should be developed to ensure that the artistes earned money from the websites, mainly from the advertisers' money. Ntsikwane recognised that the number of live performances had been reduced due to the COVID-19 pandemic which restricted large gatherings. This means that brand partnership or sponsorship, is one of the most important strategies which South African artistes in this study believed were possibly effective for generating money.

The IFPI (2021) reports that "revenues from performance rights – use of recorded music by broadcasters and public venues – declined by 10.1% in 2020 as the COVID-19 pandemic impacted upon public performance revenues, interrupting more than a decade of continuous growth in this sector. Manana pointed out that hosting events as an artistes could be a good way to generate income for artistes. Manana stated that, *you can host intimate events that can make money through table bookings/reservation, whereby you purchase a table for seating and hospitality to experience live and exclusive performance*.

The artistes also showed that government fundings were also important to ensure that artistes sustained their careers. Candy Tsamandebele and Steve Kekana were of the view that the career of the artistes, especially from rural provinces, fundamentally require socio-economic support from the government. This meant that funds from the Department of Sport, Arts and Culture, National Arts Council or other government programmes for culture and arts development were essential for the growth of the South African artistes.

8.4 CONCLUSION

In conclusion, this chapter presented findings from the interviews with various artistes on share their personal experiences about the role of technology in the

music industry. Accordingly, the chapter presented views about the legal and illegal music access by the end-user. The findings reflect that technology generally brings both advantages and disadvantages for artistes in the music industry. The findings revealed that technology has simplified the process of music production and marketing for artistes. It has also made illegal music file-sharing easy for music consumers. This chapter further discussed the possible ways in which artistes could benefit from the download culture in a globalised market. The next chapter presents a summary, the limitations, and the recommendations of the study.

CHAPTER 9

DISCUSSION, RECOMMENDATIONS, LIMITATIONS AND CONCLUSION

9.1 INTRODUCTION

This chapter concludes this research study on music downloads and its impact on local artistes and consumers. As shown in this research, music can now easily be shared as a result of postmodern technological innovations, giving artistes a supposedly global recognition beyond their immediate geographical market (Aguiar, 2016; Manolika, et al., 2019). As a result, in order to reach out to potential customers, and gain a large following, musicians will sometimes distribute their music for free. On the other hand, this normalises the culture of sharing music for free, which may influence the music industry's potential revenue. Equally, similar technologies let customers freely access and share music without paying royalties to the artistes. However, technologies also allow musicians to make money by selling their music through multiple online sites/stores. Along with these advancements, there are issues with internet access in South Africa (StatsSA, 2018), with older people being underprivileged and internet costs restricting what youths can access online. The goal of this study was to examine how technological advancements have influenced the socio-political culture of the South African music industry, as well as how illegal and legal music downloads benefit or disadvantage local artistes. There are few studies in South Africa that have explored the dilemma of illegal and legal digital music-sharing. Understanding the implications of music access and consumption among youth and older adults, as well as their effects on South African artistes, was the purpose of this research report. This chapter summarises the study's findings in relation to the research objectives and conceptual framework that informed the study.

9.2 RESEARCH DESIGN AND METHODS

An exploratory research design was used in this study. According to Babbie and Mouton (1998), exploratory research can be used to gain insight into, and understanding of, a social phenomenon. As a result, the purpose of this study was to see how the digitalisation of music affects purchasing decisions. Exploratory

research is a type of research that is useful for looking into a topic that hasn't been thoroughly investigated in order to gain a better understanding of it. This study also used a phenomenological approach to gather data on the personal experiences of artistes in South Africa and their views on the impact of new technology on their music careers. The phenomenological approach aims to understand and interpret the meanings that participants give to their everyday lives (De Vos,1998).

The mixed-method approach was used because it has the ability to balance the limitations of both the qualitative and the quantitative research approaches. To answer the study's research questions, a questionnaire survey and an interview protocol were used. This study used non-probability sampling for quantitative sampling. The youth survey included 202 (18–35-year-old) music consumers who were conveniently chosen to participate. In addition, one hundred music consumers aged 50 to 75 were chosen to take part in the survey to represent the older generation. Older adults from the Mankweng area in Limpopo Province were surveyed using convenience sampling.

For qualitative sampling, the researcher used non-probability sampling. The researcher chose ten musicians who had been in the music industry for a long time (at least five years) to share their perspectives on the transition from the old music industry structure to the new music industry structure, with the dominance of new digital technologies and the impact of these on South African musicians.

9.3. SUMMARY AND DISCUSSION OF RESULTS

This section looks at the summary of the findings in an attempt to answer the research objectives of the study. The information is arranged according to the objectives of this study. Furthermore, it provides an overall view as well as a discussion of the findings of the study, and which are also linked to the study's literature review. In Chapter 1 (Section 1.5.1) the objectives of the study were stated as follows:

- o Examine the role of new digital communication technologies in the music industry in South Africa (production and marketing).

- o Investigate how the new digital communication technologies impact upon the culture of music consumption among youth and older adults in South Africa.
- o Explore the effects of illegal and legal music file-sharing and downloading on local South African artistes.
- o Discover ways in which the digital download culture of music-sharing can be made beneficial to local South African artistes.
- o Provide an original scholarly contribution to the field of music, communication, and culture by developing critical theoretical approach of understanding the current nature of online music downloading as shaped by technology and influenced by the digital culture.

Through the use of surveys of both young and older adult music consumers and interviews with local South Africa music artistes, the study has addressed the objectives as summarised below:

9.3.1 Research Objective 1: To examine the role of new digital communication technologies in the music industry in South Africa (production and marketing).

This study used conversation with artistes to evaluate the role of new digital technologies for music production and marketing in South Africa. To achieve this objective, the artistes who participated in this study shared their personal experiences about how they use technology to produce or market music. Understanding the patterns of music access and consumption by youth and older adults can assist with knowledge of how best to target the music listeners. The findings from the youth music consumers and older adults showed how they accessed and consumed music. The survey data showed how local South African artistes would reach their target market.

Chapter 2 of this study also outlined the historical perspectives of music production and marketing. Understanding history can help one to understand the present and predict the future. Hence, the historical perspectives discussed in Chapter 2 of this study revealed that technology had contributed positively to the development of music production. In essence, technology had simplified the music production. The

development of technology for music production and marketing was valued by the artistes as they confirmed its positive contribution to their careers such as cutting the cost for music production. For instance, Candy Tsamandebele and Steve Kekana started music production before 1994 and they both reflected on the challenges that existed before the new digital technology was accessible to them. Particularly, Steve Kekana highlighted the shift of power brought about by new technology from an environment where the record label was the only means to join the music industry through to the current era of independent artistes. This attests to the way new technologies have been efficient in revolutionary music production, and how the change has been drastic, making it natural to today's music production process. As Servaes (1999:177) states, "technology is based on the cult of efficiency. The central considerations are productivity, cost-benefit ratio and bottom line. Technology dominates and manipulates nature rather than being in harmony with it."

