Estimating displacement rates of copyrighted content in the EU

Second progress report

Client: European Commission, DG Internal Market and Services

Rotterdam, 18 August 2014

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Robert Haffner

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1 Research questions and scope

1.1 Research questions and need to refine the scope

The research question remain the same as reported earlier:

1. How do online copyright infringements affect sales of copyrighted content (music, audio-visual, video games and books)?
2. How much are consumers willing to pay for legal content?

Online copyright infringements may include illegal downloads or streams, however software programs are not included in the scope of the study. Differences in legislation need to be controlled for in the estimates of the displacement rate of copyrighted content. To this end, a comparison of the current situation is made with a so-called full counterfactual: the full absence of possibilities to download content without the permission of the copyright holders.

The research questions are mainly answered on the basis of an online questionnaire among the internet using population. To implement the study, the scope of content and the internet using population need to be defined in more detail, as is done in the next two sections.

1.2 State of play

The first progress report was submitted on 21 March 2014 and a progress meeting was held 26 March 2014. The literature review up to that moment had focused on identifying potential instrumental variables which correlate with illegal downloading and streaming but have no relation with legal downloading and streaming. However no strong instrumental variables have been identified in previous literature, only potential instrumental variables each having their merits and drawbacks.

To make certain no potential instrumental variable is overlooked, Ecorys sent an email to each of 26 authors of papers on displacement rates to ask which instrumental variables or literature on this they would suggest. The Commission did likewise. Ecorys received the response of 9 authors, most referring to potential variables and literature that Ecorys had already considered. The Commission achieved similar results.

One author suggested a novel approach to estimate displacement rates which was applied by Waldfogel in various studies. This approach consisted of presenting a long list of films to respondents and asking respondents which films they have seen, how often and how, with the idea to use variations in first and second views to estimate displacement rates. It was agreed that Ecorys would explore the possibilities of this approach, and a memo sent on 10 April 2014 summarised the possibilities and limitations.

In April and May, discussions took place about the way forward: the originally offered approach to estimate displacement rates with control variables and ideally instrumental variables (should they turn out to work after all), or the novel approach. Since both approaches have their own appeal but neither approach guarantees a definite estimate of displacement rates, it was agreed to test an integrated questionnaire covering both questions fully covering the (self-reported) behaviour of consuming media content, and questions about a selection of 100 films. It was also agreed that the risk of a long questionnaire needed to be balanced against options to shorten the questionnaire.

This would be decided based on two parameters: the drop-out rate and the time needed to complete the survey.

The Commission volunteered to provide Ecorys with the selection of top 100 films per country, which Ecorys gratefully received on 18 June 2014. The questionnaires were developed and extensively tested in June and early July. Especially the complex routings and the optimal way to present the 100 films needed thorough testing. The questionnaires for the UK pilot went "live" on 17 July (adults) and 24 July (minors) and the results of the pilot tests were available 4 workdays later for both adults and minors respectively.

In the meantime, further progress was made with the interviews of stakeholders, namely the six authorities and the twelve content providers. Ecorys received the responses from four authorities (France, Germany, Poland and Spain) and from 10 content providers (see further Chapter 3) covering all four types of media content and all countries except France where any content provider that responded, referred to the many HADOPI reports.

For the four countries where authorities filled in interviews, the interviews were used to summarise online copyright information, and only occasionally references provided by the authorities were looked up. To cover the information on copyright regulations, with the idea to control for strong differences in regulations between countries, Ecorys did desk research on the copyright regulations in Sweden and the United Kingdom, based on documents in English. Ecorys plans to submit the results of this (already completed) desk research to the relevant authorities in Sweden and the United Kingdom for their check early September, after the holiday period.

With regard to the content providers, Ecorys will use the HADOPI reports for the interim report and will ask content providers who have been hesitant to co-operate, to answer short questions on missing information. For the interim report, we will also use available international trend reports and yearbooks.

Rather than repeat the information of the first progress report, the remainder of this report discusses the information obtained in the meantime. Chapter 2 on methodology repeats the information of the memo on the Waldfogel approach. Chapter 3 discusses the outcomes of the interviews with authorities and content providers. Chapter 4 discusses the design of the questionnaire and the outcomes of the UK test pilots (both for adults and for minors).

Chapter 5 provides the updated planning agreed on 18 June 2014. The list of literature is the same as that of the first progress report. Annex A contains an updated list of contacted organisations. Annex B presents the questionnaire for adults (the questionnaire for minors is largely similar), while Annex C discusses a specific test on the correlation between items or variables. This can be seen as a positive consistency in answers, or a negative redundancy in information.

2 Methodology

2.1 Introduction

The first progress report of 21 March discussed the approach to estimate displacement rates with control variables and ideally instrumental variables. The first part of the online questionnaire is designed for this approach. The first progress report also discussed the potential of estimating a structural demand equation, with the conclusion too many practical problems hamper such an approach, such as zero prices (for illegal consumption), zero consumption (of certain media types), inaccurate prices and small variation in prices.

Section 2.2 covers the exploration of the novel Waldfogel approach (the memo of 10 April).

2.2 Memo on the Waldfogel approach

During the meeting of 26 March, the methodology for estimating displacement rates of online copyright infringements and the willingness to pay for illegal consumed content were discussed. Ecorys was asked to consider the pros and cons of various add-ons which are not covered in Ecorys' original proposal. The Commission also asked for an estimate of the costs involved of different options to allow the Commission to make an informed choice. The memo of 10 April aimed to provide answers to these questions.

The following options are evaluated:
1. A potential add-on to the questionnaire for the purchases/views from a list of 50 movies (and/or games)
2. The collection of time-varying data
3. The modelling of actual choices
4. The collection and use of price data.

For each option, we first provide a brief list of pros and cons and then provide the argumentation behind it.

1a. Add-on of 50 movies
Pros:
- Can be used to colour the narrative by showing which movies were affected by illegal downloading

Cons:
- The questionnaire becomes too lengthy, especially if another list of 50 games is added. A list of at most 20 movies can be "added" to the current questionnaire.
- A list of 20 or even 50 movies is very likely to be insufficient to estimate displacement rates and creates an upward bias in the effects.

The first option refers to an approach of Joel Waldfogel in three studies:
a. Bai and Waldfogel (2009) Movie Piracy and Sales Displacement in Two Samples of Chinese consumers. Information Economics and Policy, volume 24, issues 3–4, pages 187–196
b. Rob and Waldfogel (2006) Piracy on the high C's: Music downloading sales, sales displacement and social welfare in a sample of college students. *The Journal of Law and Economics, XLIX*, p. 29-61.

c. Rob and Waldfogel (2007) Piracy on the Silver Screen. NBER Working Paper No. 12010

For the 2007 study Waldfogel used a survey on the purchases, rents, views in cinema or on television ("paid") and downloads or burns ("unpaid") of 150 movies, namely 50 movies for each "vintage" of 2003, 2004 and 2005. The questionnaire further only covered some questions on background information. For the 2006 study, he follows a similar approach for music, using a list of 261 popular music albums.

We think that a shorter list of 50 movies as an add-on will be of no use to estimate displacement rates. The reason is that with a short list of movies, the risk is too high that a respondent has not seen several movies but only one (or none) from the list. This is a serious concern because for the subsample of respondents who saw only one movie once from the list, Waldfogels regression model boils down to:

$$Number\ paid = a_0 + a_1 \times Number\ unpaid + a_2 \times Control\ variables + \varepsilon_a$$

As long as all numbers are accurately measured, the assumption that the parameters a_0, a_1 and a_2 reflect actual choices is valid if all relevant aspects of the choice are sufficiently controlled for. However this changes if the numbers are artificially restricted to zero or one for some respondents because they were offered only a relatively short list to choose from.

For those respondents who have seen only one movie once from the list, the number of legal transactions can be only one or zero, and the number of illegal downloads has the opposite value. Mathematically, a proportion of *p* respondents have purchased or rented the movie or seen it in the cinema (*number paid* = 1 and *number unpaid* = 0). And a proportion of 1-*p* respondents have downloaded the movie illegally (*number unpaid* = 1 and *number paid* = 0). Then the data for this subsample of respondents who viewed only one movie once looks like:

$$\begin{array}{l} p \left\{ \begin{array}{l} 1 = a_0 + a_1 \times 0 + a_2 \times Control\ variables + \varepsilon_a \\ \vdots \\ 1 = a_0 + a_1 \times 0 + a_2 \times Control\ variables + \varepsilon_a \end{array} \right. \\ 1-p \left\{ \begin{array}{l} 0 = a_0 + a_1 \times 1 + a_2 \times Control\ variables + \varepsilon_a \\ \vdots \\ 0 = a_0 + a_1 \times 1 + a_2 \times Control\ variables + \varepsilon_a \end{array} \right. \end{array}$$

With these data for the above subsample, the model has a mathematical solution:

$$\begin{cases} a_0 = 1 \\ a_1 = -1 \\ a_2 = 0 \end{cases}$$

And hence a displacement rate of -1 is estimated with a unity R^2. Of course there will be another subsample of respondents who have seen several movies and have seen some movies more than once, generating the necessary variation to estimate the model meaningfully. However as long as the numbers are artificially restricted to zero or one for some respondents because they were offered only a short list to choose from, the estimates will be biased towards high displacement rates.

Recommendations of Ecorys
- An add-on with a list of 20 or even 50 movies is only useful for "colouring" the narrative with naming the blockbuster movies that have been frequently downloaded illegally, but not for estimating displacement rates reliably.
- Ecorys advise against a "short" list of movies as an add-on to the current questionnaire.

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1b. A separate questionnaire with a list of 150 movies

Pros:
- Enables estimating displacement rates that are less sensitive to recall imperfections;
- Enables greater control for circumstances / factors in consumer decisions;
- Enables the modelling of actual choices;
- Enables the use of price data.

Cons:
- Any findings are not representative, but only for the selection of movies (or games);
- It involves a completely different questionnaire, instead of or apart from the initial questionnaire;
- The analysis becomes more complex and is difficult to combine with for example instrumental variables
- The cost of the study will increase substantially.

The first con is obvious and concerning, since even a list of 150 movies spanning three years will necessarily consist of blockbuster movies. If not, this methodology will suffer from the bias discussed under 1a. However, from earlier literature there is strong evidence that displacements effects are much larger for blockbusters than for niche repertoire. This implies the results are likely to be biased upwards for 'average' repertoire but could easily be quoted out of context.

The second con becomes evident if one considers the alternative of routing respondents in greater detail. We have considered routing respondents based on an initial question "Have you seen a movie in the past year?". Those respondents who affirm this, would be routed to the questionnaire with a list of 150 movies while the other respondents would be routed to the original representative questionnaire.

A possible drawback of this routing is that this will result in oversampling of for example book readers who at the same time have **not** seen movies, while in the total population most book readers probably have seen a movie as well. This potential imbalance in the sample looks impossible to avoid or to control for afterwards.

Therefore, the most promising possibility we see for combining a representative questionnaire and questionnaires involving lists of movies or games is to conduct both surveys separately. In this option, we would first complete the representative questionnaire, for example for 4,000 respondents instead of 5,000 (slightly reducing the representativeness). Only then would we start the second questionnaire involving lists of movies. The respondents could be inclusive or exclusive the respondents of the first questionnaire. The first option has the drawback that the respondents will have to answer the same questions for control variables in two questionnaires so the second option is preferred.

A list of 150 games would involve a third questionnaire, with a greater challenge to achieve a sufficient sample size, especially if the respondents of the first sample are not to be included again. The cost of a third questionnaire involving a list of games will therefore be higher than for the list of movies.

To achieve the pros, the approach needs to be further developed along the lines discussed below under the options 2, 3 and 4. The elaborations of the 2nd, 3rd and 4th options also show to what extent the analysis would become more complex.

Top 20 movies per country and 100% national movies are available from the Yearbooks of the European Audiovisual Observatory and can be supplemented with international top 50's. So a list of 150 movies since 2011 (2011, 2012, 2013 and some movies from 2014) that is specific for each of

the six countries is feasible. Whether the list can be interpreted as a "top 50" is open to discussion, but it includes the top 20 per country and a variation of other international blockbusters and national movies.

For games, we know informally that copyright infringement apply mostly to physical products and not to consoles or online games. We have not further analysed possibilities of obtaining data on individual top games except from reviews. The use of reviews need not be a serious drawback because this market is very international. However compiling a list of 150 most popular games in any country will likely involve substantial guesswork. However we are more concerned that there are too few gamers to combine a representative questionnaire (as originally proposed) *and* a questionnaire with 150 top games.

Recommendations of Ecorys
- Limit the approach involving long lists to movies alone. If the approach with lists of movies turns out successful, the Commission can always consider to use this approach for games as well at a later stage.
- A list of movies does not cover the other types of media content (music, books and games).
- A questionnaire involving a long list of movies needs to be implemented after the initial representative questionnaire.
- The approach with long lists of movies has the main advantages of allowing for greater control for circumstances and for innovative analysis not carried out before.
- The main disadvantage is that effectively involves two different approaches, with substantial implications for planning and budget allocation.

Joint conclusions of Commission and Ecorys after discussing the memo
- Questions on a selection of 100 films will be integrated with the main questionnaire designed for the original approach to estimate displacement rates. The choice of 100 films instead of 150 is based on the consideration that respondents who have seen any film, likely seen one or more of the 100 most popular films of the past three years. It was considered possible that a number of 100 films is still "digestible" after 10-15 minutes spent on to answer the rest of the questionnaire.
- The integrated questionnaire will be pilot tested for both adults and minors in the UK.
- The outcomes of the pilot will be evaluated, including drop-out rates and time to complete the online questionnaire.

2. Collection of time-varying data
Pros:
- Greater control for circumstances;
- Allows to control for circumstances that have changed over time;
Cons:
- The time dimension covered in a survey at one point in time is partly artificial;
- The questions involving the time dimension are sensitive to imperfect recall.

Waldfogel was very innovative in capturing the time dimension in two ways:
- The respondents were asked which of 50 movies of each "vintage" of the past three years they have seen paid or unpaid;
- The respondents were asked in which sequence they have seen each movie, for example first in the cinema and later after downloading.

After closer inspection, the first aspect does not fully capture the time dimension. The author assumed that all movies of "vintage" 2003, 2004 and 2005 were seen in that year respectively. This seems reasonable, and Rob and Waldfogel continue to remark: "*Persons who consume more*

unpaid movies from 2005 relative to 2003 consume fewer paid movies from 2005 relative to 2003. This looks like sales displacement." (Rob and Waldfogel, 2007, page 18).

As in all estimates, a number of (implicit) assumptions are made in this approach. First, movies of the vintage 2003 may have been seen in 2005 so the time dimension is not clear-cut. This issue could be overcome by asking in which year respondent first saw the movie. With vintages of 2012, 2013 and 2014 this would be one of these three years.

Second, the circumstances may have changed. From different behaviour under the same circumstances one may conclude that illegal downloads replace legal consumption or no consumption. However if people become unemployed in the meantime they have less income and more spare time and may buy a few less DVDs and download much more. At face value, this would look like a small displacement: a large increase in the number of downloads coincides with a small decrease in the number of DVDs, but this effect is biased by time constraints in the employed situation. Conversely, if an unemployed person finds a job, he may buy a few more DVDs and download much less and again this would look like a small displacement (in the old situation). But when the model is estimated for the aggregate population (and not per individual), these biases tend to cancel each other in a large sample. If on the other hand, there are systematic effects or shocks that are relevant for all respondents, e.g. society-wide changes in disposable income, better legal offers such as the introduction of Netflix or changes in illegal supply such as the shut-down of MegaUpload, the effects need not cancel out. In the student populations of the Waldfogel studies, a significant change for first and second year students may have been from living with their parents to living on themselves.

But of course the majority of the population do not experience such dramatic changes in the course of two years. This means that for the majority of the population changes in illegal consumption over time tell something about what would have been the alternative: legal consumption or no consumption, provided no major exogenous shocks took place which are not controlled for. In addition, the respondents can be asked whether possible key circumstances such as employment and household situation have changed in the past two years to control for any changes in these circumstances.

The second aspect of the sequence in which the movie was seen, creates another time dimension. If the approach with multiple viewings in different modes is adopted, it can be limited to the first two viewings in different modes because third viewings are rare. In the approach of sequential viewings, it is implicitly assumed that the first viewing (if any) was independent of the second, and the second viewing (if any) depended on the first viewing. This seems fair enough.

Rob and Waldfogel (2007, page 16) argue:
"*For persons with no unpaid consumption, 34.9 percent of movies first viewing in a theater are viewed a second time by another paid means. For the persons who engage in some unpaid consumption, only 30.1 percent of movies first viewed in a theater have a second, paid viewing, while 4.5 percent have an unpaid second viewing. This suggests one-for-one displacement. […] While suggestive, these calculations control for nothing.*"

This argument ignores a change between the first and second viewing: the respondent already has seen the movie once. If some persons paid for seeing the same movie twice and others did not because it was possible to download the movie illegally, one cannot conclude that the second group will pay for the movie if illegal downloading is no longer possible because the first group paid. More likely, the second group valued seeing the same movie twice less. The approach of first and

second viewings allows for greater control of circumstances but still depends on other control variables to estimate displacement rates meaningfully.

Another potential issue in the approach of first and second viewings is that respondents may want to experience the movie in the cinema once because of the big screen and the great acoustics. The second viewing would then be an entirely different choice. The first viewing allows greater control and is relevant because it is statistically significant, but again conclusions about displacement requires control for other variables like taste for movies as well (as the Waldfogel studies did).

Third, we are not sure that the first viewing is independent from the likelihood of a second viewing. It is conceivable that consumers make a decision between seeing the movies once in the cinema or downloading / buying a dvd to see the movie multiple times, and we see no way to test for this.

Recommendations of Ecorys
- The following conclusions are on top of those of option 1b. "lists of 150 movies" above.
- The approach of Waldfogel studies allows for greater control of circumstances
- The approach of Waldfogel inspires and enables further innovations, especially if the time dimension is made more distinctive by asking in which year a movie of an older vintage (since 2011) was seen first.
- The time dimension in itself is partly artificial and assumes that no major changes in e.g. disposable income or the supply of legal or illegal movies have taken place. Controlling for such changes assumes a reliable recollection of when movies have been seen in a more distant past. We can attempt to do so but we have reservations about the likelihood of useful results.
- The approach of sequential views can be limited to two sequential views and is recommended because it allows for greater control without heavily burdening the respondent.

Joint conclusions of Commission and Ecorys
- The year in which a film made it to the top lists, will be included in the analysis. Also the possibility of using the year in which the film was (internationally) released will be explored, based on the assumption that piracy is partly related to the availability of content.
- The questions on the 100 films should be straightforward.

3. The modelling of actual choices
Pros:
- Rather than on aggregate numbers, this approach is modelled on consumer choices for individual movies;
- This approach allows to control for characteristics of movies (genre, possibly prices);
- This approach makes the alternatives for illegal downloading (legal downloading or no consumption) explicit.
- Modelling actual choices reduces the risk of misspecifications in the model and hence the need for instrumental variables.

Cons:
- Standard choice models assume that the alternatives are mutually exclusive while illegal and legal consumption can co-exist even for individual movies seen by individual persons.
- Mutually exclusive alternatives can be assumed for each viewing of the same movie by the same person but this approach requires sequential modelling with control for individual effects (fixed effects or random effects). This complicates modelling.
- Complex models are in turn hard to combine with advanced techniques such as for example instrumental variables (without developing new econometrics).

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It is an intuitively appealing idea that for individual movies one can compare three choices:
A. Purchase
B. Illegal download
C. No consumption.

Each alternative has a net utility U[i,purchase], U[i,illegal] and U[i,nothing] for respondent "i". Normalising the third alternative to zero, we then get the following decisions for utility maximizing persons:

Purchase if:	U[i,purchase] > U[i,illegal] > 0
Download illegally if:	U[i,illegal] > U[i,purchase] > 0
No consumption if:	U[i,illegal] < 0 and U[i,purchase] < 0.

The catch in this approach is that purchasing and illegally downloading are treated as mutually exclusive, while both alternatives may co-exist even for the same movie, for example the movie is downloaded illegally after having seen it in the cinema first. A way around this catch would be to argue that the alternatives are mutually exclusive for the first viewing, and are again mutually exclusive for the second viewing.

The approach of Rob and Waldfogel is actually quite similar to the latter argument, with the exception that Rob and Waldfogel added up the numbers of paid and unpaid consumptions over the first and second views of all movies respectively. Their approach includes controls for individual unobserved effects (fixed effects or random effects) which are necessary because the first and second viewings are unlikely to be independent of each other. We will therefore need to add such effects as well, but in a more complex discrete choice model instead of a linear regression model.

Recommendations of Ecorys
- If a choice is made for a separate questionnaire and analysis involving lists of 150 movies, we recommend to exploit the possibility of modelling aspects of choice for viewing individual movies.
- The modelling of actual choices reduces the risk of misspecifications and therefore the need for instrumental variables. It also introduces many new econometric challenges which complicates the use of instrumental variables. Therefore in this approach, we advise to abandon the use of instrumental variables (as Waldfogel did as well).
- Other pros and cons persist, most notably that working with a list of blockbuster movies yields results that are not representative (and most likely upwards biased) with respect to average effects for all movies.

Joint conclusions of Commission and Ecorys
- Possibilities of modelling the choice for viewing individual films will be explored
- It was accepted that instrumental variables will not be applied to non-linear (choice) models.

4. The collection and use of price data

In all of the Waldfogel papers, the price is mentioned as a relevant factor in consumer choices, but no actual information on prices is included in any model. In the full approach of Waldfogel, "market prices" would have to be collected for:
- 50 movies per vintage
- 6 countries
- 5 alternatives (cinema, dvd purchase, dvd rental, legal download, legal streaming)

- 1, 2 or 3 years (depending on the vintage)

The total number of price data to be collected could in theory add up to 9,000: 50 x 6 x 5 x (3 + 2 + 1), or to half this number if it is assumed that movies are always seen in the vintage year. However this appears to be infeasible. We think it would be feasible to collect price data for most movies that are still on offer at the moment of the survey, but we fear we would have to make assumptions about prices in previous years for older vintages. Data on average prices per channel per country per year appear to be available, for example:
- average dvd retail prices for example from IVF-Video.org;
- video on demand sales and average numbers of views per subscription, from yearbooks of the European Audiovisual Observatory.

Of course even including approximate prices with some variation may improve the estimates since the lower the prices are, the more likely it is that the highest utility after an illegal downloads is a legal purchase rather than no consumption. But the fact remains that we do not observe "administrative records" of actual purchases at actual prices, and we would be lucky if the respondent even recalls the price of his last purchase. In short, the idea is interesting but we are not certain that the result will be worth the effort.

Recommendations of Ecorys
- It appears feasible to use average prices of movies per channel per country per year, and it might even be possible to adjust the average prices according to characteristics of movies.
- The variation in prices is likely to be too small to explain differences in consumer choices. Any results involving prices will be open to criticism about lack of precision of price data. Hence we do not recommend the inclusion of price data.

Joint conclusion of Commission and Ecorys
- It was concluded not to include price data in the estimates.

5. Final decisions

1. Respondents are presented a list of the 100 most popular films of the past three years in the country of the respondent with questions on whether they have seen the film a first and a second time and how.
2. The questionnaire will not present lists of other media content (music, books, games).
3. The questions about the 100 films will be integrated with the originally designed questionnaire.
4. The possibility of exploiting the time dimension of the 100 films (year of top rankings and/or release) will be explored.
5. The viewing behaviour of individual films will be modelled but without the combination of instrumental variables.
6. No information on prices of the 100 films (per country) will be collected.
7. The deadline of the research is extended by 3 months (see also time schedule in Chapter 6).
8. The dropout rates and completion times of the questionnaire will be evaluated after the pilot for both adults and minors in the UK.

