Adolescents' relationship to music in the new digitized era

An exploration of how the new digitized technology has affected adolescents' willingness to pay for music and their use of music to regulate moods and develop their identity

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This master's thesis is carried out as a part of the education at the University of Agder and is therefore approved as a part of this education. However, this does not imply that the University answers for the methods that are used or the conclusions that are drawn.

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Abstract

This thesis is an exploration of how the technological changes have affected adolescents' use of music. The two extended hypotheses I will explore are: "Adolescents today are not willing to pay for music" and "Adolescents use music to regulate moods and develop their identity". The reason for choosing these exact hypotheses is an assumption that the digitization of music has led to a decreased willingness to pay for access, while the more abstract use of music in mood regulation and identification is still the same.

To explore my hypothesis I conducted two quantitative surveys among adolescents aged 12-13. I present the results through descriptive figures and tables, in addition to correlate some variables of specific interest. Due to the relatively low number of respondents and a lack of spread in age and geography my surveys can not plead to be statistically representative for adolescents in Norway. In this respect my surveys can be said to be case studies. Nevertheless my findings may carefully be used to illuminate some trends in the society.

The results show that in my groups of respondents it is quite common to pay for music, mostly through paying for access through streaming services. One interesting observation is that it seems like the adolescents are not aware that they are paying, maybe because the payment happens through their parents' credit cards.

Unawareness seems to be a core word regarding use of music in mood regulation as well, generally they were neither agreeing nor disagreeing that they used music in this regard.

Most of the respondents were neither agreeing nor disagreeing that they listened to the same music as their friends. This was also the general response when they were asked if they listened to different music than others they knew. Their response indicates that the respondents did not consciously use music to identify themselves inside or outside a group. The respondents did not seem to agree much to the claim that the music they listened to did tell something about who they were either, but there was a clear correlation between the degree to which respondents listened to different music than others they knew and how much they experienced music as a personal identifier. When discussing my results I point to todays' hit-based distribution of music as a possible explanation for a decrease in identification through music.

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1.Introduction

1.1 Background for choice of topic

Music has always been a very important part of my life. As a child I was teaching myself how to play the guitar by watching chord diagrams from my mothers songbooks, in addition to taking individual lessons learning how to play several instruments. When it was time for me to choose a profession I was positively "doomed" to choose music as my direction. After studying for several years I have been working as a music teacher, both in primary and secondary school, and as a piano teacher in arts school. My work has given me interest in and some insight into adolescents' relationship to music, and thus I decided to write my master thesis about adolescents' relationship to music.

In my childhood we listened to music from cassettes. We did not buy lots of pre-recorded cassettes, actually I can barely remember buying any at all. Except once, I discovered a basket filled with extremely cheap cassettes in a bookstore. There is no need to mention the name of the band, but it was a quite famous Norwegian one at that time. I bought one cassette, and when I got back home I put on a tape to be able to use it to record music from the radio.

Because that was what we did, we made our own selections with hits or other songs we liked by recording them from the radio and listened to them over and over again. Due to the fact that we at that time did not have access to the Internet where we could find the lyrics, we learned the lyrics by memorizing it. This led to some charming misunderstandings regarding the text, some of them still following me when I hear these songs and sing the lyrics today. Towards the end of the songs the radio host interrupted with some silly comment, which I still can remember when I hear those songs today. We could not digitally mix or master the songs, but we tried to learn playing them on the guitar. Again, we could not look up the chords on the Internet, but we tried and failed, and in the end it sounded quite ok.

I can remember when I got my first CD as a reward for being interviewed in the local newspaper. This one was followed by others, mainly as gifts, as a child you do not have much money at your disposal. But when I got a new CD I could use hours listening to it, reading the lyrics and watching the pictures. Alongside our increasing collection of CD's, we still recorded music on cassettes from the radio. After a while a new activity arose as well, burning

CD's. As a music student around the change of the millennium I remember many late nights at the music lab ripping cd's I had borrowed from the library.

Being an adolescent I felt that the music I listened to was part of my identity. This music made me identify with some people and feel different from others. The artists were idols I looked up to, and the walls in my room were decorated with posters of my favourite bands.

Music was also important socially. I listened to music with my friends and we created memories connected to songs. Thinking back at the friends I had as an adolescent I have, without exception, at least one song I identify specifically with each of them. I also have songs connected to different phases in my own life and I can easily draw a timeline of my life from I was ten and till now based on music that has been, and still is, important to me. Thus music has form as a kind of self-remembrance.

When you are young you experience very strong emotions, which you can release by listening to or play music. You can find lyrics that explain your feelings, feelings that might not always be so easy to describe with your own words. At high school, each time one of the girls were feeling troubled because of some boy we collectively let out the frustration by singing "End of the line" (Honeyz). Especially the bridge was sung with great empathy: "Even though you've been doing me wrong I still care, do you think that by treating me cruel that somehow I'll disappear, Baby, I love you too much just to walk away, don't make me hate you, baby, you've got to be straight". Afterwards I have the feeling that the girl having the starring role in that day's romantic drama was feeling at least a little bit better.

When I now will be writing my master thesis alongside with working as a music teacher I will use the opportunity to look into how adolescents are using music today. The technology is different from the time I grew up, but my assumption is that music still plays an important role in adolescents' lives.

1.2 Presentation of my hypotheses

The last 15 years there has been a huge technological development regarding how music is distributed, listened to, and experienced by the audience. Earlier the device playing music was a piece of furniture in the living room and the family had to agree what music to listen to.

Now every single person in the family might have several devices to listen to whatever music they want (Frith 2007: 2). Young people are often the first ones to adopt new technology, and therefore they have embraced the possibilities of accessing music on the Internet to the fullest. Very much of the music available on the Internet seems to be free, either through legal or illegal downloading or streaming. Music is shared from peer-to-peer and mainly acquired from digital services, legally or illegally. It has been claimed that adolescents in the post-Napster generation are not using money to provide themselves with music. The extended hypothesis I will examine is: "**Adolescents today are not willing to pay for music**".

There is no doubt that young people today use different media both to find, listen to and to share music than what we did in the 90's. As mentioned before the change in technology has led to the assumption that young people today are not willing to pay for music. Nevertheless my assumption is that, when you see behind the difference in technology, there are some similarities regarding the use of music to build identity and regulate moods. Therefore I will also be working with this extended hypothesis: **Adolescents use music to regulate moods and develop their identity.**

1.3 Structure of my thesis

I will start by introducing previous research about adolescents' use of music and other relevant theory about adolescence, identity construction and emotional conduction in the adolescence period. Because access to and use of music are strongly influenced by the music industry I find it expedient also to look into the development and changes in this industry the past decades. I will continue by elaborating my methodological choices regarding implementation and analysis of the survey. Afterwards I will present and discuss the results from my survey. Finally, I will in the conclusion chapter extract what I view as the most interesting findings from my survey.

1.4 The period of adolescence and adolescents' relation to music

Adolescence is the period between childhood and adulthood. When that period starts and ends vary between cultures and also from one individual to another. This transitional period lasts longer now than before when children were children until they were confirmed and then suddenly were counted as adults. The term adolescence can be understood as a phase in the

life cycle created by biological, psychological and sociological influence (Stafseng and Frønes 1987: 18) or as a social process with the goal of becoming an adult (Øia and Strandbu 2007 in Beckmann 2014: 46). The term can also be understood as a state of mind, the classical understanding of puberty as being young and confused, both biologically and sociologically (Stavseng and Frønes 1987:17). All of these definitions give background understanding for working with my hypotheses.

When becoming an adolescent it is common to seek more time away from the family. It is often said that youngsters are hanging out with friends all the time, but that is not necessarily true. Most of the time they are not any longer spending with is now spent on their own. Larson and Richards estimated that the time spent alone increased from 17 to 28 percent of waking hours between 5th and 7th grade (Larson and Richards 1991 in Larson 1995: 540).

1.4.1 Adolescents use of money on music

During the project ”Pandora’s iPod: Music and moral in the society of information” (my translation) there were conducted two quantitative surveys in Trondheim regarding adolescents’ habits of music on the Internet. The first one was implemented in 2005 and the second one in 2010. The respondents were asked how much money they spent on money each month. At the time when the first survey was implemented (2005) there was no culture for streaming in Norway, so the respondents were only asked about purchase of music. The average amount of money spent on purchase of music among the respondents was 133 Norwegian kroner a month. In the group of respondents being 15 years old or younger the amount was 113 Norwegian kroner (Heimsvik, Nybakk and Spilker 2005). In the next survey (2010) the average amount spent on purchase of music was found to be 70,60 Norwegian kroner a month. In the group of adolescents aged 12-15 years the amount was 60,30 Norwegian kroner (Kershaw, Longva, Mathisen and Spilker 2010). This survey was conducted after Spotify was launched and streaming music had started to gain ground in Norway. Therefore the respondents were also asked how much money they spent on streaming services each month. The average amount from the whole group of respondents was 20,70 Norwegian kroner a month. In the group aged 12-15 the average amount was slightly higher, 26 Norwegian kroner (Heimsvik et. al 2005, Kershaw et. al 2010).

The numbers from these two surveys indicates that the amount of money spent on purchase of music was decreasing from 2005 to 2010. If we add the amount spent on streaming to the sum of money spent on purchase in 2010 we get 91,30 Norwegian kroner for the whole group and 86,30 Norwegian kroner for those aged 12-15. This number is still lower than the average amount spent on music in 2005 and one explanation of that might be the entry of streaming services on the market. In 2010 almost 20 percent of the Norwegian population had created a Spotify account (URL: https://news.spotify.com/no/2010/12/02/norway-million/ 17.10.2016). Thus at this point only a tiny fraction of these were paying subscribers.

1.4.2 Adolescents use of time on music

For the majority of adolescents music is a considerable element of everyday life. According to Norwegian Media Barometer 53 percent of the 9-15 year-olds uses some kind of audio media (radio not included) on an average day. The same survey tells us that streaming services is the medium that is increasing the most. 68 percent of the Norwegian population listen to streamed music files on an average day. In the group of 9-15 year-olds the share is 70 percent. For the oldest part of the population aged 67-79 the CD-player is still the most popular medium, (still not included radio) with 66 percent listening to it on an average day. But generally the use of CD's has been going dramatically down, from 93 percent using it on an average day in 2003 to 22 percent in 2015. For the group of 9-15 year-olds the number is also 22 percent on an average day. The percentage listening to MP3-files downloaded from the Internet is decreasing, from 59 percent in 2010 to 31 percent on an average day in 2015. For the 9-15 year-olds the number was 23 percent in 2015 (Vaage 2016).

According to Norwegian Media Barometer a person in the group aged 9-15 listens to music 31 minutes on an average day. This number is much lower than previous research has shown. In the early 70's an American survey found that among the participants the boys listened to music three hours and the girls listened four hours a day (Lyle and Hoffman 1972 in Beckmann 2014: 125). Due to the fact that music is much more available today than 40-50 years ago it would be more likely to assume that the share of time used on music is increasing rather than decreasing. The reason why the numbers from Norwegian Media Barometer is so much lower is probably that adolescents, in particular, also consume music in ways that is not captured through the part of the survey that is supposed to deal with music. It is likely to assume that some of the time the adolescents use on radio, TV and internet, respectively 28,

67 and 119 minutes on an average day in the group aged 9-15 is also used on listening to music (Vaage 2016). If this consume was included the survey would probably have shown a much higher share of time used on music.

In 1998 Christopher Small introduced the verb ”musicking” in his book by the same name. He argues that music is rather an activity than an isolated thing. He defines the verb ”… to take part, in any capacity, in a musical performance, whether by performing, by listening, by … practising, by … composing or by dancing” (Small 1998: 9). If we agree to this definition we can state that adolescents are musicking maybe one third or fourth of the waking hours. The technological development the last decades has enabled listening to music in almost every situation. Several research has shown that most of the time listening to music is not the only activity, but it is accompanying other activities, for instance doing homework, training, moving from one place to another or being with friends (Beckmann 2014, DeNora 1999, Saarikallio and Erkkiilä 2007). Still listening to music while doing these activities is an active choice, so it may be wrong to define the music as background music. It may rather be called parallel activities, because the listening may be as important as the other activity (Bergman 2009: 129).

1.4.3 Adolescents use of music to regulate moods

Emotions are important in organizing relations between human beings and are a tool for understanding ourselves better (Beckmann 2014: 138). Individuals that have a coherent understanding of who they are more likely to be more emotionally stabile, than individuals who have a more incoherent identity (Kohut 1971 in Larson 1995). Our emotions are indicators of what mood we are in. Moods are generally acknowledged by having longer duration than emotions and they do not generally have a specific cause (Gross 1998, Outley and Jenkins 1996 in Saarikallio and Erkkilä 2007).

When we know that adolescence is a period when you are separating both your inner self and your public identity from your family it makes sense that adolescents’ mood are changing rapidly and that their emotions may seem extreme. For children their parents are the most important support in developing healthy understanding and regulations of emotions, but gradually this role is taken over by their friends (Beckmann 2014: 141). Above we have also stated that adolescents spend more time on their own than when they were younger. This time

spent alone is not necessarily a time with specifically positive emotions, rather the opposite. Nevertheless adolescents tend to need their own space and to seek this melancholy solitude to develop their inner identity and deal with their emotions. After being alone for a while the adolescents tend to actually feel better than they did before their solitude period (Larson 1995: 540).

There are different types of music to different kinds of occasions. In society we use certain music for weddings and another kind for funerals. Also on a more individual level we may have some music we listen to when we are cleaning the house, another kind when we go training, and at parties we may prefer a different type of music (Saarikallio and Erkkilä 2007, DeNora 1999). Likewise there are different kind of music for various emotions and moods. When browsing on Spotify you find lots of playlists called for instance ”Sad songs”, ”Music for workout”, ”Party music” etc.

Research has pointed to mood regulation among the most important reasons for music listening (DeNora 1999, Laiho 2004). Music is used both to get in the right mood, for instance raise you energy level, and to get out of a mood. For instance is music the most used tool for adolescents to handle stress (Kurdek 1987 in Larson 1995: 546). Music is also used to express and work through negative emotions, like anger. This may be described as a dual-step process were you direct your negative emotion towards a harmless activity, dive into and process it, so that you afterwards are capable of redirecting you emotion into a constructive activity (Izard 2002 in Saarikallio and Erkkilä 2007: 103).

1.4.4.Adolescents and use of music in identity construction

Using the term identity we can mean different things. Firstly, identity can mean external characteristics like name, nationality, age and gender. Secondly, and sociologically, it can be one individual’s personality and attitude that differentiates this person from another. The term can also be used about one personal inner self, the consciousness of who we are (Ruud 1997: 46). Using the first definition identity is something we are more or less born with, which will affect how we view ourselves and how others look at us. Using the second definition identity is something that is influenced both by genes and the environment and can be changed during a lifetime. The inner self is affected of the first two meanings of the term and is also changeable.

Generally speaking children have a pretty clear sense of who they are, mainly built up of their interaction with and relation to their parents. When they are growing older they are not idealizing their parents in the same way as they did before, their more mature reasoning skills permit them to see the adults around more objectively (Larson 1995: 537). Adolescents also feel more fragmented and question who they are (ibid 1995: 547). They feel an urge to rediscover who they are and what they want to do with their lives. Gradually they are seceding themselves from their parents and have to take a personal stand in for instance political, religious and moral questions (Ulvund 2009: 27). At the same time the period of adolescence is a socialization process that forms individuals to be a member of the certain culture and society they belong to (Frønes 2006: 26 in Beckmann 2014: 52).

In both of the above mentioned Pandora surveys the respondents were asked to grade their interest in music on a scale from 1 to 10. Respectively 90 and 86,6 percent placed themselves on the upper half of the scale. Respectively 47 and 39 percent marked either 9 or 10 (Heimsvik et. al 2005, Kershaw et. al 2010). This may be interpreted as that the majority of the respondents see themselves as more than average interested in music. According to Jenkins (2008) it is not easy to distinguish between identity and interests. Your interests help identifying yourself and your identity affects how you identify your interests. If we draw on this hypothesis and the findings from the Pandora surveys about adolescents' degree of interest in music we may conclude that music is important in defining adolescents' identity.

