

DRUG POLICY MODELLING PROJECT
MONOGRAPH 12

**POPULAR CULTURE AND THE PREVENTION
OF ILLICIT DRUG USE: A PILOT STUDY OF
POPULAR MUSIC AND THE
ACCEPTABILITY OF DRUGS**

Phyll Dance
Alexander I Strachan
Peter Deane
Gabriele Bammer

National Centre for Epidemiology and Population Health, The Australian National University

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Drug Policy Modelling Project Monograph Series

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THE DRUG POLICY MODELLING PROJECT

This monograph forms part of the Drug Policy Modelling Project (DPMP) Monograph Series.

Drugs are a major social problem and are inextricably linked to the major socio-economic issues of our time. Our current drug policies are inadequate and governments are not getting the best returns on their investment. There are a number of reasons why: there is a lack of evidence upon which to base policies; the evidence that does exist is not necessarily analysed and used in policy decision-making; we do not have adequate approaches or models to help policy-makers make good decisions about dealing with drug problems; and drug policy is a highly complicated and politicised arena.

The aim of the Drug Policy Modelling Project (DPMP) is to create valuable new drug policy insights, ideas and interventions that will allow Australia to respond with alacrity and success to illicit drug use. DPMP addresses drug policy using a comprehensive approach, that includes consideration of law enforcement, prevention, treatment and harm reduction. The dynamic interaction between policy options is an essential component in understanding best investment in drug policy. Stage One has: a) produced new insights into heroin use, harms, and the economics of drug markets; b) identified what we know about what works (through systematic reviews); c) identified valuable dynamic modelling approaches to underpin decision support tools; and d) mapped out the national policy-making process in a new way, as a prelude to gaining new understanding of policy-making processes and building highly effective research-policy interaction.

This Monograph (No. 12) describes the work of the team at ANU in exploring the relationship between popular music and drug use. Popular culture has significant potential to influence drug prevention efforts. Popular culture represents and can create the norms and cultural milieu that can either encourage or discourage drug use. To date, there has been little systematic endeavour to study the relationships between popular culture and the milieu it creates around drugs. This pilot study concentrated on one aspect of popular culture – music. The team interviewed a small group of young people and people from the music industry to begin to explore the complex set of potential associations between music and drug use.

Monographs in the series are:

01. What is Australia's "drug budget"? The policy mix of illicit drug-related government spending in Australia
02. Drug policy interventions: A comprehensive list and a review of classification schemes
03. Estimating the prevalence of problematic heroin use in Melbourne
04. Australian illicit drugs policy: Mapping structures and processes
05. Drug law enforcement: the evidence
06. A systematic review of harm reduction
07. School based drug prevention: A systematic review of the effectiveness on illicit drug use

08. A review of approaches to studying illicit drug markets
09. Heroin markets in Australia: Current understandings and future possibilities
10. Data sources on illicit drug use and harm in Australia
11. SimDrug: Exploring the complexity of heroin use in Melbourne
12. Popular culture and the prevention of illicit drug use: A pilot study of popular music and the acceptability of drugs
13. Scoping the potential uses of systems thinking in developing policy on illicit drugs

DPMP strives to generate new policies, new ways of making policy and new policy activity and evaluation. Ultimately our program of work aims to generate effective new illicit drug policy in Australia. I hope this Monograph contributes to Australian drug policy and that you find it informative and useful.

A handwritten signature in cursive script that reads "Alison Ritter". The signature is written in black ink and is positioned to the left of the printed name.

Alison Ritter
Director, DPMP

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EXECUTIVE SUMMARY

This pilot study explored whether detailed investigation of popular culture in the context of prevention of illicit drug use was feasible. The basis for the investigation was the view that popular culture could create a climate that made illicit drug use more (or less) acceptable, rather than an assumption of a direct causal link between popular culture and illicit drug use by young people. For the purpose of this study we focused on popular music.

The pilot study involved interviews with nine Canberra people aged between 16 and 18 years, as well as 13 people involved in the music industry.

We were particularly interested in issues of recruitment and data quality.

Recruitment of young people, especially those aged less than 18, requires careful ethical consideration. For this study we recruited via parents and recruitment was both slow and hampered by poor timing, as it conflicted with an important examination period. Further research will require additional consideration to be given to recruitment methods.

Snowball recruitment through personal contact worked well with the respondents in the music industry and we expect that this will also be successful in any further research.

The pilot study was successful in obtaining useful data. We note that those in the music industry were more likely than the young people we interviewed to think that music influenced drug use. Further, the young people thought others were more likely to be influenced than they were. These issues warrant careful attention in further research.

Our pilot study also suggested that sensitive information (e.g. about sexuality and drug use) was best collected from young people using self-completion questionnaires. Interviews with those in the music industry yielded richer information if they were conducted face-to-face rather than over the telephone.

The role of popular culture in illicit drug use is greatly under-explored and warrants attention. Respondents in the music industry were particularly supportive of further research.

INTRODUCTION

Between May and July 2005, researchers based at the National Centre for Epidemiology and Population Health (NCEPH) at The Australian National University (ANU), gathered data from nine young people and from 13 people who had various roles in the music industry. Our focus for these inter-related studies was whether, and to what extent, the music industry creates a climate conducive to illicit drug use among young Australians.

There are two reasons for examining popular culture in the context of the Drug Policy Modelling Project (DPMP). First, popular culture may have a key role to play in the prevention of illicit drug use, but is largely ignored in the prevention literature. We are not suggesting that there is a simple or direct causal link, but instead that the cultural milieu can influence the acceptability of illicit drug use. The second reason for examining popular culture is to explore its value as a key theoretical strand to inform further research in the DPMP. It can be argued that two major determinants of illicit drug policy are popular views and behaviours regarding illicit drug use and the regulatory regimes governing illicit drug use. It can also be argued that until we are better able to prevent illicit drug use, especially in the teenage years, changes in how drugs are regulated may be harder to implement and less desirable.

Our previous work on illicit drug use has focused on what might be called committed drug users, so one aim of the pilot study was to determine if the methods we have used in our previous work transfer to these two new groups. We tested out both recruitment processes and interview schedules. We are not aware of other research in Australia or overseas that has taken the approach we wish to use. There is little research on decision makers *per se*, and even less comparing the views of decision makers with those affected by their decisions.

Below we include a description of the roles each of the researchers played, then the aims of our investigation. This is followed by a brief review of some of the available literature which has investigated the association between mass media and drug use. We pay particular attention to research which has focused on the medium of popular music. We then outline the generic methodology for the two data collections before moving on to divide our reporting into two main sections. The first is on the pilot study with young people, and the second on the pilot study with people in the music industry. Each major section describes the aims of the particular data collection discussed in that section before going on to give an overview of the specific methodology. The results of each study are presented and then discussed separately before bringing the studies together to discuss our findings related to mapping the local music scene, indicating the limitations of the findings and making some overall concluding comments. In addition to including materials used for interview (such as the questionnaires and consent forms), the appendices contain results of a systematic literature search.

Roles of the researchers

The inspiration for the research came from Gabriele Bammer, who hypothesised that, in terms of the four key strategies underpinning drug policy (law enforcement, treatment, harm reduction and prevention), prevention is the weakest. Gabriele was then responsible for overseeing the research. Peter Deane did an extensive search of the literature, offered suggestions for the research process and assisted with production of the final document. The NCEPH researchers were fortunate to be joined by Alex Strachan, a medical student from the University of Glasgow, on a five week placement. Alex contributed to the literature review, conducted the interviews with 16-18 year olds, and also contributed to some of the data gathering from people in the

music industry. Alex analysed the findings from the 16-18 year olds, and was largely responsible for writing up those findings (for this monograph, as well as for a module for his medical degree). Phyll Dance supervised Alex's research, interviewed the 13 people in the music industry, analysed those data and was largely responsible for writing up those findings. Both Phyll and Alex contributed to the findings on musical venues.

AIMS

This pilot study investigated to what extent we could gather information about how popular music influences the acceptability of drug use, including use of alcohol and tobacco, among young people, in preparation for further detailed research.

Research questions which we addressed include: how frequently and in what way (e.g. positively or negatively) does music depict these substances or their use and, if music does contain frequent pro-drug references, how do these impact on the attitudes and behaviour of young people?

An additional aim of this pilot study was to assess the methods, especially their suitability for recruitment and interviewing.

LITERATURE REVIEW

We discovered a large literature related to the music industry, including Australian references. Apart from literature related to "rave" music we found very little that has examined the effects of music on illicit drug use. Below we briefly report on some of the available literature.

Use of licit and illicit drugs can lead to considerable harm to individuals, as well as their families and communities, and in turn is a cause for concern for individuals, families, communities and government. Harm caused by licit and illicit drug use is physical, social, and psychological, as well as economic¹⁻³.

Involvement in harmful drug use is influenced by many factors. Research has identified specific predictors, which influence the likelihood that a particular individual or group will become involved in harmful drug use. Risk factors are predictors which increase this probability, while protective factors are those which decrease it. Predictors can be used to plan interventions aimed at minimising drug-related harm by decreasing the impact of risk factors and increasing the effects of protective factors².

A recent report by the National Drug Research Institute and the Centre for Adolescent Health described these protective and risk factors as operating on a background of "structural determinants":

Under social determinants was considered the influence of class, gender, ethnicity and culture. The interaction of these influences was considered on structural determinants defined to include war and conflict, poverty and employment status as well as other factors relating to political organisation and macroeconomic factors at the global, national and state levels (Loxley et al., 2004b³, p.2).

This model of social and structural determinants of drug use is complex and takes into account a multitude of influences from individual developmental factors to macro-economics. A list of these factors is reproduced in Table 1 below.

Table 1: Determinants of drug use (from Loxley et al., 2004a²)

Social determinants	Individual risk factors	Protective factors
Unemployment	Inherited vulnerability (in males)	Born outside Australia
Low income	Maternal smoking and alcohol use	Having an easy temperament
Insecure housing	Extreme social disadvantage	Social and emotional competence
Low social cohesion	Family breakdown	Having a shy and cautious temperament
	Child abuse and neglect	Family attachment
	School failure	Parental harmony
	Childhood conduct disorder	Religious involvement
	Aggression	Well managed drinking environments
	Favourable parental attitude to drug use	Marriage
	Low involvement in activities with adults	
	Perceived and actual level of community drug use	
	Availability of drugs	
	Parental-adolescent conflict	
	Parental alcohol and drug problems	
	Deviant peer associations	
	Delinquency	
	Favourable attitudes to drugs	
	Community disadvantage and disorganisation	
	Positive media portrayals of drug use	
	Adult unemployment	
	Mental health problems	
	?Attention Deficit Hyperactivity Disorder	
	?Intelligence	
	?Anxiety	
	?Depressive symptoms	

Many have questioned the impact of mass media, such as music, on drug use, but there is a lack of rigorous independent research¹. Wartella (as cited in ¹) concludes that there is “little evidence that the media influence drug use”, based on a lack of strong evidence, rather than research demonstrating a lack of influence (p. 13). Wartella claims that although the media informs young people about appropriate standards of behaviour, they are “not a major cause of disordered adolescent behaviour” (p. 13). Spooner and colleagues add that media influence on drug use appears to occur in the case of some susceptible individuals if they have sufficient exposure to media influence. They state that “Evidence that the mass media have influenced drug use was found to be scant,” and recommend further research. They conclude by cautioning that “in the meantime, it would be prudent to attend to the messages delivered by mass media to young people” (Spooner et al., 2001¹, p. 13).

The American Academy of Paediatrics has published several papers on the effects of mass media on children’s’ behaviour (e.g. ^{4,5}). Many of these have been review papers focusing on the association between media depictions of violence and subsequent violent behaviour in children. Possibly due to their duty of care as doctors, the authors’ recommendations err on the side of caution and tend to generalise results from depictions of violence to depictions of sex, drug use, and criminal behaviour. They also support their hypothesis by citing the large number of studies done, without considering the quality of those studies⁴. The authors do not justify their conclusions with strong evidence and one cannot, therefore, draw much from these papers^{4,5}.

A 1996 paper by the American Academy of Pediatrics⁶, which most directly concerns the impact of music on young people, states that there is no evidence of a causal relationship between “sexually explicit or violent lyrics and adverse behavioral effects” (p. 1219). The reason suggested for this is that many teenagers do not know or comprehend music lyrics. A study is cited which found that only 30 per cent of teenagers knew the lyrics to their favourite songs and comprehension varied greatly among participants⁶.

In 2002, Roberts and colleagues conducted a systematic content analysis of several hundred music videos broadcast on several major American television networks⁷. They analysed depictions of illicit substances, alcohol and tobacco and found, contrary to their expectations, that these were relatively infrequent. When substances did appear, they were usually portrayed as “background” without positive or negative connotations. Roberts and colleagues found that 9-10 per cent of drug depictions analysed in movies and television episodes contained anti-drug messages, whereas these were rare in music videos⁷.

Duterte and colleagues conducted interviews with heroin users in which media influence, including music, was discussed. They see individuals as “active audience members”, who “choose their media content to satisfy specific needs or desires” (p. 595). Duterte and colleagues are critical of the “media effects approach”, which ignores social factors and sees media alone as sufficient to cause behaviour. Instead, they support a media influence approach, in which media content is seen as one of many influences on behaviour. They conclude by emphasising the importance of seeing media as reflecting young people’s perceptions (of heroin) as well as influencing them⁸.

