



University of Venda

**INVESTIGATING THE SOCIO-ECONOMIC IMPACT OF MUSIC PIRACY ON THE CAREERS OF
GOSPEL MUSICIANS: A CASE STUDY OF THOHOYANDOU**

by

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DECLARATION

I, **Meisie Madzivhandila**, hereby declare that the dissertation for the **Master's** degree at the University of Venda, hereby submitted by me, has not been previously submitted for a degree at this or any other university, and that it is my own work in design and execution and that all reference material contained herein have been duly acknowledged.

Signature: M. Madzivhandila Date: 2015/05/05

My sincere gratitude to my beloved husband, Rulufhele Kenneth Madzivhandila. Thanks for your understanding and endless love, throughout my studies.

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A special thanks to all my post-graduate friends, especially group members, Maronza D Tshikongo and Thulani Zulu for sharing the literature and your invaluable assistance.

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As a result, musicians are discouraged from recording new albums; thus depriving the country of new artistic products. Consequently, this spells the death of an industry that could otherwise ease the burden of unemployment. This study has used qualitative research methodology to collect and analyse data. This included interviews of musicians, perpetrators of piracy (where possible) and other stakeholders. In addition, an observation of the street vendors trading formed part of data collection. Furthermore, focus group discussions were held to gain more insight into this socio-economic problem.

Study respondents were made to understand that they participate voluntarily, and as such may opt out of the process at any point of discomfort. The fact that there was no payment to participants was declared upfront. It is envisaged that a profile of the music piracy scourge will emerge from the study. Such a profile could form the basis for understanding piracy as it occurs in Thohoyandou. Moreover, this would aid law enforcement agencies and other stakeholders who, together, aim to stamp out piracy. More important, the findings could help in the formulation of policies that will guide legislation, and strategy formulation to deal with the scourge of music piracy. The study findings showed that several factors contributed to music piracy. It also revealed the consequences of music piracy and examined strategies that can eradicate piracy. The researcher makes the following recommendations based on the findings: music piracy should be considered as unlawful copying of music. This contributes to music piracy and should be eradicated. The government should also consider the consequences of music piracy and devise some strategies that can eradicate piracy.

Keywords: music piracy, gospel musicians, street vendors, government intervention, copyright.

Music piracy around Thohoyandou is rife and is affecting musicians' livelihoods negatively. As a result, musicians are discouraged from recording new albums; thus depriving the country of new artistic products. Consequently, this spells the dearth of an industry that would otherwise ease the burden of unemployment. This study has used qualitative research methodology to collect and analyse data. This included interviews of musicians, perpetrators of piracy (where possible) and other stakeholders. In addition, an observation of the street vendors trading formed part of data collection. Furthermore, focus group discussions were held to gain more insight into this socio-economic problem.

INTRODUCTION AND BACKGROUND OF THE STUDY

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2.4 Strategies to eradicate music piracy.....	18
2.5 Summary.....	21

TABLE OF CONTENTS

DECLARATION.....	I
ACKNOWLEDGEMENTS.....	II
DEDICATION.....	IV
ABSTRACT.....	V
CHAPTER 1.....	1
INTRODUCTION AND BACKGROUND OF THE STUDY.....	1
1.1 Introduction.....	1
1.2 Statement of the problem.....	2
1.3 Research problem and research questions.....	3
1.3.1 Guiding Questions.....	3
1.4 Aim of the study.....	3
1.5 Objectives of the study.....	4
1.6 Justification for the study.....	4
1.7 Definitions of concepts.....	5
1.8 Literature review.....	6
1.9 Research methodology.....	6
1.10 Delimitation.....	7
1.11 Outline of the chapters of the study.....	8
CHAPTER 2.....	9
LITERATURE REVIEW.....	9
2.1 Introduction.....	9
2.2 Reasons for engaging in piracy.....	10
2.3 The effects of piracy on musicians.....	13
2.3.1 Poverty.....	13

2.4 Strategies to eradicate music piracy	18
2.5 Summary	21
4.14 Factors contributing to music piracy	58
4.15 Musicians' involvement in piracy	62
4.16 Strategies by stakeholders to combat music piracy	63
CHAPTER 3.....	22
RESEARCH METHODOLOGY.....	22
3.1 Introduction	22
3.2 Research design.....	22
3.3 Study settings.....	23
3.4 Study population and sampling	24
3.4.1 Population	24
3.4.2 Sampling	24
3.5 Data collection	25
3.6 Data analysis	27
3.6.1 Qualitative steps of data analysis	28
3.7 Ethical considerations	29
3.8 Conclusion	30
CHAPTER 4:.....	31
PRESENTATION OF DATA, ANALYSIS AND DISCUSSION	31
4.1 Introduction	31
4.2 Definition and understanding of music piracy	31
4.3 Factors contributing to music piracy.....	32
4.4 The consequences of music piracy.....	40
4.5 Strategies that can be used to eradicate music piracy	41
4.6 Age group that constitutes the most perpetrators.....	43
4.7 The strategies by various stakeholders to combat music piracy	43
4.8 Musicians who are affected and musicians who are not affected by piracy	45
4.9 Definition and understanding of music piracy	48
4.10 Factors contributing to music piracy.....	50
4.11 The consequences of music piracy.....	55

4.12. Musicians who are affected and musicians who are not affected by piracy	56
4.13 Definition and understanding of music piracy	57
4.14 Factors contributing to music piracy.....	58
4.15 Musicians' involvement in piracy.....	62
4.16 Strategies by stakeholders to combat music piracy	63
14.17 Musicians who are affected and musicians who are not affected by piracy	63
CHAPTER 5.....	67
FINDINGS, CONCLUSIONS AND RECOMMENDATIONS.....	67
5.1 Introduction	67
5.2 Findings and conclusions for musicians	67
5.3 Findings and conclusions for vendors	70
5.4 Recommendations	71
References.....	74
Research instrument.....	79
Appendix A: Interview questions for individual musicians.....	79
Appendix B: Interview questions for vendors	80
Appendix C: Interview questions for focus group	81

INTRODUCTION AND BACKGROUND OF THE STUDY

1.1 Introduction

The study aims to investigate the social and economic impact of music piracy on the careers of gospel musicians. The study focused on the reasons for engaging in piracy, the effects of piracy on musicians and strategies to combat piracy. It was conducted at the Thohoyandou Central Business District within the Thulamela Municipality Vhembe District, in the Limpopo Province, where music piracy is becoming a problem which adversely affects musicians. This chapter provides the introduction and background to the study, problem statement, literature review, aims and objectives of the study, major research questions, the motivation and major definitions of concepts, as well as the division of the study.

Thohoyandou is a developing town in Limpopo Province, which is located in the Vhembe District Municipality, specifically in the Thulamela Local Municipality. It is one of four local municipalities. It is dominated by informal economic activities just like most African towns. The scarcity of formal jobs has resulted in the majority of Thohoyandou residents living in abject poverty. Informal trade in Thohoyandou has become an important survival strategy for the local people. Among the products which are being sold are pirated Compact Disk (CDs) and Digital Video Disk (DVDs) and these have become saleable products, which can bring quick money to vendors and other informal traders.

Although the concept piracy is commonly known among scholars, it is within the copyright infringers where the concept should be simplified. According to Wijk (2002:689) "piracy involves the unauthorised replication of copyrighted intellectual assets for commercial purposes." Much as this definition suffices, its problematic areas are its focus on "copyrighted intellectual asserts" and on its emphasis on the "commercial purpose"

concept. Ideas and assets can still be or are misappropriated before they are copyrighted, and such still qualifies as piracy.

However, in considering this definition, a distinction between counterfeiting and tape-trading should be made. Counterfeiting occurs when pirated products are deliberately designed to look like legitimate products. In tape-trading recordings of live concerts are swapped between collectors and valued precisely because of their distinction from legitimate releases.

1.2 Statement of the problem

Most musicians in Thohoyandou town are struggling to make a living out of their trade. Of particular concern is the problem of piracy and music piracy. Although not unique to Thohoyandou, many pirated CDs and DVDs are sold illegally on street pavements in town. This means that gospel musicians in Thohoyandou town can hardly make any income out of their art and profession. The impact of loss of revenue is particularly felt by the families of these musicians. Consequently, these artists now find themselves having to depend on other family members for sustenance. Even though most of them are married, these musicians continue to depend on their partners for financial stability.

This trend is however, not necessarily unique to Thohoyandou-based gospel musicians, but is also evident among other musicians in large South African cities, such as, Johannesburg, Durban and Cape Town. However, the prevalence of piracy locally is what hurts the Thohoyandou musicians. Media in South Africa has reported that “musicians die poor and end up being buried as paupers, as a result of piracy which makes it difficult for them to enjoy the sweat of their talents” (Primo and Lloyd, 2011).

Ideally, gospel musicians with exceptional talents, such as artists, are supposed to be the pride of their respective communities. They should be seen as symbols of success and

prosperity, just like it used to be. Sticking to the most prevalent methods of running business, where musicians sell their own CDs and DVDs, success, should not be possible.

People who pirate music are generally undermining the economy. Moreover, piracy is stealing, and as such, it is a criminal offence punishable by law and is immoral. If piracy continues unabated, we may end up in a state where communities undermine artistry. People without music are indicative of deep socio-cultural problems, and such people cannot stand among other nations with pride. By doing nothing, a fertile ground is laid for criminals to operate freely and with impunity. In addition, upcoming musicians will be discouraged from taking up careers in music.

1.3 Research problem and research questions

1.3.1 Guiding Questions

The study involved the views of the street vendors, individuals and groups of musicians. The following questions formed the basis from which an understanding of piracy and its socio-economic impact was reached:

- Why do people engage in piracy?
- How has music piracy affected gospel musicians socially and economically?
- What are the strategies that can eradicate music piracy in Thohoyandou?

These questions will help in assessing the perceptions, and eventually assessing the socio-economic impact of piracy on musicians around Thohoyandou.

1.4 Aim of the study

The general aim of the study was to investigate and profile music piracy around Thohoyandou, with the aim of devising strategies to combat it. In order to do this, the study focused on three areas, which are key to formulating and understanding the magnanimity of the problem, and perhaps, the shortfall of current strategies. These areas are:

- the reasons for engaging in piracy

- the effects of piracy on musicians
- strategies to eradicate piracy

Over and above the three areas of concern, the study gives an appraisal of the steps the South African government is taking in response to music piracy.

1.5 Objectives of the study

Amongst others, the study seeks to:

- establish reasons for vendors engaging in music piracy;
- establish the extent to which musicians suffer socially and economically; and
- appraise strategies against music piracy.

Arriving at some general understanding of the above mentioned issues will help in ascertaining the socio-economic impact of the scourge of music piracy.

1.6 Justification for the study

This study sought to understand and profile music piracy, which is perhaps one of the most typical of copyright infringement problems. Today, despite the availability of sophisticated technology, music piracy seems to be going on unabated. To a large extent, this has become relatively easy to achieve because technology dealing with music piracy has become more advanced. In the final analysis, for as long as there is scant appreciation of the severity of the problem, stakeholders in the music industry would find it difficult to come up with coordinated or synergised strategies to combat the problem. The importance of this study could therefore be located in several areas.

This study will also convey current ideas and views pertinent to music piracy around Thohoyandou, to the benefit of the musicians. This study should be seen in tandem with many other strategies aimed at eradicating music piracy. Perhaps the most important

contribution will be the study's location within an area often regarded as rural, and thus inconsequential to an industry such as music.

This study could as well be the basis on which government institutions such as the Department of Justice could gain an understanding and appreciation of the severity of music piracy. When magistrates adjudicate in cases involving piracy, they may find studies such as this one informative, and thus helpful towards their findings. Besides forming a body of knowledge readily available for future research, other stakeholders will find this study useful in terms of policy formulation or pure interventionist planning in the sector.

1.7 Definitions of concepts

Artist – “an artist is regarded as a creative person and gives expression related to creativity of art or demonstrating the artwork as an essential part of his life, he/her also contributes in the way of developing art and culture” (Madden, 2002:7).

Gospel music – “an ‘open’ definition of gospel music can be understood as music laden with Christian themes and performed by individuals who regarded themselves as Christians” (Chitando, 2002:14).

Intellectual Property – Tade and Akinleye (2012:1014) define “intellectual property as the creative ideas or innovations that result from intellectual activity and creation”.

Music – “music does not exist unless it is heard by someone, whether out loud or inside someone's head. Sounds which no-one hears, even a recording of music out of human earshot, is only potentially, not really, music” (Tagg, 2002:2).

Music piracy – “involves illegal uploading and downloading of digital sound without the explicit permission of the legal owner” (Tade and Akinleye, 2012:3).

Musician – “a person who plays a musical instrument or writes music, especially as a job” (Hornby, 2006: 967).

Piracy – “the definition of piracy should be expanded to include all attacks against vessels while underway both in territorial waters and on the high seas” (Dillon, 2005:163).

The “gospel” – “is the royal announcement that Jesus Christ, the Son of God, lived a perfect life in our place, died a substitutionary death on the cross for our sins, rose

triumphantly from the grave to launch God's new creation, and is now exalted as King of the world" Wax (2012: 24).

