

Lost and Challenged Contents. Music Radio Alternatives and Cultural Practices

Vesa Kurkela & Heikki Uimonen. Limassol, October 14–16, 2009

Abstract

It has been claimed that not just the number of stations but also the contents of radio programming have been strongly influenced by digitalized communication technology. At least theoretically, current radioscape can consist of innumerable channels, enabling limitless possibilities of more diversified music, contents and services than ever before. With the aid of new technology, radio listening has become nearly ubiquitous: such things as cellular phone podcasts liberate radio listening from the constraints of time and space.

In spite of all the promotion and excitement around new technological innovations, we argue that radio broadcasting was more thoroughly influenced by the radical cultural transformations that occurred on the eve of the digital era. The most important of these was the globalisation of the American-style music radio. The hegemony of classical music and popular education, which European public service radio had relied on, was replaced by Anglo-American popular music and commercial business cultures.

Internet services are also challenging the traditional and music radio contents. The latest newcomer, the Spotify Internet service, supplies music with financing from advertisers and users. The policy is basically the same as in commercial music radio, although the music is selected by the end user. At the same time, the role of music radio as an on-line and one-way medium of mass communication has become blurred and contradictory.

Technological innovations change cultural conventions, but they are incapable of doing it fast or on a large scale. The number of stations has remained moderate, not to mention contents and the listening culture, which have changed hardly at all. The explanation lies in the capacity of program production, factors related to the economics of the radio business and in daily habits of radio listening. The empirical section of the paper consists of a survey among radio listeners and Internet users and interviews with the personnel of radio stations and a copyright organization.

Keywords: music radio, radio listening, streaming, Spotify,

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Introduction

Not just the number of stations but also the contents of radio programming have been strongly influenced by digitalized communication technology. Theoretically speaking, the current radioscape consists of innumerable channels, enabling limitless possibilities of more diversified music, contents and services than ever before. With the aid of new technology, radio listening has become nearly ubiquitous: such things as cellular phone podcasts liberate radio listening from the constraints of time and space.

In practice, the change in radioscape has not been as profound as one could imagine. The number of channels has not increased considerably after the 1990s, and the content of aired music has by no means been diversified. Actually, a diverse musical content fits the idea of hit music radio quite poorly. In formatting their musical content these radio stations typically rely on a few artists seen as would-be breakers or on nostalgic hit tunes. Nor is radio listening essentially more ubiquitous or mobile than in the end of the analogue era, in the 1980s. Some models of the most popular mobile equipment of the time, the Walkman recorders, also provided the possibility of radio listening. Moreover, Internet radio did not necessarily make radio listening more ubiquitous, since until recent years, the use of computer has mostly been sedentary with cable connections. Today, however, mobile broadband networks and smartphones are significantly changing the situation. In the near future, a greater part of music radio stations or compensatory music services will probably move into the Internet, which is increasingly mobile and ubiquitous in essence. The question is, how fast all this will happen.

Our paper discusses the reasons why innovation technology seems to be incapable – in this specific case and generally – of changing cultural practices overnight. The variables explaining this can be found in legislation, radio economics, and the capacity of program production. The cultural change is also slowed down and controlled by the habits of radio listening and leisure time in general. Everyday habits seldom change easily or in a short period of time.

In addition, our paper discusses the way in which the new digital communication environment has influenced radio content. In order to test our hypotheses we carried out a survey among two groups, one of them consisting of music professionals and the other of music students. The main object of the survey was to study the stability of listening habits and the changing mediascape in Finland today. Our main argument is that, despite the changes in online communication, old listening habits and the insufficient availability of new technology prevent the domesticating of the new, Internet-based music services. We also study how music radio is defined and identified in the era of new mobile technology.

Music radio has no doubt consolidated its place in the mediascape. At the same time the role of radio as an on-line transmitter is becoming increasingly blurred. In this process of change digital technology has a central position: due to the new technology we can listen to music on numerous music radio channels or from collections of recordings compiled in advance. When this can be done with a single piece of equipment, it is no wonder that the role of radio as a broadcasting medium will be redefined in the future.