3 Interviews with authorities and content providers

3.1 Aim of interviews and progress

Ecorys has interviewed national authorities (or copyright collecting organisations) and content providers to obtain input for developing the questionnaires and to enrich our analysis to estimate displacement rates. We focus on these two types of stakeholders for two reasons:

- *to learn more from national authorities about copyright regulation, enforcement and policy alternatives in order to be able to assess the impact of regulations on consumer behaviour and internet piracy.*
- *to learn more from content providers about price ranges, distribution channels and private anti-piracy policies.*

Ideally, differences in legal provisions and enforcement of copyright between countries can be exploited to estimate their effect on displacement rates. However, knowledge of copyright enforcement provisions and feedback of content providers of different countries on such provisions is likely to be useful in its own right.

The interviews were held with stakeholders in the six countries of the study: France, Germany, Poland, Spain, Sweden and the United Kingdom and based on topic lists sent in advance to the relevant contact persons. The authorities submitted their information in written form, while with most content providers telephone interviews were held. Table 3.1 provides an overview of the interviews. For France, we did get responses from some content providers, but they referred to the many HADOPI reports which we plan to use for the interim report.

Table 3.1   Overview of interviewed authorities and content providers

Organization	Country	Type
SACEM (Société des auteurs, compositeurs et éditeurs de musique)	France	Copyright collecting organisation
GEMA (Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte)	Germany	Copyright collecting organisation
Ministry of Education, Culture and Sports, Directorate General for Intellectual Property	Spain	National authority
ZAPA (The Union of Audiovisual Authors and Producers)	Poland	Copyright collecting organisation
City Slang	Germany	Music: Record label
K7	Germany	Music: Record label
Everlasting Records and Popstock Distrubuciones	Spain	Music: Record label
Playground Music Scandinavia	Sweden	Music: Record label
Beggars Group	UK	Music: Record label
FIAPF (International Federation of Film Producers Associations)	EU level	Audio-visual: EU film producer association
KIPA (Polish Audiovisual producers chamber of commerce)	Poland	Audio-visual: National film producer association
EGDF (European Games Developer Federation)	EU level	Video games: Association
DEV (Spanish Association of Producing Companies and game developers and Entertainment Software)	Spain	Video games: Association
The Publishers Association Limited	UK	Books: Association

3.2 Reporting format for copyright enforcement provisions – France example

We have attempted to summarize the main differences in copyright enforcement provisions between countries in a series of overview table, and came to the conclusion that a structured text reporting format was needed to do justice to the nuances of law. The information has been collected for all six countries (through authorities for France, Germany, Poland and Spain and through desk research for Sweden and the United Kingdom).

In the reporting format, we first describe the copyright and enforcement situation in each of the countries. The topics of discussion are:
- **Legislation**: which activities are legal/illegal, which actions are possible under civil law and under penal law to act against illegal behaviour, who is entitled to take action?
- **Enforcement**: how is copyright enforced, what are barriers to enforcement?
- **Activities**: what enforcement actions have taken place, have there been lawsuits, what non-legal actions have been taken to combat copyright infringement?

After the description of the situation in each of the countries, we will draft a cross-country overview. In the end, we hope to be able to explore the relation between legislation, enforcement and activities on the one hand and estimated displacement rates on the other hand at least qualitatively. Some of the information may be put in table format, but Ecorys still needs to explore to what extent that is feasible.

Below is the structured text for France. For the other countries, we plan to complete the structured texts in the second half of August. In September, we plan to submit the results to Sweden and the United Kingdom for a check, and for other countries with perhaps one or two follow-up questions if needed.

3.2.1 France
Legislation
In France, the main rules on copyright ownership are incorporated in the Intellectual Property Code.

Under French law, the author of a work of the mind has an exclusive incorporeal property right. The right is perpetual, inalienable and imprescriptible. As for patrimonial rights, the right of exploitation belonging to the author shall comprise the right of performance and the right of reproduction.

Copyright expires at the end of the period of 70 years from the end of the calendar year in which the author dies. Exceptions to the copyright exist. For example, once a work has been disclosed, the author may not prohibit certain acts of exploitations, including among others private and gratuitous performances carried out exclusively within the family circle and reproductions reserved strictly for the private use of the copier and not intended for collective use.

Illegal content
Legal online sources are those that have acquired all the necessary licenses for the content they offer. Illegal online sources do not have these licenses.

Both uploading and downloading protected material without the consent of its author constitute copyright infringement. The difference is that uploading is an act of communication to the

public, while downloading is an act of reproduction. There used to be a debate to know whether someone who downloaded an infringing work for his own use could claim the benefit of the private copying exception. This issue was ultimately addressed by legislation that added the requirement of using a legal source to the definition of the private copying exception. As a result, the download of an infringing content is undoubtedly illegal.

Available actions

Civil law provides the copyright owner with the possibility to sue the infringer for damages based on tort law.

Furthermore, special procedures have been recently provided for in order to strengthen the fight against online infringement:

- In case of copyright infringement from an online service, the Court of first instance may order (if necessary upon summary proceedings), at the request of the owner of the infringed right, his beneficiaries, collective management societies, or professional bodies, any measure likely to prevent or stop such infringement, against any person likely to contribute to its remedy;
- When a software is mainly used for making available copyrighted contents, the president of the Court of first instance may order (upon summary proceedings) any measure necessary to protect such right, as well as a penalty in case of non-compliance. The ordered measures shall not have the effect of altering the essential characteristics or the primary destination of the software;
- The judicial authority may order, upon petition or summary proceedings, any host provider or by default any internet provider, any measure likely to prevent or stop a damage caused by the content of an online service;
- The right-holder may initiate a notice-and-action procedure to induce the host provider to take down illegal content.

A criminal action can be initiated against anyone who violates the author's rights. The penalty is a maximum 3-year imprisonment term and 300 000 € fine. When a copyright infringement has been committed by an organized gang, maximum penalties are raised to a 5-year imprisonment and a 500 000 € fine. The infringer may also be ordered to pay damages to the authors or their beneficiaries.

To strengthen the fight against online piracy, recent legislation targets those who aren't infringers, but provide the means to infringe. Thus, is liable to a maximum 3-year imprisonment term and a 300 000 € fine anyone who:

- Edits, makes available or communicates to the public, intentionally and under any form whatsoever, a software designed to make protected contents available to the public without the consent of their authors, or
- Intentionally induces the use of such software, including through an advertisement.

Since the law dated 1 August 2006, a criminal action can be initiated against those who intentionally violate or provide the means to violate technical protection measures of works

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Differentiating factors

There are no copyright law specific provisions for children. General civil law: father and mother are jointly responsible. General criminal law: minority results in educational measures or lowered penalties.

All illegal downloads are subject to criminal proceedings by right-holders, thus there is no different treatment between incidental and frequent illegal downloads. In the same strain, there is no formal

difference between downloads for commercial purposes and other downloads. However, a graduated response (discussed below) was conceived to deal with downloads taking place infrequently and without any commercial purpose.

Enforcement

The "HADOPI" laws set up an independent public authority called "HADOPI" whose main missions are:

1. to encourage the development of legal distribution of contents on the internet,
2. to protect works from online infringement,
3. to regulate the use of technical protection measures.

The public authority

To protect works from copyright infringement, HADOPI has been entrusted with the graduated response, which aims at making the public aware of copyright and preventing the unauthorized use of protected works by bringing an educational and proportionate response to acts of infringement by internet users.

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The central component of the graduated response system is a warning messages, referred to as "recommendations", sent out by the Rights Protection Committee to internet subscription holders who have failed to fulfil their obligation to watch and make sure that his internet access is not used to reproduce, perform, communicate or make available to the public protected contents without authorization from the right-holders. The warning informs the user of the facts against him, his duty to monitor his internet access, the existence of securitisation tools, the existence of legal sources of supply on the market.

If this act is repeated within 6 months following the first warning, the Rights Protection Committee can proceed with the second stage, which consists in e-mailing a second warning, sent in duplicate in the form of a registered letter with acknowledgment of receipt.

If this act is repeated within a year following the second warning, the Rights Protection Committee informs the subscriber by registered letter with acknowledgement of receipt that these actions are liable to result in criminal proceedings. After deliberation by the Rights Protection Committee, the subscriber's case may be transferred to court.

The maximum sanction is a 1 500 € fine.[1] Available actions apply to all types of copyrighted products.

Private enforcement

Private enforcement organisations also have a fundamental role in enforcing copyright. On the one hand, private organisations (like SACEM) contribute to the graduated response by referring matters to HADOPI when it establishes that a subscriber's internet access has been used to reproduce or make a work available without authorization from the right-holders. On the other hand, these organisations initiate civil and/or criminal proceedings against acts of infringement.

Private parties[2] acting on behalf of copyright owners are authorized to process personal data within the context of the graduated response procedure by the French data protection authority ("CNIL"). These private parties can, for example, entrust a third party with the task of monitoring file

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[1] The possibility to pronounce suspension of internet subscription (initially permitted by the HADOPI laws) was ended by a decree dated 8 July 2013.

[2] To be checked: All or some? In the latter case: who exactly?

exchange protocols and identifying IP addresses used to download or make protected contents available to the public.

The main difficulty encountered by private entities concerning enforcement are related to the international dimension of the internet, the ease with which an illegal activity can be hidden and located abroad in countries with a low protection of copyright, the implication of multiple actors, the difficulty of gathering evidence and the ease with which contents can be replicated make it particularly difficult to enforce copyright.

Activities

Public enforcement

Between October 2010 to February 2014, HADOPI has sent 2,756,788 first warnings, 283,673 second warnings, and has issued 983 deliberations.

The enforcement of HADOPI has drawn much attention from the media. The internet suspension penalty was particularly controversial. It seems that HADOPI is better accepted since the removal of such penalty.

By 30 June 2013, 11 rulings had been given by courts (consisting in a conditional penalty, or fines from 50 to 600 €, accompanied once with a suspension of internet subscription).

Private enforcement

The right-holders take legal action when copyright is infringed. No structured figures on the number of actions are available.

Some examples illustrate private enforcement. In one case, a court found an internet user who provided hyperlinks leading to audio-visual and musical files liable of infringement with a conditional sentence of 2 month imprisonment and damages awarded to the damaged parties. In another case, a software editor was found liable for providing software that allowed internet users to download musical works distributed by means of streaming on a website, thereby circumventing technical protection measures. The software editor was found liable and sentenced to a conditional fine with damages awarded to the damaged parties.

Non-legal actions

Besides legal actions, additional actions are taken to fight online piracy.

First of all, legal content is made available online and promoted. These legal websites are supported by labels issued by HADOPI[3].

Also, consumer awareness campaigns have taken place, including campaigns dedicated to the youth and the educating community.
Private stakeholders have also implemented various measures to raise awareness on the issue of online copyright infringement. In this respect, the stakeholders of the music industry (authors, composers, performers, publishers, producers, etc.) have joined the non-profit association "Tous pour la musique", whose goal is to enhance music and explain copyright, especially to the youth.

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[3]   To be verified that HADOPI indeed issues the labels.

3.3 Summary of results from interviews with content providers

In this section the answers on the interviews with content providers are summarized. For each type of content (music, audio-visual, games and books) the most interesting findings on the topics of *prices*, *private sector actions*, *comments on copyright law and enforcement* and *market trends* in the market, will be presented. In the interim report, we will complement this information with information from freely available international trend reports and yearbooks. Also, opinions in this section reflect what content providers or their representatives commented and do not reflect opinions of the authors of this report.

3.3.1 Music

Below the information from music content providers is given. The first table below presents data furnished by these music content providers about the distribution between physical and digital sales, which gives a good overview on the differences between the involved countries.

	France	Germany	Poland	Spain	Sweden	UK
Physical	>50% Strong physical market	>60% Very strong physical market	Unknown	Almost lost market due to rampant piracy in both physical and digital	15%	48%
Digital					85% in streaming	52%

Prices

In the interviews, content providers are also asked to provide us with a price overview of all the goods they supply or have within their association. Here is an overview of the price ranges provided for music. Blank cells indicate that no information is available.

	France	Germany	Poland	Spain	Sweden	UK**
Vinyl		€18-20			Similar to CDs or slightly more, discounts not common	Vinyl: £12, discounts are less common as this is a premium product. Vinyl demand has increased recently.
CD's		€16-19, then €12.99 and €9.99 during lifecycle		€5 – 15 with back catalogue at the cheaper end and new releases at the high end	CDs: SEK 150 – 160, discounts common	CD's: £8 but there are always discounts of 15-30%. CD prices have decreased in recent years
Digital single		€0.79-1.29		€0.60 – 0.80		£0.50
Digital album		€5-13, higher end of the scale for		€3 - 10		£5

	France	Germany	Poland	Spain	Sweden	UK**
		deluxe editions				
Streaming					Spotify premium: SEK 99 per month Spotify premium option 2: SEK 45, less functionality Spotify Free: SEK 0, less functionality and advertisements.*	Streaming subscription: £5-10 per month ranging from basic desktop services to mobile premium services
Live concert				€6 – 25 with local, national and international at the lower, middle and higher end		

* Estimate 70% of Spotify subscribers have a premium subscription in Sweden. In Sweden there are around 1.3 million subscribers from a country population of 9.5 million.

**The UK market is the most aggressive in terms of low prices, discounts and specials.

Private sector actions

Examples of private sector actions given by the music industry are:

In Sweden the music and film industry are working together to sue individuals and organizations who infringe on copyright laws. Illegal pre-release, also known as leaking, of copyrighted content is one focus of this collaboration.

In Germany the music industry sets up contracts with journalists when providing music ahead of release date for promotional purposes. This helps to prevent that a journalist can download the music to one of his personal devices and spread it.

Another action by the music industry in Germany is the watermarking promotional CD's that can trace back any illegal upload of the music to the individual responsible for the violation. Also there are private companies that can be hired in order to remove as much illegal material from the internet as fast as possible (before its spreads).

Comments on copyright law and enforcement

An issue that many of the interviewed music content providers mentioned as a possible improvement point in legislation is the level of enforcement of the legislation. They suggest a more strict enforcement. Examples of this are:

- The legislation should allow the blocking of domains on the internet that illegally share copyrighted content.
- The legislation needs updating on the payments the music industries receive as a compensation for the sales of recording devices. When USB's and DVD's are sold, the legislation requires a payment to the copyrighted content owners. However legislation has not adapted since mobile phones and computers became recording devices as well.

Another comment from a music content provider is that companies such as Google (YouTube) have an aggressive lobbying group that strives to lighten copyright legislation. They claim that such companies provide only a minimal payment to the right holders:

> "*Companies like Google are politically very active and aggressive in lobbying on weakening copyright laws. This is leading to a general perception in the population that copyright laws are not needed. The entire music industry is based on copyright, therefore any softening or abolishing of laws would destroy the music record label business, music artists and the music industry.*"

In addition one company warns against an almost monopolistic power of the biggest music labels:

> "*The EU needs to take a stronger position on the regulation of the music industry given the developments taking place in streaming services. There are three players (Universal, Sony and Warner) which make up approximately 90% of the worldwide and EU markets. The EU needs to closely monitor the behaviour of the three majors to ensure independent and small labels are protected. As an example, new streaming services generally approach the three majors first, to obtain their support and rights to music, in order to make their streaming service business viable. The majors often reach agreements whereby they get shares/equity in the streaming company (the major record labels own 16% of Spotify) and favourable pricing in exchange for providing the music rights. Independents are approached subsequently and do not have the bargaining power to negotiate as favourable conditions, or acquire shares. In effect, the independent and small labels receive secondary treatment and get the leftovers of the majors. In addition, the majors have the resources for strong lobbying, further diminishing the say of the independent and small labels. The EU needs to work towards a fairer market to protect the cultural heritage of diverse and niche music emanating from independent and small labels.*"

Market trends

Most interesting to see is development that occurred in the record label business due to the increasing internet piracy:

> "*An interesting development in the record label business over the last 10-15 years is the increased diversification of the industry business model. Prior to the internet piracy crisis, all record labels largely followed the same business model – to acquire rights and release on CD / Vinyl. Now, there is a huge array of different models that may include management, physical products, digital products, synchronisation and live concerts. The independent music label industry has created many economically viable business models in response to the challenges of internet piracy. Internet piracy forced the industry to find a more robust model.*"

Also the remarks on the new developments in the revenues of copyrighted content of the following content providers are interesting and indicate the main trends in the music industry:

> "*In 2012 the music industry experienced the first increase in revenues in ten years, indicating the industry is recovering from the devastating impact of*

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internet piracy. Paid streaming services and YouTube paying rights have been the key drivers in this development."

"*It is increasingly difficult for the music industry to make money since the emergence of illegal downloading. The development of paid streaming services has the potential to reclaim some of the lost revenue however the use of illegal downloading sites is a difficult behaviour to change primarily because end users are now familiar and comfortable with using the illegal downloading sites and hence have formed a habit. In addition, people often want to own / possess the content rather than rent it via streaming services.*"

"*A significant part of revenue for our record label comes from rights payments. This revenue has declined over recent years in part due to the recession, but mainly due to copyright infringement. The internet has potential to create new rights revenue as it has the technical capability to trace rights owners and make payments accordingly, however this is not the case in reality […].*"

The quote ends with a statement the record label receives no revenues from YouTube and therefore streaming as a potential source of income for record labels is yet undeveloped.

3.3.2 Audio-visual
Comments on copyright law and enforcement
Suggestions for improving current legislation boil down to two issues. Firstly the content providers want the legislation to be adapted to the movement of the industry towards a digital online industry, where audio-visual content is promoted and sold mostly through new online channels. Consequently, and as second issue, as the industry becomes more digitally involved, the industry also becomes more international. This brings the problem of copyrighted content infringers from foreign countries that cannot easily be stopped and punished for the internet piracy. The industry would want the legislation to be adapted so that also foreign infringers fall within the country's legislation.

Market trends
Audio-visual producers are keeping up with the technological developments, which expresses it self in more online promoting and selling of their products:

"*We observe huge growth of audio-visual online subscription services, and in general, different type of video on demand which might generate revenues from copyrighted content.*"

"*FIAPF's members are increasingly pursuing new opportunities presented by technological developments and convergence, be it by offering audio-visual works online directly to end users or in cooperation with third parties. These services are bringing greater choice to consumers, both in terms of content on offer and in the variety of platforms and ways to access and consume audio-visual content.*
However, the gains in revenue from digital online video are unable to compensate for the continued reduction in revenues from the physical video market."

3.3.3 Games
Prices

There is a wide range for prices in the gaming industry. These variations are created by the variance of business models present on the market.

> "*For video games the business model and distribution platform defines the pricing, not a genre like MORPG or distribution channel like "console". If the game is retail based, it usually costs more than 10 euros. If a game is pay per download based, it can cost tens of euros (steam) or some euros (mobile application stores). Subscription based games usually have a monthly fee around 10 euros. Free to play games are either based on micro transactions ranging from hundreds of euros to some cents (most mobile) or on advert based model where the games are completely free (browser, some mobile). In crowd funding based games the gamers themselves finance (at least partly) the development of the games by donations ranging from some euros to thousands of euros.*"

Market trends

Gaming developers adapt relatively well to the increasing piracy on copyrighted content. By changing and renewing their business-models they can protect a large part of their products from piracy activities outside.

> "*When video game developers moved from retail to online distribution models they soon found out that the most effective way to fight piracy is to develop piracy proof business models. This is underlined by the fact that all games go directly to global markets and therefore effective legal measures in the EU are not helpful e.g. in China. For this reason game developers have quickly moved from retail and pay-per-download based business models to free-to-play based models (e.g. micro transactions and advert based games). These games are usually always connected to server, which makes pirating them almost impossible. Furthermore, they have become quickly highly profitable.*"

Another trend observed in the gaming industry is the rising revenue for the actual game developers. As they become more efficient due to the new emerging business models and they cut the middleman out of the selling chain, they can make more revenue themselves.

3.3.4 Books
Prices

Prices and sales are normally not analysed by looking at the different types of books (hardback, paperback, audiobook, eBook, international edition, library, large print, airport) but by comparing different sectors (trade, academic, education) and different selling ways (physical vs. digital).

Following a decrease in internet piracy:

> "*Whole prices would likely decrease as booksellers in the UK can discount as they see fit and with a more stable income, they would be more likely to compete for business with sales and special events to bring in customers.*"

Private sector actions

Legal as well as non-legal actions are taken by associations and private stakeholders in and outside the origin country. However, it should be noted that in most countries (not UK) a big part of

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the turnover consists of national sales as Swedish books are for example not so popular outside of Sweden. Therefore international piracy and infringement of copyrighted content is not such a prominent issue as in others sectors (music/audio-visual).

Market trends
Of course the rise of eBooks brings new opportunities for supply and marketing systems to circumvent internet piracy. "*There are many innovations in the eBook supply and marketing system but there are so many it is difficult to highlight which the long term successful companies are.*"

However it also brings new risks; eBooks can easily be downloaded and disseminated illegally.

4 Development of Questionnaire

4.1 Question blocks

Overview

In line with the methodology discussed in Chapter 2, a questionnaire (see Annex B) was developed that consisted of two parts: one part designed to map the consumption behaviour of copyrighted content in the areas of music, audio-visual, video games and books[4] and to estimate displacement rates and willingness to pay, and a second part consisting of questions about a list of 100 films presented to each respondent.

The final questionnaire has been implemented as indicated in Figure 4.1. It was agreed to move the question on moral attitudes after the list of 100 films, however the question on moral attitudes got swapped with the question on education at the last moment. In the end, however, the question on moral attitudes had almost no impact on the drop-out rate, as will be discussed in the next section.

Figure 4.1 **Design of questionnaire blocks.**
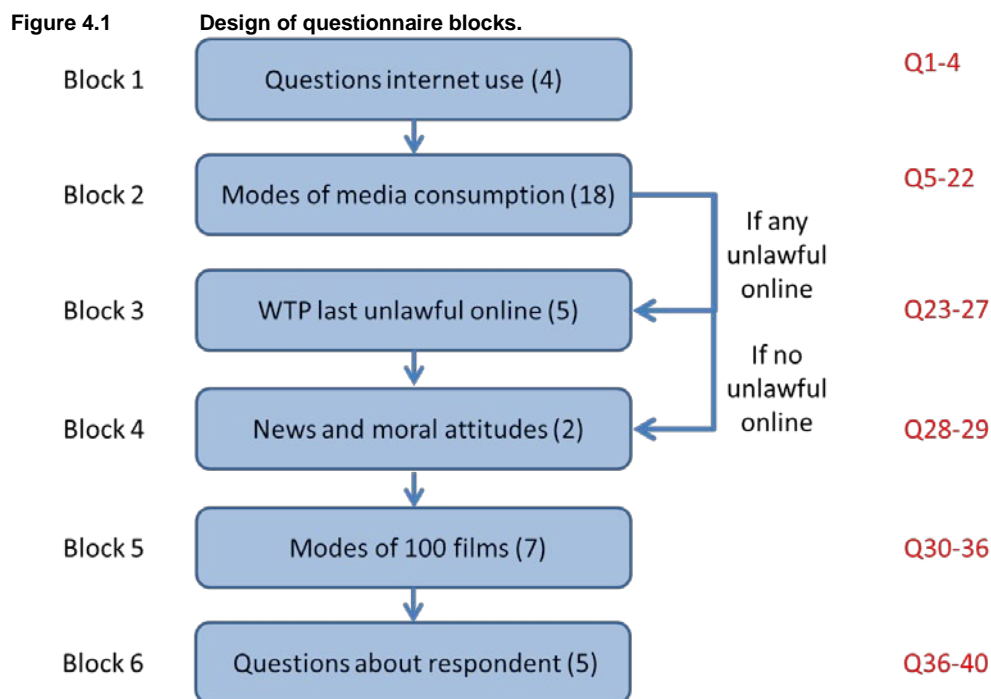
The questions in blocks 1, 4 and 6 had a linear structure, with the question always following the previous question. However the questions in blocks 2, 3 and 5 were carefully structured to avoid asking repetitive questions that could have been avoided.