GENERAL METHODOLOGICAL APPROACH

In this section we briefly outline the design of the questionnaires, the data analysis and the ethical considerations for the data collections both with young people and with people in the music industry.

Questionnaires

We designed interview questionnaires to allow collection of a range of quantitative and qualitative data, including non-identifying demographics, attitudes to drugs, and past and present drug use. We included a mix of open and closed questions, as well as some prompts to aid recall or encourage further discussion. For example, after responding about societal attitudes to drugs, we might then ask participants more specifically about attitudes to music censorship.

Data analysis

All respondents for both components of the research agreed that the interviews could be audio taped. All interviews were transcribed and quantitative data were extracted from the transcripts and analysed manually. Qualitative data were analysed thematically.

Ethical considerations

Ethics approval was obtained from the Human Research Ethics Committee of The Australian National University. Informed consent was obtained for all interviews (see Appendices 1 & 2). Since we did not want to record names of the young people we interviewed (in case they used illegal drugs) ethical permission was granted to allow for oral consent in the presence of a witness

other than the interviewer. Apart from two phone interviews, where oral recorded consent to interview was given after respondents had been made aware of the details of the interview, written consent was obtained for the interviews with people in the music industry. We were careful to ensure that consent forms could not be linked to the data and we did not record names on the questionnaires.

Respondents for both components of the research were assigned a unique identifier. They were also provided with a copy of their consent form. This provided appropriate contact details, which allowed further questions or subsequent revocation of consent. None of the respondents contacted us with further questions, or to request revocation of consent.

INTERVIEWS WITH YOUNG PEOPLE

In this, the first of two major sections reporting our results, we give a brief overview of the particular aspects of the methodology for the interviews we conducted with nine young people before focusing in depth on the findings. Our data collection was aimed at understanding the musical “climate” in which young people live and how that influences the decisions they make about illicit drug use, and about normative behaviour more generally.

Methodology

Data were gathered by means of semi-structured interviews conducted over a three-week period in May and June 2005 with young people between sixteen and eighteen years of age (see Appendix 3: Recruitment flyer).

In the first two interviews, we asked respondents to verbally report their drug-use. For the remaining interviews we decided to include drug use, sexuality, and other potentially embarrassing questions in a short written questionnaire. We thought this would be preferable for respondents and might increase accuracy and completeness of answers. We gave the questionnaire to respondents after completion of the verbal part of the interview. This method took less time and seemed to be less embarrassing for interviewer and interviewees, especially in those cases in which rapport had been harder to establish. Respondents were informed that they need not answer all written questions if they did not feel comfortable. Despite this, all written questionnaires were completed fully (see Appendices 4 & 5).

Recruitment

We initially asked for ethical approval to recruit young people through parents and the social networks of people we had interviewed. We accessed three respondents by “snowballing” from an interviewee to his or her friends. During each interview, respondents were asked whether they knew other suitable people who might be willing to participate in this pilot study. Those who gave a positive response were asked if they were willing to give these people flyers, which outlined the aims of the pilot study and what was required of potential participants, as well as listing contact details.

Initial recruitment efforts were hampered by ethical constraints related to the age-group involved. Unfortunately, the timing of the pilot study coincided with the annual school examinations of the target age-group, and for this reason several potential participants were unavailable for interview. This had not been foreseen and will be taken into consideration if we proceed with further

research. At a late stage, ethical approval was obtained for additional recruitment through Technical and Further Education Colleges, but insufficient time remained to make use of this.

Interviews

Five interviews were conducted at NCEPH, and four in the respondent's home or the home of one of their friends. All interviews were conducted in locations and circumstances which respected respondents' right to confidentiality.

All interviews were conducted between Alex Strachan and a single respondent, except for one occasion when two people wished to be interviewed together. Interview duration averaged 37 minutes (range 24 to 64 minutes). The questionnaire provided the basic interview structure, while a semi-structured approach allowed opportunistic exploration of side topics. Most young people attended school during the day, so many interviews took place out of hours. For ethical and safety reasons, it was important to ensure another adult was close by at those times, while retaining confidentiality. Potential respondents were told in advance that refreshments would be provided and this seemed to encourage participation in the study, as well as to establish rapport.

Results

In the results section which follows we provide information we gathered from young people about their socio-demographics, musical tastes, drug use and views on censorship and societal attitudes towards drugs.

Socio-demographics

All the young people were Canberra residents. Seven males and two females were interviewed. Five respondents were sixteen years of age, two were seventeen, and two were eighteen. All had either obtained, or were studying towards, their Year 12 Certificate, and all but two still attended school. One person attended a Technical and Further Education College. Seven respondents did not have a religion, while one identified as Buddhist, and one as a member of the Uniting Church. Six people identified as heterosexual and three as bisexual. Six people said they were single, while three reported having a girlfriend or boyfriend. Personal income ranged from \$0 to \$400 per fortnight with a mean of \$136.

Context and level of exposure to music

Seven out of the nine young people reported listening to music when going out to pubs, clubs, live music events, friends' houses, or when travelling by car between these places. In these contexts, listening to music was stated to be either a secondary background activity (friend's house) or a main motivation (clubs).

We asked respondents how many hours they spent listening to music per day. Responses ranged from three to six hours with a mean of four and a half hours.

The most common medium used by respondents to listen to music was compact disc (CD; n=8), followed by MP3 (n=7), then radio (n=3). No-one reported listening to vinyl records or cassette tapes (Table 2).

Table 2: Context and level of exposure to music

	Interview number								
	1	2	3	4	5	6	7	8	9
Music when going out	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes
Hours of music per day	3	5	4	5	5	5	4	4	6
Music media used (decreasing order of use)	CD, MP3	CD, Radio	CD, Radio, MP3	MP3	MP3, CD	CD, MP3	CD, MP3	Radio, CD, MP3	CD

We then asked respondents to recall lyrics from some of their favourite songs. Most people were unable to recall lyrics from more than one song. Two people recalled lyrics from two songs, while one was able to recall large portions of five songs.

Musical styles and genres

In addition to asking respondents to list their favourite songs, we asked them if they could list their favourite musical genres. Genre data from these two sources are combined in Table 3, while the complete list of favourite songs can be found in Appendix 6. Genres most frequently listed as favourites were pop/rock, alternative pop/rock, and electronica/dance/industrial, all of which were favoured by more than half those interviewed. Four people said metal was a favourite genre, while rap as well as rhythm and blues were reported as favourite genres by three respondents each.

Table 3: Musical genres reported as favourites

Genre/Style	N people listing as a favourite style
Alternative pop/rock	7
Pop/Rock	6
Electronica/Dance/Industrial	5
Metal	4
Rap	3
Rhythm and blues	3
Jazz	2
Classical	1
Folk	1
New age	1

Music containing references to drugs

The young people were asked to nominate songs which contained references to drugs. A total of twenty-nine groups/artists were reported to have written material containing drug references. Twenty-one songs were named which were thought to contain references to drugs. We analysed these songs and found that three of the songs contained no drug references, while four further songs contained ambiguous references which may or may not refer to drugs (Appendix 9).

Drug use

As seen in Table 4, alcohol, tobacco and marijuana were reported as the three most commonly used drugs. All nine young people reported having used alcohol, with six reporting regular use in the past, and five reporting regular use at the time of interview. Seven people had used tobacco, with five reporting regular ongoing use. Four had used marijuana: two reported regular use in the past (no-one reported regular use at the time of interview). None of the young people reported ongoing regular use of other drugs, except amphetamine, which was used by one person. Only one young person reported regular use of caffeine, probably in coffee or tea rather than in tablet form. The low reported use of caffeine is most likely due to under-reporting, as no questions asked explicitly about caffeine use. In addition, one person reported legal use of prescribed analgesics. No-one reported use of heroin or hallucinogens (such as magic mushrooms or LSD).

Table 4: Drug use of respondents (young people)

Drug	N ever used	If ever used, N regular use*	Current use
Alcohol	9	6	5
Tobacco	7	5	5
Marijuana	4	2	0
Cocaine	2	0	0
Benzodiazepines	2	Prescribed (1) Illicit (1)	0
Amphetamines ^a	1	1	1
Ecstasy	1	0	0
Other pills	1	0	0
Nutmeg	1	0	0
Caffeine	1	1	1
Prescription analgesics	1	1	0

* We informed respondents that our definition of regular use was "more than once a fortnight for 6 months or more."

^a "Amphetamine-type substances" are considered by the Alcohol and other Drugs Council of Australia to be amphetamine, methamphetamine, ecstasy and cocaine (9). Because of their connection with the music scene (particularly to dance parties and raves), for both the data collection with young people and with people in the music industry, we asked about ecstasy and cocaine separately from other amphetamine-type substances.

Attitudes to drugs

When asked what their attitude was to young people taking drugs, answers varied from degrees of approval:

... it's just a part of life and something that everyone's going to experiment with, and even, it's probably something that people should experience just once.

... if you do it a couple of times, I think that's probably all right, but if ... you're just going to be, like, stoned every weekend, I don't agree with it."

to personal disapproval of drug taking, while supporting the right of others to do so:

I think it's stupid, but it's their body and if they want to kill themselves by overdosing ... I think it's their choice.

When asked for his opinion on young people taking party drugs, one respondent replied: "If they're using drugs to have a better time, then obviously they need to go to a different party."

One young person mentioned parental influence when asked if her attitude depended on the choice of drug being taken:

... your parents drink alcohol and all that kind of stuff but they don't sit there and use heroin ... I know my parents drink, so I would think, 'Well, it can't be that bad'.

On her attitude to the acceptability of marijuana and ecstasy use, another young woman said: "You probably don't see parents going around taking ecstasy."

When asked if music could influence a person's views on drugs, five respondents believed music could influence others' views, but none believed music could influence their own.

Although most respondents believed music could influence young people's attitudes to drugs, they went on to make comments such as:

I think the music probably supports you, but I don't think it really changes someone's decision not to take drugs.

... I think it's more the scene that goes along with music that's going to affect their views on drugs. And the peer group ...

Just because Pete Doherty's [a popular singer-songwriter] taking a lot of heroin, doesn't mean that you're going to copy him. But if Pete Doherty's taking a lot of heroin and all your friends are taking a lot of heroin, then you're more likely to ... I think at age sixteen, no one idolises a rock star or a pop star to the extent that they, you know, copy them in their drug-taking habits.

All nine young people said that they did not support full censorship and all but one explicitly stated they were opposed to all censorship. One person supported partial censorship of music targeted at younger audiences, although they did not specify the exact age and content to which this would apply.

On the question of society's attitudes to drugs, no-one believed it to be "just right." Four people thought it not permissive enough and none stated that it is too permissive. Another four people failed to answer the question with one of the three options (too permissive, just right, not permissive enough), but between them stated explicitly that there should be increased provision of needle exchanges and safe injecting rooms, rehabilitation programs, more open debate, and more evidence-based drug education in schools.

We did not ask specifically for views on legalisation of illicit drugs, but most young people did not express explicit support for this. For example, one person stated: "I think marijuana should be illegal, because it's been proved that it does a lot of bad stuff."

The following comment by a different respondent echoes opinions expressed by several others that individuals should have the right to decide whether or not to use drugs:

I think people have a right to [take drugs] ... I don't see any problem with it. I mean if they hurt themselves by doing it, well, do something to hurt themselves or others, that's something they have to deal with ... and face the consequences.

Someone who did not use marijuana herself supported a relaxation in current laws governing alcohol and marijuana:

I think to a certain degree alcohol should be allowed in younger ages than eighteen, and I think that marijuana should be allowed for personal purposes, even though it can be really stupid to do.

One young person said:

I think people have to acknowledge that everyone's gonna, like, people want to experiment. And that's regardless of legality issues. And if people are going to be doing it anyway, then wouldn't it be better to be doing it in a controlled and regulated manner? Like, I think there'd be much less deaths [from] overdoses, much less people would get seriously damaged by ... brain-damaged by ecstasy, and there'd probably be lower rates of addiction if drugs were legalised and controlled. And that way you're not going to be taking stuff that's cut with Drano or washing powder.

Several respondents mentioned the need for services which offer support for drug users, for example: *"I think more needs to be done ... They do rehab' stuff, but I think they need to focus more on rehabilitation."*

Another young person said:

I was really upset and angry when there was the debate a few years ago about opening safe injecting rooms here ... I thought it was a really good idea, because there would be so much less overdoses that way ... I mean if you're going to do that, at least do it with something remotely approaching safety.

Two people spoke of friends who had been diagnosed with psychiatric illness following use of illicit drugs, and several were aware of the links between marijuana and mental illness:

I have a friend who did a lot of marijuana and he went completely nuts all over it, so I'm not too happy with marijuana. Yeah, he had a history of being sort of not right in the head, but the marijuana made him go sort of much worse. So I sort of get worried when people start doing marijuana.

I've seen a few friends get really badly damaged permanently by drugs ... I've got a few friends who have marijuana-induced schizophrenia ... And I guess you can get out of some of those things, but, in terms of, like, the psychoses that drugs like marijuana and meth' [methamphetamine] induce, you can't get rid of it.

Most respondents questioned the efficacy of a recent government anti-drug campaign, using (among other media) TV advertising:

I don't know a single teenager that takes them [recent anti-drug TV adverts] seriously [laughs] ... if you're already taking drugs, you're not going to ... some advert on TV from the government isn't going to say, 'Oh, better stop doing that!'