New technology and change of music radio

In spite of all the promotion and excitement around new technological innovations, we argue that radio broadcasting was more thoroughly influenced by the radical cultural transformations that occurred on the eve of the digital era. The most important of them was the globalisation of the American-style music radio. The hegemony of classical music and popular education, which European public service radio had relied on, was replaced by Anglo-American popular music and commercial business cultures. As a consequence, rock music lost its position as the expression of rebellious youth. It was amalgamated with the hegemonic culture and neutralized into harmless and easy-to-listen radio content, thus becoming suitable for almost any radio channel. Provocatively speaking, rock music today is part of the musical establishment: it is brought to kindergartens and elementary schools, so that children are brought up as compliant consumers of rock. Today, the main content of music radio is African American music and especially pop and mainstream rock. This very same musical content has dominated the European radioscape since the 1980s, for more than a quarter century.

If musical contents have remained almost the same, there are at least some demographic changes among the radio listeners. Originally rock music radio was part of a lively and active youth culture, almost a mass movement. Today, according to radio scholar Michael Keith, US citizens under 25 years of age actually do not listen to the radio at all, and radio companies are facing enormous challenges due to losing their audiences (Keith 2009).

The overall trend is similar to what is seen in the Finnish radio culture. Judging by public expressions of opinion at least, the young seem to be quite indifferent to the radio channels repeating the same hit songs and using relatively limited play lists in music broadcasting. Most

likely this is a generation issue: most adolescents are accustomed to listening to hit music and one-sided music radio – the idea of an all-round music radio is virtually unknown to them. On the other hand, they are used to listening to music on the Internet and to finding whatever they need – with or without charge.

Music is no longer the single factor uniting youth – if it ever was. Or, if it still is “connecting people”, the people have been fragmented into adherents of numerous musical genres and at the same time expanded into a global network of Internet users. On the other hand, the well-branded music programs of the popular mainstream, such as the globally-known Idols, seem to attract audiences of almost all tastes, ages and social groups. This popular mainstream is also a central content of most music radios.

Those complaining about the change of radio music are mostly middle-aged music lovers, whose musical ideals derive from the golden days of their youth and have been rudely by-passed in the streamlining of music radio channels. The average middle-aged music listeners are happy with nostalgia radios that play the music from their youth. However, the passive attitude of the young audiences can be considered more dangerous to the future of music radios than the dissatisfaction of middle-aged listeners. Almost all former innovations and reforms in the Finnish radioscope have had their origins in the discontent with prevailing practices or the activity of the youth. A well-know example of this is the break-through of ”Rockradio” in public broadcasting in the early 1980s (Kurkela & Uimonen 2007).

From the business perspective the changes in music consumption in Finland have been remarkable, and have followed technological innovations closely. The sales of vinyl recordings peaked in 1984, of music cassettes in 1989, and of CDs in 1992. In the first years of the new millennium the

phonogram sales have decreased almost every year. Especially the young consumers have increasingly moved to Internet services, while the record companies have failed to provide an alternative to peer-to-peer downloading: so far selling music on the Internet does not look like a success story (Alanen 2009). There is also a remarkable change in the contents of music sales via the Internet: previously the share of single records was about five percent of the total phonogram sales, but now singles almost dominate the market of Internet downloadings (Alanen 2009). Internet buyers seldom download complete albums; single tracks are a typical way of buying music on the net.

Spotify – an alternative to music radio?

The music industries seem to be very keen on new ways of making business on the Internet, and most likely with good reason. The Swedish music streaming service Spotify provides music via the Internet. The service is different from conventional music services due to the method of dissemination: the users are not downloading the music files on to their computers, but listening on-line. There are competing streaming services, such as Deezer in France, and in July 2009 Microsoft announced the plans of launching its own music streaming service.

The name Spotify is composed of the words 'spot' and 'identify'. The service was founded by Daniel Ek and Martin Lorentzon, the development was started in 2006, and the service was launched on 7 October 2008. The headquarters is in the UK, the research and development in Stockholm and the parent company in Luxemburg, the total number of employees being 45. (Wikipedia, accessed 21 September 2009; Kinnunen 2009, 14.)

Spotify allows the customer to listen to music for free. However, its “beta version” comes with visual and aural advertisement and information on the service between the music tracks.

Alternatively, the user can pay what is called a premium for a day, a month or a year, and then enjoy the service without the ads. Currently the expanding Spotify is available in eight European countries, including Germany, Sweden, Norway, Finland, the UK, France and Spain. In May 2009 Spotify listed 3 million songs. This means that listening to the whole Spotify catalogue would take 20 years. (www.spotify.com, accessed 21 September 2009; Macmaa 2009, Kinnunen 2009, 14.)

Spotify consists of many facilities that resemble music radio. It contains a special “Radio” operation that plays tracks from new and old albums in accordance with the user’s preferences. The user can select one or several of eighteen fundamental popular music genres, mainly African American music, and then limit the selection to one or several decades. The Radio operation creates an automatic selection and plays one track per album in succession. The result is a complete non-stop program of music radio, without disturbing comments by the DJ.