1.8 Literature review

In this chapter, a literature review will be provided on the overview and a better understanding of the socio-economic impact of music piracy on the careers of musicians. Literature review serves the purpose of bringing the text relating to the subject matter together in summary form (Bless, Higson-Smith & Kruger, 2006). Otherwise, it is an act of surveying previous work completed on the subject (Goddard & Stuart, 2001) with the aim of ascertaining the extent to which it has been covered. This study organised literature into two broad sections; namely pre-reading and core-reading. Pre-reading refers to reading that one carries out before the topic and other research related issues are adopted. On the other hand, core-reading is specifically focused on the three areas or subtopics of this study research; namely the reason for engaging in piracy, effects of piracy on artists, and ways and strategies to eradicate music piracy. Sources of information included scholarly books, journals, reports, and articles comprising different views contribute to the challenge of music piracy.

1.9 Research methodology

Basically, there are two methods of carrying out a research. These are qualitative and quantitative research methods. In this study, the qualitative research method was used to make an inquiry into the socio-economic impact of music piracy in Thohoyandou. Qualitative research is about finding the feelings and perceptions of people on a given phenomenon, and in this study, the issue of music piracy is the phenomena to be explored. Qualitative methods of data collection were used, and these included open-ended interviews, focus group and observation. Purposive sampling was used to select participants knowledgeable to the study issues, and those who have lived experiences to tell. Data collected from the study participants were analysed qualitatively. The study was

interested in vocal explications of participants and it seeks to understand reason behind a phenomenon.

Chapter 2 is general introduction and orientation presenting a statement of the problem

1.10 Delimitation of the study

Strydom (2007:118) observes that “potential restrictions are often many even in the most carefully planned research study and it is important that they be listed”. The researcher did not select informants who lived too far from where the researcher lives, as that would have added to unaffordable travelling expenses. The researcher also did not focus on extended areas, as this would have delayed the conclusion of the research. Moreover, the study did not expose the researcher as an affected artist or serve as a spy from the industry or law enforcement agencies, as this could have limited the chances of informants providing relevant information without any intimidation. In addition, the researcher did not interview at late hours of the day, or during the night for the sake of safety and prevention of cultural tension which results from restricting women from being outside their home at night. First preference was given to informants who had more than five years’ in the music industry, so that the researcher could easily find access to information relevant to the study.

The researcher also considered the issue of study demarcation on to make it more manageable. To this end; the proposed research was limited to selected public sector organisations in the Vhembe District of Limpopo Province, South Africa. The study focused on the socio-economic impact of music piracy on the careers gospel musicians in Thohoyandou.

Over and above the three areas which are; the reason for engaging in piracy, the effects of piracy on musicians and strategies to solve the problem of concern, the study gave an appraisal of the steps the South African government is taking in response to music piracy.

1.11 Outline of the chapters of the study

This investigation consists of five chapters which eventually constitute the dissertation.

Chapter 1 is general introduction and orientation presenting a statement of the problem for the investigation, the research aims and objectives of the study, the research questions, and significance of the study, definitions of concepts and the delimitation of the study.

Chapter 2 focuses on the literature review relevant to the investigation.

Chapter 3 deals with the research methodology in general, which is inclusive of research design, research methods, population, sampling procedures, and methods of data collection.

Chapter 4 deals with data presentation, data analysis and discussion.

Chapter 5 focuses on the findings, conclusions and recommendations of the study.

Therefore, the purpose of literature review is not only to respond to the study's research questions but to also provide evidence that the researcher has collected and synthesised existing information around the subject (Boote & Beale, 2005). In this study, literature review will focus on the following areas:

reasons for engaging in piracy;

effects of piracy on artists; and

strategies to eradicate music piracy.

Before embarking on a review of specific topics, this study organises literature presentation into two broad sections: literature review done before the commencement of the study, namely pre-reading, and literature that pertains to the subject matter of the study, referred to as core-reading. Pre-reading requires that reading is carried out before the topic and other research related issues are adopted. In other words, pre-reading provides an overview of what a researcher should expect on a topic (Boote & Beale, 2005). This also helps in gathering initial issues about the research topic. During pre-reading, literature related to the topic is consulted in order to conduct further research on the main aim of the research.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter discusses the impact of music piracy on the careers of gospel musicians. The following subtopics are discussed, namely; the reasons for engaging in piracy, the effects of piracy on artists, and the strategies to eradicate music piracy. A lot of literature reviewed in this section deals with perceptions about music piracy and how it affects musicians.

The purpose of literature review is to carry out the study of texts relating to the subject matter. Therefore, the purpose of literature review is not only to respond to the study's research questions but to also provide evidence that the researcher has collected and synthesised existing information around the subject (Boote & Beile, 2005). In this study, literature review will focus on the following areas:

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the practice (Lain d'Astous, Colbert, and Montpetit). These two definitions illustrate that

On the other hand, core-reading specifically focused on the three areas, the subtopics of the research. Through core-reading the researcher investigated issues relating to the three focus areas, namely, the reasons for engaging in piracy, the effects of piracy on artists and strategies to eradicate music piracy which emanate from challenges of music piracy. The study also investigated and interpreted literature by other researchers on music piracy.

industries, where they found that technology innovation counted as one of the causes of

The study also examined the social impacts of piracy. In his assessment of piracy, Cheng (2006) comments on the socio-economic impact that focused on evaluating the impact development on the community's social and economic well-being. This relates to the effects on a community that is growing such as Thohoyandou, on issues such as trade, industry and development and deduced that in the area around Thohoyandou, as is the case elsewhere, if the economy is negatively affected people will be financially disadvantaged.

education drains the budgets of many self-supporting students. Consequently, this leads

2.2 Reasons for engaging in piracy

In this section it is important to start by defining the word "piracy". Summary (2007: 8) describes counterfeiting and piracy as "terms used to describe a range of illegal activities related to intellectual property rights (IPR) infringement". In this study piracy refers to the music which is copied unlawfully, without the authority of the owner with the aim of making a business (Summary, 2007: 8). Each and every type of piracy has its own description which will be outlined in this study.

between original and fake products also stimulated piracy (Assenova, 2007). For instance, when access to the internet increased,

Another definition of piracy is by Lain d'Astous, Colbert & Montpetit (2005) who assert that piracy is a crime, a tendency to commit offence, and a form of behaviour that has negative consequences for the recording industry. Furthermore the recording industry identified music piracy as the cause for declining sales and lower profits; illegal music downloading destroys the industry's existence, and the industry has struggled to combat

the practice (Lain d'Astous, Colbert, and Montpetit). These two definitions illustrate that piracy is a problem which needs to be solved.

Chiang & Assane (2002) conducted a survey research on students at three public universities and one private liberal arts college, at the University of St Gallen in Switzerland in which they examined media management copyright piracy on the university campus. Their focus was on the trends and lessons from the software and music industries, where they found that technology innovation counted as one of the causes of copyright piracy in the form of software (Chiang and Assane, 2002). Based on this work, Chiang and Assane, (2002) found that software piracy among university students resulted from the fact that university classes require students to obtain and use computer software for personal activities. Since students have above average technical skills compared with the general population, they are capable of facilitating reproduction methods. Moreover, students have low levels of disposable income relative to the general adult population, because many do not work, or only work part-time and the high cost of a university education drains the budgets of many self-supporting students. Consequently, this leads them to look for less expensive means of obtaining software which leads to pirating. In addition, they believe that the university atmosphere provides access to peers with similar attitudes.

Assanova, (2007) investigated factors influencing physical music piracy at the University of Pennsylvania. This was due to the fact that physical music (CD and DVD copies) had grown over the past years. Differences in prices between original and fake products also stimulated piracy (Assanova, 2007). For instance, when access to the internet increased, the number of people who downloaded and made business from fake music Cds and DVDs at home also increased (Assanova, 2007).

According to Leung (2009) who conducted research on impact of music piracy and policy, music piracy does not hurt record sales; instead, music piracy contributes 20% to iPod

sales. He adds that people pirate music on the internet because the cost of doing it is low (Leung, 2007).

Natashimo, Primo & Libby (2009) investigated media piracy in emerging economies, such as that of South Africa and observed that piracy in South Africa was influenced by the political setup and activities during apartheid in addition to poverty and social inequality. In addition, piracy has been a method for new, officially permitted lower-cost business models in countries where large domestic media industries try to win audiences (Natashimo, Primo & Libby, 2009). Moreover, piracy has become the most important form of local compensation in countries where media markets are subjected to competition on price and services within the officially permitted market (Natashimo, Primo and Libby, 2009)). The higher prices of music CDs and DVDs are unaffordable by many people (Natashimo, Primo and Libby, 2009). Therefore, those that have opportunities to visit flea markets have access to cheaper fake copies. Some people have their own computers and burners to download music from the Internet, copying from their existing stock of popular films and music, or acquiring goods from wider vendor networks, on demand by customers (Natashimo, Primo and Libby, 2009).

According to Wall (2005) the internet is the main tool for the consumers to engage in music piracy for the reason that network of computers enable individuals to simply commit the criminal activity; since internet allows anyone to communicate, music piracy is therefore transnational and shifts in thinking from ownership of physical property to ownership of ideas.

The Recording Industry Association of America (RIAA, 2005) reported on music piracy which is online and on the street and discovered that internet offers music lovers almost unlimited possibilities which are also an advantage to the artists in order to access their audiences. RIAA (2005) added that technology brings the music to a wider public and also

makes the huge musical heritage widely accessible, and distributes old, new and unusual music at affordable prices.

Lalović & Reardon (2012) conducted the research in the United State of America and their research topic was about consumers' decision model of intellectual property theft in emerging markets. Price is a major determinant in consumer decision-making, typically, the price difference between the original product and its pirated copy is high, and therefore the economic encouragement for pirating behaviour is higher (Tan, 2002). The emphasis by Lalović & Reardon (2012) was on the income effect on the level of digital piracy and their main recommendation was that, the product price should be related to the level of flexible income. Clark (2000) confirmed that lower sampling costs have a positive effect on the consumer surplus of samplers, which in turn has a positive effect on their purchasing intentions. "If a producer is aware of the true value of a song to consumers, he can set the price accordingly to maximize profits" (Clark, 2000: 30).

The International Chamber of Commerce asserts that the laws passed by the government are weak in the field of intellectual property, which treats the violation of intellectual property as a 'minor crime' (Lalović, 2012). In addition, the fact that small threats of detection and poor punishment such as fines and jail sentences are neglected, has an effect on the public perception that piracy is not a serious matter (Lalović, 2012).

Although the above findings of the causes of music piracy differ, all authors illustrate that there are several reasons why individuals engage in music piracy. These reasons range from poverty to the availability and accessibility of modern technology.

2.3 The effects of piracy on musicians

2.3.1 Poverty

Piracy creates a cycle of poverty on the lives of the musicians and their families. Most musicians in Thohoyandou earn their living through music sales. Unfortunately, musicians'

CDs and DVDs are sold illegally, without a cent going into their pockets, which negatively affects their careers. This means that copyright owners don't earn royalties they should have received to support their families, such as to afford medical aids and children are academically deprived by not receiving financial support from their parents. From there, the children's life-styles of poverty changes to criminality. Parents no longer afford to bail out their children from prison, which can give stress and incurable diseases. All these aspects, in turn, can lead to death caused by music piracy. Penethire conducted research in the US in 2005 which focused on the pirates who profited from the creative skills and talents of others. Penethire's (2005) study also touched the artists' rights which included authors, performers, publishers, broadcasters, producers, and many others whose livelihoods depend upon the recognition of intellectual property rights, particularly of copyright, which are too often disregarded by music pirates, who were intentionally, purposefully, and systematically attempting to get profit from the creations of others. Panethiere (2005) wrote a letter to the United Nations Educational, and Scientific Organisation (UNESCO, 1992) that recognised challenges for the rights of artists that are harmed, suggesting that education and training were solutions to reduce the problem of piracy. UNESCO (1992) in particular have long recognised that the rights of authors and artists are jeopardized by the spread of piracy, and that measures to prevent piracy were crucial.

In another study, carried out in the US and Japan, Condry (2004) focused on comparing cultures of music piracy. Condry (2004) undertook an ethnographic study, which is the study of the culture of people and population groups and looks at music, file-sharing, and compared the situations. He focused on the legal and political implications that ignore the crucial aspects of file sharing, and his observations of the Recording Industry Association of America (RIAA) were that p2p (peer 2 peer) sharing is music piracy and was hurting the market (Condry, 2004). He identified file sharing as a problem because the sales of CDs declines and harms copyright owners, through the substitution of copies, instead of purchase of originals (Condry, 2004). He also found that the music industry expressed the

same concern that sales are likely to suffer a similar fate whose estimated number of music file exchange on the file-sharing networks is larger than the number purchased through lawful channels.