Music is essential in the public identity that adolescents are gradually developing outside the family (Larson 1995: 543). North and Hargreaves found that adolescents tend to favour people having the same taste in music as they have themselves (North and Hargreaves 1999). Their musical taste places the individuals sociologically and helps defining social relations and is thus a mean in forming their identity. Through your taste in music you can establish where you stand regarding ethnicity, degree of adjustment to society and law-abidingness among other variables (Ruud 1997: 106). Adolescents use music to show who they are both when they are together with others and through social media, and they are conscious of what they are sharing. On Spotify you can choose if you do or do not want to show on Facebook what you are listening to. It is also possible to choose a private session for a limited period if you do not want to show what you are listening to.

Above we have stated that adolescents are more insecure of who they are than when they were children and that they are struggling to find a separate identity from their parents. Adolescents may use music to try on possible selves, both positive and negative ones. Through music they can explore and express both hope and fear regarding the future and who they are to become (Larson 1995).

1.5 Historical background of the music industry and solutions in the digital age

The history of music goes back to the Upper Paleolithic age (Wikstrom 2009: 60f), more known as the late Stone Age. This means that music can be traced at least 10.000 years back from now. In the Stone Age music was part of the everyday life, not something you listened to only to amuse yourself. Up to the advent of print technology music were merely part of the oral tradition between generations and only a live industry. Musicians had to play the music themselves and learn from each other. They went to local concerts and were exposed to new songs, which they afterwards might try to reproduce on their own instrument (ibid).

At the end of the nineteenth and beginning of the twentieth century the print technology advanced so that those who could afford it could buy sheets of the music they liked. The experience of listening to music was still only available live. But in the same period new sound-recording technologies were developed and soon the core product in the music industry changed from printed sheets to shellac discs (ibid 2009: 62). The next century major innovations happened in the music industry, being the invention of the radio, the cassette and finally the digitalization and file sharing of music. All these big happenings caused a fear in the music industry that they would not be able to earn money the way they were used to. One example is the blank cassettes, which the industry blamed for the decrease in revenue from vinyl in the beginning of the 1980's. Still independent research showed that recorded music sales between 1980 and 1996 actually increased by 13 % and that those who copied onto cassettes where those who bought the most records (Coleman 2005 in Moreau 2013). When feeling threatened by new technology the music industry has responded by trying to stop the technology and to sue the technology firms or the users of the new technology. But eventually the music industry has always found a way to adapt to the new disruptive technology and figured out new ways to control the market (Wallis 2013: PowerPoint from lecture 26.08.2013).

The digitization of music started towards the end of the 70's when the production of music was changed by the development of new digital technological equipment. Earlier music recording was mainly an analogue production of sound where the recording captured radio waves and reproduced the sounds to signals, which again was decoded and reproduced by a record player. In digital recordings the sound waves are converted to a stream of numbers, which again can be retrieved and reconverted to music through a recording device. In 1982 the CD format was introduced and the following years many music consumers replaced their LP collections with CDs. The record companies also published new editions, in addition to remixed and remastered versions, of old recordings from their back catalogues. This may be the main reason why global music sales were on the top some years before the change of the millennium (Wikstroöm 2009: 64). From 1994 to 1999 record sales were flat, and from 1999 to 2002 it was going downwards (Krueger 2005: 25).

The digitization of music production gave the music industry better opportunities regarding use of time and resources. The technology made it possible to sample, loop and process the sound recorded. In theory, the producers did not necessarily need to cooperate with artists at all, because it was possible produce all the sounds needed digitally (Wikström 2009: 120f). The challenge was that the digital production also made possible digital sharing and this threatened the industry's control.

The Internet was invented in 1990, made publically available in 1993 and expanded dramatically the first decade of the new millennium. The combination of digitization of music and the widespread of the Internet made possible digital sharing of music files, and in 1999 the 18 year old student Shawn Fanning introduced peer-to-peer file-sharing to the masses through a software named Napster. The site was soon closed down after a lawsuit, but was followed by many other similar, and even more developed sites (Hesmondhalgh 2013: 343).

The music industry points to illegal downloading as the main reason for the decline in revenue since 1999 (Wikström 2009: 64). It is almost impossible scientifically to prove this claim, and maybe a decrease in CD-sales was logical after a continuing growth over several decades. What is a fact though, is that the same decade as the Internet was gaining public availability there was a drop in the global revenues from recorded music sales from 26,9 billion US dollar in 1999 to 17 billion US dollars ten years later (Hesmondhalgh 2013: 342). In Norway the decrease was even more dramatic, from around one billion Norwegian kroner

at the change of the millennium to almost only the half in 2011 (Nordgård 2013: 7). These numbers are not taking into account the CPI.

Illegal downloading became a serious problem for the recording music industry. Following the closedown of Napster thousands of other lawsuits came, not only against providers of illegal downloading, but also against individuals that used them (Hesmonshalgh 2013: 343). Secondly, music firms also launched information campaigns to convince users that illegal downloading seriously harmed music. In Norway the record industry associations used TV, newspaper and the Internet for their campaign Piracy Kills Music in 2007 (Spilker 2010: 136). Finally, there has been a massive lobbying against multilateral organizations to strengthen copyright legislations. Despite these various strategies from the music industry there were in 2006 more P2P network users than ever (Wikström 2009:153). Numbers shows, though, that in 2010 the illegal downloading was starting to decrease (Spilker 2010: 135).

It was not an easy task to convince users that they are supposed to pay for digital music. Consumers are less willing to pay for digital tracks than for a physical album (Nag 2010: 51). The value of a cd is higher because it is collectable and because of the visual. If we take a look at other "non-music" online services we know that many of them are getting their earnings through advertising and are thus free to use. It may be difficult for users to understand the difference between them and online music services regarding payment (Wikström 2009: 174). The industry was very reluctant to adapt to the digital era, and the initiative to find legal solutions came from firms outside (Moreau 2013). Today there are two main categories of business models for digitally distributing recorded music, legal downloads and streaming.

When you have purchased a digital track online you can download it to your digital device. In the same way as when you buy a cd it is a one-time fee, and you own the track forever, if you do not loose or ruin it. When you in the 80's copied a cassette the quality would be worse than on the original. In the 90's when you burned a cd the quality would decrease if you burnt it enough times. In comparison a file will not decrease in quality if it is copied one or a million times. After Napster digital rights management (DRM) systems were further developed suiting the digital solutions to hinder illegal copying of recorded music (Hesmondhalgh 2013: 343). Globally paid downloads is today the biggest revenue stream in digital music with 45 %, but streaming is getting closer than ever with 43 % of the market (IFPI 2016).

Apple's iTunes Store was launched in 2003, being one of the first and the biggest retailer for digital music, leading to the minority of users buying digital music gradually increasing (Hesmondhalgh 2013: 343). iTunes was the first service that offered single-song download to a fixed price without having the users to pay a monthly fee. In the beginning iTunes had a very strict form of DRM not allowing the consumers to play the music they had bought on anything else than Apple-products. Users, governments and record labels were critical to this extreme lock-in, and from 2009 Apple were forced to go away from this strategy (Wikström 2009: 102f).

When using a streaming service you have a temporary license to listen to the music. The services are built on different kind of business models. One kind of membership is the all-you can-eat model. You pay a monthly fee to get access to the service' entire catalogue (Wikström 2009: 104). Another business model is the ad-based model. Here the revenue streams are not going directly from the user to the streaming service, but through advertisements. The challenge with this model is that it generates much less money compared to the all-you-can-eat model, or the model of single-song download for that sake (ibid 2009: 107).

The first services for music streaming were the ad-based services last.fm and Pandora, launched in respectively 2002 and 2005. Based on the listeners last plays the services recommended songs and artists that might suit their musical taste.

On a world basis approximately 68 million people has a paid version of some streaming service (IFPI 2016). In Norway 1,5 million people were in 2015 using a paid version of a streaming service, which makes streaming the far biggest revenue for the national music industry. This counted for 83 percent of the income from recorded music the first six months of 2016, up 3 percent from the same period in 2015 (URL: http://www.ifpi.no/flere-nyheter/item/117-music-sales-up-7-8-in-norway-h1-2016 29.08.2016).

At the time writing Spotify is the biggest streaming service in the world (URL: http://www.billboard.com/articles/news/6784774/spotify-pandora-most-popular-music-streaming-app-worldwide 29.08.2016). The service was developed by the Swedes Daniel Ek and Martin Lorentzon and was launched in 2008. Spotify is built on a freemium model, which means that they offer both a free version and a premium version. Using Spotify Free you do

not pay any monthly amount, but you pay with your time due to the interrupting adds. Using the mobile app you will not be able to listen to anything you want, you will only have access to pre-made playlists and shuffle mode. Using the premium version you pay a monthly fee of 99 Norwegian kroner and get access to the entire catalogue. The audio quality is higher using the paid version. You can also "download" songs for offline listening. This kind of "download" does not mean that you owe the tracks forever, your access depend on you paying the bill every month. In August 2016 Spotify had 39 million paying subscribers, up from 20 million in June 2015. The number of non-paying members have surpassed one hundred millions. This means that approximately 40 % of the users are paying for the service, against 25 % in March 2013 when there were 24 million users and only 6 million of them paying (URL: http://www.statista.com/statistics/244995/number-of-paying-spotify-subscribers/ 29.08.2016).

A new report from IFPI carried out by Ipsos connect among internet users in 13 of the world's leading music markets (not Norway) found that YouTube is the most popular music service. YouTube has over one billion users and in the youngest group of respondents 93 percent uses it for music consumption (IFPI 2016). The revenue from YouTube is very low, the great prevalence taken into account. In Norway the income from YouTube the first half of 2016 were only 4,7 million Norwegian kroner, which is actually 200.000 Norwegian kroner less than the same period the year before. This accounts for less than 2 percent of the total revenue from recorded music in Norway (ibid). The main reason given for using this service is that it is free. Still 13 percent of the users say they would pay for music if YouTube started charging for usage, either through YouTube or other (ibid).

Piracy is still a major challenge for the industry globally. 35 percent of those using Internet are accessing unlicensed music. Piracy is most popular among young Internet users; in the group aged 16 to 24 the percentage doing such activity is 49 %. The infringement has now a different form than before (ibid). While traditional piracy was carried out through downloading via P2P-networks today the infringement happens without including anything else than your device and a streaming service. This technique is called ripping and is not very different from the ripping of cd's popular around the change of the millennium. Using an app you are able to download music from for instance YouTube so that you can create your own playlists, which you are able to listen to without ads. Of course this causes that there are no remuneration to the rights holders.

Still the economy of the recorded music business is recovering after the record low income some years ago. Globally music revenues increased with 3,2 % in 2015. Digital revenues are for the first time bigger than revenue from physical, and streaming had a growth globally on 45,2 percent the same year. The healing process of the music industry in Norway is even more rapid. The first half of 2016 the music sales in Norway increased with 7,8 percent from the same period in 2015 (IFPI 2016).

When music only were available in physical stores the retailers had to think carefully what cd's they wanted to put in the shelves. When music is digital and do not need any physical space it opens up for the possibility of distributing more than the best sellers. In the beginning of the streaming technology there was a quite common belief that the possibilities of streaming would benefit the smaller acts. The low distribution cost and the unlimited space would make it possible to provide more niche music. This was exemplified by Chris Anderson's Long tail thesis (Anderson 2004). Through digital outlets artists could reach more people with their music and by that be able to promote themselves and their concerts. This hypothesis has proven to be wrong. Too many choices tend to make people do one of two things. Either to reject to choose at all or to choose something they know from before (Schwartz 2004).

Another reason why smaller acts are struggling with low revenue from streaming is the way the money is distributed. The pro-rata model favors the most streamed artists because it builds its revenue streams on percentages of plays on the platform as a whole. The top one percent of the artists gains 77 percent of the total revenue from streaming (Mulligan 2014 in Nordgård 2016: 186). Another solution could be a user-centric model, which bases the distribution of revenue on each user's listening profile. Thus recent research shows that this only will have a minor effect, if any, on the market share (Nordgård 2016:184f)

One factor that made file sharing so popular around the change of the millennium was that almost everything was available "one click" away. The last couple of years streaming services like Spotify have started offering special suggestions for the customers based on what they have listened to before through their service Discovery. Such features are not a new invention, actually the first streaming services made playlists based on your earlier preferences. Thus the combination of this feature and the possibility to make your own playlists may be one of the

things that make Spotify the preferred service for many users. You can also browse to find music in different categories, and that may help people find something new.

2. Method

2.1 Methodological approach

As presented in the beginning of this thesis the purpose of my study was to explore two extended hypotheses, 1) "Adolescents are not willing to pay for music" and 2) "Adolescents use music to regulate moods and to develop their identity". To examine my hypotheses I implemented two quantitative surveys with respondents aged 12-13. The reason for choosing this particular age was that I had easy access to adolescents at this age in my job as a music teacher.

I found it most adequate to use quantitative method because I needed to get information from a relatively high amount of respondents to be able to accept or reject my hypotheses. Quantitative method is used to map prevalence of certain phenomena and has its origin in the natural science (Johannessen, Tufte and Kristoffersen 2004: 34). It differentiates from qualitative methods by the degree of structure. In general the quantitative methods are less flexible, once you have done your survey you cannot change your questionnaire (ibid 2004: 311). The questions and the answer options have to be formed in a way that enables unambiguous quantification of the data. Using quantitative sampling was the best way to enable statistical analysis of my data. Even if I had used a questionnaire it would have been too time consuming to interview enough respondents, so I chose to use self-administered questionnaires.

My methodological approach also secured the anonymity of the respondents. If I had chosen the interview form I could have guaranteed confidentiality, but especially given the pupil-teacher relation it still might have been difficult for some to be honest. It was important to give them anonymity because the questionnaire contained indirect questions about law-abidingness. When asking questions revealing the respondents moral standpoint to a topic there is always a risk of underreporting. One example is that several surveys have shown that as many as 10 percent of those reporting to have voted in the last parliament election did not

actually do that (Ringdal 2007: 88). By giving the respondents full anonymity through a self-administered questionnaire I was minimizing this risk, even if it is impossible to remove it completely.

My second hypothesis about adolescents using music to build identity and to regulate moods could with advantage have been examined with qualitative interviews in addition to the questionnaires. After having completed the survey with the first group of respondents I was considering to gather a focus group to get more useful information about that topic. Still practical considerations led to prioritizing implementing an additional survey with another group of respondents. By including some open-ended items giving them the possibility to exemplify in which way they chose music that suited their mood and how they used music to change their mood, I got more information about these topics. Looking back I should have used some open-ended questions about the topic of identity too. The reason why I did not do that was simply that circumstances led to lack of time to prepare the questionnaire carefully enough.

In general the disadvantage of using a self-administered questionnaire is that the answering rate might be low (Nardi 2006: 18), but in my case this was no problem. The pupils were motivated, and all of those being present wanted to participate. One reason for that might simply have been that this was an unusual activity in the classroom. It is likely to assume that if they were to answer the questionnaire in their leisure time the response rate would have been lower. Nevertheless my impression was that they also were motivated by the fact that they were important for me in exploring something they were interested in.

Another general disadvantage of using self-administered questionnaire as research design is that it might be easy to misunderstand the meaning of the questions (Nardi 2006: 18). If the questions are not understood right by the respondents the survey will lack reliability. The background questions asked and the questions concerning my hypothesis about willingness to pay for music were inspired by the Pandora surveys implemented in Trondheim in 2005 and 2010, because these surveys partly dealt with the same issues as those I wanted to examine. Using these surveys as inspiration when forming my own questions I got a stronger degree of reliability, because these questions already had been tried out. Misunderstandings were also partly avoided by the fact that I was present while they were answering and could answer questions they might have. Still I realized when I was working with the raw-data that there

might have been some misunderstandings, which complicated the analysing process. When forming the second survey I tried to avoid asking questions in a way that could be interpreted wrong.