Furthermore, Spotify songs are listed by the popularity of individual tracks: the more frequently-listened songs are positioned higher on the play list. This causes an incidental listener to select them first, which of course helps the song to keep its high position. An interesting feature is the listeners’ ability to create their own playlists and to share them with their friends. All possible music tracks from all possible record companies and countries are not available, due to the agreements between Spotify and certain countries. The service is also mobile. Thanks to an agreement between Spotify and Apple, on-line music became available to mobile listening devices such as iPhones in August 2009. By now, Spotify’s revenue is already higher than that of iTunes. In addition, the service gives recording companies the option to promote their music free. (www.spotify.com, accessed 21 September 2009; Kinnunen 2009, 14.)

In Sweden, lawsuits paved Spotify's way to success. The new law on Internet piracy allowed copyright holders to obtain the IP addresses of Internet users who were suspected of copyright violations. Furthermore, the Pirate Bay trial was extensively covered by the media. Spotify quickly became an alternative to file sharing. It has already one million users among the nine-million population of Sweden. According to the Finnish newspaper Helsingin Sanomat, the number of Spotify users is already four million. (Telegraph, 25 August, 2009; Helsingin Sanomat 8 September, 2009.)

What is the actual musical content of the Spotify service? Generally speaking, the supply is overwhelmingly abundant, and it is quite difficult to pinpoint a single musical genre that is absent. Alongside the major genres the supply includes somewhat marginal types of music, even in the field of ethnic music. However, certain geographic areas of world music are represented by only a few tracks (e.g., Bulgaria, Romania, and Finland) and some locally important popular styles, such as the Bulgarian chalga, are totally missing. It must be noted, though, that the same styles and traditions are very poorly available even in commercial Internet music libraries, such as the Contemporary World Music or the Smithsonian Global Sound.

The biggest gaps in the Spotify supply are related to some prominent names of rock and pop music. Some labels and artists consider that Spotify pays too small a remuneration for music that sells steadily without any Internet promotion. Accordingly, the original recordings of the following top artists are poorly represented or fully missing in Spotify: The Beatles, Michael Jackson (back catalogue reissues only), Led Zeppelin, Metallica, Pink Floyd, and Frank Zappa (availability checked 2 September 2009). Furthermore, many artists and recording companies have decided to

withdraw some of their music that had previously been available, which has caused Spotify to announce that “the artist or label has chosen to make this track unavailable”.

However, cover versions of the music of the above-mentioned artists are extensively available. For instance, there are almost 3,000 cover tracks from the Beatles. There seems to be a very good reason why original Beatles songs are not accessible via Spotify. In September 2009 the *opera omnia* of the group was released as a series of remastered albums. If the original songs were available on the Internet for free streaming, the number of potential buyers would be considerably smaller than it is now.

Composers and songwriters have criticized Spotify, saying that the remunerations for artists are insufficient. Magnus Uggle, a Swedish musician with a long career, argues that his six-month remuneration from Spotify is on the same level as a busker’s daily earnings. It is somewhat contradictory that Uggle’s record company Sony paid 3,000 euros for a share of Spotify with the market value of about 250 million euros. Uggle decided to withdraw his music from Spotify, thus following Bob Dylan, who made his recordings unavailable to all streaming services, such as Deezer, Last.fm, and we7 (Helsingin Sanomat 24 August 2009).

Streaming is not based on music downloading. From the copyright perspective, the musical works are actually not sold, but hired for broadcast listening. For instance, when using Apple’s iTunes the users download the music to their computers. Services such as Spotify give an opportunity for listening without downloading. In this sense Spotify resembles a music radio more than a record shop. Due to this difference Spotify remunerations are considerably smaller compared to Internet music sales. The agreements concerning streaming are signed between the record companies and the streamers. In due course, the record companies forward the royalties to the artists. According to

a representative of Sony Finland, the sum paid for listening to a single track is very small and therefore the artist's share is even smaller. A Spotify spokesman considers that it will take the company "up to two years" to grow big enough to become a "material revenue generator for artists". (Telegraph 25 August, 2009; Helsingin Sanomat 8 September, 2009.)

