Spotify & forskningsmetoder

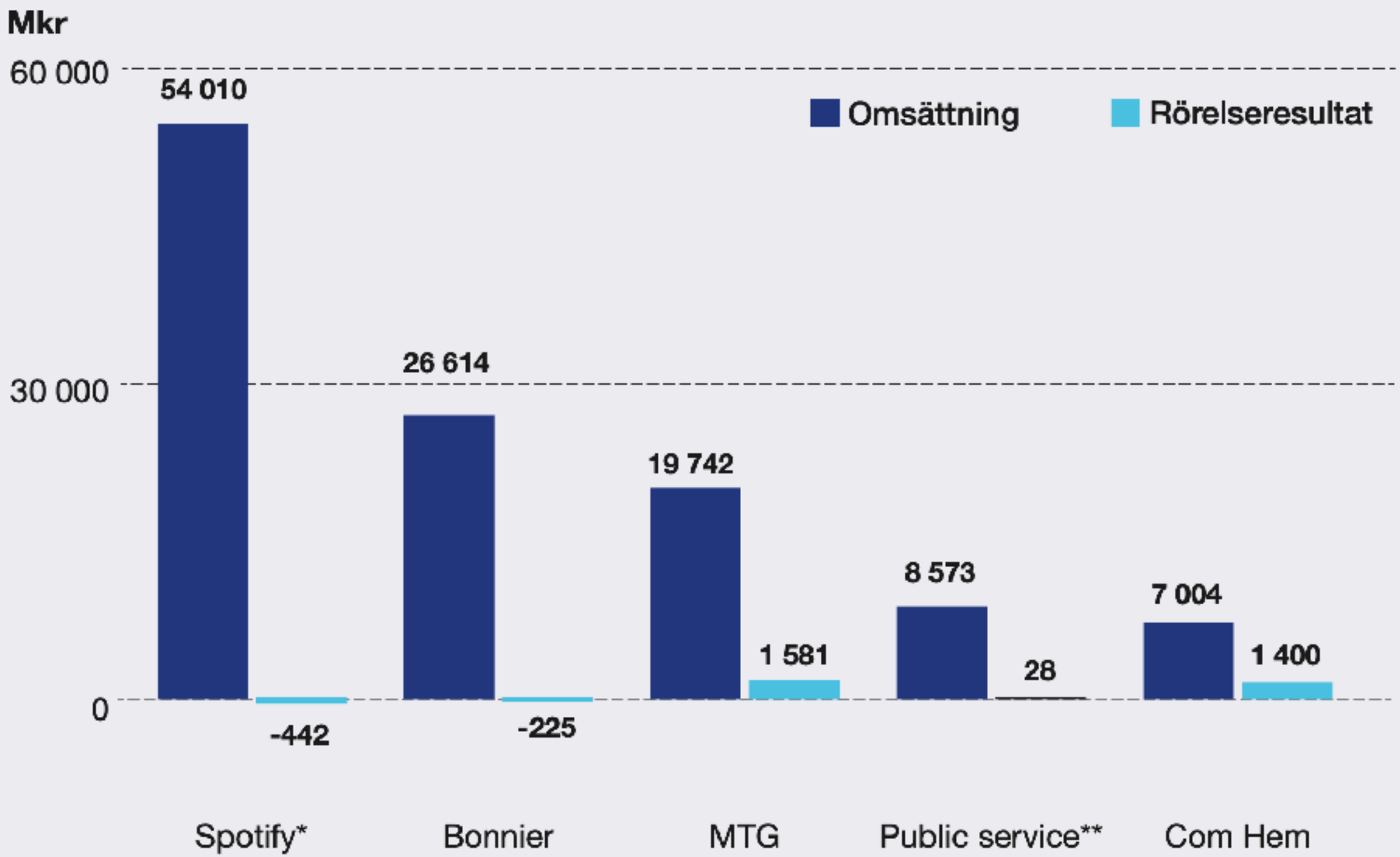
Professor Pelle Snickars
Institutionen för kultur och medier
Umeå universitet

https://www.mprt.se/Documents/Publikationer/Medieutveckling/Medieekonomi/Medieekonomi-2019.pdf

2.3.1 Sveriges största medieföretag

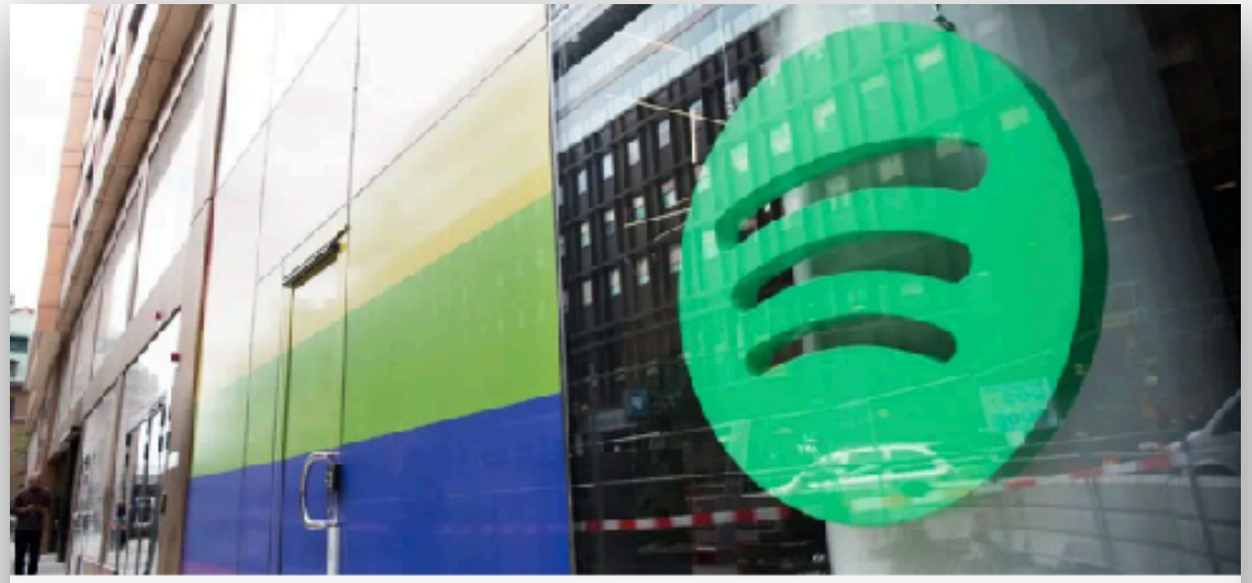
Listan över Sveriges största medieföretag toppas sedan några år tillbaka av en ny aktör. Efter flera decennier som Sveriges största medieföretag i fråga om samlad omsättning, har Bonnierkoncernen fått se sig nedputtad från förstaplatsen av Spotify, som under stor massmedial uppmärksamhet noterades på den New York-börsen i april 2018. Musiktjänstföretaget, som är registrerat i Luxemburg men som har sitt huvudkontor i Stockholm, har under de senaste åren redovisat en remarkabel tillväxt. Enbart under 2018 ökade försäljningen med omkring 29 procent till 54 010 mkr (se figur 2.3). Enligt företagets egen utsago hade Spotify vid årets utgång 207 miljoner användare fördelade på 78 marknader. 46 procent dessa – eller 96 miljoner – var betalande användare. Det var 25 miljoner fler än ett år tidigare. Trots tillväxten i fråga om både intäkter och betalande användare fortsatte Spotify att gå med förlust också under 2018. Rörelseförlusten på 442 mkr var dock väsentligt lägre än året före (-3 641 mkr).

Figur 2.3 Sveriges fem största medieföretag, omsättning och rörelseresultat, 2018 (mkr)



Kommentar: *Avser intäkter och resultat på koncernnivå för Spotifys Luxemburg-baserade ägarföretag Spotify Technology omräknat från euro. **Avser koncernredovisning lämnad av Förvaltningsstiftelsen för SR, SVT och UR.

Källa: Företagens årsredovisningar.



Spotify noterar en exponentiell tillväxt i podcast-verksamheten. Det framgår i företagets delårsrapport. Foto: Henrik Montgomery/TT

Fortsatta förluster för Spotify

UPPDATERAD 5 FEBRUARI 2020 PUBLICERAD 5 FEBRUARI 2020

Antalet betalande kunder ökar, men musiktjänsten Spotify fortsätter att förlora pengar. Det visar bolagets senaste kvartalsrapport.

För sista kvartalet 2019 redovisar musiktjänsten Spotify en rörelseförlust på 77 miljoner euro, motsvarande runt 812 miljoner kronor, visar rapporten. Under motsvarande period ett år tidigare gjorde bolaget en vinst på 94 miljoner euro.

Bolagets egen prognos var en förlust i intervallet 31-131 miljoner euro.

Fler betalande användare

Aktien stiger i förhandeln på New York-börsen, mycket på grund av att antalet användare ökade till 271 miljoner, från 248 miljoner vid utgången av kvartalet före. Antalet betalande, så kallade premiumabonnenter, ökade till 124 miljoner, från 113 miljoner i tredje kvartalet.

Spotify: sämre resultat än väntat

Kl. 12:52, 29 jul 2020 | 0

Aktier Musikstreamingföretaget Spotify redovisar ett rörelseresultat för det andra kvartalet 2020 på -167 miljoner euro. Det framgår av delårsrapporten för det andra kvartalet.

Det var sämre än bolagets egna prognos som låg på ett intervall om -95 till -45 miljoner euro och som angavs i rapporten för det första kvartalet 2020.

Det var även sämre än S&P Global Market Intelligence snittestimat på -64,3 miljoner euro.

"Exkluderat påverkan av sociala kostnaderna relaterade till ökningen av aktiepriset under det andra kvartalet, skulle alla av våra nyckeltal ha kommit in vid eller över våra förväntningar", skriver bolaget i rapporten.

När Spotify-aktien ökar i värde ökar även den upplupna kostnaden härrörande från optionsprogram för anställda, medan när aktien sjunker i pris kommer kostnaderna att sjuka, heter det.

Vidare skriver bolaget att man för de anställda i Sverige, vilka är cirka 31 procent av det totala antalet, tvingas betala 31,42 procentiga skatter på de personaloptioner anställda väljer att nyttja.

Spotifys intäkter uppgick till 1,9 miljarder euro (1,7), jämfört med förväntningarna på 1,9 miljarder euro. Bolagets guidning var 1,75-1,95 miljarder euro.

Antalet premiumabonnenter steg till 138 miljoner (130 i slutet av första kvartalet). Här låg Spotifys guidning på 133-138 miljoner premiumabonnenter.

Spotify hade 299 miljoner månatliga aktiva användare under det andra kvartalet vilket var i toppen av bolagets egna guidning.

Bruttomarginalen i det andra kvartalet låg på 25,4 procent, högre än bolagets egna guidning om 23,3-25,3 procent.

Spotify skriver i rapporten att Nordamerika översteg förväntningarna. Indien presterade också bättre än väntat tack vare lyckade marknadsföringskampanjer, heter det.

Spotify & forskningsmetoder

Spotify & forskningsmetoder

1. Forskningsmetoder

Spotify & forskningsmetoder

1. Forskningsmetoder

2. Spotify som forskningsobjekt

Spotify & forskningsmetoder

1. Forskningsmetoder

2. Spotify som forskningsobjekt

3. Spotify & digitala metoder

Spotify & forskningsmetoder

1. Forskningsmetoder
2. Spotify som forskningsobjekt
3. Spotify & digitala metoder
4. Digitala metoder & forskningsetik

1. Forskningsmetoder

forskning som praktik
= metod

Forskning som praktik

Hur man bedriver forskning är **alltid** en **metodfråga** – men vilken emfas och vikt man lägger vid metodfrågor **varierar mellan olika vetenskapsdiscipliner**. Generellt trycker **samhällsvetare** hårdare på metodologiska frågeställningar än **humanister**.

Forskning som praktik

Inte sällan hör man därför att **humanister inte har några egentliga metoder** – hur kunskap producerats framstår härvidlag som högst **subjektiv**, där utsagor inte kan bekräftas eller falsifieras i klassisk Karl-Poppersk bemärkelse.

SCHRIFTEN ZUR
WISSENSCHAFTLICHEN WELTAUFFASSUNG
HERAUSGEGEBEN VON
PHILIPP FRANK
o. ö. PROFESSOR AN DER
UNIVERSITÄT PRAG
UND
MORITZ SCHLICK
o. ö. PROFESSOR AN DER
UNIVERSITÄT WIEN
BAND 9

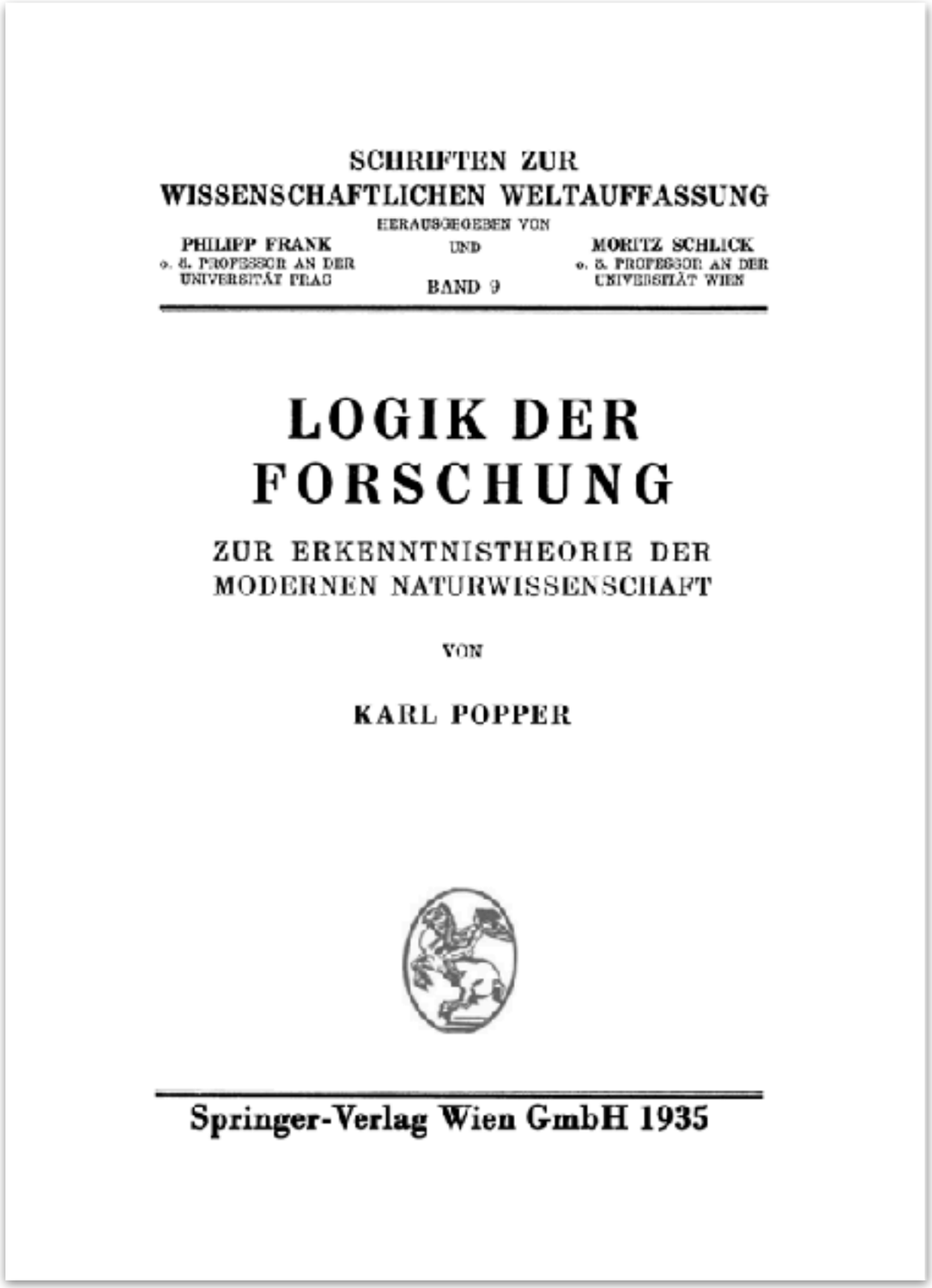
LOGIK DER FORSCHUNG

ZUR ERKENNTNISTHEORIE DER MODERNEN NATURWISSENSCHAFT

VON

KARL POPPER

Springer-Verlag Wien GmbH 1935



SCHRIFTEN ZUR
WISSENSCHAFTLICHEN WELTAUFFASSUNG
HERAUSGEGEBEN VON
PHILIPP FRANK
o. ö. PROFESSOR AN DER UNIVERSITÄT PRAG
UND
MORITZ SCHLICK
o. ö. PROFESSOR AN DER UNIVERSITÄT WIEN
BAND 9

LOGIK DER FORSCHUNG

ZUR ERKENNTNISTHEORIE DER MODERNEN NATURWISSENSCHAFT

VON

KARL POPPER

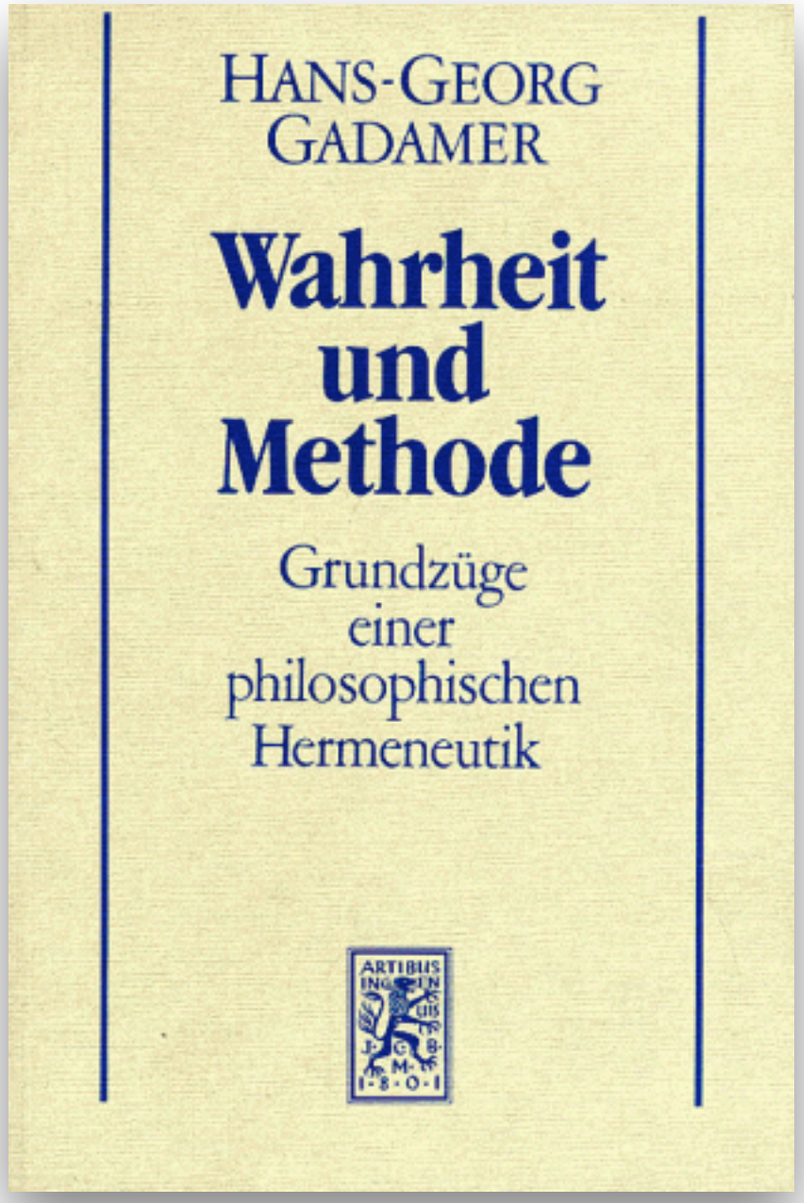
Springer-Verlag Wien GmbH 1935

Popper: en vetenskaplig teori måste vara **falsifierbar**, det vill säga, den måste kunna **prövas empiriskt**.

Forskning som praktik

Att humanvetenskaperna är ”metodlös” stämmer i viss bemärkelse – men **skillnaden** mellan **kvalitativa humanistiska metoder** och samhällsvetenskapliga **kvantitativa metoder** är ofta **inte så stor som görs gällande**.

Hans Georg Gadamer (1900-2002)



Gadamer betraktas ofta som företrädare för en **universell** och **filosofisk hermeneutik**, för vilken hans huvudverk, ***Wahrheit und Methode* (1960)** – en klassisk humanvetenskaplig studie – lägger grunden.

Humanvetenskapliga metoder

Inom humanvetenskaperna kan man schematiskt skilja mellan **tre olika metodmässiga synsätt** och forskningsmässiga tillvägagångssätt:

1. **Humanistiskt färgade kvalitativa metoder** såsom exempelvis djupintervjuer, historisk receptionsforskning, hermeneutiska närläsningar, eller olika, säg feminstiska eller marxistiska synsätt som metodmässigt färgar forskningsprocess – och dess resultat – och där metod och teori i viss mån flyter samman.

1. **Humanistiskt färgade kvalitativa metoder** såsom exempelvis djupintervjuer, historisk receptionsforskning, hermeneutiska närläsningar, eller olika, säg feminstiska eller marxistiska synsätt som metodmässigt färgar forskningsprocess – och dess resultat – och där metod och teori i viss mån flyter samman.

2. **Samhällsvetenskapligt färgade kvantitativa metoder** exempelvis med utgångspunkt i fokusgrupper, massintervjuer, stora surveyundersökningar eller enkäter.

1. **Humanistiskt färgade kvalitativa metoder** såsom exempelvis djupintervjuer, historisk receptionsforskning, hermeneutiska närläsningar, eller olika, säg feminstiska eller marxistiska synsätt som metodmässigt färgar forskningsprocess – och dess resultat – och där metod och teori i viss mån flyter samman.

2. **Samhällsvetenskapligt färgade kvantitativa metoder** exempelvis med utgångspunkt i fokusgrupper, massintervjuer, stora surveyundersökningar eller enkäter.