Because I was doing one main survey (in 2015) and one follow-up survey (in 2016) my studies may carefully be defined as having a multi-case design. Those are featured by one case forming the main basis, which one or more other cases are being compared to (Johannessen et. al 2004: 82). My studies can also be said to be implicitly comparative (Anderson 1990; Wadel 1973 in Ringdal 2007: 151) because I am partly comparing my results with previous research, especially with numbers from the Pandora-surveys.

Given the fact that all the respondents participating in the first survey was attending the same primary school, and that all the participants in the second survey was from the same secondary school, my examination can also be viewed as case-studies. Case studies are featured by the fact that they are examining a limited object, one single person or a relatively small group (Stake 1995 in Ringdal 2007: 149). Using this definition each respondent is a micro unit and the collective of all respondents from each school is the macro unit. To be able to generalize on a national level I should have had more respondents, from different parts of Norway and also aged other than 12 or 13. A weakness with this survey is that my findings cannot plead to be statistically representative for adolescents in Norway. One obvious reason is the relatively small amount of respondents, 35 in the first survey and 52 in the second one. Other arguments against statistically representativeness are that all the respondents were 12-13 years old and lived in the same geographical. It may still be assumed that the results provide a fairly valid picture of how music is used by adolescents aged 12 and 13 in this specific area. Further this picture might carefully be used to illuminate some trends in the society regarding adolescent's use of music.

2.2 The respondents

When I started working on my master thesis I was working as a music teacher at a primary school, and I got permission from the principal to use my pupils in 7th grade as respondents in my quantitative survey. Because the questionnaire was anonymous, and I was using the music lessons to implement it, she meant that there was no need to get permission from the parents. There were totally two classes with together 40 pupils in 7th grade, whereof five were absent

the days I carried out the survey. That makes the number of participants 35. The respondents were born in 2002, which means they were either 12 or 13 when the survey was implemented. Some of the respondents did not answer the question about gender, which makes it impossible to say something concrete about percentage on this topic, but at least there was no skewness that needs to be taken into consideration.

For one year after implementing this survey I was busy in a new job as a music teacher at a secondary school in the same municipality. When I continued to work on my thesis in the autumn 2016 I thought it would be interesting to follow up my data from 2015 with a new survey. There were two reasons why I wanted to do this. Firstly I needed more information I could use working on my hypothesis about adolescents' use of music to regulate emotions and develop an identity. Secondly I thought it could be interesting to see if there were any clear differences between the two groups' use of digital music.

I wanted to have a group of respondents that were as similar to the first research group as possible so I asked pupils in 8th grade to participate. The respondents were born in 2003, which means they were either 12 or 13 when participating in the survey. Nor the principal at this school saw any need in asking the parents for permission as long as the questionnaire was anonymous and voluntarily. There were 54 pupils in the 8th grade; whereof two were absent the day the survey was implemented. This makes the number of participants 52. As in the other survey not everyone marked if they were a boy or a girl, but the groups were approximately the same size.

2.3 The questionnaires

The questionnaire made for the first group of respondents had form as a folder of eight pages and contained six parts being "Background information", "Music, emotions and identity", "Equipment for music listening", "Purchase of music", "Music related use of the internet" and "Streaming services". Direct questions about activities, access and ownership were formed as closed-ended items where the respondents could choose one or more option between several alternatives. Questions asked to reveal attitude to and experience of different topics are often difficult to answer to by choosing between only two alternatives (Nardi 2006: 75). Therefore such questions and claims were to be responded by using a Likert scale, mainly with a scale from 1 to 6 where 1 symbolized strong disagreement and 6 strong agreement.

When developing the survey I was conscious of my choice in language. One example is that I used the term “free download” instead of “illegal download”. The term “download for free” includes downloading of music that are made available for free by the rights holders, but most of the music downloaded without any payment is illegal. There are three reasons for my choice of term. It is human not wanting to display any illegal activity one might do, so even though the questionnaire was anonymous there was a risk of underreporting if I had used the term “illegal”. Another aspect was that it was a fair chance that the respondents were not aware that their activity was illegal. My impression was that at least part of the respondents did not know that for instance their activity of ripping from YouTube was illegal when they started answering the questionnaire. Some became aware of it during the survey through questions they asked me. I do not know if that influenced their answers. Finally it was not really my task to find out if the respondents were doing anything illegal, but to find out whether they paid for music or not.

The first survey was implemented in April 2015. The pupils were informed about my master thesis, their role as respondents and that the participation was anonymous and voluntarily. In addition to me there were one assistant from the school present. While the participants answered the questions we walked around and answered questions that occurred. My impression was that they felt free to ask if they were insecure of how to understand the questions, maybe partly because they already had a relation to both the assistant and me. Nevertheless, when analysing the data afterwards, I discovered that some misunderstandings had occurred. As mentioned above this is a general disadvantage with this kind of survey (Nardi 2006:18).

The questionnaire I made for the second group of respondents was less extensive than the previous, containing only two pages. The questions on the first page were closed-ended and open-ended questions about digital services used for music listening. This questionnaire was sharpened regarding the questions about use of digital services to listen to music. I asked more directly if they used specific services and what service they used the most. I also asked if they used an app to download music from YouTube to their device, because this had shown to be a very common activity among the respondents in the first group. The second page contained questions of music related to emotions and identity. The questions were a mixture between open-ended questions and claims with Likert scales. When it comes to the questions

about mood regulation I gave examples of what that might be. The reason for this was that I was surprised by the negative answers I got on these questions in the first survey and was insecure if they had understood what I meant. They were also given the possibility to give examples on how they used music that suited their mood or with the intention to change it. The examples they gave were not suitable for quantification; they were meant merely to get insight in how the respondents used music according to moods.

This survey was accomplished in September 2016. Likewise as with the first respondents I informed about my master thesis, their role and that the questionnaire was anonymous and voluntary. In addition to me there were respectively one and two teachers present during the implementation. It seemed to me, as the questionnaire was easy to understand.

2.4 Processing and presentation of data from the surveys

I processed all the data manually instead of scanning the questionnaires and letting a computer program do that job. The disadvantage of that choice is that I gave myself a lot more job than if I had chosen the other solution. Still I am content with my choice because I got a great overview of the data by working with it this way. Quite a lot of the respondents had not answered the questions in a way that a data program would have been able to read. Some had marked too big crosses and some had crossed on the text instead of in the boxes.

Doing it all manually I was also able to reveal obvious wrong answers. One example is when the respondents first were asked what was their preferred device for listening to music and afterwards were supposed to mark what devices they had access to. Some of the respondents replied that mobile phone able to play music was their preferred medium for music listening, but they did not mark that they had access to a mobile phone in the next question. In such cases I found it right to assume that they had access to a mobile phone able to play, but I figured it would not be right to use this information. Still, since the information I got on this question was obviously wrong I chose to not include the answers I got on this question in further analysis.

I will be using descriptive statistics through tables and figures to illustrate the response to different areas of interest. I have chosen to present most of my results using percentage instead of frequency. Johannessen, Tufte and Kristoffersen suggest that this is expedient when

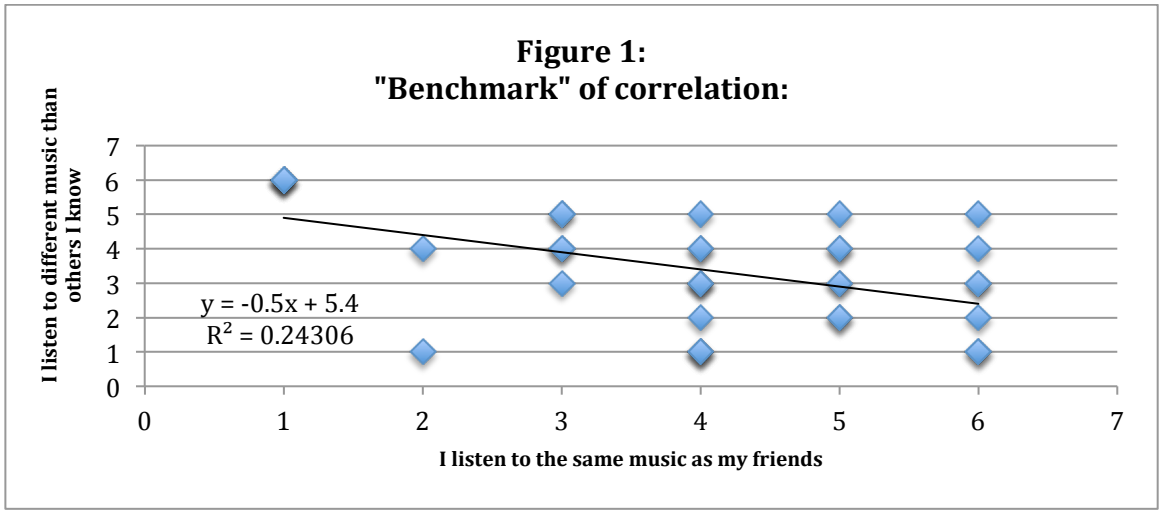
you are operating with more than 20 respondents (Johannessen et. al 2004: 234). When results are presented in tables I have sometimes included both frequency and percentage. As mentioned before I had 35 respondents in my first survey and 52 in the second one, which makes one single respondent count quite a lot in the calculation. One individual in the first survey makes 2,9 percent and one individual in the second one is 1,9 percent. Switching one respondent with another could possibly have given relatively obvious differences in the results.

When presenting results built on questions responded to by a Likert scale this is sometimes done by dividing the scale in the middle and present the lower half as agreeing and the upper half as disagreeing. This method is somehow worrisome in a statistical perspective because you loose the details between those who are strongly agreeing or disagreeing and those who have chose an alternative in the middle of the scale. The advantage of doing it this way is that you present the results in a way that is easier to understand. I have chosen to present results this way in some cases, but only when this did not give misleading results. In such cases I have chosen other methods, for instance summing up all the values given to a certain item and divided the sum on the number of answers given to find the average value given. When dealing with the response given to question about regulation of moods and identity I have chosen to divide the respondents between those agreeing (5-6), those disagreeing (1-2) and those who had placed themselves in the middle (3-4). In the same tables I also present the average value given to show what was the average response.

In the discussion chapter I will, in addition to discuss my findings up against earlier research and theory, discuss some of my results up against each other by using correlation analysis. Correlation analysis is used to point out cohesiveness between two variables (x and y) without saying anything about causality. If for instance low levels on the x-axis are consistent with low levels on the y-axis the correlation will be positive. Opposite, if high levels on the x-axis are connected to low levels on the y-axis you will have a negative correlation. One example could be that if you measure and correlate the height and the weight among ten persons you will find a positive correlation between the variables. To what degree the variables correlate with each other is presented by the correlation coefficient R_2 that stretches between -1 and 1 (Reinertsen 2006: 30). If there is a perfect negative correlation the R_2 is -1, while by a perfect positive correlation the R_2 is 1. I have chosen not to present in tables how all the variables are

correlating with each other, but rather select a few correlations I thought could be interesting to explore.

Two of the claims my respondents were asked to respond to were merely the opposite of each other, being "I listen to the same music as my friends" and "I listen to different music than others I know. Of course it is possible that you listen to the same music as your two closest friends, but that this music is in a different style than what the rest of your class prefer. Still we could assume that there would be a pretty clear negative correlation between these two claims. The figure below shows how these two claims are correlating.



The correlation between these two claims is 0.24. The main reason why the correlation is not 1 is that respondents are not hundred percent consequent when they answer. If the correlation were to become 1 all respondents that responded 6 to the first claim would have to respond 1 to the second, those who answered 5 to the first would have had to answer 2 to the second and so forth. When there are as much as six answer options to each of the claims, this is unlikely to happen (Stokkan, Gaute, researcher at SINTEF, private communication by phone 29th April 2017). Nevertheless, since these two claims are approximately the opposite of each other I will be using this result as a "benchmark" of what is a relatively clear correlation, circumstances taken into account.

3. Results

In this part I will present my findings from the surveys. The survey from 2015 forms the main basis of my findings because this was the most extensive one. This is the survey I am referring to when I report on my findings, unless it is specified that the data is from the survey in 2016.

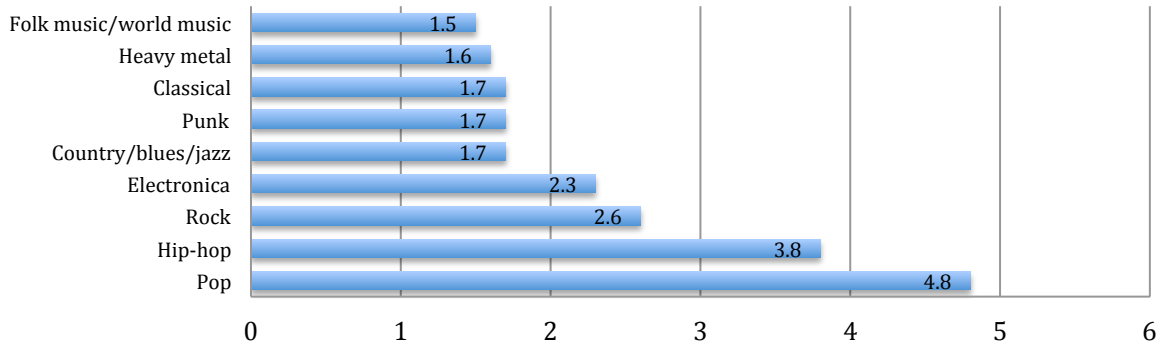
3.1 Background information on the respondents

Some of the findings from the survey are most relevant as background information to "getting to know" the respondents. With that intention I will start by presenting some information that is indirectly important when exploring my hypothesis.

3.1.1 Preferences regarding musical genres

The respondents were asked to mark on a scale from 1 to 6 to demonstrate how much they listened to each genre of music. 1 and 2 meant they did not listened much to this kind of music, 3 and 4 that they did listen a little, while 5 and 6 meant they listened to this genre a lot. Some of the respondents did not mark a box for every genre, and some marked more than one cross for one genre and thus gave invalid answers. I have summed up all the values given to each genre and divided on the number of valid answers to find the average value given to each genre.

Figure 2:
Popularity of different music genres. Responded to by an agreement scale from 1 to 6. Average value given.

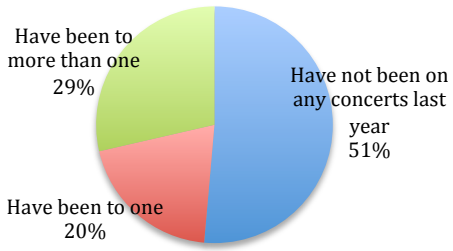


Not surprisingly pop music is the genre most of the respondents listen to the most. Hip-hop was also a quite popular genre, while folk/world music was the genre that the respondents listen to the least.

3.1.2 Concert participation last year

I also asked the respondents if they had been to any concerts the last year. The figure below illustrates their response.

Figure 3:
Concert participation last year (%)



As we can se 51 percent of the respondents had not attended any concerts the last year. 20 percent had been to one and 29 percent had attended more than one concert.

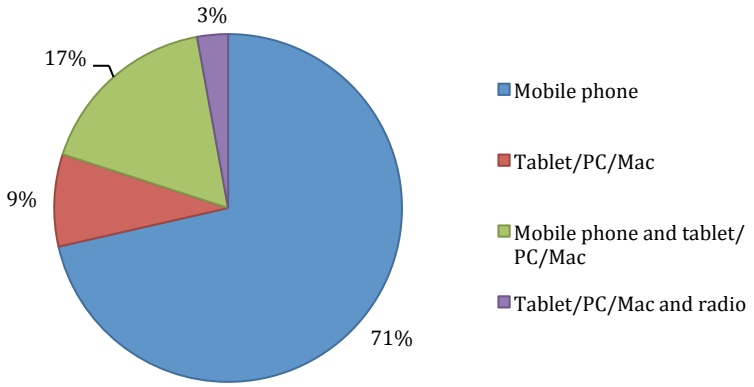
3.1.3 Devices for music listening

I asked the respondents which medium they used the most to listen to music. The alternatives they were given were mobile phone, tablet/PC/Mac, MP3-player, CD-player, radio and TV. They were specifically asked to mark only one option, but seven of the participants still marked two. Perhaps they did not understand completely what they were asked to do, or maybe they had problems choosing between the options because they experienced their usage similar.