Most young people also criticised their experience of drug education in schools:

[The school] don't really tell us much, though. They keep a lot of it hidden.

Especially when you hit Year 10, 11, and 12 ... we don't hear anything about drugs any more. Even in RE [Religious Education], we'll hear about abortion and that stuff, but they won't really talk about drugs at all.

... a lot of what we know already is from your own personal knowledge from outside of school ... like just what you pick up on at parties and stuff there'll be people doing drugs and you'll be, like, okay ... you learn from going out or clubs or, like, parties.

Several young people criticised drug education and public debate of drugs issues for being too simplistic: “I guess with society, that's the two main things that I see ... you know, they have a really black and white view of it.”

In addition, most respondents expressed a desire for presentation of more information in a neutral and realistic manner. One stated:

... what I retain from the school is very ... don't do drugs. Sex is wrong as well. Everything is wrong. Basically, they threaten us with 'If you do drugs, you'll die! And this will happen to you,' and the whole Anna Woods story comes up, 'And you'll take ecstasy and then you're going to just fall asleep and you're never going to wake up and it's going to be your fault and you can explain it to God!' That kind of stuff.

Discussion

We believed we would be able to recruit most young people through parents and church groups and snowball from initial contacts. Recruitment turned out to be quite slow. Just one snowball worked and that was because a work colleague was able to follow up with one of her children to increase recruitment. Subsequently, but too late in terms of recruitment, we obtained approval from the ANU's Human Research Ethics Committee to recruit through teachers.

Some respondents in our study were able, unprompted, to describe the contexts in which they listened to music. Others, when prompted, recalled more. The original questionnaire contained a question which asked respondents to estimate what percentage of the day they spent listening to music. This percentage estimate proved very unintuitive and was changed from the fourth interview onwards, so that we then asked for an estimate of time spent listening to music in hours per day. We believe that these values were underestimated, as respondents did not always consider time exposed to music while engaged in other tasks (“background music”) as *listening* to music. Underestimates may also have been made by those who listened to music for frequent short periods. This may explain why those in our study reported less exposure to music than those in a 1996 study of 14-to 16-year-olds in the south-eastern United States. They reported listening to music for an average of 5.7 hours per day⁶ compared with our mean of 4.5.

There was a major difference between 18-year-olds and others in this study: eighteen-year-olds are permitted entry to premises licensed to serve alcohol. Only two respondents aged less than 18 said they had entered licensed premises. This age-boundary effectively divides the young people we interviewed into two groups with very different levels and types of exposure to music and drugs.

Most young people did not understand what was meant by the phrase “going out” and this needs clarification in further research. Many understood this to mean going out to clubs and bars but not to friends' houses or other events.

The popularity of specific genres among young people changes with time, but the top three genres in this study are among those analysed by Roberts and colleagues for drug references⁷.

With the explosion of genres and subgenres in modern music, any attempt to classify a particular group or artist is going to be difficult. When asked to name their favourite genres, respondents used different overlapping names. For example, the genres of indie [independent] and alternative rock are now almost synonymous and overlap heavily with Britpop and emo' (otherwise known as Emotive music). Neither the young people we interviewed nor the people in the music industry we interviewed were able to define emo' for us and we have not yet learnt whether this type of music is linked to drug use (see ¹⁰ for further information). In addition, the young people we interviewed had problems classifying their favourite bands, as these often could be classified under more than one genre. The website *www.allmusic.com* deals with this problem by allowing a musician to be assigned multiple genres. For example, a particular hip-hop artist may at the same time fall into the categories of West coast rap, hardcore rap, and pop. In any future research, retaining multiple-genre information will be a good way to deal with these ambiguities and to also prompt respondents.

Generally, respondents found it difficult to recall the names or lyrics of songs containing drug references. This is consistent with evidence that the majority of young people are unable to recall lyrics from their favourite songs⁶. Both our findings and those from previous research show that while some drug references may be explicit and clear in meaning, many are ambiguous and difficult to interpret. References may use slang or metaphor to refer to drugs obliquely, and several respondents commented that they believed younger children often do not understand the meaning of many song lyrics.

In this pilot study, only a small amount of time was devoted to content analysis. A comprehensive analysis of modern popular music content in various popular genres was done by Roberts and colleagues in 2002⁷. Further research will have to take into account the problems of content analysis and interpretation, including: use of ambiguity and slang in drug references, visual drug references in music videos, and interpretation of drug references by young people.

The three groups of drugs most commonly used by the young people we interviewed are consistent with evidence from Loxley and colleagues showing alcohol, tobacco and marijuana in the top five drugs used among Australian seventeen-year-olds³. In contrast, we found use of tranquillisers and prescription analgesics to be lower than we expected. The most likely reason for this is under-reporting is that we did not ask explicitly about use of these substances, but did ask respondents if they had used "Other pills" or "Other drugs."

Several respondents failed to understand the wording of the drug-use table and required further explanation of what was meant by "regular use."

Knowledge of drugs was usually reasonably well-informed. Everyone had a basic understanding of the three most commonly used drugs and distinguished conceptually between legal drugs, illicit drugs, and injected drugs. Most respondents also appeared to distinguish between experimental or occasional use, and regular use of drugs, as well as having a personal informal definition of what constituted "overuse." In addition, most respondents had some knowledge of the harmful effects of alcohol, tobacco, marijuana, cocaine, and heroin. Most, though not all, respondents disapproved of frequent drug use, while most believed young people should be allowed to decide for themselves whether or not to take drugs. Parental use of alcohol and other drugs appears to be an influential factor in forming young people's attitudes to acceptability of drugs. These points

suggest that young people's knowledge of, and attitudes to, drugs are far from simplistic, and that different young people hold vastly different views. This must be taken into account when planning drug prevention strategies targeted at young people if they are to be effective.

The results suggest that drug education and public debate about drug issues is not being presented to young people in a way they consider to be effective. One person reported that most of her knowledge of drugs was acquired from her peer group, and did not acknowledge school drug education as a source of information. For the age group of this pilot study, so-called "scare tactics" do not appear to be persuasive but only harm the credibility of the information-providers, therefore rendering future messages even less effective. One respondent has suggested this might work better with younger children, although others did not share this view. It could be inferred from this that young people do not value drug education, although respondents expressed a desire for more impartial information about drugs, which would allow them to make informed decisions that would increase their safety and that of their peers. Most respondents did not share the view that providing information was encouraging young people to take drugs, but rather that this would improve safety for those young people who would take drugs regardless. These views require further exploration since they have the potential to inform the tone of future drug prevention strategies and media campaigns.

Despite most of the young people we interviewed disapproving of any censorship of music, several supported limiting access to such music based on age. Most appeared to support age-based restrictions on both music and drugs, but believed that these age-limits should be lower than they currently are. One person suggested that the minimum age for use of alcohol should be fourteen. These views appear at odds with current thinking and underline the need for informed public debate in which the views of young people are taken into account.

INTERVIEWS WITH PEOPLE IN THE MUSIC INDUSTRY

For the decision makers and other influential actors in the music industry, the main aims of the pilot study were to test how time consuming and expensive it is to gain access to the range of decision makers and other influential actors and how responsive they are to the sorts of questions we wanted to ask.

Methodology

Qualitative and quantitative data were gathered with 13 people in the music industry between the beginning of May 2005 and the end of July 2005. In this section we report on how we recruited respondents for this component of the research and on the interview process.

Recruitment

We interviewed 13 people with a variety of roles in the music industry. Two were people already known to us, seven respondents were referred to us by three work colleagues, three by snowballing from previous respondents, and one person was referred by an acquaintance. We later received an email list with six names from an academic who had worked in the music industry, but this came too late in the recruitment process for us to follow any of the leads.

When we asked respondents how many other people they knew “in the music industry who might be willing to do this sort of interview” responses ranged between one and 30. We then asked if people would be willing to make an introduction for us and everyone indicated that they could. As a way of snowballing we gave respondents our business cards. Either at the interview, or by subsequent email, five people provided us with a total of seven different contact details. These yielded three interviews (one referral came from the final person we interviewed, and, again, it was too late in the recruitment process for us to follow up on).

Following their interview, another respondent sent an email list with the names of 25 people, all of whom resided outside of the ACT. This would have required phone interviews: these as we describe below, did not yield as much information as face-face interviews. The receipt of this list was also rather too late in the recruitment process for us to do very much other than make two contact attempts for interview. Of these, we received one refusal and the other was too late to follow up on.

Interviews

Eleven people were interviewed face-to-face: six at NCEPH, three in the homes of respondents, one (already know to her) at Phyll Dance’s home and one at a respondent’s place of work (his own business). Two people who resided in New South Wales were interviewed via phone.

Because of intensive schedules, often involving working outside of regular hours, and often entailing very late nights, it was sometimes necessary to conduct interviews during evenings and weekends.

On average, interviews lasted just under one hour (mean 53 minutes, range 25-95 minutes). The two shortest interviews (25 minutes and 30 minutes) were phone interviews with interstate respondents.

Results

Below, we report socio-demographic findings, including respondents' job/s in the music industry, which we follow with a discussion of the roles of other people their job/s led them to interact with. We then report on histories of personal drug use before describing our findings on various views respondents held regarding the effects of music on young people and the responsibilities they believed the music industry had towards the sorts of music young people were exposed to.

Socio-demographics

Eleven of the 13 respondents were men. We thought it more polite to ask people in the music industry to choose an age range rather than ask for their specific age. As seen in Table 5 ages ranged from between the early twenties to the late fifties. The majority of people fell into age brackets which were over 30 years of age.

Table 5: Age groups of respondents (music industry)

Age group	Total
21-25	2
26-30	2
26-35*	1
31-35	2
36-40	1
41-45	3
46-50	0
51-55	1
56-60	1
Total	13

* One respondent chose to circle two age categories to represent his age.

Ten respondents resided in the ACT, two in New South Wales and one in Victoria.

Eight of the 13 people said they had no religious affiliation (Table 6). The few religions mentioned were Christian religions, although two people put their own interpretation on their Christian beliefs: one person said he/she was "Greek Orthodox and spiritual" and the other said he/she was "Zen Catholic."

Table 6: Religious affiliation of respondents (music industry)

Religious affiliation	Total
None	8
Non-denominational Christian/Christian	2
Catholic	1
Greek Orthodox and spiritual	1
Zen Catholic	1
Total	13

Role/s in the music industry

Table 7 shows that at the time of interview everyone had two or more types of employment in the music industry, and that some also had previous experience with other roles. Types of employment included professional and non-professional musicians and “musical artists”, which one person explained as performing at live gigs which involved not only the music but also mixing the music and lighting. We also interviewed teachers and lecturers, disc jockeys (DJs), record producers, managers, rave organisers and musical artists. For the professionals we interviewed, music took up much of their life. This is exemplified in the comment from someone who described himself as a “Professional musical artist, a composer, a DJ and record producer.” He said *“I don’t so much have a job as do what I do.”* Another respondent (a professional musician) made a comment in a similar vein:

People become musicians, not for the money. The chances of making money are slim. But they have no choice, it’s part of them.

Unless they are otherwise self explanatory (such as songwriting) we went on to ask people to explain what their job/s in the music industry entailed (also shown in Table 7). Given the variety of occupations mentioned, there was an even greater diversity of answers to this question. One example, a respondent who was a freelance sound engineer for raves and dance music, explained that his job was: *“Keeping people happy, organising lights, the venue, licensing, police - the whole environment.”*

We also asked what level/s of responsibility respondents had for their jobs, how much control they had over the music their job involved them with, and whether anyone else was involved with those decisions. Most people believed they had a high level of responsibility (also shown in Table 7) but, given the diversity of occupations mentioned (such as busking, professional musicians and educators), this finding needs to be viewed with caution.

Several people also believed they had a high level of control over the types of music they were involved with. A man who had a lot of experience in various roles in the music industry, and who was very anti-drug use, said

I play stuff I like, I don’t like commercial music. I wouldn’t play something with lyrics I don’t approve of such as [those containing] violence.

Some people said that, although they had some say in decisions about the types of music they were involved with, other people (such as, for the musicians, other band members, or for those involved in education, other teachers) were also responsible for decision-making.

Three people had current employment outside of the music industry: two were employed full time in the public service and one person was employed part time as an alternative health practitioner.

As also shown in Table 7, people we interviewed from the music industry were involved with a large range of musical genres including rock and roll, punk, rave, dance, heavy metal, hip hop, break, soul jungle and funk. These findings are commensurate with those from the young people we interviewed who also mentioned a wide variety of music that was available to them.

We asked people in the music industry their opinions about the music genres that their job involved them with. The majority either said they liked the music or that they *“loved it.”* One man, who played rock and roll music, and who had used a variety of drugs, said: *“It’s better than sex.”*

When prompted to compare music with drugs he replied: *“It’s better than drugs. Even when you’re tired and flat, it lifts you.”* Another respondent (who had organised many raves) said: *“I really love some of it. I enjoy good rave music. [It makes me feel] fantastic, it’s elevating music.”*

One of the educators we interviewed who taught “every kind of modern genre [such as] rock, punk, dance” said:

Music is very inspiring, it’s stress relieving and can strike an ambience cord. I don’t like the negative stuff, but most of what I’m involved with is fairly uplifting and fairly positive.