This means that artistes now have the power to produce and release music by themselves at a lower cost. In the past, when the new technology was not accessible to the artistes, record labels capitalised on the artistes' inability to produce and market their work by providing them with resources to produce and market their music. Although these developments are appreciated by others, critical technology scholars have questioned the impact of technology on culture and creative goods. For instance, Keen (2007) is concerned about the impact of communication technologies on cultural standards and values in society. Moreover, the theoretical approach developed in this study, particularly the element on the essence of technology, indicates that the development of technology has made the production of music to be easily accessible to the artistes. As Steve Kekana states, *when they say music industry is a dog eats dog world, they are being for real. The record companies would give me around 2.5% of revenue per song in 1978 when I started recording*. With the advantages of technology, new and old artistes can easily produce and market their music using technology. Anderson and Frenz, (2008) share a similar sentiment when they state that the production and utilisation of music will never again be constrained by time and place of production. Artistes are able to produce music at their home studio while collaborating with international artistes.

In summary, the new digital technologies have simplified music production and music marketing for local South African artistes. As a result, artistes are able to produce and market their music at a lower cost, enabling the capacity for them to become an independent artiste in a globalised market. Furthermore, artistes recognise the challenges that arose with the use of technology. The findings of this study complement the importance of 'technology' as a key element of the download culture theory, as it shows that the benefits and challenges connected with technology in music raise critical questions about the download culture and business strategies for musicians and record companies.

9.3.2 Research Objective 2: To investigate how the new digital communication technologies impact upon the culture of music consumption among youth and older adults in South Africa.

This study used a survey to investigate how the new digital communication technologies impacted upon the culture of music consumption by youth and older adults. The findings show significant differences in how technology has impacted upon music access and consumption by youth and older adults. Specifically, the findings revealed that youth predominantly accessed music online whereas older adults still mostly relied on radio, followed by physical formats such as CDs. The results show that the youth seem to have moved a from physical format of music to digital virtual copies, with the findings reflecting that the majority of the youth accessed music online, mostly for free. The download culture theory complements the findings as it reflects that digital music is mostly accessible and freely shared amongst peers. On the other hand, older adults seemed to struggle with accessing music online due to socio-economic dynamics such as digital inequality and skills. The results indicated that a majority of the older adults did not have internet access at their homes; specifically 71% of the older adults in this study did not have internet access at home. These findings are also aligned with the literature that shows that older African adults are technologically challenged (Poushter, 2016; Oyedemi, 2012; Warschauer & Matuchniak, 2010). Essentially, the results revealed those who lack internet access also lack access to online music.

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The postmodern technologies such as streaming platforms and free download websites have made music easily accessible for free to the youth, and this affects music sales because free sites are being used to access new and older music. Although the majority of older adults still preferred the physical format of music, some of the desired music was not easily accessible for older adults. This could be due to a discontinuation of printing CDs for selling music and, noticeably, the inability to access such music on online platforms such as iTunes, Spotify, YouTube and more.

The survey was also used to assess the views of the participants about ways they contributed financially to artistes. The data revealed that youth thought that buying mobile data to access free music online was a means of financial contribution to their favourite artistes. That is to say, they believed that artistes receive some finance from downloading music for free. this indicates a lack of knowledge by the youth who accessed music for free online and from their peers. In essence, artistes do not have direct financial gain from online piracy websites. However, artistes have the potential to gain popularity from free, downloaded music. There are famous free-sharing websites in South Africa that are used by youth to access music.

The findings of this study reflect that the new digital technologies standardised the culture of free music access and peer-to-peer music file-sharing. The results show that 53.6% of the youth respondents did not think it was wrong to share music with family and friends without the artistes' consent. Baudrillard's concept of simulacrum (1983) is useful in this postmodern culture: a copy with no orientation to an origin. Postmodern technologies, such as free file-sharing applications, are driving this concept and it influences the download culture directly. Technology, which is also an element of the theory of download culture, is essential in the creation of simulacra and copies that do not rely on the original. In this regard, Baudrillard's work is useful in understanding technological changes in the music industry and how they have affected local musicians, directly or indirectly. Baudrillard's work is critical to this study because it explains the relationship between the consumption of goods and culture. The new digital technologies offer music consumers an opportunity to share music with their friends and family without the quality of the music being

affected. These findings reflect the impact of new digital technologies on music consumption.

The survey revealed that 97% of the older adult respondents in this study liked to listen to music. However, the intangibility of music due to new digital technologies had influenced their access to music, considering that artistes do not sell physical copies of music and they have challenges of accessing the internet. This study established that many older adults did not access digitalised music as a result of socio-economic conditions and challenges of their access to technology. However, the social-cultural impact of this has repercussions on the cultural well-being of this important group in society. Hays and Minichiello (2005) recommend that there is a necessity to be knowledgeable about the way music is able to sustain and facilitate the well-being of older adults. Hence, access to digital music by older adults is important as music plays an important role in their lives.

9.3.3 Research Objective 3: Explore the Effects of Illegal and Legal Music File-Sharing and Downloading on Local South African Artistes.

This study used a survey of music consumers and interviews with artistes to explore the effects of illegal and legal music file-sharing and downloads on South African artistes. The findings of the study reflect that the new, postmodern culture of music consumption created a dilemma for artistes in South Africa. This concept of Luddism, which reflects distrust in technologies, is insightful in this context for analysis of this phenomenon, explaining distrust, fear and attack on the new technology. That is to say, the results reflect both uncertainties of negative and positive results yielded by the effects of illegal and legal music download sharing. The opinions of the youths reflected that they did not think it was wrong to share the music of artistes for free with their friends. Some of the participants highlighted the potential to reach multiple markets due to the free distribution of music. For example, some of the participants mentioned the following:

Participant 144

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Sharing allows us to promote the artistes to a broader audience without any promotion costs to the artistes. At such when they have concerts, they get to have a large crowd.

 Participant 7

I don't think it's wrong because that's how people get to know the artistes more and their music

Essentially, free music-sharing is viewed as a marketing strategy by the artistes who were participants in this study. This is compatible with Maxwell and Miller's (2012) opinion that these developments may be viewed by some of the end-users as advancement or development and as empowering, whereas some may view them as a loss. The results from the interviews with the artistes showed that they viewed the concept of illegal and legal music downloads and sharing as a dilemma because it offered both benefits and disadvantages. When music is accessed legally through direct purchase from an online store or streaming from a platform such as Spotify or YouTube, artistes have a direct quantity of their music consumption and sales. This benefits artistes in the sense that it provides them with financial support. However, the socio-economic conditions on many people in South Africa do not enable the masses to access music legally. In this way, the majority of the youth from the survey found themselves accessing music for free because they could not afford to buy music or due to a lack of internet access to stream music online anytime. Only 17.3% claimed to have internet at home, such as a WI-FI router, 5.1% said they used an internet café while only 5.4% claimed to use a public connection. The youth, for instance, viewed using their mobile internet data as a means of a financial contribution to the artistes. Participant 6 outlined that:

It's a win-loss situation because most people use the free platforms instead of pay sometimes because we can't afford or because we don't want to and think they're too pricey.