3. **Digitala metoder**

Humanvetenskapliga metoder

Skillnaden mellan dessa tre olika metodmässiga synsätt är inte alltid så stora – även om somliga forskare skulle hävda det. Även kvantitativa undersökningar måste **tolkas**.

Humanvetenskapliga metoder

Skillnaden mellan dessa tre olika metodmässiga synsätt är inte alltid så stora – även om somliga forskare skulle hävda det. Även kvantitativa undersökningar måste **tolkas**.

Att **kombinera olika metodologiska perspektiv** är dessutom mycket vanligt – exempelvis när det gäller **intervjuer**.

Humanvetenskapliga metoder

Skillnaden mellan dessa tre olika metodmässiga synsätt är inte alltid så stora – även om somliga forskare skulle hävda det. Även kvantitativa undersökningar måste **tolkas**.

Att **kombinera olika metodologiska perspektiv** är dessutom mycket vanligt – exempelvis när det gäller **intervjuer**.

Inte heller är det alltid så att enbart **humanister** ägnar sig åt kvalitativa metoder och **samhällsvetare** åt kvantitativa metoder. Inom sociologin är exempelvis omläsningar och tolkningar av klassiska sociologiska texter en synnerligen vanlig genre.

Digitala metoder

I korthet handlar digitala metoder om ett slags **metodologisk förändring** av exempelvis **historiska studier**, med fokus på närläsning av få dokument mot olika former av kvantitativ "distansläsning" av tusentals texer, eller **mediestudier** – från primärt enkät- och intervjumetodik med fokus på självuppskattat medieumgänge som *default* – mot metoder som är **strikt förankrade i digitalt (och faktiskt) mediebruk**.

PLACE
STAMP
HERE

GOOGLE

CLASSIC

QUERY:

☐ IMAGES ☐ NEWS ☐ FILM ☐ MAPS ☐ OTHER

SEND YOUR QUERY TO: GOOGLE INC., 1600 AMPHITHEATRE PARKWAY, MOUNTAIN VIEW, CA 94043, UNITED STATES

PLEASE ALLOW 30 DAYS FOR SEARCH RESULTS

SOM-undersökning

DE FÖRSTA FRÅGORNA GÄLLER VILKA MASSMEDIER DU TAR DEL AV

FRÅGA 1. Hur ofta brukar Du titta på eller lyssna till följande typer av nyhetsprogram i radio och TV?

		Dagligen	5-6 ggr/ vecka	3-4 ggr/ vecka	1-2 ggr/ vecka	Mer sällan	Aldrig
(17)	Nyheter i lokalradion	☐	☐	☐	☐	☐	☐
(18)	Aktuellt i TV	☐	☐	☐	☐	☐	☐
(19)	Rapport i TV	☐	☐	☐	☐	☐	☐
(20)	Dagens Eko i riksradion	☐	☐	☐	☐	☐	☐
(21)	Regionala nyheter i TV	☐	☐	☐	☐	☐	☐
		1	2	3	4	5	6

FRÅGA 2. Hur mycket brukar Du se på av följande typer av TV-program?

		Allt/I stort sett allt	Ganska mycket	Inte särskilt mycket	Ingenting/Nästan inget alls
(22)	Underhållningsprogram	☐	☐	☐	☐
(23)	Nyhetsprogram	☐	☐	☐	☐
(24)	Dokumentär- och samhällsprogram	☐	☐	☐	☐
(25)	Sportprogram	☐	☐	☐	☐
(26)	Kulturprogram	☐	☐	☐	☐
		1	2	3	4

FRÅGA 3. Vilken morgontidning brukar Du läsa regelbundet? (Med regelbundet menas här minst ett nummer per vecka. Om Du läser mer än en morgontidning - ange vilken Du betraktar som Din lokala morgontidning).

(27) 1 .....
(Tidningens namn)

☐ 2 Läser ingen morgontidning regelbundet

1986

NYHETER & MEDIER

Fråga 1 **Hur ofta brukar du ta del av följande nyhetsprogram eller nyhetstjänster?**

	Dagligen	5–6 dagar/ vecka	3–4 dagar/ vecka	1–2 dagar/ vecka	Mer sällan	Aldrig
Lokala nyheter från Sveriges Radio (SR)	☐	☐	☐	☐	☐	☐
Ekonyheter från SR	☐	☐	☐	☐	☐	☐
P3 Nyheter från SR	☐	☐	☐	☐	☐	☐
Aktuellt/Rapport från SVT	☐	☐	☐	☐	☐	☐
Regionala nyheter från SVT	☐	☐	☐	☐	☐	☐
TV4 Nyheterna	☐	☐	☐	☐	☐	☐

Fråga 2 **Läser eller tittar du regelbundet i någon morgontidning på papper?**

☐ *Jag läser aldrig någon morgontidning på papper*

	Dagligen	5–6 dagar/ vecka	3–4 dagar/ vecka	1–2 dagar/ vecka	Mer sällan
..... (*morgontidningens namn*)	☐	☐	☐	☐	☐
.....	☐	☐	☐	☐	☐

Fråga 3 **Hur ofta brukar du ta del av nyheter från följande?**

	Dagligen	5–6 dagar/ vecka	3–4 dagar/ vecka	1–2 dagar/ vecka	Mer sällan	Aldrig
Aftonbladet						
...på papper	☐	☐	☐	☐	☐	☐
...på internet	☐	☐	☐	☐	☐	☐
Expressen/GT/Kvällsposten						
...på papper	☐	☐	☐	☐	☐	☐
...på internet	☐	☐	☐	☐	☐	☐

Fråga 4 **Hur ofta brukar du ta del av nyheter från följande på internet?**

☐ *Jag tar aldrig del av nyheter på internet*

2016

NETFLIX

Spotify

Instagram

NETFLIX

Spotify

Instagram

Digitala metoder – förutsätter data ...

Data och forskningsfrågor

På ett plan är **humanvetenskaperna** mycket mer **dataintensiva** än tidigare, vilket **påverkar förutsättningar för forskning, metod och stödjande infrastruktur**.

Data och forskningsfrågor

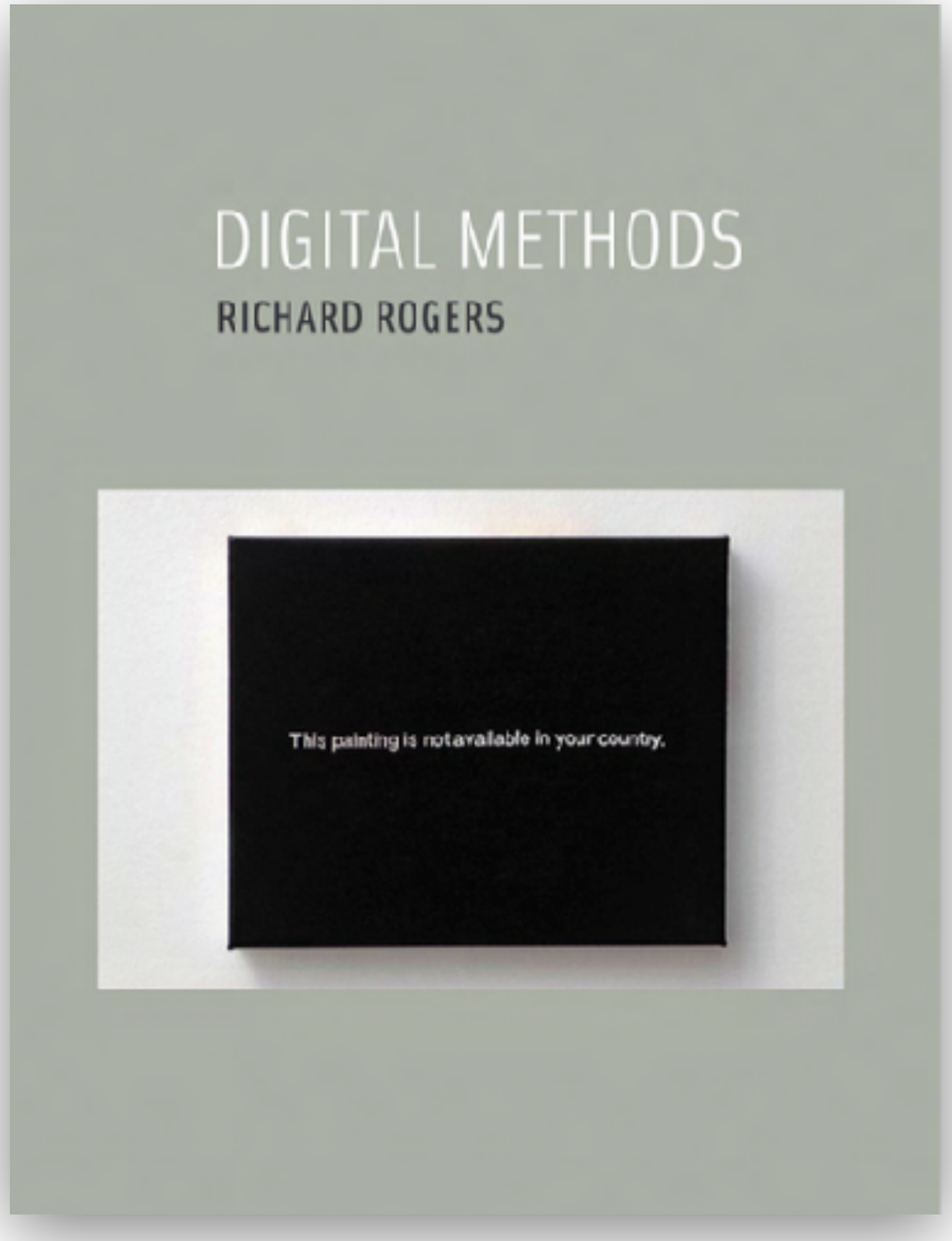
Data och forskningsfrågor, metod, gränssnitt och infrastruktur växer alltmer samman, vilket skapar nya möjligheter för **analys och tolkning, gestaltning och distribution**.

Data och forskningsfrågor

Idag kan man också alltmer skönja framväxten av mer **"aktiva" forskningsmetoder** som på **interventionistiskt manér** är ingripande **för att samla data** – exempelvis från **internet**.

Metod, data och infrastruktur ligger här nära varandra.

Digitala metoder



Digitala metoder

Rogers har metodologiskt framhållit att denna typ av forskning har det gemensamt att den är fotad i det digitala, "**online groundedness**".

Vad de sinsemellan olika typerna av digitala metoder har gemensamt är att det handlar om analys och **forskning som följer mediet**, "research that follows the medium".

Richard Rogers

Som **forskningspraktik** befinner sig alltså digitala metoder i **mediet** – ner på **kodnivå**.

Forskning och analys **baseras** såtillvida på – och blir **beroende** av – olika former av **programmering** och/eller användande av existerande **applikationer** och **mjukvara** vilka i regel anpassas i forskningssyfte.

digital methods initiative

wiki

Digital Methods

- Summer School 2018
- About
- People
- FAQ
- Tools
- Projects by Theme
- Research Protocols
- Summer School
- Winter School
- Papers and Publications

Course

- The Link
- The Website
- The Engine
- The Spheres
- The Webs
- Post-demographics
- Networked Content

Projects By Theme | Tools | DMI Course | FAQ | About

Digital Objects | The Site | The Ordering Device | The Spheres | The Webs | Post-Demographics | Networked Content | Mapping Controversies

The Digital Methods Initiative is a contribution to doing research into the "natively digital". Consider, for example, the hyperlink, the thread and the tag. Each may 'remediate' older media forms (reference, telephone chain, book index), and genealogical histories remain useful (Bolter & Grusin, 1999; Elsaesser, 2005; Kittler, 1995). At the same time new media environments - and the software-makers - have implemented these concepts, algorithmically, in ways that may resist familiar thinking as well as methods (Manovich, 2005; Fuller, 2007). In other words, the effort is not simply to import well-known methods - be they from humanities, social science or computing. Rather, the focus is on how methods may change, however slightly or wholesale, owing to the technical specificities of new media.

More...

FAQ

- "How Different are Digital Methods?"
- "I study virtual methods. How would I relate to what you are doing with 'digital methods'?"
- "You mentioned 'society' quite a bit. I am from humanities. How should we think about 'culture'? Is there also a 'humanities' approach to your work?"
- "Distilling Social Trends from the Internet' by digital methods is interesting, but it seems like something a journalist would like to do. Is your work journalistic? Is the work also theoretical? What's the difference?"
- "Could you illustrate what you mean by the 'natively digital'? What's a clickable setting?"

"How Different are Digital Methods?"

The Web archiving specialist, Niels Brügger, has written: "[U]nlike other well-known media, the Internet does not simply exist in a form suited to being archived, but rather is first formed as an object of study in the archiving, and it is formed differently depending on who does the archiving, when, and for what purpose" (Brügger, 2005). That the object of study is co-constructed in the means by which it is 'tamed' or 'corralled' by method and technique is a classic point from the sociology and philosophy of science and elsewhere. For example, when one studies the Internet archive, what stands out is not so much that the Internet is archived, but how it is. Unlike a Web search engine, at archive.org's wayback machine, one queries a URL, not a key word. Moreover, one cannot 'surf' or search the Web as it was at some given date. In other words, a series of decisions was taken on how to build the archive, and those decisions constrain the type of research one can perform. One can study the evolution of a single site (or multiple sites) over time by collecting snapshots from the dates that a page was indexed. One also can go back in time to a Website for evidentiary purposes. Is that how one may wish to study the history of the Web? What kinds of research questions may be asked fruitfully and not asked, given the constraints? Digital methods perhaps begin with coming to grips with given forms of objects under study.

2. Spotify som forskningsobjekt

Spotify®

> att studera Spotify och förändrade musiklyssnande ...

> att studera Spotify och förändrade musiklyssnande ...

> att studera Spotify och musikbranschen ...

> att studera Spotify och förändrade musiklyssnande ...

> att studera Spotify och musikbranschen ...

> att studera Spotify och relationen till musiker ...

> att studera Spotify och förändrade musiklyssnande ...

> att studera Spotify och musikbranschen ...

> att studera Spotify och relationen till musiker ...

> att studera Spotify som ny distributionskanal ...

> att studera Spotify och förändrade musiklyssnande ...

> att studera Spotify och musikbranschen ...

> att studera Spotify och relationen till musiker ...

> att studera Spotify som ny distributionskanal ...

> att studera Spotify och användargenererade spellistor ...

> att studera Spotify och förändrade musiklyssnande ...

> att studera Spotify och musikbranschen ...

> att studera Spotify och relationen till musiker ...

> att studera Spotify som ny distributionskanal ...

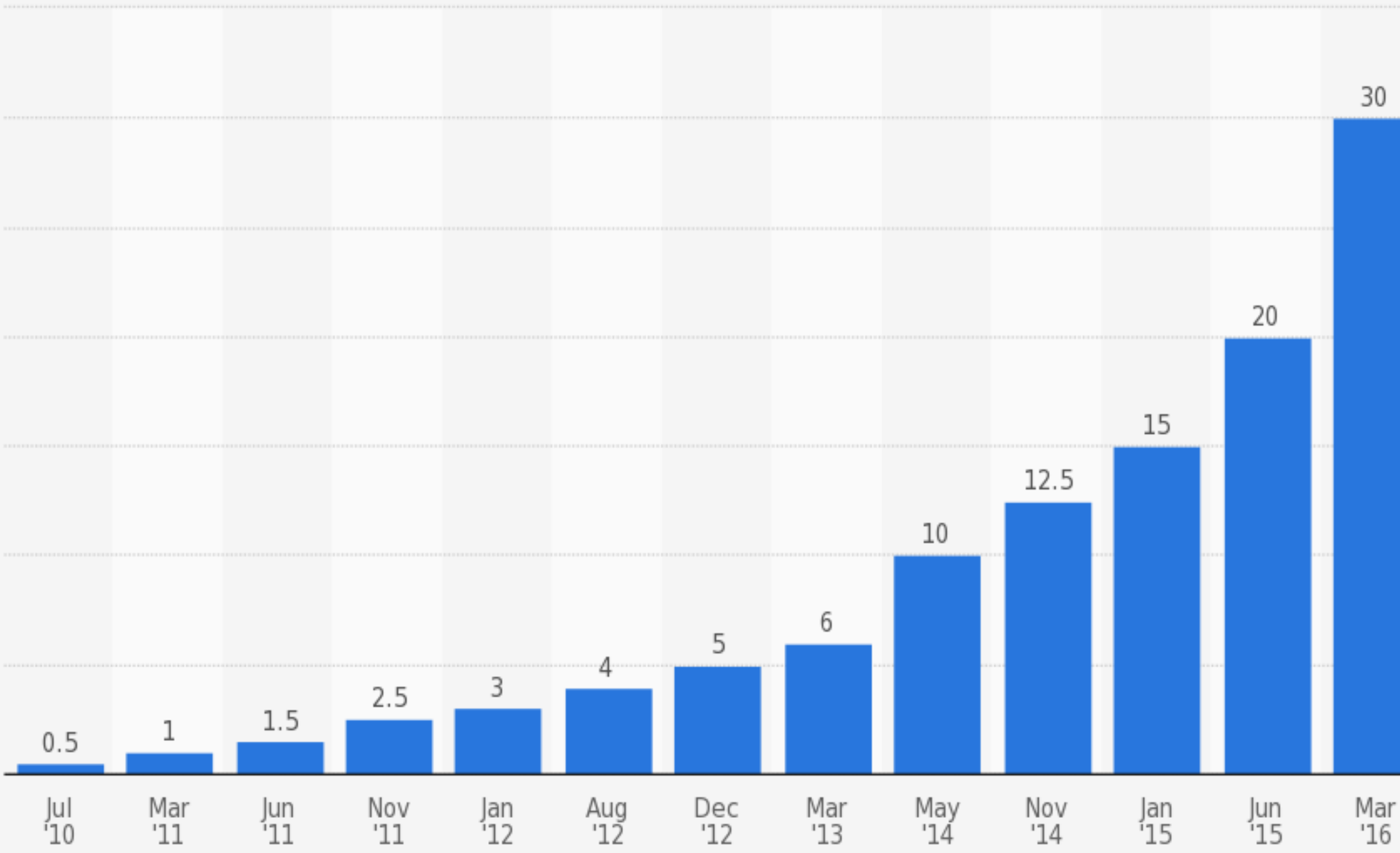
> att studera Spotify och användargenererade spellistor ...

> att studera Spotify som ett nytt slags musikarkiv ...

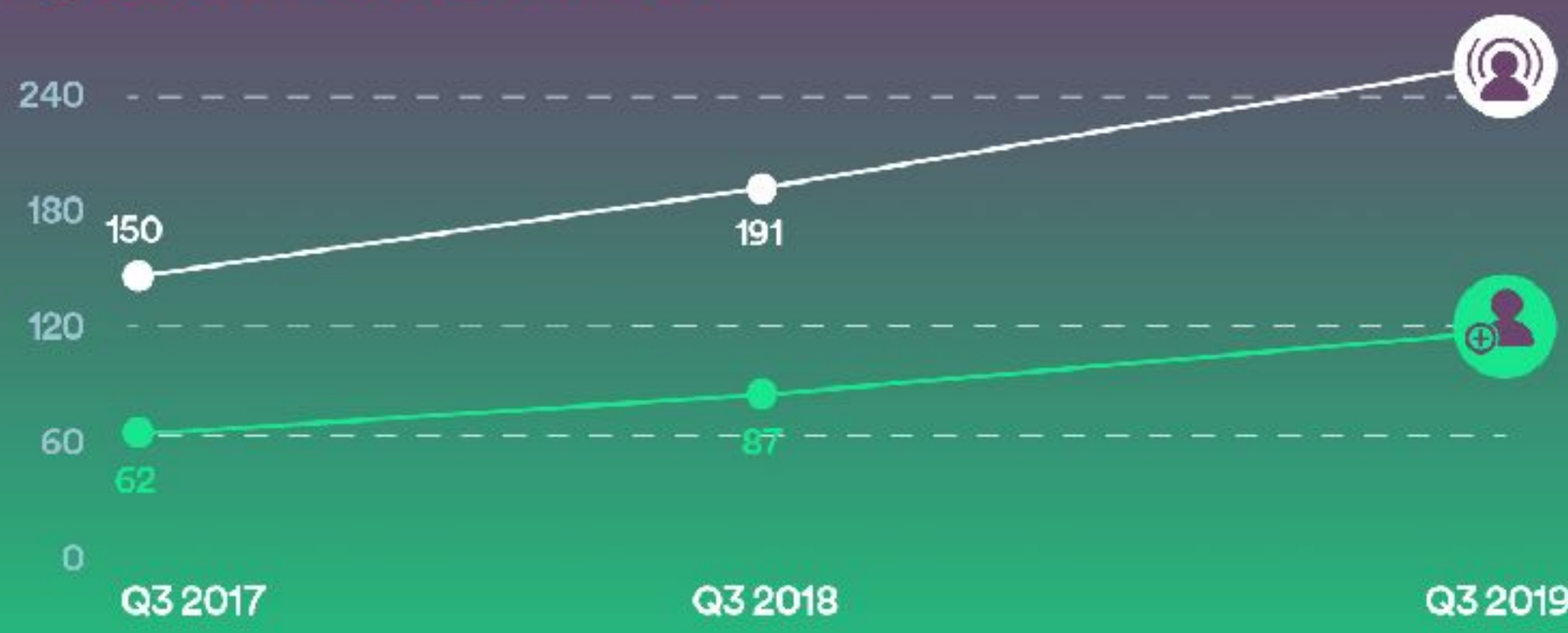
Den svenska enhörningen
DEN SVENSKA ENHÖRNINGEN
Storyn om Spotify
Rasmus Fleischer & Pelle Snickars
MONDIAL

Spotify & pengar … över tid.