Siewek, (2007) conducted research on the true cost of sound recording piracy on the economy of the US, and how piracy affects recorded music. The problem of piracy has grown and has been understood as a worldwide problem, often involving the most advanced forms of organised crime. Siewek (2007) found that piracy has in the past decade revealed a whole new aspect through its emergence and massive increase over the internet. Moreover, piracy caused American workers to lose their jobs and earnings from which the government substantially lost tax revenue. Consequently, pirating harmed the intellectual property owners and the artists' rights of authors, performers, publishers, broadcasters, producers and many others whose livelihoods depend on the recognition of rights in intellectual property.

However, other authors like Piolatto (2012: 19) are of the view that piracy can be used to the artists' advantage, since they are quickly recognised and known in the music industry, though they may not benefit in monetary terms. Piolatto's (2012) research analysis revealed that the impact of piracy varies, depending on the artist's fame. This means that each time an artist's music is pirated and sold on the informal market, consumers will quickly get to know and recognise the artist, but the actual monetary gain go to the perpetrators of piracy (Piolatto, 2012). In actual fact the development and welfare of the artists is negatively affected, since they would not access the proceeds from the sale of pirated music.

Piracy disadvantages the musicians' career in Thohoyandou, as most of the musicians are solely dependent on the music business. In this study interviews were conducted with the gospel artists, Rofhiwa & Taki (2013), regarding the number of CDs they had sold and printed from their latest album. They reported that they had only sold about thirty five

(35) thousand copies due to piracy, when they could have sold eighty (80) thousand copies.

Interviews with the Thohoyandou gospel group Armed for Harvest under the leadership of Pastor Doctor Dzivhani (2013), revealed that their second project in 2009, around the time which music piracy started in Thohoyandou, the project sold four thousand (4 000) copies due to piracy. This was less than Project One (1) which sold one hundred and fifty thousand (150 000) copies. According to the group director, Mudzunga (2013) "We are losing some of our gifted musicians. The problem is that we took a long time without recording our third project. However we have requested the government to come up with laws that will severely punish unlawful sellers around the Central Business District (CBD)."

Musicians experience the challenge of piracy which affects them socially and economically. As a result, a report from Sunday World newspaper (2011) revealed that female gospel musician Lusanda Mcinga was arrested and accused of beating up a hawker who was selling pirated Cds and DVDs. She had previously also been beaten up by a Chinese man, who was selling counterfeited Cds and DVDs in the Eastern Cape.

In a study examining file-sharing and music sales carried out at the University of Texas, Dallas in the School of Management, Liebowitz (2005) found that some possible aspects of file-sharing would damage copyright owners, such as the substitution of copies for the purchase of originals. His assertion on the issue was that at the same time as more confirmation accumulated, both in the world at large and in the pages of academic publications we can expect to learn more about the impacts of file-sharing (Liebowitz, 2005).

Castro, Bennett & Andes (2009) conducted a study not only focusing on strategies to eradicate piracy but also on the impact of piracy, by indicating that some users may consider music piracy as a victimless crime, however, piracy has a negative impact on the

economy. The recording industry has been hardest hit thus far, because digital song files are small enough to convey quickly, yet over relatively time-consuming internet connections (Castro, Bennett & Andes, 2009). According to Castro, Bennett & Andes (2009) in 2005, music piracy was associated with the loss or lack of realization of over 12,000 jobs in the sound recording industry in the United States and it is estimated that the United States recording industry and related industries over \$3.5 billion in 2006 was missing to online piracy and about \$1.5 billion in physical piracy.

Piracy may still occur between friends and relatives where no money is exchanged. Piracy, in the broad sense, is a major problem in free market economic systems of the world (Mair, 2011) and it chips away employment opportunities, also, it deprives the bonafide beneficiaries of a living. Counterfeit goods are smuggled in and sold at cheap prices, thus undermining the economy of any given country; and South Africa is not immune to this problem (Natashimo,Primo & Libby, 2009). However, there is also a form of piracy which is not necessarily cross-border in nature. One such typical manifestation of local forms of piracy affects the music industry. Within the South African music industry, music piracy affects musicians adversely, especially with the proliferation of computers and cell phones (Natashimo,Primo & Libby, 2009).

According to Marshall (2005:110) “‘piracy’ is a contested and value-laden label given to activities which involve the unauthorised duplicate of copyrighted material. However, it covers a wide range of activities which firstly include, scale and commerciality of unauthorised copying” (Marshall, 2005:110). The second important variable of music piracy is the similarity of the copied music to official music industry products; in other words, it is an illegal act of copying music which looks like the original and sells like it (Marshall, 2005:110).

These copies of artificial music, copied from the original prints, are sold in the streets. Some of the methods used include illegal CDs (Compact Discs) and DVDs (Digital Video

Discs) replications and the use of portable devices such as USBs to download and transfer the music from user to user. Henson, Reyns, & Fisher, (2011) indicated further that with the proliferation of cell phones and computers, pirated music is also downloaded from the internet without proper transactions taking place and this constitutes copyright infringement.

In view of the fact that Thohoyandou is situated in a rural area of South Africa, where most of the people are unemployed, piracy becomes a tempting quick-money business since commodities such as CDs and DVDS have become easily available due to the proliferation of computer technology (Mcneill, 2012). The telling effect is that even when artists sell their own CDs, they are forced to lower the price because of the diminishing demand (Mcneill, 2012).

Even though the above-mentioned authors are discussing the socio-economic impact of music piracy in other parts of the world, their findings can easily be related to the situation in Thohoyandou.

2.4 Strategies to eradicate music piracy

In as far as solutions to the problem of piracy, Bach (2004) conducted a research on The Double Punch of Law and Technology which has the potential to fundamentally alter the balance of consumer and producer rights. Bach (2004) focused on fighting music piracy or remaking copyright in the digital age, and his suggestion was that copyright holders were deploying combined new technological and legal tools for reasons that go beyond merely fighting music piracy. Bach (2004) investigated the conflict between the recording industry and unlawful sharing of music and his intension was to find the solutions and outline the current political strategies in policy making. He also planned to enquire public policy strategy to make certain that the recording industry employs tools only to fight music piracy which existed.

Cheng (2006) conducted research on Structural Laws and the Puzzle of Regulating Behaviour, in order to discover new opportunities to consider structural solutions to the problem of music down-loading. In his study he discovered that the use of copy protection technology in America would be effective in preventing music pirating (Cheng, 2006). Another strategy was the expansion of criminal statutes and the increasing of penalties in order to discourage music piracy online. This would also be effective against problematic private rights of action, such as the music piracy (Cheng, 2006).

Lehmann (2005) carried out research on copyright in the music industry and how new technology has the advantage of speeding up the distribution of music, and the fact that distribution of music is much more efficient with the new technologies, than it was with the costly old-fashioned business model of the music industry (Lehmann, 2005). He therefore advocated the tightening changes of copyright laws regarding the music industry. In interviews artists reacted rather in a sensitive manner to people who financially exploited their work without paying credit or any royalties. Secondly, he suggested a radical model change as a strategy for solving the problem of music piracy (Lehmann, 2005).

Joffe & Newton (2007) who were commissioned by the South African Department of Labour conducted a study which yielded four detailed sectoral reports covering the film and video, the music, the craft, and the Publishing which included books, magazines and newspapers). The four sectors were selected to create employment, and to offer opportunities to rural and urban sectors as well as to create their potential international competitiveness. The focus of this study was on launching of a campaign to educate the public about piracy by the creative industries in which fake DVDs are sold by students dressed as street vendors (Joffe & Newton, 2007).

The present researcher believes that the authors above are attempting to find solutions to music piracy. Their solutions are not exactly the same but every author expresses his

opinion to solve piracy as a serious issue. What they have in common is their contention that laws that must be outlined, structured, examined and introduced, to fight music piracy. While, Cheng (2006), advocates for more laws to punish perpetrators and increasing penalties to discourage music piracy online, while on the other hand Joffe & Newton (2007) advocate for the launch of massive campaigns on educating the public about piracy. Lehmann (2005) is slightly different from others authors as he mentions that the new technology offer great chances for new ways of producing and distribution of music, whereas the study by Joffe and Newton is considering launching a campaign on educating the public about piracy.

Since the pirates have hurt the music community, with thousands of layoffs, songwriters out of work and new artists that had a harder time getting signed and breaking into the business, the Recording Industry Association of America (RIAA, 2012) stated that their purpose with every anti-piracy effort is to look after the ability of the recording industry to invest in new bands and new music.

Castro, Bennett & Andes (2009) conducted a study about strategies for reducing digital piracy controls and on their findings they concluded that the problem of digital piracy is not a new story, moreover content producers have tried many different strategies over the years to lessen the problem. Adding on that their observation was; "there is no silver bullet that will solve the piracy problem, no single technical or legislative proposal will completely solve such a complex issue, however, there are many lead bullets that can help to reduce piracy" (Castro, Bennett & Andes, 2009: 6). It is important for the government, in protecting the intellectual property of copyright holders; to realize that a strong legal structure is the foundation of commerce in both the digital and analogy world (Castro, Bennett & Andes, 2009).

Oguers' (2011: 79) article examines the digital industry's decision to enforce the Hadopi Act "a French legal action that prohibits the illegal copying of digital material by

participants in peer-to-peer (P2P) file-sharing networks and it is in response to the concern of the digital industry over the impact of piracy on its business". The article addressed the extent of the Internet and the potential for using a system for receiving and sending information of piracy that requires the improvement of economic models for both the digital industry and the Internet user (Oguer, 2011).

2.5 Summary

Literature on music piracy was collected and synthesised from a variety of sources. In this chapter a literature review in terms of three main areas, namely, reasons for engaging in piracy, the effects of piracy and strategies to solve music piracy was carried out.

3.2 Research design

The research method employed in this study is qualitative in nature. Qualitative method, according to Mares, Fraser & Scherman (2003) is "a collection of research methods focusing mainly on the qualification of data usually collected by means of interviews". Furthermore, qualitative research is also a process used to derive information in the form of words. In addition, Du Plooy (2002: 148) stated that the collection of qualitative data requires that a standardised observation schedule is completed before the observation takes place; meaning that, data collected through this research method was mainly in the form of interviews and observation. An interview involves a one-on-one verbal interaction between the researcher and a respondent (Cresswell & Melville, 2001: 47).

Research design is defined as "examining, collecting and analysing evidence that will make it possible for the investigator to answer whatever questions he or she has created" (Flick, 2006:135). Research design is also described as a map that a researcher follows in executing the study itself. In fact, research design provides direction on the layout of the

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

The study is qualitative in nature, and the type of study research design which was used is an explanatory design. Thohoyandou is a study setting where the data were collected. Data were collected from the informants using interviews, observation and focus group of musicians. In this chapter ethical considerations and data analysis as well as population will be discussed. In general, the chapter discusses the broad research design and methodology, population and the sample of the study, research instruments and information assembly process, quality control for the study and ethical considerations used to ensure validity and reliability of the methodology.

3.2 Research design

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study; the plan, according to which participants are identified and engaged, and the type of data to be collected and how to analyse such data (Flick, 2006).

The main function of a research design is to enable the researcher to look forward to what the appropriate research decision should be so as to maximise the validity of the eventual results (Mouton, 2009). In other words, research design helps guide the method decisions that researchers must make during the study and set the logic by which the researcher makes interpretations at the end of their studies.

Explanatory design was used in order to conduct the study which focused on the socio-economic impact of music piracy on the careers of gospel musicians of Thohoyandou. According to Brotherton (2007) explanatory research commonly includes descriptive elements but goes beyond this to recognize and explore the causes lying behind the effects and the nature of the relationships between the two, and again explanatory approach, is better suited to explaining and interpreting relationships, the primary focus of this model is to explore a phenomenon. "Explanatory statement suggests reasonable explanations of why things are as they are; what the causes of events or the casual mechanisms behind change are" (Mouton, 2009:102). Therefore, the explanatory design allowed the participants in this study to provide reasons for engaging in music piracy, the effects of piracy on musicians and strategies to eradicate music piracy in Thohoyandou.

3.3 Study setting

The study was conducted at Thohoyandou town, in Limpopo Province, within the Thulamela Municipality. It is an area typically dominated by informal economic activities. There are informal businesses that provide public phones, shoe repairs, hair salons and pirated CDs and DVDs. Due to the lack of formal job opportunities, the majority of its residents live in both relative and abject poverty. Ideally, people with exceptional talents such as artists are supposed to be the pride of their respective communities. But most

artists in Thohoyandou seem to be struggling to make a living out of their trade. As a result, most musicians die poor and are given pauper's funerals.

3.4 Study population and sampling

3.4.1 Population

According to Welman and Kruger (2000:47) "a population is the study object which may be individuals, groups, organisations, human products, and events, or the conditions to which they are exposed." A similar definition is advanced by Melville & Goddard, (2001:34) who maintain that, "A population is any group that is the subject of research interest." In deciding on the population for the research, a number of individuals according to prearranged criteria, for the sake of their valuable contribution to increase the knowledge of the study were selected. In the context of this study, 'population' will refer mainly to gospel musicians and vendors of pirated CDS and DVDs in Thohoyandou.