A woman whose occupation exposed her to a wide range of contemporary music was not completely positive about all the music she heard: *“I like some of it but some artists are offensive and I just don’t like what they do.”*

One person, who had previously been a musician in a heavy metal band and was currently a producer and sound engineer for both heavy metal music and what he described as “mellow music”, implied that he had a negative perspective about music: *“I don’t really like metal any more but I’m known for it. I’m over-exposed to music. I’m over it.”*

Table 7: Current and previous employment in the music industry for each respondent

Resp no	Current job/s in the music industry	What job/s entails (unless self explanatory)	Type/s of music involved with	Level of responsibility for role/s	Level/s of musical control	Previous job/s in music industry
1	Non-professional musician Songwriter	Busking	Rock & roll: 1950s–90s	High, organises band	Total	Lecturer in popular culture
2	Band manager (own band) Freelance sound engineer	“Keeping people happy”: organising lights, venue, licensing, police, “whole environment”	Rave & dance music	High	DJs decide what to play	Sound engineer Technical director for raves & dance music
3	Retail	Selling a variety of popular merchandise (including records and CDs) to people generally aged 15-40 years	Sells a range of music - punk, rock, hip hop, not “real poppy” music but for “serious music fans”	High	Decisions made with partner	DJ
4	Band manager Music media (non-commercial)	Promotion liaison with record labels, touring, live concerts Financial management, reviews a lot of music that comes into the radio station	“Different sorts of Australian music”	Works with band High, reviews music and decides what gets played	Decisions made with band Total control	DJ Organiser: musical events
5	Director of own company Songwriter	Producing CDs	Electronic, different sub-genres, mainly guitars & vocals “Satirical country & western”	High Works with other musicians for both roles	Total control Other musicians involved with both roles	N/A
	Non-professional musician	Playing live music				

Continued over

Table 7 cont: Current and previous employment in the music industry for each respondent

Resp no	Current job/s in the music industry	What job/s entails (unless self explanatory)	Type/s of music involved with	Level of responsibility for role/s	Level/s of musical control	Previous job/s in music industry
6	Musical artist	Performing	Alternate rock, music for listening rather than dancing to	High	High	N/A
	Music teacher	Teaching music to young people 16-18 years of age	Wide range	Works with other teachers & follows curriculum	Works with other teachers & follows curriculum	
7	Music researcher Master of Ceremonies (MC)	Post graduate thesis Running dance parties/raves includes sound mixing, lighting & commentary	Dance, rock "eclectic", "open genre"	High for all roles	High control	Musical artist playing rock, jazz, metal & punk music
	DJ					
8	Retail Music teacher	Teaching music mainly to young people 16-18 years of age, but also some mature-age students	For both roles, "every kind of modern genre, e.g. rock, punk, dance"	High "making sure that what's taught is ethical"	For both roles, "draws on experience of staff & interest of students"	N/A
	Co-ordinator of live music events for young people			High		
9	Professional musical artist	Playing live music, mixing music, sound, lights	For all roles contemporary avant garde, not popular music, e.g. hip hop, dance, break, house, jungle, soul, funk	High for all roles	Own control for all roles	N/A
	Composer DJ Record producer					

Continued over

Table 7 cont: Current and previous employment in the music industry for each respondent

Resp no	Current job/s in the music industry	What job/s entails (unless self explanatory)	Type/s of music involved with	Level of responsibility for role/s	Level/s of musical control	Previous job/s in music industry
10	Lecturer in music studies	Teaching popular music: sound, audio & music theory	Contemporary popular music	High	High for all roles	Postgraduate research which involved data collection from "well known musicians"
	Professional musician Songwriter	Playing a variety of instruments: popular music		Other band members involved		
	Band manager Musical director Video producer Retailer Journalist Record producer Recording engineer			Management role, but lets band have some self-expression		
11	Freelance publicist Tour manager Promotion Organising recordings	For all roles, commercial music industry publicising national & international, events, running own business, writing grant applications	For all roles, mainly original contemporary music e.g. rock indie, folk country, jazz, metal, rock, dance	For all roles, autonomous but answerable to clients	High for all roles	Manager (of musical artists) Event manager Radio announcer Tour manager Personal assistant "for some well known musicians" Professional musician
12	Recording Producing Sound engineer	Looks after (own) studio, organising, mixing & mastering, creating CDs,	"Two extremes, either heavy metal or 'mellow acoustics'"	Either solo work, or working with a team	High	
13	Music teacher	1:1 workshop & classroom teaching	Rock, country	Has to work to competencies, but has some say	High for all roles	N/A
	Musician	Playing live music	Rock, country	High		
	Reading music	Reading music for other people	Wide range	High		

Mapping the music scene – “cultural intermediaries”

We found the term “cultural intermediaries” useful in helping us understand the roles that people in the music scene play. According to Negus¹¹ (p. 502), the term “cultural intermediaries” was introduced by Pierre Bourdieu in his book *Distinction*¹². It was associated with his comments on the new petit bourgeoisie and refers to:

*... all the occupations involving presentation and representation (sales, marketing, advertising, public relations, fashion, decoration and so forth) and in all the institutions providing symbolic goods and services ... and in cultural production and organization ...*¹² (p. 359).

Negus maintains that “The central strength of cultural intermediaries is that it places an emphasis on those workers who come *in-between* creative artists and consumers ... ”¹¹ (p. 503). In the context of the music scene Negus further comments that “The aim of numerous workers engaged in promotion and marketing is to link a product to a potential consumer by seeking to forge a sense of identification ... [including between] a listener and a musician”¹¹ (p. 504). Important players in the music scene include business people, artist and repertoire (A & R) staff and record shops¹¹. A & R personnel are thought of as the initial point of contact for new artists signing on to a new company. These staff have several roles including discussing “song arrangements with artists and book[ing] acts into a [music] studio”¹¹ (p. 503). Further enlightenment about the important roles that A & R staff play was provided for us by one of the people we interviewed:

A & R is vital. They're the people who make the decisions about what to pick up and what to drop and of course they usually do it with an idea of what's already been successful. They look for elements of that out there, amongst unsigned uncommitted performers and producers. Except performers are also influenced by what's already gone down on record so the whole thing feeds on itself really. In Australia, though, it's mainly dominated by overseas acts so Australian acts are not being developed. [For A & R] to develop an artist [they] want a long term career, a bit of longevity.

We asked respondents to depict with the use of pen and paper (for the face-to-face interviews) or describe (for the phone interviews) the roles of other people they interacted with in relation to their musical work. Since (as seen in Table 7 above) most respondents had more than one role in the industry, this turned out to be quite complicated for some. Nevertheless, we did obtain some valuable information this way. Figure 1 demonstrates the accumulated data collection from the 13 people we interviewed. The 13 respondents are represented in the darkened circle in the centre of the figure. The numbers in the circles refer to the number of respondents who mentioned each of the categories. The categories mentioned most frequently (7-9 times) are the closest to the respondent circle and are designated with the thickest lines. Intermediary categories (mentioned by 3-4 respondents) are depicted with thinner circles, and the lines for those categories mentioned twice are thinner again. Categories mentioned only once are on the outer edge of the figure and have the thinnest circles.

Most of the people mentioned might be described as “cultural intermediaries.” Interactions with various forms of media representatives were mentioned by a majority of nine people. This was followed by interactions with representatives from record companies: this was mentioned by eight people. Just over half of the respondents (n=7) talked about the importance of what was variously described as “punters”, “audiences”, “fans”, “party people”, “ravers” and “friends” (what Negus refers to as consumers¹¹ (p. 503)). There were smaller numbers of people mentioned in other categories. Of particular note is the one mention of a supplier and the one mention of

police (both mentioned by the same respondent). After explaining that there are “different rules for underground and club venues” this respondent explained how suppliers operated at raves:

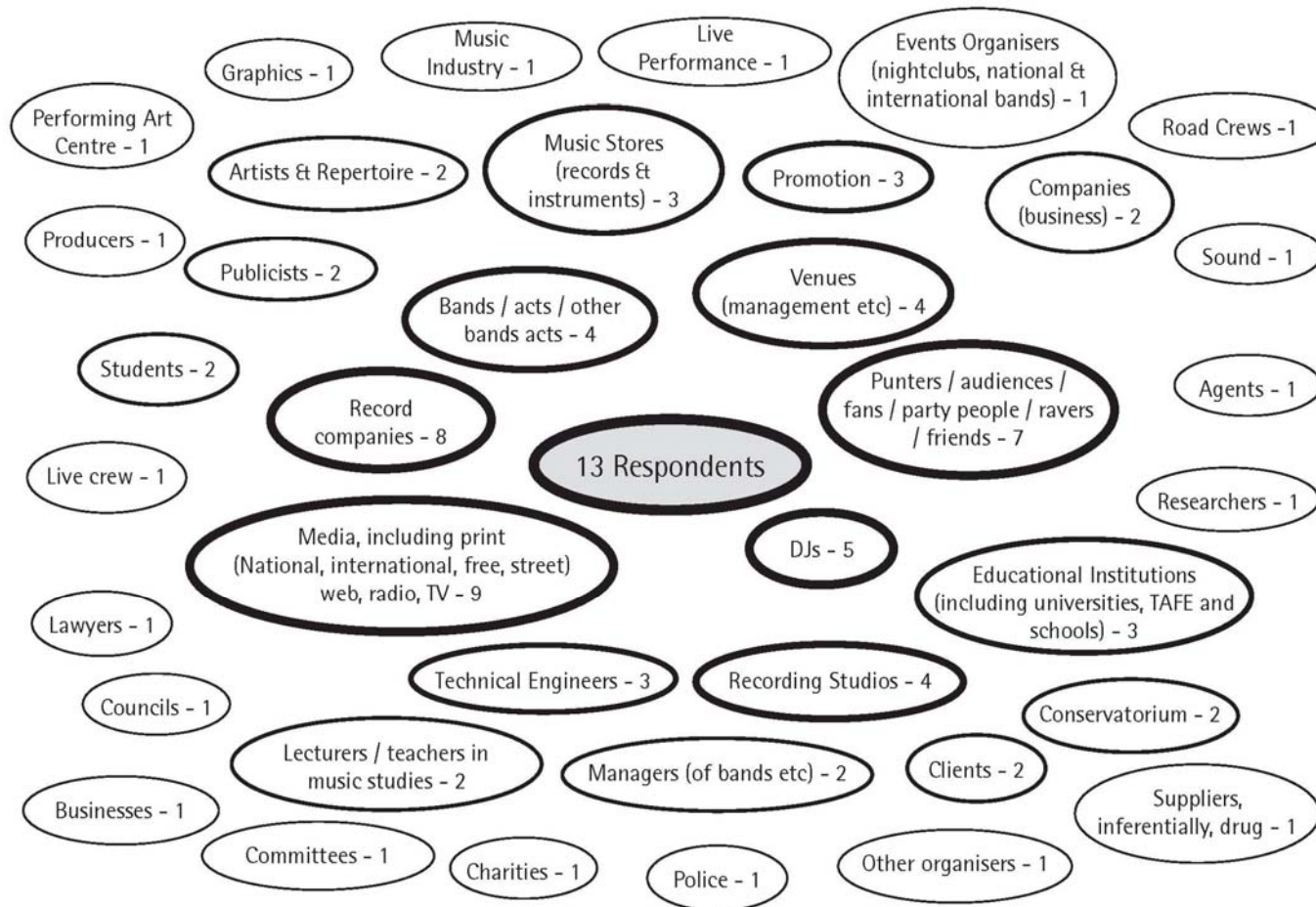
You'll have one or two people [drug suppliers] there [at a rave] and the bouncers would know who they were; [there are] helpers, people looking out to see if anyone else was there dealing who shouldn't be

A musician who had played with some well known Australian musicians spoke at length about the people he does not like to have contact with:

. . . the parasites. I don't like the large record companies. They have no morals, I don't want to have contact with managers. Most of the time I don't have to deal with them. A lot of the time they just want a percentage. They're the other side, they're not after your interests, but theirs. You're just a commodity. They like people to believe that the music industry exists in that square they've drawn and that outside of that nothing exists. That's not true. There's a whole heap of music going on that none of these people have anything to do with. So you get a very slanted view of what the music world is. [A lot of it has to do with marketing] record companies make CDs as a piece of plastic to sell to someone. And if you think it's for any other reason you're sadly mistaken. What's on that piece of plastic doesn't matter, the fact that it sells or doesn't sell is their only concern. . . . The artist, if he's lucky, is entitled to five to six per cent and he doesn't see a cent of that until after all the debts come out of that five to six per cent. The only people who make any money are the record companies.

The same respondent went on to talk about Independent record companies that alternative artists might approach. Realising that they might be missing out on potential money-making artists, the major record companies set up subsidiaries which they called “Independent”, but really were not. This, he believed, was a ruse to encourage artists who might not approach the larger companies, but would approach what they (erroneously) perceived to be Independent companies.

Figure 1: Mapping the music scene – respondents, consumers and cultural intermediaries



Personal drug use

All 13 respondents had, to varying degrees, used both legal and illegal drugs. As seen in Table 8, everyone had consumed alcohol: ten had been regular drinkers and of these eight were still drinking. One person had stopped drinking alcohol in their early 30s (one missing value). Twelve people had ever used tobacco and nine said they had used tobacco regularly. Four people were still smoking tobacco. Those who had stopped had done so between their mid-twenties and early thirties (one missing value).