The flipside of illegal music sharing is that artistes can have a song that becomes very popular from illegal downloads, and which can generate booking performances for the artistes. Even though musicians do not directly profit from free music-sharing, they may gain popularity if their music is heard by a large number of people, and this

may lead to performances that generate revenue for the musicians. On the other hand, for many artistes fame is meaningless in the absence of a source of income. Artistes must earn money through performances, music sales and royalties, endorsements and other means. This ambivalence about benefits and challenges with technology tends to describe a characteristic of every technological innovation. As Postman (1998) postulates, new developments of technology will always yield privilege for some and harm or disadvantage to others.

New digital technologies have brought major changes in the music industry, particularly the digitalisation of music. Digitalised music can be transferred from one person to another without quality reduction. The technology innovation enables and catalyses the culture of file-sharing. Different applications of mobile cell phones such as Shareit and WhatsApp enable people to share music easily. Zentner (2003) reveals that file-sharing utilisation decreases the likelihood of purchasing music by 30 %. On the contrary, more people can start noticing the artistes, thereby increasing their sales by more than 30%. The theoretical concept of technological determinism is important for understanding the dilemma of technology which explains that technology can both empower or disrupt society.

The findings show that some artistes believed that sharing music for free on digital platforms could effectively contribute to the marketing of a song, but it was also criticised. Some artistes who participated in the study, namely Da Capo, Lekkersweet and Kaylow, stated that when it came to Amapiano (a new South African genre), free downloads and illegal music sharing had largely, and significantly, contributed to the growth of this pop culture. Equally, Nel and Kroeze (2008) state that in the postmodern culture music is not stable. It is increasingly mobile in spaces and culture and music has become fragmented into a unit away from a unitary whole while all these changes are influenced by technologies. According to the findings of the study, musicians believed that the transition from physical music formats to streaming services had reduced the potential revenue they could earn from their music sales. For example, Lekkersweet stated, *we see it every day, somebody releases music, and most fans would wait for it to be shared freely on online platforms. So, it affects the online sales because most people get it for free*

According to Michel (2006), music industry officials claim that unrestricted copying reduces CD sales, while the practice of free file-sharing is claimed to be mostly harmless. This talks to the dilemma of the music download culture.

9.3.4 Research Objective 4: Discover ways in which the digital download culture of music-sharing can be made beneficial to local South African artistes.

In order to achieve this objective, survey participants were asked about views regarding how artistes could generate revenue from their music. The results of the survey show that the majority of the youth participants did not contribute financially to the artistes they listened to. The survey reflected that 72.4% of the youth believed they contributed to the artistes through downloading free music with the internet data they purchased; thinking that the artistes received money from the internet data being used to download free music. The study revealed that youth accessed music for free online, through free streaming, free downloads and peer-peer music-sharing. Aguiar and Martens (2016) show that there is a positive relationship between streaming services and authorised (licensed) online music stores, and which encourages consumers who listen to music on streaming services to purchase it from a licensed online music store. This means that once customers discover their new, favourite music, they can use a free online streaming service to decide what to buy.

Broadly speaking, the research results of the interview component show that musicians were confronted by the dilemma between the benefits and drawbacks of new digital technologies in music. As a result, according to Spahn (2013), the music industry should concentrate its efforts on using the internet as the predominant means of promoting music to customers. The findings of this study produced a variety of contradictory ideas about how to make money in the music industry. Some musicians, for example, claimed that sharing music for free was effective because it would eventually lead to paid booking performances. However, the same people claimed that sharing music for profit could cost one money that one was supposed to make. On the other hand, the IFPI (2021) reports an 18.5% growth in paid streaming revenues and 443 million paid subscription users worldwide. Kemp (2021) states that

76.3% of South African individuals consume music through streaming services. All the artistes strongly believed that hosting events could generate money for artistes. This could be achieved by selling tickets, merchandise of the event, food and drinks at the venue and other activities at the event. One of the interview participants, namely, Manana, felt that, *you can host intimate events that can make money through table bookings/reservation, whereby you purchase a table for seating and hospitality to experience live and exclusive performance.*

When an artiste is popular, it becomes easy to sell tickets because they are known. There is a close link between illegal music-sharing and events, when people illegally download the song and like it, they might eventually want to experience a live performance of the song. This is where artistes have an opportunity to benefit financially from their music. The fact is that illegal music-sharing provides artistes with both on upside and a downside and this creates a dilemma because they just want to generate revenue through their music, in any manner imaginable. Some artistes have become well-known and have begun to earn a living through bookings which were generated by a song that had become popular because of illegal and free music sharing.

9.3.5 Research Objective 5: Provide an original scholarly contribution to the field of music, communication and culture by developing a critical, theoretical approach to understanding the current nature of online music downloading as shaped by technology and influenced by the digital culture.

In order to understand the current nature of online music downloads as shaped by technology and influenced by the digital culture, the researcher proposes a new critical theoretical approach, the theory of the download culture. Download culture is a theory aimed at comprehending society's complexity and fragmentation, as well as new cultural developments. Understanding popular culture as shaped by consumption of a popular global commodity, such as music, requires a thorough understanding of the download culture as a theory. The development of information technologies has altered the way people interact and communicate, necessitating a theoretical approach to comprehend the role of new digital technologies in the music industry. Various studies have attempted to explain the effects of digital technologies

on the music industry (Molteni & Ordanini, 2002; Weijters, et al., 2013), but the download culture is a new theory that combines various concepts into a single theory for studying popular culture. The theory of the download culture is shaped by various elements namely; Technology, Postmodern Culture, Access, Fragmentation, Tangibility and Intangibility, Non-Rivalrous Nature, Immediacy, Legal and Illegal downloads, Value, worth and experience, Mobility vs immobility, Virtuality vs Reality, Globalisation and the networked Information Economy. The theory of the download culture is influenced by all these elements in various ways. The download culture is a postmodern culture shaped by technology. It is a culture where cultural resources and elements of sociability are easily accessible, easily disposable and easily shared. These elements and how they influenced the download culture are summarised below:

- Technology – The download culture is catalysed by new digital technologies, and the digitalisation of music has changed the way people listen to, buy and consume music.

- Postmodern culture – The society has been reshaped because cultures have fragmented across time and space and authenticity has been questioned. In this culture, new musical genres emerge. New ways of listening to music emerge and artistes and record labels adapt their business models to capitalise on the digital era.

- Access – People's access to, and ownership of, music has changed in recent years, with new technology allowing them to do so. The youth participants in the study indicated that they preferred to access music online for free.

- Fragmentation – Individuals can now purchase a single song rather than the entire album, which was previously required. Music files are fragmented as a result of this method. Consumption methods in the postmodern era are numerous but increasingly alienated and heterogeneous. Some people prefer to download music from the internet and listen on their computers, while others prefer to stream music online via mobile phones, for example.

- Tangibility and Intangibility – Individuals can now access softcopy music via the Internet, whereas previously music was only available as a tangible product in the form of LPs, CDs, and cassette tapes.