3.4.2 Sampling

Sampling is defined as the "skill and ability by which a sample is drawn from the population" (Bless et al 2000:156). It is described as a set of individuals selected from a population and intended to represent the population under the study (Bless et al 2000:156). Through purposive sampling the participants in the study were chosen because the researcher was convinced that would be appropriate for the study. In addition, Davis (2007) stated that "purposive sampling invites the researcher to identify and target individuals who are believed to be 'typical' of the population being studied, or perhaps to interview all individuals within a subpopulation that is deemed to be a typical of the whole". According to Welman and Kruger, (2000: 63) "non- probability sampling does not include any type of random sampling, rather the researcher uses subjects who happen to be accessible or who may represent certain types of characteristics".

The target group for this research is primarily male and female gospel musicians domiciled in Thohoyandou with a minimum of five years' experience in the industry. The study

focused on the gospel category, because it is a leading category in production around Thohoyandou. Another issue of great importance in this research are the views of the vendors who would give key and relevant information on the reasons for engaging in piracy.

3.5 Data collection

Due to its heuristic nature, this study adopted an extended interview method which involves what is regarded as dialogue with “oneself and the research participants” (Goddard, 2001:49). De Vos (2005) outlined the importance of open-ended interviews in terms of allowing the researcher and participants’ flexibility, where follow-up questions can be made, and detailed information given. This method is therefore deemed appropriate when collecting information from participants such as musicians, given their involvement in the music industry. Creswell, (2007) described open-endedness as the kind of questions which give allowance of participants to contribute as much detailed information as they desire and in which the researcher is as well enabled to ask probing questions as a means of follow-up. Open-ended interviews was a form of interviewing utilized in research studies because of the nature of the open-ended questions, the participants are permitted to express their viewpoints and experiences (Creswell, 2007). The study’s main features are:

- interviews
- observation and
- Focus group

Interviews constitute a major method of data collection. Due to the fact that, the process of interview involves fitting into other peoples schedules, which implied that interviews were scheduled, with full consideration of the above-mentioned issue, the researcher decided to choose interviews to gather information from the participants in order “to find out what is and on someone else’s mind” (Patton, 1990: 278). Furthermore, “interviews may be the only way of obtaining a realistic picture of the way people view it” (Sharp,

Peter & Howard, 2002: 157). According to Davies (2007: 152) “[use of] interviews enables you to arrive at conclusions that are specific to the sample, but which give a reflective or explanatory depth to the subject being explored in detailed analysis”. “The interviews should be considered professional, a situation that demand equally professional planning and conduct on the part of the interviewer” (Leedy, 1997: 192). Sharp, Peter & Howard (2002: 157) indicated “interview as a providing higher quality information that is free from bias than any other methods available to them”.

Welman, Kruger & Mitchell, (2005: 174) defined open-ended questions as “open- ended is one in which can be used in a preliminary study or to get a feel for the subject”. This view is shared by Goddard, (2001:47) who asserted that “open questions can be used in a pilot study in order to get a feel for the subject and to here respondents answer questions in their own words.” Patton (1990: 283) explained that “when using qualitative interviewing strategies for data collection, it is critical that questions be asked in truly open- ended fashion and this means that questions should permit respondents to respond in their own terms. Open-ended questions were asked in the study to achieve full understanding of the participants’ answers during data collection.

In concurring with this view, Cohen, Manion, & Morrison, (2007:170) maintained that “observation is prolonged and often repetitive. Events and series of events are observed more than once to establish reliability in the observational data” (Cohen, Manion, & Morrison, 2007:170). Observation according to Powell and Steele (1996: 1) “provides the opportunity to document activities, behaviour and physical aspects without having to depend upon peoples’ willingness and ability to respond to questions”. Observational data are most commonly used to compare one situation with another, and are therefore usually averaged across individuals and across observations (Mansell, 2011: 15). The researcher used observation because using this method; allowed the researcher to interact with participants and become part of their community.

The main benefit for the researcher to prefer to use focus groups in comparison to participant observation is the opportunity to observe a large amount of interaction on a topic in a limited period of time based on the researcher's ability to assemble and direct the focus group sessions (Morgan, 1996: 8). A focus group is a form of a group of interviews, though not in the sense of a backward and forwards between interviewer and group (Cohen, Manion & Morrison, & 2007: 376). Morgan, (1988: 170) stated further that they are economical on time, producing a large amount of data in a short of time, but they tend to produce less data than interviews with the same number of individuals on a one-to-one basis. Observation is way of gathering data by watching behaviour, events, or noting physical characteristics in their natural setting and the purpose of the present researcher for choosing the benefit of cover observation is that people are more likely to behave naturally if they do not know they are being observed (Evaluation Briefs: 2008). According to Welman and Kruger (2000: 198) "focus group in conjunction with observation can be used as preliminary research or follow-up research or for the purpose of triangulation and verifying data".

3.6 Data analysis

Beker (199: 643) maintained that "data analysis is the systematic and synthesis of the research hypothesis using data and testing of research hypothesis using those data". Data emerging from the interviews are transcribed in order to gain access to actions and events viewed as relevant for the study. Transcriptions of the interviews are analysed following Mouton's (2005) steps involving; themes, patterns, trends and relationships. Through this breaking up process understanding of the various constitutive elements of music piracy was gained. Furthermore, analysis also included the inspection of the relationships between concepts. Every question was guided by the three themes adopted in this study. The researcher summarised the response from participants' understanding or interpretation in order to come up with general notions related to music piracy.

3.6.1 Qualitative steps of data analysis

The interviews were conducted at different times and venues. The interviewees were male and female participants, the researcher sought to establish how they are affected by music piracy. All interviews were recorded and captured by video camera. One respondent refused to be recorded and to give his name. Some of the gospel musicians were interviewed at conferences, crusades, festivals and forum meetings. There were musicians who were interviewed during school holidays, as this is the time during which musicians often visit their homes, for instance, in order to perform at weddings. All gospel musicians had more than five (5) years' experience in the field. It was important to the researcher that the musicians' experience was crucial for this study.

The researcher therefore presented data, discussed and analyzed it in order to understand the issues relating to the concept under investigation. The data collected from the interviews were analyzed, which involved reducing and arranging data, synthesizing (combining different ideas into one), searching for significant patterns and discovering what is important. The data were analyzed manually and according to the predetermined research or categories. As typically happens in qualitative research, a preliminary data analysis began while the interviews were still underway.

This research utilised a qualitative approach in which data were collected through interviews. The researcher used open-ended questions where the respondents, who were individual artists, groups of musicians and vendors explained their opinions, attitudes and point of views on the research questions.

An open-ended question was used. This was meant to allow respondents to bring out as much information as possible. Furthermore, open-ended questionnaires were used because they offer respondents the opportunity to freely respond according to their own views, experiences and feelings.

3.7 Ethical considerations

According to Elmeset al. (1999:445) ethical considerations involve researchers removing "... any harmful consequences that their participants may have incurred". It is the responsibility of the researchers in the various disciplines to always identify both potential physical and emotional risks, and effectively and efficiently manage them; that is, the researcher must always find out if there is anything in the investigation that could physically and psychologically endanger or harm the participants, as is sometimes the case in socio-psychological investigations.

The principles or ethical considerations regarding human subjects apply not only to experiments, but also to any type of study. In compliance with the ethical considerations, Madzivhandila (2010:18) indicates that the researcher:

- must maintain scientific objectivity;
- should recognize the limitations of his or her competence and not attempt to engage in the study beyond such competence;
- should ensure that every person is entitled to the right of privacy and dignity of treatment;
- should ensure that all research studies should avoid causing personal injury or harm to the respondents used in the research studies;
- should ensure that confidential information provided by a research respondent must be held in strict confidentiality by the researcher and that;
- must always abide by the ethical conditions while conducting investigations with human beings or non-human beings.
- must not harm subjects or respondents either physically or psychologically,
- must ensure that subjects or respondents cannot be made alcoholic or simply be subjected to alcoholism;
- must ensure that all research findings should be presented honestly without distortions.

- must be practical, transparent and realistic, also accepting that he cannot devise a perfectly reliable and valid investigation from all perspectives by being unethical in his or her research investigations (Heiman, 1995:157 & Madzivhandila, 2010:18).

4.1 Introduction

In line with the principles highlighted above, the present researcher always ensured that there was no violation of any ethical considerations which needed to be strictly observed before, during and also after the completion of the study. Norms and standards as well as the guidelines set for conducting research were observed to the letter, respected and regarded as confidential without any compromise.

In this study, the researchers respected the rights of the participants during data collection. As indicated by Madzivhandila (2010), every person is allowed the right to their own importance, value, privacy and dignity of treatment. For example, some of the musicians were not interested in being recorded and refused to have their photos taken and the researcher respected their decisions.

3.8 Conclusion

This chapter covered all issues concerning overall research methodology adopted in this study, population identification, sampling procedure and methods for data collection and analysis. The issue of how data were collected and analysis were dealt with in this chapter. The next chapter deals with the presentation of data, analysis and discussions.

4.2 Definition and understanding of music piracy

In this interview the researcher asked the individual musicians the following question: What do you understand about music piracy? The researcher asked the question in order to collect different views from the participants separately, to find out if their understanding would be different from that of focus groups of musicians and vendors. The participants answered as follows:

CHAPTER 4:

PRESENTATION OF DATA, ANALYSIS AND DISCUSSION

4.1 Introduction

Chapter three provided details about the research design and methodology, the theory underpinning the method, data collecting instruments, as well as data analysis procedures. In this chapter the results are discussed in the light of the theoretical framework. Interviews were conducted with three categories of participants namely five (5) individual musicians, a focus group of musicians and five (5) vendors.

4.1.1 Population

The study sought to interview as many role players in the discourse and practice of music piracy as well as consulting literature on the subject.

4.1.2 Sampling

In order to arrive at a meaningful conclusion the five (5) musicians selected are at the receiving end of piracy, whereas vendors seem to be unfairly benefitting from the practice. The researcher sought to tease issues of intervention strategies a focus group, especially of affected musicians shed light of possible steps they could take to combat the scourge.

4.2 Definition and understanding of music piracy

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Participant A: "Music piracy according to my understanding is stealing musicians' intellectual property by people who don't have permission from the owner".

The above question was also directed to the following participants:

4.3.1 Technology

Participant B: "Music piracy is a disease which is spreading, destroying and greatly affecting the artists in the music industry". The respondent added, "Music piracy affects the music industry to the highest degree".

Participant C: "I can describe music piracy, as copying and selling somebody's work without their permission. You don't have the authority of the owner but you sell that product".

Participant D: "I understand piracy as a crime, crisis".

Participant E: "This is a pain which will never end until piracy stops because we will end up losing our lovely careers".

Answers from individual musicians show that they do not want their CDs and DVDs to be copied and sold without their consent. Piracy is a problem according to their views. They also regard piracy as unlawful copying of their music and said it affects their careers. They viewed piracy as a problem because the music pirates are selling their CDs and DVDs illegally and the pirates are making money out of musicians' creativity.

4.3 Factors contributing to music piracy

The purpose of the question was to identify personal views from the participants and the reasons why people engage in music piracy. Some of the respondents; namely, C, D and E on the group of individual musicians, did not answer the following point; rather, they mentioned other factors that contribute to piracy. As a researcher you find that

respondents sometimes provide answers which are irrelevant. This is sometimes caused by emotions. The responses were as follows:

Respondents B, C and D mentioned poverty as one of the factors which contribute to an

4.3.1 Technology

Participant A: From individual musicians, "Jaa, technology contributes to promoting piracy. Technology is there to advance and simplify our lives. But because of this technology music is now simple and easy, you know".

Participant A: "If people cannot find jobs, they have to create something that can bring in

Participant B: From individual musician: "I can point out a simple and easy way to access technology as one of the factors contributing to piracy around the town".

Participant E: "Unemployment and poverty are promoting music piracy in Thohoyandou

Participant C, D and E, mentioned other reasons contributing to music piracy around Thohoyandou, not related to technology which was indicated by respondent A and respondent B. Their information was presented on the other sub-topics.

do something that can bring in money.

Musicians share the same story that technology contributes to promote music piracy. Generally, a large number of the participants agreed that technology is contributing to the increase in piracy of CDs and DVDs of musicians. Even though technology has its benefits, it is, however, contributing to music piracy.

4.3.2 Poverty

Participant A: In the interview, one musician said. "I think poverty contributes a lot to problem of piracy. When people cannot find jobs they create something that can bring in money to bring poverty to an end".

Participant A: "If people cannot find jobs, they have to create something that can bring in money to bring poverty to an end".

Participant E: "Foreigners - people from other countries - are worsening this problem". When the researcher asked them why they were selling pirated CDs and DVDs, the

arresting them".

response was that, “we want food to eat, if we can manage to get a plate of porridge and meat, it would be fine. This money also helps us to pay rent”.

Respondents B, C and D mentioned poverty as one of the factors which contribute to an increase in music piracy. In general, poverty is contributing to an increase music piracy. As a result musicians end up in poverty and die of hunger in Thohoyandou.

4.3.3 Unemployment

Participant A: “If people cannot find jobs, they have to create something that can bring in money”.

Participant E: “Unemployment and poverty are promoting music piracy in Thohoyandou town”.