Of the total sample of 13 respondents who had tried marijuana, seven had been regular users and three were still using this drug. Those who had stopped their use had done so between the ages of 21 years and 30 years (one missing value). A range of other illegal drugs had been used, but only small numbers of people had been regular users, and even fewer were still using illegal drugs at the time of interview. For some of the people who had used illegal drugs, that use had been experimental or irregular. Just two people had ever injected illegal drugs: one had been a once only experiment decades before, and one had been injecting for many years.

Table 8: Personal drug use of respondents (music industry)

Drug	N ever used	If ever used, N regular use*	If regular use, N current use	If ever regular, but stopped, age stopped
Alcohol	13	10	8	Early 30s**
Marijuana	13	7	3	21-early 30s**
Tobacco	12	9	4	Mid 20s - early 30s**
Amphetamine	8	3	1	25 & 29
Ecstasy	7	3	2	31
Cocaine	7	1	1	NA
"Trips"	5	0	NA	NA
"Magic" mushrooms	4	1	0	21
Heroin	3	1	1	NA
"LSD"	3	2	1	**
Benzodiazepines	3	1	0	18
Ketamine	1	0	NA	NA

* We informed respondents that our definition of regular use was "more than once a fortnight for 6 months or more."

** One missing value.

What makes music appealing to young people?

As well as providing specific information about music's appeal to young people, several respondents also provided generic answers to this question. These were also some of the most comprehensive responses. A typical one is from a woman who had a great deal of experience in a variety of roles, including the live music scene. She told us that music was:

... a really safe way to be really rebellious and really crazy and really energetic. And because of the nature of music itself ... it's something that does seem, particularly a drumbeat, that will universally unite anybody and there's theories about heartbeat and the womb and all that ... I think it has got something to do with this whole heartbeat thing ... [wherever you go in the world], there's always someone banging something together making a rhythm ... it's a human experience, not so much a youth experience ... but you get more set in your ways as you get older ... [but] young people ... are far more adventurous ... They don't have the responsibilities and also they don't have the parameters, they can just go and hear stuff and do stuff without worrying about mortgages and kids and jobs ... I think music also is an amazing way to bond, you meet people who like similar music to you and more than likely you'll actually like the people. It's a great way to relate in an environment, it comes back to that tribal thing and that

bonding. This is why you have so many subcultures in music, you've got like the goths and the metal, and then in metal you've got death metal, and thrash metal, and punk metal, and melodic metal, and heavy metal ... It's all those human variations ...

The same respondent also believed that the media had a big role to play in what made music appealing to young people:

Young people are attracted to music also, I think the media also has a big influence on this and the lifestyle that is shown and it's that lifestyle of hedonism. It's a really hedonistic lifestyle you know, you're screwing people, and you're drinking, and you're taking drugs, flying around the world and you're in glamorous locations and you're standing on a stage and there's all these people screaming at you. And the music industry is so far from that that it's just ridiculous. That's the pointy end of the pyramid and the vast majority of people who are attracted to music will never experience that, except from the passive position of the audience.

As seen in Figure 1 above, interactions with the media were reported by nine of the people we interviewed. Spooner and colleagues recommend that, although the evidence of a relationship between adolescent behaviours and the media is scant, attention needs to be paid to the role of the media (cited fully above ¹).

The view expressed by one man that “*it's a sociocultural thing, a space and identity*” encapsulates the views of many other respondents who believed that it was not only the music that was important, but the whole sociocultural environment. Several people, such as one of the musicians we interviewed, defined music as a way for young people to identify themselves:

It's the scene around it, you go to the pub, there are friends, drinks [you can] pick up [inferentially, sexual partners]. [Music is] an identifier with who you are. If you're punk, you're into punk bands. It really identifies who you are in a social scene.

Echoing views of what the respondents themselves thought of the music their work exposed them to, another man talked about the “emotional quality” of music.

One man's own experience led him to say:

... at some point when you're a young teenager, you listen to grunge music because it [reflects] exactly what you're feeling, you're against society [but at] weekends you're happy, so you listen to happy music.

Another man explained that the appeal of hip hop music to young people was due to the generation gap:

[It's] the classic sort of thing, people will look for things their parents can't relate to, something different from their parents. But a lot of kids now, their parents grew up with Jimi Hendrix and Led Zeppelin sort of music. So their parents wouldn't mind Nirvana. But their parents didn't get into hip hop.

The example below exemplifies a view articulated by several people (not only in response to this question, but overall) about the pivotal role that the music industry plays:

... most young people go for something that's quite unchallenging, dominant styles pushed by the music industry. I guess the way the music industry works is very unimaginative. The doors are closed for a lot of

innovation. If something pops through that's a little bit different then you get a whole lot of clones coming through, like a school of fish, one or two break away then others follow ...

Similarly, another respondent expressed the view that “It’s really well marketed material [which makes music appealing to young people].” In accordance with the view expressed above, he also went on to say, however, that this was not the case for all young people:

Generally there’ll be a main group who are trying to fit in and they go with what they’re told. You’ll always have the kids to the corner who’ll refuse to listen to it and will only listen to [alternative music] to apparently be different. It’s all very clever marketing.

Opinions about the range of music available to young people

In accordance with the data gathered from young people, people in the music industry mentioned a wide variety of musical genres that are available to young people. Several people, such as a musician we quote below, referred to marketing’s influence:

[There’s] a gulf between what [young people] desire and what they have available to them. It’s a fundamental philosophical question about agency and structure. You can only act within that structure. What the music industry delivers to radio is not necessarily about artistic merit. [Young people] are being manipulated, there’s a certain number of choices, it’s limited by what’s presented.

Some people were, however, convinced that there was a good range of music available. A musician who held this conviction said:

There’s lots more diversity these days. There’s really good stuff out there. There’s on-line music stores. There’s lots of choice. There’s a million Internet radio stations.

Another musician showed he agreed by saying “There’s a heap of stuff, and if they [young people] are interested, they can find it.”

In her role as an educator, a woman we interviewed believed that “Everything should be available to everybody.” But her view as a mother was different: “I don’t like the down messages, the hate music. I don’t like the negative messages.”

We were also interested in what sorts of music appeals to what sorts of young people. Only some data were gathered on this theme. Those who responded to this question mainly talked about the influence of hip hop music. One man who mentioned this genre of music believed that:

At thirteen to fourteen [years of age] young people listen to hip hop, what’s on the radio [they don’t have] the money for records etc.

A woman with a lot of music industry experience was one of the few who responded fully to this question. Echoing views reported in the section above, she distinguished between commercial music and alternative music, and the way they appealed to different sorts of young people:

There’s two disparate types, there’s the commercial music you hear on the radio, rock, indie, pop, it’s safe. That’s seventy five per cent [of young people]. Then there’s the other type of culture. They don’t want to know what’s on the radio, that’s where your metal and the punk comes from. That’s twenty five per cent [of young people]. They’re two quite diverse groups and they don’t mix. They dress in particular ways, it’s really quite distinct. If you’re working with that minority, getting to those people can be really hard.

Music's influence on the behaviour of young people: reflector or director?

Nearly everyone believed that, to some extent, music did affect young people, but that music was not necessarily a precursor for behaviour. A young man who had played a variety of roles in the music industry put it best when he said:

There's a big argument, is music a reflector or is it a director? ... For a lot of teenagers, music is like their best friend, they'll listen to a band that's talking to them about feelings they're going through, maybe depression, they'll listen to that music and just reinforce that [feeling of depression] over and over. Music can change the way young people feel.

One woman talked fully about the intricacies of the connection between music and behaviour, and also believed that this connection could work both ways in that:

... music is very contagious. I think music can set and also follow fashion trends but I think it's more of a trendsetter though. A lot of the artists can actually affect many of their followers, in some case to a large degree. [For example], heavy metal: the clothes, the language, the reactions. [But with] popular culture, music is not everything ... The thing about music is you don't have to think too much to comprehend it. You get a feeling from it, so some music makes them hate everything, but that may be how they want to feel. Music is an incredibly powerful medium ... you hear it and it makes you feel a certain way and if that's the way you want to feel, you like it, and if you don't, you don't like it ... while [music is] powerful, it doesn't inspire people, it's part of the package that people choose.

The other woman we interviewed also had a lot to say about the complexities of the relationship between music and young people's behaviour. She gave as a "really good example" hip hop music which:

A few years ago was very underground, you were considered a nut cos gangsta hip hop was not cool then suddenly you have some people who take the style [such as the clothes and the language, and then the music is put] into commercial releases.

A few people held the view that there was not a strong link between music and young people's behaviour. One commented that music was:

No more or less [influential] than other things ... for example video games, they're more influential. They're very involving but a CD is just audio ... you're not physically connected [as with a video game].

As a flow on from whether music could, in general, influence the behaviour of young people we incorporated subsidiary questions about what types of music could influence the behaviour of young people, and, in particular, whether respondents believed that the music they were involved with could do so. Responses to these subsidiary questions, particularly the latter one, were either non-existent or not very informative. Some particular types of music were, however, mentioned in this context. One being "gangsta rap" which one respondent thought was "definitely an influence ... it alters your perspective on society [to be] rebellious."

Music's influence on the use of drugs by young people

Several people we interviewed perceived links between some music and the use of drugs. Some, such as the young man we quote below, held this point of view quite strongly:

Messages that we're constantly hearing about the use of drugs will sink in because artists that they're listening to are their peers. That's the voices they're listening to, the messages coming through. It [drug use] will definitely be seen to be normal, to be cool, a way of climbing the social ladder, to be part of the cool group, the in-crowd.

A professional musical artist (who in the past had experimented with a few illegal drugs but was now very anti-drug use) believed rave music to be

... a sound, a scene, a culture, born from not just the environment but both culture and the drug scene, the drug scene gave rise to music culture. Disco' was conceived from taking drugs. They don't really understand the music until they take the drugs, because the music was created from taking drugs.

A non-professional musician (who had used several illegal drugs) held a similar view:

Music is produced by young people who are mostly consuming drugs themselves, most people in the industry I know of take drugs, or have. The physiological effects of the drug help shape the music that people produce. Music often reflects the drugs of the era - the mixing together creates a milieu in which drugs play a part.

He went on to give examples of how “the drugs help produce the music and help it to be consumed.” The examples he gave included

... punk music and speed, punk is short, sharp and jagged, like the drug. In the eighties there was cocaine slick [such as music produced] by The Eagles and Fleetwood Mac. In the nineties the dance stuff, long drawn out with DJs, the songs segued [there was] no start, no finish, like the drug [ecstasy] itself. With the dance scene ketamine [is consumed], it's short [acting], a near death experience. There's particular music [that goes with it] such as techno' music. For it to work, there has to be this synergy.

One man who was involved in the dance scene believed that “some people [who] get into drugs blame the music, but it's the drugs.”

Another man strongly believed that hip hop music influenced marijuana use: “Every hip hop song mentions pot, so they [young people] go, ‘It's cool, I'm definitely gonna try that.’” Another respondent also believed there to be a link between hip hop music and marijuana use, but was more guarded by also linking the influence to willpower: “Hip hop [music] is related to marijuana use ... Some people who may be weak willed may be influenced.” Other respondents also linked the uptake of drug use with personality and the way, for example, “substances react within those individuals.”

Someone who had experience of managing local, national and international bands talked about how one of his roles was for “some touring groups, organising drugs for them.”

Some people maintained that there was not a strong causal relationship between music and drug use. A musician we interviewed (who was also well read in the area of popular culture) said:

[Music is] like all mass media. It's not a simple direct relationship, it's a more subtle and sophisticated thing feeding back to the effect of the sociocultural environment ... It's not that simple. Even junkie rock stars like Keith Richards emerge from a certain social condition. [There's] a synergistic effect. It may be related to the popularity of the drug. It's not a direct relationship.

Does the music that respondents were involved with influence young people's views about drug use?

We also wanted to gauge whether respondents would talk about whether the music they were involved in influenced young people's views about drugs. The responses to this question were not very comprehensive and several people gave generic responses such as "*No music directly influences people to use drugs. It's not a direct cause and effect.*" In response to this question a woman said "*I have seen it.*" Another respondent absolved themselves of personal responsibility when they said "*It probably can. It's usually other people's music I deal with so I don't have any say.*"

Talking more generally about music he was not directly involved in himself, one person mentioned the fact that the lyrics in heavy metal music were "undecipherable." This view concurs with the findings from the data we gathered from young people.

In the context of talking about her role as an educator teaching contemporary music, mainly to young people, one woman said "*We often talk about the myth that music's about 'sex and drugs and rock n roll', but it's not like that any more. It was like that in the seventies.*"

Some information relevant to this question was gleaned from responses to the more general question we asked (reported above) about music's influence on the use of drugs by young people. A young man who had organised several raves talked about how a rave was "*an environment made for drugs – that's the whole point.*" He also said there was "*lots of money [to be] made [at raves] by selling alcohol and drugs ... Music is the most important thing, but you also go to take drugs.*" When we asked specifically about whether the music he was involved in influenced the use of drugs by young people, the same respondent contradicted this earlier statement by responding negatively when we asked whether the music he was involved with influenced young people's views about drug use: "*No. I think people who go to raves enjoy the music a great deal.*"

Two people said the music they were involved with had anti-drug messages. One was a band manager who explained that this was because the leader of the band "*has strong ethical, moral Christian beliefs.*" A performer said "*I hope it does [influence young people not to use drugs].*" He went on to say how this could make life difficult for him:

... but when I say something, or make it known that we [including other people he performed with] think this way, something that goes against the materialistic way, then it's just us and all this other stuff which says that [it's okay to use drugs], then it just makes you look uncool.