Block 2 – modes of media consumption

Figure 4.2 shows the structure of block 2. In this block, the respondent is first asked whether he or she had consumed music, films or TV-series, books and games in any way. If the respondent has consumed for example music in any way, then questions are asked for each of six modes of music

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[4] An overarching word for these types of content would be useful. Ecorys coined the word "media content" but perhaps a different phrase would be more appropriate.

consumption.[5] For each mode of consuming music the respondent is in this example asked to tick off all periods in which the respondent had consumed music in the respective period, ranging from less than a week ago to never (7 multiple choice options). Depending on whether the most recent period ticked off was in the last 3 months, 3-6 months ago or 6-12 months ago for any given mode, the respondent was asked how much music he or she consumed in that period.

A respondent who answered to Q5 to have consumed anything in all of music, film / TV-series, books and games, was asked all questions Q6-Q21 on all four types of media content. However a respondent who answered to Q5 to have consumed films or TV-series only, was asked only questions Q10-Q13 on films and TV-series.

Figure 4.2   **Structure of block 2 on modes of media consumption**
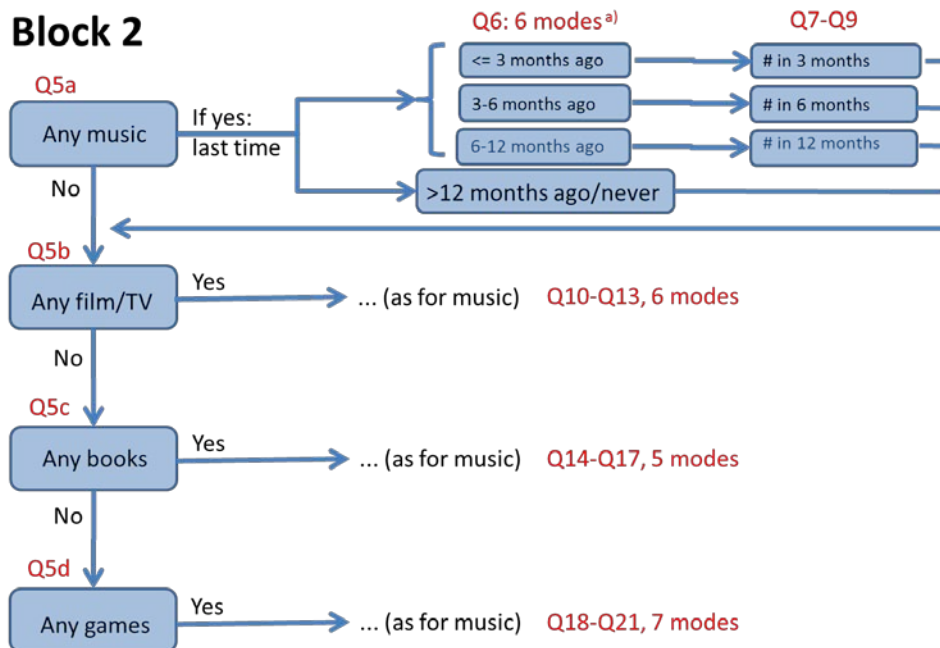
a) Modes for music: 1. CD or vinyl records, 2. Lawful downloads, 3. Lawful streams,
   4. Unlawful downloads; 5. unlawful streams, 6. Live concert or music festival

Information on popular sites in the United Kingdom was obtained from the following sources:
- Music: clickstream data provided by Aguiar and Martens (both downloading and streaming and both legal and illegal)
- Audio-visual:
  - Legal:
    thecontentmap.com/film-tv/,
    video.kadaza.co.uk/,
    pcadvisor.co.uk/buying-advice/digital-home/3491945/netflix-vs-apple-tv-vs-lovefilm-vs-now-tv/
  - Illegal: torrentfreak.com/top-10-largest-file-sharing-sites-110828/
- Books:
  - Legal:
    Interview response from the Publishers Association UK
    thecontentmap.com/books

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[5] 1. New CDs or vinyl records, 2. lawful downloads, 3. lawful streams, 4. unlawful downloads, 5. unlawful streams, 6. Live concert or music festival. Lawful sites were indicated with examples of popular lawful sites in that country and unlawful sites were indicated as "file sharing or hosting sites such as …" where examples of popular unlawful sites in that country were given.

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www.which.co.uk/technology/computing/guides/how-to-buy-the-best-ebook-reader/which-is-
    the-best-ebook-store/

gooedreader.com/blog/e-book-news/amazon-controls-79-of-the-ebook-market-in-the-uk
- Illegal:

theguardian.com/technology/2012/feb/16/publishers-bid-close-filesharing-sites

- Games:
  - Legal:

    Interview response from European Games Developers Federation

   thecontentmap.com/games

    games.kadaza.co.uk/
  - Illegal:

Interview response from European Games Developers Federation

Block 3 – willingness to pay (WTP)

Questions in block 3 on willingness to pay were only asked to respondents who had downloaded or streamed anything via an unlawful site in the past 12 months. The questions are structured as presented in Figure 4.3. Respondents were asked about the willingness to pay for only one download or stream in the hypothetical situation that the content is no longer available on unlawful sites ("file sharing and hosting sites such as…"). To ensure a minimum response on books and games, respondents who have illegally downloaded or streamed books and games received questions on the last book or game even if they had more recently downloaded or streamed music or films/TV-series, until a quotum was reached. In the pilot tests, the quotums were 50 for books and games each for adults (on a total of 200 respondents) and 20 for books and games each for minors (on a total of 50 respondents).

After the above two quotums are reached, or if the respondent has not downloaded or streamed books or games via an unlawful site, the last unlawful download or stream is determined from Q6-Q21 in block 2. If the last unlawful download or stream is not uniquely identified from Q6-Q21, Q22 asks the respondent to indicate which type of content they last downloaded or streamed via "file sharing and hosting sites".

Figure 4.3   Routing of block 3 on willingness to pay
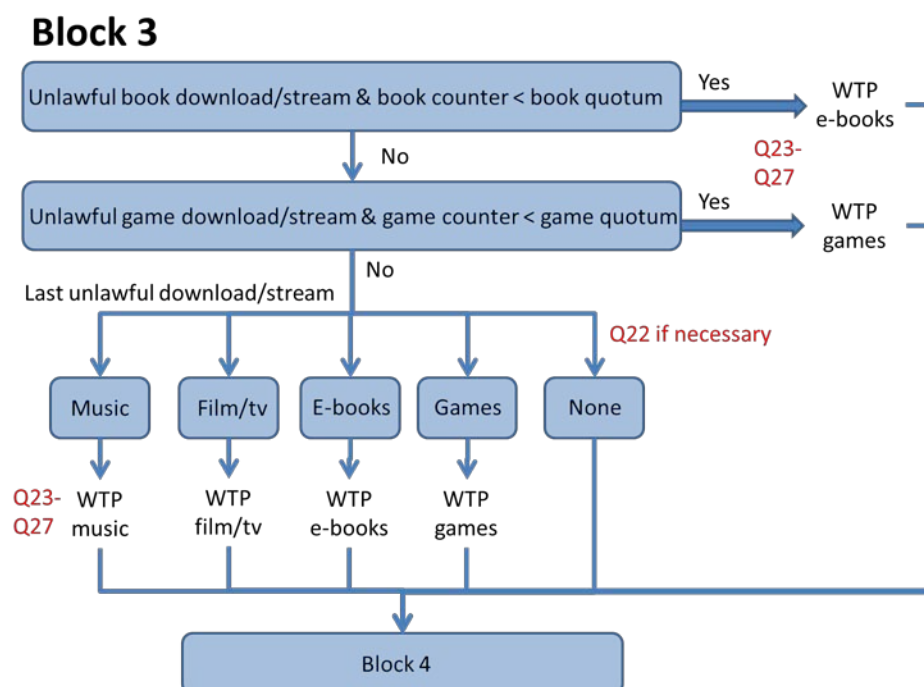
For adults, the willingness to pay questions themselves were also structured. First, a question was asked what genre of respectively music, film/TV, e-book or game was obtained via the "filesharing or hosting site such as…" (Q23). This helps the respondent remember the last unlawful download or stream more clearly, and helps the researcher identify what the willingness to pay refers to exactly. The willingness to pay was asked in three steps, as in recent academic literature on willingness to pay which was discussed in the first progress report.

Figure 4.4   **The questions to identify the willingness to pay**

Content\Price in £	[-3]	[-2]	[-1]	[0]	[+1]	[+2]	[+3]
Music	.05-.10	.10-.25	.25-.50	.50-.75	.75-1.0	1.0-1.5	1.5-2.5
Film/episode	1-2	2-4	4-7	7-10	10-15	15-20	20-30
Books	.5-1	1-2	2-4	4-6	6-10	10-15	15-25
Game 1 month	.5-1	1-2	2-3	3-5	5-7	7-10	10-15
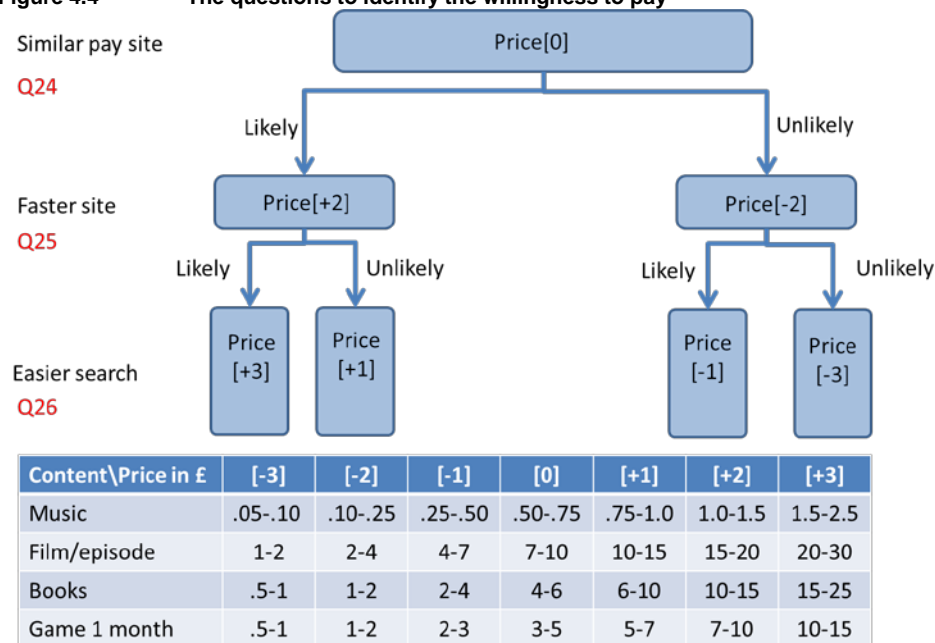
First the respondent is asked about the willingness to pay for content obtained via an unlawful site in the hypothetical situation that the content is no longer available on "filesharing and hosting sites such as…", at a price range below common going prices for most genres: price[0]. The answers can vary from "certainly not" to "certainly yes" (7 categories). For routing purposes, the 4 answers "perhaps" to "certainly yes" were grouped as "likely" and the 3 answers "certainly not" to "unlikely" as "unlikely".

If the respondent is likely to pay this first price, the next question asks about the willingness at common going prices or perhaps slightly higher: price[+2], and the if the respondent is unlikely to pay this first price, the respondent is asked about the willingness to pay at bottom prices: price[-2]. To avoid a "haggling game", the respondent is offered an improvement: a faster site.

Depending on the willingness to pay for the second question, the respondent is asked the willingness to pay at price[+1] or price[+3] in the first case and price[-3] or price[-1] in the second case, where price[-3] is extremely low. Presumably, a respondent who is unlikely to pay the extremely low price, is not willing to pay anything. Again, the respondent is offered an improvement that comes in place of the previous improvement: an easier search function (and more content in the case of games).

For minors, only one question about the willingness to pay was asked to avoid dropouts by boredom:
"What is the maximum price range you are likely to pay or ask an adult to pay for …?"

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The price ranges for minors were the same as for adults, except that the minimum price was "less than…" and the maximum price was "more than…", for example less than £ 0.05 and more than £2.5 for a music track.

Finally, a control question was asked about how difficult it was to answer the question(s) about the willingness to pay. The assumption is that if the question(s) were difficult to answer, then perhaps the respondent did not have the last unlawful download or stream in mind and the answer might be less reliable.

Block 5 – the list of 100 films

The questions about 100 films were also structured in a way that is not fully visible from the questionnaire in Annex B. First, the respondent was shown a table of 100 films, with the question to tick off any films they have seen. These films were the most popular films of 2011, 2012 and 2013 in random order. However, different parts of the same film series were always presented together, for example "The Hangover Part II" and "The Hangover Part III".

After this question, the respondent was asked further questions from a random one of seven sets. Each set consisted of seven tables covering the 100 films in different orders, the first six tables covering 15 films each and the seventh table covering 10 films. If a respondent ticked off for example two films, say "Iron Man 3" and "Monsters University", the tables in his assigned set of seven that include these films are looked up. In this case the films were on different tables and the respondent was shown two tables with just one film each.[6]

This exemplary respondent would be shown the question about "Iron Man 3" as follows:
Please indicate how you have seen the film. Some films you may have seen twice. If so, please also indicate how you saw it the second time. For example if you saw a film first in the cinema and then downloaded it from a file sharing or hosting site, please tick the box "cinema" under seen 1st time and "file sharing or hosting site" under seen 2nd time.

	Seen 1st time					Seen 2nd time					
	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Not seen 2nd time
Iron Man 3											

On the next page of the online survey, the respondent was shown a similar question but then for "Monsters University".

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[6] The high number of films seen on average (16 for adults and 31 for minors) led Ecorys to propose to limit the number of individual films for which it is asked how they were viewed to a maximum of 20, to be presented on one page.

4.2   Results

Who are the pilot respondents?

The pilot is too small to guarantee that the sample is representative for the internet using population by gender and age – for the full launch a closer representativeness by gender and age will be ensured. In all of the following tables, the single letter "N" denotes the number of respondents.

The pilot respondents are those who have completed the full online questionnaire, including all questions about the selection of 100 films seen by the respondents.

The distribution by gender reflects that females are slightly more likely to respond than males – the selection procedure of the full launch is based on both gender and age, so a more 50-50 distribution is to be expected then.

Table 4.1   Breakdown by gender of UK test pilot respondents

	Adults	Minors
% Female	51.4	56.4
N	220	55

For the minors, panel members tended to be 16 or 17 years old. For the full launch, SSI will ensure a roughly equal representation of 14 and 15 year olds. For adults, the age distribution of respondents pretty much reflects the age distribution of internet users in the UK. The 65-74 olds in the test pilot are underrepresented compared to the total population, but are overrepresented compared to the internet using population.

Table 4.2   Breakdown by age of UK test pilot respondents

	Adults		Minors
	Percentage	Weight needed for representativeness	Percentage
14			5.5
15			5.5
16			45.5
17			43.6
18-24	12.7	1.1	
25-34	20.0	1.2	
35-44	19.5	1.2	
45-54	20.0	1.0	
55-64	17.7	0.7	
65-74	10.0	0.7	
N	**220**		**55**

Compared to the total population, higher educated adults are clearly overrepresented, although within the EU the proportion of the higher educated is the highest in the United Kingdom.[7] Since the sampling procedure does stratify by educational level, higher educated adults will also be overrepresented compared to the total population after the full launch.

However, the study outcomes are meant to be representative for the <u>internet using population</u> rather than the total population. Without statistics on internet use by educational level, it is impossible to weight by educational level and only qualitative remarks on this can be made.

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[7]   OECD, Education at a Glance.

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As was to be expected, most minors are still in education and we will analyse in the coming weeks how we can weight best for representativeness by education for minors.

Table 4.3   **Breakdown by educational level of UK test pilot respondents**

	Adults (Percentage)	Minors (Percentages)		
		In education	Not in education	Total
Primary school or none	2.3	--	--	--
Lower secondary education / intermediate qualification	14.1	14	50	18
Upper secondary education / full maturity certificate	26.8	61	33	58
Further education (diploma, certificate etc.)	22.3	24	17	24
Higher education (university bachelor, master, PhD)	34.5	--	--	--
N	**220**	**49**	**6**	**55**

Compared to the total population, the employed are clearly underrepresented in the test pilot. The sampling procedure does not stratify employment status, so this will be the outcome after the full launch as well. Again, the study outcomes are meant to be representative for the internet using population and without statistics on internet use by employment status, it is impossible to weight by employment status.

Table 4.4   **Breakdown of employment status of UK test pilot respondents (in percentages)**

	Adults	Minors
% In employment	57.3	25.5
N	**220**	**55**

Drop-outs and completion time

The numbers of respondents who have completed all questions are N=220 for adults and N=55 for minors; slightly above the target numbers of 200 and 50 to allow respondents to complete their questionnaire. However there were also 43 adults and 20 minors who started the questionnaire and dropped out during the survey. Some dropped out after seeing the start page, generally by clicking on the "X" button but for one adult and for one minor due to device problems (e.g. connection with mobile phone broke down). New persons who are not yet in the panel of SSI are asked their gender and age first at which some drop out.

Another few respondents drop out at questions in which ways and periods content was accessed, or at questions about numbers of content or hours (e.g. numbers of new CDs or vinyl records purchased etc. for music).

The dropout rates at these and some other questions seem acceptable to us. Interestingly, no person dropped out at the question about moral attitudes. One adult put in the concluding remark that jaywalking is not an offence in the UK but just an impolite thing to do. However, the dropout rate at the questions about how individual films were seen, is 10 per cent for adults and 7 per cent

for minors. This is less than feared. Because those who drop out are likely exactly those who saw many films, these dropouts cause a bias if excluded because they are not counted as completes.

Table 4.5   Overview of drop-outs by last viewed question

	Adults		Minors		Comments
	N	In %	N	In %	
Starting questionnaire	263		75		
Total dropouts	43	16.3%	20	26.7%	
Start page	5	1.9%	8	10.7%	
S1 gender	2	0.8%	1	1.3%	For new panel members
Q5	1	0.4%			Consumption of any of four types of content in any way
Q6, Q10, Q14 or Q18	5	1.9%	4	5.3%	Ways and periods of accessing content
Q8, Q9, Q11 or Q21	2	0.8%	2	2.7%	Numbers of content or hours
Q23C	1	0.4%			Genre of last unlawful e-book
Q30	1	0.4%			The table of 100 films
Q30A	25	9.5%	5	6.7%	How selection of 100 films was seen
Q39	1	0.4%			Town or city of residence
N completes	220		55		

An analysis of response times shows that especially minors spend a long time to answer how they have seen individual films. Of the adults, 212 out of 220 completed the survey in 30 minutes or less, 6 completed the survey in between 30 and 45 minutes, one spent two hours (116 minutes) and one spent six hours (346 minutes). Extremely long completion times indicate that the respondent did other things in the meantime, e.g. having dinner. Leaving out the two adults with completion times in excess of one hour, the breakdown of completion times by number of films seen is given in the table below.

For both adults and minors, the average completion time increased sharply for those have seen 20 or more films. Interestingly, the average completion time does not increase with the number of films seen beyond 40. Of course respondents can become more proficient at ticking off how they saw individual films after the first table, but another possibility is that respondents just ticked off the same over and over again. A few minors also put in the concluding remark that the questions how individual films were seen took too long to complete. To appreciate this, minors have seen on average 31 films, compared to 16 films for adults.

Table 4.6   Overview of survey completion time (in minutes) by number of popular films seen by the respondent

	Adults				Minors			
	N	Min	Mean	Max	N	Min	Mean	Max
0 films viewed	18	2.9	8.8	37.8	1	10.4	10.4	10.4
1-19 films viewed	137	2.5	10.7	41.3	14	3.1	11.4	22.7
20-39 films viewed	47	4.9	14.2	40.4	26	7.8	20.2	73.9
40-59 films viewed	11	8.3	15.7	30.4	9	13.5	25.7	43.4
60-79 films viewed	2	16.4	16.8	17.2	4	11.8	20.3	31.3
80-100 films viewed	5	6.0	11.3	23.3	1	27.5	27.5	27.5
Total	**220**	**2.5**	**11.6**	**41.3**	**55**	**3.1**	**18.8**	**73.9**

These results give cause to sit back and consider that the main reason to present a list of 100 films was to avoid the default answer of zero for respondents who have seen various films but just not

those presented in a small list. Ecorys therefore recommends to limit the questions about how individual films were seen to 12 or 15 random films, depending on what fits on one webpage. Technically, this will be the first 12 or 15 films from one of the seven random sets of 100 films.

Another point to note is that the agreement between Ecorys and SSI is that only full completes are accepted. For respondents who drop out at say question 5 this is no problem as this can be considered a random loss. However respondents who have answered the whole questionnaire and drop out at q30A on how individual films were viewed, are likely respondents who have seen many films and have reported many films in earlier questions as well, and may also have reported their willingness to pay for films. Leaving out these dropouts would bias the results. Therefore we propose to count respondents who have completed the whole survey except how individual films were seen, as a complete.

The implication of this proposal is as follows. The final sample will consist of 30,000 respondents, namely 4,500 adults and 500 minors for each of six countries. If dropouts at question q30A are accepted as completes, this implies data on q1-q30 are available for 4,500 adults and 500 minors per country, but that data on how films were viewed, are available for less respondents. Based on the UK test pilot, we estimate that out of the 4,500 adults and 500 minors per country completing the questionnaire up to question q30A, 4,000 adults and 450 minors will complete q30A and further as well.

Taking account of the expected dropouts and needing to avoid bias by leaving out dropouts at question q30A, we suggest to adjust the target samples in one of two following ways:

Table 4.7   Options for target sample numbers when counting drop-outs at q30A as completes

	Adults (for each of 6 countries)	Minors (for each of 6 countries)
Option 1	Guarantee 4,500 up to q30A, expect 4,000 including q30A	Guarantee 500 up to q30A, expect 450 including q30A
Option 2	Guarantee 4,000 including q30A, expect 4,500 up to q30A	Guarantee 450 including q30A, expect 500 up to q30A

In the first option, we guarantee the numbers of our bid up to question q30A and partial non-response for q30A and later needs to be accepted. In the second option, the numbers of our bid are expected up to q30A and lower numbers including q30A are guaranteed.

To minimise the impact of any loss of information due to the questions about 100 films, we thirdly propose to move these questions to the very end of the questionnaire.

To summarize we propose:
• Limit questions about how individual films were seen to 12 or 15;
• Move the questions about 100 films to the very end of the questionnaire.
• Define respondents who answered everything up to how individuals were seen as a complete and accept partial non-response for this question (to avoid biased results).

Comparison of unlawful access to content
The following table compares the outcomes of the test pilot on unlawful online access to content with previous literature. The respondents have not been weighted. Also, differences in definitions make comparisons difficult. For example, the sampling procedure in this study ensures that the sample will be representative for the internet using population by gender and age. Various other studies weight the respondents for representativeness of the total population. Because above the

age of 55 years a lower proportion of the people use internet, a lower proportion of the people above the age of 55 years should unlawfully access content online as well. This difference in definition implies that the proportion of (internet using) people who unlawfully access content online of our study will almost certainly be higher than in those other studies which present outcomes that are representative for the total population.