Participants B, C and participant D also indicated that if people are not working, they try to do something that can bring in money.

The researcher asked the individual musicians, the following question: “What are the Out of the five (5) individual participants interviewed, two (2) mentioned that, unemployment is another factor contributing to increasing music piracy. However, three (3) of the individual musicians responded on the other sub- topic.

4.3.4 Police officers

As a researcher, it is not surprising to find that piracy is increasing all the time.

During the interview with individual musicians, one musician elaborated the point as follows:

Participant C, from the individual musicians’ interviews also said the following: “One other

Participant A: “The number of pirates is increasing in Thohoyandou; the police are not arresting them”.

Participant B: They are given light sentences; moreover piracy is not taken as a serious offence, why is this. That is why is this problem is worsening".

Participant C: "Where are the police if the pirates are continuing to sell our CDs without any fear? Foreigners are coming in large numbers with their babies and the government is doing nothing about it.

Participant D indicated that: "Police officers also buy pirated CDs and DVDs on street pavements, even when they are on duty".

Participant E: "Perpetrators are not arrested by the police officers"

Individual musicians generally confirmed the issue of police inefficiency in promoting piracy.

4.3.5 Musicians

The researcher asked the individual musicians, the following question: "What are the factors that contribute to music piracy?"

Participant A: "We are losing our dignity that we should have by packing our stuffs in front of shops, and this promotes the piracy of our music".

Participant B: "Sometimes we do not have to blame pirates, some of us used to sell our music on the streets or in front of shops, rather than giving music shops to sell on our behalf".

Participant C, from the individual musicians' interviews also said the following: "One other thing which is worsening piracy is that we, as musicians do not put our trust in the music stores".

Participant D: "The challenge is that if a customer cannot find a CD that he or she is looking for, in the shop, it is easy for him or her to buy the pirated one because musicians in Thohoyandou do not depend on music shops".

Participant C: "Customers believe in paying R10.00 for a CD, even if it is faulty. They know that they will not lose; rather they will again pay another R10.00 to get another copy. I think is just because we, as musicians contribute, have a bad tendency. We do not give music shops our music to sell for us".

Participant E: "It is no wonder that the community is depriving musicians of money; it is because they have contributed to the problem of piracy by selling their CDs on street corners. The community and the government are no longer considering music as a career; they believe music is a way of getting pocket money. Musicians in Thohoyandou are no longer regarded as workers but entertainers".

Commonly, musicians are the main people affected by piracy, as established in this research. One other thing which is contributing to music piracy is that, musicians do not put their trust in music stores. Some of them sell their music on the streets rather than give shops to sell for them. Also, when customers cannot find a CD in a shop, it is easy for them to buy a pirated one on the streets.

It appeared from the responses as if some musicians are complaining about the issue of their colleagues who are selling music in front of shops. Thus musicians are participating in promoting piracy by not giving their CDs to music stores to sell.

4.3.6 Foreigners

Participant A was supported by participant E in their opinions during the interview of individual musicians; namely, that foreigners are worsening the problem of piracy.

Participant E: "People who come from other countries are contributing to this problem (for example, Zimbabweans)".

All individual musicians answered the question like participants A and E; namely, that foreigners contribute significantly to the problem of music piracy in Thohoyandou.

It appears as if South Africa is a friendly country which welcomes everyone from other countries to promote their businesses illegally. Some foreigners in Thohoyandou are pirating music, as the participants explained. The participants indicated that the problem is that there are no strict rules guiding the foreigners. For instance, they freely sell illegally pirated copies of music in town, when asked them why they were doing so, their response was as follows:

"We just need food to eat. If we can manage to buy a plate of porridge it is fine. This money also helps us to pay rent for rooms". This indicates that indeed the country is free for everyone from other countries.

Generally the interviews revealed that music piracy has become a major issue in Thohoyandou, and individual musicians agreed that foreigners are worsening the problem.

4.3.7 CDs and DVD prices

Participant A: "Most of the customers prefer cheap stuffs; they do not even check the quality. Most people who sell pirated CDs are hungry; they want to buy food, cigarettes, and alcohol".

Participant B: "There is a huge difference in the prices of pirated and original music and this encourages people to buy the lower-priced (fake) CDs and DVDs".

Participant C: "The Government, including the Department of Justice, are not regarding piracy as a problem. Another factor which promotes piracy in Thohoyandou is that, consumers are more interested in lower prices". Participant A added "customers can surprise you; they afford to buy expensive cell phones that cost five thousand and refuse to buy our original copies for as little fifty rands".

Participant D: "Consumers in Thohoyandou are more interested in buying CDs and DVDs at lower prices and it works in pirates' favour, this is promoting piracy. If you tell them the right price, they run like you want to arrest them". She added "I think the regular price should be R50-00, if the price is higher than that they are forced to buy fake CDs".

Participant E: "Our CD and DVD prices are standard price; since the petrol increase, we did not raise our prices like other goods. When we record songs in our local studios the price increases each and every time. CD in laces, CD designs, delivery services and covers increase every year. Our business is better because the prices of copies are still the same".

The individual musicians interviewed explained that consumers are more interested in buying at lower prices. Higher prices of CDs and DVDs force the customers to buy pirated copies of music. This becomes a challenge to the musicians. In summary, the high prices of CDs and DVDs are contributing to the problem of music piracy.

4.3.8 Department of Justice

Participant A: An individual musician responded as follows: "I can say another aspect which contributes to piracy, is that people, including the government, no longer consider music a career".

Participant B: "They believe music is a way of getting pocket money".

Participant C: "The Government, including the Department of Justice, are not regarding musicians as workers but entertainers. The government is not strongly fighting for the rights of the artists".

4.4 The consequences of music piracy

Participant D: "The community with the guidance from the Department of Justice does not believe that the musicians will survive. For them it is to satisfy their needs, full stop. People need professional music, not knowing that good music needs more time and dedication".

musicians are affected by music piracy. The participants responded in different ways, as indicated in the table below:

Participant D indicated, "Some of the services like decoration and catering require advance payment". The respondent added: "this happens during big events and sometimes they invite us to perform for free. They say, 'just come and promote yourself at my wedding and you will also be given time to sell your CDs'".

Participant E: "explained "we spend more time composing, organising practices, assembling bands using transport and hiring practice rooms and others. When you see us performing as a full band, especially on live performance, you must know that we have tried our best to reach that point. So how can people take us for granted, to perform free? To assemble a live band performance is not an easy task, my friend".

Generally all individual musicians complained about the way in which the government treats them. The researcher identified the general perception that that it is not enough for the Department of Justice to fight for musicians' rights. They said the rules for the rights of Thohoyandou musicians must be tightened more.

The researcher identified the following: technology, poverty, unemployment, police, musicians, foreigners, CD and DVD prices and the Department of Justice. This is similar to an article presented by Natashimo, Primo and Libby (2004) which covered media piracy in

emerging economies. The researcher found that piracy in South Africa is influenced by poverty, social inequality and low income.

4.4 The consequences of music piracy

Data were collected from interviews with individual musicians, focus group and vendors. During the interview the researcher asked the following question: "What are the consequences of music piracy?" The reason to pose this question was to find out how seriously musicians are affected by music piracy. The participants responded in different ways, as indicated in the table below:

Table 4.4

Respondents	Individual Musicians	Focus group	Vendors
Respondent A	We are losing talented musicians. Piracy is discouraging those who are interested in becoming musicians. The level of unemployment will rise in the industry. The economy will decline.	Piracy steals the jobs of musicians and interest in music. Musicians are leaving music as a career.	I know that artists become poorer and poorer every day.
Respondent B	It is hard for me to record a new album. We are very much discouraged.	Musicians are becoming poor every day.	Artists are not benefitting from their productions. Some of the local artists have quit out and disappeared because of piracy.
Respondent C	I am no longer interested in recording quality music; quality studios are unaffordable. The community will lose new productions of songs.	They are not benefitting from their creativity.	Musicians are not benefitting from their creativity.

Respondent D	There will no longer be committed musicians that can bring new messages to the community through music.	Most of the musicians are leaving music as a career.	Piracy can cause unemployment to the industry of music.
Respondent E	Musicians are not going to be able support themselves financially.	Musicians are dying of hunger.	Piracy can increase crime because musicians will become unemployed and their children will end up being criminals.

In Table 4.4 individual musicians agreed that losing the talents of musicians, discouraging new talented musicians, decline in economy, quality studios unaffordability and scarcity of committed musicians are the consequences of music piracy. Focus group of musicians and vendors added the information mentioned by individual musicians. The data collected from individual musicians, focus group of musicians and vendors of Thohoyandou indicate that musicians are negatively affected by music piracy.

4.5 Strategies that can be used to eradicate music piracy

The question asked by the researcher in this sub-section was: "How can the problem of music piracy be solved or what are the strategies that can be used to eradicate piracy around Thohoyandou?" The question aimed at finding out the various ways that can be used to stop music piracy. Looking at chapter two on literature review, many authors have tried to find the ways to combat piracy. For example, Lehmann (2005) states that new technology offers great chances for new ways of producing and distribution of music, whereas a study by Joffe and Newton (2007) is considering launching a campaign on educating the public about piracy. The study participants responded as shown in the Table 4.5 below:

Table 4.5

Respondents	Individual musicians	Focus group	Vendors
Respondent A	I believe the Department of Justice in Thohoyandou must actually create some laws to reduce the problem.	We must be united and bring one petition to the government. The Department of Arts and Culture must also look at piracy as a serious problem.	Let them try awareness campaigns; maybe it can help, using stakeholders like churches and local organisations. The government is the solution to combat piracy which is a problem to the musicians.
Respondent B	The solution is to include the Department of Arts and Culture. The public must be made aware that piracy is destroying musicians' lives. I suggest that schemes be introduced that can help musicians and cover their life better.	Introducing new technical devices (that do not allow copying music) will also help to reduce piracy. Unity is important among the artists.	CD and DVD prices must be affordable for consumers; that's what we notice when we are busy selling.
Respondent C	It is true; the government involvement can solve music piracy. My suggestion is that, the community must be made aware that piracy is not a good thing.	I think installing songs online will reduce piracy. If artists can have one mind. Foreigners must go back to their countries.	Hawkers who sell around the town must find a specific site to sell their products.
Respondent D	Another way of solving the problem is for the police to conduct searches for pirated CDs and DVDs, arrest pirates. We need police agencies working on piracy seriously. Blank CDs and DVDs must be abolished because people use them to make pirated copies.	If the community can be taught that piracy is a bad habit it can help. Artists should unit by having one heart and mind. We have to support each other.	If musicians can get together and create a secret code for their CDs and DVDs, this will reduce the number of fake copies.
Respondent E	The government must introduce strong laws to combat piracy. It would be helpful if artists could be united. Hawkers should apply for licences to operate.		Police must destroy machines that are used to make copies. Musicians should report pirated CDs to the police.

Looking at Table 4.5 above, the majority of the participants emphasised the role of the government in addressing the problem through, the Department of Justice and the Department of Arts and Culture and awareness campaigns that can be able to eradicate

the problem of music piracy. All these comments bring to the point that music piracy at Thohoyandou can be eradicated.

4.6 Age group that constitutes the most perpetrators

The Table 4.6 below shows the most age groups involved in music piracy.

Table 4.6

Respondents	Individual musicians	Focus group	Vendors
Respondent A	Aged from 15 to 35 years	People aged between 16 to 38 years pirating music	Between 18 and 40 years
Respondent B	Aged between 20 and 50 years	People aged between 16 to 38 years pirating music	Between 18 and 40 years
Respondent C	Youth from 15 to 35 years	People aged between 16 to 38 years pirating music	Between 18 and 40 years
Respondent D	They were aged from 18 to 35 years	People aged between 16 to 38 years pirating music	Between 18 and 40 years
Respondent E	The pirates are aged from 15 to 35 years	People aged between 16 to 38 years pirating music	Between 18 and 40 years

Looking at the preceding table, Table 4.6, it is clear that all musicians and vendors responded more or less the same. Regarding age of the perpetrators of piracy, it is believed to be between 15 and 40 years. One said:

"In our town we see many young foreigners making money through selling pirated CDs and DVDs without any fear". Another respondent confirmed that youth from 15 to 35 years were also involved. A group discussion of musicians' further showed that the majority of music pirates are foreigners.

4.7 The strategies by stakeholders to combat music piracy

The question to the individual musicians was: "Are stakeholders prepared to be part of the solution?" The researcher asked the question to find out if the stakeholders are doing something to stop piracy. The musicians responded as follows:

Participant A: "The government should have already introduced public awareness against piracy. It seems as if they are not ready to stand with us because music piracy started more than ten years back".

Participant B: "The Department of Arts and Culture is not on the side of the musicians; artists are struggling alone to solve the problem of piracy. We didn't see any action from the Department. The Department of Arts and Culture knows what music does to the life of musicians but they don't want to show their stand".

Participant C: "Government involvement can solve the problem of music piracy. Public awareness is another example of what the government can do to reduce piracy around the town. People will understand that piracy is not a good thing".

Participant D: "The police are trying to combat piracy but there are some who buy pirated CDs while wearing uniform and they end up promoting piracy. The community will also follow their lead".