Such anti-drug performers may be examples of musicians who play "straight edge" music (a genre we had not previously heard of and which we came across in our web searches). We discovered that

Straight edge is a subculture that was headed by intensely sober, hardcore bands ... in the early 80s ... Straight edge not only refers to music, but also refers to its listeners who adopt the straight edge lifestyle in order to better themselves and the world they live in ... the notion of straight edge has been established as a set of values that go against smoking, illicit drugs, and promiscuous sex"¹³

Views about the use of drugs by young people

Respondents gave thoughtful answers when asked for their opinion on the use of drugs by young people. Responses were mixed and ranged from believing that it was up to young people themselves, that there was no harm in the illegal "party" drugs (such as ecstasy), to being very censorious about the use of all drugs, including alcohol and tobacco.

Several people specifically mentioned the importance of using drugs safely. One musician (who at the time of interview was using several drugs) said: “*If they [young people] want to do it, that’s their business. I just think they should be informed and safe about it.*” Another musician (who had experimented with a few legal and illegal drugs, but had not used any drugs at all for several years) was opposed to young people using drugs, but also mentioned the importance of information:

I don’t think it’s a great idea. Hindsight is a wonderful thing. For most young people it doesn’t ruin their lives. Most people move on. If it was a choice, I’d rather they didn’t do it, but you can’t condemn young people out of hand for experimenting. [They] need information about the side-effects so they can make an informed decision. Let them know about the potential consequences.

Someone who had a history of using several drugs (and was still using marijuana and amphetamine, but had never injected) started by saying “*Safe use is OK.*” But when prompted he said he did not approve of heroin, tobacco or alcohol use, nor did he approve of injecting drug use.

A respondent who had a very anti-drug use stance said “*I hate them doing it. I’ve seen drugs destroy people.*” The following quote is from another respondent who was very anti-drug use. He also mentioned the problems he had seen with friends:

It’s really tricky. I don’t like it because I’ve had so many friends, seen so many people completely destroyed and their own lives ended because of drugs. Drugs in general I hate. But drugs are part of growing up ... it’s easy to make a mistake. It’s an easy mistake to make, because of inexperience. Education often doesn’t work and kids have to go through it themselves.

Views about society’s attitude to drug use

Most people voiced strongly held views when we asked them “Do you think society is too permissive about drug use, not permissive enough or just right.” We followed this question by asking respondents to embellish their answer by explaining the reason for their view.

Several responses centred around the division between society’s attitude to the legal drugs alcohol and tobacco (which were noted by those who expressed this view as being the most dangerous drugs) and illegal drugs. These responses are typical of this general theme:

It’s a dreadful hypocrisy.

[Society’s attitudes are] misguided and ill informed. Some drugs are legal and some are illegal, it’s ecstasy versus alcohol. [Citing some morbidity data, this respondent noted that lots of people die from alcohol use] but one person dies [from ecstasy use] then ‘Oh my God, Anna Wood has died.’

A respondent (who used both legal and illegal drugs) believed society’s attitudes were “*dishonest, morally bankrupt, puerile and unfair.*”

As well as recognising the danger of tobacco use, one person also alluded to the underlying problems that may be a precursor for drug use when she said:

Tobacco should be outlawed ... drugs are part of a bigger problem. If you could solve all the other problems you wouldn’t have problems with drug abuse.

One young man's response was more general as he stated his belief that individuals had a responsibility for their actions:

It stretches beyond drug use. Everyone thinks they have a right to do whatever they like. It's a general attitude, we're lazy as a culture, we don't care enough about anything.

Recognising the diversity of societal views one person commented:

It's fragmented, some sections of society are more hard line than they need to be, other sections, those who are involved [in drug use] have more liberal views about the non-consequence of it.

Views about the music industry's responsibility for limiting references to drug use in music

Most people we interviewed believed that the music industry has some responsibility to limit references to drug use in music. Without being specific about drug references, two people specifically referred to Eminem lyrics and their effect on young people. One said:

It depends on the age. Young people listening to Eminem. He's a good lyric writer but the content is not right for young people.

The other person who mentioned Eminem said:

Well there has to be some sort of responsibility. Lots of young people listen to Eminem, twelve, thirteen, younger. If they listen to that and nothing else, they're not going to respect society.

A musical artist believed strongly that the music industry did have some responsibility and personalised his view by saying:

As an artist, and when you become popular, you discover that kids really listen to what you're saying. People can be really life changingly affected by some of your music. You don't realise that until large numbers of people listen to your music and they come up to you, then you start to think about what you're saying. This is a revelation of sorts. You realise that you do have a responsibility.

He then went on to talk more generally about the music industry:

Definitely the music industry has a responsibility to do the right thing. But it's in the hands of a few powerful people and they're driven by money, not what's right and wrong.

Some people maintained that any censorship was unacceptable. One musician who was of this opinion believed that musicians had no more responsibility than "any artist does. Then you're into censorship and that's just unacceptable. It's the responsibility of artist to reflect critically upon society." Another musician was adamant in his response: "Absolutely not. It's a question of free speech. Society should regulate it. Not government or the music industry."

In reply to a question about whether a comment (about record companies not caring about what was on CDs, as long as they sold: reported above) applied to drug references in lyrics, the respondent answered by saying:

If it sells, that's all they care about. If it creates a problem it can be good, it's advertising. If you're looking for quality control, they don't care what's on it [the CD].

Suggestions for improving the interview/interview questions

At the end of the interview when asked for suggestions about how the interview, or the interview questions could be improved, a few people offered their ideas. One person said:

[There is] an assumption in the title and the questions. [The researchers] may need to be more neutral. It's obvious that you're looking for influence and effect.

Three other respondents made similar comments.

Another person thought these two questions we asked were too broad:

What makes the music [they were involved] in appealing to young people?

And

Do you think the music industry has any responsibility to limit drug references in music?

One person believed we should ask “Why kids listen to the genres they listen to?”

The final suggestion was related to the shortness of the interview and how it ended:

It did seem to end very quickly. You could ask more questions. [It would be useful] to find out people's experiences to do with music and drugs. That might have been influential. The drugs they've taken related to the music scene, to bands and venues.

At the end of the interview we also asked “Is there anything else you think is important related to music and drug use that we haven't talked about?” Some people just responded “No” to this question whilst others used the opportunity to reiterate points they had already made, or to say that they had enjoyed the interview, or that they wanted to take part in any further stages of research. One woman (who was very enthusiastic about the research and was one of those who wanted to take part in further stages) was, however, concerned about how the results were going to be written up and disseminated:

[There is] no room for moral judgment, Take care with disseminating the information. The media will look for an angle. It's really important to disseminate properly. Be mindful about what you're getting into: drugs, music, youth. You're potentially standing in a minefield. It [the findings] must come to light but may not be handled sympathetically. Talk to the publicity unit [at ANU].

Discussion

We interviewed a wide cross section of people involved in the music industry. As is common, recruitment initially proved to be slow. Snowballing using business cards was not very successful, but when we used personal contacts it worked well. Since most people we interviewed were in paid employment, and further research will involve some people in highly paid positions, it is unlikely that the provision of an honorarium would improve recruitment. Making direct contact, such as via websites, or phoning radio stations, or phoning people in the music industry directly, may be viable as recruitment strategies.

Whilst we were able to gather valuable information, we were not able to establish the same rapport for the two phone interviews that we were able to establish for the face-to-face interviews.

For reasons of confidentiality we gathered only a small amount of socio-demographic information. Some additional questions, such as income, may be useful in further research.

We found that everyone willingly spoke about their personal drug use.

The importance of people who had jobs in marketing, the media and major record companies was a recurring theme. We did not interview any major players from these domains but by the time we had to curtail the interviews we had been given links to people in major record companies.

It is likely that some categories depicted in Figure 1 are not mutually exclusive and could be subsumed under others. For example, some (such as managers and promotion) may fall under the generic heading of artists and repertoire. These categories, will, however, enable some use of prompts for data collection for mapping in further research.

Most of the questions we developed for people we interviewed in the music industry worked well but four did not:

- From the way the question was designed it was difficult to interpret what level/s of responsibility respondents had for their jobs, how much control they had over the music their job involved them with, and whether anyone else was involved with those decisions.
- The questionnaire was designed in such a way that the question about what sorts of music appeals to what sorts of young people was incorporated into a question about respondents' opinions about the range of music available to young people. In any future data gathering this question should be separated since we did not gather very much information on these themes.
- Responses to subsidiary questions (incorporated into a question about whether music could influence the behaviour of young people) were either non-existent or not very informative.
- The question about the influence of the music respondents were themselves involved with on young people's use of drugs worked well only for some of the people we interviewed.

Whilst some problems may have been due to the interviewer not probing enough, the questionnaire needs refining to enable us to gather richer data in response to these questions.

If we follow advice from some respondents, we also need to ask more generic questions about popular culture's influence on the use of drugs by young people, rather than focusing only on the influence of music. Feedback from respondents also indicated that:

- Questions related to what makes music appealing to young people, and whether the music industry had any responsibility to limit drug references in music were too broad and need to be better teased out.
- We should ask questions about why young people listen to the genres they listen to.
- We could ask more questions, specifically questions about experiences to do with what context related to music particular drugs have used in.

The latter point may also be worth considering for the questions we ask of young people in any further research.

MUSIC VENUES

We now draw the two data collections together to report on our findings about music venues gleaned from both the interviews with young people and from the interviews with people in the music industry.

From both data collections we wanted to enhance our understanding of music venues that young people might patronise in Canberra. We found that there are very few catering for under 18 year olds, but several for people aged 18 years and over. Just about everyone we interviewed informed us that security in Canberra is very strict wherever alcohol is being served and that it is virtually impossible for people below the age of 18 years to gain admission to such events. The following quote from a respondent in the music industry captures the sort of information we were given about under-age venues: “[*The laws*] are stringent in the ACT about alcohol and people under the age of eighteen. It’s related to massive insurance fees and liquor licenses.” Another respondent provided some local history about illegal drugs at venues:

There was a famous case in Canberra where [someone] was dobbed in as he was setting up the venue ... [and] dragon pills were found. [Events are] now more professionally organised.

Two people told us about “bush raves” or “outdoor gigs” around Canberra where, most commonly, cannabis and “trips” are used. One respondent provided us with details of how to find out where one event was. It seems likely, therefore, that researchers involved in further investigation would be able to gain an entrée to such events.

We gained information about venues quite quickly and had soon reached ‘saturation point’ (i.e. respondents were not naming any venues that we had not previously heard of, either from the local press or from previous interviews). Canberra is a relatively small city and as a consequence has fewer venues for live music than cities such as Sydney or Melbourne. In addition, the live music scene is very fluid in Canberra with venues frequently closing down. We believe, however, that it will be possible in further research to undertake mapping in Canberra and other cities by using similar methodologies (i.e. by asking respondents and by following the local media).

CONCLUSION

Many different forms of music were mentioned by both the young people we interviewed and people in the music industry. Further research will allow for a more detailed investigation and explanation of these different forms of music including, as suggested by one of the people we interviewed, some ethnographic work.

Our findings are commensurate with other research to date which suggests a complex association between music and drug use, which exists in the presence of multiple interrelated developmental, social, economic, psychological, environmental, and other factors⁷. Different genres of music place a different degree of emphasis on drug use and contain different patterns of drug references. Young people with a tendency towards dependency may seek out certain types of music. All these details and more must be taken into account in any future study of the influence of music on behaviour. What policy makers, parents, and young people need to know is whether

or not, and to what degree, drug references in music might be associated with harm to the well being of children and young people.

In the meantime, public debate and drug prevention are often seen as too simplistic by many young people, and are devalued in their eyes by a “good and evil” view of drugs, which is not seen as realistic. In the last few decades, adults have come to expect to be provided with health information in a non-paternalistic manner by health professionals and government, so should we be surprised that young people expect the same?

These pilot studies gave us the opportunity to critique our methodology and to highlight difficulties encountered in the recruitment and interviewing process. We anticipate that our experiences will inform any further research, which will look at the issues in a more rigorous and detailed manner and involve much larger sample sizes for data collections with young people and with people in the music industry.

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APPENDIX 1: CONSENT FORM FOR YOUNG PEOPLE

I (*interview ID No, give the respondent their interview number on an NCEPH business card*) understand that this interview related to the research called:

To what extent does popular music influence the acceptability of drug use among 16- to 18-year-olds? A pilot study

is being conducted by Mr Alex Strachan. Alex is currently based at the National Centre for Epidemiology and Population Health (NCEPH) at the Australian National University. He is undertaking this research as an elective as part of his medical degree at Glasgow University.

This pilot study is investigating the messages different forms of popular music convey about the social acceptability of illicit drug use, the types of popular music preferred by young people, illicit drug use by young people and the perceptions of young people about the acceptability of illicit drug use.

I (interview ID No) understand that I will not be required to sign the consent form, and that I will provide oral consent. I have been informed that a witness is required for the purposes of oral consent.

The witness is:

I have been informed that I will be asked a questions about:

- my background;
 - any previous and current drug (including alcohol and tobacco) use;
 - my tastes in music, the contexts in which I listen to music and how much music I listen to;
 - my views about the social acceptability of drug use
- and
- my views about the messages different forms of popular music convey about the acceptability of drug use.

I have been informed that that I can refuse to answer any questions or reply to them as briefly or fully as I choose and that all possible precautions have been taken to protect my identity and the security of the information I provide, to the extent that this is permissible by law.