- Immediacy – The displacement of time and space by technology has influenced how quickly people receive music.

- Virtuality vs. Reality – The internet has changed the way people live; there is an online and offline personality. The online personality influences the music to which the individual listens.

- Legal and Illegal downloads – The download culture consists of legal and illegal practices of accessing music. This element also highlights the dilemma of illegal and legal music-sharing. The culture of music consumption has evolved over the past years but the approach of the policy in dealing with these challenges is complex. The download culture enlightens one to the need to bridge a gap between the culture of music consumption and the policy of protecting creative industries.

- Value, worth, and experience – It's critical to compare the value, worth and experience of music obtained in this new culture to music obtained in the old culture. This element projects that because cultural goods are easily accessible and shared amongst individuals, their value has reduced as a result. Vitell (2003) argues that it is important to understand how the music consumer considers the issues of ethics when downloading music files.

- Non-rivalrous – The new digitalised music format is non-rivalrous, which suggests that individuals can share music files without losing the original quality or piece. People just easily search and access music and share it with friends, especially the youth. Waelbroeck (2013) argues that unauthorised music file-sharing may contribute to an increase in sales because unauthorised access to the music serves as a trial of the product by the potential consumers

- Globalisation and the networked information economy – The globalised market, through technology, makes music and the culture that surrounds it more accessible around the world.

In the study of technologies and the cultural industry, there have been numerous communication theories, conceptual analyses and academic explanations. However, based on a review of the literature, there is no, or perhaps limited, theoretical framework that combines many theoretical aspects or concepts of technology and

society to comprehend the music culture created by new technologies. The download culture theory proposed here attempts to fill this gap.

9.4 LIMITATIONS OF THE STUDY

This section discusses the limitations of the study.

9.4.1 Limitation of Quantitative Approach

Data from the youth who participated in this study is from one university from a rural province in South Africa while there are different universities in different provinces that can broaden the scope of the study. The University of Limpopo is located in a semi-urban area, and it is surrounded by rural areas. Thus, the majority of the participants are from rural areas. This influences the scope and diversity of participants, especially their demographic traits. Although the data that represents youth is limited within this scope, the data presents an indication of patterns of music access and consumption by students.

9.4.2 Limitation of Qualitative Approach

Interviews were used to collect data from ten artistes to share their knowledge about this research. When individuals share their knowledge and experience, the information is subjective and thus can be viewed as lacking a sense of generalisability. The essence of qualitative research is understanding a phenomenon, thus only ten artistes participated in this study. While ten local artistes as participants were very insightful for the research, it is too small a number to generalise their opinions to the hundreds of artistes in South Africa.

9.4.3 Limitation of a Sample Population

The study used 202 participants in the youth survey. This would not be adequate to generalise the findings to the South African population. The study further used 100 older adults, mainly from the Mankweng area. This affected the variety of participant, demographic qualities. The majority of the older adults were from rural areas. This sampled population was important because there are few studies of this nature that focus on rural areas. A majority of both students and older adults were Blacks and

were not representative of the diversity of South African population. The study used ten artistes to represent South African artistes, but the sample generated a picture of the investigated phenomenon. Although there were female participants, the majority of the artistes who participated in this study were male, thus findings on gender might have been under-reported. Since this study used convenience sampling to select participants, it does not reflect how the general population feels about anything as a convenience sample does not provide a representative result. As a consequence of poor generalisability, estimate bias occurs (Etikan, Musa & Alkassim, 2016).

9.5 RECOMMENDATIONS

This section discusses the recommendations for future research and for society.

9.5.1 Recommendations for Future Scholarly Works

- This study used university students to represent youth, to have an in-depth investigation. Future studies should consider a more diverse youth population; i.e., youth from different communities, regardless of their educational level.

- It is important to explore different universities from different provinces as this will provide variety among the population of the study. Future studies using older adults should recruit participants from different provinces with different geographical information, to expand the scope of the study.

- The majority of the participants in this study were blacks. Future studies should include the pattern of music access among white, coloured and Indian /Asian youth and older adults in South Africa to reflect any significant differences or complement in racial reports.

- Future studies can include record labels to share their perspectives on how the new digital technologies are influencing the music industry in South Africa.

- To strive for a gender balance amongst the artiste participants, the researcher should consider having an equal number of both male and female artistes to report on the gender similarities or differences in findings amongst artistes.

- The theory of the download culture was developed in this study to help with understanding the impact of new digital technologies on art and culture. As a

result, future studies should test the applicability of the framework in other contexts and countries.

9.5.2 Recommendations for Society

- It is important to notice that the dilemma brought by technology affects the business decisions of the artistes. When artistes are puzzled and not sure about what to do best in their music careers, their business is affected. Therefore, it is significant to ensure that more research is conducted to understand the dilemma of illegal and legal music file-sharing.

- Youth from this study believed that buying mobile data was a means of financial contribution to the artistes. Thus, different stakeholders in the music industry should come together to create an awareness on how best to support the artistes they list. Lack of knowledge by music consumers contributes to the problem of illegal music downloads and sharing.

- Considering that South Africa has socioeconomic challenges such as poverty and digital inequality, government, network service providers and music industry representatives should strive to find a way to make internet data more affordable, so that older adults and youths could access resources, including cultural product such as music online, especially in rural areas.

- The dilemma of postmodern technologies poses advantages and disadvantages for artistes, therefore it is crucially important to ensure that artistes have a better understanding of when to best release music for free or to sell music. Understanding this will ensure that artistes make calculated decisions when they decide to release their music. The theory of the download culture developed in this study could help artistes understand the current music culture in this postmodern era. Attempts to prevent illegal music-sharing should centre on exceptional music as an art form, rather than a commodity that must be purchased. Music industry representatives such as SAMRO, Composers Authors and Publishers Association (CAPASSO), The Recording Industry of South Africa (RISA) and others should develop strategies and initiatives against the illegal file-sharing of music.

9.6 SIGNIFICANCE OF THE STUDY

New digital technologies have brought about numerous changes in the music industry, including changes in the creation, production, distribution, selling and consumption of musical content. As a result, the music industry's structure has shifted. Technology has had an impact on the music industry, both positively and negatively. This study aimed to contribute to a better understanding of illegal and legal music file-sharing, as well as its impact on local musicians. Given that South Africa is a developing country with a high rate of unemployment and poverty, the findings of this study could be used to provide local artistes with the knowledge that will aid in the sustainability of their careers. The study is significant in terms of the cultural and social analyses of technology usage, music consumption and South African artistes.