Participant E: "Our government does not recognise and encourage musicians; it does not realize that to be an artist is another way of creating jobs; it does not look at music not as a career. That is why the police are not serious when dealing with this problem".

Musicians commented that the government should have already introduced public awareness against piracy because the community is not aware that piracy is a serious problem for musicians. One musician indicated that piracy should have been reduced long time back because it started a long time ago. Instead, the number of people who are pirating CDs is increasing every day. It seems as if they are not ready to support the musicians. The musicians also require strict prosecution and method to deal with the problem of selling illegal and unlawful music. He added that the government should have

planned different strategies if the police operation is not solving the problem. It seems as if the government is ignoring the problem.

The police play an important role in the community. Four respondents complained about the police saying; some of the police are buying pirated CDs whilst in uniform. In other words, instead of them fighting this problem, they are promoting it. As a result, the community will do likewise.

4.8 Musicians who are affected and musicians who are not affected by piracy

The researcher asked the following question to individual musicians: "Does piracy affect all musicians?" The question was asked to find out from the participants if they are equally affected or not and how so? They answered as follows:

Participant A: "What I know is that all musicians around Thohoyandou are affected by piracy. Of course piracy is affecting all of them negatively". The researcher added, "Why do you say that piracy is affecting all musicians?"

One furious musician replied as follows: "You as spectators can say, that person is rich, the way his songs are played on radios. We are on the airplay; it's true but we are getting nothing from our products. If we were rich we would have bought luxury cars, beautiful houses and nice clothes, like the people who are working".

The manner in which this interview was conducted was to let the musicians to express their feelings. He added: "I am a little better because my wife is supporting me in my business. She paid for my last project at the studios. She pays school fees for our children, car instalment every month, which is about to be taken by the garage because it's hard to have a car at this stage and much more. Sometimes she buys me airtime. I'm no longer the head of my family but the tail, I'm no longer proud to be a head of the household". The musician added: "Another thing is that, I'm no longer interested in the media

industry, particularly newspapers and radio. People create an impression that we are rich well-off. No, no, no, this not good because we are suffering as musicians.”

It was not easy for the researcher to record the respondent during the interview. However, the researcher supports that the respondent when he said that he is no longer interested in media. He refused to let the researcher to videotape the interview, but only allowed a tape record.

Participant B: “I am an experienced musician who is no longer recording and performing, I was employed by one of the big ministries around Venda as a full time musician. I have spent more than twenty years performing. What I know is that piracy is affecting all musicians and even me. It destroys us emotionally and economically”. The researcher continued to ask how the respondent was affected emotionally and economically. His answer was, “I have no recourse for the musicians. I feel like crying, the way Thohoyandou musicians are suffering, my friend. One day I bought a pirated CD for R10 but because of” “I become confused and frustrated when my music business is no more progressing. I am angry because the money we are getting is too little. I feel so isolated because my friends are not here with me. I have also contemplated suicide because of the way things are. I have even taken up alcohol to reduce stress. The income that I used to bring home to provide is getting low every day”. The researcher continued to ask some of the questions related to the study, to find more information on how musicians of Thohoyandou are negatively affected.

Participant C: “Not all musicians in Thohoyandou are affected by piracy”. The researcher wanted to find out why she said that. Her answer was: “I am not affected because I am working. I am a police woman so if my CDs are pirated it is a great opportunity for me to become a well-known artist”. The researcher asked further: “Why are you still a musician if you are working permanently”?

She replies that, "I am not totally dependent on my CDs. Singing is just a hobby. It's a way of sharing my talent with people. I am not affected by piracy at all".

Participant D: "Music piracy is greatly affecting all artists because most of the dedicated artists are now doing other jobs, like ministry, teaching and other things besides music". These days, musicians who play instruments like guitars, keyboards and drums are few. The ones that are performing in churches these days are paid by pastors because there is a demand for musicians. Some musicians are not".

Participant E: "Some people believe that music piracy is a minor issue that does not have an effect on musicians, but a great number of people working in the music industry are affected". From this response one could tell that piracy is affecting all artists. "The way I hate piracy is like I am looking an innocent person being beaten up in public. People keep quiet without any recourse for the musicians. I feel like crying, the way Thohoyandou musicians are suffering, my friend. One day I bought a pirated CD for R10 but because of the pain that I felt, I broke that CD in front of the pirates to show the pain that I feel when CDs are pirated".

Generally all musicians are affected by piracy and those who are no longer in the industry are feeling the pain. This means music piracy affects even those outside the industry. The action that one performer took, of breaking the CD in front of pirates, is a way of warning them that the unlawful selling of pirated music is wrong.

As one of the respondents indicated, their songs are played in the media but they are getting nothing for their products. He proceeded to say that if they were rich they would have bought luxury cars, beautiful houses and nice clothes, like people who are working. This showed that musicians are really affected by piracy.

In one of the musicians' local meetings for music awards, the researcher attended and observed, it was very painful to see the way in which the artists were dressed. They were dressed as if they were attending a civic meeting (wearing cheap clothes which were not presentable). These brought to mind that, if the government could not attend to musicians' problem, of being unable to reap what they have sown, we could lose talented and dedicated musicians in Thohoyandou.

Participant 8: "Music piracy is a real problem"

Another musician commented that not all musicians in Thohoyandou are affected by piracy. For instance musicians who perform at gigs can survive in the music industry compared with those who only depend on selling CDs. It seems as if other musicians are surviving, but that is not to say their CDs are not pirated. They are pirated but they have get opportunities to do live performances.

In general, musicians are affected by piracy socially and economically, according to what the majority of the respondents said.

All these aspects mentioned above by the individual musicians indicate that musicians in Thohoyandou are greatly affected by music piracy.

Interviews for vendors

4.9 Definition and understanding of music piracy

The following question was asked to the vendors: "What do you understand by music piracy". This is the same question that was asked to individual musicians, and in focus group of musicians. The purpose of the question was to find out if vendors have the same or different understanding of music piracy. According to Daniel & Larkin (2010: 1) vendor means "an individual who has made a non-potentially unsafe food product in their primary residence; is selling the food product they made, only at a roadside stand or at a farmers' market".

The question above was asked so as to solicit the views of the vendors operating in the Thohoyandou CBD, and this is how they responded:

Participant A: "I believe music piracy is when somebody steals and sells the music of artists without the permission of the owner".

The researcher asked vendors the following question "What are the factors that

Participant B: "Music piracy is stealing somebody's property; piracy is a real problem which affects the economy".

Participant A: "It is easy for me to say, technology can simplify piracy (for example, the

Participant C: "It is something which brings hunger to the artists. They don't live the way they should live, like supporting their families".

Participant B: "Because of technology, people now buy pirated copies because a person

Participant D: "Piracy is good for the buyers because they find cheap CDs and it is good for the perpetrators for they don't spend much money on making a CD".

Participant C: "Machines that are used to duplicate the music are the same as the

Participant E: "As a perpetrator I am not free to give this information on piracy because I can be arrested anytime for what I am doing because I know piracy is a crime".

Participant D: "In my view, pirated copies that are duplicated by the computer are the

Vendors are aware that piracy is not a good thing because they understand that it is selling someone's property without the authority of the owner. Participant "C" said the effect of music piracy is that it brings about hunger to the artist. Participant "D" said piracy is good for perpetrators and buyers, while the last respondent considers music piracy a crime. Vendors partly agreed that piracy is not good except one participant who held a different view, of piracy as an opportunity for perpetrators and buyers to make a good deal.

way in which the vendors answered questions about technology, one can conclude that technology is one of the factors that contributed to piracy. Most of the

In summary, vendors know piracy as a bad habit; they also understand that artists were supposed to receive their full CD profits. They also supported the fact that piracy is a real

problem which affects the economy because the taxes which were supposed to be paid by artists are unpaid.

4.10 Factors contributing to music piracy

4.10.1 Technology

The researcher asked vendors the following question “What are the factors that contribute to music piracy”?

Participant A: “It is easy for me to say, technology can simplify piracy (for example, the downloading of songs)”.

Participant B: “Because of technology, people now buy pirated copies because a person cannot tell the difference between original and the pirated music”.

Participant C: “Machines that are used to duplicate the music are the same as the original”.

Participant D: “In my view, pirated copies that are duplicated by the computer are the same original ones”.

Participant E: “Another role of technology is to promote piracy because for us it is now easy to make CDs and DVD copies”. During data collection, he added: “People buy pirated copies because they do not feel the difference between the original and the pirated one.”

From the way in which the vendors answered questions about technology, one can conclude that technology is one of the factors that contributed to piracy. Most of the participants indicated that technology simplified the job of copying the music.

4.10.2 Poverty

This cause of music piracy was confirmed by a vendor who responded as follows:

Participant A: "People around Thohoyandou are interested in buying pirated CDs. They cannot afford to buy expensive things because of poverty, and they don't have enough money to buy the original".

Participant B: "I started selling copied music to stop poverty, CDs sell very fast since the prices are affordable".

Participant C: "We are selling pirated CDs and DVDs because we are hungry. We need to buy food, cigarettes, and alcohol".

Participant D: "I think the normal price can be twenty rands. Poverty forces people to buy fake CDs and DVDs".

Participant E: "Customers are forced to buy fake CDs if the original price is too high". The money that they have can only afford to buy things at lower prices.

Participant A: "Musicians are also contributing to the problem of music piracy by selling Vendors seem to engage themselves in selling pirated CDs and DVDs because of poverty. The customers buy pirated music because they cannot afford to buy cheap products. This shows that piracy in Thohoyandou gives the poor a good opportunity.

4.10.3 Unemployment

Participant A: "Unemployment contributes to increasing music piracy. People who are selling CDs at bus and taxi ranks are trying to create jobs".

Participant C: "Musicians are also contributing to music piracy by selling CDs in front of

Participant B: "I decided to sell pirated music since 2010 when I failed to find a job to support my family".

Participant C: "I have tried all the businesses around this place; I found that selling music is the best. After an hour I find myself holding a thousand rand, especially at month end".

Participant D: "We are committed to selling pirated CDs and DVDs at every taxi rank and bus rank without the authority of the owner, as a way of self-employment".

Participant E: "I am not employed, I want to buy food for my family and I therefore decided to sell pirated music as the best business ever".

Vendors agreed on the point that unemployment is behind the music piracy in Thohoyandou. However, it is amazing when vendors are solving a problem by creating another one. In other words they are pirating music to solve the problem of unemployment by creating a problem to the musicians who are no longer receiving their benefits on their projects. Even though some participants gave different ideas, it seems as if unemployment is the main cause of music piracy.

4.10.4 Musicians

Participant A: "Musicians are also contributing to the problem of music piracy by selling CDs in front of shops".

Participant B: "We once found musicians selling CDs for as little as R30.00 whereas the normal price is fifty rands and above".

Another allegation from the vendors is the following:

Participant C: "Musicians are also contributing to music piracy by selling CDs in front of shops".

Participant D: "When customers cannot find CDs in music stores, they are tempted to buy pirated ones".

Participant E: "Musicians are not totally committed to their industry; they do not deliver their music to the record bars".

Musicians themselves are promoting piracy in Thohoyandou, according to what vendors revealed. Musicians' CDs and DVDs are not in music shops, the prices are low. It seems as if musicians are experiencing a problem by not giving their products to the music shops. This promotes piracy because if customers cannot find music in shops, they are forced to buy the pirated ones.

4.10.5 Foreigners

Participant A: "We are in large numbers here in Thohoyandou. The government is not fighting with us and doing nothing about us. So why worry?"

Participant B: Some vendors pointed fingers at others: "Some of us are selling CDs and DVDs operating at social grants, pay points and house-to-house for only ten rands".

One of the vendors added:

Participant C: "CDs sell very fast if the prices are affordable, as low as ten rands". A similar answer was given by another vendor as follows:

Participant D: "My stock is increasing every day, last week I ordered 200 copies, today 250 copies. They were finished before lunch time, and really my business is growing every day".

Participant E: "I cannot easily run away from this business because I am profiting too much".

musicians feel about the lowered price of ten rands. All they care about is to have more Data obtained through interviews found that the problem of music piracy is growing. For example; some of the vendors sell pirated CDs and DVDs at an old age grant pay points and through the house-to-house approach. This indicates that the government is not attending to musician's problem of piracy which is affecting them negatively. Foreigners are free to pirate without any disturbance and their businesses are growing daily. In short, the rights of Thohoyandou musicians are not respected.

4.10.6 CDs and DVDs prices

Participant A: "When we are in business we also ask our customers to give us direction where they stay so that we can also deliver the CDs and DVDs".

Participant B: "We have so many customers because our CDs are not expensive, compared to the original. They have told us that it is because they cannot afford expensive items".

Participant C: "CDs sell very fast if the prices are affordable. Even a person who is not working can afford them".

Participant D: "If a customer does not have enough money to buy i lower the price by five rands".

Participant E: "Our CD prices are reasonable, by giving us only ten rands you get your favourite music. People are no longer interested in CDs and DVDs that are expensive".