Out of those who marked the alternative tablet/PC/Mac only three of them had this as the only chosen option. One of them had additionally marked the alternative radio, while the other six respondents had chosen the alternative mobile phone in addition. If I had chosen to take out the replies of these respondents who did not entirely follow the instruction the obvious trend

of mobile phone as main medium would have been even more overwhelming. I have chosen to include them to show that there are at least some variations. In the figure I have included these replies in sectors named ”Mobile and tablet/PC/Mac” and ”tablet/PC/Mac and radio”.

Figure 4:
Most used medium for music listening (%)

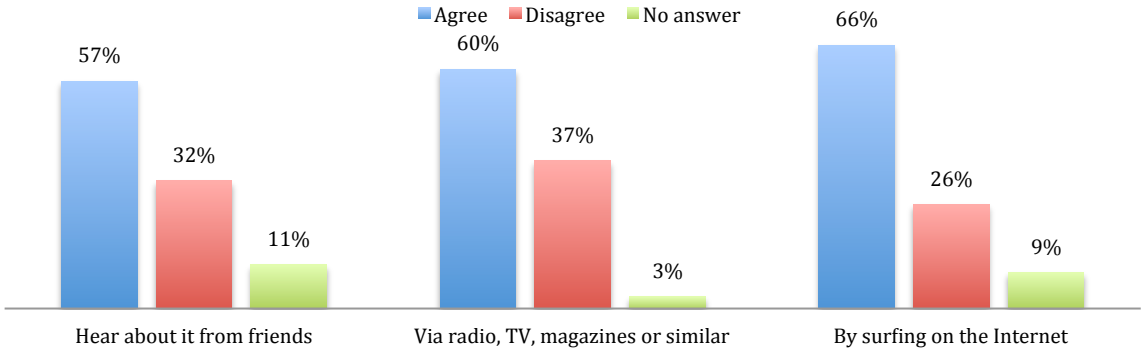


None of the respondents had chosen TV, mp3-player or CD-player as their main medium for music listening. The great majority of the respondents, 71 percent, chose only the alternative mobile phone. 20 percent chose mobile phone and some other alternative. 9 percent reported that either tablet, PC or Mac was their main medium for listening to music.

3.1.4 Discovery of music

I was also interested in getting information on how the respondents were discovering new music, if it was by word-of-mouth, via media or by surfing on the Internet. They were asked to react to some claims by using a Likert scale from 1 to 6. When presenting the results I have separated the scale in the middle. The columns show how many who agrees and disagrees to the claim and how many who has not answered.

Figure 5:
Discovering of new music (%)



The most obvious trend is that the respondents discover new music by surfing on the Internet. 66 percent of the respondents were agreeing to this claim. A slightly higher percentage are discovering new music through TV, radio, magazines or similar than through word-of-mouth. A majority was agreeing to all the claims, so all in all one can say that adolescents are discovering music both through word of mouth, by using the Internet and through other medias.

3.1.5 Music related activity on the Internet

It was important for me to get information on how the respondents used Internet for music related activity. I wanted to find out both which services they used, the frequency of their use and most of all if they were paying for music in one way or another. All of the respondents confirmed that they had access to Internet at home.

This part of the survey was formed as three sections, containing the same activities. In the first of these three sections the respondents were asked to mark the activities they did weekly, in the second which activities they did on a monthly basis, and finally, in the third section, which activities they had never done. The two following figures illustrate their response.

Figure 6:
Music related activity on the Internet on a weekly or monthly basis (%)

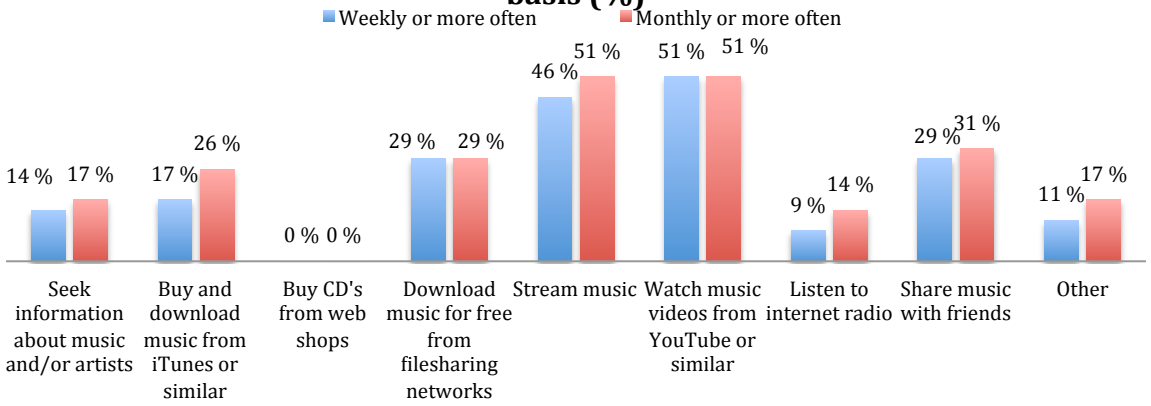
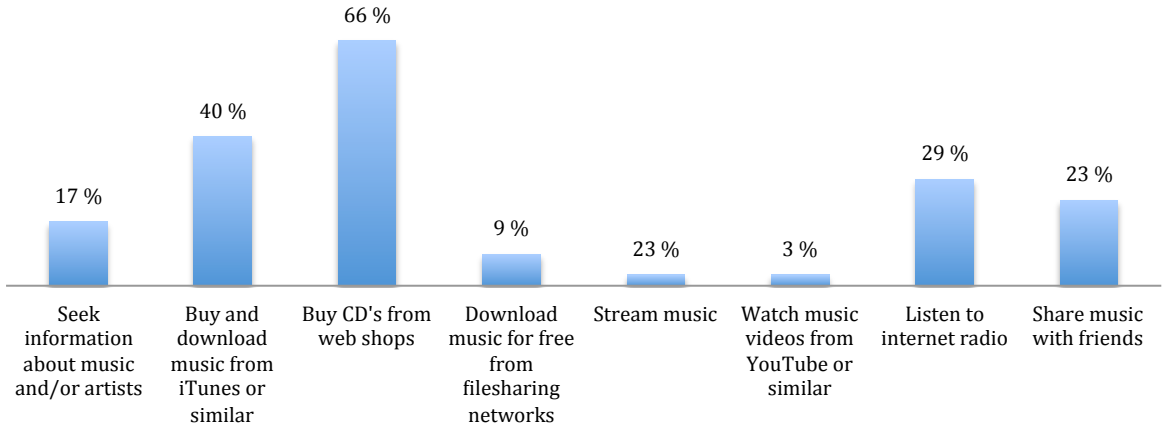


Figure 7:
Music related activites on the Internet never done (%)



17 percent use Internet to search for information about music and/or artists monthly, while 14 percent reports to do it weekly. 17 percent reports that they have never done this activity. 31 percent shares music with friends digitally monthly or more often and slightly fewer, 29 percent, reports to do it on a weekly basis. 23 percent has never used Internet to share music with friends.

None of the respondents reported to buy physical CD's on the Internet, whether on a weekly or monthly basis, and 66 percent reports that they have never done it. 26 percent reports that they buy and download music from iTunes or similar monthly or more often, while 17 percent do it weekly. 40 percent have never purchased digital music.

51 percent of the respondents streams music monthly or more often. 46 percent is doing it on a weekly basis. Only 3 percent, which is just one person, reports to never have used streaming services. 51 percent of the respondents use Internet to watch music videos on YouTube or similar on a weekly basis. Only 3 percent, which means one respondent, have never done this activity. 9 percent listens to music from Internet radio on a weekly basis, while 14 percent reports they do it monthly. 29 percent has never done this activity.

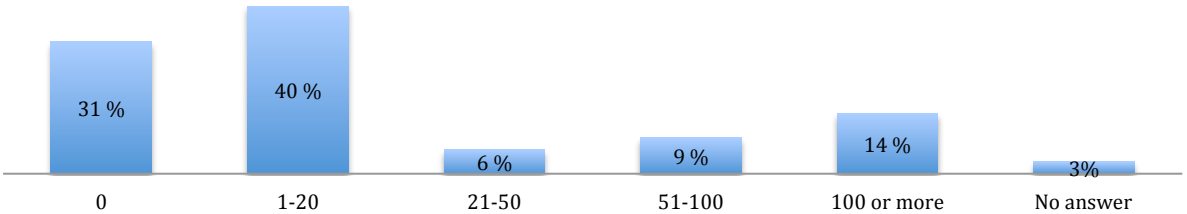
29 percent of the respondents report that they are downloading music for free from file sharing networks weekly or more often. This is the same percentage as those reporting to do it on a monthly basis. 9 percent has never done this activity.

17 percent reports to do "other" music related activity on the Internet monthly or more often. On a weekly basis the percentage is 11. When asked what this "other" activity is they responded iTube[1].

3.2 Ownership of music

I asked the respondents how many digital files they did own. They were not asked to specify neither from where they had achieved the files, nor if they had purchased them or got them for free, legally or illegally.

Figure 8:
Ownership of digital files (%)

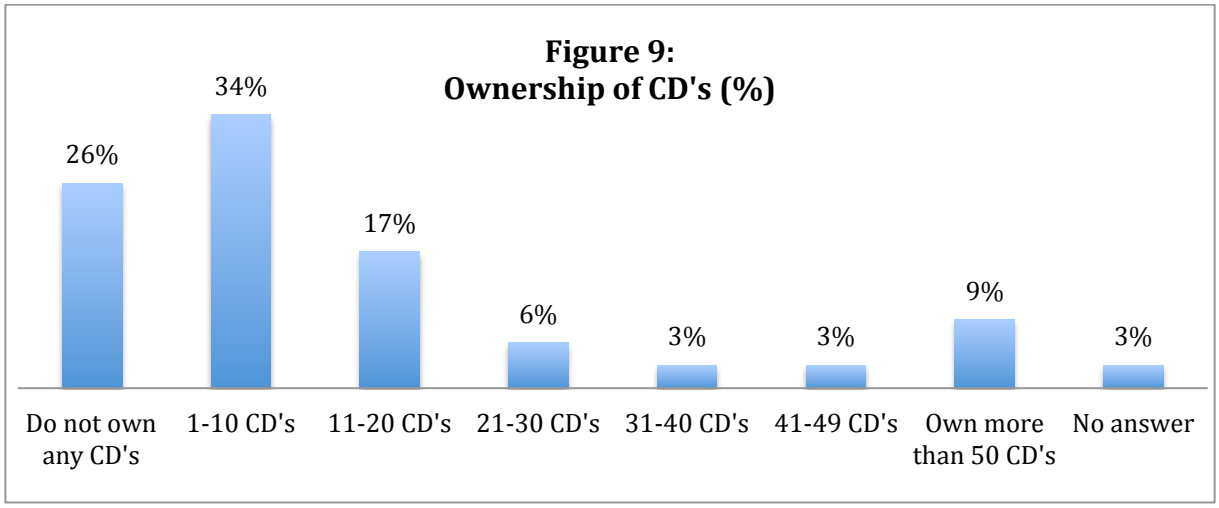


31 percent answered that they did not own any digital music files. This is the same percentage as those answering "no" when questioned if they downloaded music for free. 40 percent

[1] iTube was an app that allowed the users to rip music from for instance YouTube and download it to the users device. This service was taken down because it is not remunerating the rights holders, but equivalent apps have been launched.

owned 1-20 music files, while 15 percent had between 21 and 100 files. 14 percent answered that they owned more than a hundred digital music files.

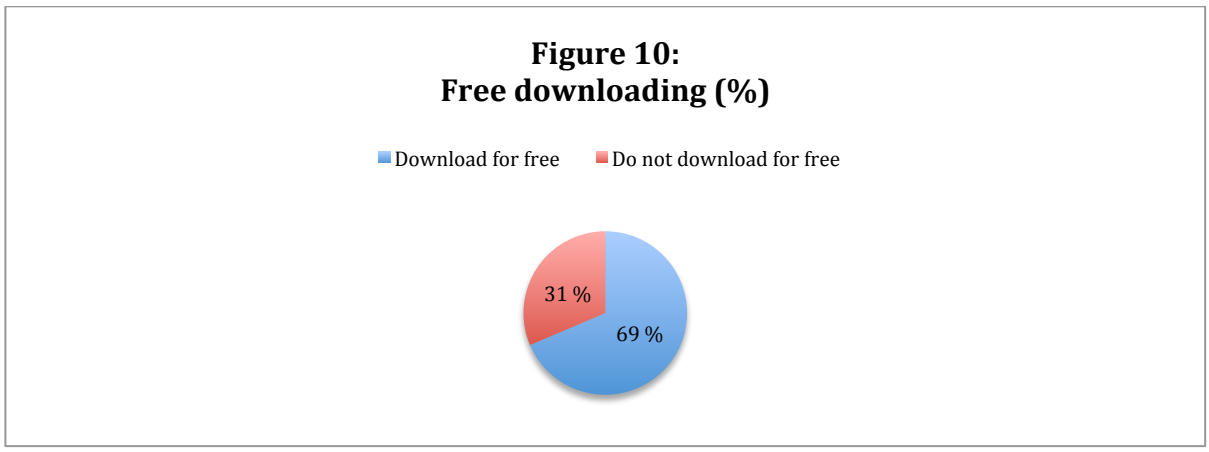
I also asked them how many CD's they owned.



As we can see my respondents owned even fewer CD's than digital files. 26 percent did not own any CD's at all, while 34 percent owned between 1 and 10 CD's.

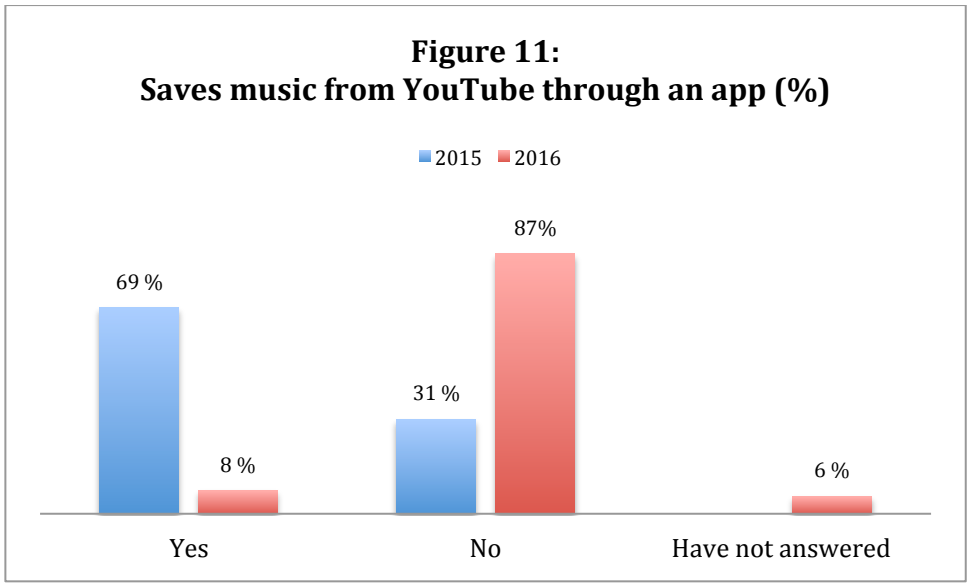
3.3 Downloading of music

I asked the respondents separately if they downloaded music for free. The figure below illustrates their response.



As we can see 69 percent confirms that they are downloading music for free, while 31 percent reports that they are not doing this activity.