The table on the next two pages compares the outcomes of the UK test pilot with previous literature. For music, unlawful online access seems comparable to some previous studies: for adults 37% in our UK test pilot compared to 35% (Poort et al. 2013), and 29% in Andersen and Frentz (2007). For minors, the 45% our UK test pilot compares to 48% in Andersen & Frentz (2007, unweighted) and 50% in Bounie et al. (2005) where young people were overrepresented. However Bastard et al. (2012) reported a proportion of 17% for the previous six months and Huygen (2009) reported 15% for the previous year for music while Zentner (2006) even reported only 9%.

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Table 4.8   Estimate of the proportion of people who unlawfully access content online (in most literature illegal downloads)

Reference	Population	Reference period	Music	Films	Books	Games	Total
SSI Test Pilot, UK 2014, N=220 (adults), N=55 (minors)							
Stream or download from file sharing and hosting sites such as…	Internet population 18-74 year old	Last in past 6 months	31%	28%	21%	18%	39%
		Last 6-12 months ago	0%	4%	0%	1%	3%
		Last > 1 year ago	5%	4%	3%	4%	4%
		Total	37%	36%	25%	23%	46%
	14-17 but mostly 16-17 year olds	Last in past 6 months	35%	51%	25%	24%	73%
		Last 6-12 months ago	9%	--	--	4%	2%
		Last > 1 year ago	2%	5%	2%	5%	--
		Total	45%	56%	27%	33%	75%
Poort & al (2013), Netherlands 2012, N=2024 (Nov/Dec)							
Did you download or stream … from an illegal source?	Weighted to total population	Last in past 6 months	18.2%	17.8%	8.5%	6.4%	24.5%
		Last 6-12 months ago	3.5%	2.1%	1.7%	1.7%	3.4%
		Last > 1 year ago	13.7%	8.2%	3.2%	8.7%	13.4%
		Total	35.4%	28.1%	13.4%	16.8%	58.7%
Bastard et al. (2012), France 2008, N=2005							
Have you downloaded … via a pirate site?	Total population	Past 6 months	16.5%	12.6%	4.3%	1.9%	21.8%
Fukugawa (2010), Japan 2010, N=9970							
Did you ever try to download a pirated version?	Users of portable game machines	Ever				1.7%	
Huygen et al. (2009), Netherlands 2009, N=1500							
Have you downloaded … without paying?	Internet population	Past 12 months	40%	13%		9%	44%
- of which P2P			15.2%	5.9%		2.3%	16.7%
Huygen et al. (2009), Netherlands 2009, N=1500							
Have you downloaded … without paying?	N=3852 online population	Past 3 years		10.3%			
- of which P2P	N=384 students	Past 3 years		17.8%			
Bai & Waldfogel (2009), China 2008, N = 3852							

Reference	Population	Reference period	Music	Films	Books	Games	Total
Which of 150 movies did you see - unpaid download?	N=3852 online population	Past 3 years		10.3%			
	N=384 students	Past 3 years		17.8%			
Andersen & Frentz (2007), Canada 2006, N=21070							
How did you get music - P2P downloads	Young overrepresented	Previous year	47.9%				
	Weighted to total population	Previous year	29.0%				
Hennig-Thurau (2007), Germany 2006							
For which of 25 films did you obtain an illegal copy?	Movie consumer population	Past year		18.5%			
Bounie et al. (2005; 2006), France 2004; 2005, N=589; 620							
How often do you acquire a pirated film - P2P download	Mostly students	At least monthly		12.9%			
		At least yearly		20.3%			
		Ever	50%	23.3%			
Rob and Waldfogel (2007), USA 2005, N=412							
Which of 150 films did you view after an unpaid download?	Students	Past 3 years		1.2%			
Zentner (2006), DE, FR, ES, IT, NL, SE, UK 2001; N=15133							
Regularly download MP3 files / do filesharing (e.g. Napster)	Overall population	(none)	9%				

For films, books and games the self-reported unlawful online access is higher than in any of the previous literature. For books, this might be explained by an expanding availability of e-books for e-book readers. For games, the dominance of the English language may play a role. Also, for most people in the UK there is no language barrier to read books from authors of countries such as the USA, Australia, India, South Africa to mention a few countries. Because of this potential impact of the language barrier, it will be interesting to compare the results of the UK test pilot with that of the test pilots of the other five countries included in this study.

Nevertheless, despite difficulties to compare estimates of unlawful online access to content, some differences are so large that the question arises what part can be attributed to differences in the formulation of questions. To the point, there is a risk of reporting "desired" behaviour if it is made explicit that certain behaviour is illegal which would result in under-reporting of illegal behaviour. On the other hand, there is a risk of over-reporting illegal behaviour if the questions do not clearly distinguish legal and illegal behaviour, because people who have accessed a legal site might associate this with "file sharing and hosting sites".

We think there is no way to determine the extent of under-reporting or over-reporting. Even if formulated the questions Q5-Q21 on media consumption in two different ways for two random samples, we would only be able to determine that the formulation makes a difference, but not which formulation yields the most accurate (or unbiased) results.

We recommend to keep in mind that comparability with previous literature is an issue that will need to be discussed in the final report, pointing out differences in definitions and populations, as well as differences in the way questions are formulated.

Results on media content consumption

Between half and two thirds of the adults have consumed a specific type of media content in the past year (music, films/TV-series, books or games). For minors, the results are similar for books (58%) but a higher proportion of minors consume the other three types of media content.

Table 4.9   **In the past year, have you purchased, rented, downloaded or streamed …**

	Adults	Minors
Music or visited a live concert or music festival?	64.5%	85.5%
Films or TV series or visited a cinema?	68.2%	94.5%
Books or audio books or borrowed or e-borrowed any of these from a library?	55.9%	58.2%
computer/video games, or played online games?	50.5%	74.5%
N	220	55

In our tests of the questionnaire, we paid particular attention to how many respondents answered the periods in which they consumed media content as a multiple choice question. At most 4 per cent of the adults and at most 10 per cent of the minors ticked off multiple periods (see table below). Moreover, very few respondents who ticked off only one period, ticked off a period somewhat longer ago (e.g. 6-12 months), as can also be seen from Table 4.8. This suggests that most respondents answered Q6, Q10, Q14 and Q18 only for the last period in which they consumed the respective content. We recommend to simplify these questions accordingly. Making more explicit that multiple periods needs to be ticked off, will only result in more dropouts, since Q6, Q10, Q14 and Q18 are already questions at which (very few) respondents drop out.

Table 4.10   **Number of periods ticked off in Q6, Q10, Q14, Q18**

	Adults			Minors		
	0	1	2+	0	1	2+
Music (Q6)	N=142			N=47		
Bought music on a new CDs or vinyl records in a physical store or online	3	138	1	5	40	2
Downloaded music from services such as iTunes, AOL Music, eMusic, directly from the website of a band or musician, etc.	23	126	3	4	41	2
Streamed music from services such as Soundcloud, Grooveshark, Last.fm, Yahoo! Music, Spotify or directly from the website of a band or musician, etc.	37	104	1	7	40	-
Downloaded music from file sharing and hosting sites such as isoHunt, Btjunkie, Torrentz, etc	64	76	2	22	23	1
Streamed music from file sharing and hosting sites such as Hypster, Musicplayon, NOSEQ, etc.	75	65	2	34	12	1
Visited a live concert or a music festival	12	125	5	10	34	3
Films or TV-series (Q10)	N=150			N = 52		
Bought a film or TV-series on a DVD or Blu-ray disk in a physical store or online	3	146	1	4	47	1
Rent a film or TV-series on DVD or Blu-ray disk in a physical store	36	113	1	23	29	--
Downloaded a film or TV-series from services such as Blinkbox, Apple TV, etc.	70	79	1	22	28	2
Streamed a film or TV-series from services such as YouTube, Film 4OD, Netflix, paid cable/satellite-tv, catch-up services, etc.	25	120	5	4	44	4
Downloaded a film or TV-series from file sharing and hosting sites such as The Pirate Bay, Mega-upload, Rapidshare, Torrents, etc	80	68	2	28	24	--
Streamed a film or TV-series from file sharing and hosting sites such as Usenet , iiTV, etc.	2	143	5	1	45	5
Watched a film in a cinema	83	66	1	26	26	--
Books (Q14)	N=123			N=32		
Bought a printed book or audio-book in a physical store or online	2	120	1	--	31	1
Borrowed a printed book or audio-book from a library	16	106	1	5	27	--
Downloaded e-books or audio-books from services such as thebookdepository, kobo, iBooks, Nook, the website of an e-book seller, publisher, author, etc.	29	93	1	9	23	--
Streamed or e-borrowed an e-book or audio-book from services such as CourseSmart, Overdrive, eBooks, the website of an e-book seller, publisher, author, etc.	66	55	2	18	14	--
Downloaded an e-book or audio book from file sharing and hosting sites such as The Pirate Bay, Mega-upload, Scribd, library.nu, etc.	74	49	-	19	13	--
Streamed or e-borrowed an e-book or audio book from file sharing and hosting sites such as slideshare, etc.	73	50	-	20	12	--
Games (Q18)	N=111			N=41		
Bought a game on a CD, DVD, Blu-ray disk, or memory card in a physical store or online	10	99	2	9	29	3
Downloaded a game from services such as Amazon, GAME, etc.	39	68	4	18	21	2
Streamed a game from services such as Google Play, App-store etc., online consoles Xbox Live, Playstation Network, DS Ware, Nintendo eShop, or Wii, etc.	41	68	2	13	25	3
Paid for cloud gaming from Gaikai or Onlive, etc. or directly from the game developer	69	41	1	30	11	--
Played a new free online game, e.g. from Miniclip, etc	42	69	-	9	30	2
Downloaded a game from file sharing and hosting sites such as Top 10 Games, Aomine, Icore Games, Goomia, Torrents, Fullypcgames, etc.	65	46	-	29	12	--
Played a game for free on a chipped, modded, or flashed console	64	47	-	30	11	--

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Willingness to pay

The willingness to pay questions are asked to respondents who have unlawfully accessed any form of content online, where first books and then games have been prioritized. The following table shows the answers of respondents to the last willingness to pay questions (adults) and the numbers of minors reporting the same price range. The first price range is always the lowest price range shown while the fourth price range is always the highest shown.

For music, the distribution of willingness to pay is fairly even and there is no reason to adjust price ranges.

For films/TV-series a relatively large proportion of both adults and minors is unlikely to pay the lowest price range, between £1 and £2. We presume that these respondents are not willing to pay any price since we are not aware of any films or TV-series being offered for less than £1.

For books, there is reason to adjust the price ranges as discussed below.

For games, there seems to be a split at around £ 7-10 per month. People who have unlawfully accessed a game but are willing to pay this price if the game is no longer available on "file sharing or hosting sites such as…", are willing to pay more than £ 15 per month. While people who are not willing to pay £ 7-10, are also unlikely to pay £ 5. This is very interesting but gives no cause to adjust prices.

Table 4.11   **Response to the willingness to pay questions**

	Adults		Minors
	Unlikely	Likely	Maximum
Music	N=17		N=9
£ .05-.10	--	--	1
£ .25-.50	2	3	1
£ .75-1.0	0	1	1
£ 1.5-2.5	6	5	2
Films / TV-series	N=14		N=11
£ 1-2	8	1	5
£ 4-7	0	1	3
£ 10-15	2	0	1
£ 20-30	1	1	0
Books	N=37		N=14
£ .5-1.0	0	1	1
£ 2-4	0	7	5
£ 6-10	2	1	3
£ 15-25	0	26	0
Games	N=13		N=7
£ .5-1	--	--	2
£ 2-3	1	3	1
£ 5-7	3	0	0
£ 10-15	0	6	1

Among the 37 adults who were asked their WTP for the last book they had illegally downloaded or viewed, none was unlikely or less inclined to pay between £0.5 and 1 and only one was unlikely to

pay between £1 and 2. On the other extreme 26 would "perhaps" or more likely pay between £15 and 25 (the maximum price range).

Among the 14 minors who were asked their WTP for the book they had illegally downloaded or viewed, 1 would pay a maximum price less than £ 1. No minors answered they would pay a maximum price between £ 1 and 2. The maximum price range quoted by minors was between £ 6 and 10.

The high willingness of adults to pay prices between £ 15 and 25 may mean that this is exactly the maximum price they are willing to pay but this is hard to tell if this is the maximum price range. The real price range for e-books in the fiction genre is almost never above € 30 on thebookdepository and rarely above $20 on iBook or Nook (sites listed among the top sites used in UK). However on thebookdepository technical books (e.g. on engineering) are sold at prices up to € 50.

To make sure that between £ 15 and 25 is the maximum price and to cover specific genres, Ecorys suggests to move the price ranges for books up:

	Minors	Adults
PRICE_-3	Less than £ 2	Between £ 1 and 2
PRICE_-2	Between £ 2 and 4	Between £ 2 and 4
PRICE_-1	Between £ 4 and 6	Between £ 4 and 6
PRICE_-0	Between £ 6 and 10	Between £ 6 and 10
PRICE_+1	Between £ 10 and 15	Between £ 10 and 15
PRICE_+2	Between £ 15 and 25	Between £ 15 and 25
PRICE_+3	More than £ 25	Between £ 25 and 50

A different kind of check was built in the questionnaire to ask how difficult the respondent found to answer the willingness to pay question(s). The proportion of adults who found the willingness to pay questions hard or very hard to answer was 24 per cent for music (4 out of 17) and 27 per cent for books (13 out of 48).

For books, adults who found the willingness to pay questions hard or very hard to answer were all willing to pay the last of the three price ranges shown. This result is another reason to adjust the prices upwards. For music, four adults out of 17 found the willingness to pay questions hard or very hard to answer, and 3 of them were likely to pay the last price range shown. However because the total division of the last price range shown was fairly even, there seems no compelling reason to adjust prices.

Among the minors, almost no-one found the willingness to pay question hard or very hard to answer and this gives no reason to adjust price ranges.

	Adults			Minors		
	N	(very) hard	Likely to pay	N	(very) hard	Top price range
Music	17	4	3			
Films / TV-series	14	0	--			
Books	48	13	13			
Games	13	1	1			
Total				41	2	0

Note: it is strange that 37 adults answered their willingness to pay for books and 48 answered how hard these question were. This will be further investigated.

Which variables or items could be combined without losing information?

The conclusion in this section are based on Cronbach's alpha tests, of which the results are presented in Annex C.

Q1, Q2, Q4 and Q28 all assess how comfortable people are with the internet. These analyses is to investigate if the individual questions within Q1, Q2, Q4 and Q28 are indeed assessing the same construct. For adults, based on the reliability statistic, it shows that there is indeed a very strong correlation between the answers to these questions. However, there seems to be two, possibly 3 constructs. Firstly, the correlation between the answers of Q1, Q2 and Q28 is almost 90%, even higher when Q1 is excluded. The items of Q4 are also highly correlated.

For minors, based on the reliability statistic, it shows that there is indeed a strong correlation between the answers to these questions. However, when we look deeper in the correlation between the various questions, we find some contrasting findings with the adult survey. For instance, Q2 and Q26 (Q2 and Q28 for adult) are not measuring the same, while Q26 and Q4 are measuring the same. It might be caused by the low number of observations. In any case, it is no reason for concern at this stage.

All considered, Q28 for adults (Q26 for minors) on how internet is used to search news could be a candidate question to drop from the questionnaire.

Q3 assesses how much people like music/films/books/games. This analysis is to assess if this is accurately done. For adults, based on the reliability statistic, the items of Q3 comprise a single construct, indicating that respondents answer the four questions under Q3 the same (possibly with a small exception of books). This raises the question whether this is plausible (people equally liking games, books, music, films). For minors however, the reliability statistic indicates the answers are distinctive between the various types of media content.

The result for adults may derive from a difficulty for adults to judge how much others are interested in content. We discussed this with colleagues and with SSI. What is clearly needed is a more direct question, but it is difficult to find a better alternative. Asking how one would describe their interest (say from very low to very high) would create other difficulties: does one like music well enough, or does one like music very much? Also, they might decide they like music better than books and therefore tick off "high" for books and "very high" for music and then Q3 degrades to a ranking of types of content.

To get distinctive answers, the question should perhaps be also more concrete, for example: How much of the time when you listen to music, do you really enjoy the music, with options like 0-10%, 10-25%, 25-50%, 50-75%, 75-90% and 90-100%.

Q29 (Q27 for minors) on moral attitudes is aimed at assessing the susceptibility toward social pressure of the respondents. In this analysis we look into the reliability of the individual questions. For adults, the results show a large correlation between the items of almost 90%, and for minors this correlation is 83%, both indicating a strong consistency in respondents' answers. This indicates this construct is correctly built.

5 Further planning

The table below provides the planning for the remainder of the study, as agreed on 18 June 2014.

Table 5.1   **Further planning of the study**

Activity	Actor	Deadline
Develop questionnaire (adults & minors)	Ecorys	10-13 June
Send to EC for review	Ecorys	13 June
Top movie yearbooks to Ecorys	Commission	17 June
Comments on questionnaire	Commission	18 June
Finalize questionnaire	Ecorys	20 June
Script questionnaires (in English only)	SSI	23-27 June
Pilot questionnaires prior to soft launch	SSI	30 June-4 July
Soft launch	SSI	7-11 July
Pilot results to Ecorys	SSI	14 July
Tabulations of findings	Ecorys	21 July
2nd progress report to Commission	Ecorys	25 July
Propose adjustments to survey if needed	Ecorys	25 July
Meeting 2nd progress report	Ecorys, Comm	**11 August***
Final adjustment to survey if needed	Ecorys	13 August
Approval of adjustments to survey if relevant	Commission	15 August
Adjustment 2nd progress report if needed	Ecorys	14 August
Approval 2nd progress report	Commission	18 August
Translation of questionnaires	SSI	22 August
Approval of translations	Commission	27 August
Small sample test (no 100% blanks) 6 countries	SSI	3-8 Sept
Green light for full launch	Commission	10 Sept
Full launch	SSI	11 Sept-8 Oct
Draft interim report	Ecorys	9-31 Oct
Meeting draft interim report	Ecorys, Comm	5-7 Nov
Comments draft interim report	Commission	12 Nov
Final interim report	Ecorys	18 Nov
Data & econometric analysis	Ecorys	3 Dec
Draft final report	Ecorys	10 Dec
Meeting draft final report	Ecorys, Comm	16-19 Dec
Comments draft final report	Commission	23 Dec
Final report	Ecorys	16 Jan 2015
Presentation of final report	Ecorys	23 Jan 2015

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Annex A: List of contacted organisations

Table 0.1 contacted national authorities and copyright collecting organisations

Country	
France	Ministère de la Culture et de la Communication, Bureau de la Propriété Intellectuelle
	SACEM (Société des auteurs, compositeurs et éditeurs de musique)
Germany	Ministry of Justice
	GEMA (Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte)
Poland	Polish Permanent Representation to the EU, Education, Youth, Culture, Sport and Tourism
	ZPAV (Związek Producentów Audio Video)
	ZAPA (The Union of Audiovisual Authors and Producers)
Spain	Ministry of Education, Culture and Sports, Directorate General for Intellectual Property
	SGAE (Sociedad General de Autores y Editores)
Sweden	Various copyright experts
	COPYSWEDE
United Kingdom	Intellectual Property Office
	ALCS (The Authors' Licensing and Collecting Society)

Table 0.2 contacted music content providers [a)]

Company	Type	Country
EMI	Record company	All
BMG	Record company	All
Kompakt	Record label	Germany
Mushroom Pillow	Record label	Germany
Polskie Nagrania Sp.	Record label	Poland
Mystic Production	Record label	Poland
Blanco y Negra Music	Record label	Spain
City Slang	Record label	Germany
K7	Record label	Germany
Everlasting Records and Popstock Distribuciones	Record label	Germany
Cosmos Music Group	Record label	Sweden
Playground Music Scandinavia	Record label	Sweden
Beggars Group	Record label	United Kingdom
Wall of Sound	Record label	United Kingdom
IMPALA	Umbrella organisation	EU

a) Contact data provided on the web page of two French record labels were invalid.

Table 0.3 Contacted Producer associations Audio-visual

Company	Type	country
AFPF	national film producer representatives	France
SPFA	national film producer representatives	France
Bundesverband produktion	national film producer representatives	Germany

Company	Type	country
Film+fernseh produzentenverband	national film producer representatives	Germany
Verband Seutscher Filmproduzenten	national film producer representatives	Germany
Bundesverband Deutscher Film + AV Produzenten	national film producer representatives	Germany
KIPA-Polish Audiovisual producers chamber of commerce	national film producer representatives	Poland
Barcelona Audiovisual	national film producer representatives	Spain
PAC-Producers Audiovisuels de Catalunya	national film producer representatives	Spain
The Swedish Film & TV producers	national film producer representatives	Sweden
PACT	national film producer representatives	United Kingdom
TAC- Welsh Independent Producers	national film producer representatives	United Kingdom
Society of Audiovisual Authors	Umbrella organisation	EU
International Federation of Film Distributors' Associations	Umbrella organisation	EU
CEPI	Umbrella organisation	EU
FIAPF - International Federation of Film Producers Associations	Umbrella organisation	EU

Table 0.4 Contacted audio-visual companies

Company	Type	Country
Pathe	Cinema	France
Todocine	Cinema	Spain
HBO	Pay-tv	All
Arte France Cinema	Producer	France
Constatin Film	Producer	Germany
Se-Ma-For	Producer	Poland
Filmlance International	Producer	Sweden
Ugly Duckling Films	Producer	United Kingdom
Zephyr	Producer	United Kingdom

Table 0.5 Contacted book publishers

Company	Type	Country
Hachette Livre	Publisher	France
Random House	Publisher	Germany
Bonnier	Publisher	Germany, Poland, Sweden
Grupo Planeta	Publisher	Spain
Holtzbrinck	Publisher	All
Wiley VCH	Publisher	All
The Publishers Association Limited	Association	United Kingdom

Table 0.6 Contacted computer games developers and representatives

Company	Type	Country
Paradox Interactive	Developer	All
Jagex	Developer	All
Blizzard	Developer	All
EGDF - European Games Developer Federation	Umbrella organisation	EU

Company	Type	Country
DEV	Producers representative	Spain
SNJV	Producers representative	France
G.A.M.E.	Producers representative	Germany
Tiga	Producers representative	UK
Swedish Games Industry	Producers representative	Sweden

Annex B: Questionnaire (adults)

	Online copyright questionnaire
	Introduction *Nowadays, there are many ways to acquire or access music, films and series, books and games.* *The purpose of this questionnaire is to explore how the internet affects consumer choices and attitudes about them.* *Your responses will only be used anonymously. Where opinions are asked, there is no "good" or "bad" answer – it is your opinion that counts. Whenever you do not know the exact answer, please give your best estimate.* *With regard to all questions, downloads or streams on smartphones or tablets are to be excluded.* *The survey will take around 15 minutes to complete.*
	General questions
	Known for all panel members: ***Gender, age*** ***Educational level needs to be asked (close to the end)***
	Initialize: ***book counter = 0*** ***(number of respondents who answer the first WTP question about books)*** ***game counter = 0*** ***(number of respondents who answer the first WTP about computer games)***
1.	***ALL RESPONDENTS*** Researcher comment (not for respondent): Regular internet use has been used as IV for "internet familiarity" and hence "ease of downloading" and can be used at least as control variable. On average, how many hours per week do you access internet or online apps for private use? *Please leave out time spent on emails* ❑ Less than 3 hours per week ❑ 3 to 5 hours per week ❑ 6 to 9 hours per week ❑ 10 to 14 hours per week

☐ 15 to 19 hours per week
☐ 20 to 29 hours per week
☐ 30 or more hours per week

2.