Number of paying Spotify subscribers worldwide from July 2010 to March 2016 (in millions)



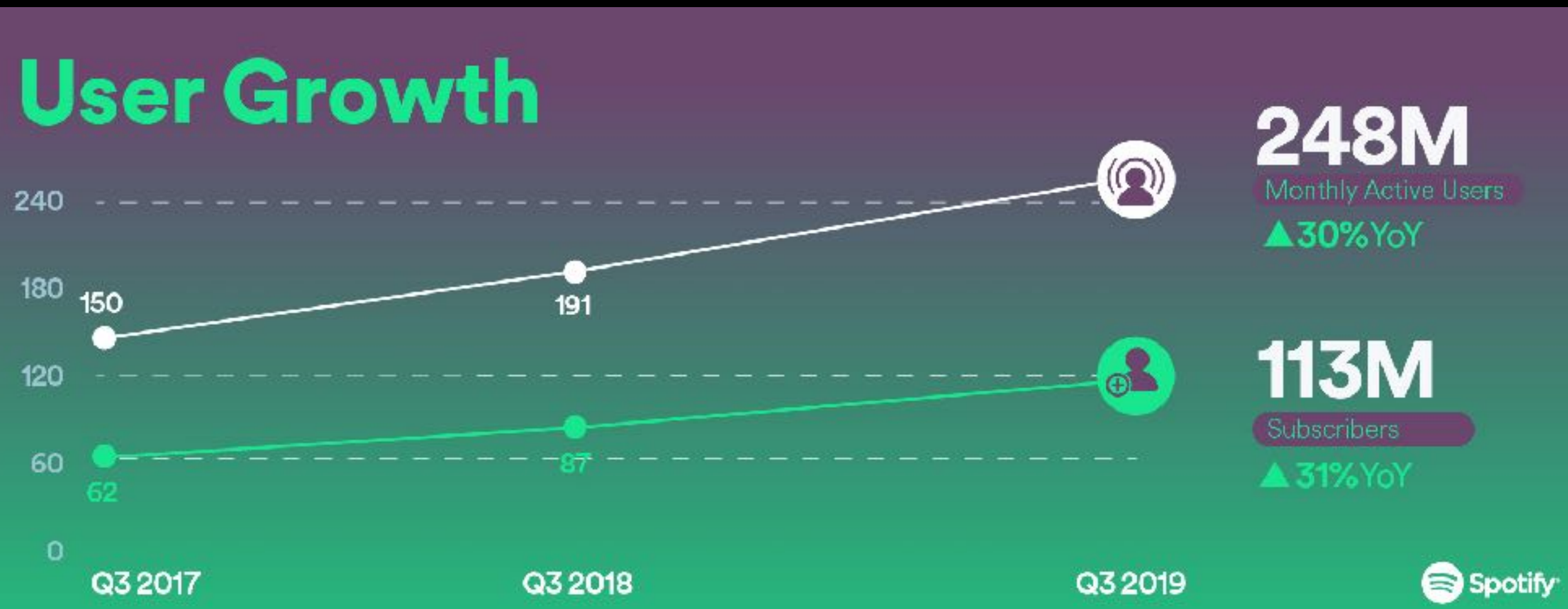
User Growth



248M
Monthly Active Users
▲30% YoY

113M
Subscribers
▲31% YoY

Spotify

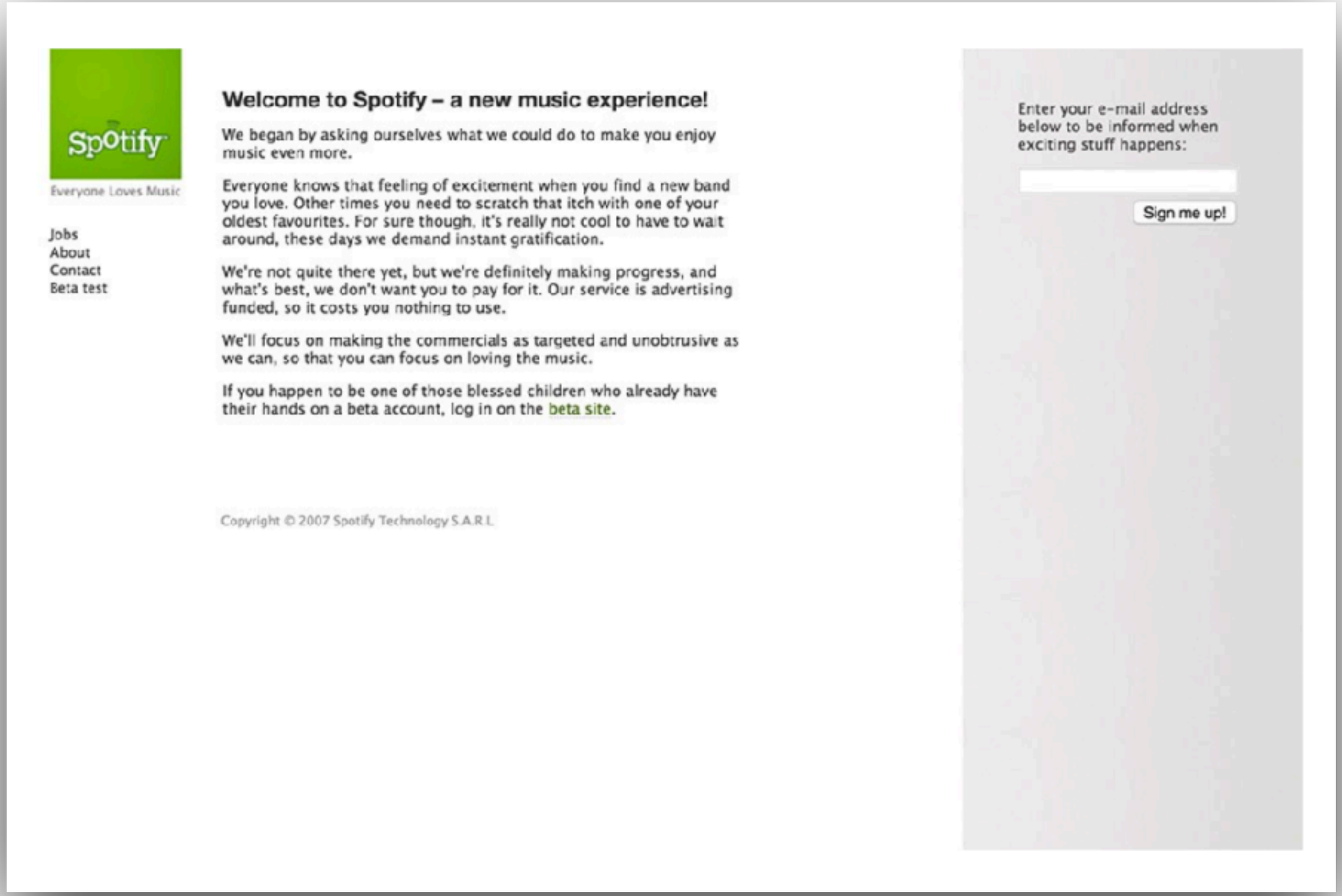


... hur kan ett företag med hundratals miljoner användare inte tjäna pengar?

Vår bok skiljer sig en hel del från Spotifys egen berättelse – vilken gradvis skrivits om i ljuset av tjänstens ständiga behov av riskkapital. I korthet: företagsberättelsen har ständigt anpassats efter rådande omständigheter. Av den anledningen är vi kritiska till den välbekanta och linjära framgångssagan om Spotify.

Follow the money – hur har Spotify förändrats över tid?

... att studera en tjänsts utveckling genom dess gränssnitt ...



DONATE

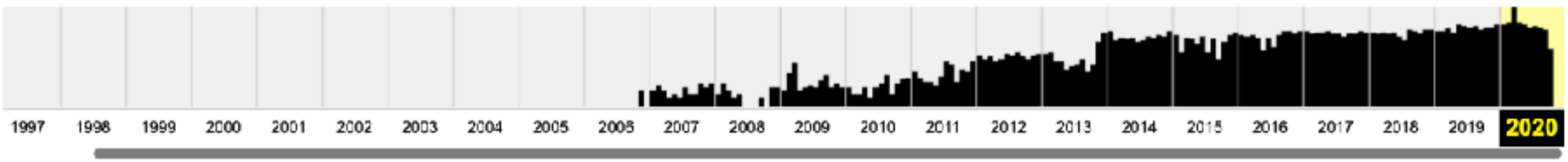
INTERNET ARCHIVE
WayBackMachine

Explore more than 477 billion web pages saved over time

spotify.com

Calendar · Collections beta · Changes beta · Summary · Site Map

Saved **50 757 times** between November 8, 2006 and October 4, 2020.

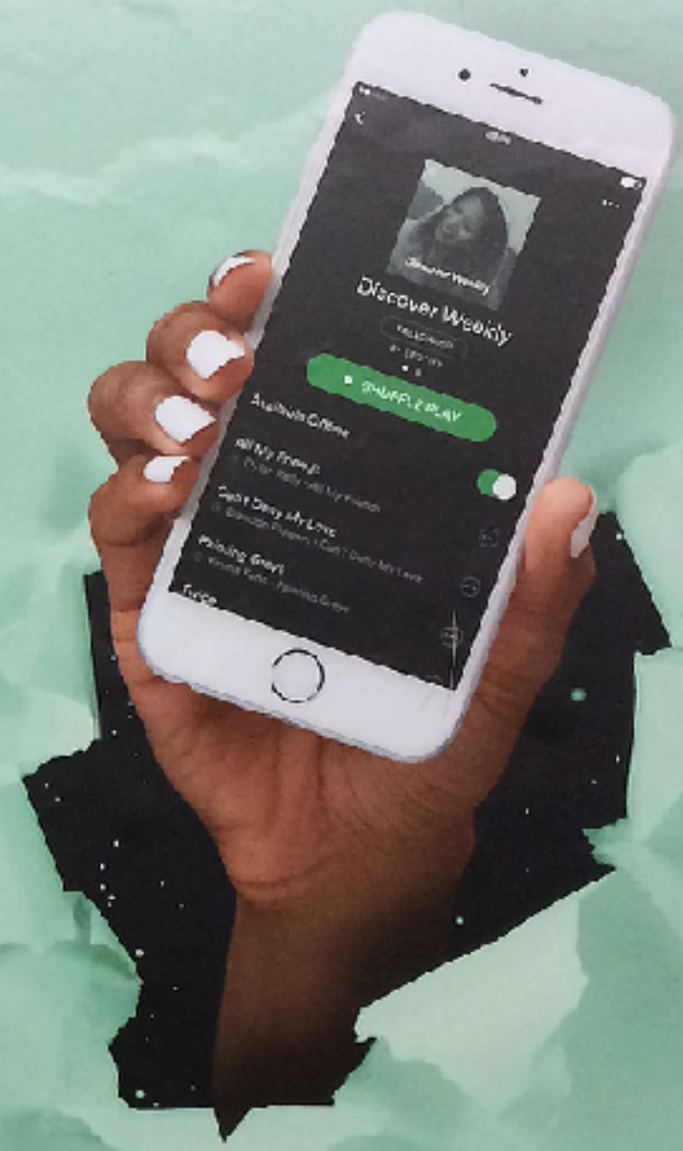


Spotify 2008 är inte samma sak som Spotify 2012 – eller 2015 – eller 2020 ...

Okay, here's an ad.

"Why am I just learning about your DiscoverWeekly playlist, @Spotify?? You should def promote it more tbh."

@thisiscoll



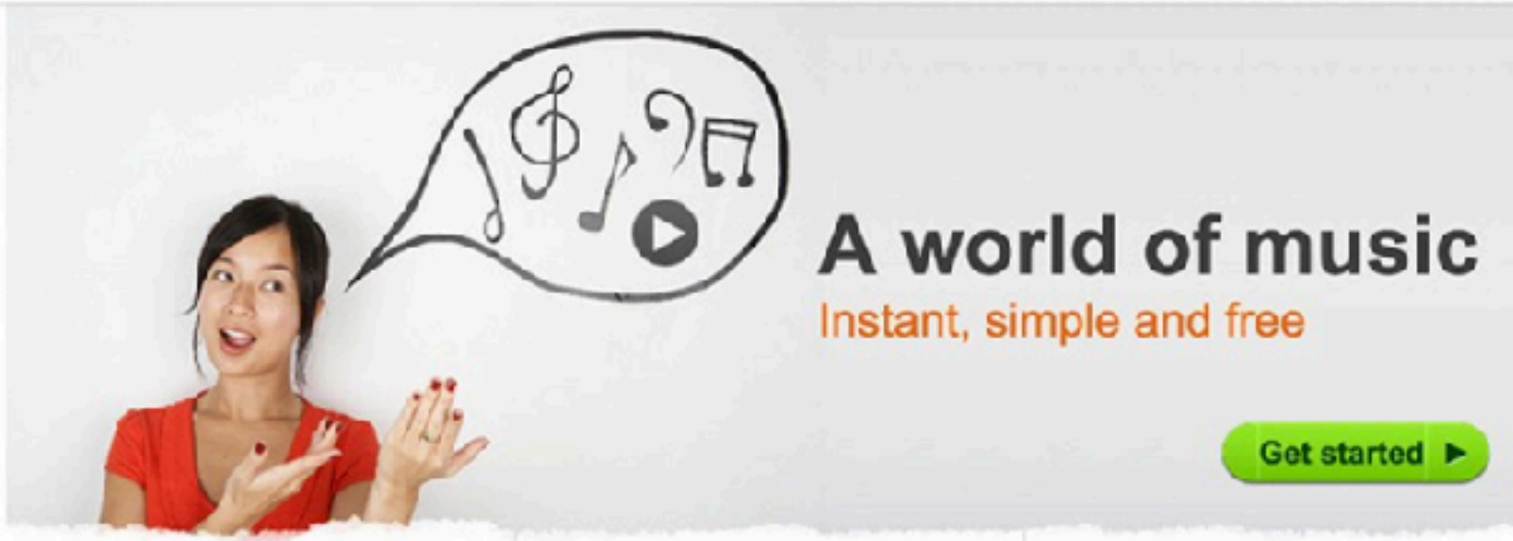
Spotify

spotify.com/discoverweekly

Products Help Blog

Spotify

Everyone Loves Music



Why is Spotify not available in my country?

Click here to find out why...

Not available in your country ye...

...available in your country yet

Free

All the music – no cost

Day pass

24 hours ad-free

Premium

Monthly subscription, no ads

About
What is Spotify?
Contact
Press
Jobs

Account
Overview
Edit profile
Share Spotify
Subscription

Download
Mac OS X
Windows
Other platforms

Work with us
Labels and artists
Advertisers
Partners

Legal
Privacy policy
End user agreement
Gift card terms and conditions

English

Copyright © 2007-2008 Spotify Ltd

More

Spotify PRO

25 Videos | 272 Followers | 8 Likes

Music for every moment. Play, discover and share for free. **Read more**

Spotify – the story
Spotify | 63.3K plays

SpotifyxHåkan - teaser
Spotify | 250 plays

https://vimeo.com/1900024

File Edit View Playback Help

Spotify Premium

united states

Eliot Van Duskirk

What's New
Radio
Play Queue
Inbox 1
Devices

Library
Local Files
Downloads
Starred
phone list
The Quietus' Fall Covers Playlist by ...
Miles Davis – The Complete Jack Joh...
The Fall – Imperial Wax Solvent
Life Just Bounces
weekend
Camera Obscura – My Maudlin Career
Passion Pit – Chunk of Change
songs that turn rainy days sunny
Rocking steady by wutangstan
Reggae from Germany by marionukke

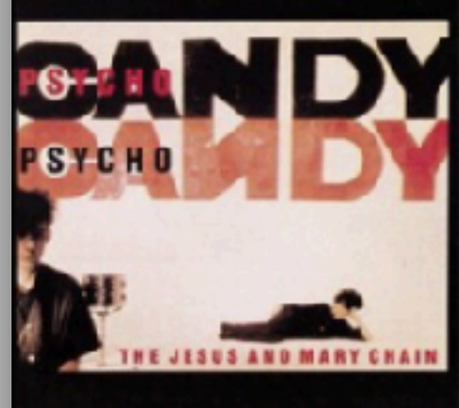
Search

united states

Artists: The Presidents Of The United States Of America • The United States Of Punk • United States Marine Band • These United States • UNITED STATES MILITARY ACADEMY BAND • The United States Of America • United States Of America • The Band Of The United States...

Albums: The Presidents Of The United States Of America by The Presidents Of The United States Of America • United States Of Atlanta by Ying Yang Twins • A Tribute To Blink 182 by The United States Of Punk • United States Of Mind by Covenant • Ça Plane Pour Moi by The...

Track	Get	Artist	Time	Popularity	Album
United States Of Eurasia (+Collateral Dam...		Muse	5:48		The Resistance
Peaches		The Presidents Of The U...	2:52		The Presidents Of The Unit...
Lump		The Presidents Of The U...	2:14		The Presidents Of The Unit...
United States of Whatever		Liam Lynch	1:31		Fake Songs
Wait (The Whisper Song) EXPLICIT		Ying Yang Twins	2:59		United States Of Atlanta
All The Small Things (Cover Version)		The United States Of Punk	2:47		A Tribute To Blink 182
Ça Plane Pour Moi		The Presidents Of The U...	1:21		Ça Plane Pour Moi
Dune Buggy		The Presidents Of The U...	2:45		The Presidents Of The Unit...
When Johnny Comes Marching Home		UNITED STATES MILITAR...	2:11		Songs Of The Civil War
Kitty		The Presidents Of The U...	3:23		The Presidents Of The Unit...
United States		The Smashing Pumpkins	9:52		Zeitgeist
What's My Age Again? (Cover Version)		The United States Of Punk	2:30		A Tribute To Blink 182
Naked And Famous		The Presidents Of The U...	3:45		The Presidents Of The Unit...
Dead Stars - Version		Covenant	4:51		United States Of Mind
Shake EXPLICIT		Ying Yang Twins, Pitbull	4:02		United States Of Atlanta
Wait (The Whisper Song) Remix EXPLICIT		Ying Yang Twins, Busta R...	4:35		United States Of Atlanta
Bed Rock EXPLICIT		Di2paz, Staz, HB, Loyd	4:35		The United States of Ceo
Adam's Song (Cover Version)		The United States Of Punk	4:16		A Tribute To Blink 182
Video Killed The Radio Star		The Presidents Of The U...	3:23		Pure Frosting
Like Tears In Rain		Covenant	5:51		United States Of Mind
Kick Out The Jams		The Presidents Of The U...	1:26		The Presidents Of The Unit...
We Are Not Going To Make It		The Presidents Of The U...	1:52		The Presidents Of The Unit...
First Date (Cover Version)		The United States Of Punk	2:51		A Tribute To Blink 182
Feather Pluckin		The Presidents Of The U...	2:50		The Presidents Of The Unit...
Boll Weevil		The Presidents Of The U...	3:18		The Presidents Of The Unit...
Back Porch		The Presidents Of The U...	3:00		The Presidents Of The Unit...
Stranger		The Presidents Of The U...	3:05		The Presidents Of The Unit...
Body		The Presidents Of The U...	4:12		The Presidents Of The Unit...



Some Candy Talking
Jesus And Mary Chain

2:48 3:16

https://vimeo.com/68130923

3G
11.57
Edit
Playlists
Now Playing
Offline playlists
46 pending sync
Sunday study
52 songs
Make Me Happy
111 songs
Indie
Les Grands Classiques...
98 songs
The Party List
303 songs · by fnork
Champagne Evening
Playlists
Search
More

vodafone

https://vimeo.com/97095608

Introduce music to your social life

Discover more free music than ever before with Spotify and Facebook.

Read more »

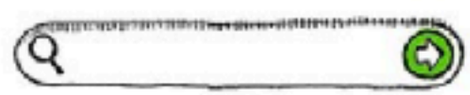
Introduce music to your social life | A world of music on your TV

Spotify on your mobile

Enjoy Spotify Premium on your phone for just $9.99 a month. Stream or listen offline.

Search and play.

Get listening. Millions of tracks are now at your fingertips.

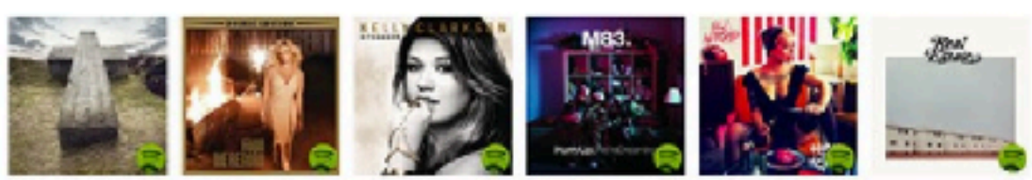


Offline Mode!

No internet connection required.

New music releases on Spotify

Subscribe to our New Album Releases playlist playlist for weekly updates.



Justice Audio, Video, Disco.