I have been informed that other members of the research team are Dr Phyll Dance, Mr Peter Deane and Dr Gabriele Bammer (all based at NCEPH). The interviewer has informed me that the results of this pilot study will be made available to all members of the research team and will inform a future study planned for a detailed investigation of how different forms of popular music influence the social climate for young people, particularly the acceptability of illicit drug use. In addition, as part of his requirements for his elective at NCEPH, Mr Alex Strachan will write a report on the findings related to the interviews.

I have been informed that:

- this interviewed will be taped, with my permission;
 - the tape, completed questionnaire and transcript will be stored in a locked filing cabinet in a locked office. These will be identified only by my interview number, not my name;
 - when entering data into the computer, or referring to comments made by me in the report, my interview number will be used, rather than my name;
 - data keyed into the computer will be password protected with a password known only to the researchers
- and
- any documents related to the research will be written in such a way that there will be no identifying information about me.

I understand that I can ask questions at any time during the interview and that, as long as they do not involve a breach of another's confidentiality, the questions will be answered. I also understand that I have the right to refuse to answer any questions during the interview and that I can terminate the interview at any time. Choosing to withdraw from the interview will not lead to any hard feelings or other negative consequences.

I understand that the interview will take approximately one hour to complete. The interviewer has informed me that I will be given a copy of this combined consent form/information document.

If I have any questions or concerns about the study, I will contact the Chief Investigator - Dr Phyll Dance on:

Ph: 6125 5612,

Or the Senior Investigator - Dr Gabriele Bammer on:

Ph: 6125 0716.

If I decide later that I wish to withdraw from the study I will contact Dr Dance or Dr Bammer and give them my interview number. They will then undertake not use the information I have provided and will shred the documents containing the information I have provided.

Should I have any problems or queries about the way in which the study was conducted, and I do not feel comfortable contacting Dr Phyll Dance, or Dr Gabriele Bammer, I am aware that I may contact:

The Secretariat of the Human Research Ethics Committee, Research Services Office, The Australian National University, Phone number: 02 6125 2900.

WITNESS: I am satisfied that (interviewer ID No) has been made aware of the issues covered in the consent form.

Signature *of witness*: Date:

APPENDIX 2: CONSENT FORM FOR PEOPLE IN THE MUSIC INDUSTRY

I (name) understand that this interview related to the research called:

How do different forms of popular music influence the social climate for young people, particularly the acceptability of illicit drug use? A pilot study

is being conducted by Dr Phyll Dance who is a Research Fellow and Lecturer at the National Centre for Epidemiology and Population Health (NCEPH) at the Australian National University.

This pilot study is investigating the messages different forms of popular music convey about the social acceptability of illicit drug use and how different sections of the music industry are involved in shaping and disseminating those messages. The information obtained in this pilot study will inform a fuller study which the researchers plan to conduct in the future.

I have been informed that I will be asked questions about:

- my background;
- my position in the music industry;
- my views about illicit drug use and my own use;
- my views about different forms of popular music, the messages they send about the acceptability of illicit drug use, and how influential those messages are likely to be for young people;
- my views about how the music industry is involved in shaping and disseminating those messages' and
- my views about the most desirable role of the music industry in society.

I have been informed that that I can refuse to answer any questions or reply to them as briefly or fully as I choose and that all possible precautions will be taken to protect my identity and the security of the information I provide, to the extent that this is permissible by law.

I have been informed that other members of the research team for this pilot study are Mr Peter Deane (NCEPH) and Dr Gabriele Bammer (NCEPH). The interviewer has informed me that the results of this study will be made available to all members of the research team and will inform a future study planned for a detailed investigation of how different forms of popular music influence the social climate for young people, particularly the acceptability of illicit drug use.

I have been informed that:

- this interview will be taped, with my permission;
- the tape, completed questionnaire and transcript will be stored in a locked filing cabinet in a locked office. These will be identified only by my interview number, not my name;
- when entering data into the computer, or referring to comments made by me in the report, my interview number will be used, rather than my name;
- data keyed into the computer will be password protected with a password known only to Dr Dance and Dr Bammer and
- any documents related to the research will be written in such a way that there will be no identifying information about me.

I understand that I can ask questions at any time during the interview and that, as long as they do not involve a breach of another's confidentiality, the questions will be answered. I also understand that I have the right to refuse to answer any questions and that I can terminate the interview at any time. **There will be no negative consequences from terminating the interview.**

I understand that the interview will take approximately one hour to complete.

The interviewer has informed me that I will be given a copy of this combined consent form/information document.

If I have any questions or concerns about the study, or if I later decide that I want to withdraw from the study, I can contact:

the Chief Investigator - Dr Phyll Dance on: Ph: 02 6125 5612,
or the Senior Investigator - Dr Gabriele Bammer on: Ph: 02 6125 0716.

They will then undertake not use the information I have provided and will shred the documents containing the information I have provided.

Should I have any problems or queries about the way in which the study was conducted, and I do not feel comfortable contacting Dr Phyll Dance or Dr Gabriele Bammer, I am aware that I may contact:

The Secretariat of the Human Research Ethics Committee, Research Services Office, The Australian National University, Ph: 02 6125 2900.

I consent to the interview

Signature: Date:

APPENDIX 3: FLYER USED FOR RECRUITING YOUNG PEOPLE



Researchers at the National Centre for Epidemiology and Population Health at the Australian National University are conducting a pilot study to investigate young people's views about music and about drug use.

We are interested in interviewing people between 16 and 18 years of age.

The interviews will be conducted between 30th May 2005 and 15 June 2005.

The interviews will take about an hour to complete.

We do not need your name or any other identifying information.

If you would like to be interviewed please contact:

Alex Strachan on:

0414 976 278

APPENDIX 4: INTERVIEW QUESTIONNAIRE FOR YOUNG PEOPLE



**To what extent does popular music influence the acceptability of
drug use among 16- to 18-year-olds?
A pilot study**

PILOT QUESTIONNAIRE FOR ADOLESCENTS

Interview No: Interviewer name:

Could you please tell me how old you are?

..... (*age to be entered into database*)

If not satisfied that aged 16 or more, or if aged more than 18, gently terminate interview.

If aged 16-17, is the potential respondent sufficiently mature to participate in the interview?

No, gently terminate interview

Yes, continue

Throughout the interview, continue to observe young people aged 16-17 with extra attention.

Is the potential respondent intoxicated?

Yes, gently terminate interview

No, continue

Is the potential respondent in withdrawal?

Yes, gently terminate interview

No, continue

Does the potential respondent's mental state interfere with their ability to give informed consent?

Yes, gently terminate interview

No, continue

IF SCREENING ALLOWS, DO INFORMED CONSENT PROCEDURE (CONSENT FORM ATTACHED SEPARATELY).

Interview commenced: Date: Time: Interview venue:
.....

Now to start the interview. Is it OK if I begin with a few questions about you?

1. Is Canberra where you usually live?

- 1. Yes
- 2. No, specify usual place

2. Do you mind telling me whether you're still at school?

- 1. Yes
- 2. No

3. If "Yes", are you studying for your

- 1. Year 10 Certificate?
- 2. Year 12 Certificate?
- 3. Neither?

If "No", i.e. left school:

4. Did you get your

- 1. Year 10 Certificate?
- 2. Year 12 Certificate?
- 3. Neither?
- 4. NA, still at school

If left school:

5. Have you done any courses since leaving school?

1. Yes, ***specify, may be more than one, record all***

.....
.....
.....

- 2. No
- 3. NA, still at school

If left school, or if still at school ask if there's any employment:

6. Do you mind telling me what your current employment status is? (*e.g. Youth Allowance, benefits, employment full time, or part time, if employed, specify without being too specific and identifying, NB, may be more than one, record all.*)

.....

.....

.....

I'd now like to get a bit of information about your tastes in music.

7. Could you tell me what type/s of music you like (*probes, if necessary, techno', pop, heavy metal, indie, classical, Christian, evangelical, world, etc*)?

8. Can you now name some of your favourite (*as appropriate depending on answer above*) groups artists?

9. And now what about some of the songs/music that you like best?

10. Now could you name some of the lyrics from some of these songs that stick in your mind.

11. Let's talk about the contexts in which you listen to music and what you listen to.

Prompts: Start with waking up and work through the day.

E.g. Do you listen to music in bed when you wake up? What sort of music? What do you listen to (radio, CD, IPOD etc).

Then what do you do? Do you listen to music? What sort? What do you listen to? Etc.

12. What do you like to do when you go out? Is music involved?

If so –

What sort?

If live bands

What sort of the live bands do you see?

Based on their answers above, feed back to respondents what you have heard and ask for confirmation. e.g:

13. From what you've said, it seems like you listen to music about xx% of the day.

The main types of music you listen to are xxx

You mostly listen to music on (radio/CD/IPOD etc)

Is that about right?

14. What is your religious denomination?

1. Catholic

2. Anglican (Church of England)

3. Uniting Church

4. Presbyterian

5. Greek Orthodox

6. Baptist

7. Lutheran

8. Other, ***specify***

9. No religion

15. What do you think about young people using drugs?

Allow them time to answer as they see fit; then prompt for any missing answers on tobacco, alcohol, ecstasy, heroin and speed.

16. Do you think society is too permissive about drug use, not permissive enough or just right?

Why do you say that?

17. Do you think the music young people listen to might influence their views about drugs? Why do you say that?

18. Do you think the music you listen to influences your views about drugs? Why do you say that?

19. How many songs can you name that make reference to drug use? ***(Prompt for names of musicians and for any particular lyrics, prompt to get an exhaustive list.***

20. What responsibilities do you think the music industry (eg, record companies, radio stations, TV shows) has in terms of promoting music that has references to alcohol, tobacco and other drugs (*prompts, complete censorship, partial censorship, no censorship*)

We're now nearly the end of the interview but before we finish completely there's a few questions about the interview itself.

21. As I said at the beginning, this has been a pilot interview and NCEPH researchers are hoping to do a full-scale study later. I'd now like to ask if you have any suggestions about how the interview, or the interview questions, could be improved?

If relevant, i.e. only ask if other than personal contact:

22. Would you mind telling me how you heard about this interview?

- 1. Personal contact
- 2. Flyer
- 3. Other respondent/s
- 4. Other, specify

23. Do you know of any other people aged 16-18 who might be willing to do this sort of interview?

- 1. Yes, *specify how many*
- 2. No
- 7. No disclosure
- 8. Not applicable

If "Yes", as relevant, according to whether recruitment is ongoing or near completion:

24. Would you be able to give them a flyer/s about the interview?

- Yes, *specify n flyers given*
- No, doesn't want to 0
- No, they already know 0
- Not applicable 0

25. Is there anything else you think is important related to music and drug use that we haven't talked about, or any questions you'd like to ask related to this interview?

THANK YOU VERY MUCH!

DON'T FORGET: RECORD TIME FINISHED, LENGTH OF INTERVIEW, SIGN BELOW.

Time finished: Length of interview:

Signature *of interviewer*

APPENDIX 5: WRITTEN QUESTIONNAIRE FOR YOUNG PEOPLE



PILOT QUESTIONNAIRE FOR ADOLESCENTS

1. About how much money do you get a fortnight? (*To nearest one hundred dollars.*)

.....

We would like to ask you a couple of questions about your sexual identity:

2. Do you identify as ...

1. Male?
2. Female?
3. Other? *Specify*

3. Do you identify as ...

1. Heterosexual?
2. Gay?
3. Bisexual?
4. Transgender?
5. Other? *Specify*

4. Do you mind telling me whether you're ... ?

1. Single
- Or whether you have a:***
2. Partner
 3. Boyfriend/girlfriend
 5. Other? *Specify*

I'm now going to ask for a bit of information about any drugs you've might have used. Please turn over the page.

5. Have you ever tried:

Drug	Yes/No	If “Yes” Have your ever used regularly (at least fortnightly for several months)?	If “Yes”, are you still using now?
Tobacco?			
Alcohol?			
Marijuana?			
Heroin?			
Speed?			
Ecstasy?			
Cocaine?			
Benzos (e.g. valium)?			
Other pills?			
Other drugs? <i>(specify)</i>			
Other drugs? <i>(specify)</i>			
Other drugs? <i>(specify)</i>			

Thank you for taking the time to give your answers!