ALL RESPONDENTS

Researcher comment (not for respondent): Aguiar and Martens use the number of clicks on content information sites as a control for taste for content.

How often do you search internet for information on:

a. Music:

Every day	At least each week	At least each month	Rarely or never

b. Films or TV series

Every day	At least each week	At least each month	Rarely or never

c. Books

Every day	At least each week	At least each month	Rarely or never

d. Computer games

Every day	At least each week	At least each month	Rarely or never

---

3.

ALL RESPONDENTS

Researcher comment (not for respondent): This variable is another general control variable for taste for content, used in various articles on this topic, and relevant to compare our results with theirs using a similar control variable.

Compared to a typical person of your age and from your country, how would you describe your interest in:

a. Music

Much lower	Lower	Same	Higher	Much higher

b. Films and series

Much lower	Lower	Same	Higher	Much higher

c. Books

Much lower	Lower	Same	Higher	Much higher

d. Computer games

Much lower	Lower	Same	Higher	Much higher

4.

ALL RESPONDENTS

Please indicate if you know what each of the following terms means in the context of internet

INTERNET TERM	NO	NOT SURE	YES
Paypal			
VPN			
SSD			
P2P site			
P2P game			
RAM			

Torrents			
FTP			
Port forwarding			
Bitcoin			
Warez			

Purchases, downloads, streaming and live visits of content

5.

ALL RESPONDENTS

Researcher comment (not for respondent): This is an overarching question to enable skipping subsequent detailed questions if they are not relevant.

As in the remainder of the questionnaire, please exclude downloads or streams on tablets and smartphones.

  a. In the past year, have you purchased, rented, downloaded or streamed **music** or visited a live **concert**? [YES/NO]
  b. In the past year, have you purchased, rented, downloaded or streamed **films or TV-series** or visited a **cinema**? [YES/NO]
  c. In the past year, have you purchased, downloaded, or streamed **books or audio-books** or borrowed or e-borrowed any of these from a **library**? [YES/NO]
  d. In the past year, have you purchased, downloaded or streamed **computer/video games**, or played online games? [YES/NO]

6.

RESPONDENTS WHO PURCHASED, DOWNLOADED OR STREAMED MUSIC OR VISITED A LIVE CONCERT

[MUSIC: If q5a = NO then skip q6 and set q6a – q6f =999]
The next few questions are about the way you acquire or experience **music**.

Please tell us when in the past did you do the following things (more than one answer possible):
(multiple choice for each type of music consumption)

a. Bought music on a new CD or vinyl record in a physical store or online?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

b. Downloaded music from services such as iTunes, AOL Music, eMusic, directly from the website of a band or musician, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

c. Streamed music from services such as Soundcloud, Grooveshark, Last.fm, Yahoo! Music, Spotify or directly from the website of a band or musician, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

d. Downloaded music from file sharing and hosting sites such as isoHunt, Btjunkie, Torrentz, etc.?

Online copyright questionnaire

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

e. Streamed music from file sharing and hosting sites such as Hypster, Musicplayon, NOSEQ, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

f. Visited a live concert or a music festival?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

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7.

RESPONDENTS WHO PURCHASED, DOWNLOADED OR STREAMED MUSIC OR VISITED A LIVE CONCERT IN THE LAST YEAR BUT NOT THE LAST 6 MONTHS

[MUSIC: Skip If q5a = NO; else questions conditional on question q6]

If ((q6a = 5) AND NOT (q6a ≤ 4)) OR
((q6b = 5) AND NOT (q6b ≤ 4)) OR
((q6c = 5) AND NOT (q6c ≤ 4)) OR
((q6d = 5) AND NOT (q6d ≤ 4)) OR
((q6e = 5) AND NOT (q6e ≤ 4)) OR
((q6f = 5) AND NOT (q6f ≤ 4))

In the last <u>12 months</u>, how many:

a. If q6a = 5 and not (q6a ≤ 4)
New (first-hand) CDs or **vinyl records** did you buy in a physical store or online?

… CDs or vinyl records

b. If q6b = 5 and not (q6b ≤ 4)
Music tracks and **albums** did you <u>download</u> from services such as iTunes, AOL Music, eMusic, directly from the website of a band or musician etc.?

… Music tracks
… Albums

c. If q6c = 5 and not (q6c ≤ 4)
Hours did you <u>stream</u> from services such as Soundcloud, Grooveshark, Last.fm, Yahoo! Music, Spotify or directly from the website of a band or musician, etc.?

… Hours

d. If 6d = 5 and not (q6d ≤ 4)
Music tracks and **albums** did you <u>download</u> from file sharing and hosting sites such as isoHunt, Btjunkie, Torrentz, etc.?

… Music tracks
… Albums

e. If q6e = 5 and not (q6e ≤ 4)
    Hours did you <u>stream</u> from file sharing and hosting sites such as Hypster, Musicplayon, NOSEQ, etc.?

    | … | Hours |

f. If q6f = 5 and not (q6f ≤ 4)
    Live concerts or **music festivals** did you visit?

    | … | Live concerts or music festivals |

If you do not recall the exact number, please give your best estimate.

8.

RESPONDENTS WHO PURCHASED, DOWNLOADED OR STREAMED MUSIC OR VISITED A LIVE CONCERT IN THE LAST 6 MONTHS BUT NOT THE LAST 3 MONTHS

[MUSIC: Skip If q5a = NO; else questions conditional on question q6]

If ((q6a = 5) AND NOT (q6a ≤ 4)) OR
   ((q6b = 5) AND NOT (q6b ≤ 4)) OR
   ((q6c = 5) AND NOT (q6c ≤ 4)) OR
   ((q6d = 5) AND NOT (q6d ≤ 4)) OR
   ((q6e = 5) AND NOT (q6e ≤ 4)) OR
   ((q6f = 5) AND NOT (q6f ≤ 4))

In the last <u>6 months</u>, how many:

a. If q6a = 4 and not (q6a ≤ 3)
    New (first-hand) CDs or **vinyl records** did you buy in a physical store or online?

    | … | CDs or vinyl records |

b. If q6b = 4 and not (q6b ≤ 3)
    Music tracks and **albums** did you download from services such as iTunes, AOL Music, eMusic, directly from the website of a band or musician etc.?

    | … | Music tracks |
    | … | Albums |

c. If q6c = 4 and not (q6c ≤ 3)
    Hours did you stream from services such as Soundcloud, Grooveshark, Last.fm, Yahoo! Music, Spotify, or directly from the website of a band or musician, etc.?

    | … | Hours |

d. If q6d = 4 and not (q6d ≤ 3)
    Music tracks and **albums** did you <u>download</u> from file sharing or hosting sites such as isoHunt, Btjunkie, Torrentz, etc.?

    | … | Music tracks |
    | … | Albums |

e. If q6e = 4 and not (q6e ≤ 3)
    Hours did you <u>stream</u> from file sharing and hosting sites such as Hypster, Musicplayon, NOSEQ, etc.?

	Online copyright questionnaire
	<table><tr><td>… Hours</td></tr></table> f. If q6f = 4 and not (q6f ≤ 3) **Live concerts** or **music festivals** did you visit? <table><tr><td>… Live concerts or music festivals</td></tr></table> *If you do not recall the exact number, please give your best estimate.*
9.	***RESPONDENTS WHO PURCHASED, DOWNLOADED OR STREAMED MUSIC OR VISITED A LIVE CONCERT IN THE LAST 3 MONTHS*** **[MUSIC: Skip If q5a = NO; else questions conditional on question q6]** If (q6a ≤ 3) OR (q6b ≤ 3) OR (q6c ≤ 3) OR (q6d ≤ 3) OR (q6e ≤ 3) OR (q6f ≤ 3) In the last <u>3 months</u>, how many: a. If q6a ≤ 3 **New (first-hand) CDs** or **vinyl records** did you buy in a physical store or online? <table><tr><td>… CDs or vinyl records</td></tr></table> b. If q6b ≤ 3 **Music tracks** and **albums** did you download from services such as iTunes, AOL Music, eMusic, directly from the website of a band or musician etc.? <table><tr><td>… Music tracks</td></tr><tr><td>… Albums</td></tr></table> c. If q6c ≤ 3 **Hours** did you stream from services such as Soundcloud, Grooveshark, Last.fm, Yahoo! Music, Spotify, or directly from the website of a band or musician, etc.? <table><tr><td>… Hours</td></tr></table> d. If q6d ≤ 3 **Music tracks** and **albums** did you download (or stream) from file sharing and hosting sites such as isoHunt, Btjunkie, Torrentz, etc.? <table><tr><td>… Music tracks</td></tr></table> e. If q6e ≤ 3 **Hours** did you stream from file sharing and hosting services such as Hypster, Musicplayon, NOSEQ, etc.? <table><tr><td>… Hours</td></tr></table> f. If q6f ≤ 3 **Live concerts** or **music festivals** did you visit? <table><tr><td>… Live concerts or music festivals</td></tr></table> *If you do not recall the exact number, please give your best estimate.*

	Online copyright questionnaire
10.	*RESPONDENTS WHO PURCHASED, DOWNLOADED OR STREAMED FILMS OR TV-SERIES OR VISITED A CINEMA*

[FILMS AND SERIES: If q5b = NO then skip q10 and set q10a – q10g = 999]
The next few questions are about the way you purchase or experience **films and TV-series**.

Please tell us when in the past did you do the following things (more than one answer possible):
(multiple choice for each type of film or TV-series consumption)

a. Bought a film or TV-series on a DVD or Blu-ray disk in a physical store or online?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

b. Rent a film or TV-series on DVD or Blu-ray disk in a physical store?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

c. Downloaded a film or TV-series from services such as Blinkbox, Apple TV, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

d. Streamed a film or TV-series from services such as YouTube, Film 4OD, Netflix, paid cable/satellite-tv, catch-up services, etc. ?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

e. Downloaded a film or TV-series from file sharing and hosting sites such as The Pirate Bay, Mega-upload, Rapidshare, Torrents, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

f. Streamed a film or TV-series from file sharing and hosting sites such as Usenet , iiTV, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

g. Watched a film in a cinema?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

11.	*RESPONDENTS WHO PURCHASED, DOWNLOADED OR STREAMED FILMS OR TV-SERIES OR VISITED A CINEMA IN THE LAST YEAR BUT NOT THE LAST 6 MONTHS*

[FILMS AND SERIES: Skip If q5b = NO; else questions conditional on question q10]

If ((q10a = 5) AND NOT (q10a ≤ 4)) OR
   ((q10b = 5) AND NOT (q10b ≤ 4)) OR
   ((q10c = 5) AND NOT (q10c ≤ 4)) OR
   ((q10d = 5) AND NOT (q10d ≤ 4)) OR
   ((q10e = 5) AND NOT (q10e ≤ 4)) OR
   ((q10f = 5) AND NOT (q10f ≤ 4))

In the last <u>12 months</u>, how many:

a. If q10a = 5 AND NOT (q10a ≤ 4))
    Films and TV-series did you buy on new (first-hand) DVD or Blu-ray disk in a
    physical store or online?

…	Films or full seasons
…	Episodes

b. If q10b = 5 AND NOT (q10b ≤ 4))
    Films and TV-series did you rent on DVD or Blu-ray disk in a physical store?

…	Films or full seasons
…	Episodes

c. If q10c = 5 AND NOT (q10c ≤ 4))
    Films and TV-series episodes did you download from services such as Blinkbox,
    Apple TV, etc.?

…	Films or full seasons
…	Episodes

d. If q10d = 5 AND NOT (q10d ≤ 4))
    Films and TV-series episodes did you stream from services such as YouTube, Film 4OD,
    Netflix, paid cable/satellite-tv, catch-up services, etc.?

…	Films or full seasons
…	Episodes

e. If q10e = 5 AND NOT (q10e ≤ 4))
    Films and TV-series episodes did you download from file sharing and hosting sites such as
    The Pirate Bay, Mega-upload, Rapidshare, Torrents, etc.?

…	Films or full seasons
…	Episodes

f. If q10f = 5 AND NOT (q10f ≤ 4))
    Films and TV-series episodes did you stream from file sharing services and torrent websites
    such as Usenet, iiTV etc.?

…	Films or full seasons
…	Episodes

g. If q10g = 5 AND NOT (q10g ≤ 4))
    Films did you see in the cinema?

… Films

If you do not recall the exact number, please give your best estimate.

12. **RESPONDENTS WHO PURCHASED, DOWNLOADED OR STREAMED FILMS OR TV-SERIES OR VISITED A CINEMA IN THE LAST 6 MONTHS BUT NOT THE LAST 3 MONTHS**

[FILMS AND SERIES: Skip If q5b = NO; else questions conditional on question q10]

If ((q10a = 4) AND NOT (q10a ≤ 3)) OR
    ((q10b = 4) AND NOT (q10b ≤ 3)) OR
    ((q10c = 4) AND NOT (q10c ≤ 3)) OR
    ((q10d = 4) AND NOT (q10d ≤ 3)) OR
    ((q10e = 4) AND NOT (q10e ≤ 3)) OR
    ((q10f = 4) AND NOT (q10f ≤ 3))

In the last 6 months, how many:

a. If q10a = 4 AND NOT (q10a ≤ 3)
   Films and TV-series did you buy on new (first-hand) DVD or Blu-ray disk in a physical store or online?

… Films or full seasons
… Episodes

b. If q10b = 4 AND NOT (q10b ≤ 3)
   Films and TV-series did you rent on DVD or Blu-ray disk in a physical store?

… Films or full seasons
… Episodes

c. If q10c = 4 AND NOT (q10c ≤ 3)
   Films and TV-series episodes did you download from services such as Blinkbox, Apple TV, etc.?

… Films or full seasons
… Episodes

d. If q10d = 4 AND NOT (q10d ≤ 3)
   Films and TV-series episodes did you stream from services such as YouTube, Film 4OD, Netflix, paid cable/satellite-tv, catch-up services, etc.?

… Films or full seasons
… Episodes

e. If q10e = 4 AND NOT (q10e ≤ 3)
   Films and TV-series episodes did you download from file sharing and hosting sites such as The Pirate Bay, Mega-upload, Rapidshare, Torrents, etc.?

… Films or full seasons
… Episodes

f. If q10f = 4 AND NOT (q10f ≤ 3)
    Films and TV-series episodes did you stream from file sharing services and torrent websites such as Usenet, iiTV etc.?

…	Films or full seasons
…	Episodes

g. If q10g = 4 AND NOT (q10g ≤ 3)
    Films did you see in the cinema?

…	Films

If you do not recall the exact number, please give your best estimate.

13.

RESPONDENTS WHO PURCHASED, DOWNLOADED OR STREAMED FILMS OR TV-SERIES OR VISITED A CINEMA IN THE LAST YEAR BUT NOT THE LAST 3 MONTHS

[FILMS AND SERIES: Skip If q5b = NO; else questions conditional on question q10]

If (q10a ≤ 3) OR (q10b ≤ 3) OR (q10c ≤ 3) OR (q10d ≤ 3) OR (q10e ≤ 3) OR (q10f ≤ 3) OR (q10g ≤ 3)

In the last 3 months, how many:

a. If q10a ≤ 3
    Films and TV-series did you buy on new (first-hand) DVD or Blu-ray disk in a physical store or online?

…	Films or full seasons
…	Episodes

b. If q10b ≤ 3
    Films and TV-series did you rent on DVD or Blu-ray disk in a physical store?

…	Films or full seasons
…	Episodes

c. If q10c ≤ 3
    Films and TV-series episodes did you download from services such as Blinkbox, Apple TV, etc.?

…	Films or full seasons
…	Episodes

d. If q10d ≤ 3
    Films and TV-series episodes did you stream from services such as YouTube, Film 4OD, Netflix, paid cable/satellite-tv, catch-up services, etc.?

…	Films or full seasons
…	Episodes

e. If 10e ≤ 3

Films and TV-series episodes did you download from file sharing and hosting sites such as The Pirate Bay, Mega-upload, Rapidshare, Torrents, etc.?

…	Films or full seasons
…	Episodes

f. If 10f ≤ 3
Films and TV-series episodes did you or stream from file sharing services and torrent websites such as Usenet, iiTV etc.?

…	Films or full seasons
…	Episodes

g. If 10g ≤ 3
Films did you see in the cinema?

…	Films

If you do not recall the exact number, please give your best estimate.

14.

RESPONDENTS WHO PURCHASED OR DOWNLOADED BOOKS OR AUDIO-BOOKS OR BORROWED OR E-BORROWED ANY OF THESE FROM A LIBRARY

[BOOKS: If q5c = NO then skip q14 and set q14a – q14f = 999]
The next few questions are about the way you purchase or experience **books**.

Please tell us when in the past did you do the following things (more than one answer possible):
(multiple choice for each type of book consumption)

a. Bought a printed book or audio-book in a physical store or online?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

b. Borrowed a printed book or audio-book from a library?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

c. Downloaded e-books or audio-books from services such as thebookdepository, kobo, iBooks, Nook, the website of an e-book seller, publisher, author, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

d. Streamed or e-borrowed an e-book or audio-book from services such as CourseSmart, Overdrive, eBooks, the website of an e-book seller, publisher, author, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

e. Downloaded an e-book or audio book from file sharing and hosting sites such as The Pirate Bay, Mega-upload, Scribd, library.nu, etc.?

1. Less	*2.* Between 1	*3.* Between 1	*4.* Between 3	*5.* Between 6	*6.* More than	*7.* Never

than a week ago	week and 1 month ago	and 3 months ago	and 6 months ago	and 12 months ago	a year ago	

f. Streamed or e-borrowed an e-book or audio book from file sharing and hosting sites such as slideshare, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

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15.

RESPONDENTS WHO PURCHASED OR DOWNLOADED BOOKS OR AUDIO-BOOKS OR BORROWED OR E-BORROWED ANY OF THESE FROM A LIBRARY IN THE LAST YEAR BUT NOT THE LAST 6 MONTHS

[BOOKS: Skip If q5c = NO; else questions conditional on question q14]

If ((q14a = 5) AND NOT (q14a ≤ 4)) OR
   ((q14b = 5) AND NOT (q14b ≤ 4)) OR
   ((q14c = 5) AND NOT (q14c ≤ 4)) OR
   ((q14d = 5) AND NOT (q14d ≤ 4)) OR
   ((q14e = 5) AND NOT (q14e ≤ 4)) OR
   ((q14f = 5) AND NOT (q14f ≤ 4))

In the last <u>12 months</u>, how many:

a. If (q14a = 5) AND NOT (q14a ≤ 4)
   New (first-hand) printed books or audio books did you buy in a physical store or online?

… Books or audio books

b. If (q14b = 5) AND NOT (q14b ≤ 4)
   Printed books or audio books did you borrow from a physical library?

… Books or audio books

c. If (q14c = 5) AND NOT (q14c ≤ 4)
   E-books or audio books did you download from services such as thebookdepository, kobo, iBooks, Nook, the website of an e-book seller, publisher, author, etc.?

… E-Books or audio books

d. If (q14d = 5) AND NOT (q14d ≤ 4)
   E-books or audio books did you stream or e-borrow from services such as CourseSmart, Overdrive, eBooks, the website of an e-book seller, publisher, author, etc.?

… E-Books or audio books

e. If (q14e = 5) AND NOT (q14e ≤ 4)
   E-books or audio books did you download from file sharing and hosting sites such as The Pirate Bay, Mega-upload, Scribd, library.nu, etc.?

… E-Books or audio books

f. If (q14f = 5) AND NOT (q14f ≤ 4)
   E-books or audio books did you stream or e-borrow from file sharing and hosting sites such as slideshare, etc.?

…	E-Books or audio books

If you do not recall the exact number, please give your best estimate.

16.

RESPONDENTS WHO PURCHASED OR DOWNLOADED BOOKS OR AUDIO-BOOKS OR BORROWED OR E-BORROWED ANY OF THESE FROM A LIBRARY IN THE LAST YEAR BUT NOT THE LAST 6 MONTHS

[BOOKS: Skip If q5c = NO; else questions conditional on question q14]

If ((q14a = 4) AND NOT (q14a ≤ 3)) OR
   ((q14b = 4) AND NOT (q14b ≤ 3)) OR
   ((q14c = 4) AND NOT (q14c ≤ 3)) OR
   ((q14d = 4) AND NOT (q14d ≤ 3)) OR
   ((q14e = 4) AND NOT (q14e ≤ 3)) OR
   ((q14f = 4) AND NOT (q14f ≤ 3))

In the last <u>6 months</u>, how many:

a. If (q14a = 4) AND NOT (q14a ≤ 3)
   New (first-hand) printed books or audio books did you buy in a physical store or online?

…	Books or audio books

b. If (q14b = 4) AND NOT (q14b ≤ 3)
   Printed books or audio books did you borrow from a physical library?

…	Books or audio books

c. If (q14c = 4) AND NOT (q14c ≤ 3)
   E-books or audio books did you download from services such as thebookdepository, kobo, iBooks, Nook, the website of an e-book seller, publisher, author, etc.?

…	E-Books or audio books

d. If (q14d = 4) AND NOT (q14d ≤ 3)
   E-books or audio books did you stream or e-borrow from services such as CourseSmart, Overdrive, eBooks, the website of an e-book seller, publisher, author, etc.?

…	E-Books or audio books

e. If (q14e = 4) AND NOT (q14e ≤ 3)
   E-books or audio books did you download from file sharing and hosting sites such as The Pirate Bay, Mega-upload, Scribd, library.nu, etc.?

…	E-Books or audio books

f. If (q14f = 4) AND NOT (q14f ≤ 3)

E-books or audio books did you stream or e-borrow from file sharing and hosting sites such as slideshare, etc.?

… E-Books or audio books

If you do not recall the exact number, please give your best estimate.

17.

RESPONDENTS WHO PURCHASED OR DOWNLOADED BOOKS OR AUDIO-BOOKS OR BORROWED OR E-BORROWED ANY OF THESE FROM A LIBRARY IN THE LAST 3 MONTHS

[BOOKS: Skip If q5c = NO; else questions conditional on question q14]

If (q14a ≤ 3) OR (q14b ≤ 3) OR (q14c ≤ 3) OR (q14d ≤ 3) OR (q14e ≤ 3) OR (q14f ≤ 3)

In the last 3 months, how many:

a. If (q14a ≤ 3)
New (first-hand) printed books or audio books did you buy in a physical store or online?

… Books or audio books

b. If (q14b ≤ 3)
Printed books or audio books did you borrow from a physical library?

… Books or audio books

c. If (q14c ≤ 3)
E-books or audio books did you download from services such as thebookdepository, kobo, iBooks, Nook, the website of an e-book seller, publisher, author, etc.?

… E-Books or audio books

d. If (q14d ≤ 3)
E-books or audio books did you stream or e-borrow from services such as CourseSmart, Overdrive, eBooks, the website of an e-book seller, publisher, author, etc.?

… E-Books or audio books

e. If (q14e ≤ 3)
E-books or audio books did you download from file sharing and hosting sites such as The Pirate Bay, Mega-upload, Scribd, library.nu, etc.?

… E-Books or audio books

f. If (q14f ≤ 3)
E-books or audio books did you stream or e-borrow from file sharing and hosting sites such as slideshare, etc.?

… E-Books or audio books

If you do not recall the exact number, please give your best estimate.