Miranda Lambert Four The Record (Deluxe Edition)

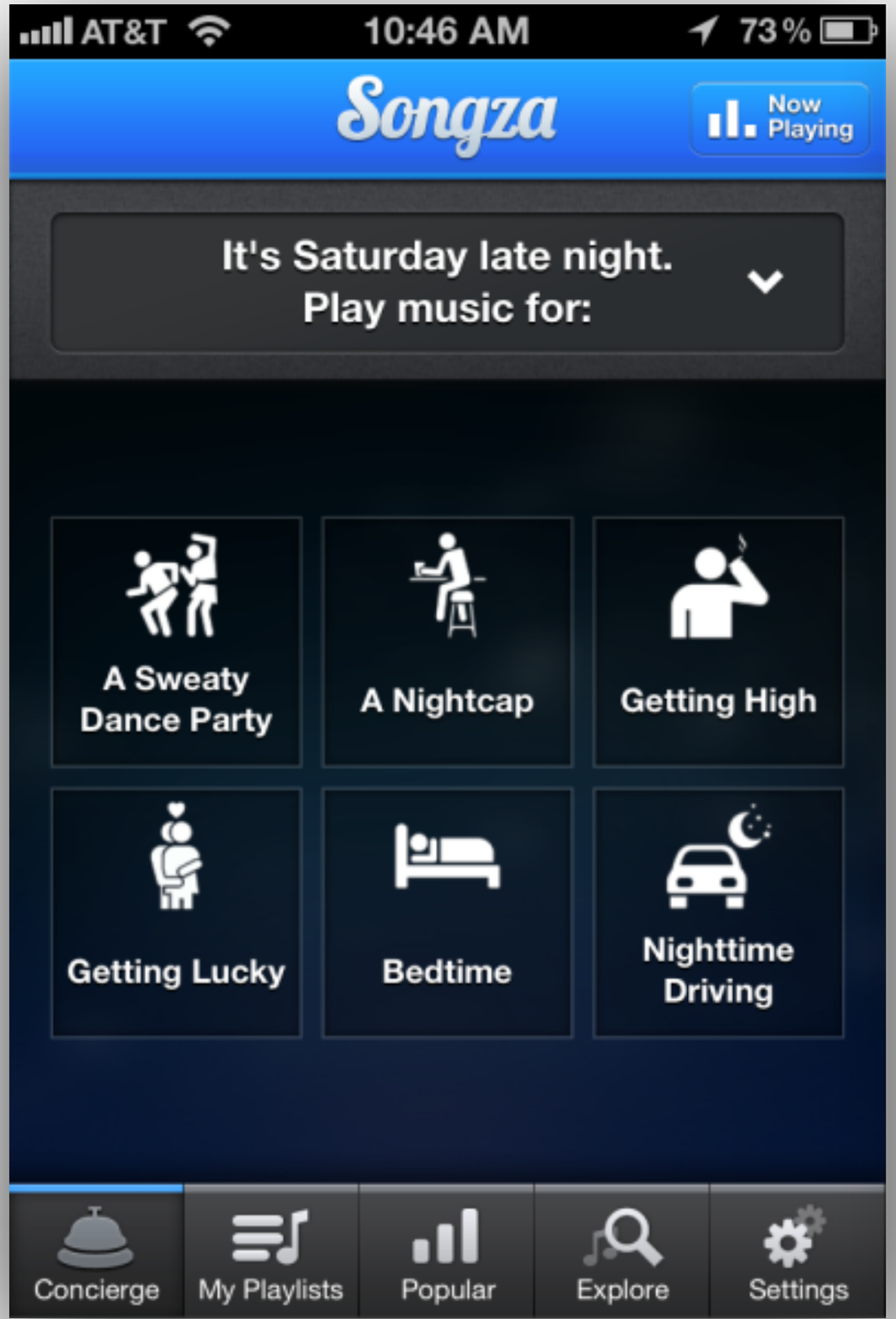
Kelly Clarkson Stronger (Track by Track)

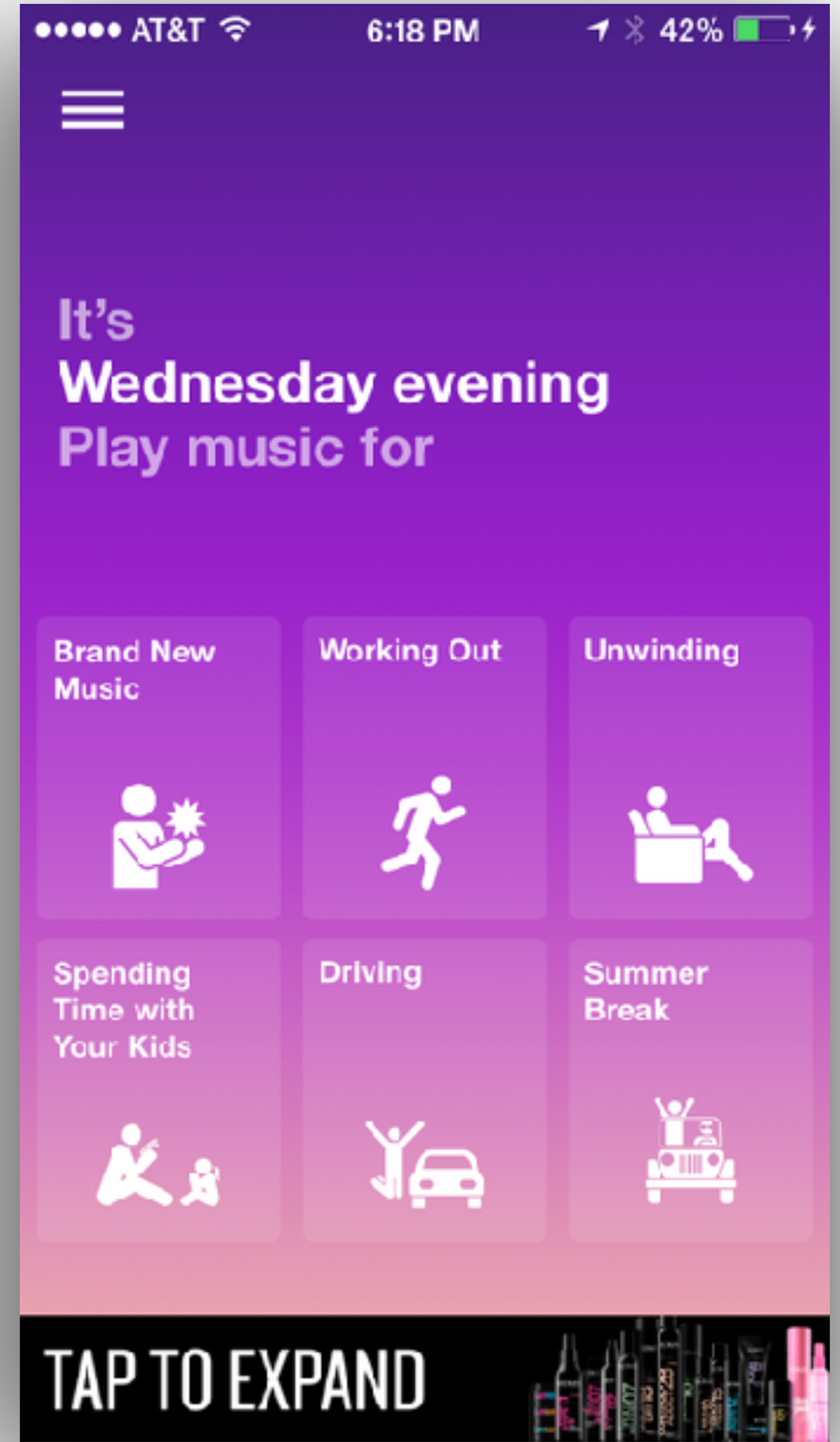
M83 Hurry Up, We're Dreaming !

Idle Warship Habits Of The Heart

Real Estate Days

Music is rediscovering forgotten favourites.


AT&T
10:46 AM
73 %
Songza
Now Playing
It's Saturday late night.
Play music for:
A Sweaty Dance Party
A Nightcap
Getting High
Getting Lucky
Bedtime
Nighttime Driving
Concierge
My Playlists
Popular
Explore
Settings


AT&T
6:18 PM
42%
It's
Wednesday evening
Play music for
Brand New Music
Working Out
Unwinding
Spending Time with Your Kids
Driving
Summer Break
TAP TO EXPAND

Search

UPGRADE

usbot

Browse

Radio

YOUR MUSIC

Recently Played

Songs

Albums

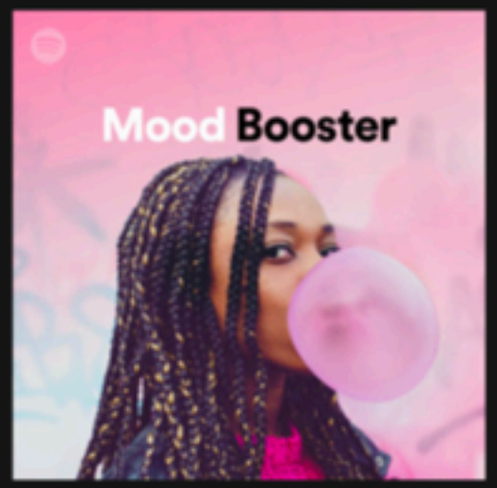
Artists

Stations

Local Files

PLAYLISTS

Mood



Mood Booster

Get happy with this pick-me-up playlist full of feel good songs!

1,844,511 FOLLOWERS

Good Vibes

Set it off with these epic anthems. Only good vibes here!

1,591,030 FOLLOWERS

Have a Great Day!

Feel great with these timelessly fun songs!

2,069,499 FOLLOWERS

Afternoon Acoustic

Unwind and let the afternoon unfold in all its acoustic glory.
#afternoonacoustic | Photo by: Haux

2,469,423 FOLLOWERS

Confidence Boost

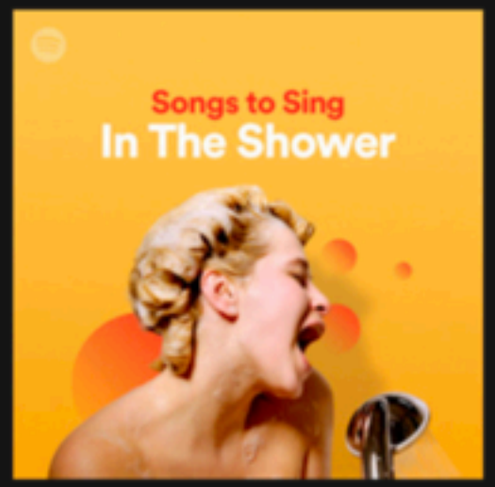
You're on top of the world. Don't forget it.

1,195,881 FOLLOWERS

Chillin' on a Dirt Road

Country music to get you back to the basics.

705,508 FOLLOWERS



Songs to Sing in the Shower

Amp up your morning by singing along to these classic hit tracks as you suds up.

1,929,274 FOLLOWERS

Relax & Unwind

Let your worries and cares slip away...

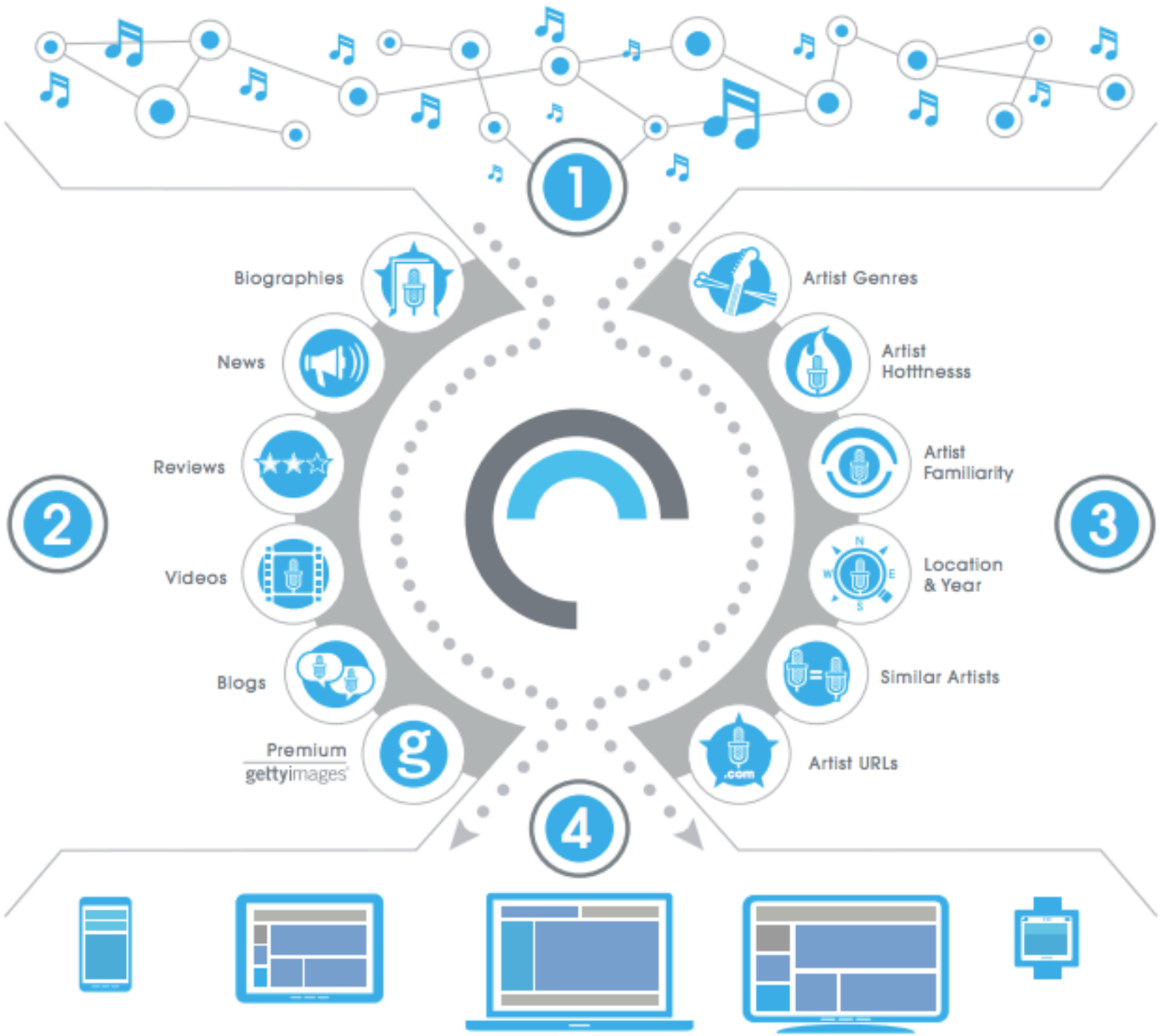
2,335,924 FOLLOWERS

New Playlist

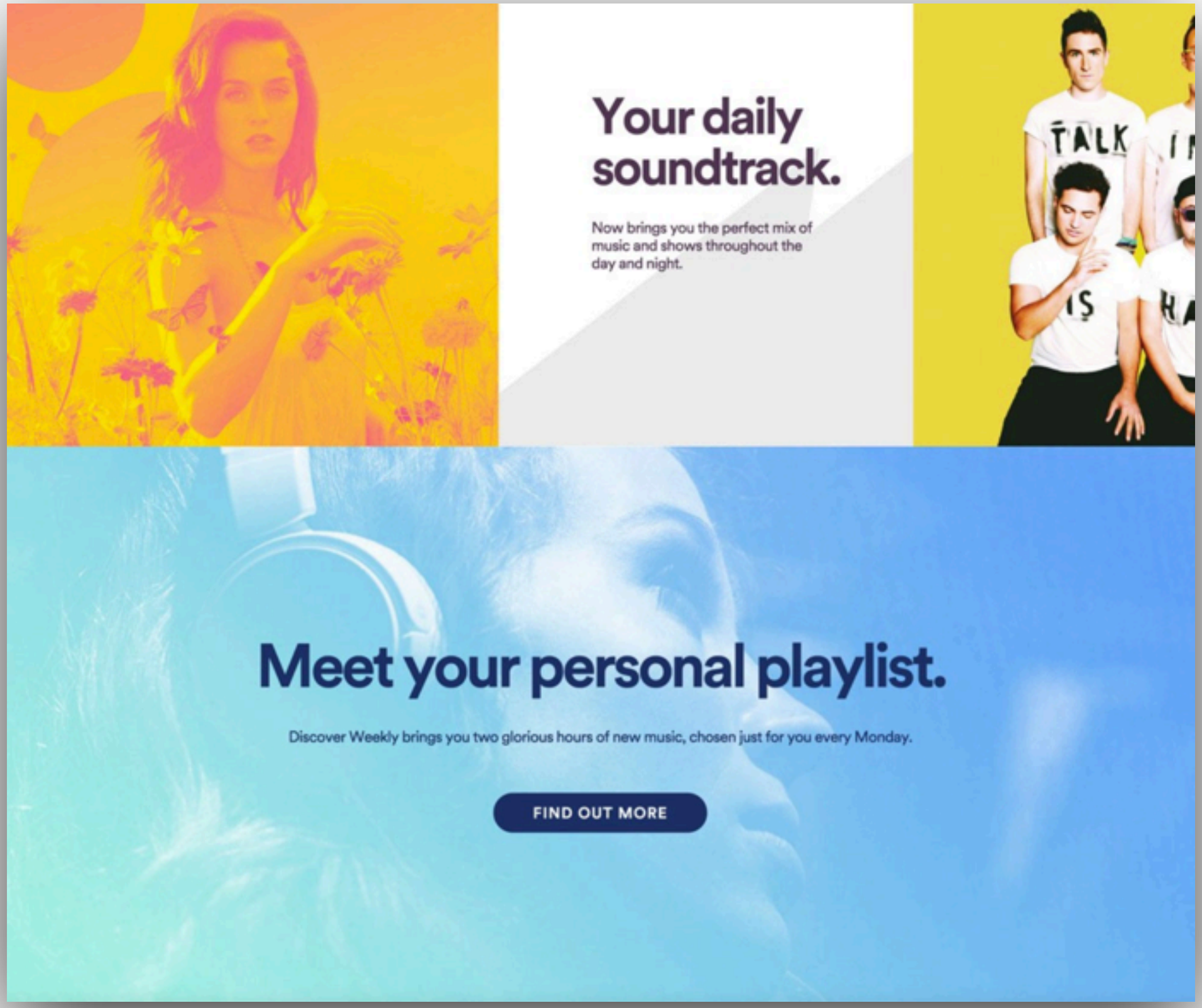
face the issue

a small conversation can have a big impact. facetheissue.com

The Echo Nest's Dynamic Music Data Solution



Discover Weekly
SHUFFLE PLAY
Available Offline
Weight In Gold
Follow You
Thursday


Your daily soundtrack.
Now brings you the perfect mix of music and shows throughout the day and night.
Meet your personal playlist.
Discover Weekly brings you two glorious hours of new music, chosen just for you every Monday.
FIND OUT MORE

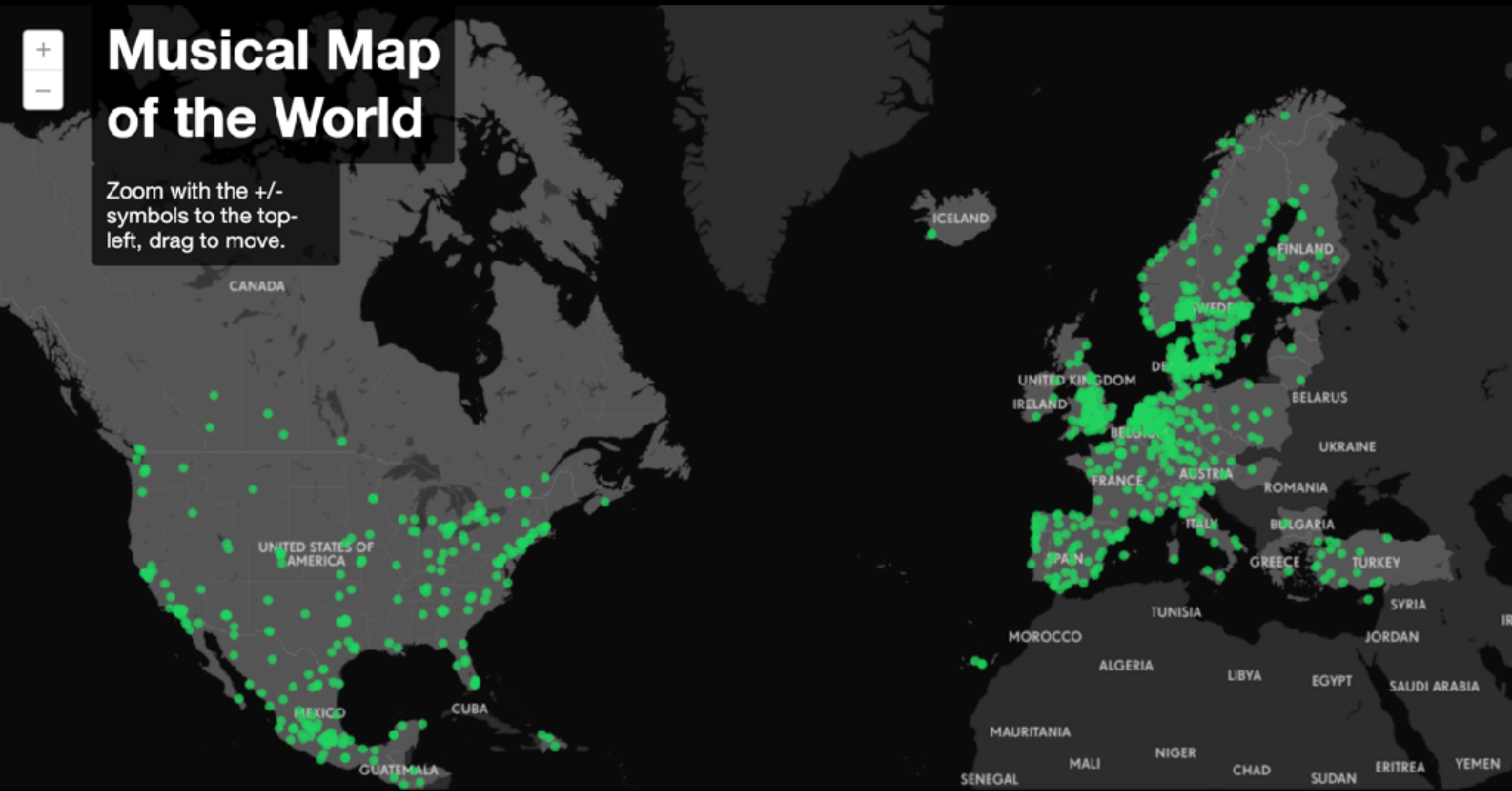
3. Spotify & digitala metoder

Hur ska man studera Spotify?

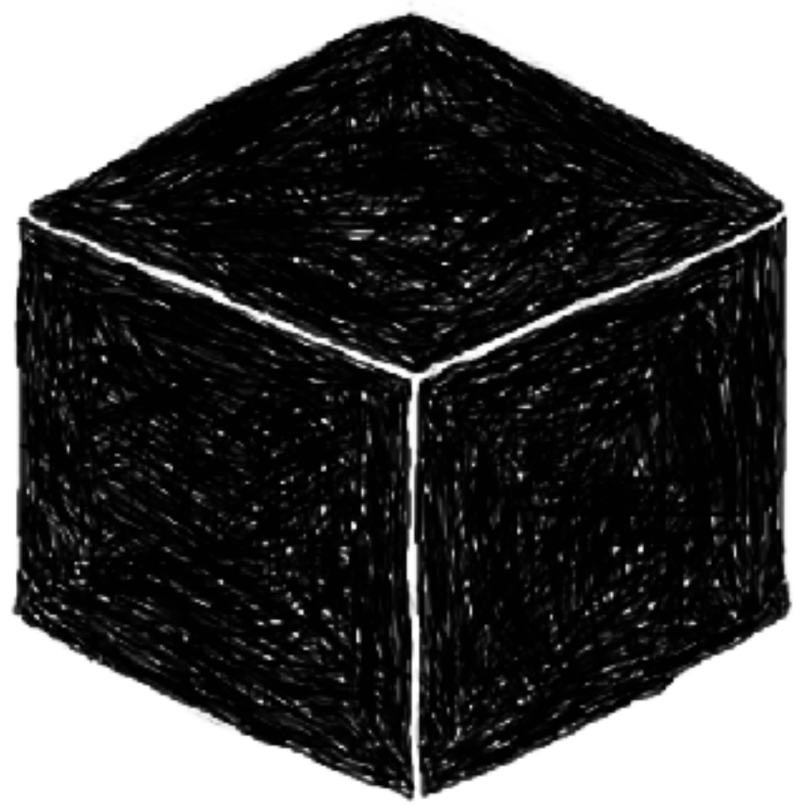
Medieforskning utgår inte sällan från intervjuer (med producenter eller användare), fokusgrupper, medie-reception ...