Because downloading of music the recent years has taken a new form, ripping of music from YouTube, I asked the respondents in both surveys if the saved music from YouTube through an app. This figure demonstrates their response.

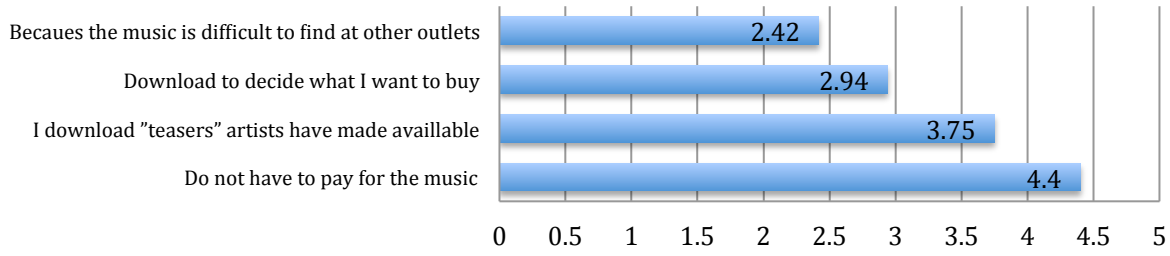


This response shows a distinctive difference between my two groups of respondents. In 2015 69 percent confirmed to save music from YouTube through an app, while in 2016 the percentage was only 8.

3.3.1 Arguments for downloading

The respondents were faced with some claims regarding their downloading and asked to respond to them by a Likert scale from 1 to 6. Marking 1-2 meant that the claim suited them badly, 5-6 meant that the claim suited them well and 3-4 that the claim suited them neither badly or well. This question was only for them who had confirmed that they were downloading for free. I have summed up the values given and divided on the number of answers given to find the average value of each claim.

Figure 12:
Arguments for free downloading.
Responded to by an agreement scale from 1 to 6.
Average value given.

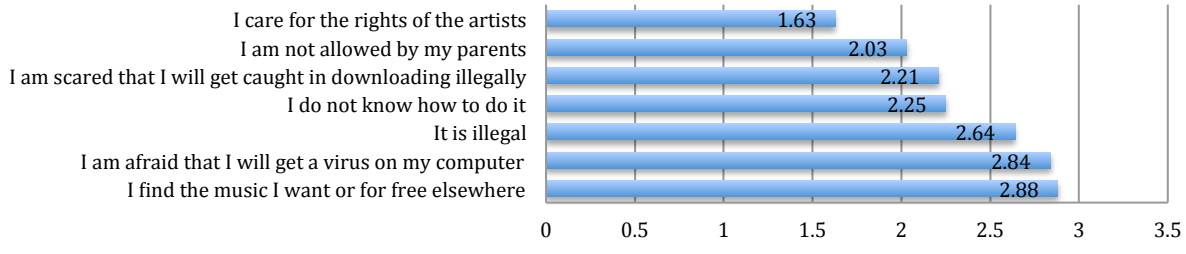


The argument for free downloading that the respondents were agreeing to the most was that they did not have to pay for the music. The claim they agreed to the least was that they did it because the music was difficult to find at other outlets.

3.3.2 Arguments against downloading

I was also interested in finding out what might be their reasons not to download for free or possibly why they were limiting this activity. All the respondents were asked to react to some claims regarding reasons not to download by using a Likert scale from1 to 6, regardless of whether they had reported to do this activity or not.

Figure 13:
Arguments against downloading.
Responded to by an agreement scale from 1 to 6.
Average value given.

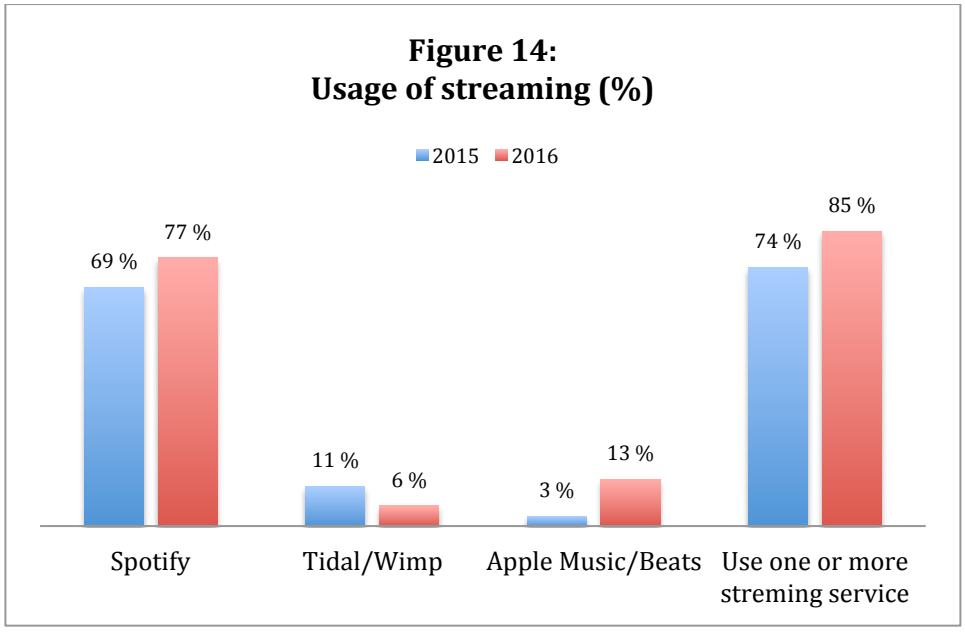


The response reflects that most of the respondents are downloading for free. They are generally disagreeing in all the arguments against downloading. The argument they are

disagreeing to the most is that they care for the rights of the artists. The argument they are agreeing to the most is that they find the music they want cheap or for free elsewhere.

3.4 Streaming

In both my surveys I asked the respondents if they were streaming music and what streaming service they did use if they used any. This figure illustrates their response.



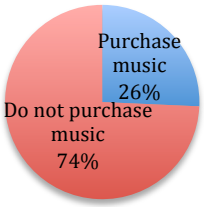
The percentage using streaming was 74 percent in 2015 and 85 percent in 2016. Spotify is the preferred service among my respondents both years.

3.5 Payment of music

To verify or falsify my hypothesis that adolescents are not willing to pay for music it was crucial to find out about my respondents' habits regarding payment for music. I was interested in finding out both if they bought music, digital or physical, and how much money they spent on recorded music in general, through purchase and subscriptions.

3.5.1 Purchase of music

Figure 15:
Purchase of music (physical or digital) (%)

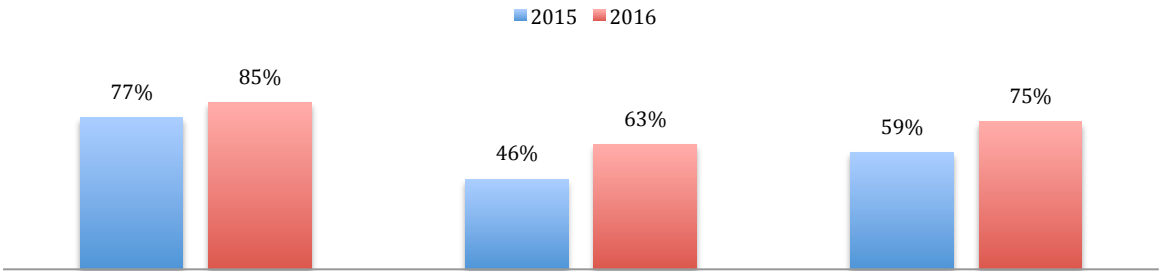


When asked if they did purchase music, physical or digital, 26 percent of the respondents responded positively, while 74 percent responded negatively.

3.5.2 Subscription-based paying for music

This figure illustrates habits regarding payment for music streaming for the respondents from the surveys in both 2015 and 2016.

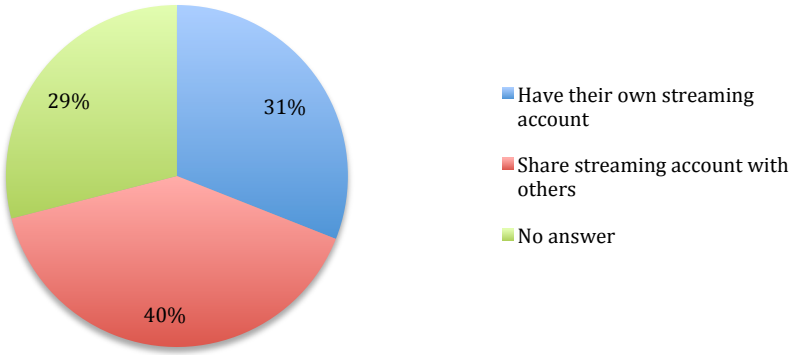
Figure 16:
Streaming. Usage and payment. (%)



As we can see a greater majority of the respondents in 2016 both uses streaming and pays for it. The numbers from 2015 shows that the majority uses streaming, but the percentage paying for it are lower than in 2016.

In the questionnaire used in 2015 I also asked the respondents if they had their own streaming account or if they shared with others.

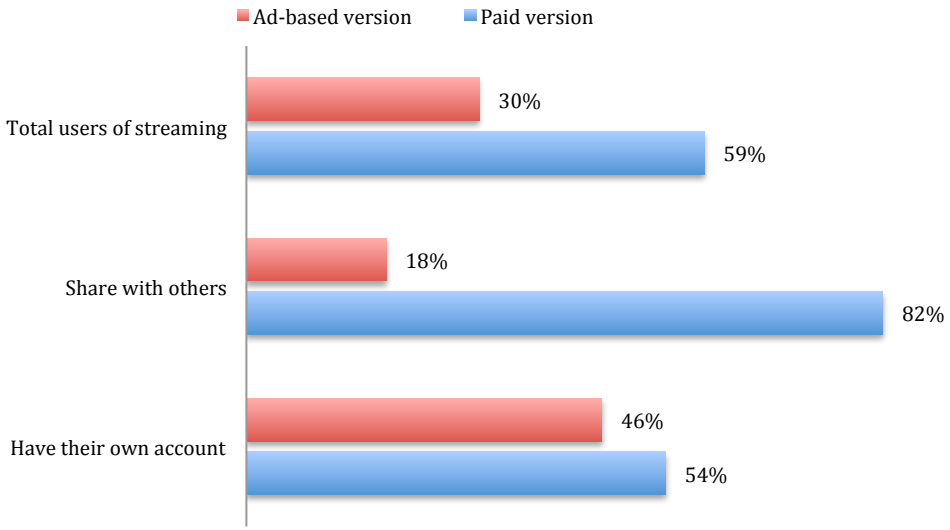
Figure 17:
Shared or personal streaming account (%)



A majority of 40 percent shared a streaming account with others, while 31 percent had their own account. 29 percent did not give a valid answer to this question.

The figure below illustrates how the users of streaming services are divided between paying/not paying and having their own account/sharing with others. As we saw in the figure above almost one third of the respondents that reported to use streaming services did not give valid answers of whether they had their own accounts or shared with others. These respondents are included in the overview of total users, but are naturally excluded in the two others.

Figure 18:
Users of streaming having their own account/sharing with others versus paying/ad-based version. (%)



24 of my respondents from 2015 reported to use one or more streaming services and gave valid answers on the following questions about if they had their own account or were sharing with others, and if they had a paid or an ad-based version. 54 percent of these had their own account, while 46 percent were sharing with others. Of those having their own account 54 percent had a paid version, while 46 percent had an ad-based version. Out of those sharing their account with others the numbers were respectively 82 and 18 percent.

3.5.3 Money used on music on a monthly basis

I also asked the respondents how much money they spent on music each month, it being CD's, music files or subscriptions.

Table 1: **Money spent on music each month (freq. and %)**		
	Frequency	Percentage
Nothing	30	86 %
Less than 50 Norwegian kroner	0	0 %
Between 50 and 100 Norwegian kroner	4	11 %
More than 100 Norwegian kroner	0	0 %
Have not answered	1	3 %

86 percent of the respondents reported that they did not use any money on music on a monthly basis, while 11 percent reported to use between 50 and 100 NOK each month. Compared to the response given on the question about payment for streaming these numbers seems strange. I will come back to that in the discussion chapter.

3.6 Most used and preferred services for music listening

The questionnaire used in 2016 also included one question asking what service they used the most to listen to music. This question had an open form where they answered freely by typing their most used service. This table shows the response.

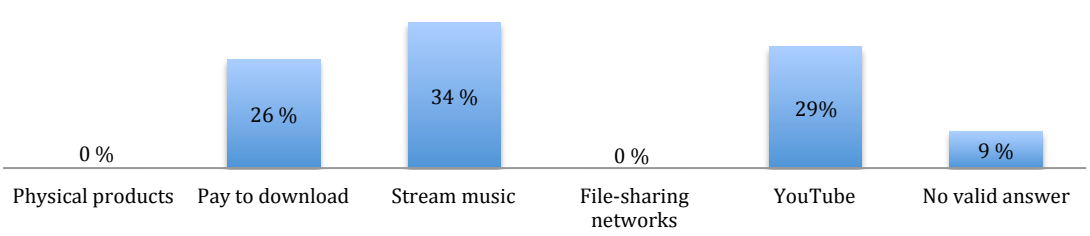
Table 2: **Most used service to listen to music** **(freq. and %)**		
	Frequency	Percentage
Spotify	37	71 %
Tidal	3	6 %
YouTube	10	19 %
Other	2	4 %

We can see that 77 percent prefers to use a streaming service to listen to music. Maybe not surprisingly all of those who had a paid version of streaming is included in this percentage, but also some of those having ad-based versions. There were two respondents who wrote other than Spotify, Tidal and YouTube, they answered respectively “radio in the car” and

"Windows media player". When going through the other answers from the latter respondent it is likely to assume that he/she ripped music from YouTube that was listened to through Windows media player.

In 2015 I asked the respondents in which way they would prefer to listen to music if there were no limits regarding economy or access.

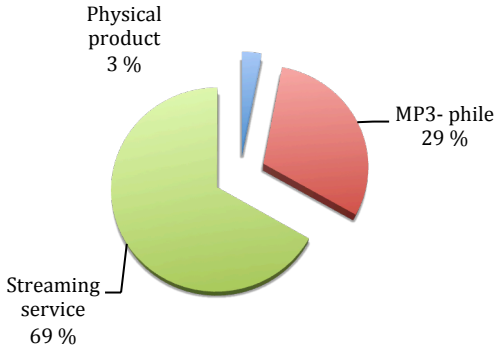
Figure 19:
Preferred way to listen to music if there were no limits regarding economy or access (%)



Accentuated we can say that 29 percent of the respondents would still prefer to use YouTube even if the other alternatives were free to use. Most of the respondents, 34 percent, would choose streaming, and 26 percent would pay to download. None of them would buy physical products or use file-sharing networks.

I also asked them how they would prefer to use money on music if they had to choose one alternative.

Figure 20:
Preferred way to use money on music if having to choose one alternative (%)



If they were to use money on music a majority of 69 percent would use them on streaming, 29 percent would pay to download and one single respondent, 3 percent would buy physical products.

3.7 Use of music in mood regulation

In both questionnaires the respondents were faced with some claims regarding their use of music in mood regulation. They were supposed to respond by using a scale from 1 to 6. 1 meant they strongly disagreed, while 6 meant that they strongly agreed to the claim.

3.7.1 Listening to music that suits mood

The first claim they were asked to respond to were: “I listen to music that suits my mood”. In the following table their response is presented in percentage grouped as agreeing (5 and 6), disagreeing (1 and 2) and neither agreeing nor disagreeing (3 and 4). There is also a column showing the average value given to the claims.

Table 3: **Claim: I listen to music that suits my mood (%)**					
	Agree	Disagree	Neither agreeing nor disagreeing	No valid answer	Average value given on a scale from 1-6
2015	23 %	31 %	46 %	0 %	3.3
2016	30 %	16 %	48 %	6 %	3.8
Both years together	28 %	22 %	47 %	3 %	3.7

As we can see the respondents from the last survey is to a higher degree agreeing that they listen to music that suits their mood. Still in both surveys the group placing their response in the middle is the biggest.