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18.	*RESPONDENTS WHO PURCHASED OR DOWNLOADED COMPUTER GAMES OR PLAYED ONLINE GAMES* **[GAMES: If 5d = NO then skip q18 and set q18a – q18g = 999]** The next few questions are about the way you purchase or experience **computer/video games**. Please include games for PC/laptops only and exclude games for smartphones/tablets. Please tell us when in the past did you do the following things (more than one answer possible): *(multiple choice for each type of games consumption)*

a. Bought a game on a CD, DVD, Blu-ray disk, or memory card in a physical store or online?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

b. Downloaded a game from services such as Amazon, GAME, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

c. Streamed a game from services such as Google Play, App-store etc., online consoles Xbox Live, Playstation Network, DS Ware, Nintendo eShop, or Wii, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

d. Paid for cloud gaming from Gaikai or Onlive, etc. or directly from the game developer?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

e. Played a <u>new</u> free online game, e.g. from Miniclip, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

f. Downloaded a game from file sharing and hosting sites such as Top 10 Games, Aomine, Icore Games, Goomia, Torrents, Fullypcgames, etc.?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

g. Played a game for free on a chipped, modded, or flashed console?

1. Less than a week ago	*2.* Between 1 week and 1 month ago	*3.* Between 1 and 3 months ago	*4.* Between 3 and 6 months ago	*5.* Between 6 and 12 months ago	*6.* More than a year ago	*7.* Never

19.	*RESPONDENTS WHO PURCHASED OR DOWNLOADED COMPUTER GAMES OR PLAYED ONLINE GAMES IN THE LAST YEAR BUT NOT THE LAST 6 MONTHS* **[GAMES: Skip If q5d = NO; questions conditional on question q18]** If ((q18a = 5) AND NOT (q18a ≤ 4)) OR

		Online copyright questionnaire

((q18b = 5) AND NOT (q18b ≤ 4)) OR
((q18c = 5) AND NOT (q18c ≤ 4)) OR
((q18d = 5) AND NOT (q18d ≤ 4)) OR
((q18e = 5) AND NOT (q18e ≤ 4)) OR
((q18f = 5) AND NOT (q18f ≤ 4))
((q18g = 5) AND NOT (q18g ≤ 4))

In the last <u>12 months</u>, how many:

a. (q18a = 5) AND NOT (q18a ≤ 4)
Games did you buy on a new (first-hand) CD, DVD, Blu-ray disk, or memory card in a physical store or online?

> …   Games

b. (q18b = 5) AND NOT (q18b ≤ 4)
Games did you download from services such as Amazon, GAME, etc.?

> …   Games

c. (q18c = 5) AND NOT (q18c ≤ 4)
Games did you stream or play on services such as Google Play, App-store etc., online consoles Xbox Live, Playstation Network, DS Ware, Nintendo eShop, or Wii, etc.?

> …   Games

d. (q18d = 5) AND NOT (q18d ≤ 4)
Games did you play on Gaikai, Onlive, etc. or directly from the game developer?

> …   Games

e. (q18e = 5) AND NOT (q18e ≤ 4)
Games did you play for free on sites such as Miniclip, etc.?

> …   Games

f. (q18f = 5) AND NOT (q18f ≤ 4)
Games did you download (or stream) from other sources such as Top 10 Games, Aomine, Icore Games, Goomia, Torrents, Fullypcgames, etc.?

> …   Games

g. (q18g = 5) AND NOT (q18g ≤ 4)
Games did you play for free on a chipped, modded or flashed console?

> …   Games

If you do not recall the exact number, please give your best estimate.

| 20. | ***RESPONDENTS WHO PURCHASED OR DOWNLOADED COMPUTER GAMES OR PLAYED ONLINE GAMES IN THE 6 MONTHS BUT NOT THE LAST 3 MONTHS***

[GAMES: Skip If q5d = NO; else questions conditional on question q18]

If ((q18a = 4) AND NOT (q18a ≤ 3)) OR
  ((q18b = 4) AND NOT (q18b ≤ 3)) OR
  ((q18c = 4) AND NOT (q18c ≤ 3)) OR
  ((q18d = 4) AND NOT (q18d ≤ 3)) OR |

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		Online copyright questionnaire

((q18e = 4) AND NOT (q18e ≤ 3)) OR
((q18f = 4) AND NOT (q18f ≤ 3))
((q18g = 4) AND NOT (q18g ≤ 3))

In the last <u>6 months</u>, how many:

    a. (q18a = 4) AND NOT (q18a ≤ 3)
       Games did you buy on a new (first-hand) CD, DVD, Blu-ray disk, or memory card in a physical store or online?

…   Games

    b. (q18b = 4) AND NOT (q18b ≤ 3)
       Games did you download from services such as Amazon, GAME, etc.?

…   Games

    c. (q18c = 4) AND NOT (q18c ≤ 3)
       Games did you stream or play on services such as Google Play, App-store etc., online consoles Xbox Live, Playstation Network, DS Ware, Nintendo eShop, or Wii, etc.?

…   Games

    d. (q18d = 4) AND NOT (q18d ≤ 3)
       Games did you play on Gaikai, Onlive, etc. or directly from the game developer?

…   Games

    e. (q18e = 4) AND NOT (q18e ≤ 3)
       Games did you play for free on sites such as Miniclip, etc.?

…   Games

    f. (q18f = 4) AND NOT (q18f ≤ 3)
       Games did you download (or stream) from other sources such as Top 10 Games, Aomine, Icore Games, Goomia, Torrents, Fullypcgames, etc.?

…   Games

    g. (q18g = 4) AND NOT (q18g ≤ 3)
       Games did you play for free on a chipped, modded or flashed console?

…   Games

If you do not recall the exact number, please give your best estimate.

21.

RESPONDENTS WHO PURCHASED OR DOWNLOADED COMPUTER GAMES OR PLAYED ONLINE GAMES IN THE LAST 3 MONTHS

[GAMES: Skip If q5d = NO; questions conditional on question q18]

If (q18a ≤ 3) OR (q18b ≤ 3) OR (q18c ≤ 3) OR (q18d ≤ 3) OR (q18e ≤ 3) OR (q18f ≤ 3)

In the last <u>3 months</u>, how many:

    a. If q18a ≤ 3
       Games did you buy on a new (first-hand) CD, DVD, Bly-ray disk, or memory card in a physical store or online?

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| | … New games |

b. If q18b ≤ 3
Games did you download from services such as Amazon, GAME, etc.?

| | … Games |

c. If q18c ≤ 3
Games did you stream or play on services such as Google Play, App-store etc., online consoles Xbox Live, Playstation Network, DS Ware, Nintendo eShop, or Wii, etc.?

| | … Games |

d. If q18d ≤ 3
Games did you play on Gaikai, Onlive, etc. or directly from the game developer?

| | … Games |

e. If q18e ≤ 3
Games did you play for free on sites such as Miniclip, etc.?

| | … Games |

f. If q18f ≤ 3
Games did you download (or stream) from other sources such as Top 10 Games, Aomine, Icore Games, Goomia, Torrents, Fullypcgames, etc.?

| | … Games |

g. If q18g ≤ 3
Games did you play for free on a chipped, modded or flashed console?

| | … Games |

If you do not recall the exact number, please give your best estimate.

The last <u>unlawful</u> download or stream

Define LAST_UNLAWFUL = NONE if:

- no music consumption (q5a) or last unlawful download/stream > 1 year ago or never (q6d ≥ 6)
- no audio-visual consumption (q5b) or last unlawful download/stream > 1 year ago or never (q10d ≥ 6)
- no book consumption (q5c) or last unlawful download/stream > 1 year ago or never (q14d ≥ 6)
- no game consumption (q5d) or last unlawful download/stream > 1 year ago or never (q18d ≥ 6)

Note:

if q5a = NO then q6a – q6f = 999

if q5b = NO then q10a – q10g = 999

if q5c = NO then q14a – q14f = 999

if q5d = NO then q18a – q18g = 999

If (q6d ≥ 6 AND q6e ≥ 6 AND
  q10e ≥ 6 AND q10f ≥ 6 AND
  q14e ≥ 6 AND q14f ≥ 6 AND
  q18f ≥ 6) AND q18g ≥ 6)
  LAST_UNLAWFUL = NONE.

If LAST_UNLAWFUL <> NONE:

	Online copyright questionnaire
	1. If (q14e ≤ 5 OR q14f ≤ 5) and (book counter < book quotum): LAST_UNLAWFUL = e-book 2. Else if ((q18f ≤ 5 OR q18g ≤ 5) and game counter < game quotum: LAST_UNLAWFUL = computer game 3. Else LAST_UNLAWFUL = OPEN If LAST_UNLAWFUL = NONE GO TO QUESTION <mark>28</mark> (READING NEWS → MORAL ATTITUDES → 100 MOVIES)

22.	***RESPONDENTS WHO ARE NOT AUTOMATICALLY ROUTED TO QUESTIONS ABOUT THE LAST UNLAWFUL E-BOOK OR VIDEO GAME DOWNLOAD OR STREAM TO FILL THE QUOTUM***
	
	These calculations and the question are for further routing to the type of content last downloaded or streamed
	
	Skip if LAST_UNLAWFUL = e-book or LAST_UNLAWFUL = computer game
	Note: in the above cases the routing is already determined by the need to fill one of two quotums.
	
	MIN_Music = MIN(q6d, q6e)
	MIN_Film = MIN(q10e,q10f)
	MIN_Book = MIN(q14e, q14f)
	MIN_Game = MIN(q18f, q18g)
	
	Define help variables to determine how long ago the last download or stream of each type took place
	IF MIN_Music < MIN(MIN_Film, MIN_Book, MIN_Game) LAST_UNLAWFUL = Music
	IF MIN_Film < MIN(MIN_Music, MIN_Book, MIN_Game) LAST_UNLAWFUL = Film or TV-series
	IF MIN_Book < MIN(MIN_Music, MIN_Film, MIN_Game) LAST_UNLAWFUL = E-book
	IF MIN_Game < MIN(MIN_Music, MIN_Film, MIN_Book) LAST_UNLAWFUL = Computer game.
	
	If LAST_UNLAWFUL = OPEN:
	
	What type of content did you last download or stream from a file sharing or hosting site such as The Pirate Bay or Mega-Upload?
	    a. Music
	    b. Film or TV-series
	    c. E-book or audio-book
	    d. Computer/video game
	
	If ((LAST_UNLAWFUL = OPEN) AND (Q22 = a)) LAST_UNLAWFUL = Music
	If ((LAST_UNLAWFUL = OPEN) AND (Q22 = b)) LAST_UNLAWFUL = Film or TV-series
	If ((LAST_UNLAWFUL = OPEN) AND (Q22 = c)) LAST_UNLAWFUL = E-book
	If ((LAST_UNLAWFUL = OPEN) AND (Q22 = d)) LAST_UNLAWFUL = Computer game

	GENERAL QUESTIONS ABOUT LAST UNLAWFUL DOWNLOAD OR STREAM
	LAST_UNLAWFUL = MUSIC
23.	***RESPONDENTS WHO LAST DOWNLOADED OR STREAMED MUSIC UNLAWFULLY*** LAST_UNLAWFUL = Music

If MIN(q6d) ≤ MIN(q6e)
(respondent ticked off the same or a more recent period for illegal download compared to illegal stream)

According to your answers, you have downloaded music from a file sharing or hosting site such as isoHunt, Btjunkie, Torrentz, etc.

What type of music did you last download from such a site?

If MIN(q6d) > MIN(q6e)
(respondent ticked off a more recent period for illegal stream compared to illegal download)

According to your answers, you have streamed music from a file sharing or hosting site such as Hypster, Musicplayon, NOSEQ, etc.

What type of music did you last stream from such a site?

- a. Alternative & Indie
- b. Blues, jazz, R&B, Soul
- c. Children's Music
- d. Classical
- e. Dance & Electronic
- f. Easy Listening
- g. Folk & Songwriter
- h. Hard Rock & Metal
- i. Miscellaneous
- j. Pop
- k. Rap & Hip-Hop
- l. Reggae
- m. Rock
- n. Soundtracks & Musicals
- o. World Music

ACCORDING TO AN OVERVIEW STUDY OF WILLINGNESS TO PAY STUDY, SURVEY-BASED MEASUREMENTS OF WILLINGNESS TO PAY CAN BE DIRECT (WHAT PRICE?) OR INDIRECT (WOULD YOU BUY THAT AT THIS PRICE?). THE MAIN DRAWBACK OF DIRECT QUESTIONS IS THAT IT IS NOT CLEAR WHAT EXACTLY THE RESPONDENT IS PAYING FOR, LIMITING THE VALIDITY OF THE MEASUREMENT.

INDIRECT MEASUREMENTS FALL IN ONE OF TWO CLASSES: DISCRETE CHOICE OR CONJOINT. A DRAWBACK OF A PURE CONJOINT ANALYSIS IS THAT ACTUAL PURCHASE BEHAVIOUR IS NOT OBSERVED AT ALL. FOR THIS REASON WE CENTER THE WILLINGNESS-TO-PAY QUESTIONS AROUND THE LAST DOWNLOAD OR STREAM: Breidert et al. (2006), 'A review of methods for measuring willingness-to-pay', Innovative Marketing, vol.2, issue 4, 8-32.

ACCORDING TO GENERAL LITERATURE ON WILLINGNESS TO PAY (WTP), DIRECTLY ASKING AFTER THE WTP COMES WITH A RISK OF UNDERPRICING. IN THIS CASE THE BASE

	Online copyright questionnaire
	SITUATION IS AN UNLAWFUL DOWNLOAD OR STREAM, WHICH GENERALLY IS FREE. DIRECTLY ASKING AFTER THE WTP THEN COMES WITH A FURTHER RISK OF PROTEST VOTES OR NONRESPONSE *WE THEREFORE ASK HOW LIKELY THE RESPONDENT IS TO PAY A PRICE IN A CERTAIN RANGE. DEPENDING ON WHETHER THE RESPONDENT IS LIKELY OR UNLIKELY TO PAY, A HIGHER OR LOWER PRICE RANGE IS OFFERED FOR AN IMPROVED DOWNLOAD OR PLAY.* *THIS IS REPEATED A SECOND TIME TO COVER A BROAD PRICE RANGE.[a]* *THIS VARIATION IN PRICES HAS BEEN USED IN A PREVIOUS WILLINGNESS TO PAY STUDY: SINHA ET AL. (2010), 'Don't think twice, It's alright: Music piracy and pricing in a DRM-FREE environment', Journal of Marketing, vol. 74, 40-54.* *THE IDEA TO COMBINE PRICE RANGES AND LIKERT SCALES IS BASED ON TWO RECENT STUDIES:* *Schlereth et al. (2012), 'Using discrete choice experiments to estimate willingness to pay intervals', Marketing Letters 23(3), 761-776* *Dost, F. and R. Wilken (2012), 'Measuring willingness to pay as a price range: When should we care?', International Journal of Research in Marketing, 29(2), 148-166.* a) Minors however are asked directly about the maximum price they are willing to pay or ask an adult to pay, since minors are generally more sensitive to (boring) repetitions
	RESPONDENTS WHO LAST DOWNLOADED OR STREAMED MUSIC UNLAWFULLY MUSIC_PRICE_-3 = between 0.05 and 0.10 \$ MUSIC_PRICE_-2 = between 0.10 and 0.25 \$ MUSIC_PRICE_-1 = between 0.25 and 0.50 \$ MUSIC_PRICE_0 = between 0.50 and 0.75 \$ MUSIC_PRICE_+1 = between 0.75 and 1.00 \$ MUSIC_PRICE_+2 = between 1.00 and 1.50 \$ MUSIC_PRICE_+3 = between 1.50 and 2.50 \$

	The next three questions are about how likely you would get music from a pay site under various conditions, ranging from "certainly not" to "certainly yes" meaning the following percentages:

Certainly not	Very unlikely	Unlikely	Perhaps	Likely	Very likely	Certainly yes
0%	1-20%	20-40%	40-60%	60-80%	80-99%	100%

24.	*RESPONDENTS WHO LAST DOWNLOADED OR STREAMED MUSIC UNLAWFULLY* If (LAST_UNLAWFUL = Music) Price Range = MUSIC_PRICE_0

If MIN(q6d) ≤ MIN(q6e)

(respondent ticked off the same or a more recent period for illegal download compared to illegal stream)

Suppose that the music you downloaded had been removed from all file sharing and hosting sites and can only be downloaded from a new pay site.

On that new pay site, availability of tracks, download speed, presence or absence of advertisements and copy restrictions are the same as the site you downloaded from.

How likely would you be to download the music track from this pay site, if you had to pay [**Price range**] per track?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

If MIN(q6d) > MIN(q6e)

(respondent ticked off a more recent period for illegal stream compared to illegal download)

Suppose that the music you streamed had been removed from all file sharing and hosting sites and can only be streamed from a new pay site.

On that new pay site, availability of tracks, play speed, presence or absence of advertisements and copy restrictions are the same as the site you streamed from.

How likely would you be to stream the music track from this pay site, if you had to pay [**Price range**] per track?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

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25.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED MUSIC UNLAWFULLY

If (LAST_UNLAWFUL = Music)

Now suppose that the download speed of this pay site is doubled, but the price is also different.

If q24 ≥ d: Price Range = MUSIC_PRICE_+2
If q24 ≤ c: Price Range = MUSIC_PRICE_-2

If MIN(q6d) ≤ MIN(q6e)

(respondent ticked off the same or a more recent period for illegal download compared to illegal stream)

How likely would you be to download get the music track from this improved pay site, if you had to pay [**Price range**] per track?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

If MIN(q6d) > MIN(q6e)

(respondent ticked off a more recent period for illegal stream compared to illegal download)

How likely would you be to stream the music track from this improved pay site, if you had to pay [**Price Range**] per track?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

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26.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED MUSIC UNLAWFULLY

If (LAST_UNLAWFUL = Music)

Finally, suppose that instead of a higher download speed, the pay site is improved with an easier search function, and the price is also different..

If (q24 ≥ d) AND (q25 ≥ d): Price Range = MUSIC_PRICE_+3
If (q24 ≤ c) AND (q25 ≤ c): Price Range = MUSIC_PRICE_-3
If (q24 ≥ d) AND (q25 ≤ c): Price Range = MUSIC_PRICE_+1
If (q24 ≤ c) AND (q25 ≥ d): Price Range = MUSIC_PRICE_-1

If MIN(q6d) ≤ MIN(q6e)
(respondent ticked off the same or a more recent period for illegal download compared to illegal stream)
How likely would you be to download the music track from this different pay site, if you had to pay [**Price Range**] per track?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

If MIN(q6d) > MIN(q6e)
(respondent ticked off a more recent period for illegal stream compared to illegal download)
How likely would you be to stream the music track from this different pay site, if you had to pay [**Price Range**] per track?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

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LAST_UNLAWFUL = FILM OR TV
(SIMILAR AS FOR MUSIC ABOVE)

23B.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED FILM OR TV SERIES UNLAWFULLY

If LAST_UNLAWFUL = Film or TV-series

If MIN(q10e) ≤ MIN(q10f)
(respondent ticked off the same or a more recent period for illegal download compared to illegal stream)
According to your answers, you have downloaded a film or TV-series from a file sharing or hosting site such as The Pirate Bay, Mega-upload, Rapidshare, Torrents, etc.

What type of film or TV-series did you last download from such a site?

a. TV series of the last 2 years
b. TV series more than 2 years old
c. Film of the last 2 years
d. Film more than 2 years old

Online copyright questionnaire

If MIN(q10e) > MIN(q10f)

(respondent ticked off the same or a more recent period for illegal stream compared to illegal download)

According to your answers, you have streamed a film or TV-series from a file sharing or hosting site such as Usenet, iiTV, etc.

What type of film or TV-series did you last stream from such a site?

a. TV series of the last 2 years
b. TV series more than 2 years old
c. Film of the last 2 years
d. Film more than 2 years old

FILM_TV_PRICE_-3 = between £ 1 and 2
FILM_TV_PRICE_-2 = between £ 2 and 4
FILM_TV_PRICE_-1 = between £ 4 and 7
FILM_TV_PRICE_0 = between £ 7 and 10
FILM_TV_PRICE_+1 = between £ 10 and 15
FILM_TV_PRICE_+2 = between £ 15 and 20
FILM_TV_PRICE_+3 = between £ 20 and 30

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED FILM OR TV SERIES UNLAWFULLY

If (LAST_UNLAWFUL = Film or TV series)

The next three questions are about how likely you would get a film or TV series from a pay site under various conditions, ranging from "certainly yes" to "certainly not" meaning the following percentages:

Certainly not	Very unlikely	Unlikely	Perhaps	Likely	Very likely	Certainly yes
0%	1-20%	20-40%	40-60%	60-80%	80-99%	100%

24B.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED FILM OR TV SERIES UNLAWFULLY

If (LAST_UNLAWFUL = Film or TV-series)

Price Range = FILM_TV_PRICE_0.

If (q23B ≤ b) AND (MIN(q10e) ≤ MIN(q10f))
(respondent ticked off the same or a more recent period for illegal download compared to illegal stream; TV)

Suppose that the TV-series you downloaded had been removed from all file sharing and hosting sites and can only be downloaded from a new pay site.

On that new pay site, availability of TV-series, download speed, presence or absence of advertisements and copy restrictions are the same as the site you downloaded from.

How likely would you download an episode from this pay site, if you had to pay [**Price Range**] per episode? :

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

----

If (q23B ≥ c) AND (MIN(q10e) ≤ MIN(q10f))
(respondent ticked off the same or a more recent period for illegal download compared to illegal stream; film)
Suppose that the film you downloaded had been removed from all file sharing and hosting sites and can only be downloaded from a new pay site.

On that new pay site, availability of films, download speed, presence or absence of advertisements and copy restrictions are the same as the site you downloaded from.

How likely would you download the film from this pay site, if you had to pay [**Price Range**] per film?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

----

If (q23B ≤ b) AND (MIN(q10e) > MIN(q10f))
(respondent ticked off the same or a more recent period for illegal stream compared to illegal download; TV)
Suppose that the TV-series you streamed had been removed from all file sharing and hosting sites and can only be streamed from a new pay site.

On that new pay site, availability of TV-series, play speed, presence or absence of advertisements and copy restrictions are the same as the site you streamed from.

How likely would you stream an episode from this pay site, if you had to pay [**Price Range**] per episode?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

----

If (q23B ≥ c) AND (MIN(q10e) > MIN(q10f))
(respondent ticked off the same or a more recent period for illegal stream compared to illegal download; film)
Suppose that the film you streamed had been removed from all file sharing and hosting sites and can only be streamed from a new pay site.

On that new pay site, availability of films, play speed, presence or absence of advertisements and copy restrictions are the same as the site you streamed from.

How likely would you stream the film from this pay site, if you had to pay [**Price Range**] per film?:

a. Certainly	b. Very	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly

not	unlikely					yes	

25B.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED FILM OR TV SERIES UNLAWFULLY

If (LAST_UNLAWFUL = Film or TV series)

Now suppose that the download speed of this pay site is doubled, but the price is different.

If q24B ≥ d: Price Range = FILM_TV_PRICE_+2
If q24B ≤ c: Price Range = FILM_TV_PRICE_-2

If (q23B ≤ b) AND (MIN(q10e) ≤ MIN(q10f)):
How likely would you download an episode from this improved pay site, if you had to pay [**Price Range**] per episode?:
If (q23B ≥ c) AND (MIN(q10e) ≤ MIN(q10f)):
How likely would you download the film from this improved pay site, if you had to pay [**Price Range**] per film?:
If (q23B ≤ b) AND (MIN(q10e) > MIN(q10f)):
How likely would you stream an episode from this improved pay site, if you had to pay [**Price Range**] per episode?:
If (q23B ≥ c) AND (MIN(q10e) > MIN(q10f)):
How likely would you stream the film from this improved pay site, if you had to pay [**Price Range**] per film?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

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26B.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED FILM OR TV SERIES UNLAWFULLY

If (LAST_UNLAWFUL = Film or TV-series)

If (q24B ≥ d) AND (25B ≥ d): Price Range = FILM_TV_PRICE_+3
If (q24B ≤ c) AND (25B ≤ c): Price Range = FILM_TV_PRICE_-3
If (q24B ≥ d) AND (25B ≤ c): Price Range = FILM_TV_PRICE_-1
If (q24B ≤ c) AND (25B ≥ d): Price Range = FILM_TV_PRICE_+1

If (q23B ≤ b) AND (MIN(q10e) ≤ MIN(q10f)):
Finally, suppose that instead of a higher download speed, the search function of TV-series is improved, and the price is also different.