Numerous, previous studies on music and technology have focused on technology and its impact on the music industry as a whole. This study, on the other hand, focused on local artistes and how they could be enabled to compete in today's global market. As a result, local artistes should benefit from this research. Because of the Internet, local artistes can reach a large number of people all over the world in a short period. Local musicians will occasionally share free musical content for promotional purposes. This research is significant in this regard because it produces knowledge about whether free download music provided by the artistes is valuable and necessary for local artistes' music or if it also feeds the culture of downloading music for free. Given the difficulties of internet access in South Africa, it was critical to investigate the culture of music access and consumption among youth and older adults. As a result, this study investigated the dilemma of technologies in music-sharing and developed a critical approach to understanding today's music consumption's 'download culture.' It is hoped that when the dilemma of illegal and legal music file-sharing is researched, the information will be beneficial to the growth of the South African music industry. This study investigated music access and consumption patterns among semi-rural youth and older adults. It looked into the culture of music-sharing, as well as the implications for local musicians. More importantly, as expected of research at this qualification level, a conceptual and

theoretical proposal was made in the form of a new theory. This becomes a new form of knowledge that serves as a critical contribution to communication scholarship.

9.7 CONCLUSION

The research set out to investigate the impact of new digital communication technologies on patterns of music access and consumption and their implications for South African artistes.

Through the use of questionnaires, young people and older adults were surveyed. Ten local artistes were interviewed. The overall finding of this study was that a majority of the youths from this study preferred to access music for free and older adults were left behind by technology when trying to access their preferred music.

The dynamics of the internet divide in South Africa have a significant influence on the culture of music access and consumption. The digital divide is affecting the music consumption of youths. When students have access to affordable internet, they can easily stream music from their favourite platforms without worrying about the cost of the internet data. People who have access to the internet can download or stream music as much as they like, but for individuals in the villages where network or internet coverage is rare, this could mean that they would have challenges accessing music online. The challenges of digital inequality have a significant impact on how music is accessed and consumed, for artistes who are in developed countries where the internet is not a major problem, may get greater support. Dijk's work (2006) on *The Network Society* explains the large inequalities in access to digital technologies. The author expresses the view that some people have access to and have required, digital technology skills, and some don't have access nor digital skills.

The data in this study shows that 76.9% of the youth participants accessed music through their mobile cell phones. This research established that the download culture has simplified and intensified illegal music consumption and access. The data shows that 67.5% of the youth participants preferred to access music through free

streaming services such as YouTube, Spotify for free, Soundcloud and others. The data shows students incorrectly thought that buying data to access music was a means of supporting artistes financially. Artistes do not gain money when people buy data to in order listen to their music. However, artistes could probably make money from performances if they were booked to perform their popular song at events. The download culture has normalised peer-to-peer music file-sharing and 53.6% of the respondents noted that they did not think it was wrong to share music with their friends and family without the artiste's consent.

This study further presented findings on patterns of music access and consumption by older adults. The findings show that the majority of the respondents did not access music online but rather preferred to listen to music on the radio or on home sound systems. Furthermore, this study revealed that a lack of access to technology as well as digital literacy significantly influenced music access and consumption by older adults. The findings reflected that 70% of the older adults did not have the internet at home and they did not spend money on buying internet data. These findings suggest that older adults have a challenge with accessing and consuming digital music. The social-cultural impact of this has repercussions on the cultural well-being of this important group in society.

Since this study investigated how new digital communication technologies impacted upon the culture of music consumption among youth in South Africa and the consequent financial impact on South African artistes, it is important to understand the following; how music is accessed and consumed, the pattern of music-sharing amongst peers and their influence on youth's purchasing behaviour. When such knowledge is acquired, new approaches to the music industry in South Africa could be developed to help benefit the local artistes. Artistes can then use technology to generate income for themselves in the South African music industry. Accordingly, Spahn (2013) indicates that the music industry must focus its efforts on using the Internet as the primary means to promote music to customers. Overall, the findings indicated that the artistes face a dilemma due to the advantages and disadvantages of new digital technologies on their music business and careers. Although essentially part of a globalised market that artistes can use technology to make their music

widely accessible to be new and loyal listeners, a critical concern is with the impact and dilemma of postmodern technologies on artistes.

As many studies of digital technologies have shown, new technologies have had a critical impact on the history, nature, value and experiences of various aspects of life. What this study has shown is that new technologies have created different socio-cultural experiences in the consumption of music as a cultural product. These experiences often create a dilemma between the benefits and the challenges of technological innovations. As Postman (1998) once asserted, technology offers "a Faustian bargain. Technology giveth and technology taketh away".

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Appendix 1: Artistes Interview Guide.

- What do you think is the role of new digital communication technologies in the production of music?
- What do you think is the role of new digital communication technologies in marketing music?
- What do you think are the effects of illegal music file-sharing on local South Africa artistes?
- What do you think are the effects of legal music file-sharing on local South Africa artistes?
- How does the download culture of music sharing affect the growth of local artistes?
- How has the illegal-file sharing affected you as an artiste?
- In your opinion, how have the new digital communication technologies impacted upon the culture of music consumption?
- How do you think local artistes should use new technologies for their music?
- In what ways can the digital download culture of music-sharing be made beneficial to local South African artistes?
- What do you think should be done curb illegal file-sharing?
- What is your view about artistes who share their music for free?
- How do you think artistes and record companies should conduct themselves in this era of the digital culture?
- In what way do you think new technologies have impacted upon access to music?
- In your opinion, how do the new technologies affect the value, worth and experience of music.
- How do you think artistes are impacted on by globalisation? How should artistes conduct themselves in a globalised market?

Appendix 2: Youth Questionnaire   **Respondent no……..**

My name is Kgasago Tshepho, PhD candidate in the department of Media, Communication and Information Studies at University of Limpopo. I am conducting research about legal and illegal digital music sharing and its effects on South African Artistes for academic purpose.

I hereby request your consent to participate in my study, your participation will be highly appreciated. Respondents' identities will remain anonymous.

Instructions

Please answer the questionnaire as honestly as possible.

Use a cross(X) to answer the questions where appropriate.

You can choose more than one answer where relevant.

Section A

1. Do you like to listen to music?
   a. Yes   (   )
   b. No   (   )
2. How often do you listen to music?
   a. Always (everyday)   (   )
   b. Sometimes (2-3 times weekly)   (   )
   c. Seldom (Once or twice a month)   (   )
   d. Never   (   )
3. How do you mostly listen to music? (Choose 1 option)
   a. On your Mobile phones (   )
   b. In the Car   (   )
   c. Home sound system   (   )
   d. Radio   (   )
   e. Computer   (   )
   f. TV   (   )
   g. Others_____
      _____(Specify)
4. How do you prefer to access music? (Choose all relevant options)

a. Free streaming (Soundcloud, Spotify, YouTube)   (   )
b. Paid Streaming/downloads (iTunes, google play, Spotify premium) (   )
c. Free downloads (datafile host, Fakaza, Zippyshare)   (   )
d. Peer-to-peer music sharing   (   )
e. I buy hard copy from the stores.   (   )
f. Radio   (   )
g. TV   (   )
h. Others_____

   _____

5. Where do you access **MOST** of the music you listen to? (Choose **ONLY** 1 option)

   a. Free streaming   (   )
   b. Paid streaming/downloads   (   )
   c. Free download   (   )
   d. Peer-to-peer music sharing   (   )
   e. CDs and Cassettes   (   )
   f. Radio   (   )
   g. Other_____(Specify)

6. Have you ever bought music?

   a. Yes   (   )
   b. No   (   )