In 2016 I gave the respondents the possibility to give examples on how they used music that suited their mood. Here are some examples of what they answered. Since they answered in Norwegian the translation to English is mine. The numbers in parenthesis is the number they marked on the agreement scale.

- ”Happy music, generally all the time” (4)
- ”When I am happy I feel like dancing. So I put on ”Can’t stop the feeling” (5)
- ”When I am happy I use to listen to ”Can’t stop the feeling”.” (5)
- ”I listen to ”Killing in the name” (Rage against the machine, my remark) and such… Work-out music” (6)
- ”I use to listen to ”happy music” when I am happy and ”sad music” when I am feeling sad.” (6)
- ”I only listen to cool music, regardless of mood.” (2)
- ”I have a ”feel good” playlist, a cosy playlist and a ”2chill playlist” (6)
- ”Sometimes I do so… I listen a bit to sad music when my guinea pig died (3)
- ”I don’t use to do it, but sometimes… without realizing it” (3)

3.7.2 Listening to music with the intention to change mood

The other claim they were asked to respond to regarding mood regulation was: “I listen to music with the intention to change my mood”. In the table below their response is presented in percentage grouped as agreeing (5 and 6), disagreeing (1 and 2) and neither agreeing nor disagreeing (3 and 4). There is also a column showing the average value given to the claims.

Table 4: **Claim: I listen to music with the intention to change my mood (%)**					
	Agree	Disagree	Neither agreeing nor disagreeing	No valid answer	Average value given on a scale from 1-6
2015	23 %	31 %	46 %	0 %	3.3
2016	58 %	20 %	14 %	10 %	4.4
Both years together	44 %	21 %	30 %	4 %	4.0

The response given to this claim shows a significant difference between the respondents from 2015 and 2016. The latter agrees to a much higher degree that they are using music to change to change their mood. The percentage agreeing to this claim in 2016 is 58 %, while in 2015 only 23 % were agreeing. The respondents from 2015 tended to place themselves in the middle. I will come back to possible explanation for this difference later when I discuss my findings.

Also in context with this claim the respondents in 2016 were asked to give examples. Here is how some of them responded (my translations). The numbers in parenthesis is the number they marked on the agreement scale.

- ”When I am going to run or exercise I listen to ”speedy” music.” (5)
- ”When I am tired I often put on music to relax… or when I am stressed out I put on music to relax. If I am angry or sad I put it on (music, my remark) to think about something else.” (5)
- ”When I am slightly stressed out and listen to music… or am bored … I don’t feel so stressed or bored.” (4)
- ”… homework, because then I relax” (invalid, marked both 4 and 5)
- ”When I have to calm down I put on some calm music.” (6)
- ”… sometimes when I… for instance get more energy before a soccer match.” (4/5, cross in between the boxes)
- ”When I wake up in the morning…” (6)

- ”I often use sedative music to be reassured, for instance Forrest Gump (film music from the movie with the same name, my remark) and Viva la Vida (Coldplay, film music from Lord of the Rings, my remark)” (6)

3.8 Use of music to create and establish identity

In both questionnaires the respondents were faced with some claims regarding identity. They were supposed to respond by using a scale from 1 to 6. 1 meant they strongly disagreed, while 6 meant that they strongly agreed to the claim.

3.8.1 Degree of similar taste in music as friends

The first claim they were asked to respond to was: “I listen to the same music as my friends”. In the following table their response is presented in percentage grouped as agreeing (5 and 6), disagreeing (1 and 2) and neither agreeing nor disagreeing (3 and 4). There is also a column showing the average value given to the claims.

Table 5:
Claim: I listen to the same music as my friends (%)

	Agree	Disagree	Neither agreeing nor disagreeing	Average value given on a scale from 1-6
2015	43%	17%	40%	4.00
2016	31%	12%	58%	3.80
Both years together	36%	14%	51%	3.90

The percentage disagreeing to this claim is approximately the same for both years, while there is a higher percentage agreeing in 2015 than in 2016. In 2016 a great majority of 58 percent is neither agreeing nor disagreeing to the claim. The average value given to this claim is slightly higher in 2015 being 4.0 compared to 3.8 in 2016. We can conclude that the majority is more agreeing than disagreeing both years.

3.8.2 Different taste in music than others

The next claim being presented to them was: “I listen to different music than others I know”. In the table below their response is presented in percentage grouped as agreeing (5

and 6), disagreeing (1 and 2) and neither agreeing nor disagreeing (3 and 4). Also in this table there is a column showing the average value given to the claims.

Table 6:
Claim: I listen to different music than others I know (%)

	Agree	Disagree	Neither agreeing nor disagreeing	No valid answer	Average value given on a scale from 1-6
2015	28 %	25 %	46 %	0 %	3.4
2016	25 %	21 %	48 %	6 %	3.7
Both years together	26 %	23 %	47 %	3 %	3.5

The response given to this claim is approximately the same for both of the groups of respondents. If looking at both years together we see that 26 % is agreeing to this claim, 23 % is disagreeing and 47 % is neither agreeing nor disagreeing.

3.8.3 Music as an identity marker

The third and last claim that was presented was: "The music I listen to tells something about whom I am. Also this claim is presented in percentage grouped as agreeing (5 and 6), disagreeing (1 and 2) and neither agreeing nor disagreeing (3 and 4), as well as with a column showing the average value given to the claims.

Table 7:
Claim: The music I listen to tells something about who I am (%)

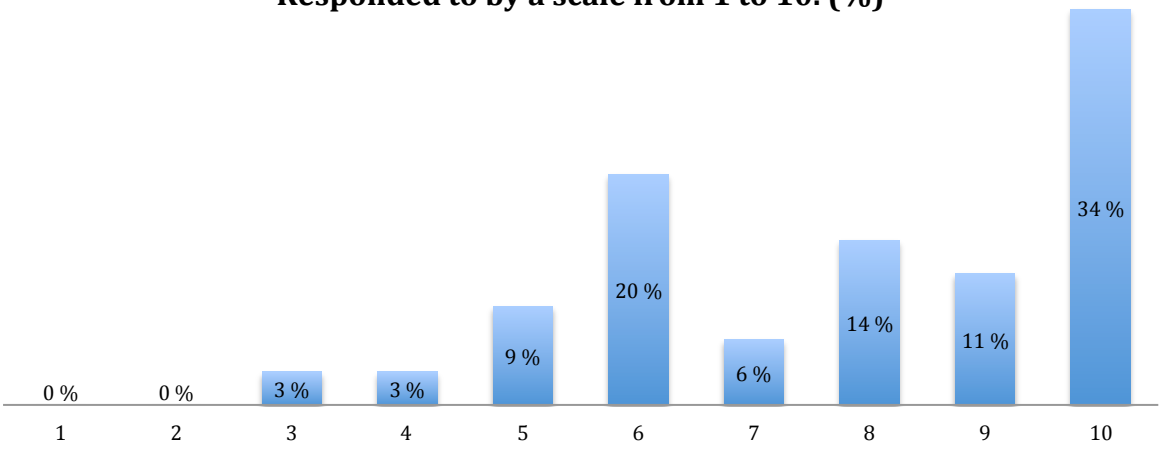
	Agree	Disagree	Neither agreeing nor disagreeing	No valid answer	Average value given on a scale from 1-6
2015	25 %	49 %	25 %	0 %	3.0
2016	21 %	27 %	46 %	6 %	3.4
Both years together	23 %	26 %	28 %	3 %	3.2

In 2015 almost half the group was disagreeing to this claim, while the rest was equally divided between agreeing and neither agreeing nor disagreeing. In 2016 the respondents tended to place them selves more in the middle, 46 percent were neither agreeing nor disagreeing. 23 percent were agreeing to the claim and 26 percent were disagreeing.

3.8.4 Self-assessed interest in music

In the survey in 2015 I asked the respondents how much interest they had in music on a scale from 1 to 10. Marking 1-2 meant they had very little interest in music, while 3-4 meant they had a little interest in music. 4-5 meant they had some interest in music and 7-8 that they were quite interested in music. 9-10 meant that they were very interested in music. This figure shows their response.

Figure 21:
Self-assessed interest in music.
Responded to by a scale from 1 to 10. (%)



None of the respondents answered that they had very little interest in music and only two that they had little interest in music. Ten marked that they had some interest in music, while seven felt they were quite interested in music. 16 were of the perception that they were very interested in music. 30 of the 35 respondents placed themselves on the upper half of the scale.

4 Discussion

When I started working on my thesis, I made two hypothesis regarding adolescents' use of music. The first one was concrete: "Adolescents today are not willing to pay for music". When music became available digitally many people, and especially the young generation, chose to abide the law to get access to music for free. This led to a difficult situation for the music industry, which struggled to find solutions that could provide them with new revenue streams. There has been rapid changes regarding how music is distributed and I was interested in finding out how these changes affected adolescents willingness to pay for access to music.

The second hypothesis was more abstract: "Adolescents use music to regulate their emotions and develop their identity". Previous research has pointed to music as an important tool for adolescents to cope with a challenging period in life when they are transferring the person they have been as a child until a more mature, and in the end an adult version, of themselves. My assumption was that music's role in this process was still the same, despite of the recent years' massive changes regarding how to access and listen to music.

In the previous parts of this thesis I have, in addition to going through the historical and present situation in the music industry, presented how adolescents use music. This has been done both by focusing on the practical use of music, including money spent on achieving access, and on a more abstract level, being how adolescents use music in regulation of moods and developing identity. I started by drawing a picture based on previous research and theory and followed up by presenting the findings from my own surveys. In this chapter I will discuss my findings up against previous research and theory and compare some of the different results I got with each other.

4.1 Digitized use of music among adolescents

National numbers shows that at the age of thirteen 95 percent of the boys and 98 percent of the girls has their own mobile phone (Barn og unges mediebruk 2016). 71 percent of my respondents report mobile phone to be their most used medium for music listening. 20 percent reports that they use mobile phone and another medium most. Only 9 percent has not mentioned mobile phone at all, but reports to use tablet, Mac or PC the most for music listening. None of my respondents reports their main medium for music listening to be other than a digital device. I have not found any corresponding numbers on a national basis, but

Statistics Norway's annual report shows that 71 percent of their respondents aged 9-15 listens to sound files via a mobile phone on an average day. For listening via PC and tablet the numbers are respectively 27 and 19 percent (Vaage 2016). These numbers clearly shows that there is no doubt that music to a very high degree has become digitized among youngster. 70 percent listens to streamed music files, while 23 percent reports to listen to a downloaded music file on an average day (ibid). One core question is whether they are paying for this use or not.

4.2 Many adolescents are not aware that they are paying for music

Only 11 percent of my respondents, being four individuals, reported to use any money at all on music on a monthly basis. 86 percent answered that they spent no money at all on music on a monthly basis and 3 percent did not answer. This is clearly inconsistent with the information they gave on their use of paid streaming of music. When comparing the response I got on the question about payment for music with the information I got on payment of streaming services I realized that the majority of the respondents probably did not understand this question the way I expected them to. It could be that they did not link the word subscription services to streaming services. Another explanation could be that they themselves do not use much money on music, because it is their parents who have a credit card and pay for subscriptions. This may be a crucial gray area regarding adolescents' use of money on music. Perhaps adolescents are not using their pocket money to get access to music anymore, but that they are still accessing it through their parents' payment? Anyhow, the percentage paying for music would be much higher if all the ones having a premium subscription on any streaming service were included.

4.2.1 Characteristics of the ones who are consciously paying for music

I have taken a closer look on the four respondents that reported to used money on music to see if there are anything special separating them from the rest of the respondents. Two of them did not separate from the rest of the group, but for the other two I could to trace habits that might generate more use of money and music than for the rest of the group. Both of them reported to buy music from iTunes or similar on a weekly basis. One of them had a collection of cd's that counted more than 50 and the other one owned between 51 and 100 digital music files. Both of them had a paid streaming subscription, which they did not share with anyone

else; one of them actually had two. When asked if they downloaded music for free one of them answered no. The other one responded positively, but on the follow-up question about where the music was downloaded from he wrote iTunes. Both of them also reported to have been to more than one concert the last year.

4.3 Increasing willingness to pay for streaming

46 percent of the respondents from 2015 and 63 percent of the respondents from 2016 had a paid version of a streaming service. That a higher percentage is paying for streaming in 2016 than the year before corresponds with general numbers showing that revenue from streaming increased from 248 million Norwegian kroner from autumn 2015 to 278 million Norwegian kroner in 2016 (URL: http://www.ifpi.no/flere-nyheter/item/116-musikksalget-opp-7-8-forste-halvar-2016 30.10.2016)

77 percent of the respondents in 2015 were using one or more streaming services and 59 percent of these respondents reported that they had a paid version. This means that 46 percent of the respondents are paying for music through a streaming service each month. In some cases it might have been a family of five sharing a regular premium subscription on Spotify costing 99 NOK a month, which gives an average use of money of around 20 NOK per person. In other cases a family of five might have chosen a family membership. Today you get such a membership for 149 NOK for the whole family, but when I did my survey in 2015 you had to pay 99 NOK for the ordinary premium membership and add 50 NOK for each of the extra family members. 31 percent of my respondents reported that they had their own streaming account, while 29 percent did not know if they had their own account or if they shared with others. Out of those being sure they had their own account 54 percent reported to have a paid version. It is not possible to be sure what the average respondent in my survey paid for accessing music through streaming services, the sum may have varied between zero and 199 NOK for a WiMP/TIDAL subscription with HiFi-sound. Still we can conclude that 46 percent were using at least some money on streaming each month.

4.4 Prevalence of downloading of music among adolescents today

When doing the survey in 2015 I got the impression that there were some confusion regarding the term download. Before the respondents started to fill in the questionnaire I tried my best

to make them understand the difference between downloading and streaming. I hope that most of the respondents understood, but it is necessary to be aware of a certain margin of error.

I asked the respondents how many digital files they owned, but not if they had achieved them legally or illegally. This was a methodological choice, because of the risk of underreporting if asking about law-abidingness. The disadvantage of this choice is that this question did not leave information about use of money on downloading. The majority did not own a lot of tracks, 31 percent owned no files, while 40 percent owned 1-20 tracks. That leaves a rest of 29 percent owning more than 21 files and 14 percent who reported to own more than 100 tracks.

26 percent reported to buy and download music from iTunes or similar on a monthly basis, while 40 percent had never purchased a digital file of music. I find it interesting that such a high percentage was paying to download each month, actually 17 percent reported to do this activity on a weekly basis.

4.4.1 Ripping of music from YouTube is the new kind of file sharing

The percentage of my respondents confirming to download music for free, 69 percent, is much higher than the percentage claiming to do so both on a weekly and monthly basis, 29 percent on both. One explanation for that could be that they are doing it more seldom. Another reason for the difference might be that some of the respondents did not link their own downloading activity to the term "downloading music for free from file sharing networks". My other data propose this to be the most logical explanation; their activity was not mainly traditional file sharing, but ripping of music from YouTube and similar. Through questions asked and comments heard I got the impression that many of the respondents were not aware of the fact that the downloading they were doing were illegal. Some of them even wrote this in the questionnaire.

I also directly asked the respondents in 2015 if they used iTube, because I knew that was a popular app for saving music from YouTube to their device. 24 of the respondents, which make a percentage of 69 percent, confirmed that they used this app. This is interestingly the same percentage as those generally confirming they download music for free. It might be possible that the majority, if not all, of the respondents who reported they were downloading

music from file sharing sites were referring to iTube or similar and not to traditional file sharing networks.

Taking into account the high percentage using iTube to rip music it may seem strange that only 29 percent owned more than 20 music files. It might be that they were only doing small-scale downloading. Another explanation might be that they did not consider files downloaded to iTube as files they owned. If their perception were that they were just "borrowing" it from YouTube this would suit my impression that they were not aware that such activity was illegal.