All these comments indicate that the government is not attending musicians' problem of piracy. Vendors are not controllable; furthermore, they are not afraid of how business affects musicians. The more their prices are down the higher the number of customers buying pirated copies and the more musicians suffered. Vendors do not even care how

musicians feel about the lowered price of ten rands. All they care about is to have more customers flocking to them.

4.11 The consequences of music piracy

The researcher asked this question to the vendors to find out if they were aware of what they are doing to the musician's careers. In reality the question was supposed to be answered by the participants who are experiencing the problem of piracy (individual musicians and focus group of musicians).

Participant B: "People used to call it 'Anga ten ten'. The researcher asked further: Interviewing the vendors was not an easy task. Some of them refused to disclose their names. They also refused to allow their photos to be taken and worse they did not want to be recorded. The researcher was forced to collect the data hiding a recorder. At one of the interviews at Thohoyandou Venda Plaza taxi rank where one seller of pirated CDs said the following:

"As a perpetrator I cannot freely give this information on piracy because anytime I can be arrested for what I am doing, I know that piracy is a crime". He added the following: "I am selling this DVDs unlawfully. Wherever I am around the town I am always scared of the musicians. They are worried about us. We are selling the music without their authority". Within five minutes there were more than twenty Zimbabweans surrounding the place where the interview was being conducted. Within a few minutes the police also arrived where I was conducting the interview and the vendors ran away without providing the information needed. It was thus a very difficult day for the researcher. This incident shows that dealers in pirated music know very well that what they are doing is unlawful.

During the interview the researcher asked the following question: "What are the consequences of music piracy?" The reason for posing this question was, to find out how seriously musicians are affected by music piracy. Data collected from interviews with vendors show that the participants responded in different ways, as indicated :

Interviews for focus group for musicians

4.12. Musicians who are affected and musicians who are not affected by piracy

Vendors replied to the question as follows:

Participant A: "Music piracy is killing and destroying all musicians. Customers are not buying original music than before, as long as the CD is ten rands, they take any music copy. We are worried; it is hard for us to find musicians releasing new albums. Buyers also require us to find those copies".

Participant B: "People used to call us 'Ama Ten Ten'". The researcher asked further; people why know them as Ama Ten Ten. They said, "It is because we sell all CDs and DVDs for R10 not more.

Participant C: "We mostly pirate musicians who are famous". He continued saying, "even if you are not famous, if a customer is interested in the copy that is not there, tomorrow we promise her to come and collect it".

Participant D: "We try by all means to have all music copies in our stock".

Participant E: "I think musicians who perform at gigs are also affected because the CDs and DVDs money they are supposed to receive is not there.

According to vendors, all musicians around Thohoyandou are seriously affected by piracy. Pirates are trying to sell all musicians' copies and it seems as if they do not want to lose even a cent from the customers. If piracy affects musicians; it also touches composers, producers and these robs the government tax. As a result musicians are no longer receiving the profit from their products.

Participant F: "I understand music piracy as making and selling music of the artists without the authority of the owner".

Interviews for focus group for musicians

4.13 Definition and understanding of music piracy

In this section the researcher attempted to find out how the focus group defines music piracy. A group of the male musicians was asked the following: "What do you understand by music piracy?" The purpose of the question was to find out the different contributions of the musicians on how they interpret music piracy as a group. As Morgan (1996: 8) stated, "The main benefit for the researcher to prefer on use focus groups in comparison to participant observation is the opportunity to observe a large amount of interaction on a topic in a limited period of time based on the researcher's ability to assemble and direct the focus group sessions".

Participant A: One male musician from the focus group put it like this way, "Piracy is unauthorised production to make business and profit". He also added, "We are feeling bad about piracy; it is a bad habit of selling pirated CDs and DVDs (one of the focus group answered).

Participant B: "Piracy is something which is creating a great loss in revenue. We pay money for recordings, giving ourselves time to compose songs; perpetrators come and take our property selling them by R10. 00."

Participant C: "Piracy is a serial killer in our place; we are dying of hunger as musicians".

Focus group: "Piracy is growing everyday because of advancing technology". All

Participant D: "Piracy is unauthorized production on which pirates make a business or for profit for themselves."

In focus group one expressed this view, "I know that technology is improving

Participant E: "I understand music piracy as stealing and selling music of the artists without the authority of the owner".

Musicians interpret music piracy as a bad habit, great loss, killer, unauthorized production, as stealing and selling someone's property with the intention of making business. From all of the answers provided, all respondents are in agreement that piracy is not a good practice. All these ideas bring us to the point that music piracy is also an unlawful way of making money.

One musician indicated that "customers do not feel any guilt after they have bought". The preceding answers show that musicians do not want their CDs and DVDs to be copied and be sold without their permission. They consider piracy as a problem. They also regard piracy as unlawful copying of their music and said it affects them in different ways. Music piracy was also described by Marshall (2005:110) as the similarity of the copied music to official music industry products. The view was shared by individual musicians, focus group and vendors of Thohoyandou. One of the artists commented that piracy is unauthorised production from which a person makes a business or profit. For instance, participant "D" defines music piracy as a crime or a crisis. Piracy has to be regarded as being like other serious offences that need attention.

Generally a large number of the participants agreed that technology is contributing to the increase in the piracy of the CDs and DVDs of musicians. Even though technology has its

4.14 Factors contributing to music piracy

4.14.1 Technology

The question asked the focus group was as follows "What are the factors that contribute to music piracy"?

"Most people around Thohoyandou are trying to create jobs for themselves because of technology". Focus group: "Piracy is growing everyday because of advancing technology". All participants on the focus group supported this view.

In focus group one expressed this view, "obviously I know that technology is improving our lives but in my view, the main function of technology is to promote piracy". "As musicians, we sometimes enquire from them why they are pirating our music, their response was as follows: 'We need money to buy food to eat, if

During focus group another respondent said: “People buy pirated copies because they do not experience any problem from the pirated music they bought”. In the group a respondent confirmed that, “Because of technology it is easy for the perpetrators to download our music, you know. This is painful my sister!”

One musician indicated that “customers do not feel any guilt after they have bought pirated copies by lower price.”

It seems as if technology is a problem, according to what the focus group indicated, that it helps to promote music piracy and this was mentioned by all the participants. They also mentioned the benefits of technology in advancing and simplifying our lives. However, because of this technology music theft is simple, fast and easy for the pirates. It is effortless for perpetrators to download songs from the internet and sell pirated CDs and DVDs at lower prices.

Generally a large number of the participants agreed that technology is contributing to the increase in the piracy of the CDs and DVDs of musicians. Even though technology has its benefits, it is contributing to music piracy.

4.14.2 Poverty

Focus group of musicians made these observations:

“Most people around Thohoyandou are trying to create jobs for themselves because of poverty”. One of the participants stated that; “Poverty makes them create something that can bring life to them”.

The respondent supported this by saying that; “Most people are selling different stuff in Thohoyandou, it is fine, but including our CDs and DVDs, which they sell unlawfully, and this affects us negatively”. “As musicians, we sometimes enquire from them why they are pirating our music, their response was as follows: We need money to buy food to eat, if

we can manage to buy a plate of porridge and meat, it would be fine. They added, "This money also helps us to pay rent." Another participant seemed to be hurt, "Yerrrrr, this is so frustrating my friend, people are making money to beat poverty from our talents, and this is unfair because we are dying of hunger".

It seems as if poverty is another factor contributing to music piracy in Thohoyandou Central Business District. People were selling different stuff, including pirated music, unlawfully, as a way to fight poverty. In general, poverty is contributing to an increase in music piracy as a result of which musicians end up in poverty and dying of hunger.

4.14.3 Police officers

During the interview with the focus group, members of the group explained that, "The municipality is not seriously combating piracy and police in Thohoyandou are not moving around, because this should be a daily exercise for pirates are selling CDs every day".

During the discussion with focus groups, one musician elaborated the point as follows: "Foreigners are coming in large numbers with their babies and the government is doing nothing about it. Our government is not seriously instructing the police to patrol everyday in Thohoyandou. Perpetrators are not arrested by the police officers; they are only given a light sentence of paying the fine of one hundred rands only; moreover piracy is not taken as a serious offence".

All the musicians in the focus group for the period of data collection strongly agreed on one point, of the police officers who are not doing their job to eradicate music piracy. The focus group, generally confirmed the issue of police inefficiency as promoting piracy.

4.14.4 Foreigners

Focus group: "We believe the fear of being called xenophobic contributes a lot to increasing piracy". Some musicians gave this answer during focus group that "Foreigners are here to worsen the problem of piracy. Every day we find them in their numbers busy selling our CDs and DVDs".

"People on every street corner in Thohoyandou are selling CDs for as little as R10 and musicians have been struggling to fight the scourge. We are tired of this".

All respondents in the focus group strongly agreed and complained that foreigners are the main perpetrators of music around Thohoyandou. All these comments indicated that musicians are not happy with foreigners' illegally selling their CDs.

4.14.5 Department of Justice

Focus group: "Mama! The Municipality is not serious in combating piracy because this should be a daily routine for the police". One of them added, "Pirates are illegally selling our CDs every day for they know that the rules and regulations of piracy are weak". "It will be better if you (researcher) can please tell the Department of Justice that we are suffering; we are forced to sell our houses because we no longer afford renting". Support for this came from another member of the focus group "Last year I sold my car so that I could support my children". One on the group seems to be frustrated, "We are dying of hunger. Most of us as musicians are totally dependent on our music. The high number of fake CDs and DVDs on the streets is increasing everyday whereas the Government is not taking any action". All the respondents indicated that "We are not safe if the Department of Justice does not stand with us".

A focus group of musicians complained that the government, including the Department of Justice is not seriously taking care of their rights. On this point the majority of the participants pointed their fingers at the government. Generally, the focus group of

musicians believed that the government is ignoring the difficulties that they are experiencing.

4.15 Musicians' involvement in music piracy

In another interview the researcher asked a similar question to the one asked to the focus group of musicians; of whether musicians are involved on music piracy. This issue of involvement of musicians in piracy was discussed earlier under the theme reasons for engaging in piracy under the subheading, musicians. However there is a slight difference between these two questions. The one under musicians requires, factors contributing to music piracy and this one is whether musicians are involved in piracy. The important reason for asking this question to the vendors is that - when referring back to chapter one, under methodology - the researcher documents the responses of the pirates themselves for engaging in piracy.

Their response was:

"Some of us are selling CDs and DVDs in town without the authority of the owner." This statement was supported by all the others. They all agreed that selling someone's property without permission is a bad tendency; it is also unlawful. The researcher asked them why they do not allow other people to sell the musicians products. One of them answered,

"It is not wrong to find someone selling my CDs but he has to do that with my authority. I only give music stores to sell my CDs because as a musician I know I am safe and promoted and they don't sell at the same prices as pirated ones".

It is concluded that piracy is not by the vendors also when a musician sells for profit without the authority of the owner it is illegal.

4.16 Strategies by stakeholders to combat music piracy

The focus group responded to the question as follows: "The stakeholders should stand with us; they should support us to become united. For example, after artists' meetings five years ago, Arts and Culture Department should have done follow-ups at our forums and accepted our petition such that the government can take our problems seriously. Maybe this would have helped to reduce piracy in our town". During focus group discussions one participant said: "who survive by opening other businesses. Some of us are able to make money through live performances". A third participant said, "If you look around generally "If you attack one of the Zimbabweans around this place they quickly call each other. They communicate using their cell-phones and fight back. This shows that they are fighting together. Why not us?" One participant added this, "The government should have organised awareness campaigns coupled with conviction and helped to solve the problem of music piracy". Some responded as follows: "We need backup from the Department of Justice and the Department of Arts and Culture". One of the respondents added:

"The government must apply tight laws, like dagga. If the police find someone selling dagga, they take it as a serious offence. Another point is that the government should arrange for the foreigners to go back to their countries because most of them are the ones who are pirating".

"Listen! If you want to stop malaria you must first kill the mosquitoes". One participant added, "Introducing new technical devices (that does not allow copying music) will also help to reduce piracy. Putting the music online will reduce piracy; this will allow the consumer to select or download their favourite music easily rather than a CD that can be copied. The Department of Justice can contribute by investigating and planning to ensure that the rights of the musicians are protected".

14.17 Musicians who are affected and musicians who are not affected by piracy

This question was posed to the focus group who answered as follows:

All respondents from the focus group believe that piracy is affecting all musicians. Some of them commented as follows:

“Some musicians are barely surviving; they cannot make a meaningful income from music”. Another musician on the group discussion added:

“There are those who survive by opening other businesses. Some of us are able to make money through live performances”. A third participant said, “If you look around generally all the artists countrywide and local singers like the late Brenda Fassie, Rebecca Malope, and the late VuyoMokwena managed to make money through live performances. They were rich before piracy started. Currently there are not enough gigs to bring income,” other participants supported these views. One added “Even if I do not receive two rands in my pocket because of piracy, it affects me”.

The collected data revealed that they are affected by music piracy.