APPENDIX 6: FAVOURITE SONGS OF YOUNG PEOPLE

Favourite group/artist	Favourite song(s) by group/artist	Musical genre/style*	N respondents reporting as favourite artist
...And Oceans		Death/Black metal	1
Alicia Keys		R&B	1
Amerie	"One thing"	R&B	1
Andreas Wollenweider		New age	1
Battery	"Norland"	Alternative metal	1
Belle & Sebastian		Alternative pop/rock	1
Britney Spears		Dance/teen pop	1
Bush		Alternative pop/rock	1
Cannibal Corpse		Death/Black metal	1
Children of Bodom	"Hate me"	Death/Black metal	1
Crosby, Stills, Nash, & Young	"Almost cut my hair"	Rock	1
Dave Brubeck		Jazz	1
Donovan	"Sand and foam"	Folk	1
Elvis Presley		Rock and roll	1
Eminem		Rap	1
Franz Ferdinand	"Darts of pleasure"	Alternative pop/rock	2
Jack Johnson	"Flake"	Pop/rock	2
Jeff Buckley	"Hallelujah"	Pop/rock	1
Jet	"Are you gonna be my girl"	Rock	1
Jimi Hendrix		Rock/blues	1
John Butler Trio		Rock	1
KMFDM	"A drug against war", "Virus", "Go to hell", "Dogma"	Industrial	1
Kraftwerk		Electronica	1
Led Zeppelin	"The rain song"	Rock	1
Maximo Park	"Apply some pressure"	Alternative rock	1
Metallica	"Nordland"	Heavy metal	2
Miles Davis		Jazz	1
Ministry	"Psalm 69", "Dogma"	Industrial	1
My Dying Bride	"The soulless bride"	Death/Black metal	1
N.E.R.D.	"She wants to move"	Rap	1
Nine Inch Nails		Industrial	1
No Doubt	"Just a girl", "Don't speak"	Pop/rock	1
Queen	"Bohemian rhapsody"	Rock	1
Rammstein		Heavy/Industrial metal	1
Razed in Black	"Oh my goth"	Industrial	1
Snoop Dog	"Signs"	Rap	1
The Beatles		Pop/rock and roll	1
The Decemberists	"July July"	Alternative rock/pop	1
The Hollies	"He ain't heavy, he's my brother"	Pop/rock	1
The Kaiser Chiefs		Alternative pop/rock	1
The Killers	"Mr Brightside"	Alternative pop/rock	1
The Streets		Electronica	1
The Waifs		Folk-rock	1
Usher	"Caught up"	R&B	1
Wumpscut	"Silent green"	Industrial	1

* Genre/styles attributed to groups/artists are those on the website www.allmusic.com

APPENDIX 7: FAVOURITE MUSICAL STYLES MENTIONED BY YOUNG PEOPLE

Genre/Style*	N respondents listing as a favourite style								
Alternative pop/rock	7								
Pop/Rock/Blues	6								
Electronica/Dance/Industrial	5								
Metal	4								
Rap	3								
R&B	3								
Jazz	2								
Classical	1								
Folk	1								
New age	1								
Goth	1								
Latin	1								

Genre/Style*	Respondent number:								
	1	2	3	4	5	6	7	8	9
Pop/Rock/Blues		x	x		x	x	x	x	
Alternative pop/rock	x	x	x	x	x		x		x
Metal	x		x					x	x
Electronica/Dance/Industrial	x	x		x		x			x
Rap						x	x	x	
Jazz					x			x	
R&B						x	x	x	
Classical									x
Folk					x				
New age					x				
Goth	x								x
Latin								x	

* Genre/styles attributed to groups/artists are those on the website www.allmusic.com

APPENDIX 8: DRUG REFERENCES MENTIONED BY YOUNG PEOPLE

Groups/artists whose material was reported by respondents to contain references to drugs.

Group/Artist	Musical Genre/Style (allmusic.com)	Cited by n respondents
The Streets	Electronica (garage/house, club/dance)	1
Oasis	Rock	1
Snoop Dog	Rap (Gangsta rap, Hip-hop, Dirty South, West Coast Rap, G-Funk)	1
Ja Rule	Rap (East Coast Rap, Gangsta Rap, Hardcore Rap)	2
DMX	Rap (East Coast Rap, Hardcore Rap)	1
Eminem	Rap (Hardcore Rap)	2
Xzibit	Rap (Hip-hop rap, gangsta rap, hardcore rap, west coast rap)	1
Ludacris	Rap (Dirty south, southern rap, hardcore rap, pop-rap)	1
Grinspoon	Rock (Heavy metal, alternative metal)	1
NWA	Rap (Gangsta rap, Hardcore rap, West coast rap, Golden age rap)	1

APPENDIX 9: DRUG REFERENCES BY SONG MENTIONED BY YOUNG PEOPLE

The following is a list of songs, which were named as containing drug references. Note that where the “Drug(s) referenced” field contains “None”, are those which I analysed and found to contain no drug references.

Artist/Group	Musical Genre/Style ¹	Song Name	Drug(s) referenced	Stance (pro, anti, other ² , none)	Single/multiple references	Interview N.
Jerk	Rock (Heavy metal)	Love your drugs	"Drugs" (heroin?)	Anti	multiple	1
The Verve	Rock (Britpop, Noise pop, alternative pop/rock, Shoegaze, Space rock, Dream pop, Neo-psychedelia)	The Drugs Don't Work	"Drugs"	Other	multiple	2
Frenzal Rhomb	Rock (American Trad Rock, Alternative pop/rock, Third Wave Ska, Revival, Ska-Punk)	Bucket Bong	Marijuana	pro	multiple	2
AC/DC	Rock (Hard rock, Heavy metal, Aussie Rock)	It's a long way to the top (if you wanna rock 'n' roll)	Marijuana	Other	single	3
Franz Ferdinand	Rock (Indie rock)	Darts of pleasure	Alcohol, (possibly) cocaine.	Other	multiple	4
My Red Cell	Rock	Going out for nothing	"get high"	Other	single	4
The Beatles	Rock (Pop, rock & roll, British invasion, Psychedelic, Merseybeat, Pop/rock, British, Psychedelia, Folk-rock)	Lucy in the sky with diamonds	Ambiguous	Other	multiple	5
The Beatles	see above	Happiness is a warm gun	Ambiguous ("fix" = heroin?)	Pro	multiple	5
White Stripes	Rock (Indie rock, Garage rock, Revival, Blues-rock)	Seven Nation Army	Cigarettes	Other	single	5
Ben Lee	Rock (Singer/songwriter, Alternative pop/rock, Indie rock/pop)	Cigarettes [will kill you]	Cigarettes (title only)	Other	single (title)	6
Ben Harper (written by The Verve)	Rock (Singer/songwriter, Adult alternative, Pop/rock, Jam bands)	The Drugs Don't Work	"Drugs"	Other	multiple	6
Nirvana	Rock (Alternative pop/rock, Grunge)	Lithium	Lithium	Other	single (title)	6
The Vines	Rock (Punk-pop, Garage rock, Revival, Garage punk, Alternative pop/rock, Post-grunge)	Get free	None	None	none	6
Black Eyed Peas	Rap (Hip-hop, alternative rap, Pop-rap, Club/dance)	Let's get retarded	Ambiguous (mood-altering substance)	Pro	multiple	6

¹ Genre/styles attributed to groups/artists are those on the website www.allmusic.com

² This refers to references which are neutral or do not fit unambiguously into either the pro- or anti-drug categories. For example, a character in a song speaking about enjoying drug-taking, but the overall tone of the song is one of disapproval, and the words are clearly meant ironically.

Appendix 9 continued: Drug references by song mentioned by young people

Artist/Group	Musical Genre/Style ¹	Song Name	Drug(s) referenced	Stance (pro, anti, other ² , none)	Single/multiple references	Interview N.
N.E.R.D.	Rap (Alternative-rap, Neo-soul)	Provider	Cocaine	Anti	multiple	6
Who Da Funk featuring Jessica Eve	Electronica	Shiny Disco Balls	"Drugs"	Pro	multiple	7
The Killers	Rock (Alternative pop/rock)	Mr Brightside	Cigarettes	Other	multiple	8
J-Kwon	Rap (Southern rap, Pop-rap)	Tipsy	Alcohol	Pro	multiple	8
KMFDM	Industrial (Alternative pop/rock)	More and faster	None	None	None	9
KMFDM	see above	WWIII	None	None	None	9
Nine Inch Nails	Industrial (Alternative pop/rock, alternative metal, industrial metal)	Hurt	Ambiguous (Injecting?)	Other	single	9

¹ Genre/styles attributed to groups/artists are those on the website www.allmusic.com

² This refers to references which are neutral or do not fit unambiguously into either the pro- or anti-drug categories. For example, a character in a song speaking about enjoying drug-taking, but the overall tone of the song is one of disapproval, and the words are clearly meant ironically.

APPENDIX 10: SYSTEMATIC SEARCH RESULTS

Date: 24 June 2005
 Database: Journals@Ovid Full Text
 Results summary: 3 papers possibly relevant.

#	Search History	Results
1	(drugs and (music or "popular culture")).af.	1771
2	((illicit or drugs) and (music or "popular culture")).ab,ti.	10
3	illicit drugs popular culture.mp. [mp=title, abstract, full text, caption text]	0
4	popular culture.af.	632
5	popular culture drug\$.af.	0
6	popular culture drug.af.	0
7	music drug.af.	4

Most relevant papers (search 7):

1. Impact of Music Lyrics and Music Videos on Children and Youth (RE9144). *Pediatrics*. 98(6) Part 1 of 2:1219-1221, December 1996.
2. Klein, Jonathan D.; Brown, Jane D.; Childers, Kim Walsh; Oliveri, Janice; Porter, Carol; Dykers, Carol. Adolescents' Risky Behavior and Mass Media Use. *Pediatrics*. 92(1):24-31, July 1993.
3. Larsen, Randy J. 1,3; Diener, Ed 2; Emmons, Robert A. 2 Affect Intensity and Reactions to Daily Life Events. *Journal of Personality & Social Psychology*. 51(4):803-814, October 1986.

Date: 24 June 2005
 Database: Ovid MEDLINE ® Daily Update
 Results summary: No relevant results.

#	Search History	Results
1	drug\$ popular culture.mp. [mp=title, original title, abstract, name of substance word, subject heading word]	0
2	illicit drug\$ music.mp. [mp=title, original title, abstract, name of substance word, subject heading word]	0
3	illicit drug\$.mp. [mp=title, original title, abstract, name of substance word, subject heading word]	0
4	drug music.mp. [mp=title, original title, abstract, name of substance word, subject heading word]	0

5	music.mp. [mp=title, original title, abstract, name of substance word, subject heading word]	10
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APPENDIX 11: QUESTIONNAIRE FOR PEOPLE IN THE MUSIC INDUSTRY

Interview No:



HOW DO DIFFERENT FORMS OF POPULAR MUSIC INFLUENCE THE SOCIAL CLIMATE FOR YOUNG PEOPLE, PARTICULARLY THE ACCEPTABILITY OF ILLICIT DRUG USE? A PILOT STUDY.

PILOT QUESTIONNAIRE FOR KEY INDIVIDUALS

Interviewer:

Interview commenced: Date: Time: Interview venue:

.....

Respondent sex: M/F

Now to start the interview. I'd like to start with a few questions about your job?

1. What is your job in the music industry? Is this a full-time or a part-time job? Do you have any other jobs?

2. Exactly what do you do in your job? What level of responsibility do you have?

3. Can you draw us a map of the organisation you work for and your role in it?

4. What sort(s) of music does your job involve you in?

5. How much control do you have over the music your job involves you in (i.e. the music you record/play etc) Who else is involved in these decisions?

6. What do you think about the music your job involves you in?

Wait for an answer. If necessary prompt – do you enjoy it? How does it make you feel?

7. What do you think makes the music appealing to young people? Why? What sorts of young people are attracted to this music?

8. Could you tell me your professional opinion about the range of music available to young people – what sorts of music appeals to what sort of young people?

9. Do you think that music can influence the behaviour of young people? What music and in what ways? What about the music your job involves you in?

I'd now like to ask you some other questions about yourself.

10. Do you mind telling me which of these age brackets you fit into (***show respondent list below***).

1. 16-20
2. 21-25
3. 26-30
4. 31-35
5. 36-40
6. 41-45
7. 46-50
8. 50-55
9. 56-60
10. 61-65

11. What is your religious denomination?

1. Catholic
2. Anglican (Church of England)
3. Uniting Church
4. Presbyterian
5. Greek Orthodox
6. Baptist
7. Lutheran
8. Other, *specify*
9. No religion

I'm now going to ask for a bit of information about any drugs you might have used.

12. Have you ever used ...

Drug	Yes No	If "Yes", have you even used regularly (more than once a fortnight for 6 months or more)	If "Yes", are you still using now?	If "No", age stopped
Tobacco?				
Alcohol?				
Marijuana?				
Heroin?				
"Speed"?				
Ecstasy?				
Cocaine?				
Benzos?				
Other pills?				
Other drug/s? (specify)				
Other drug/s? (specify)				

13. What do you think about young people using drugs?

Allow respondent time to answer as they see fit; then prompt for any missing answers on tobacco, alcohol, ecstasy, heroin and speed.

14. Do you think society is too permissive about drug use, not permissive enough or just right? Why do you say that?

15. Do you think the music young people listen to might influence their views about drugs? Why do you say that?

16. Do you think the music your job involves you in influences young people's views about drugs? Why do you say that?

17. Do you think the music industry has any responsibility to limit references to drug use in music? Why do you say that?

We're now nearly the end of the interview but before we finish completely there's a few questions about the interview itself.

18. As I said at the beginning, this has been a pilot interview and NCEPH researchers are hoping to do a full-scale study later. I'd now like to ask you if you have any suggestions about how the interview, or the interview questions, could be improved.

19. Is there anything else you think is important related to music and drug use that we haven't talked about?

20. Any questions you'd like to ask related to this interview?

21. Do you know of any other people in the music industry who might be willing to do this sort of interview?

1. Yes, *specify how many*
2. No
7. No disclosure
8. Not applicable

If “Yes”, as relevant, according to whether recruitment is ongoing or near completion:

22. Would you be willing to make an introduction for us?

Yes,

No, doesn't want to 0

THANK YOU VERY MUCH

DON'T FORGET: RECORD TIME FINISHED, LENGTH OF INTERVIEW, SIGN BELOW.

Time finished: Length of interview:

Signature