When doing the survey in 2016 I knew that iTube was shut down, but I assumed that the respondents might use a similar app. Because I did not know what app that could be I formed this question: "If you do use YouTube, do you save the music through an app so that you may listen to it without going through YouTube?" Only 8 percent, being four respondents, in this survey confirmed that they did that. The low number surprised me, and I do not know if it is the methodological difference between the surveys that makes the results differ so much, or if the unlikeness between the two groups really are that big. Unfortunately I have not been able to find any national numbers on trends regarding ripping from YouTube.

4.4.2 A positive attitude to downloading of music

My respondents seemed very positive regarding free downloading. 69 percent reported to download for free. They were responding positively to the arguments pro downloading "Do not have to pay for the music" and "Download teasers that artists have made available" with respectively 4.4 and 3.75 given as an average value given on the agreement scale. That the second of these arguments got such a positive response surprised me. As far as I know the respondents were mostly using YouTube and Spotify for music listening. It may be that the respondents counted music on YouTube as teasers made available by artist. To a certain agree this is true, the music may be legally available, but once you are ripping the music you have crossed the line of legality. As I see it there are two plausible explanations why this argument were agreed to to this degree. One is the confusion around downloading versus streaming, that they were counting the actual listening on YouTube as downloading. The other is that they were not aware that they are only permitted to stream the music on YouTube and not to download it.

4.5 Paying for streaming versus downloading for free

I thought it could be interesting to see if there was any correlation between paying for streaming and downloading for free. This table shows the results I got.

Table 8:
Connection between paying for streaming and download for free (freq. and %)

		Downloads for free							
		Yes		No		No answer		Total	
		Frequency	%	Frequency	%	Frequency	%	Frequency	%
Pay for streaming	Yes	9	26	8	23	0	0,0	17	49
	No	10	29	1	3	0	0,0	11	31
	No answer	5	14	2	6	0	0,0	7	20
	Total	24	69	11	31	0	0,0	35	100

As mentioned before 69 percent of my respondents were downloading for free. Out of those paying for streaming 9 out of 17 are also downloading for free. This gives a percentage of 53. Of those who are not paying for streaming 10 of 11 are doing this activity, which gives a percentage of 91. This shows that it is a clear positive correlation between not paying for streaming and downloading for free. Although correlations do not say anything about causalities I will also carefully suggest that having a paid version of streaming possibly has a preventive effect against downloading for free.

4.6 Regulation of moods

Through interviewing 52 women in the United States and the United Kingdom Tia DeNora found that the respondents were very aware of what kind of music they needed for different occasions and different emotional states (DeNora 1999). The results I got from my surveys shows a slightly different picture. The response from my respondents indicated that they were not very conscious about choosing music that suited their mood or with the intention to change it. What might be an interesting observation, though, was that respondents from 2016 seemed to be more aware of using music in mood regulation than the respondents from 2015. There is no reason to believe that there should be a general change in how adolescents use music in mood regulation in 2015 and 2016. Of course it is possible that the difference is

random because of the relatively small amount of respondents, but I will enlighten two other possible explanations.

4.6.1 Is mood regulation through music affected by maturity and reflections?

The respondents from both surveys were 12-13 years old and lived in the same municipality. The survey from 2015 was implemented in April when the respondents were finishing their last term in primary school, while the survey from 2016 was implemented in September when the respondents had started their first year in secondary school. The maturing process is happening very rapidly when adolescents are becoming teenagers. As a teacher both in 7th and 8th grade I have seen the enormous transformation that happens to some of them during a summer holiday. Could it be that awareness of what music you need is depending on maturity? If that is the case this would explain that my results shows a lower degree of use of music in mood regulation than Tia deNora found when having grown-up respondents.

Another explanation to the difference between both my two groups of respondents and my respondents as a whole and the respondents in deNora's survey could be the way the survey was implemented. In my first survey the claims about mood regulation were presented alone without any further explanation, while in the last survey I gave examples they could relate to. The examples may have initiated a thought process making the respondents aware that they were actually using music to suit or change their mood. deNora conducted depth interviews, which to an even stronger degree may have made the respondents conscious of their use of music. deNora "consider the high degree of practical musical knowledge as exhibited…. And their ability to reflect upon what they "need" musically, at different times and under different circumstances". It is possible that the reflections of the respondents were to a certain degree happening during the interviews?

4.6.2 A closer look on examples given from respondents in 2016

Even if the respondents in general did not seem to be very much aware of choosing music according to their mood, some of my respondents from 2016 seemed to do conscious active choices in this regard. Through comments they wrote they told about how they had different music for different moods, for instance: "I have a "feel good" playlist, a cosy playlist and a "2chill playlist"" and "I use to listen to "happy music" when I am happy and "sad music" when I am sad". One told about listening to sad music when her guinea pig died, which is an

example on how one may use music to process negative emotions (Izard 2002 in Saarikallio and Erkkilä 2007: 103).

When it comes to use of music to change mood the most obvious trend was that my respondents used music to change their energy level. They used music to get out of a stressed out state of mind, to relax, or when they needed more energy. One example is the respondent that wrote: "…sometimes when I… for instance get more energy before a soccer match". The fact that adolescents use music to handle stress has been pointed to also in previous research (Kurdek 1987 in Larson 1995: 546).

One statement from my survey I found interesting was actually "I don't use to do it, but sometimes… without realizing it". In my opinion it is possible that a lot of mood regulation through music happens unconsciously. We put on the music we feel like listening to in a given moment and do not think about why we choose exactly that music. The unconscious use of music when it comes to mood regulation is also pointed to in previous research (Saarikallio and Erkkilä 2007). When reflecting about it we might realize that there are underlying reasons for our choice of music. These reflections might to a certain degree rely on the mental maturity of an individual. In addition it is quite certain that talking about it, and also be given examples about it, will strengthen the reflections.

4.6.3 Does varied musical taste affect use of music in mood regulation?

One question I asked myself when working with the topic of mood regulation was if a varied musical taste affected to what degree the adolescents listened to music that suited their mood and used music to change their mood. One could assume that different genres are more or less suitable for different moods and needs.

In the beginning of the result chapter I explained how I had asked the respondents to express how much they listened to different genres by using a Likert scale from 1-6. I have summed up the values each of the respondents gave to the different genres with the assumption that this number express their degree of varied musical taste. This numbers have been correlated with their response on the questions about mood regulation.

Figure 22:
Correlation between varied musical taste and listening to music that suits current mood

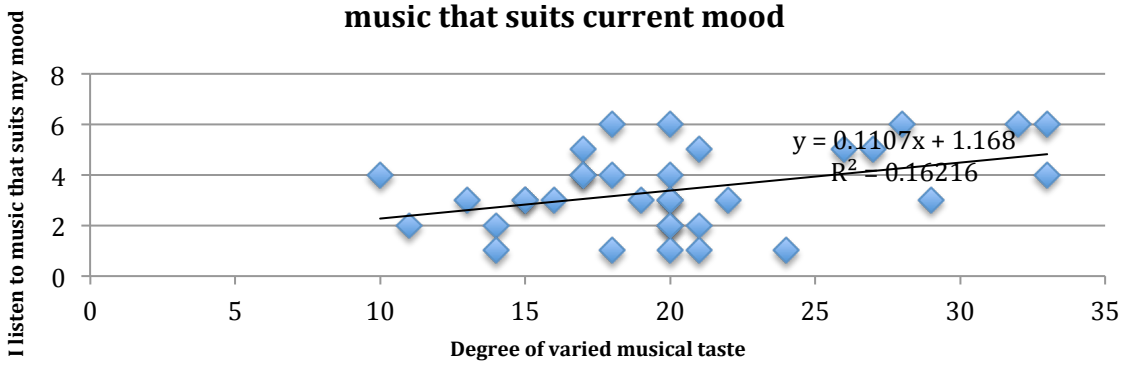
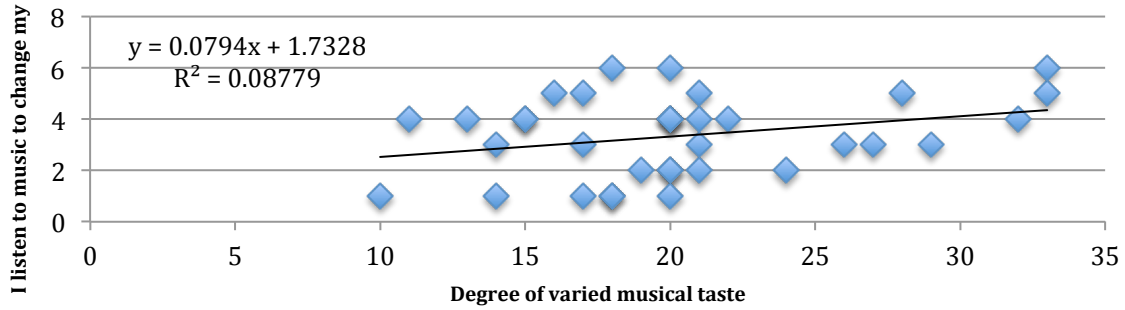


Figure 23:
Correlation between degree of varied musical taste and listening to music with the intention to change mood



We can see that there is a positive correlation between degree of musical taste and the response given about listening to music that suits current mood. There is also a small positive correlation between having a varied musical taste and to what degree the respondents use music to change their mood. These correlations do not actually say anything about any causality, but we may carefully conclude that respondents with a varied musical taste are a little bit more likely to use music in mood regulation.

4.7 Identity

My respondents reported to have a high degree of interest in music. 85 percent placed themselves on the upper half of the scale. This is approximately the same response as was given by the corresponding group in the Pandora surveys (Heimsvik et. al 2005, Kershaw et.

al 2010). It is important to be aware that the response given only illustrates the respondents' private perception of how interested they were in music. It is of course impossible that 86 percent of the respondents objectively are more than medium interested in music. Taking into account Jenkins claim that it is difficult to distinguish between interests and identity (Jenkins 2008) it is still interesting that so many of the respondents view themselves as this interested in music.

In the introduction chapter I identified adolescence as the period between childhood and adulthood where an individual are supposed to find both their inner identity and their social identity as a member of a certain culture and society (Frønes 2006: 26 in Beckmann 2014: 52). Music may be a tool in defining social relations and adolescents seem to favor people who share their taste in music (North and Hargreaves 1999). The general trend in both my surveys was that most of the respondents were neither agreeing nor disagreeing that they listened to neither the same music as their friends nor that they listened to different music than others they knew. This may indicate that they did not consciously use music to identify themselves inside or outside any group. The respondents did not seem to agree much to the claim that the music they listened to did tell something about who they were either. Maybe the response would have been different if I had more questions regarding identification to and through music, or if I had explained more what was meant by the claims. There are no data that can be used to compare my respondents with others, so it is not possible to know if less identification through music is a general trend in society.

4.7.1 Does the music distribution of today lead to less identification through music?

It is possible that the way music is distributed and presented today can affect to what degree musical taste is an important part of ones identity. One could argue that it is less common to have musical idols than before distribution of music was digitized. In the CD-era most CD's were filled with tracks performed by one artist or band. Alongside with music becoming digitized the possibility to download/stream single tracks increased and the music industry is even more hit-based than before. The focus has changed from idolizing the artist to a creation of experiences fitting different mood and occasions. Spotify CEO, Daniel Ek said that Spotify is "not in the music space … we're in the moment space" and claims that in the future you will have a "musical soundtrack, tailored for you, fitting for the moment" (Seabrook 2014; Sloan 2013 in Morris and Powers 2015: 109).

Through controlling the subscribers listening habits streaming services today are able to suggest so called personalized recommendations for future listening. The recommendations are reflecting previous choices in music of that specific user. Using Spotify you are for instance provided with "Your daily mix", which contains a mixture of songs you have listened to before and songs Spotify's algorithms find suitable for you. It may be argued that these "personalized" recommendations actually make music less personal. You do not listen to it because it is your favourite artist playing, but because it in one way or another are similar to what you have listened to before.

4.7.2 Musical taste as a mean to define affiliation and mark distance

I thought it could be interesting to see how the different claims regarding identity correlated with each other. It could be that those listening to the same music as their friends to a higher degree felt that the music they listened to identified who they were. Another option was the opposite, that those who were listening to different music than others they knew had a stronger sense of identity connected to their music taste. The results I got are shown in the figures below.

Figure 24:
Correlation between listening to the claims:
"I listen to the same msic as my friends"
and
"The music I listen to tells something about who I am"

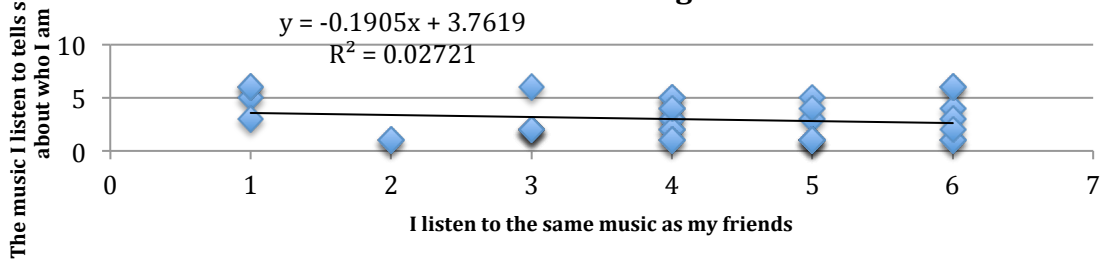
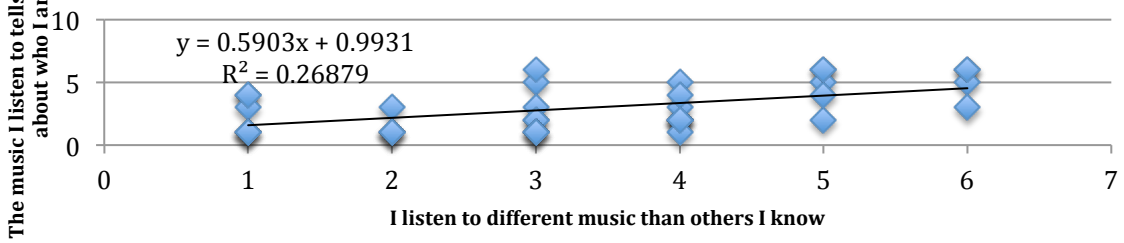


Figure 25:
Correlation between the claims:
"I listen to different music than others I know"
and
"The music I listen to tells something about who I am"

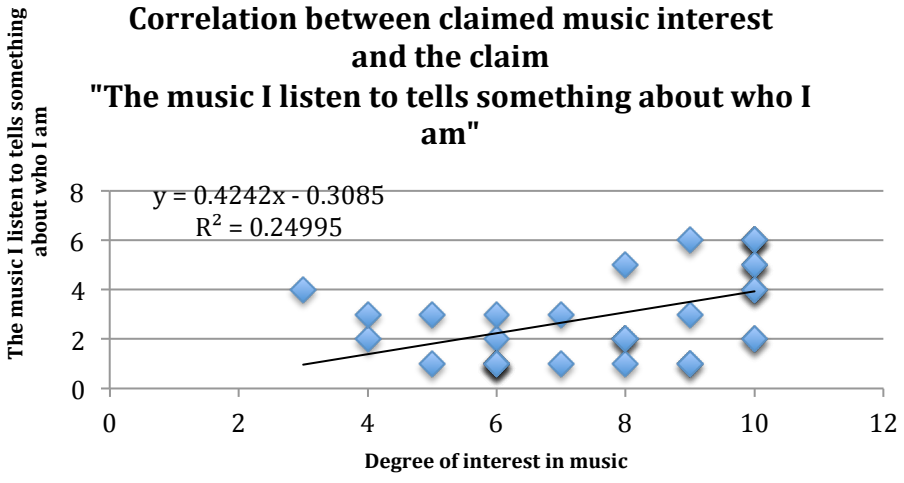


As we can see those who had a different taste in music than others they knew had a stronger identity connected to the music they listened to. This correlation, 0.27, is actually stronger than the correlation in the correlation I chose as a benchmark. On the opposite we can see a small negative correlation between having the same taste in music as friends and experienced identity through music taste. This may indicate that music may be used more to mark distance to others than to unite to a group, but because so many of the respondents were neither agreeing nor disagreeing to the claims we must be careful to jump into conclusions.