7. Which of the following social media do you **mostly** use for accessing music?

   a. Facebook   (   )
   b. YouTube   (   )
   c. WhatsApp   (   )
   d. Instagram   (   )
   e. Twitter   (   )
   f. Snapchat   (   )
   g. I don't access music on social media.   (   )
   h. Others_____

   _____

8. Which of the following do you use for accessing music?

	Always	**Occasionally**	**Never**
Radio			
TV			
Newspaper and magazine			
YouTube			
WhatsApp			
Facebook			
Twitter			
Instagram			
Other_____			
Other_____			

9. Which social media platform(s) do you **always** use to follow your favourite artistes?
   a. Facebook   (   )
   b. Twitter   (   )
   c. Instagram   (   )
   d. YouTube   (   )
   e. Snapchat   (   )
   f. I don't follow them   (   )
   g. Others_____

   _____(specify)

10. What type of music do you **mostly** listen to?
    a. R&B   (   )
    b. Gospel   (   )
    c. Dance/House   (   )
    d. Reggae   (   )
    e. Hip hop   (   )
    f. Afro   (   )
    g. Jazz   (   )
    h. Pop   (   )
    i. Country   (   )

j. Others_____

11. Mention artistes for whom you would pay to see their concert/performance, starting with the most favourite.

   a. _____ (Most Favourite)

   b. _____

   c. _____

   d. _____

   e. _____

12. In your opinion, how should artistes make money from their music? (Choose all relevant options)

   a. From paid download of music   (   )

   b. From bookings   (   )

   c. From hosting events/shows   (   )

   d. From advertising and endorsement (   )

   e. From people buying their music   (   )

   f. From streaming services   (   )

   g. Others_____

   _____

Section B.

13. Do you download music?

   a. Yes   (   )

   b. No   (   )

14. How often do download music?

   a. Always   (   )

   b. Sometimes   (   )

   c. Never   (   )

15. Do you download free music?

   a. Yes   (   )

   b. No   (   )

16. How often do you download free music?

   a. Always (Everyday)   (   )

   b. Sometimes (1-3 times weekly)   (   )

c. Seldom (1-2 times Monthly)   (   )

d. Never   (   )

17. Which of the following do you use to share/upload music?

	Always (All the time)	Occasionally (2-3 times weekly)	Seldom (Once a month)	Never
WhatsApp				
Shareit				
Email				
Facebook				
Twitter				
Instagram				
YouTube				
Other (Specify)_____				
Other (Specify)_____				

18. Do you think it is wrong to share music via technology without the artiste's permission?

a. Yes   (   )

b. No   (   )

Why?_____

_____

19. Do you know that music sharing via technology is illegal without the artiste's permission?

a. Yes   (   )

b. No   (   )

20. In what way do you contribute financially to the artistes that you listen to?

a. I don't contribute financially.   (   )

b. I buy tickets for their shows/event.   (   )

c. I buy music with my money.   (   )

d. I use my data to download their music.   (   )

e. Others_____

_____

21. If you were an artist, would you mind if people downloaded your music for free?

a. Yes   ( )

b. No   ( )

22. Do you buy music?

a. Always   ( )

b. Sometimes   ( )

c. Never   ( )

23. Do you buy music online?

a. Always   ( )

b. Sometimes   ( )

c. Never   ( )

24. Do you buy music in retail music stores?

a. Always   ( )

b. Sometimes   ( )

c. Never   ( )

25. Do you think it is important to buy music?

a. Yes   ( )

b. No   ( )

26. How are often are you connected to the internet?

a. I am always connected to the internet. ( )

b. I have internet access occasionally. ( )

c. I am rarely connected.   ( )

d. I do not have internet access. ( )

27. How do you mostly access the internet? (Choose only 1 option)

a. Mobile data   ( )

b. Free campus Wi-Fi   ( )

c. Student computer laboratory ( )

d. Student residence Wi-Fi (On campus) ( )

e. Student residence Wi-Fi (Off campus) ( )

f. Home internet   ( )

g. Other_____ ( )

28. Which device do you **mostly** use to access the internet? (Choose only 1 option)

    a. Mobile phone   ( )

    b. Computer/Laptop   ( )

    c. Tablets   ( )

    d. Other_____

29. How much do you usually spent on internet data per month?

    a. Less than R50   ( )

    b. R50-R100   ( )

    c. R100-R200   ( )

    d. R200-R300   ( )

    e. More than R300   ( )

30. When not on campus or during school sessions, where do you access the internet?

    a. Home internet (Wi-Fi router, LAN, etc)   ( )

    b. Internet café   ( )

    c. Mobile Data   ( )

    d. Public Wi-Fi   ( )

    e. I don't access internet   ( )

    f. Other_____

31. Do you have access to the internet at home, except for mobile data (home where you come from)?

    a. Yes   ( )

    b. No   ( )

Section C

32. Sex

    (a) Female   ( )

    (b) Male   ( )

33. Age

    (a) 16-20 years   ( )

    (b) 21-25 years   ( )

    (c) 26-30 years   ( )

    (d) 31-35 years   ( )

34. Current University student (choose one)

    (a) 1st year student ( )

    (b) 2nd year student ( )

    (c) 3rd year student ( )

    (d) Honour student ( )

    (e) Masters student ( )

    (f) PhD Student ( )

    (g) Completed postgraduate degree ( )

35. How much is your monthly income allowance from home/family?

    a. Less than R100 ( )

    b. R100-R500 ( )

    c. R600-R1 000 ( )

    d. R1 100-R1 500 ( )

    e. R1 600-R2 000 ( )

    f. R2 000- R3 000 ( )

    g. R3 100 and more ( )

    h. I don't get monthly allowance from family ( )

36. Financial support

    a. NSFAS ( )

    b. Funding from corporate sponsor ( )

    c. Bursary ( )

    d. Scholarship ( )

    e. Private sponsor (Friend, mentor,) ( )

    f. I do not get monthly income from a sponsor ( )

    g. Other_____

37. What type of geographical area do you live in?

    a. Rural area (Village) ( )

    b. Semi-Urban ( )

    c. Urban Area ( )

38. Race

    a. White ( )

    b. African ( )

c. Coloured   (   )

d. Indian   (   )

Appendix 3: Older Adults Questionnaire **Respondent no……..**

My name is Kgasago Tshepho, PhD candidate in the Department of Communication Media, and Information Studies at University of Limpopo. I am conducting research about *legal and illegal digital music sharing and its effects on South African Artistes* for academic purpose. My study was approved by Turfloop Research Ethics Committee.

I hereby request your consent to participate in my study. Your participation will be highly appreciated. Your identity will remain anonymous.

Instructions

Please answer the questionnaire as honestly as possible.

Use a cross(X) to answer the questions where appropriate.

You may choose more than one answer where relevant.