How likely would you download an episode from this different pay site, if you had to pay [**Price Range**] per episode?:

If (q23B ≥ c) AND (MIN(q10e) ≤ MIN(q10f)):
Finally, suppose that instead of a higher download speed, the search function of films is improved, and the price is also different.

How likely would you download an episode from this different pay site, if you had to pay [**Price Range**] per

episode?:

If (q23B ≤ b) AND (MIN(q10e) > MIN(q10f)):
Finally, suppose that instead of a higher play speed, the search function of TV-series is improved, and the price is also different.

How likely would you stream an episode from this different pay site, if you had to pay [**Price Range**] per episode?:

If (q23B ≥ c) AND (MIN(q10e) > MIN(q10f)):
Finally, suppose that instead of a higher play speed, the search function of films is improved, and the price is also different.

How likely would you stream the film from this different pay site, if you had to pay [**Price Range**] per film?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

LAST_UNLAWFUL = E-BOOK
(SIMILAR AS FOR MUSIC ABOVE)

23C.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED AN E-BOOK UNLAWFULLY
If LAST_UNLAWFUL = E-book

If MIN(q14e) ≤ MIN(q14f)
(respondent ticked off the same or a more recent period for illegal download compared to illegal stream)
According to your answers, you have downloaded an e-book or audio book from a file sharing or hosting site such as The Pirate Bay, Mega-upload, Scribd, library.nu, etc.

What type of book did you last download from such a site?

If MIN(q14e) > MIN(q14f)
(respondent ticked off the same or a more recent period for illegal stream compared to illegal download)
According to your answers, you have streamed an e-book or audio book from a file sharing or hosting site such as slideshare, etc.

What type of book did you last view from such a site?

   a.   An audio book
   b.   An e-book novel   (including crime, literature, romance, science fiction, fantasy)
   c.   An e-book, nonfiction   (including biography, history, politics, social sciences)
   d.   An e-book, professional   (including computing, business, finance, math, science, technical)
   e.   An e-book, art & photography
   f.   An children's e-book
   g.   An e-book, comics & graphic novels
   h.   An e-book, education & reference
   i.   An e-book, leisure   (including food & drink, health & fitness, home & garden, sport)
   j.   An e-book, counselling   (including self-help, parenting & families religion & spirituality)

> k. An e-book, gay & lesbian or teen
> l. An e-book, travel guide
> m. An e-book, humour

EBOOK_PRICE_-3 = between £ 0.5 and 1
EBOOK_PRICE_-2 = between £ 1 and 2
EBOOK_PRICE_-1 = between £ 2 and 4
EBOOK_PRICE_0 = between £ 4 and 6
EBOOK_PRICE_+1 = between £ 6 and 10
EBOOK_PRICE_+2 = between £ 10 and 15
EBOOK_PRICE_+3 = between £ 15 and 25

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED AN E-BOOK UNLAWFULLY
If (LAST_UNLAWFUL = E-book)

The next three questions are about how likely you would get an audio or e-book from a pay site under various conditions, ranging from "certainly not" to "certainly yes" meaning the following percentages:

Certainly not	Very unlikely	Unlikely	Perhaps	Likely	Very likely	Certainly yes
0%	1-20%	20-40%	40-60%	60-80%	80-99%	100%

24C.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED AN E-BOOK UNLAWFULLY
If (LAST_UNLAWFUL = E-book)

Price Range = EBOOK_PRICE_0

If (q23C = a) and (MIN(q14e) ≤ MIN(q14f))
(respondent ticked off the same or a more recent period for illegal download compared to illegal stream, audio)

Suppose that the audio book you last downloaded had been removed from all file sharing and hosting sites such as The Pirate Bay, Mega-upload, Scribd, library.nu, etc. and can only be downloaded from a new pay site.

On that new pay site, availability of audio books, download speed, presence or absence of advertisements and copy restrictions are the same as the site you downloaded from.

How likely would you download the audio book from this pay site, if you had to pay [**Price Range**] per audio book?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

----

If (q23C ≥ b) and (MIN(q14e) ≤ MIN(q14f))
(respondent ticked off the same or a more recent period for illegal download compared to illegal stream, e-book)

Suppose that this e-book had been removed from all file sharing and hosting sites such as The Pirate Bay, Mega-upload, Scribd, library.nu, etc. and can only be downloaded from a new pay site.

On that new pay site, availability of e-books, download speed, presence or absence of advertisements and copy restrictions are the same as the site you downloaded or streamed from.

How likely would you download the e-book from this pay site, if you had to pay [**Price Range**] per e-book?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

----

If (q23C =a) and (MIN(q14e) > MIN(q14f))
(respondent ticked off the same or a more recent period for illegal stream compared to illegal download, audio)
Suppose that this audio book had been removed from all file sharing and hosting sites such as slideshare,, etc. and can only be listened to from a new pay site.

On that new pay site, availability of audio books, play speed, presence or absence of advertisements and copy restrictions are the same as the site you listened to.

How likely would you listen to the audio book from this pay site, if you had to pay [**Price Range**] per audio book?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

----

If (q23C ≥ b) and (MIN(q14e) > MIN(q14f))
(respondent ticked off the same or a more recent period for illegal stream compared to illegal download, audio)
Suppose that this e-book had been removed from all file sharing and hosting sites such as slideshare, etc. and can only be viwed from a new pay site.

On that new pay site, availability of e-books, view speed, presence or absence of advertisements and copy restrictions are the same as the site you viewed from.

How likely would you view the e-book from this pay site, if you had to pay [**Price Range**] per e-book?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

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25C.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED AN E-BOOK UNLAWFULLY
If (LAST_UNLAWFUL = E-book)

If q24C ≥ d: EBOOK_PRICE_+2
If q24C ≤ c: EBOOK_PRICE_-2

Online copyright questionnaire						

Now suppose that the download speed of this pay site is doubled, but the price is also different.

If (q23C = a) AND (MIN(q14e) ≤ MIN(q14f)):
How likely would you download an audio book from this improved pay site, if you had to pay [**Price Range**] per audio book?:

If (q23C ≥ b) AND (MIN(q14e) ≤ MIN(q14f)):
How likely would you download an e-book from this improved pay site, if you had to pay [**Price Range**] per e-book?:

If (q23C = a) AND (MIN(q14e) > MIN(q14f)):
How likely would you listen to an audio book from this improved pay site, if you had to pay [**Price Range**] per audio book?:

If (q23C ≥ b) AND (MIN(q14e) > MIN(q14f)):
How likely would you view an e-book from this improved pay site, if you had to pay [**Price Range**] per e-book?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

26C.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED AN E-BOOK UNLAWFULLY
If (LAST_UNLAWFUL = E-book)

If (q24C ≥ d) AND (q25C ≥ d): EBOOK_PRICE_+3
If (q24C ≤ c) AND (q25C ≤ c): EBOOK_PRICE_-3
If (q24C ≥ d) AND (q25C ≤ c): EBOOK_PRICE_-1
If (q24C ≤ c) AND (q25C ≥ d): EBOOK_PRICE_+1

Finally, suppose that instead of a higher download speed, the search function is improved and the price is also different.

If (q23C = a) AND (MIN(q14e) ≤ MIN(q14f)):
How likely would you download the audio book from this different pay site, if you had to pay [**Price Range**] per audio book?:

If (q20C ≥ b) AND (MIN(q14e) ≤ MIN(q14f)):
How likely would you download the e-book from this different pay site, if you had to pay [**Price Range**] per e-book?:

If (q23C = a) AND (MIN(q14e) > MIN(q14f)):
How likely would you listen to the audio book from this different pay site, if you had to pay [**Price Range**] per audio book?:

If (q23C ≥ b) AND (MIN(q14e) > MIN(q14f)):
How likely would you view the e-book from this different pay site, if you had to pay [**Price Range**] per e-book?:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

If 24C = Filled in: Book counter = Book counter + 1

ECORYS   Estimating displacement rates of copyrighted content in the EU

	Online copyright questionnaire
	LAST_UNLAWFUL = COMPUTER GAME *(SIMILAR AS FOR MUSIC ABOVE)*

23D.	*RESPONDENTS WHO LAST DOWNLOADED OR STREAMED A GAME UNLAWFULLY*
	If LAST_UNLAWFUL = Computer game
	
	According to your answers, you last played a computer/video game from a file sharing or hosting site such as Top 10 Games, Aomine, Icore Games, Goomia, Torrents, Fullypcgames, etc. or from a chipped, modded or flashed console.
	
	What type was the last of these games you played?
	
	    a. A Mass online Role Playing Game (MORPG)
	    b. A shooter game
	    c. A racing game
	    d. A puzzle game
	    e. Otherwise, please explain

	GAME_PRICE_-3 = between £ 0.5 and 1 GAME_PRICE_-2 = between £ 1 and 2 GAME_PRICE_-1 = between £ 2 and 3 GAME_PRICE_0 = between £ 3 and 5 GAME_PRICE_+1 = between £ 5 and 7 GAME_PRICE_+2 = between £ 7 and 10 GAME_PRICE_+3 = between £ 10 and 15
	RESPONDENTS WHO LAST DOWNLOADED OR STREAMED A GAME UNLAWFULLY If (LAST_UNLAWFUL = Computer game) *The next three questions are about how likely you would play a computer/video game from a pay site under various conditions, ranging from "certainly not" to "certainly yes" meaning the following percentages:*
24D.	*RESPONDENTS WHO LAST DOWNLOADED OR STREAMED A GAME UNLAWFULLY* If (LAST_UNLAWFUL = Computer game) Price Range = GAME_PRICE_0

Certainly not	Very unlikely	Unlikely	Perhaps	Likely	Very likely	Certainly yes
0%	1-20%	20-40%	40-60%	60-80%	80-99%	100%

Suppose that this game had been removed from all file sharing or hosting site such as Top 10 Games, Aomine, Icore Games, Goomia, Torrents, Fullypcgames, etc. and cannot be played from a chipped, modded or flashed console, but can only be played for a monthly subscription on a new pay site.

On that new pay site, game content/levels, frame speed (smooth play), presence or absence of advertisements and copy restrictions are the same as the site you downloaded or streamed from. The game comes with a free trial of 10 hours of game play after which the subscription fee is charged.

How likely would you play the game on this pay site, if you had to pay [**Price Range**] for every month that you used it:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

25D.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED A GAME UNLAWFULLY
If (LAST_UNLAWFUL = Computer game)

If q24D ≥ d: GAME_PRICE_+2
If q24D ≤ c: GAME_PRICE_-2

Now suppose that the frame speed (for smooth play) of this pay site is doubled, but the price is also different.

How likely would you play the game on this improved pay site, if you had to pay [**Price Range**] for every month that you used it:

a. Certainly not	b. Very unlikely	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly yes

26D.

RESPONDENTS WHO LAST DOWNLOADED OR STREAMED A GAME UNLAWFULLY
If (LAST_UNLAWFUL = Computer game)

If (q24D ≥ d) AND (q25D ≥ d): GAME_PRICE_+3
If (q24D ≤ c) AND (q25D ≤ c): GAME_PRICE_-3
If (q24D ≥ d) AND (q25D ≤ c): GAME_PRICE_-1
If (q24D ≤ c) AND (q25D ≥ g): GAME_PRICE_+1

Finally, suppose that instead of a higher frame speed, the pay site is improved with 50% more content or levels.

In addition the price is now in the range:

How likely would you play the game on this different pay site, if you had to pay [**Price Range**] for every month that you used it:

a. Certainly	b. Very	c. Unlikely	d. Perhaps	e. Likely	f. Very likely	g. Certainly

not	unlikely					yes	

If 24D = Filled in: Game counter = Game counter + 1

27.	***ALL RESPONDENTS WHO ANSWERED AT LEAST ONE WTP QUESTION*** If (q24 = Filled in OR q24B = Filled in OR q24C = Filled in OR q24D = Filled in) Note of researcher (not for respondent): this question is used to flag possible unreliability of answers if answering the willingness to pay questions was very hard. How easy or hard was it to answer the three questions about your willingness to pay

a. Very easy	b. Easy	c. Not easy or hard	d. Hard	e. Very hard

TWO GENERAL QUESTIONS ABOUT READING NEWS AND ATTITUDES

28.	***ALL RESPONDENTS*** Researcher comment (not for respondent): DangNguyen, Dejean and Moreau use this as an IV. How often do you use internet to read news from: [a)]

a. National newspapers

Every day	At least each week	At least each month	Rarely or never

b. Local newspapers

Every day	At least each week	At least each month	Rarely or never

c. Google News or Yahoo News

Every day	At least each week	At least each month	Rarely or never

d. Website of TV channels

Every day	At least each week	At least each month	Rarely or never

e. Blogs

Every day	At least each week	At least each month	Rarely or never

f. Other internet news providers

Every day	At least each week	At least each month	Rarely or never

a)Minors are asked just one question on how often they use internet for homework or news

29.	***ALL RESPONDENTS*** Researcher comment (not for respondent): the idea is to instrument for certain moral attitudes that are arguably correlated with the propensity of illegal downloading or streaming, but not with preferences for music, audio-visual, books or computer games. The examples do not immediately harm others as is the case with illegal downloading or streaming. If no one else is around, do you consider the following behaviour acceptable: [a)]

a. Jaywalking

Totally not	Mostly not	Slightly not	Undecided	Slightly yes	Mostly yes	Totally yes

b. Travelling in public transportation without a fare

	Totally not	Mostly not	Slightly not	Undecided	Slightly yes	Mostly yes	Totally yes

c. Exceeding the highway speed limit

	Totally not	Mostly not	Slightly not	Undecided	Slightly yes	Mostly yes	Totally yes

d. Photographing with flashlight in a museum where that is not allowed

	Totally not	Mostly not	Slightly not	Undecided	Slightly yes	Mostly yes	Totally yes

e. Having a plumber work for cash without invoicing

	Totally not	Mostly not	Slightly not	Undecided	Slightly yes	Mostly yes	Totally yes

f. Not declaring a small gift from a business relation

	Totally not	Mostly not	Slightly not	Undecided	Slightly yes	Mostly yes	Totally yes

g. Forgetting a promise to do community work

	Totally not	Mostly not	Slightly not	Undecided	Slightly yes	Mostly yes	Totally yes

a) Some alternatives were different for minors

List of 100 films

We present a list of popular films in the past 3 years. Please select which you have seen.

Snow White and the Huntsman	The Adventures of Tintin	Anchorman 2: The Legend Continues
Turbo	Magic Mike	Looper
The King's Speech	Life of Pi	Sherlock Holmes: A Game of Shadows
The Great Gatsby (2013)	Puss in Boots	Hotel Transylvania
Madagascar 3: Europe's Most Wanted	Titanic 3D	Kung Fu Panda 2
Man of Steel	Tangled	Jack Reacher
Iron Man 3	The Best Exotic Marigold Hotel	The Hunger Games
The Hunger Games: Catching Fire	Johnny English Reborn	Captain Phillips
The Bourne Legacy	The Croods	MIB 3
The Hangover Part II	The Hangover Part III	The Pirates! Band of Misfits
Tinker, Tailor, Soldier, Spy	Monsters University	Cloudy with a Chance of Meatballs 2
The Amazing Spider-Man	Ice Age: Continental Drift	Les Miserables (2012)
The Twilight Saga: Breaking Dawn Part 1	The Twilight Saga: Breaking Dawn Part 2	American Reunion
The Impossible	The Conjuring	Despicable Me 2
The Lion King (in 3D)	Bridesmaids	The Muppets
The Woman in Black	The Girl with the Dragon Tattoo (2011)	Prometheus
The Avengers (2012)	Paul	Gravity
Rise of the Planets of the Apes	The Iron Lady	The Dark Knight Rises
Fast & Furious 6	The Smurfs	The Smurfs 2
Now You See Me	Alvin and the Chipmunks: Chipwrecked	Fast Five
Rio	Elysium	Ted

Django Unchained	Arthur Christmas	Thor
Thor: The Dark World	Gnomeo and Juliet	World War Z
Rise of the Guardians	The Hobbit: An unexpected Journey	The Hobbit: The Desolation of Smaug
Harry Potter and the Deathly Hallows (Part Two)	Pirates of the Caribbean: On Stranger Tides (3D)	Oblivion
War Horse	Philomena	The Inbetweeners Movie
Diary of a Wimpy Kid: Dog Days	Black Swan	X-Men: First Class
Nativity 2	Transformers 3	Oz The Great and Powerful
21 Jump Street	Rush (2013)	The Descendants
Skyfall	Epic	Mission: Impossible - Ghost Protocol
Cars 2	A Good Day to Die Hard	The Wolverine
Star Trek Into Darkness	Brave	American Hustle
Wreck-It Ralph	The Dictator	Taken 2
Frozen (2013)		

30.

NOTE: only present films that the respondent has selected above

Please indicate how you have seen the film. Some films you may have seen twice. If so, please also indicate how you saw it the second time. For example if you saw a film first in the cinema and then downloaded it from a file sharing or hosting site, please tick the box "cinema" under seen 1st time and "file sharing or hosting site" under seen 2nd time.

	Seen 1st time					Seen 2nd time					
	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Not seen 2nd time
Snow White and the Huntsman											
The Adventures of Tintin											
Anchorman 2: The Legend Continues											
Turbo											
Magic Mike											
Looper											

The King's Speech												
Life of Pi												
Sherlock Holmes: A Game of Shadows												
The Great Gatsby (2013)												
Puss in Boots												
Hotel Transylvania												
Madagascar 3: Europe's Most Wanted												
Titanic 3D												
Kung Fu Panda 2												

31.

NOTE: only present films that the respondent has selected above

Please indicate how you have seen the film. Some films you may have seen twice. If so, please also indicate how you saw it the second time. For example if you saw a film first in the cinema and then downloaded it from a file sharing or hosting site, please tick the box "cinema" under seen 1st time and "file sharing or hosting site" under seen 2nd time.

	Seen 1st time					Seen 2nd time					
	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Not seen 2nd time
Man of Steel											
Tangled											
Jack Reacher											
Iron Man 3											
The Best Exotic Marigold Hotel											
The Hunger Games											

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Online copyright questionnaire												
The Hunger Games: Catching Fire												
Johnny English Reborn												
Captain Phillips												
The Bourne Legacy												
The Croods												
MIB 3												
The Hangover Part II												
The Hangover Part III												
The Pirates! Band of Misfits												

32.

NOTE: only present films that the respondent has selected above

Please indicate how you have seen the film. Some films you may have seen twice. If so, please also indicate how you saw it the second time. For example if you saw a film first in the cinema and then downloaded it from a file sharing or hosting site, please tick the box "cinema" under seen 1st time and "file sharing or hosting site" under seen 2nd time.

	Seen 1st time					Seen 2nd time					
	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Not seen 2nd time
Tinker, Tailor, Soldier, Spy											
Monsters University											
Cloudy with a Chance of Meatballs 2											
The Amazing Spider-Man											
Ice Age: Continental Drift											
Les Miserables (2012)											

	Cinema	Legal download, streaming or video on	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)					
The Twilight Saga: Breaking Dawn Part 1										
The Twilight Saga: Breaking Dawn Part 2										
American Reunion										
The Impossible										
The Conjuring										
Despicable Me 2										
The Lion King (in 3D)										
Bridesmaids										
The Muppets										

33.

NOTE: only present films that the respondent has selected above

Please indicate how you have seen the film. Some films you may have seen twice. If so, please also indicate how you saw it the second time. For example if you saw a film first in the cinema and then downloaded it from a file sharing or hosting site, please tick the box "cinema" under seen 1st time and "file sharing or hosting site" under seen 2nd time.

	Seen 1st time					Seen 2nd time					
	Cinema	Legal download, streaming or video on	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Cinema	Legal download, streaming or video on	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Not seen 2nd time
The Woman in Black											
The Girl with the Dragon Tattoo (2011)											
Prometheus											
The Avengers (2012)											
Paul											
Gravity											
Rise of the Planet of the Apes											

The Iron Lady											
The Dark Knight Rises											
Fast & Furious 6											
The Smurfs											
The Smurfs 2											
Now You See Me											
Alvin and the Chipmunks: Chipwrecked											
Fast Five											

34.

NOTE: only present films that the respondent has selected above

Please indicate how you have seen the film. Some films you may have seen twice. If so, please also indicate how you saw it the second time. For example if you saw a film first in the cinema and then downloaded it from a file sharing or hosting site, please tick the box "cinema" under seen 1st time and "file sharing or hosting site" under seen 2nd time.

	Seen 1st time					Seen 2nd time					
	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Not seen 2nd time
Rio											
Elysium											
Ted											
Django Unchained											
Arthur Christmas											
Thor											
Thor: The Dark World											

	Seen 1st time					Seen 2nd time					

	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Not seen 2nd time
Gnomeo and Juliet											
World War Z											
Rise of the Guardians											
The Hobbit: An Unexpected Journey											
The Hobbit: The Desolation of Smaug											
Harry Potter and the Deathly Hallows (Part Two)											
Pirates of the Caribbean: On Stranger Tides (3D)											
Oblivion											

35.

NOTE: only present films that the respondent has selected above

Please indicate how you have seen the film. Some films you may have seen twice. If so, please also indicate how you saw it the second time. For example if you saw a film first in the cinema and then downloaded it from a file sharing or hosting site, please tick the box "cinema" under seen 1st time and "file sharing or hosting site" under seen 2nd time.

	Seen 1st time					Seen 2nd time					
	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Not seen 2nd time
War Horse											
Philomena											
The Inbetweeners Movie											
Diary of a Wimpy Kid: Dog Days											
Black Swan											
X-Men: First Class											
Nativity 2											

	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)
Transformers 3					
Oz The Great and Powerful					
21 Jump Street					
Rush (2013)					
The Descendants					
Skyfall					
Epic					
Mission: Impossible - Ghost Protocol					

36.	***NOTE: only present films that the respondent has selected above***

Please indicate how you have seen the film. Some films you may have seen twice. If so, please also indicate how you saw it the second time. For example if you saw a film first in the cinema and then downloaded it from a file sharing or hosting site, please tick the box "cinema" under seen 1st time and "file sharing or hosting site" under seen 2nd time.

	Seen 1st time					Seen 2nd time					
	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Cinema	Legal download, streaming or video on demand	DVD or Blu-Ray disk	File sharing or hosting site	TV (pay or free broadcast)	Not seen 2nd time
Cars 2											
A Good Day to Die Hard											
The Wolverine											
Star Trek Into Darkness											
Brave											
American Hustle											
Wreck-It Ralph											

The Dictator													
Taken 2													
Frozen (2013)													

37.	*ALL RESPONDENTS*
	Researcher comment (not for respondent): educational level is a standard and significant control variable in piracy studies
	What is the highest level of education or professional training you successfully completed?
	❑ Primary school or none
	❑ Lower secondary education / intermediate qualification
	❑ Upper secondary education / full maturity certificate
	❑ Further education (diploma, certificate etc.)
	❑ Higher education (university bachelor, master, PhD)

38.	*ALL RESPONDENTS*
	Researcher comment (not for respondent): employment status indicates both income and leisure time
	Did you do any work for pay or profit during the last week, or do you have a job or business you will return to within the next four weeks?
	❑ Yes
	❑ No

39.	*ALL RESPONDENTS*
	The next three questions will be used to determine the region you live in. Your information will only be used to publish statistics at the regional level (district, county, council area, or metropolitan area)
	In what town or city do you live?