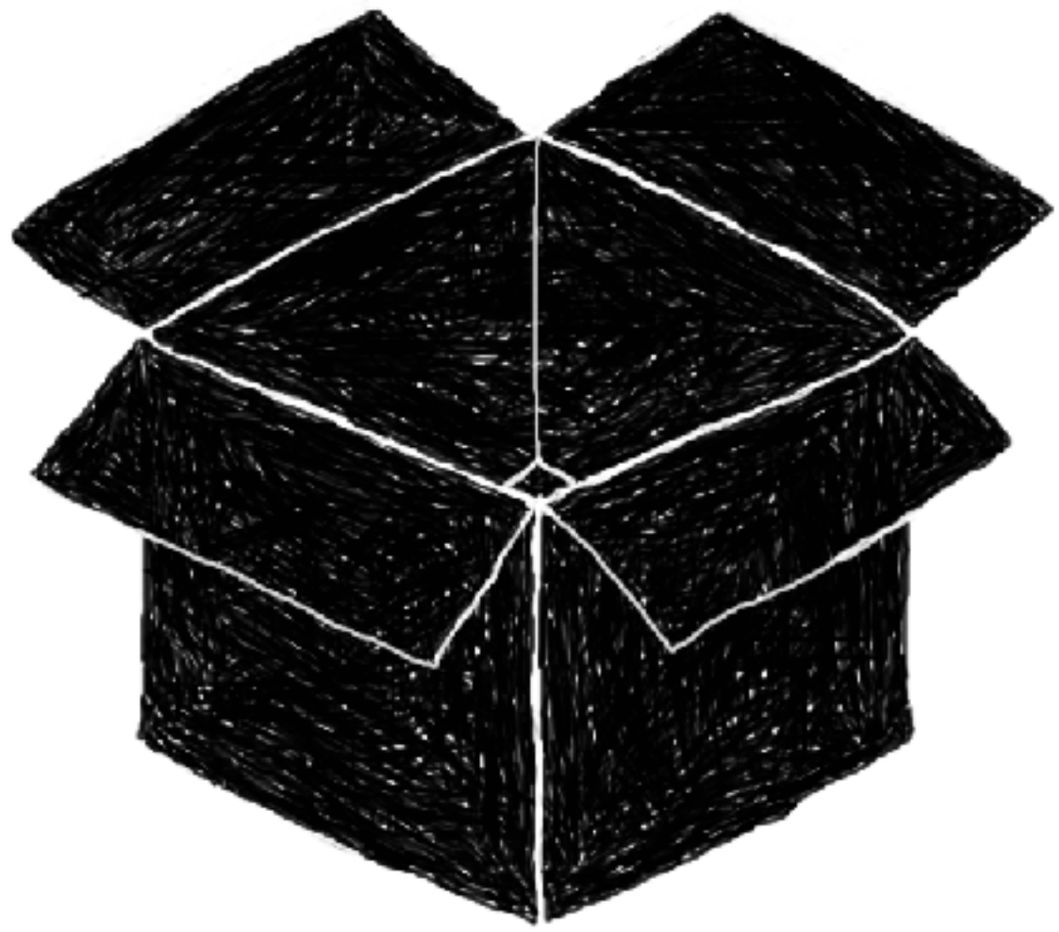
data

Spotify
Dear 3,749 people who streamed "It's the End of the World As We Know It" the day of the Brexit vote,
Hang in there.



https://spotifymaps.github.io/musicalcities/

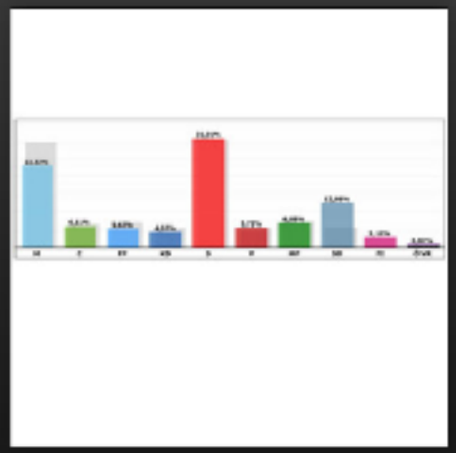




interventioner

interventioner

… för att extrahera data.



ALBUM

Election Music

By Heinz Duthel

2014 • 13 songs, 11 min

PLAY SAVE ···

#		TITLE	
1	+	Riket	0:46
2	+	Biskopsgården N	1:10
3	+	Täby	0:44
4	+	Spökparken	0:46
5	+	Rinkeby	1:12
6	+	Hörken	0:50
7	+	Knäred	0:48
8	+	Mullsjö	0:44

DELIVERY

Getting your music on Spotify.

First things first: Getting your music on Spotify is easy. If you have a label or aggregator, they'll get your music on Spotify for you. If you don't, we have deals in place with a number of companies who can deliver your music to us and collect royalties for you.

- AWAL
- CD BABY *
- DISTROKID *
- EMU BANDS
- RECORD UNION
- SPINNUP
- TUNECORE

If you're using Distrokid or CD Baby as your music distributor, you get instant access to Spotify for Artists. Just log into your account on their site and follow the steps!

These services handle the licensing and distribution of your music and also pay you royalties when your fans stream your music on Spotify. There's usually a small fee or percentage cut involved. Each service is unique, so be sure to do a little homework before picking one.

Get the most out of streaming with AWAL.

Distribution

Make your music available on over 200 digital music services worldwide, including iTunes, Apple Music, Spotify, Amazon, Google Play, and many more.

Marketing

Get your music featured in all the right places through our global relationships with all of the key digital partners.

Support

Lean on AWAL's client support team for answers to your questions and for expert advice.

Reporting

Log into your AWAL portal to view income, sales, and streaming data in real time. The Portal gives you the analytics and insight you need to control your career.

Video

We help you monetize your content, and protect your rights on video streaming platforms such as YouTube.

Kobalt Services

AWAL is powered by Kobalt, the world's leading music services company. Kobalt's Music Publishing, Music Recordings, and Neighboring Rights divisions each offer an alternative to the traditional music business model.

FRU
KOST
EP nr. 1

Hi there,
Thanks for the form, I'm afraid this isn't the kind of content we're looking to sign up currently. Sorry about that.
We wish you all the best.

Cheers,
[redacted]
Client Services Manager

Awal Digital Limited
Registered in England & Wales
Company Registration: 4430703
VAT Registration: GB774150334
Registered Office: 4 Valentine Place, London, SE1 8QH

www.awal.com

Från: [redacted]@routenote.com
Ämne: FRUKOST Disapproved
Datum: 20 oktober 2014 19:02
Till: strokultarv@gmail.com

Hi FruKost,

We're sorry, your release **FRUKOST** has had to be disapproved by RouteNote for the following reason(s):

RouteNote only distributes music content, we cannot distribute silent tracks etc.

This release has been cancelled and will need to be re-uploaded after the specified changes have been made

If you have any problems regarding this album please do not hesitate to contact our team at support@routenote.com. Make sure you include your username and UPC of the release you are inquiring about.

Many warm regards,

The RouteNote Team

ARTIST

Fru Kost

PLAY FOLLOW ···

MONTHLY LISTENERS
2

OVERVIEW ABOUT CONCERTS

Popular

1	+	Kaffe	6,983
2	+	Avplock	< 1,000

ALBUM

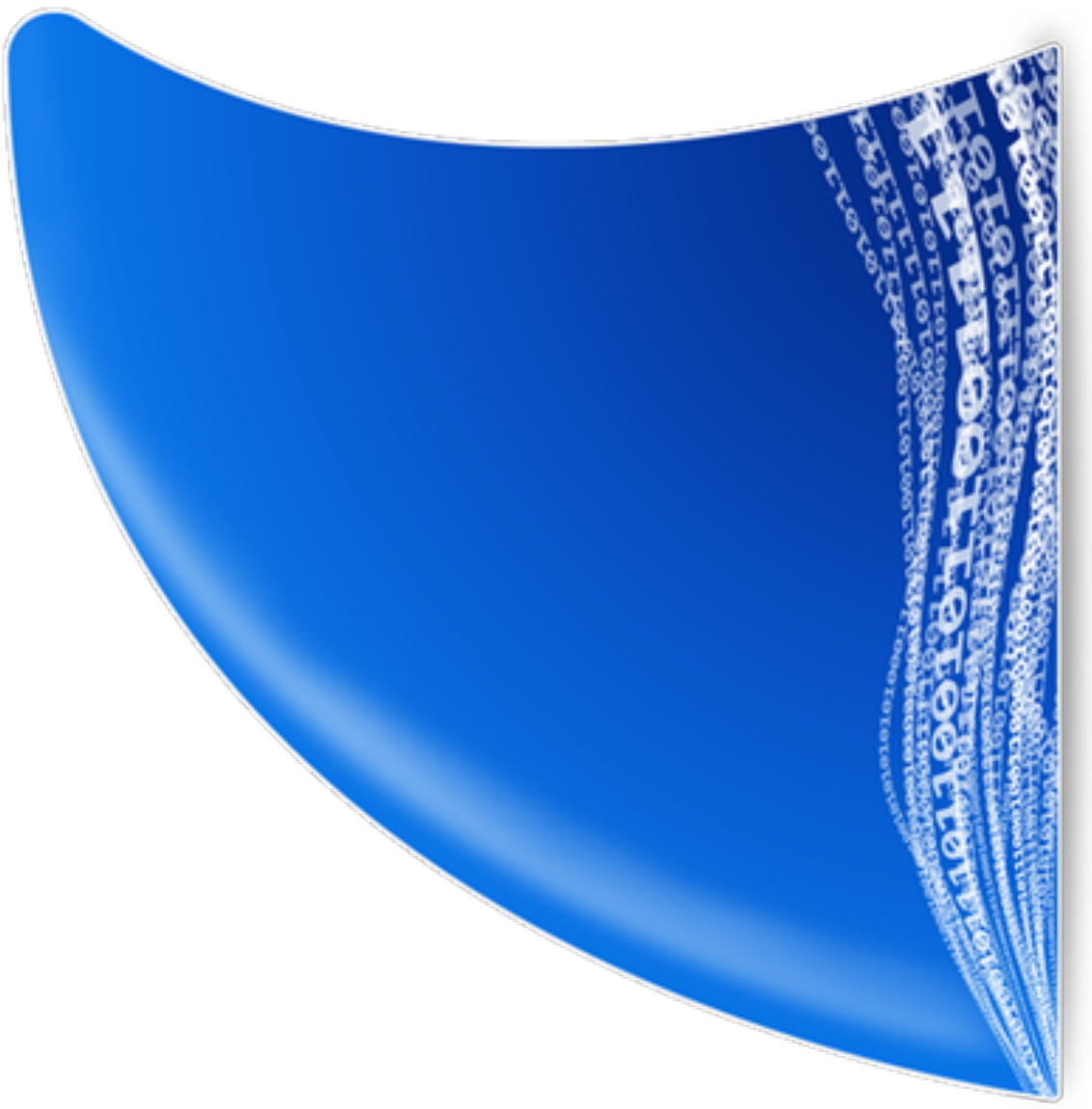
Sleepify

PLAY SAVE ···

By Vulfpeck • 2014 • 10 songs, 5 min 16 sec

#		SONG	
1	+	Z	0:31
2	+	Zz	0:32
3	+	Zzz	0:32
4	+	Zzzz	0:32
5	+	Zzzzz	0:31
6	+	Zzzzzz	0:32
7	+	Zzzzzzz	0:32
8	+	Zzzzzzzz	0:32
9	+	Zzzzzzzzz	0:31
10	+	Zzzzzzzzzz	0:31

https://www.youtube.com/watch?v=KXvncV79LXk



Spotify Desktop Premium.pcapng

Apply a display filter ... <⌘/>

Packet list | Narrow & Wide | Case sensitive | Display filter | Find

Number	Time	Source resolved	Source unresolved	Source port	Destination resolved	Destination unresolved
231	20:47:01.1136…	192.168.0.2	192.168.0.2	57360	a95-101-96-70.deploy.akamaitec…	95.101.96.70
232	20:47:01.1136…	192.168.0.2	192.168.0.2	57360	a95-101-96-70.deploy.akamaitec…	95.101.96.70
233	20:47:01.1136…	192.168.0.2	192.168.0.2	57360	a95-101-96-70.deploy.akamaitec…	95.101.96.70
234	20:47:01.1138…	192.168.0.2	192.168.0.2	57360	a95-101-96-70.deploy.akamaitec…	95.101.96.70
235	20:47:01.1187…	a95-101-96-70.deploy.akamaitechnologies.com	95.101.96.70	https	192.168.0.2	192.168.0.2
236	20:47:01.1187…	a95-101-96-70.deploy.akamaitechnologies.com	95.101.96.70	https	192.168.0.2	192.168.0.2
237	20:47:01.1188…	192.168.0.2	192.168.0.2	57360	a95-101-96-70.deploy.akamaitec…	95.101.96.70
238	20:47:01.8656…	192.168.0.2	192.168.0.2	57347	78.64.199.104.bc.googleusercon…	104.199.64.78
239	20:47:01.9013…	78.64.199.104.bc.googleusercontent.com	104.199.64.78	tripe	192.168.0.2	192.168.0.2
240	20:47:01.9014…	192.168.0.2	192.168.0.2	57347	78.64.199.104.bc.googleusercon…	104.199.64.78
241	20:47:03.3301…	192.168.0.2	192.168.0.2	57330	a23-1-99-34.deploy.static.akam…	23.1.99.34
242	20:47:03.3301…	192.168.0.2	192.168.0.2	57329	a23-1-99-34.deploy.static.akam…	23.1.99.34
243	20:47:03.3690…	a23-1-99-34.deploy.static.akamaitechnologies.com	23.1.99.34	http	192.168.0.2	192.168.0.2
244	20:47:03.3846…	a23-1-99-34.deploy.static.akamaitechnologies.com	23.1.99.34	http	192.168.0.2	192.168.0.2
245	20:47:13.9497…	192.168.0.2	192.168.0.2	57347	78.64.199.104.bc.googleusercon…	104.199.64.78
246	20:47:13.9851…	78.64.199.104.bc.googleusercontent.com	104.199.64.78	tripe	192.168.0.2	192.168.0.2
247	20:47:13.9852…	192.168.0.2	192.168.0.2	57347	78.64.199.104.bc.googleusercon…	104.199.64.78
248	20:47:15.8660…	192.168.0.2	192.168.0.2	57335	arn09s10-in-f2.1e100.net	216.58.211.130
249	20:47:15.8900…	arn09s10-in-f2.1e100.net	216.58.211.130	http	192.168.0.2	192.168.0.2
250	20:47:16.3902…	192.168.0.2	192.168.0.2	57342	213.19.162.80	213.19.162.80
251	20:47:16.3902…	192.168.0.2	192.168.0.2	57319	213.19.162.80	213.19.162.80
252	20:47:16.3902…	192.168.0.2	192.168.0.2	57316	213.19.162.51	213.19.162.51

```
▶ Frame 258: 54 bytes on wire (432 bits), 54 bytes captured (432 bits) on interface 0
▶ Ethernet II, Src: Apple_e8:25:8c (3c:15:c2:e8:25:8c), Dst: Sagemcom_4d:a1:de (08:3e:5d:4d:a1:de)
▶ Internet Protocol Version 4, Src: 192.168.0.2 (192.168.0.2), Dst: m-prd-umpxl-shared-mr3-blue-a.evip.aol.com (152.163.64.2)
▶ Transmission Control Protocol, Src Port: 57339 (57339), Dst Port: http (80), Seq: 1, Ack: 1, Len: 0
```

47. As we have described in "Intervention: Record Label Setup," we tried using a number of aggregators for our self-produced sounds/music. TuneCore was one of them, but we did not get access to the Spotify Verified Artist Accounts. This was inconvenient and unfortunate since we wanted to investigate what tools were available for building a "community of followers." As it turned out, however, 250 followers were needed to access TuneCore's Spotify Verified Artist Accounts. We had far fewer.

48. "Get Your Music on TuneCore," TuneCore, accessed June 9, 2017, https://www.tunecore.com/get-your-music-on-spotify.

49. Paullaanhoven, "How Does Spotify Split Royalties of the Same Music Added by Different Music Distributers," Spotify Community (forum), March 8, 2017, https://community.spotify.com/t5/Social-Off-Topic/How-does-spotify-split-royalties-of-the-same-music-added-by/m-p/1604025; and AbridgedPause, "Aggregator Refusing to Remove Music," Spotify Community (forum), February 6, 2017, https://community.spotify.com/t5/Accounts/Aggregator-refusing-to-remove-music/m-p/1574115.

50. Thebigreason, January 4, 2017, comment on Sero_Tone_In, "Best Music Aggregation Site for Getting Your Music on Spotify/iTunes?," We Are the Music Makers (forum), Reddit, https://www.reddit.com/r/WeAreTheMusicMakers/comments/5lvf5l/best_music_aggregation_site_for_getting_your/; DarkLordAzrael, January 4, 2017, reply to thebigreason; rickenjosh, January 4, 2017, comment on Sero_Tone_In, "Best Music Aggregation"; [deleted account], January 4, 2017, comment on Sero_Tone_In, "Best Music Aggregation"; and Fall_and_fixture, January 4, 2017, reply to [deleted account].

51. Geert Lovink, "Reflections on the MP3 Format: Interview with Jonathan Sterne," *Computational Culture*, no. 4 (2014), http://computationalculture.net/article/reflections-on-the-mp3-format.

52. Stuart Dredge, "Spotify's Daniel Ek: 'We Want Artists to be Able to Afford to Create the Music They Want to Create,'" *Guardian*, December 6, 2012, https://www.theguardian.com/technology/2012/dec/06/spotify-daniel-ek-interview.

53. Apple, "iTunes Music Store Begins Countdown to 100 Million Songs," press release, July 1, 2004, https://www.apple.com/pr/library/2004/07/01iTunes-Music-Store-Begins-Countdown-to-100-Million-Songs.html.

54. Pelle Snickars, "More Music Is Better Music," in *Business Innovation and Disruption in the Music Industry*, ed. Patrik Wikström and Robert DeFillippi (Cheltenham, UK: Edgar Elgar, 2016), 191–210.

55. Forgotify (website), accessed June 9, 2017, http://forgotify.com.

56. Search results for "Spotify radio," Quora, accessed June 9, 2017, https://www.quora.com/search?q=Spotify+radio.

57. Pelle Snickars, "More of the Same—On Spotify Radio," *Culture Unbound* 9, no. 2 (2017): 184–211, doi:10.3384/cu.2000.1525.1792184.