4.7.3 Degree of interest versus degree of identification

Finally I correlated the respondents claimed degree of music interest with the response given to the claim "The music I listen to tells something about who I am".

Figure 26:
Correlation between claimed music interest and the claim
"The music I listen to tells something about who I am"



In general we can say that those who rank their interest in music the highest are more likely to experience a stronger identity connected to the music they listen to. This correlation underlines Jenkins claim about the strong connection between identity and interests (2008).

5 Conclusion

My main purpose when I started working on this thesis was to investigate how adolescents today are using music. I was interested in examining this topic both on a practical and an abstract level. How are they accessing and listening to music, and are they willing to pay for it one way or another? What functions does music have in their everyday life and in the transitional process from childhood to adulthood? I made two hypotheses I wanted to explore through quantitative survey. As mentioned before, my surveys are more like case studies due to the fact that they are not statistically representative for adolescents in Norway because of the relatively low number of respondents and the lack of spread in age and geography. Nevertheless there is a possibility that my findings might illuminate some general trends in the society as well.

6.1 Conclusion on the hypothesis ”Adolescents today are not willing to pay for music”

When I started working on this thesis in January 2015 this claim was an established “truth”. For several years the revenue streams in the music industry had been decreasing due to, at least partly, illegal download of recorded music. In fact I was very surprised when my first survey showed that almost one half of respondents had a paid subscription of streaming. What added to my surprise was that also among those having their own streaming account almost half the group had a paid version. In addition more than one fourth of the respondents reported that they on a monthly basis paid to download music from iTunes or similar. In my second survey the percentage that paid for streaming was even higher, being 63 percent. So I think it is safe to say that among adolescents today, at least in my group of respondents, it is quite common to pay for music.

My respondents, at least those participating in the first survey, expressed that they also downloaded for free. This is comparable to what my generation did when we were recording music from the radio on a tape or ripping a cd. Earlier in my thesis I have pointed to numbers found in previous research regarding the average use of money on music among adolescents. The Pandora surveys found that the average amount used on a monthly basis for the age group corresponding with my respondents was 113 Norwegian kroner in 2005 (Heimsvik et. al 2005) and 81 Norwegian kroner in 2010 (included streaming) (Kershaw et. al 2010). This suggests that the possibility to stream music led to a decreased average amount of money spent on music. My surveys did not give a valid results regarding how much money the average respondent spent on music every month, but it is likely to assume that the average amount spent is lower than what was the case in both 2005 and 2010, even if we do not include the CPI. When it comes to verifying or falsifying my hypothesis this is not important, though, because the topic was only willingness to pay.

Even if we conclude that adolescents today are willing to pay for music, there is one very important detail that should not be overlooked; the adolescents did not seem to be aware that they were paying for access to music. The payment of streaming and download are most likely being paid by their parents' credit cards and the money used is possibly not subtracted from the adolescents' pocket money either.

6.3 Suggestion for further research regarding adolescents' willingness to pay for music

This un-awareness of payment also raises a couple of interesting question that could form the basis for further research. Is it the parents' attitude to payment for music that is reflected in my survey? When it comes to those who do not report any use of money on music, are they "victims" of having parents who do not think it is worth the money? When it comes to adopting new trends adolescents are in front of the development. Some of the grown-ups who are today the parents of adolescents in primary and secondary school are young enough to be in the generation that were relatively young when streaming was introduced to the market. Does the age of the parents have anything to say when it comes to accessing a paid streaming subscription?

6.4 Conclusion on the hypothesis "Adolescents use music to regulate moods and develop their identity

Earlier in this thesis I have presented several research that show that music is important for adolescents in order to cope with a period in life that can be challenging both emotionally and mentally.

When I started analysing the results from my first survey it did not seem like my respondents were using music as a tool to regulate moods. The general trend when they were responding to the claims regarding mood regulation was that they were neither agreeing nor disagreeing. In my second survey the claims were followed by some examples of how one could use music to regulate ones mood. Random or not, the respondents in this survey expressed to a higher degree that they used music in mood regulation. My opinion is that it is common not to be fully aware that one uses music according to moods, but that the awareness is strengthened if being reflected about. I assume that if I had explored this topic through another methodological angle the results might have been different.

The response I got on the claims about identity did not indicate that music was specifically important for the respondents in developing identity either. When discussing my results I pointed to the hit-based promotion/distribution of music as a possible reason why it may have become less usual to view musical taste as a part of ones identity. What can be extracted from my surveys is that there is a positive correlation between listening to different music than others and experiencing music as a personal identifier. It is possible that the respondents that reported to listen to different music than others they knew are more conscious about what music they listen to.

6.5 Suggestions for further research on adolescents' use of music in mood regulation and developing of identity

First I will strongly suggest that research on this topic preferably is conducted through interviews. Such topics need reflection, and it is not given that your respondents have reflected about it on their own.

Secondly I think it would be interesting to further explore if the way music is promoted and distributed today affects to what degree adolescents experience music to be part of their identity.

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7 Appendix

7.1 Appendix 1: Spørreundersøkelse til elever på 7. trinn

Spørreundersøkelse om musikkbruk til elever på 7. trinn

1. BAKGRUNNSSPØRSMÅL

1.1 Kjønn:

Jente	
Gutt	

1.2. Hvilke musikksjangre hører du på?

Sett kryss fra 1 til 6 på alle sjangrene.

	Hører lite på		**Hører noe på**		**Hører mye på**	
Sjanger	**1**	**2**	**3**	**4**	**5**	**6**
Pop						
Rock						
Punk						
Hip hop, rap						
Elektronika						
Heavy metal						
Folkemusikk/verdensmusikk						
Country/blues/jazz						
Klassisk						

1.3. Hvor musikkinteressert er du?

Sett kryss på skalaen fra 1 til 10.

Lite musikk-Interessert		**Litt musikk-interessert**		**Sånn "midt på treet" musikk-Interessert**		**Ganske musikk-interessert**		**Veldig musikk-interessert**	
1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**

1.4. Har du vært på konserter det siste året?

Nei	
Ja, en	
Ja, flere	

1.5. Hvordan oppdager du ny musikk?
Sett kryss fra 1 til 6 på alle alternativer.

	Passer dårlig		**Verken eller**		**Passer godt**	
	1	**2**	**3**	**4**	**5**	**6**
Hører om det fra venner						
Via TV, radio, blader eller lignende						
Surfer på nettet						

2. MUSIKK, FØLELSER OG IDENTITET
Under følger noen påstander. Kryss av fra 1 til 6.

		Passer dårlig				**Passer godt**	
	Påstand	**1**	**2**	**3**	**4**	**5**	**6**
2.1	Jeg hører på musikk som passer til humøret jeg er i.						
2.2	Jeg hører på musikk for å endre humøret jeg er i.						
2.3	Jeg hører på musikk når jeg er glad						
2.4	Jeg hører på musikk når jeg er sint						
2.5	Jeg hører på musikk når jeg er lei meg						
2.6	Jeg hører på musikk når jeg er trøtt						
2.7	Jeg hører på musikk når jeg er stresset						
2.8	Jeg hører på samme musikk som vennene mine						
2.9	Jeg hører på annen musikk enn andre jeg kjenner						
2.10	Musikken jeg hører på sier noe om hvem jeg er						

3. AVSPILLINGSUTSTYR

3.1. Hvilket medium bruker du mest for å høre på musikk?

Sett kun ett kryss.

Mobil	
Nettbrett/PC/Mac	
MP3-spiller	
CD-spiller	
Radio	
TV	

3.2. Hvilke typer avspillingsutstyr har du tilgang til?

Du kan sette flere kryss.

CD-spiller	
MP3-spiller	
Egen PC, MAC, nettbrett	
PC, Mac, nettbrett som jeg deler med andre	
Mobil som kan spille av musikk	

3.3. Har du internettoppkobling hjemme?

Ja	
Nei	

3.4. Hvis du hører på musikk via internett, hvilke tjenester bruker du?

Du kan sette flere kryss.

Strømmetjenester (for eks. Spotify/WIMP)	
iTunes	
YouTube	
iTube	
Internettradio	
Gratis fildelingsnettverk	

3.5. Hvor mange CD'er eier du?

0	
1-10	
11-20	
21-30	
31-40	
41-49	
50 eller mer	

3.6. Omtrent hvor mange musikkfiler (sanger) eier du?

0	
1-20	
21-50	
51-100	
Mer enn 100	

4. KJØP AV MUSIKK

4.1. Kjøper du musikk (filer, cd'er eller annet)?

Ja	
Nei	

4.2. Hvis du skal bruke penger på musikk, foretrekker du å kjøpe et fysisk produkt (CD, LP), MP3-fil (som du kan lagre på PC, mobil eller annet) eller betale for abonnementstjenester (Spotify, WIMP eller lignende)?

Sett kun ett kryss.

Fysisk produkt	
MP3-fil	
Abonnementstjeneste	

4.3. Hvor mye penger bruker du på musikk i måneden (filer, cd'er eller abonnementstjenester)?

Som regel ingenting	
Under 50 kr	
50-100 kr	
Mer enn 100 kr	

4.4. Hvordan ville du lytte til musikk hvis du sto helt fritt til å velge uten å ta hensyn til økonomi, tilgang eller begrensninger?

Sett kun ett kryss.

Kjøpe og høre på CD'er	
Kjøpe og laste ned musikk til PC, mobil eller lignende fra for eks. iTunes	
Strømme musikk fra for eks Spotify eller WIMP	
Laste ned musikk fra fildelingsnettverk	
Høre på musikk fra YouTube	

5. MUSIKKRELATERT INTERNETTBRUK

5.1. Kryss av for aktiviteter du gjør ukentlig eller oftere.

Søker opp informasjon om musikk og eller artister	
Kjøper musikk for nedlasting via iTunes eller lignende	
Kjøper CD'er fra nettbutikker	
Laster ned musikk gratis fra fildelingsnettverk	
Hører på musikk via strømmetjenester (Spotify, WIMP eller lignende)	
Ser på musikkvideoer på YouTube eller lignende	
Hører på nettradio	
Dele musikk med venner	
Annet	

Hvis du krysset av for "annet", hvilke aktiviteter er dette?

_____

_____

5.2. Kryss av for aktiviteter du gjør månedlig eller oftere.

Søker opp informasjon om musikk og eller artister	
Kjøper musikk for nedlasting via iTunes eller lignende	
Kjøper CD'er fra nettbutikker	
Laster ned musikk gratis fra fildelingsnettverk	
Hører på musikk via strømmetjenester (Spotify, WIMP eller lignende)	
Ser på musikkvideoer på YouTube eller lignende	
Hører på nettradio	
Dele musikk med venner	
Annet	

Hvis du krysset av for "annet", hvilke aktiviteter er dette?

_____

_____

5.3. Kryss av for aktiviteter du aldri har gjort.

Søke opp informasjon om musikk og eller artister	
Kjøpe musikk for nedlasting via iTunes eller lignende	
Kjøpe CD'er fra nettbutikker	
Laste ned musikk gratis fra fildelingsnettverk	
Høre på musikk via strømmetjenester (Spotify, WIMP eller lignende)	
Se på musikkvideoer på YouTube eller lignende	
Høre på nettradio	
Dele musikk med venner	
Annet	

Hvis du krysset av for "annet", hvilke aktiviteter er dette?

_____

_____

5.4. Laster du ned musikk gratis?

Ja	
Nei	

Hvis du svarer nei på dette spørsmålet hopp til spørsmål 5.6.

5.5. Hvis du laster ned musikk gratis, hvilket/hvilke fildelingsnettverk benytter du?

_____

5.6. Hva er hovedgrunnen til at du laster ned musikk gratis?
Kryss av fra 1 til 6 på hver påstand.

	Passer dårlig				Passer godt	
Påstand:	1	2	3	4	5	6
Slipper å betale for musikken						
Laster ned for å bestemme hvilken musikk jeg vil kjøpe						
Laster ned fordi musikken er vanskelig å finne på vanlige utsalgssteder						
Laster ned gratis smakebiter som artister har lagt ut						

5.7. Hva er hovedgrunnene til at du ikke laster ned musikk (til at du ikke gjør det i det hele tatt, eller til at du ikke gjør det mer enn du gjør)?
Kryss av fra 1 til 6 for hver påstand.

	Passer dårlig				Passer godt	
Påstand:	1	2	3	4	5	6
Vet ikke hvordan jeg skal gjøre det						
Får ikke lov av foreldre						
Jeg er redd for å bli tatt for ulovlig nedlasting						
Er redd for virus på PC						
Det er ulovlig						
Jeg er opptatt av artistenes inntekter og rettigheter						
Jeg finner musikken jeg vil ha gratis eller billig andre steder						

6. STRØMMETJENESTER

Strømming defineres her som tjenester som Spotify, WIMP, Beat, Rdio, Sony Music Unlimited og Xbox Music, altså ikke tjenester som YouTube og iTube.

6.1. Hører du på musikk via strømmetjenester?

Ja	
Nei	

Hvis du svarte nei på dette spørsmålet er du ferdig med spørreundersøkelsen.

6.2. Hvis du bruker strømmetjeneste, hvilken tjeneste benytter du?

Spotify	
WIMP	
Annet	

Hvis du svarte annet, hvilken/hvilke strømmetjeneste benytter du?

_____

_____

6.3. Hvis du bruker strømmetjenester, har du egen profil eller deler du med familie eller andre?

Har egen profil	
Deler med andre	

6.4. Hvis du bruker strømmetjenester, er det en betalingstjeneste eller en reklamefinansiert tjeneste?

Betalingstjeneste	
Reklamefinansiert tjeneste	

7.2 Appendix 2: Spørreundersøkelse til elever på 8. trinn

Spørreundersøkelse om musikk til elever på 8. trinn

1) Kjønn

Jente	Gutt

2a) Hvilke tjenester bruker du til å høre på musikk? Du kan sette **flere** kryss.

YouTube	
Spotify	
Apple Music	
Tidal	
Annet	

b) Hvis du krysset av for annet, hva bruker du?

_____

3) Hvis du strømmer musikk (for eks bruker Spotify) har du et betalingsabonnement? (Hvis du ikke har betalingsabonnement kan du ikke lage spillelister og velge helt fritt hva du vil høre på og du kan ikke bruke tjenesten uten internett.)

Ja	Nei

4a) Hvis du bruker YouTube, lagrer du musikken via en app slik at du kan høre på den uten å gå gjennom YouTube?

Ja	Nei

b) Hvis du bruker en app, hvilken bruker du?
_____

5) Hva bruker du **mest** til å høre på musikk (for eks. Spotify, YouTube eller annet)? Skriv **kun én** tjeneste!

_____

6) Hører du på musikk som passer til humøret du er i (for eks ”sint musikk” når du er sint eller ”glad musikk” når du er glad? Sett kryss fra 1 til 6.

Passer dårlig		**Verken eller**		**Passer godt**	
1	**2**	**3**	**4**	**5**	**6**

Gi gjerne eksempel.

_____

_____

_____

_____

7) Bruker du musikk for å endre humøret ditt (for eks. stresse ned, få ekstra energi, bli våken om morgenen eller annet)? Sett kryss fra 1 til 6.

Passer dårlig		**Verken eller**		**Passer godt**	
1	**2**	**3**	**4**	**5**	**6**

Gi gjerne eksempel.

_____
_____
_____
_____

8) Reager på disse påstandene ved å sette et kryss.

	Passer dårlig		**Verken eller**		**Passer godt**	
Påstand	**1**	**2**	**3**	**4**	**5**	**6**
Jeg hører på samme musikk som vennene mine						
Jeg hører på annen musikk enn andre jeg kjenner						
Musikken jeg hører på sier noe om hvem jeg er						