Section A

1. Do you like to listen to music?
    a. Yes ( )
    b. No ( )

2. How often do you listen to music?
    a. Always (everyday) ( )
    b. Sometimes (2-3 times weekly) ( )
    c. Seldom (Once or twice a month) ( )
    d. Never ( )

3. How do you mostly listen to music? (Choose **ONLY one** option)
    a. On your Mobile phones ( )
    b. In the Car ( )
    c. Home sound system ( )
    d. Radio ( )
    e. Computer ( )
    f. TV ( )
    g. At events ( )
    h. DSTV Audio Bouquet ( )

    i.   Online   ( )

    j.   Others

       _____

       _____(Specify)

4. Do you buy music?

    a.   Yes   ( )

    b.   No   ( )

5. How do you prefer to access music? (Choose all relevant options)

    a.   I collect from my friends.   ( )

    b.   I buy hard copy from the stores.   ( )

    c.   I request young people get music for me.   ( )

    d.   I listen to music when my family members are listening. ( )

    e.   Radio   ( )

    f.   TV   ( )

    g.   I download for free from the internet   ( )

    h.   I buy music online   ( )

    i.   WhatsApp   ( )

    j.   Others_____

       _____

6. Where do you access **MOST** of the music you listen to? (Choose **ONLY** 1 option)

    a.   I collect from my friends   ( )

    b.   I buy hard copy from the stores   ( )

    c.   I request young people get me music I want   ( )

    d.   I access music online   ( )

    e.   Peer-to-peer music sharing   ( )

    f.   CDs and Cassettes   ( )

    g.   Radio   ( )

    h.   TV   ( )

    i.   I download for free from the internet   ( )

    j.   I buy music online   ( )

    k.   DSTV Audio Bouquet   ( )

    l.   Other_____(Specify)

7. Which music format do you **mostly** use to listen to music?

a. CDs   ( )

b. Cassettes   ( )

c. LPs (Vinyl records)   ( )

d. Digital format such as MP3, MP4, etc   ( )

e. Online streaming   ( )

f. Others_____

8. Have you ever bought music in retail stores?

c. Yes   ( )

d. No   ( )

9. If Yes, when was the last time you bought music in a store?

a. 6 Months ago   ( )

b. 1-3 years ago   ( )

c. 3-5 years ago   ( )

d. 5-10 years   ( )

e. 10-20 years ago   ( )

f. More than 20 years ago   ( )

10. Have you ever bought music online?

a. Yes   ( )

b. No   ( )

11. Do you use social media for accessing music?

a. Always (everyday)   ( )

b. Sometimes (2-3 times weekly)   ( )

c. Seldom (Once or twice a month)   ( )

d. Never   ( )

12. How often do you search for **new** released music?

a. Always (everyday)   ( )

b. Sometimes (2-3 times weekly)   ( )

c. Seldom (Once or twice a month)   ( )

d. I don't search new music   ( )

13. Do you use social media platform(s) to follow your favourite artistes?

a. Yes   ( )

b. No   ( )

14. What type of music do you **mostly** listen to?

a. R&B   ( )

b. Gospel   ( )

c. Dance/House   ( )

d. Reggae   ( )

e. Hip hop   ( )

f. Afro   ( )

g. Jazz   ( )

h. Pop   ( )

i. Traditional   ( )

j. Country   ( )

k. Others_____

15. Mention artists for who you would pay to see their concert/performance, starting with the most favourite.

a. _____ (Most Favourite)

b. _____

c. _____

d. _____

e. _____

16. In your opinion, how should artists make money from their music? (Choose all relevant options)

a. From paid download/streaming of music   ( )

b. From bookings   ( )

c. From hosting events/shows   ( )

d. From advertising and endorsement   ( )

e. From people buying their music   ( )

f. Others_____

_____

Section B.

17. Do you download music?

a. Yes   (   )

b. No   (   )

18. Do you download free music?

a. Yes   (   )

b. No   ( )

19. Do you pay to download or stream music online?

    a. Yes   ( )

    b. No   ( )

20. How often do you download free music?

    e. Always (Everyday)   ( )

    a. Sometimes (1-3 times weekly)   ( )

    b. Seldom (1-2 times Monthly)   ( )

    c. Never   ( )

21. Have you ever bought pirated music (From street or unofficial music shops)?

    a. Yes   ( )

    b. No   ( )

22. Do you share music with friends via technology?

    a. Yes   ( )

    b. No   ( )

23. If you use technology to share music with friends, which technology do you use?

    a. WhatsApp   ( )

    b. Email   ( )

    c. USB drive or external drive   ( )

    d. Mobile Bluetooth or Shareit   ( )

    e. Facebook, Twitter or Instagram   ( )

    f. I don't share music via technology   ( )

    g. Others_____

24. Do you think it is wrong to share music via technology without the artiste's permission?

    a. Yes   ( )

    b. No   ( )

    Why?_____

    _____

25. Do you know that music sharing is illegal without the artiste's permission?

    a. Yes   ( )

    b. No   ( )

26. In what way do you contribute financially to the artistes that you listen to?

a. I don't contribute financially.   (   )

b. I buy tickets for their shows/event.   (   )

c. I buy music with my money.   (   )

d. I use my data to download their music. (   )

e. Others_____

_____

27. If you were an artist, would you mind if people downloaded your music for free without your permission?

a. Yes   (   )

b. No   (   )

28. Do you think it is important to buy music?

a. Yes   (   )

b. No   (   )

29. How are often are you connected to the internet?

a. I am always connected to the internet. (   )

b. I have internet access occasionally.   (   )

c. I am rarely connected.   (   )

d. I do not have internet access.   (   )

30. Do you have internet access at home?

a. Yes   (   )

b. No   (   )

31. How do you mostly access the internet? (Choose **ONLY 1** option)

a. Mobile data   (   )

b. Public Wi-Fi   (   )

c. Home Wi-Fi (Internet router)   (   )

d. Home internet   (   )

e. Work Internet   (   )

f.   I don't access the internet.   (   )

g. Other_____ (   )

32. Which device do you **mostly** use to access internet? (Choose only 1 option)

a. Mobile phone   (   )

b. Computer/Laptop   (   )

c. Tablets   (   )

d. I don't access internet   (   )

e. Other_____

33. How much do you usually spent on your internet data per month?

    f. I don't spent on data   ( )

    g. Less than R50   ( )

    h. R50-R100   ( )

    i. R100-R200   ( )

    j. R200-R300   ( )

    k. More than R300   ( )

Section C

34. Sex

    (c) Female   ( )

    (d) Male   ( )

35. Age

    (e) 50-55 years   ( )

    (f) 56-60 years   ( )

    (g) 61-65 years   ( )

    (h) 66-75 years   ( )

    (i) 75 years and older   ( )

36. Highest qualification achieved.

    a. Grade 11 and lower   ( )

    b. Grade 12   ( )

    c. Diploma or Certificate   ( )

    d. Degree   ( )

    e. Postgraduate   ( )

37. Monthly income

    i. R1 000-R5 000   ( )

    j. R5 000-R10 000   ( )

    k. R10 000-R20 000   ( )

    l. R20 000-R30 000   ( )

    m. R30 000- R50 000   ( )

    n. R50 000 and more   ( )

    o. I don't have income   ( )

38. How would you classify yourself?

    a. High income earner   ( )

b. High-middle income earner   ( )

c. Low-middle income earner   ( )

d. Low income earner   ( )

e. I don't earn income   ( )

39. What geographical area do you live?

d. Rural area (Village)   ( )

e. Semi-Urban   ( )

f. Urban Area   ( )

40. Race

e. Black   ( )

f. White   ( )

g. Coloured   ( )

h. Indian   ( )

Appendix 4: A letter to Research Informants (Interviews)

P.O. BOX 267

MATHABATHA

0733

08 OCTOBER 2018

Dear Research Informant

Re: Invitation to participate in a research project

My name is Tshepho Justice Kgasago and I am currently conducting research for my PhD in Communication Studies at the University of Limpopo. I hereby invite you to participate in the research project I am undertaking.