Intervention: How We Tracked Streams

In June 2016, a major consumer outburst erupted on several online forums concerned with Spotify. Users were beginning to notice that their Spotify client was running amok and had suddenly started to record large amounts of junk data on their solid-state drives (SSDs), which could potentially slow down—if not destroy—their storage capacities.[1] As the news spread, reports of ever-larger examples of trash generation began to roll in. Journalists at the tech website Ars Technica ran a test and found that their Spotify clients were unwittingly writing five to ten gigabytes of data per hour on their computers—even when the clients were put in idle mode.[2] In cases where the program had been running for months, users reported having terabytes of junk dumped on their hard drives.[3] Blog outlets were calling the debacle an "assault on user's storage devices,"[4] a case of excessive "data gobbling,"[5] and an issue which was "quietly killing" the lifespan of hard drives.[6] It quickly became clear that Spotify had unwantedly turned the computers of thousands of users into garbage dumps. Instead of momentarily diffusing music, the program was spitting out digital trash.[7]

What happens when someone clicks play on Spotify? It is a simple question, yet it is tricky to answer from a technical viewpoint. As we stated in our introduction, one guiding metaphor for this research has been to "follow" streamed music files as they are shuffled across the web. But such an effort is negated by the basic logics according to which streaming operates. First, data is not technically transported—as in being moved from one location to the next—when information is streamed. Instead, data is copied and multiplied. Thus, the question of how streamed files "move" is not only a matter of tracing changed data locations but an issue of tracking how data proliferates. Second, streamed music does not simply concern the replication of audio data. Hundreds, if not thousands, of other types of data transmission occur every time content is

As Nicole Starosielski notes, a simple "click" on a computer commonly activates vast infrastructures whereby information is pushed through routers, local internet networks, IXPs, long-haul backbone systems, coastal cable stations, undersea cables, and data warehouses at the speed of light.[22] The characteristics of such infrastructural connections could also be gleaned from our eavesdropping session. In detail, the data traffic that was intercepted during the experiment could be isolated to twelve different actors located in Europe and the United States, of which only one belonged directly to Spotify:

Actor	Type
AOL Transit Data Network	Tier-1 Backbone Network
Level 3 / Rubicon	Tier-1 Backbone Network
Akamai	Content Delivery Network
Amazon CloudFront	Content Delivery Network
Apprexus	Programmatic advertising
AudienceScience	Programmatic advertising
MediaMath	Programmatic advertising
Turn	Programmatic advertising
Fastly	Cloud platform
Google	Cloud platform
Spotify	Datacenter

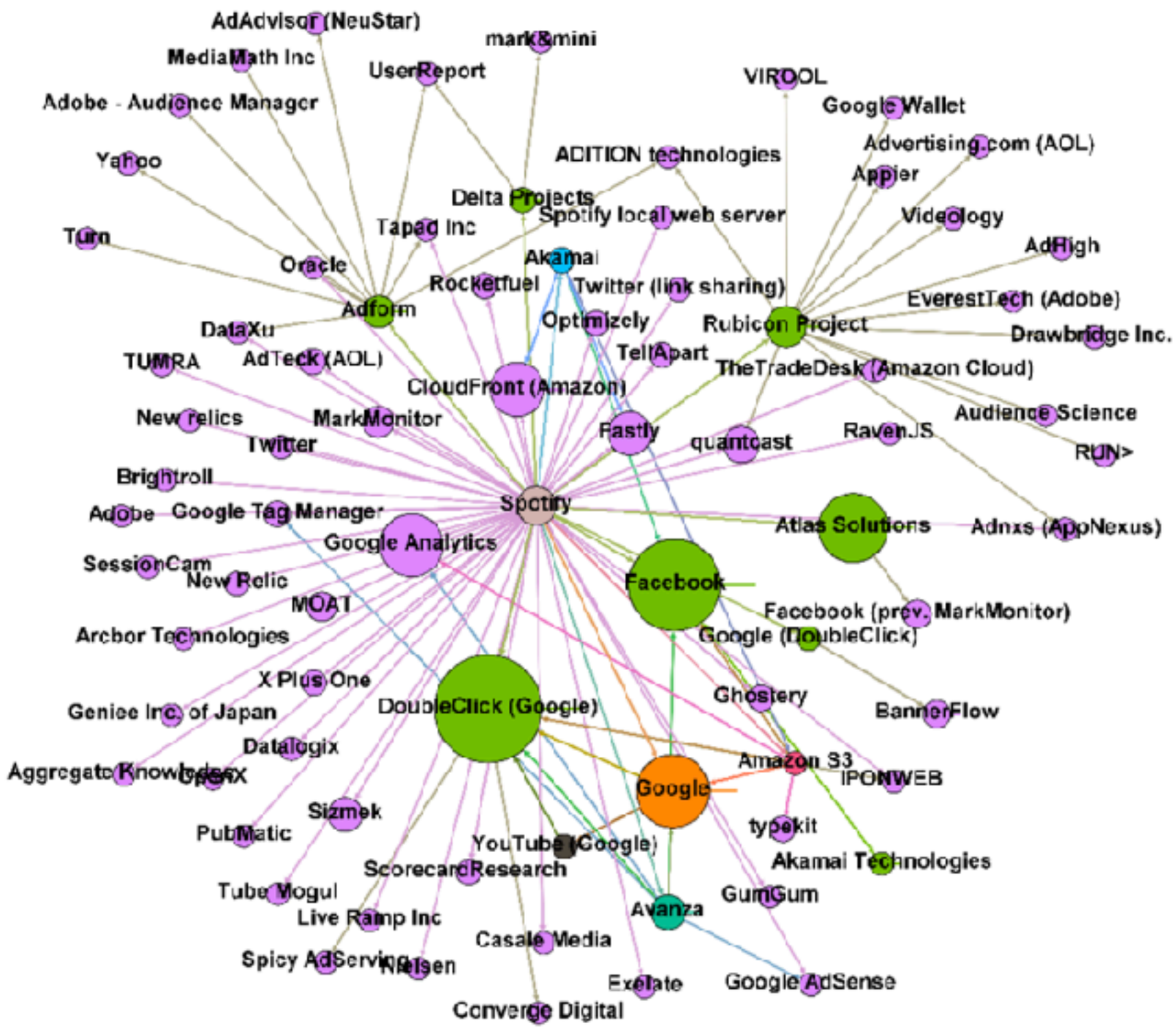
Figure 2.8

List of actors that were found when we eavesdropped on Spotify's network traffic in May 2017.

AOL and Level 3 are two of the world's largest Tier 1 backbone network providers, supplying nodes through which a large portion of the world's internet traffic is connected. The US-based—and sometimes controversial—Level 3 was acquired by CenturyLink in 2017 and is active in more than sixty countries and controls over ten million miles of fiber-optic cables.[23] This is equivalent to about four hundred trips around the world.[24] Several of these fiber-optic cables are subaquatic and link Africa, Asia, Europe, and North America. The company also runs 350 data centers with fifteen thousand CDN servers across the world.[25] Through these cables and data centers, Level 3 has provided network access to several large content providers, such as Pandora, Netflix, and Grooveshark, as well as more delicate customers such as the US Department of Defense.[26] During our eavesdropping session, however, it did not appear as though the primary role of Level 3 was to enable Spotify's transmission of music. Rather, Level 3's IP addresses appeared to be hosted by the Rubicon Project, an online advertising firm that has managed Spotify's programmatic ad sales since 2016, in competition with other actors such as Turn, Appnexus, Audience Science, and MediaMath (to which we will return in chapter 4).[27]

The actual music that was streamed to our computer during the experiment instead appeared to have origins in Google Cloud Platform's data centers in Ashburn, Stockholm, and Mountain View, California. As mentioned in the previous chapter, Spotify's music transmissions are based on the Ogg Vorbis codec, a free open-source solution for lossy audio compression that stands in direct competition with the proprietary—and much more commonly used—MP3 codec.[28] Most of the packets that were sent between Google's data centers and our computer contained Ogg Vorbis–labeled data. These packets were also encrypted with the help of a free, open-source software protocol called TrIPE (or Trivial IP Encryption).[29] (Interestingly, we were able to listen to these distorted versions of music by playing the encrypted files in the program Audacity.) By using TrIPE and Ogg Vorbis, Spotify gains access to encryption and compression technologies without having to pay costly proprietary fees to build its software on top of them. This cost-saving practice is a common thread in the company's software and infrastructure management. "At Spotify we love open source," Noa Resare, one of Spotify's "free software mediators," proclaimed in 2014.[30] The Spotify client, for example, has benefitted significantly from the labor put into more than three hundred different open-source projects.[31] Spotify thus resembles a hybrid of proprietary and open-source software solutions. When looking at the codecs and software on which the service runs, it becomes obvious that Spotify is neither self-built nor self-maintained and instead relies on a vast network of actors for its service to function—another indication that the notion of an enclosed platform is inapt. By hunting among the collected data packets, our eavesdropping session allowed us to study the traces of such actors and to consider their economic and political effects.

From the collected data, we also learned that our Spotify client had been interacting with two different CDNs: Akamai and Amazon CloudFront. As


AdAdvisor (NeuStar)
mark&mini
MediaMath Inc
UserReport
VIROOL
Adobe - Audience Manager
Google Wallet
Advertising.com (AOL)
ADITION technologies
Yahoo
Appier
Delta Projects
Spotify local web server
Videology
Tapad Inc
Turn
AdHigh
Akamai
Oracle
Rocketfuel
Twitter (link sharing)
EverestTech (Adobe)
Adform
Optimizely
Rubicon Project
DataXu
Drawbridge Inc.
TellApart
TUMRA
AdTeck (AOL)
TheTradeDesk (Amazon Cloud)
CloudFront (Amazon)
Audience Science
New relics
MarkMonitor
Fastly
quantcast
RavenJS
Twitter
RUN>
Brightroll
Spotify
Adobe
Google Tag Manager
Atlas Solutions
Adnxs (AppNexus)
Google Analytics
SessionCam
New Relic
Facebook
MOAT
Facebook (prev. MarkMonitor)
Arcbor Technologies
Google (DoubleClick)
X Plus One
Ghostery
Genieo Inc. of Japan
DoubleClick (Google)
BannerFlow
Datalogix
Amazon S3
Aggregate Knowledge
OpenX
IPONWEB
Google
Sizmek
typekit
PubMatic
YouTube (Google)
Akamai Technologies
ScorecardResearch
Tube Mogul
GumGum
Avanza
Live Ramp Inc
Casale Media
Spicy AdServing
Nielsen
Exelate
Google AdSense
Converge Digital

BLOCK
ADS
Spotify

Features Business Explore Marketplace Pricing This repository Search Sign in or Sign up

ArtemGordinsky / Spotifree

Watch 23 Star 910 Fork 65

Code Issues 16 Pull requests 1 Projects 0 Insights

Dismiss

Join GitHub today

GitHub is home to over 20 million developers working together to host and review code, manage projects, and build software together.

Sign up

An OS X app that automatically mutes ads on Spotify. http://spotifree.gordinskiy.com

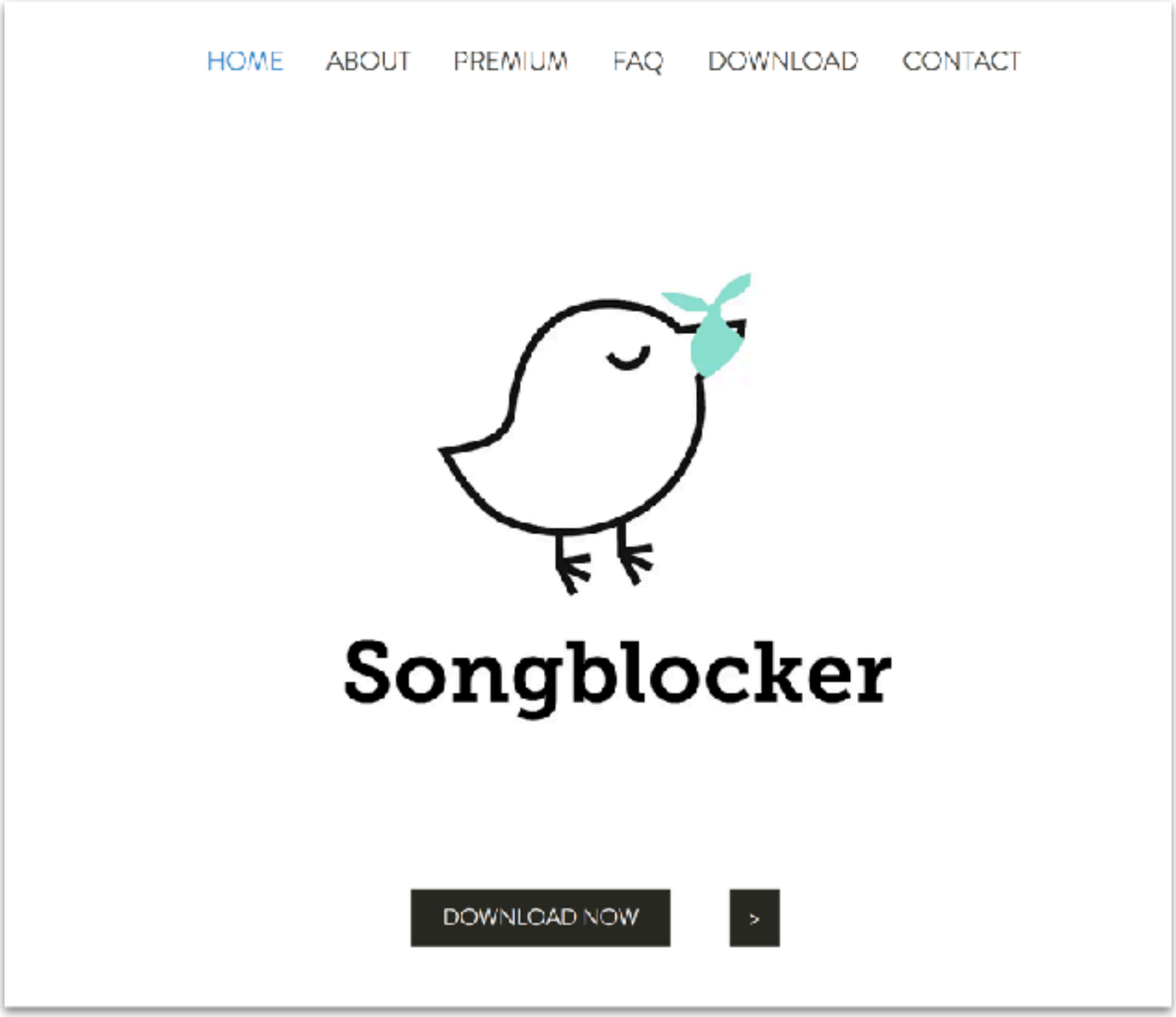
174 commits 3 branches 4 releases 10 contributors MIT

Branch: master New pull request Find file Clone or download

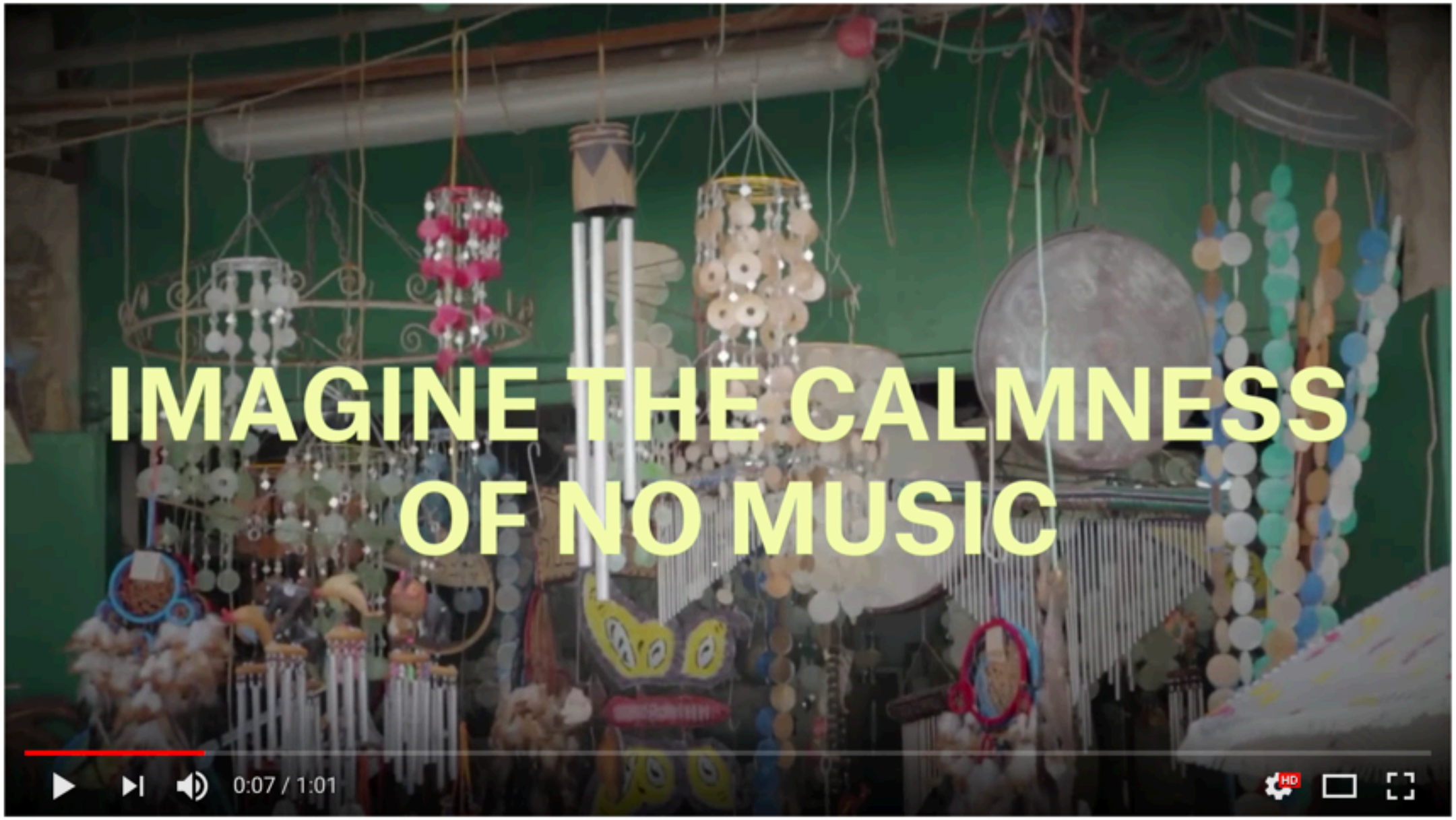
Enellis Merge branch 'pr/82' Latest commit b956886 on 23 Jul 2017

Frameworks/Sparkle.framework	Completely rewritten with Swift	2 years ago
SVG Icons	Added vector source icons in SVG and Illustrator formats.	4 years ago
Spotifree.xcodeproj	Merge branch 'pr/82'	7 months ago
Spotifree	Merge branch 'pr/82'	7 months ago
.gitignore	Several changes and bug fixes	3 years ago

13:00–14:00, Talk
Launching SongBlocker:
Spotify and the Future of Advertising
With Maria Eriksson, Rasmus Fleischer,
Patrick Vonderau
HKW