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40.	**ALL RESPONDENTS** In what is the outer postal code of your address?
41.	**ALL RESPONDENTS** Comment (not shown to respondents): this question is about the so-called Nielsen regions which is the standard regional breakdown used by SSI Please select in which of the following regions you live: London Yorkshire & Humberside East Midlands East Anglia South East South West West Midlands North West Scotland Wales Northern Ireland North East
	Final remarks

	Online copyright questionnaire
41.	**Questions or remarks on this survey or the topic of the survey can be given below.** .... *We thank you cordially for your time and dedication to respond to this survey. Please click on the next button in* *order to be recorded.*

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Annex C: Cronbach's Alpha tests

In the Cronbach's Alpha test, we analyse the consistency of the answers to the items of questions that are supposed to measure the same construct. For instance, the individual questions (items) in Q1, Q2, Q4 and Q28 all measure to a certain extent how comfortable people are using the internet. A strong consistency in the answers suggests on the one hand that one construct is being measured. On the other hand, when multiple questions measure the same construct, it may be considered to exclude one or more questions to reduce the burden for the respondents.

Adults

What is the correlation between Q1 and the items of Q2, Q4 and Q28. Can we construct a singular var?

Q1, Q2, Q4 and Q28 all assess how comfortable people are with the internet. The following analysis investigates whether the individual questions within Q1, Q2, Q4 and Q28 indeed assess the same construct.

Based on the reliability statistic, it shows that there is a very strong correlation between the answers to these questions. However, there seems to be two, possibly 3 constructs. Firstly, the correlation between the answers of Q1, Q2 and Q28 is almost 90%, even higher when Q1 is excluded. The individual categories of Q4 also show a very high correlation.

These results indicate that we are measuring the same constructs with the questions and its items. Moreover, we may opt to either exclude Q2 or Q28, due to its overlapping results in order to reduce the burden for respondents.

Reliability Statistics Q1, Q2, Q4, Q28				
Cronbach's Alpha	N of Items			
.519	22			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q1. On average, how many hours per week do you access internet or online apps for private use?	48.49	47.420	-.130	.589
q2. How often do you search the internet for information on: - Music	50.63	41.677	.290	.481
q2. How often do you search the internet for information on: - Films or TV series	50.74	41.163	.345	.472

Reliability Statistics Q1, Q2, Q4, Q28				
q2. How often do you search the internet for information on: - Books	50.54	43.784	.179	.503
q2. How often do you search the internet for information on: - Computer games	50.31	43.931	.135	.511
q4. Please indicate if you know what each of the following terms means in the context of internet - Paypal	50.26	46.095	.232	.508
q4. Please indicate if you know what each of the following terms means in the context of internet - VPN	51.35	46.302	.032	.523
q4. Please indicate if you know what each of the following terms means in the context of internet - SSD	51.40	46.999	-.030	.531
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P site	51.23	45.017	.130	.511
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P game	51.21	45.621	.077	.518
q4. Please indicate if you know what each of the following terms means in the context of internet - RAM	50.60	45.155	.177	.506
q4. Please indicate if you know what each of the following terms means in the context of internet - Torrents	51.09	45.970	.044	.523
q4. Please indicate if you know what each of the following terms means in the context of internet - FTP	51.42	45.944	.064	.519
q4. Please indicate if you know what each of the following terms means in the context of internet - Port forwarding	51.53	47.264	-.047	.532

Reliability Statistics Q1, Q2, Q4, Q28				
q4. Please indicate if you know what each of the following terms means in the context of internet - Bitcoin	51.10	45.387	.099	.515
q4. Please indicate if you know what each of the following terms means in the context of internet - Warez	51.63	46.536	.028	.523
q28. How often do you use internet to read news from : - National newspapers	50.77	40.800	.333	.472
q28. How often do you use internet to read news from : - Local newspapers	50.65	40.568	.360	.467
q28. How often do you use internet to read news from : - Google News or Yahoo News	50.56	40.713	.315	.474
q28. How often do you use internet to read news from : - Website of TV channels	50.64	41.464	.297	.479
q28. How often do you use internet to read news from : - Blogs	50.14	41.583	.297	.480
q28. How often do you use internet to read news from : - Other internet news providers	50.54	41.811	.256	.487

Reliability Statistics Q1, Q2, Q4				
Cronbach's Alpha	N of Items			
.552	16			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q1. On average, how many hours per week do you access internet or online apps for private use?	32.69	25.438	.174	.559
q2. How often do you search the internet for information on: - Music	34.83	33.748	-.259	.630

Reliability Statistics Q1, Q2, Q4				
q2. How often do you search the internet for information on: - Films or TV series	34.94	33.156	-.217	.619
q2. How often do you search the internet for information on: - Books	34.74	34.312	-.310	.629
q2. How often do you search the internet for information on: - Computer games	34.51	35.411	-.372	.651
q4. Please indicate if you know what each of the following terms means in the context of internet - Paypal	34.46	30.643	.209	.542
q4. Please indicate if you know what each of the following terms means in the context of internet - VPN	35.55	26.404	.525	.481
q4. Please indicate if you know what each of the following terms means in the context of internet - SSD	35.60	26.542	.501	.484
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P site	35.43	25.269	.620	.458
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P game	35.41	25.769	.552	.471
q4. Please indicate if you know what each of the following terms means in the context of internet - RAM	34.80	27.990	.412	.507
q4. Please indicate if you know what each of the following terms means in the context of internet - Torrents	35.29	26.233	.481	.483
q4. Please indicate if you know what each of the following terms means in the context of internet - FTP	35.62	26.126	.561	.474
q4. Please indicate if you know what each of the following terms means in the context of internet - Port forwarding	35.73	27.001	.496	.490

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Reliability Statistics Q1, Q2, Q4				
q4. Please indicate if you know what each of the following terms means in the context of internet - Bitcoin	35.30	26.640	.456	.489
q4. Please indicate if you know what each of the following terms means in the context of internet - Warez	35.83	27.075	.516	.489

Reliability Statistics Q1, Q2, Q28				
Cronbach's Alpha	N of Items			
.823	11			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q1. On average, how many hours per week do you access internet or online apps for private use?	26.31	74.370	-.359	.906
q2. How often do you search the internet for information on: - Music	28.45	53.125	.717	.788
q2. How often do you search the internet for information on: - Films or TV series	28.55	53.600	.716	.789
q2. How often do you search the internet for information on: - Books	28.36	55.848	.615	.799
q2. How often do you search the internet for information on: - Computer games	28.13	54.121	.649	.794
q28. How often do you use internet to read news from : - National newspapers	28.59	54.253	.614	.797
q28. How often do you use internet to read news from : - Local newspapers	28.46	55.355	.561	.802
q28. How often do you use internet to read news from : - Google News or Yahoo News	28.38	53.094	.648	.793

Reliability Statistics Q1, Q2, Q28				
q28. How often do you use internet to read news from : - Website of TV channels	28.46	54.350	.624	.796
q28. How often do you use internet to read news from : - Blogs	27.96	53.501	.692	.790
q28. How often do you use internet to read news from : - Other internet news providers	28.35	54.440	.589	.799

Reliability Statistics Q2 Q4				
Cronbach's Alpha	N of Items			
.559	15			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q2. How often do you search the internet for information on: - Music	30.14	26.505	-.202	.637
q2. How often do you search the internet for information on: - Films or TV series	30.25	25.757	-.138	.620
q2. How often do you search the internet for information on: - Books	30.05	27.089	-.252	.637
q2. How often do you search the internet for information on: - Computer games	29.82	27.958	-.315	.660
q4. Please indicate if you know what each of the following terms means in the context of internet - Paypal	29.77	24.651	.183	.551
q4. Please indicate if you know what each of the following terms means in the context of internet - VPN	30.86	20.907	.502	.486
q4. Please indicate if you know what each of the following terms means in the context of internet - SSD	30.91	21.261	.446	.496

Reliability Statistics Q2 Q4				
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P site	30.74	19.912	.596	.461
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P game	30.72	20.457	.514	.478
q4. Please indicate if you know what each of the following terms means in the context of internet - RAM	30.10	22.213	.404	.511
q4. Please indicate if you know what each of the following terms means in the context of internet - Torrents	30.60	21.119	.411	.499
q4. Please indicate if you know what each of the following terms means in the context of internet - FTP	30.93	20.767	.523	.482
q4. Please indicate if you know what each of the following terms means in the context of internet - Port forwarding	31.04	21.510	.462	.498
q4. Please indicate if you know what each of the following terms means in the context of internet - Bitcoin	30.61	21.107	.435	.496
q4. Please indicate if you know what each of the following terms means in the context of internet - Warez	31.14	21.662	.468	.499

Reliability Statistics				
Cronbach's Alpha	N of Items			
.906	10			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q2. How often do you search the internet for information on: - Music	23.76	59.837	.735	.892

Reliability Statistics				
q2. How often do you search the internet for information on: - Films or TV series	23.86	60.155	.747	.892
q2. How often do you search the internet for information on: - Books	23.67	62.579	.645	.898
q2. How often do you search the internet for information on: - Computer games	23.44	60.622	.684	.896
q28. How often do you use internet to read news from : - National newspapers	23.90	61.391	.611	.900
q28. How often do you use internet to read news from : - Local newspapers	23.77	62.268	.575	.902
q28. How often do you use internet to read news from : - Google News or Yahoo News	23.69	59.385	.690	.895
q28. How often do you use internet to read news from : - Website of TV channels	23.77	61.183	.639	.898
q28. How often do you use internet to read news from : - Blogs	23.27	59.987	.726	.893
q28. How often do you use internet to read news from : - Other internet news providers	23.66	61.265	.605	.901

Reliability Statistics				
Cronbach's Alpha	N of Items			
.909	11			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q4. Please indicate if you know what each of the following terms means in the context of internet - Paypal	19.26	40.524	.089	.919

Reliability Statistics				
q4. Please indicate if you know what each of the following terms means in the context of internet - VPN	20.35	33.653	.693	.899
q4. Please indicate if you know what each of the following terms means in the context of internet - SSD	20.40	33.109	.747	.896
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P site	20.23	32.231	.795	.893
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P game	20.21	32.854	.719	.897
q4. Please indicate if you know what each of the following terms means in the context of internet - RAM	19.60	36.626	.455	.910
q4. Please indicate if you know what each of the following terms means in the context of internet - Torrents	20.09	32.673	.718	.897
q4. Please indicate if you know what each of the following terms means in the context of internet - FTP	20.42	32.894	.782	.894
q4. Please indicate if you know what each of the following terms means in the context of internet - Port forwarding	20.53	33.638	.757	.896
q4. Please indicate if you know what each of the following terms means in the context of internet - Bitcoin	20.10	34.282	.577	.906
q4. Please indicate if you know what each of the following terms means in the context of internet - Warez	20.63	34.207	.727	.897

q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Music				
	Frequency	Percent	Valid Percent	Cumulative Percent

Valid	Much lower	13	5.9	5.9	5.9
	Lower	26	11.8	11.8	17.7
	Same	89	40.5	40.5	58.2
	Higher	65	29.5	29.5	87.7
	Much higher	27	12.3	12.3	100.0
	Total	220	100.0	100.0	

q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Films or TV series

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Much lower	7	3.2	3.2	3.2
	Lower	43	19.5	19.5	22.7
	Same	89	40.5	40.5	63.2
	Higher	58	26.4	26.4	89.5
	Much higher	23	10.5	10.5	100.0
	Total	220	100.0	100.0	

q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Books

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Much lower	12	5.5	5.5	5.5
	Lower	36	16.4	16.4	21.8
	Same	75	34.1	34.1	55.9
	Higher	68	30.9	30.9	86.8
	Much higher	29	13.2	13.2	100.0
	Total	220	100.0	100.0	

q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Computer games

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Much lower	53	24.1	24.1	24.1
	Lower	38	17.3	17.3	41.4
	Same	67	30.5	30.5	71.8
	Higher	46	20.9	20.9	92.7
	Much higher	16	7.3	7.3	100.0
	Total	220	100.0	100.0	

What is the correlation between the items of Q3. Can we construct a singular var?

Q3 assesses how much people like music/films/books/games. This analysis is to assess if this is accurately done.

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Based on the reliability statistic, the items of Q3 comprise a single construct, indicating that respondents answer the four questions under Q3 the same (possibly with a small exception of books). This raises the question whether this is plausible (people equally liking games, books, music, films.

Reliability Statistics				
Cronbach's Alpha	N of Items			
.735	4			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Music	9.21	6.434	.575	.649
q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Films or TV series	9.30	6.240	.668	.601
q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Books	9.22	7.075	.401	.743
q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Computer games	9.82	5.912	.497	.701

What is the correlation between the various items of Q29, can we construct a singular var?
Q29 is aimed at assessing the susceptibility toward social pressure of the respondents. In this analysis we look into the reliability of the individual questions.

The results show a large correlation between the items of almost 90%, indicating large consistency on respondents' answers. This indicates this construct is correctly built.

These results indicate that we are measuring the same constructs with this question.

Reliability Statistics	
Cronbach's Alpha	N of Items
.888	7

Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q29. To conclude, if no one else is around, do you consider the following behaviour acceptable : - Jaywalking	16.82	70.192	.589	.883
q29. To conclude, if no one else is around, do you consider the following behaviour acceptable : - Travelling in public transportation without a fare	17.55	67.847	.720	.867
q29. To conclude, if no one else is around, do you consider the following behaviour acceptable : - Exceeding the highway speed limit	17.08	67.117	.708	.869
q29. To conclude, if no one else is around, do you consider the following behaviour acceptable : - Photographing with flashlight in a museum where that is not allowed	17.39	68.559	.728	.867
q29. To conclude, if no one else is around, do you consider the following behaviour acceptable : - Having a plumber work for cash without invoicing	16.56	67.006	.666	.874
q29. To conclude, if no one else is around, do you consider the following behaviour acceptable : - Not declaring a small gift from a business relation	16.58	69.468	.648	.876

Item-Total Statistics				
q29. To conclude, if no one else is around, do you consider the following behaviour acceptable : - Forgetting a promise to do community work	17.23	68.441	.724	.867

Minors

What is the correlation between Q1 and the items of Q4 and Q26. Can we construct a singular var?

Q1, Q2, Q4 and Q28 all assess how comfortable people are with the internet. These analyses is to investigate if the individual questions within Q1, Q2, Q4 and Q28 are indeed assessing the same construct.

Based on the reliability statistic, it shows that there is indeed a strong correlation between the answers to these questions. However, when we look deeper in the correlation between the various questions, we find some contrasting findings with the adult survey. For instance, Q2 and Q26 (Q2 and Q28 for adult) are not measuring the same, while Q26 and Q4 are measuring the same.

These results indicate that we are measuring the same constructs with the questions and its items. However, some inconsistencies with the adult survey are visible. It might be caused by the low number of observations. In any case, it is no reason for concern at this stage. However, given these results, we cannot determine if questions can be removed from the survey.

Reliability Statistics Q1, Q2, Q4, Q26				
Cronbach's Alpha	N of Items			
.661	17			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q1. On average, how many hours per week do you access internet or online apps for private use?	31.56	36.843	-.107	.746
q2. How often do you search the internet for information on: - Music	34.78	36.989	-.010	.679
q2. How often do you search the internet for information on: - Films or TV series	34.64	37.199	-.017	.677
q2. How often do you search the internet for information on: - Books	33.78	33.470	.241	.650
q2. How often do you search the internet for information on: - Computer games	33.87	43.965	-.513	.750

Reliability Statistics Q1, Q2, Q4, Q26				
q4. Please indicate if you know what each of the following terms means in the context of internet - Paypal	33.55	36.993	.138	.659
q4. Please indicate if you know what each of the following terms means in the context of internet - VPN	34.84	31.065	.667	.599
q4. Please indicate if you know what each of the following terms means in the context of internet - SSD	34.84	32.621	.567	.617
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P site	34.56	31.288	.577	.607
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P game	34.49	30.921	.612	.602
q4. Please indicate if you know what each of the following terms means in the context of internet - RAM	33.95	34.645	.301	.644
q4. Please indicate if you know what each of the following terms means in the context of internet - Torrents	34.35	31.712	.514	.614
q4. Please indicate if you know what each of the following terms means in the context of internet - FTP	34.98	32.426	.583	.615
q4. Please indicate if you know what each of the following terms means in the context of internet - Port forwarding	34.93	31.772	.670	.605
q4. Please indicate if you know what each of the following terms means in the context of internet - Bitcoin	34.64	30.347	.695	.592
q4. Please indicate if you know what each of the following terms means in the context of internet - Warez	35.05	32.978	.601	.618

Reliability Statistics Q1, Q2, Q4, Q26				
q26. How often do you use internet for homework or to read news?	34.47	34.476	.207	.654

Reliability Statistics Q1, Q2, Q4				
Cronbach's Alpha	N of Items			
.654	16			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q1. On average, how many hours per week do you access internet or online apps for private use?	29.58	32.989	-.082	.741
q2. How often do you search the internet for information on: - Music	32.80	33.941	-.027	.676
q2. How often do you search the internet for information on: - Films or TV series	32.65	33.786	.002	.669
q2. How often do you search the internet for information on: - Books	31.80	30.089	.268	.638
q2. How often do you search the internet for information on: - Computer games	31.89	40.247	-.500	.748
q4. Please indicate if you know what each of the following terms means in the context of internet - Paypal	31.56	33.732	.154	.651
q4. Please indicate if you know what each of the following terms means in the context of internet - VPN	32.85	28.349	.639	.591
q4. Please indicate if you know what each of the following terms means in the context of internet - SSD	32.85	29.497	.583	.605
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P site	32.58	28.581	.548	.600

Reliability Statistics Q1, Q2, Q4				
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P game	32.51	28.218	.586	.594
q4. Please indicate if you know what each of the following terms means in the context of internet - RAM	31.96	31.628	.289	.637
q4. Please indicate if you know what each of the following terms means in the context of internet - Torrents	32.36	28.902	.495	.606
q4. Please indicate if you know what each of the following terms means in the context of internet - FTP	33.00	29.444	.581	.604
q4. Please indicate if you know what each of the following terms means in the context of internet - Port forwarding	32.95	28.830	.667	.594
q4. Please indicate if you know what each of the following terms means in the context of internet - Bitcoin	32.65	27.638	.672	.583
q4. Please indicate if you know what each of the following terms means in the context of internet - Warez	33.07	30.143	.573	.611

Reliability Statistics Q2, Q4				
Cronbach's Alpha	N of Items			
.741	15			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q2. How often do you search the internet for information on: - Music	27.91	32.603	-.042	.768
q2. How often do you search the internet for information on: - Films or TV series	27.76	32.258	.007	.760

Reliability Statistics Q2, Q4				
q2. How often do you search the internet for information on: - Books	26.91	28.343	.298	.735
q2. How often do you search the internet for information on: - Computer games	27.00	38.630	-.501	.827
q4. Please indicate if you know what each of the following terms means in the context of internet - Paypal	26.67	32.446	.106	.743
q4. Please indicate if you know what each of the following terms means in the context of internet - VPN	27.96	26.999	.639	.697
q4. Please indicate if you know what each of the following terms means in the context of internet - SSD	27.96	27.665	.649	.700
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P site	27.69	26.662	.615	.697
q4. Please indicate if you know what each of the following terms means in the context of internet - P2P game	27.62	26.314	.652	.692
q4. Please indicate if you know what each of the following terms means in the context of internet - RAM	27.07	29.809	.341	.728
q4. Please indicate if you know what each of the following terms means in the context of internet - Torrents	27.47	26.809	.579	.700
q4. Please indicate if you know what each of the following terms means in the context of internet - FTP	28.11	27.951	.597	.705

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Reliability Statistics Q2, Q4				
q4. Please indicate if you know what each of the following terms means in the context of internet - Port forwarding	28.05	27.497	.663	.699
q4. Please indicate if you know what each of the following terms means in the context of internet - Bitcoin	27.76	26.221	.682	.690
q4. Please indicate if you know what each of the following terms means in the context of internet - Warez	28.18	28.818	.562	.711

Reliability Statistics Q1 Q2 Q26				
Cronbach's Alpha[a]	N of Items			
-.107	6			
a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.				
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q1. On average, how many hours per week do you access internet or online apps for private use?	10.73	5.054	-.114	.065
q2. How often do you search the internet for information on: - Music	13.95	5.312	.285	-,432[a]
q2. How often do you search the internet for information on: - Films or TV series	13.80	5.830	.206	-,314[a]
q2. How often do you search the internet for information on: - Books	12.95	6.349	-.040	-,084[a]

Reliability Statistics Q1 Q2 Q26				
q2. How often do you search the internet for information on: - Computer games	13.04	6.962	-.148	.037
q26. How often do you use internet for homework or to read news?	13.64	7.717	-.248	.107

Reliability Statistics Q2 Q26				
Cronbach's Alpha	N of Items			
.065	5			
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q2. How often do you search the internet for information on: - Music	9.05	3.201	.320	-,323[a]
q2. How often do you search the internet for information on: - Films or TV series	8.91	3.529	.278	-,224[a]
q2. How often do you search the internet for information on: - Books	8.05	3.830	.009	.079
q2. How often do you search the internet for information on: - Computer games	8.15	4.571	-.155	.289
q26. How often do you use internet for homework or to read news?	8.75	4.823	-.162	.259

What is the correlation between items of Q3. Can we construct a singular var?

Q3 assesses how much people like music/films/books/games. This analysis is to assess if this is accurately done.

Based on the reliability statistic, the items of Q3 show very low correlation indicating that respondents have different tastes for the four media types. For minors, these questions seem to work well.

Reliability Statistics				
Cronbach's Alpha	N of Items			
.152	4			

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Reliability Statistics				
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Music	9.20	4.607	.164	-,006[a]
q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Films or TV series	9.38	4.352	.309	-,176[a]
q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Books	9.78	4.655	.012	.220
q3. Compared to a typical person of your age and from your country, how would you describe your interest in: - Computer games	10.20	5.348	-.096	.379
a. The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.				

What is the correlation between the various items of Q27, can we construct a singular var?
Q27 is aimed at assessing the susceptibility toward social pressure of the respondents. In this analysis we look into the reliability of the individual questions.

The results show a large correlation between the items of 83%, indicating large consistency on respondents' answers. This indicates this construct is correctly built.

Reliability Statistics				
Cronbach's Alpha	N of Items			
.831	7			
Item-Total Statistics				

Reliability Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
q27. If no one else is around, do you consider the following behaviour acceptable : - Jaywalking	14.71	62.062	.427	.839
q27. If no one else is around, do you consider the following behaviour acceptable : - Travelling in public transportation without a fare	15.64	59.939	.693	.790
q27. If no one else is around, do you consider the following behaviour acceptable : - Going over a red light when there is no traffic?	16.07	62.809	.524	.817
q27. If no one else is around, do you consider the following behaviour acceptable : - Photographing with flashlight in a museum where that's not allowed	15.44	63.695	.529	.816
q27. If no one else is around, do you consider the following behaviour acceptable : - Lying about your age when you buy alcoholic beverages/tobacco/cinema ticket	15.69	58.366	.680	.791
q27. If no one else is around, do you consider the following behaviour acceptable : - Borrowing money without telling your parents	16.05	62.756	.638	.800
q27. If no one else is around, do you consider the following behaviour acceptable : - Forgetting a promise to do community work	15.82	62.003	.616	.803

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