According to Jari Muikku, Manager at the Finnish Composers' Copyright Society Teosto, the pricing of music streaming is still incomplete and the remuneration is proportioned to the financial success of the streaming service. The share of the artists and labels is based on the streaming duration of each musical track as well as the turnover of the service company. Nevertheless, the market value of the company is not a good basis for defining the royalties of music streaming, since "the market values will not be realized before the company is sold or when substantial dividends are given". However, in August 2009 a representative of the music industry stated: "If Spotify's user base and advertising revenues continue to grow at their current rate, the music industry is looking at a really significant new revenue stream in about six months' time". (Telegraph 25 August, 2009; Helsingin Sanomat 8 September, 2009.)

Ano Sirppiniemi, another representative of Finnish Teosto, supposes (2009) that, at least partly, Spotify was originally launched without remuneration contracts. The deals were first made with the big labels, and smaller Finnish labels, for example, made their contracts with Spotify in the first half of the 2009. Indeed, Spotify has signed agreements with the four largest record companies in the world. Sony, EMI, Warner and Universal were followed by the Independent Online Distribution Alliance (IODA). IODA brokers for independent labels and thus brings two million indie tracks to Spotify. (Kinnunen 2009, 14.)

From the artist's perspective, licensing music online is quite problematic. In accordance with the publishing contract the labels and their publishers have licensing rights for a diverse public use of the music without the artist's permission. Actually the publisher's main mission is to increase the public performances of musical works and find new ways and methods for public use.

If the deal with the labels proves to be difficult or takes too much time, the streamer can test the copyright system by "crashing". In other words, the service simply makes the music available online. This is followed by a possible court case or arbitration with the record company in order to reach an agreement on the remuneration. (Sirppiniemi 2009.)

All this resembles the early years of Finnish commercial radios in the late 1980s, when the remuneration practices were unclear and unsettled. The radio companies paid only nominal sums for airing music. This was to indicate that they accepted the principle of copyright fees but not the sums claimed by copyright organizations. Negotiations and court proceedings took several years because the parties did not reach an agreement concerning the price of radio music. (Veima 2009.)

Spotify's business is based on paying the revenues of the copyrights, although the fees are relatively small at the moment. Their business strategy seems to be to get the free users hooked to the service so firmly that they will buy the premium subscription after getting tired of irritating ads. The service is especially suitable for young people. They are used to getting music free from the Internet, but on the other hand they have been enculturated into a mediascape where they or their parents pay the monthly subscription for mobile phone use. Another source of income for Spotify are the advertisements. They appear to be irritating on purpose, and it seems that the user is compelled to listen to them increasingly if s/he is listening to music for free for a long period.

The changing listening habits in Finland 2009 – a preliminary survey

Internet services such as Spotify anticipate the changes in our listening habits. In order to get at least a tentative picture of the current situation, a minor case study was carried out among music researchers, musicians and students. Our presupposition was that these people would form the vanguard when it comes to active music listening and innovations in the field.

A small survey among music professionals and music students was carried out on 25 August and 9 September, 2009. The questionnaires were filled in by a group consisting of 22 professional researcher-musicians, eleven of them male and ten female, aged between 28 and 63. The average age is thus 41.3 years. Another questionnaire was presented to a group consisting of 24 university students, seven of them male and seventeen female, aged between 18 and 50. The average age of the second group is 27.2 years. Among other related issues, radio listening habits and the use of compensatory ways of listening to music were inquired about.

The professionals mainly listened to the radio as background while doing something else: driving, commuting, cleaning, in the kitchen and so on. To a lesser extent, individual programmes such as radio plays and concerts were listened to. However, individual programmes aired by the publicly-funded YLE (Finnish Broadcasting Company) and the commercial Radio Helsinki were mentioned, as well as a semi-nationwide radio chain airing Finnish schlagers and pop.

The respondents in the student group also listened to the radio in the background in similar situations as the professionals. The channels listed were more diverse. They included not just the

previously-mentioned stations, but also Groove FM, Classic Radio, Voice, NRJ, Nova, Radio Rock, Radio Suomipop, Radio Dei, Auran Aallot, Radio 957 and Iskelmäradio. The large number of channels implies surfing between the channels. The listening was sometimes involuntary, as stated by a 24-year-old male who had to listen to the radio at his workplace. What is striking is that 50 per cent of the students (13) listened to the radio very little or hardly at all. This echoes the U.S. finding mentioned above that young people under 25 years of age do not listen to the radio at all.