The topic of the research is titled as follows: **Download Culture and The Dilemma of Postmodern Technologies: (II)Legal Digital Music Sharing and Its Effects On South African Artistes.**

The participation in this research will be in a form of an interview. The focus of this study is to examine how the evolution of technology has impacted on the political economy of the music industry in South Africa and how the illegal and legal download of music benefits or disadvantages local artistes. Specifically, this study intends to explore the impact of illegal and legal music file-sharing and its effects on South African artistes (musicians).

Your identity as a participant will be kept confidential. It is anticipated that the duration of the interview discussion will be 30 minutes. No remuneration will be offered for participation in the discussion. The discussion sessions will be taped through an audio recorder. Be assured that all information you provide in the interview will treated in the strictest confidence. Furthermore, participants and the researcher will sign a consent form that confirms the terms and conditions stated in this letter.

Your participation in this study will highly appreciated.

Yours Sincerely

Tshepho Justice Kgasago

Mobile Number   : 0786667252

Email   : tshepho.kgasago@ul.ac.za

Yes, I am willing to conduct an interview to discuss these issues further. Your identity will be kept confidential throughout the study.

Appendix 5: Interview Consent Form

I, ...(name), being over the age of 18 years declare that I give consent to conduct an interview for the research project titled as follows: **Download Culture and The Dilemma of Postmodern Technologies: (II)Legal Digital Music Sharing and Its Effects on South African Artistes.**

I understand that I am under no obligation to answer any or all of the questions posed, and I am participating in the interview of my own free will.

I may withdraw from the interview discussion at any time. I may not directly benefit from taking part in this research. I am aware that the information in this study will be published and I will be identified as an artiste.

I agree that information in the interview will be recorded on audio tape.

I am aware that I should retain a copy of this Consent Form for future reference.

Participant's signature……………………......... **Date**……………….........

I certify that I have explained the study to the research informant and consider that she/he understands what is involved and freely consents to participation.

Researcher's signature…………………………. **Date**…………………....

Appendix 6: A letter to Research Informants (Survey)

P.O. BOX 267

MATHABATHA

0733

08 OCTOBER 2018

Dear Research Informant

Re: Invitation to participate in a research project

My name is Tshepho Justice Kgasago and I am currently conducting research for my PhD in Communication Studies at the University of Limpopo. I hereby invite you to participate in the research project I am undertaking.

The topic of the research is titled as follows: **Download Culture and The Dilemma of Postmodern Technologies: (II)Legal Digital Music Sharing and Its Effects On South African Artistes.**

The participation in this research will be in a form of a questionnaire survey. The focus of this study is to examine how the evolution of technology has impacted on the political economy of music industry in South Africa and how the illegal and legal download of the music benefits or disadvantages local artistes. Specifically, this study intends to explore the impact of illegal and legal music file-sharing and its effects on South African artistes (musicians).

Your identity as a participant will be kept confidential. The anticipated duration of the survey is 15 minutes. No remuneration will be offered for participation in the survey. Be assured that all information you provide in the survey will treated in the strictest confidence. Furthermore, participants and the researcher will sign a consent form that confirms the terms and conditions stated in this letter.

Your participation in this study will highly appreciated.

Yours Sincerely

Tshepho Justice Kgasago

Mobile Number   : 0786667252

Email   : tshepho.kgasago@ul.ac.za

Yes, I am willing to conduct a survey to discuss these issues further. Your identity will be kept confidential throughout the study.

Appendix 7: Survey Consent Form

I, ...(name), being over the age of 18 years declare that I give consent to conduct a survey for the research project titled as follows**: Download Culture and The Dilemma of Postmodern Technologies: (II)Legal Digital Music Sharing and Its Effects on South African Artistes.**

I understand that I am under no obligation to answer any or all of the questions posed, and I am participating in the survey of my own free will.

I may withdraw from the survey discussion at any time. I may not directly benefit from taking part in this research. I am aware that the information in this study will be published and I will not be identified in any way and individual information will remain confidential.
I am aware that I should retain a copy of this Consent Form for future reference.

Participant's signature……………………......... **Date**……………..........
I certify that I have explained the study to the research informant and consider that she/he understands what is involved and freely consents to participation.

Researcher's signature…………………………. **Date**…………………....

Appendix 8: Ethics Clearance Certificate

University of Limpopo
Department of Research Administration and Development
Private Bag X1106, Sovenga, 0727, South Africa
Tel: (015) 268 3935, Fax: (015) 268 2306, Email: anastasia.ngobe@ul.ac.za

TURFLOOP RESEARCH ETHICS COMMITTEE

ETHICS CLEARANCE CERTIFICATE

MEETING: 06 March 2019

PROJECT NUMBER: TREC/63/2019: PG

PROJECT:

Title: Download Culture and the Dilemma of Postmodern Technologies: Legal Digital
                  Music Sharing and Its Effects on South African Artistes.
Researcher: TJ Kgasago
Supervisor: Prof T Oyederni
Co-supervisor/s: N/A
School: Languages and Communication Studies
Degree: PhD in Communication studies

PROF P MASOKO
CHAIRPERSON: TURFLOOP RESEARCH ETHICS COMMITTEE

The Turfloop Research Ethics Committee (TREC) is registered with the National Health Research Ethics
Council, Registration Number: REC-0310111-031

Note:
i)   This Ethics Clearance Certificate will be valid for one (1) year, as from the abovementioned
        date. Application for annual renewal (or annual review) need to be received by TREC one
        month before lapse of this period.
ii)   Should any departure be contemplated from the research procedure as approved, the
        researcher(s) must re-submit the protocol to the committee, together with the Application for
        Amendment form.
iii)   PLEASE QUOTE THE PROTOCOL NUMBER IN ALL ENQUIRIES.

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TO WHOM IT MAY CONCERN

This is to certify that the thesis written by Tshepho Justice Kgasago and entitled:

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was copy-edited by the undersigned. At the same time a reconciliation of citations
and the accompanying Reference List was undertaken. The Reference List was also
assessed for technical correctness.

The writer was provided with the corrections/amendments which required attention.
The corrected document was subsequently proof-read and a number of additional
corrections were advised.

The undersigned takes no responsibility for corrections/amendments not carried out
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Dr Alan Weimann