https://www.songblocker.com/



Songblocker — more than just a blocker

16 122 visningar

6 0 DELA

songblocker
Publicerades den 13 feb. 2017

PRENUMERERA 4

#backaspotify

#backaspotify

Our Job Categories

Business Development

8 positions

Business Support

26 positions

Content

18 positions

Data & Analytics

30 positions

Design & UX

14 positions

Engineering & IT

65 positions

Product Management

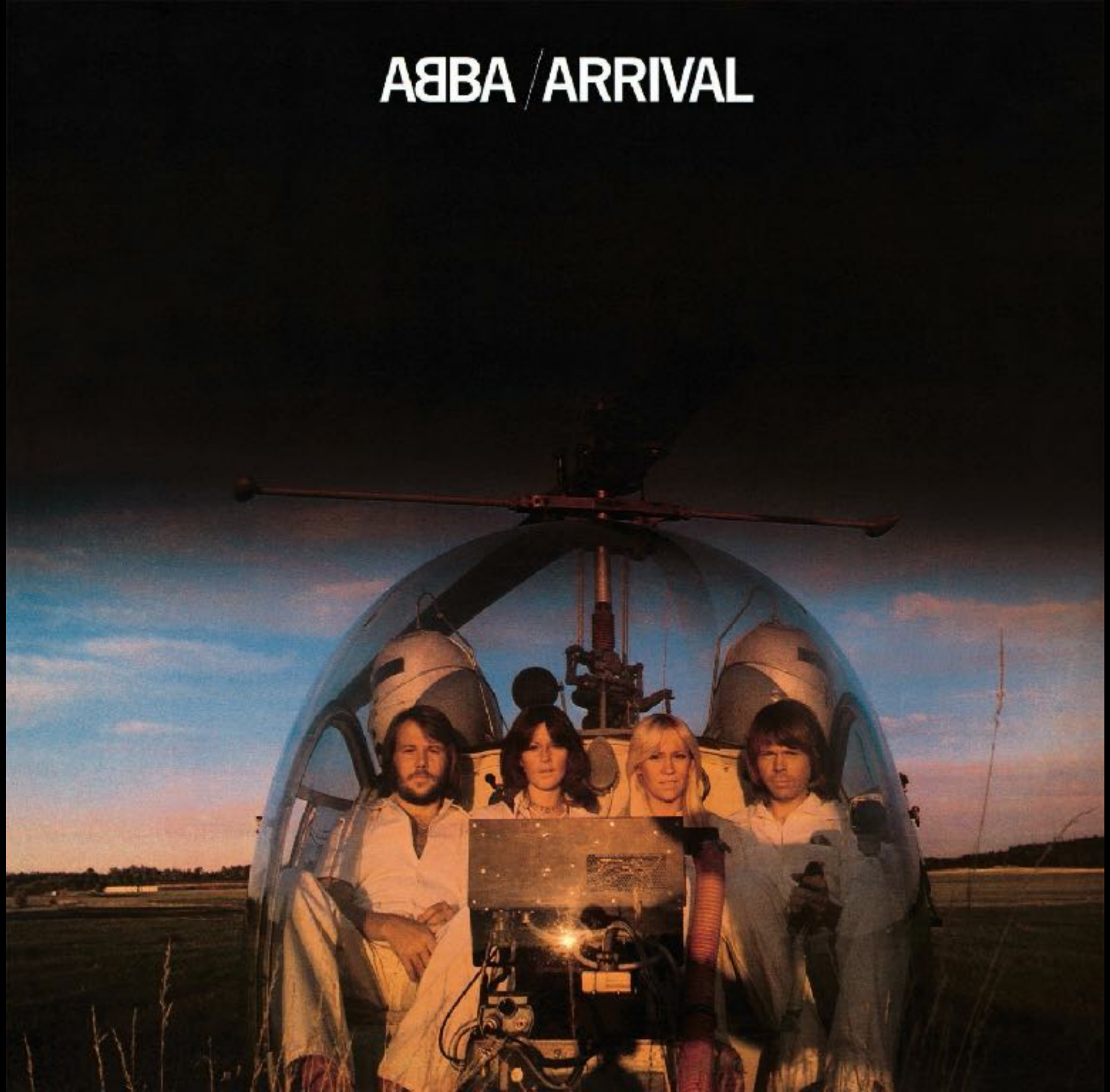
21 positions

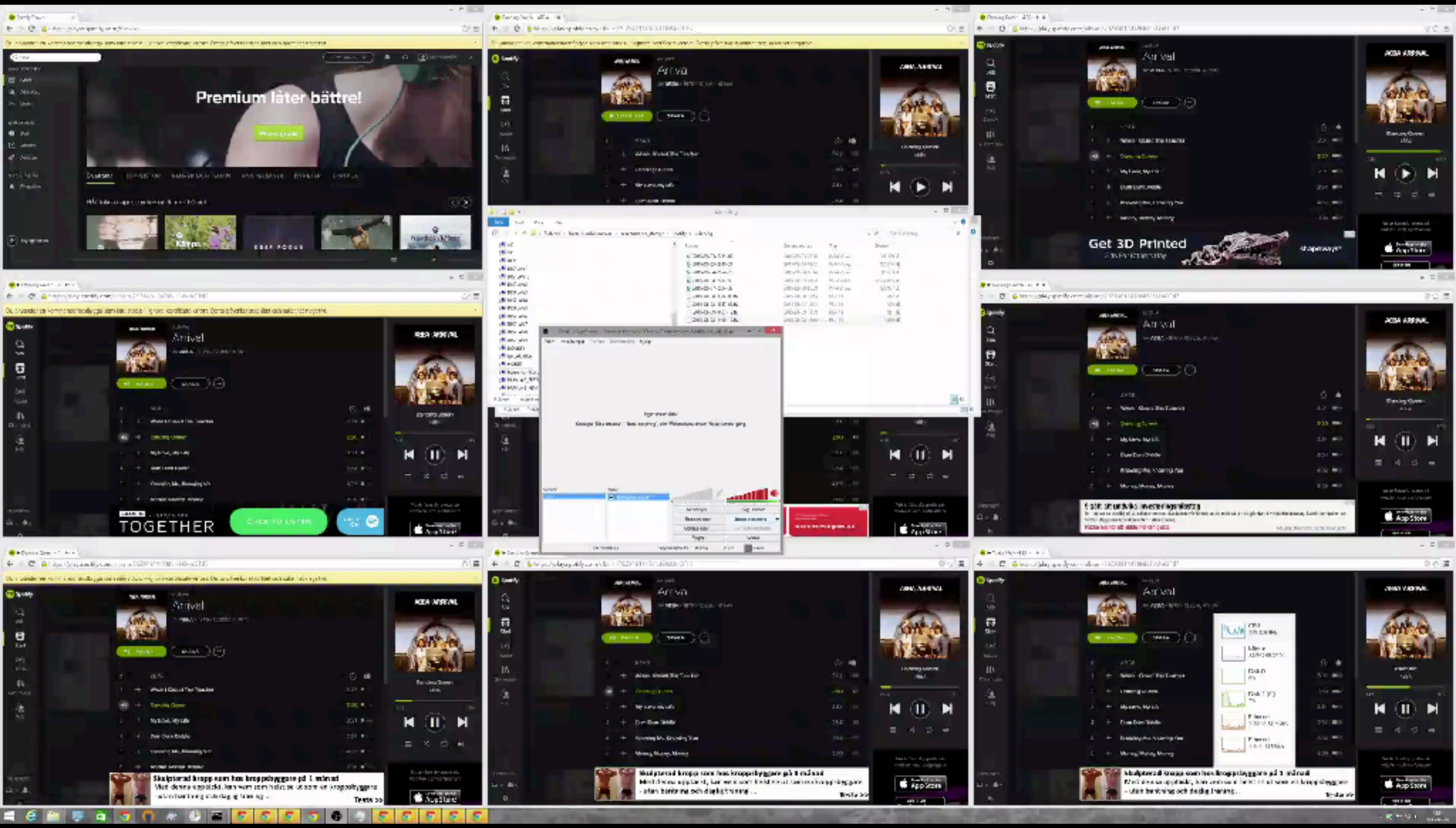
Sales & Marketing

17 positions

Botar som informanter

ABBA / ARRIVAL




Premium låter bättre!
Arrival
Get 3D Printed
TOGETHER
CLICK TO LISTEN

Culture Unbound
Journal of Current Cultural Research

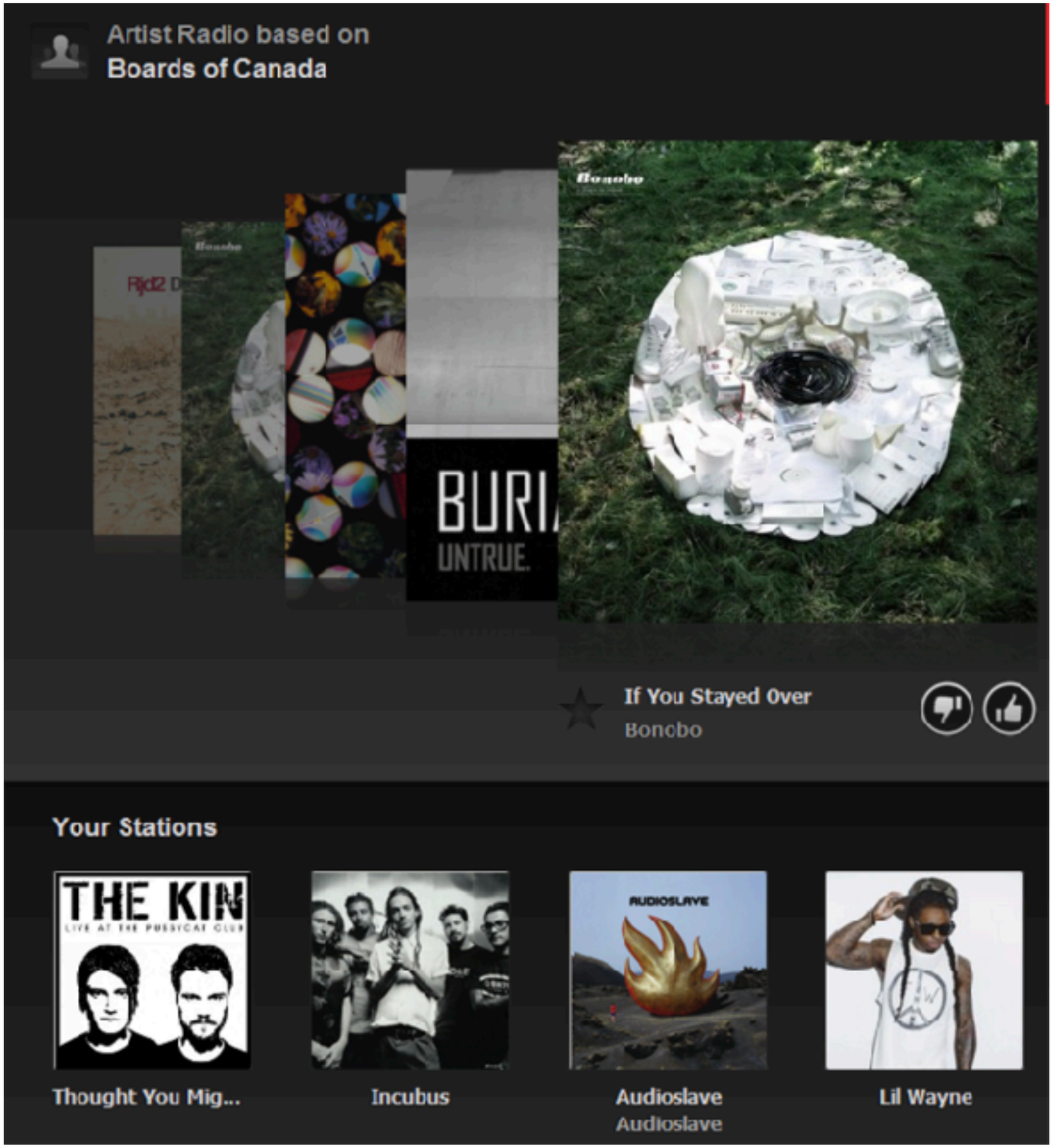
Tracking Gendered Streams[i]

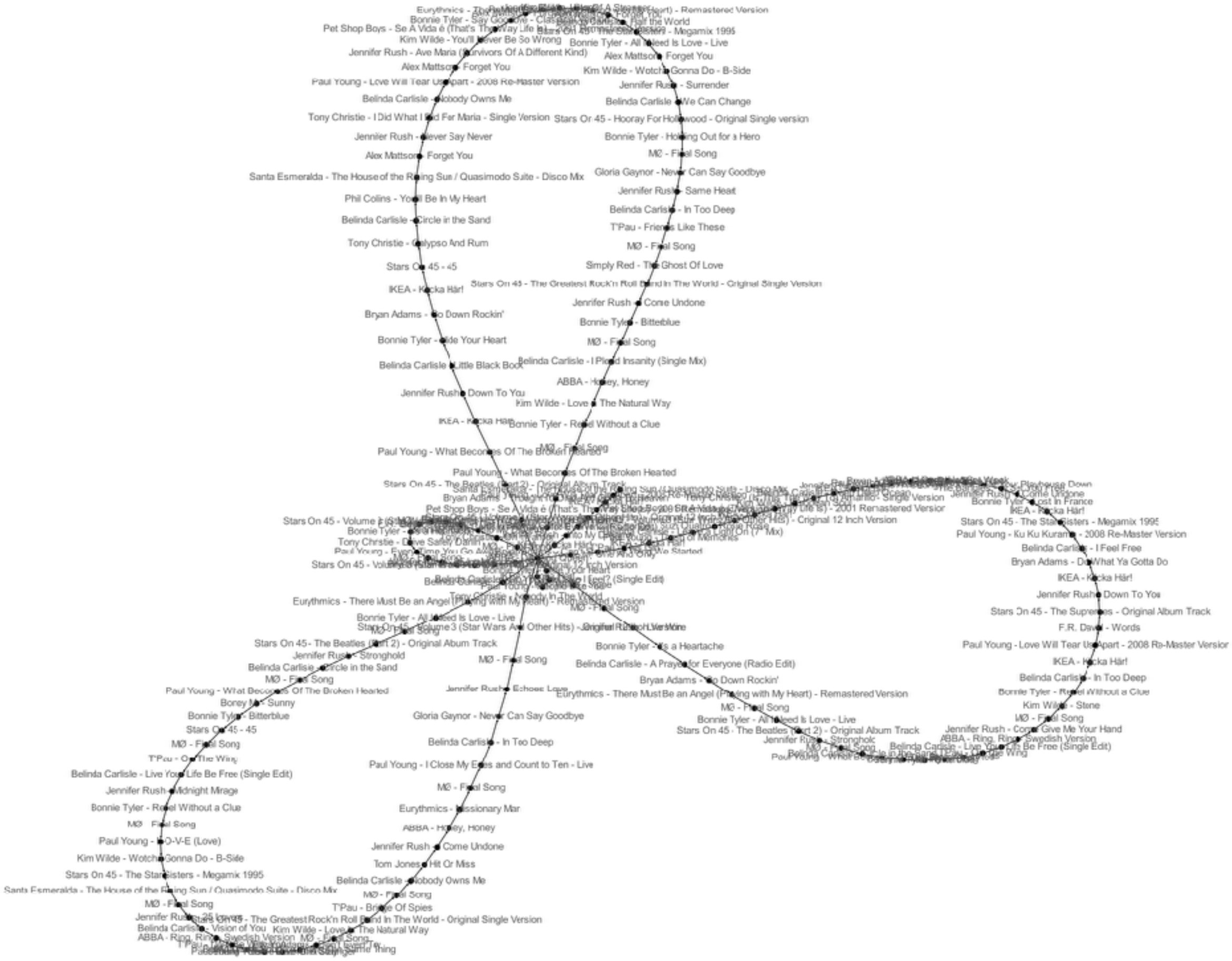
By Maria Eriksson & Anna Johansson

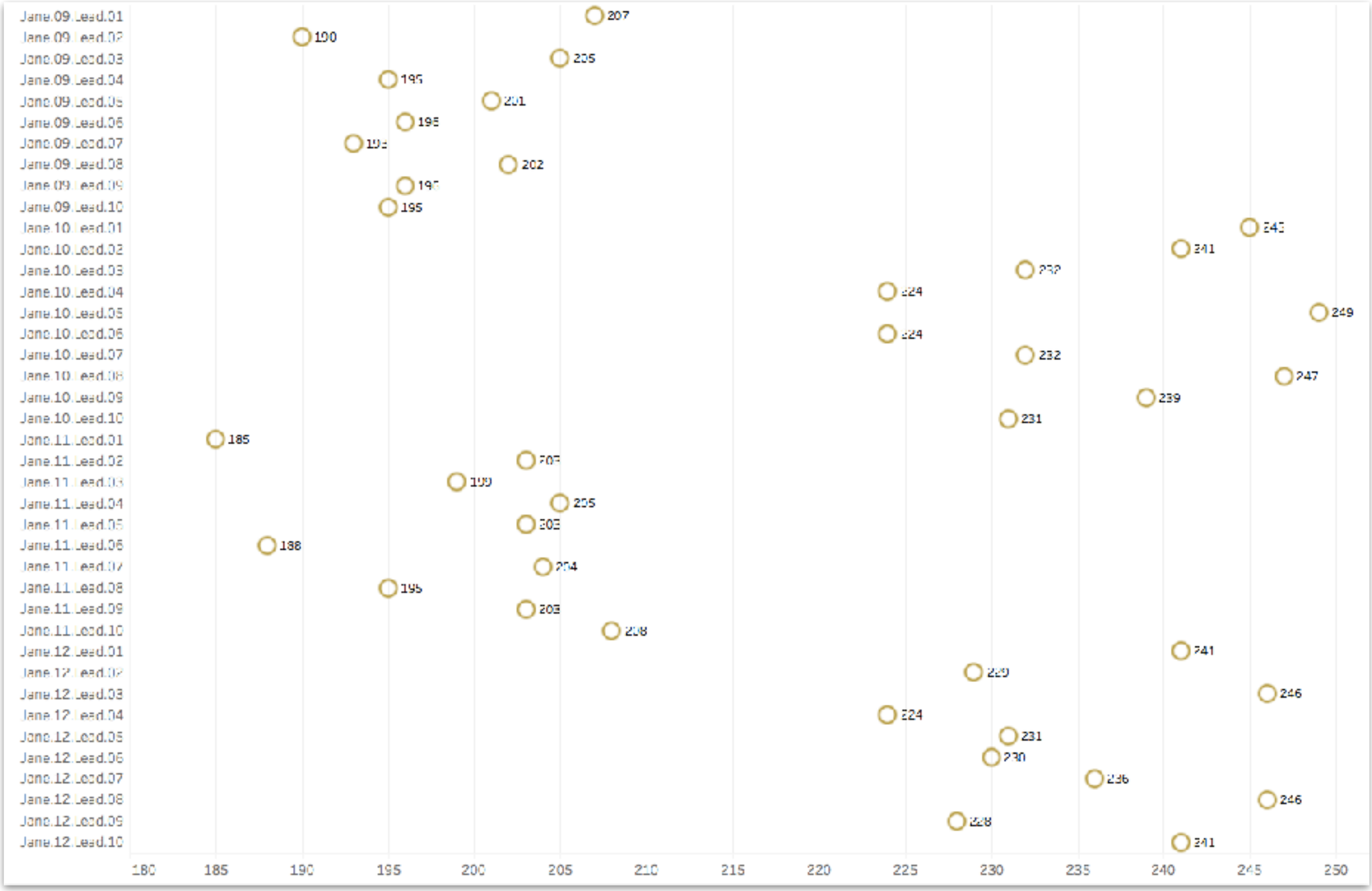
Abstract

One of the most prominent features of digital music services is the provision of personalized music recommendations that come about through the profiling of users and audiences. Based on a range of "bot experiments," this article investigates if, and how, gendered patterns in music recommendations are provided by the streaming service Spotify. While our experiments did not give any strong indications that Spotify assigns different taste profiles to male and female users, the study showed that male artists were highly overrepresented in Spotify's music recommendations; an issue which we argue prompts users to cite hegemonic masculine norms within the music industries. Although the results should be approached as historically and contextually contingent, we argue that they point to how gender and gendered tastes may be constituted through the interplay between users and algorithmic knowledge-making processes, and how digital content delivery may maintain and challenge gender relations and gendered power differentials within the music industries. Seen through the lens of critical research on software, music and gender performativity, the experiments thus provide insights into how gender is shaped and attributed meaning as it materializes in contemporary music streams.

Spotify Radio




Eurythmics - Sweet Dreams (Are Made Of This)
Bonnie Tyler - Say Goodbye - Classic Remix
Pet Shop Boys - Se A Vida é (That's The Way Life Is)
Kim Wilde - You'll Never Be So Wrong
Jennifer Rush - Ave Maria (Survivors Of A Different Kind)
Alex Mattson - Forget You
Paul Young - Love Will Tear Us Apart - 2008 Re-Master Version
Belinda Carlisle - Nobody Owns Me
Tony Christie - I Did What I Did For Maria - Single Version
Jennifer Rush - Never Say Never
Alex Mattson - Forget You
Santa Esmeralda - The House of the Rising Sun / Quasimodo Suite - Disco Mix
Phil Collins - You'll Be In My Heart
Belinda Carlisle - Circle in the Sand
Tony Christie - Calypso And Rum
Stars On 45 - 45
IKEA - Kacka Här!
Bryan Adams - Go Down Rockin'
Bonnie Tyler - Hide Your Heart
Belinda Carlisle - Little Black Book
Jennifer Rush - Down To You
IKEA - Kacka Här!
Paul Young - What Becomes Of The Broken Hearted
Paul Young - What Becomes Of The Broken Hearted
Stars On 45 - The Beatles (Part 2) - Original Album Track
Bonnie Tyler - All Need Is Love - Live
Stars On 45 - The Beatles (Part 2) - Original Album Track
Jennifer Rush - Stronghold
Belinda Carlisle - Circle in the Sand
MØ - Final Song
Paul Young - What Becomes Of The Broken Hearted
Boney M - Sunny
Bonnie Tyler - Bitterblue
Stars On 45 - 45
MØ - Final Song
T'Pau - On The Wing
Belinda Carlisle - Live Your Life Be Free (Single Edit)
Jennifer Rush - Midnight Mirage
Bonnie Tyler - Rebel Without a Clue
MØ - Final Song
Paul Young - LO-V-E (Love)
Kim Wilde - Watch Gonna Do - B-Side
Stars On 45 - The Star Sisters - Megamix 1995
Santa Esmeralda - The House of the Rising Sun / Quasimodo Suite - Disco Mix
MØ - Final Song
Belinda Carlisle - Vision of You
ABBA - Ring, Ring - Swedish Version
Bonnie Tyler - Bitterblue
MØ - Final Song
Stars On 45 - The Greatest Rock'n Roll Band In The World - Original Single Version
Kim Wilde - Love Is The Natural Way
Stars On 45 - Hooray For Hollywood - Original Single version
Bonnie Tyler - Holding Out for a Hero
MØ - Final Song
Gloria Gaynor - Never Can Say Goodbye
Jennifer Rush - Same Heart
Belinda Carlisle - In Too Deep
T'Pau - Friends Like These
MØ - Final Song
Simply Red - The Ghost Of Love
Stars On 45 - The Greatest Rock'n Roll Band In The World - Original Single Version
Jennifer Rush - Come Undone
Bonnie Tyler - Bitterblue
MØ - Final Song
Belinda Carlisle - I Pledge Insanity (Single Mix)
ABBA - Honey, Honey
Kim Wilde - Love Is The Natural Way
Bonnie Tyler - Rebel Without a Clue
MØ - Final Song
Paul Young - What Becomes Of The Broken Hearted
Stars On 45 - The Star Sisters - Megamix 1995
Paul Young - Ku Ku Kurama - 2008 Re-Master Version
Belinda Carlisle - I Feel Free
Bryan Adams - Do What Ya Gotta Do
IKEA - Kacka Här!
Jennifer Rush - Down To You
Stars On 45 - The Supremes - Original Album Track
F.R. David - Words
Paul Young - Love Will Tear Us Apart - 2008 Re-Master Version
IKEA - Kacka Här!
Belinda Carlisle - In Too Deep
Bonnie Tyler - Rebel Without a Clue
Kim Wilde - Stone
MØ - Final Song
Jennifer Rush - Come Give Me Your Hand
ABBA - Ring, Ring - Swedish Version
Belinda Carlisle - Live Your Life Be Free (Single Edit)
Bonnie Tyler - Lost In France
Jennifer Rush - Come Undone
IKEA - Kacka Här!
Stars On 45 - The Star Sisters - Megamix 1995
Paul Young - Ku Ku Kurama - 2008 Re-Master Version
Belinda Carlisle - I Feel Free
Bryan Adams - Do What Ya Gotta Do
IKEA - Kacka Här!
Jennifer Rush - Down To You
Stars On 45 - The Supremes - Original Album Track
F.R. David - Words
Paul Young - Love Will Tear Us Apart - 2008 Re-Master Version
IKEA - Kacka Här!
Belinda Carlisle - In Too Deep
Bonnie Tyler - Rebel Without a Clue
Kim Wilde - Stone
MØ - Final Song
Jennifer Rush - Come Give Me Your Hand
ABBA - Ring, Ring - Swedish Version
Belinda Carlisle - Live Your Life Be Free (Single Edit)
Stars On 45 - The Beatles (Part 2) - Original Album Track
Jennifer Rush - Stronghold
Bryan Adams - Go Down Rockin'
Bonnie Tyler - All Need Is Love - Live
MØ - Final Song
Eurythmics - There Must Be an Angel (Playing with My Heart) - Remastered Version
Jennifer Rush - Echoes Love
Gloria Gaynor - Never Can Say Goodbye
Belinda Carlisle - In Too Deep
Paul Young - I Close My Eyes and Count to Ten - Live
MØ - Final Song
Eurythmics - Missionary Man
ABBA - Honey, Honey
Jennifer Rush - Come Undone
Tom Jones - Hit Or Miss
Belinda Carlisle - Nobody Owns Me
MØ - Final Song
T'Pau - Bridge Of Spies
Kim Wilde - Love Is The Natural Way
Bonnie Tyler - It's a Heartache
Belinda Carlisle - A Prayer for Everyone (Radio Edit)
Eurythmics - There Must Be an Angel (Playing with My Heart) - Remastered Version
MØ - Final Song
Bonnie Tyler - All Need Is Love - Live
Stars On 45 - The Beatles (Part 2) - Original Album Track
Jennifer Rush - Stronghold


Jane.09.Lead.01
Jane.09.Lead.02
Jane.09.Lead.03
Jane.09.Lead.04
Jane.09.Lead.05
Jane.09.Lead.06
Jane.09.Lead.07
Jane.09.Lead.08
Jane.09.Lead.09
Jane.09.Lead.10
Jane.10.Lead.01
Jane.10.Lead.02
Jane.10.Lead.03
Jane.10.Lead.04
Jane.10.Lead.05
Jane.10.Lead.06
Jane.10.Lead.07
Jane.10.Lead.08
Jane.10.Lead.09
Jane.10.Lead.10
Jane.11.Lead.01
Jane.11.Lead.02
Jane.11.Lead.03
Jane.11.Lead.04
Jane.11.Lead.05
Jane.11.Lead.06
Jane.11.Lead.07
Jane.11.Lead.08
Jane.11.Lead.09
Jane.11.Lead.10
Jane.12.Lead.01
Jane.12.Lead.02
Jane.12.Lead.03
Jane.12.Lead.04
Jane.12.Lead.05
Jane.12.Lead.06
Jane.12.Lead.07
Jane.12.Lead.08
Jane.12.Lead.09
Jane.12.Lead.10
207
190
205
195
201
195
193
202
197
195
243
241
232
224
249
224
232
247
239
231
185
203
199
205
203
188
204
195
203
208
241
229
246
224
231
230
236
246
228
241
180
185
190
195
200
205
210
215
220
225
230
235
240
245
250

Algoritmisk granskning

Algorithmic auditing

An emerging area of scholarly research which investigates ***algorithms 'from the outside'*** *testing them for problems and harms* ***without the co-operation*** *of online platform providers. Research has for example, investigated systems that handle recommendations, prices, news, commenting, search—while examining these for* ***individually and societally undesirable consequences*** *such as racism.*

4. Digitala metoder & forskningsetik

https://www.spotify.com/us/legal/end-user-agreement/

“not permitted for any reason whatsoever”

8 User guidelines

Spotify respects intellectual property rights and expects you to do the same. We’ve established a few ground rules for you to follow when using the Service, to make sure Spotify stays enjoyable for everyone. Please follow these rules and encourage other users to do the same.