All but three of the professionals had used portable listening devices since the 1970s. These included compact cassette recorders, cassette Walkmans, portable CD players, Minidiscs, laptop computers, mobile phone radios and iPods. All except two respondents in the student group had used at least one of the devices as well. Eight individuals among the professionals (38 per cent) had not changed their listening habits with the portable listening devices and new technological innovations. The remaining informants were using their laptops and iPods to listen to music on the train or while travelling or jogging.

Radio programmes were searched from the Internet and listened to not only during leisure time but also at the workplace. Even if the possibilities of music listening were manifold, they were not necessarily utilized. A 44-year-old male pointed out that he listened less to music than “20 years ago”. On the other hand, a 48-year-old male no longer purchased records due to the MSN Music and Spotify services. A 45-year-old female thinks of the radio receiver as connected to a certain location, which is why she does not listen to music on her cell phone. Thirteen students answered that their listening habits have not changed. It must be remembered, though, that some of them were virtually born with the mobile technology and the Internet, so that they have not experienced similar changes as the middle-aged respondent have.

Eighteen professionals used Internet music services such as Spotify, Youtube, Myspace, YLEn Elävä arkisto (The YLE Living Archive), iTunes and classical music channels. A 28-year old female complained that the American web radios are not available due to “a change of the law”. The services are utilized for nostalgic music listening/watching, for teaching and research and for work and entertainment purposes. The respondents used Spotify and Deezer mainly to find new music, to monitor the success of Finnish ensembles abroad, in listening to records they already own or getting to know “classics” so far by-passed. Music recommended by friends and Spotify’s genre radio were also listened to. All but one of the students used the above services, plus one called the Prog archive, for the purposes mentioned above.

Nine professionals (43 per cent) used Spotify to listen to new music or music already acquired, although Spotify had not replaced radio or record listening. They felt that the advantages of the new service were the extensive collections of music and the easy-to-use interface. The disadvantages were the irritating advertisements, but they were considered intentional by the provider: they were used to lure the listeners to buy non-commercial services and to use the chargeable premium option. Some respondents listened to music before purchasing the record and thus were happy to avoid buying “bad records”. A 48-old male said that Spotify replaced not just the buying of the records but the MSN service as well. A 40-year-old male used Spotify instead of the municipal music library. However, at the same time he wondered who would actually pay the musicians. A social use of Spotify was represented by DJ turns at parties: according to a 30-year-old woman, tunes were retrieved from the service and then played to the rest of the partygoers.

Nine students (38 per cent) also used Spotify. The pros and cons were similar to those reported by the professionals. In addition, the availability of minor labels was greeted with joy, though the gaps in the supply were considered irritating. A 35-year old female answered that Spotify replaces

background sound from the radio or television at home. A 21-year old male did not value the service as such, but instead preferred to listen to music from “real” recordings. Another 21-year old male pointed out that thanks to its ease of use and speed, the service was replacing the illegal downloading of music.

Both professionals and students bought 0–200 items of traditional recordings per year. The records were acquired while travelling abroad, from Finnish record shops and music festivals for personal use and as presents. The Internet was used to buy not only CDs but also vinyl LPs and singles. However, relatively little or no music was downloaded: a 44-old male had stopped using Finnish downloading services, and two of the respondents used the downloading opportunity in their profession. A 20-year-old male student used Pirate Bay to download records not available in other formats; a 23-year-old female answered that “the money that used to be spent for a few records per month was now spent in support of Spotify”.

Six professionals shared their own music or that of others via the Internet. The most popular distribution channels were Myspace, Facebook, Youtube and iLike. Fifty per cent of the respondents had learned about the Internet music services from their friends and relatives, the other half from the Internet and music journals. Only three student respondents agreed that they used peer-to-peer networks in order to search for “hard-to-find music” or “ripped versions” of cassettes. Thirteen respondents had heard about the Internet services from their friends or relatives.

Concerning the impact of the Internet on acquiring or listening to music, the professionals’ opinions differed. They considered that the Internet supply will change listening habits by making the listening more diverse and making it easier to get to know new artists. However, they were more sceptical as to whether the Internet would change their music acquisition. A 35-year-old female

answered that the Internet will reduce the “waste purchases”; a 31-year-old female considered the records as objects and sleeve art to be important to her, which is why she does not listen to music only via the Internet. The respondents considered that listening was increased by its ease of use and low price. A 38-year-old male stated that listening to music via the Internet will increase, since he is not prepared to pay for music.