Observation

It would appear as if poverty is another factor contributing to music piracy in Thohoyandou Central Business District. People were selling different stuffs, including pirated music, as a way to fight poverty. In general, poverty is contributing to increase music piracy. The researcher realised that some of vendors were being dishonest because they said that if they can manage to get a plate of porridge and meat it would be fine. When the researcher was busy conducting the study, the researcher found them around Thohoyandou wearing expensive sneakers which cost not less than a thousand rand. In addition, their jeans cost in the region of eight hundred rand and more. As a researcher, I concluded that they were not selling CDs for a plate of meat and porridge; rather, it a big business. They are making profit which is much more than their basic needs.

The researcher observed that the majority of the vendors sell pirated CDs and DVDs of musicians, while they are aware that musicians were affected negatively. Vendors know

about the negative consequences of music piracy on the artists. As one of the vendors said, anytime they can be arrested by the police. As a result he was not free to provide answers to the researcher. While the researcher was busy conducting the interview it was clear that the vendors suspected that the researcher was a spy from the police because they did not want to be recorded or videotaped. Again, some vendors did not want to be close to the researcher especially when the researcher started to introduce the topic of music piracy.

As a researcher I was forced to ask perpetrators, why they were selling pirated CDs and DVDs and their response was that; they needed to buy food to eat. They also said that the money from pirated copies assisted them to pay rent every week. The researcher also observed that largest number of pirates comprises of people from other countries. The present researcher discovered pirates holding in their hands fake gospel CDs and DVDs at bus and taxi ranks. Thousands of the pirated copies were spread out on the ground so that people could easily see their business.

The researcher was also assured that indeed they are foreigners because there were not speaking Venda language fluently.

“The quality of pirated music is the same as that of the original one”. These are some of the vendors’ comments. Nevertheless, the researcher observed that the buyers in Thohoyandou complained to the vendors, returning CDs and DVDs with scratches. Some of the buyers said that the CDs and DVDs titles are not the same as the content. Others were saying that, they bought pirated copies of local gospel musicians and when they started playing them, they found that the disc was showing pornography pictures. This was happening in the presence of children. The present researcher concluded that original and pirated DVDs are not of the same quality and even the customers can see the difference.

As a result of the music piracy, musicians are discouraged from recording new albums. The researcher observed that talented gospel musicians like Roxley Fhatuwani Masevhe who is now a Pastor in one of the churches around Venda, and a number of Thohoyandou musicians are no longer interested in the music industry because of music piracy. Instead, they have decided to join other industries not related to music and that is not their interest. It is again observed that this also affects local radio stations. This is because it is not like before, when new artists would submit their albums for airplay.

The researcher also found that Thulamela Municipality authorities ignored musicians' petition against piracy. Since the problem of music piracy started, musicians in Thohoyandou have demonstrated against piracy many times. There was no positive response from the municipality because pirates are increasing in large numbers every day in this area. The researcher heard one of the musicians in Thohoyandou saying the following; "There is reluctance from the justice system to assist artists in their fight against pirates. We have noted with concern that safety and security truly do their work faithfully, but the justice department allows culprits to walk scot free." The researcher believes this will deprive the country of new artistic products. In so doing, this spells the dearth of an industry that would otherwise ease the burden of unemployment.

CHAPTER 5

FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The previous chapter presented unprocessed data collected from interviews with participants. The participants were individual musicians, a focus group of musicians and vendors. In this final chapter the researcher makes a summary of the findings, draws conclusions and makes recommendations.

5.2 Findings and conclusions for musicians

The researcher found that the musicians in general understand that music piracy is the unlawful copying of music in order to sell it. They defined music piracy as copying somebody's work without his/her authority and selling the product. Furthermore, it emerged that music piracy is a serious challenge facing all musicians in Thohoyandou.

The study established factors that contributed to music piracy and they are as follows: technology, which is accessible to everyone; poverty, which causes people to create menial jobs that can easily bring money; unemployment which results in poverty and people looking for means to create jobs; police officers who support piracy by being interested in buying pirated CDs, musicians who are selling their CDs themselves in front of shops at lower prices, and the Department of Justice, which does not have effective laws against the pirates. All these factors mentioned above actually contribute to music piracy. If there was no poverty, vendors would not commit the crime of selling CDs and DVDs illegally.

The findings of the study revealed the consequences of music piracy as follows: musicians are becoming poorer everyday as they cannot make money; they lose focus and concentrate on other industries; they lose their jobs because people who are dependent on the musicians are no longer working; and the economy is declining because the money

that should go to musicians is earned by the pirates, and most of them are foreigners. This means they do not pay taxes. This increases the level of crime because if the children of the musicians are not supported they are forced to do crime. Musicians in Thohoyandou are negatively affected by music piracy as they indicated that they are losing jobs which led to them becoming poorer and they are no longer able to support their families.

Furthermore, the study examined the strategies to eradicate music piracy. On these, the musicians suggested the involvement of the Department of Justice to make effective laws to fight pirates; the Department of Arts and Culture taking care of the rights of the musicians and showing that they are part of the solution; awareness campaigns of piracy that can be introduced to the community, secret codes that can be known only by the owner of the CD or DVD; technical devices can be created to reduce piracy and the abolishing of blank discs. The Department of Justice, together with the Department of Arts and Culture, can make a difference in eradicating music piracy in Thohoyandou. The researcher noticed that the Thulamela Municipality was ignoring the musicians' pleas. Since the problem of music piracy started, there were many times when musicians in Thohoyandou demonstrated against piracy. However, there was no response from the municipality and pirates are increasing in numbers daily.

The study also found that musicians are also involved in promoting piracy by not trusting music stores to sell their CDs and DVDs and by selling their CDs in front of shops themselves at lower prices. Musicians are not aware that criminals are taking advantage of that and selling the music illegally because buyers cannot differentiate the original from fake CDs if musicians are also selling their music on the streets. What mostly happens is that sometimes buyers only realised that they have bought the wrong CDs and DVDs when they reach home. For instance, during the data collection, the researcher observed the buyers in Thohoyandou complaining to the vendors, returning CDs and DVDs with scratches. In some cases the CDs and DVDs covers are not the same as the content. In

some instances, when they started to play CDs or DVDs, they found that the disc contained pornography, not music and this was happening in the presence of children.

Musicians also provided the age groups that constitute the majority music pirates of perpetrators. They are between the age of fifteen (15) years and thirty five (35), youth. In conclusion, the researcher found that, most teenagers in Thohoyandou are technically advanced; thus they are good at copying music, which worsens the problem of music piracy.

The study also found that music piracy is affecting all musicians in general. Some artists are barely surviving; they cannot make a meaningful income from CDs and DVDs. However, there are those who are surviving through other means, like live performances. The researcher concluded that piracy affects Thohoyandou musicians' careers. If that was not so, the musicians should be millionaires, like earlier artists before piracy, who managed to depend only on their music careers.

Musicians also pointed out that music piracy is not considered a serious offence, like other crimes, by the Government and the police who are law enforcement agents. The researcher concluded that the Government is not recognising music piracy as a serious problem, thus perpetuating piracy.

The data from musicians also showed that the community and government do not consider music as a career; rather, they believe music is a way of making pocket money. In addition, musicians are not regarded as workers but as entertainers. This is why the researcher concluded that some of vendors were being dishonest when they said they pirated music just to get a plate of porridge and meat. The researcher found them around Thohoyandou wearing expensive tekies which cost not less than a thousand rands and on top of that their jeans cost in the region of eight hundred rands. Overall, the researcher concluded that in Thohoyandou anyone who is stranded in life can easily decide to pirate music as musicians are not taken as workers.

5.3 Findings and conclusions for vendors

The researcher found that vendors understand music piracy as the unlawful copying of music in order to sell it. Even though others understand music piracy as a way to satisfy their needs, like buying food, in reality, vendors are aware that pirating music is bad and illegal. During data collection the researcher noticed vendors refused to be recorded or have a video taken. Again, some vendors did not want to be close to the researcher, especially when the researcher started to introduce the topic of music piracy. This indicates that vendors are aware of what music piracy is.

The study established that there is a technology which is accessible to everyone. Also, poverty makes people to create menial jobs that can easily bring in money, unemployment results in poverty and people looking for means to create jobs, police officers support piracy buying pirated CDs; musicians, sell their CDs themselves in front of shops at lower prices, and that the Department of Justice does not have effective laws against the pirates. Even though some of these factors indicated above contribute to an increase music piracy; technology poses another challenge in that it helps to advance our lives but also aids music piracy.

Vendors also mentioned the same consequences of music piracy as musicians. These include the level of crime, which increases because if the children of the musicians are not supported, they are forced to commit crime. Musicians in Thohoyandou are negatively affected by piracy. They indicated that they are losing jobs which leads to become poorer and being unable to support their families.

The study examined the strategies that can eradicate piracy. Vendors indicated that the police, lower prices of CDs and DVDs, awareness campaigns, specific places for the sellers, and unity among musicians, secret codes for a CD or DVD and technical devices to reduce piracy and abolishing blank discs, can eradicate piracy. The researcher concluded that

piracy in Thohoyandou can be solved, like other offences. The researcher also concluded that the practices of having musicians on the streets selling their CDs at lower prices and thus losing their dignity in their communities, should be stopped.

The study also showed that vendors were complaining about musicians that are promoting piracy by not making available their CDs to music shops. In conclusion, if music piracy is not attended to, the musicians themselves will try to solve the problem without knowing that they are creating another one. In order to get their money back they sell the music on pavements themselves. This is the reason why music piracy cannot be easily solved in Thohoyandou.

The study conducted in Thohoyandou showed that the age group eighteen (18) to forty (40) years was the main perpetrators of piracy, mainly foreigners. The present researcher found pirates holding fake gospel CDs and DVDs at the bus and taxi ranks. The researcher was also assured indeed that they were foreigners because there were not speaking Venda language fluently.

The study also showed that vendors know very well that all musicians in Thohoyandou are negatively affected by their illegal business. In conclusion, vendors are pirating music deliberately and they are also aware that piracy an enemy to musicians. Also, piracy is also destroying and killing musicians' careers.

5.4 Recommendations

In order to deal with music piracy, the researcher recommends the following:

- There should be an awareness campaign to educate communities that music piracy is illegal.
- Technology should be planned to prevent but not to promote music piracy.

- Furthermore the study recommends that the government should come up with
- The government should consider the consequences of music piracy, which negatively affect musicians' careers and try to come up with the strategies to solve the challenges that are facing musicians.
- Furthermore, the study recommends that the Government should come up with effective strategies, with the assistance of the Department of Justice, to eradicate piracy. The Department of Arts and Culture should take care of the rights of the musicians and show that music is a career which needs to be respected, like other fields.
- Regarding the involvement of the Department of Arts and Culture, the study recommends that musicians should be given guiding principles of not involving themselves in promoting piracy by entrusting music stores the responsibility to sell their CDs and DVDs, rather than selling their CDs themselves in front of shops.
- The Government should also look at the economy, which is declining because the money that used to come from musicians is being taken by the pirates and most of them are foreigners, meaning that they do not pay taxes. This increases the level of crime because the children of the musicians will likely add to the number of criminals.
- In line with the above, the municipality should try to find out why musicians are becoming poorer and poorer every day in Thohoyandou. They should establish why musicians are losing focus and no longer concentrating on the music industry.
- Music piracy should be regarded as a serious offence, like other crimes, by the Government.

- Furthermore the study recommends that the government should come up with effective strategies with the assistance of the Department of Justice to eradicate piracy. The Department of Arts and Culture should take care of the rights of the musicians and show that music is a career which needs to be respected, like other fields.

This chapter provided an overview of the study findings that were discussed. The study succeeded in addressing all the research questions in chapter one. Through the data gathered and presented, the researcher identified the reasons for pirates' engagement in piracy. The study also identified the effects of piracy on musicians and the researcher examined the strategies for addressing the problem of music piracy in Thohoyandou.

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Research instrument

Appendix B: Interview questions for vendors

Appendix A: Interview questions for individual musicians

1. What do you understand by music piracy?
2. What are the main factors contributing to music piracy?
3. Are musicians involved in music piracy? Explain.
4. Which age group is pirating music the most, and what are the causes?
5. How is piracy affecting your career?
6. Does piracy only affect certain musicians? If so, who are they?
7. How can this problem be solved?
8. Is the government (municipality, including department of justice) taking any steps to eradicate piracy? If so what are they?

Appendix B: Interview questions for vendors group

1. What do you understand by music piracy?
2. What are the main factors contributing to music piracy?
3. Are musicians involved in music piracy? Explain.
4. Which age group is pirating music the most and what are the causes?
5. Does piracy only affect certain musicians? If so, who are they?
6. How can this problem be solved?
7. How can this problem be solved?
8. Is the government (municipality, including department of justice) taking any steps to eradicate piracy? If so what are they?

Appendix C: Interview questions for the focus group

1. What do you understand by music piracy?
2. What are the main factors contributing to music piracy?
3. Are musicians involved in music piracy? Explain.
4. Which age group is pirating music the most and what are the causes?
5. How is piracy affecting your career?
6. Does piracy only affect certain musicians?
7. How can this problem be solved?
8. Is the government (municipality, including department of justice) taking any steps to eradicate piracy? If so what are they?