The following is not permitted for any reason whatsoever:

- copying, redistributing, reproducing, “ripping”, recording, transferring, performing or displaying to the public, broadcasting, or making available to the public any part of the Spotify Service or the Content, or otherwise making any use of the Spotify Service or the Content which is not expressly permitted under the Agreements or applicable law or which otherwise infringes the intellectual property rights (such as copyright) in the Spotify Service or the Content or any part of it;
- using the Spotify Service to import or copy any local files you do not have the legal right to import or copy in this way;
- transferring copies of cached Content from an authorized Device to any other Device via any means;
- reverse-engineering, decompiling, disassembling, modifying, or creating derivative works based on the Spotify Service, Content or any part thereof unless permitted by applicable law;
- circumventing any technology used by Spotify, its licensors, or any third party to protect the Content or the Service;
- selling, renting, sublicensing or leasing of any part of the Spotify Service or the Content;
- circumventing any territorial restrictions applied by Spotify or it licensors;
- artificially increasing play count or otherwise manipulating the Services by using a script or other automated process;
- removing or altering any copyright, trademark, or other intellectual property notices contained on or provided through the Spotify Service (including for the purpose of disguising or changing any indications of the ownership or source of any Content);
- providing your password to any other person or using any other person’s username and password;
- “crawling” the Spotify Service or otherwise using any automated means (including bots, scrapers, and spiders) to collect information from Spotify; or
- selling a user account or playlist, or otherwise accepting any compensation, financial or otherwise, to influence the name of an account or playlist or the content included on an account or playlist.

Benjamin Helldén-Hegelund

(Ämne saknas)

Till: pelle.snickars@umu.se

Inkorg - Exchange 19 maj 2017 17:06

BH

Siri hittade ny kontaktinformation i det här brevet: Benjamin Helldén-Hegelurd benjaminh@spotify.com

lägg till i Kontakter...

Pelle

Vi kontaktar dig angående projektet "Streaming heritage: 'Following files' in Digital Music Distribution" ("projektet").

Spotify ser positivt på de: ökade intresset kring strömmande media men är bekymrat över uppgifter som framkommit avseende de metoder den ansvariga forskningsgruppen använder sig av i projektet. Nämnda uppgifter ger vid handen att forskningsgruppen systematiskt brutit mot Spotifys användningsvillkor ("Användningsvillkoren") genom att bland annat söka att artificiellt öka antalet spelningar och manipulera Tjänsterna med hjälp av script eller andra automatiserade processer. Spotify noterar att forskningsgruppen varit medveten om att nämnda aktiviteter står i uttrycklig strid med Arvändningsvillkoren och sökt dölja villkorsbrotten medelst tekniska åtgärder.

I ljuset av det ovanstående ombeds du härmed att senast den 26 maj 2017 skriftligen bekräfta mottagande av detta brev samt att forskningsgruppen upphört med sådana aktiviteter som strider mot Användningsvillkoren och inte avser att framdeles vidta dylika åtgärder. Notera härvidlag att brott mot Användningsvillkoren kan medföra ansvar för skada som uppstår som en följd därav.

Med vänlig hälsning

Benjamin Helldén-Hegelund
Legal Counsel
benjaminh@spotify.com | T: +46 (0)730 719 091
Birger Jarlsgatan 61, 113 56 Stockholm

Vetenskapsrådet

Datum
2017-07-09

Diarienummer
2013-01139

Handläggare
Maria Thuveson

Rektor Umeå Universitet

Rektor Umeå universitet.

Vetenskapsrådet har fått bifogat brev med frågor rörande ett forskningsprojekt för vilket Umeå universitet är medelsförvaltare. Ansökan är registrerad hos Vetenskapsrådet med diarienummer 2013-01139. I ansökan anges KB som medelsförvaltare men då Snickars tillträde en professur i media och kommunikationsvetenskaps vid Umeå universitet den 1 jan 2014 flyttades projektet dit.

Umeå universitet anmodas härmed att yttra sig över vad Spotify anför. Vetenskapsrådet ber er särskilt att beskriva hur forskningen uppfyller etiska riktlinjer samt utförs redligt och i enlighet med gällande rätt.

Vetenskapsrådet önskar få svar på denna anmodan senast den 26 juni, 2017.

Med vänliga hälsningar,

Maria Thuveson
Avdelningschef, avdelningen för forskningsfinansiering

Vetenskapsrådet

Datum
2017-10-04

Diarienummer
2013-1139

FF-2017-322
Ert Dnr FS 1.6.6-1058-17

Handläggare
Anna Hörnlund

Umeå universitet
Att: Chatarina Larson

901 87 Umeå

Avskrivning av ärende Dnr 2013-1139

Beslut

Vetenskapsrådet avskriver ärende med diarienummer 2013-1139, i den del som avser fråga om brott mot Vetenskapsrådets villkor, från vidare handläggning.

Bakgrund

Spotify har vänt sig till Vetenskapsrådet och anfört att Pelle Snickars, Umeå universitet, bland annat brutit mot Spotifys användarvillkor. Vetenskapsrådet har den 8 juni 207 anmodat Umeå universitet att yttra sig över vad Spotify anfört samt att bevara vissa frågor. Umeå universitet har i skrivelse daterad den 19 juni 2017 yttrat sig i ärendet.

Skäl för beslutet

Vetenskapsrådet har prövat om det föreligger sådant brott mot Vetenskapsrådets villkor för forskningsbidraget att det finns grund för att avbryta fortsatt utbetalning av bidraget. Vetenskapsrådet har inte funnit att sådant skäl föreligger och avskriver därför ärendet i denna del från vidare handläggning.

Beslut i ärendet har fattats av avdelningschefen Maria Thuveson i närvaro av chefsjuristen Anna Hörnlund, föredragande. I den slutliga handläggningen har huvudsekreteraren Kerstin Sahlin deltagit.

Maria Thuveson
Avdelningschef

Anna Hörnlund
Chefsjurist

Kopia till: Pelle Snickars

VETENSKAPSRÅDET
SWEDISH RESEARCH COUNCIL

Postadress/Postal address
Box 1035
SE-101 38 Stockholm
Sweden

Besöksadress/Visiting address
Västra Järnvägsgatan 3

Tel: +46-(0)8-546 44 000
Fax: +46-(0)8-546 44 180

Org. nr/Vat No
202100-5208

vetenskapsradet@vr.se
www.vr.se

Av: Simon Campanello 2017-10-06 12:35

Spotify försökte stoppa svenskt forskningsprojekt – "hotar fri forskning"

Simon Campanello
REPORTER

Det svenska bolaget anklagas för att ha försökt få Vetenskapsrådet att dra in bidragen till ett forskningsprojekt som kartlägger hur musiktjänstens algoritmer fungerade. Ett hot mot fri forskning, säger forskarna själva.

Dela på Facebook Tweeta 685

SENASTE NYTT

06:01
Branschen skriker efter kompetens – men vad gör it-bolagen själva?

06:11
GDPR-stressad? Här är våra 5 bästa artiklar om EU:s nya datalagstiftning

Förenklat – tre juridiska nivåer

> Användaravtal (ToS)

> Forskningsetik

> Lagstiftning

> Användaravtal (ToS)

> Forskningsetik

> Lagstiftning

Användaravtal har **inget med lagstiftning** att göra. De är **kommersiella utlåtanden.** De är därtill föränderliga – och omformuleras kontinuerligt.

Amy Bruckman

Professor and Interim Chair
School of Interactive Computing
Georgia Institute of Technology

Social Computing, Online Communitites, and Collaborative Computing

HOME
PAPERS
TEACHING
CV

LOCATION
85 5th St., TSRB 338
Atlanta, GA 30332-0760
Tel: 404-894-9222

OFFICE HOURS
Email for an appointment

CONTACT
asb at cc.gatech.edu

FOLLOW
Twitter : asbruckman
Blog : http://nextbison.wordpress.com

ABOUT ME

I am Professor and Interim Chair in the School of Interactive Computing in the College of Computing at Georgia Tech, and a member of the Graphics, Visualization, and Usability (GVU) Center. I received my PhD from the Epistemology and Learning Group at the MIT Media Lab in 1997, and my BA in physics from Harvard University in 1987. I do research on collaborative computing, online moderation, and the use of social media in support of social movements..

SERVICE

I have a few official roles with the ACM:

* Chair-elect of the ACM CSCW community, the steering committee for the CSCW conference
* Chair of the SIGCHI Research Ethics Committee
* Member of the Executive Committee of the ACM Committee on Professional Ethics (COPE)
* SIGCHI Representative to COPE
* Member of the ACM Plagiarims Committee

I do expert witness work related to people's behavior on the internet.

Do Researchers Need to Abide by Terms of Service (TOS)? An Answer.

February 26, 2016 Amy Bruckman Go to comments Leave a comment

The TL;DR: *Reviewers should reject research done by violating Terms of Service (TOS), unless the paper contains a clear ethical justification for why the importance of the work justifies breaking the law. No one should deliberately break the law without being aware of potential consequences.*

Do social computing researchers need to follow Terms of Service (TOS)? Confusion on this issue has created an ethical mess. Some researchers choose not to do a particular piece of work because they believe they can't violate TOS, and then another researcher goes and does that same study and gets it published with no objections from reviewers. Does this make sense?

It happened to me recently. The social app YikYak is based in Atlanta, so I'm pretty sure my students and I started exploring it before anyone else in the field. But we quickly realized that the Terms of Service prohibit scraping the site, so we didn't do it. We talked with YikYak and started negotiations about getting permission to scrape, and we might've gotten permission if we had been more persistent. But I felt like I was bothering extremely busy startup employees with something not on their critical path. So we quietly dropped our inquiries. Two years later, someone from another university published a paper about YikYak like what we wanted to write, using scraped data. This kind of thing happens all the time, and isn't fair.

There are sometimes good reasons why companies prohibit scraping. For example, YikYak users have a reasonable expectation that their postings are ephemeral. Having them show up in a research paper is not what they expect. Sometimes a company puts up research prohibitions because they're trying to protect their users. Can a University IRB ever allow research that is prohibited in a site's TOS?

Asking permission of a company to collect data is sometimes successful. Some companies have shared huge datasets with researchers, and learned great things from the results. It can be a win-win situation. If it's possible to request and obtain permission, that's a great option—if the corporation doesn't request control over what is said about their site in return. The tricky question is whether researchers will be less than honest in publishing findings in these situations, because they fear not getting more data access.

Members of the research community right now are confused about whether they need to abide by TOS. Reviewers are confused about whether this issue is in their purview—should they consider whether a paper abides by TOS in the review process? Beyond these confusions lurks an arguably more important issue: What happens when a risk-averse company prohibits reasonable research? This is of critical importance because *scholars cannot cede control of how we understand our world to corporate interests*.

Do Researchers Need to Abide by Terms of Service (TOS)? An Answer.

February 26, 2016 Amy Bruckman Go to comments Leave a comment

The TL;DR: *Reviewers should reject research done by violating Terms of Service (TOS), unless the paper contains a clear ethical justification for why the importance of the work justifies breaking the law. No one should deliberately break the law without being aware of potential consequences.*

Do social computing researchers need to follow Terms of Service (TOS)? Confusion on this issue has created an ethical mess. Some researchers choose not to do a particular piece of work because they believe they can't violate TOS, and then another researcher goes and does that same study and gets it published with no objections from reviewers. Does this make sense?

It happened to me recently. The social app YikYak is based in Atlanta, so I'm pretty sure my students and I started exploring it before anyone else in the field. But we quickly realized that the Terms of Service prohibit scraping the site. We didn't do it. We contacted YikYak and started negotiations about getting permission to scrape, and we might've gotten permission if we had been more persistent. But I felt like I was bothering extremely busy startup employees with something not on their critical path. So we quietly dropped our inquiries. Two years later, [illegible] from another [illegible] public research paper about YikYak [illegible] we wanted to write, using scraped data. This kind of thing happens all the time, and isn't fair.

There are [illegible] companies prohibit scraping for exactly [illegible] users have a reasonable expectation that their postings are ephemeral. Having them show up in a research paper is not what they expect. Sometimes a company puts up research prohibitions because they're trying to protect their users. Some University IRB even says research that is prohibited in a site's TOS.

Asking permission of a company to collect data is sometimes successful. Some companies [illegible] datasets for researchers, [illegible] that this is [illegible] be a win-win situation. If it's possible to request and obtain permission, that's a great option—if the corporation doesn't request control over what is said about their site in return. The [illegible] is whether researchers will be less than honest in publishing findings in these situations, because they fear not getting more data access.

Members of the research community right now are confused about whether they need to abide by TOS. Reviewers are confused about whether this issue is in their purview—should they consider whether a paper abides by TOS in the review process? Beyond these confusions lurks an arguably more important issue: What happens when a risk-averse company prohibits reasonable research? This is of critical importance because *scholars cannot cede control of how we understand our world to corporate interests.*

"In summary, I am proposing:

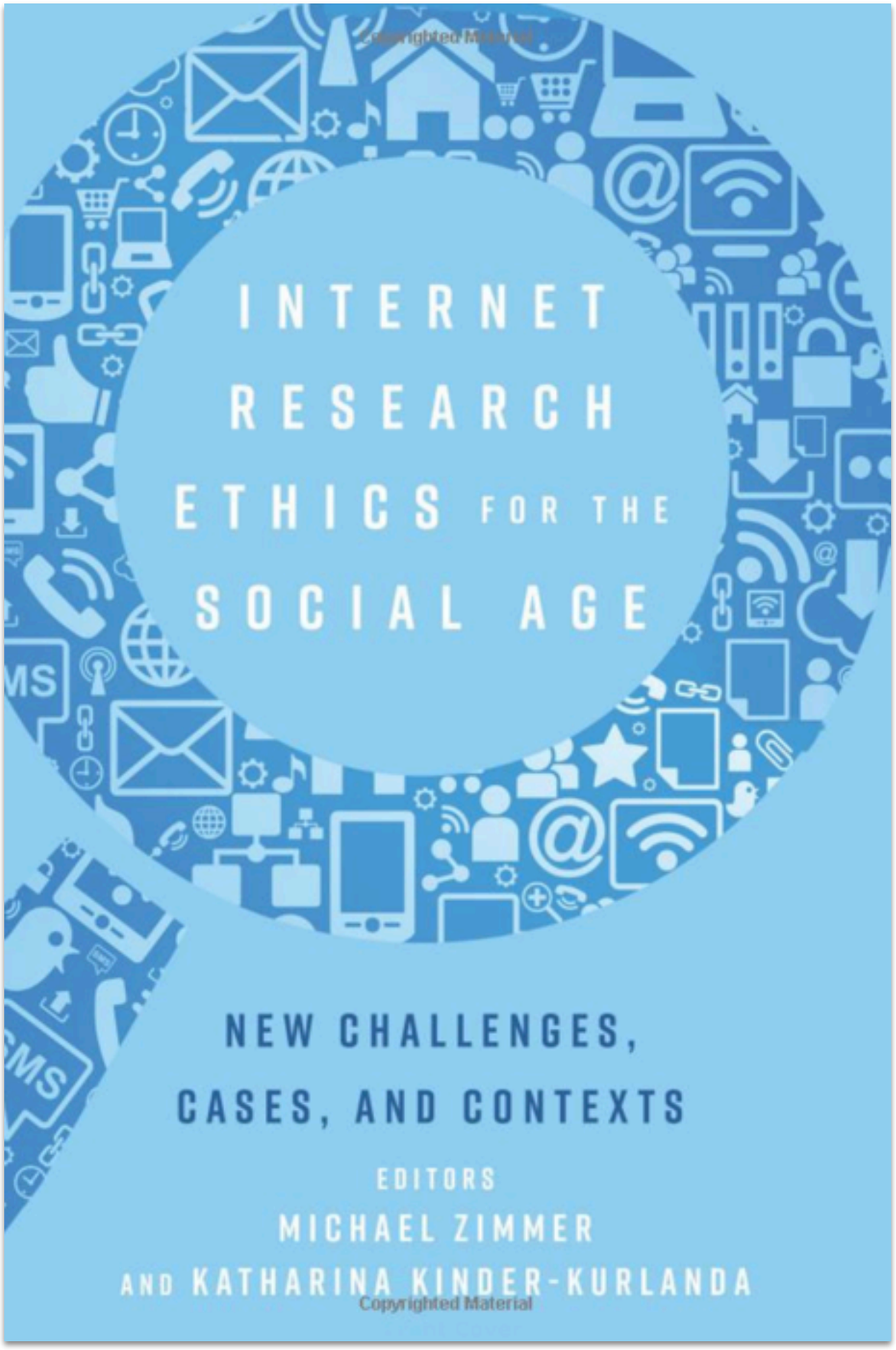
Reviewers should reject research done by violating Terms of Service (ToS), unless the paper contains a clear ethical justification for why the importance of the work justifies breaking the law. Reviewers' should pro-actively check a site's ToS if it is not discussed in the paper."

dhr. prof. dr. R.A. (Richard) Rogers
Nieuwe media en digitale cultuur

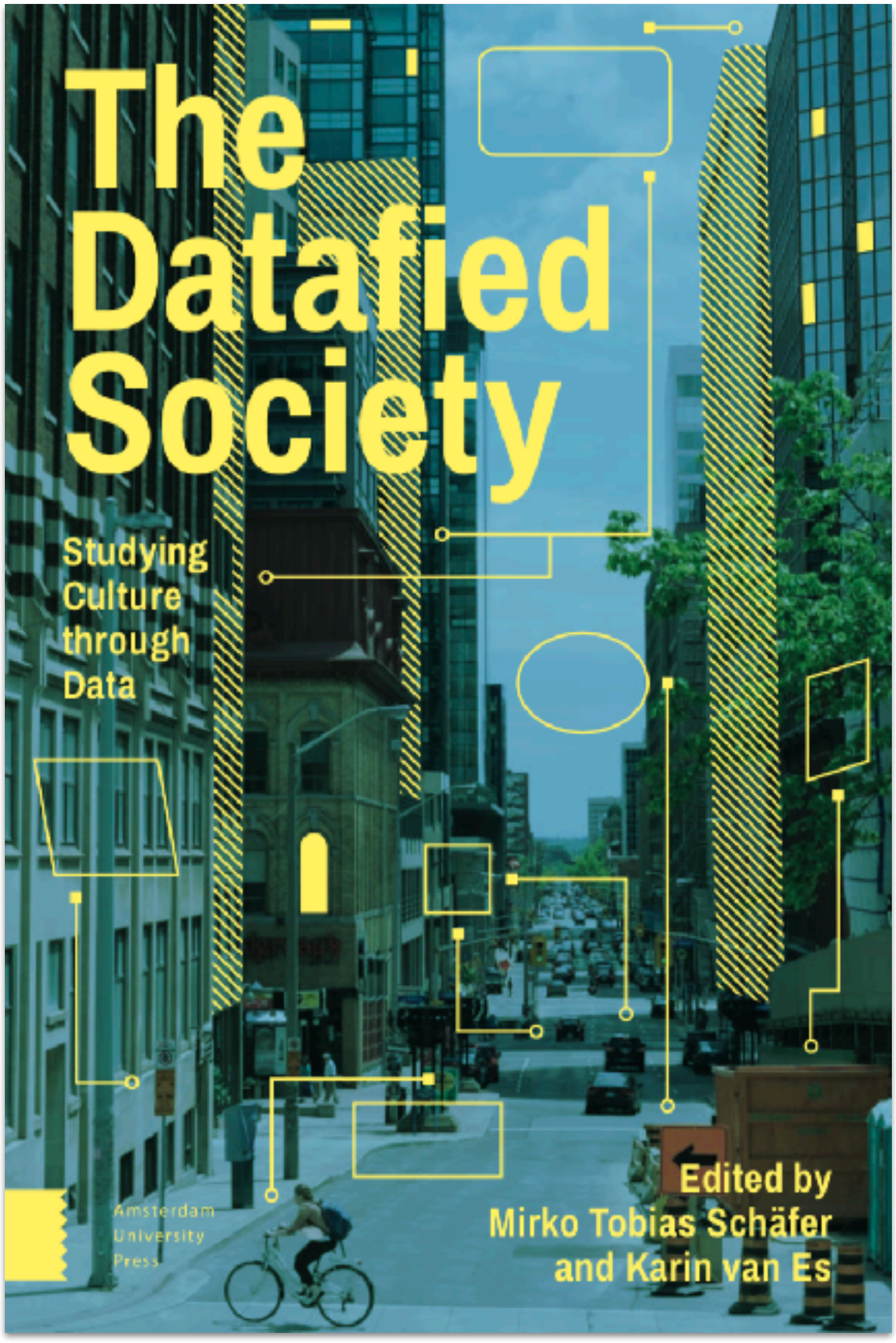
- Faculteit der Geesteswetenschappen
  Capaciteitsgroep Media & Cultuur
- *Bezoekadres*
  BG 1
  Turfdraagsterpad 9
- *Postadres:*
  Turfdraagsterpad 9
  1012 XT Amsterdam
- R.A.Rogers@uva.nl
  T: 0205253352

Fotograaf: Eduard Lampe

"When breaking the terms of service, we put up a notice specifically asking the company for their forbearance in the public interest. The current arguments we are using about public interest concern the 'observability' of algorithms in an approach that is sometimes referred to as algorithmic auditing."



"With the growing control of platforms ... over the infrastructure enabling the recording and analyzing of social and cultural life, the question has been raised **how researchers are to maintain rigorous standards of scientific integrity**, objectivity, accuracy, and so on, vis-à-vis corporate and government agendas that **may run contrary** to these standards."



"To ensure that future research with new tools can be carried out in an ethical way, **we need to experiment not only with methods but also with ethical frameworks**. In order for us to find practices to protect research integrity we need to get our hands dirty."

- tack!
X-EPISCOP
www.pellesnickars.se