A 44-year-old male said that he was giving up music listening and if he listened at all, he concentrated only on his existing collection. A 35-year-old female considers that finding information about live concerts is part using the Internet for music purposes. A 54-year-old male forecast that music radio will disappear and that the record industry will have to find new ways of doing business in the future. Radio was considered a more flexible medium because the Internet was not suitable for mobile listening (soon after the survey was taken, Spotify was introduced to iPhones). A 30-year-old female considered opting for the monthly payment to Spotify, as long as the copyright and revenue issues are settled in the future.

To a large extent the students were in agreement with the professionals. A 23-year-old female wanted to visit the record shops in order to fill her record shelf; a 21-year old male bought more records inspired by the Internet listening services. The collections of the municipal music library were also mentioned (perhaps a Scandinavian phenomenon?). A 21-year-old female was the only respondent who struggled to reduce listening to music via the Internet because music sounded better when listened to with “proper equipment”. What remained obscure was whether the perceived difference in sound quality was related to the Internet music itself or to the listening equipment used. There might not be too many listeners who have an Internet connection attached to their Hi-fi equipment. And if they had, would they notice the difference between the high-fidelity or “packed” sound of music?

Remarks and conclusions

It can be concluded that at least the music professionals have adapted to the use of the Internet as a medium for new music services. Unfortunately this survey does not reveal how common the innovations have become among laypersons. On the other hand the rapid expansion of Spotify could mean that the professionals' attitude to new technology is more or less the same as that of other Internet users or music listeners.

The respondents stressed the discovering of new music with the help of Spotify. Listening to the radio does not meet this need because formatted stations rely mainly on old and nostalgic music. Furthermore, music radio is not an interactive on-line service and it thus prevents effectively the musical expeditions of an active and avid listener. Spotify encourages these expeditions and for the music professionals this kind of information is self-evidently an important part of their work.

It is worth noting that hardly anyone paid attention to the sound quality of the Internet music. One might assume that broad-band-mediated music has reached a level where even the professionals are satisfied. If this is the case, one of the biggest obstacles to disseminating music via the Internet has been removed.

Because of their young age, Spotify and the other streaming services are not necessarily known to the vast majority of music consumers. Our case studies among the music professionals of today and tomorrow really cannot verify or falsify the assumption that music streaming could replace music radio in the future. However, it is evident that the new Internet services have managed to stir things up a bit. The growing popularity of streaming is bound to cause record sales to drop even more. Hit music radios are threatened as music streaming in mobile devices becomes more common.

In a few years it might be interesting to look back and see who managed to ride the gravy train in the music business. If someone did not get on board, was it the record industry and the hit music radios essentially connected to them? Perhaps it took too long for the hesitating record companies to establish their Internet music shops, not to mention winning the court cases in pirate/peer-to-peer network trials. Now there are new applications such as Spotify which are redefining the listening and consumer habits of the public. Public service radio is probably becoming resigned to its fate and at the same time finding its niche in the Internet in diversifying its services with the help of their vast archive material.

The use of the Internet for purposes of music includes the acquiring of physical records and retrieving information about music events. Some of the Internet music listeners still want to deal with the tangible artefacts such as records and their sleeves. This tactility and the record as an aesthetic entity will help the record markets to survive. On the other hand this is more or less involved with record collecting which is related to not only music listening but also to extramusical values.

The copyright and revenue debate around the Spotify music service resembles the perennial dispute related to music and broadcasting. Whenever there is a new innovation or business application in broadcasting, old and established practices are challenged and confused for some time. The identical arguments were presented when music radios were introduced in Europe; also the Internet applications raised opinions about the copyright issues. The criticism concerning the matter is self-evidently presented not just by the music makers, but also the other beneficiaries such as publishers and producers. Philosophically the situation is a very interesting one. Broadcasting is genuinely business dealing with immaterial rights; the delivering of actual goods is not included in it. The

records, sheet music or even the packed strings of digital bytes in the Internet music stores are not delivered from the seller to the buyer. In addition, broadcasting continues to disseminate music very broadly to an audience unattainable by record sales. It might be a bit challenging for the consumers to think that the delivery of something immaterial could be compared to the selling of more tangible or digital goods.

In addition there is reason to assume that every time there are strong opinions or criticism concerning the copyright revenues, new interesting modes of music business are about to emerge. Sometimes the new business practices lead to the court room, which is not unheard of in the history of music publishing. In early 20th century modern music publishing, the related legislation and moneymaking especially in the UK and in the United States came to a collision and thus had to define their boundaries constantly in courts and by precedents (Coover 1985). The history of the radio has also been a history of disagreements about the revenues. And evidently, when there is a disagreement about money, someone definitely stands to gain it, be it only the lawyers.

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Bios

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