

How Spotify became the World's Biggest Music Streaming Platform

Prof. Pelle Snickars Department of Culture and Media Studies / Humlab Umeå University

Lviv, September 12, 2019









SPOTIFY

TEARDOWN

Inside the Black Box

of Streaming Music

"A powerful book exploring the new dimensions of streaming culture. ... A roadmap to the near future of online media."—Paul D. Miller, aka DJ Spooky

/ Maria Eriksson / Rasmus Fleischer

/ Anna Johansson / Pelle Snickars / Patrick Vonderau

Den svenska enhörningen

DEN SVENSKA ENHÖRNINGEN

Storyn om Spotify

Rasmus Fleischer & Pelle Snickars

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Spotify in Ukraine (Yet another attempt)



Hasteg / Casual Listener / 2019-01-17 11:25 AM

Okay, so let's do this again. I know this topic had been discussed here several times, but we must insist until it's finally done.

Dear spotify, we really need your service here, and this is why. What do we have right now?

- Thousands of people use Spotify via VPN or some other doubtful services.

- Thousands of people pay for Spotify with help of their friends from Europe / USA, or using their secondary PayPal accounts, which is not what they want to do.

- Thousands of people have to use Apple Music / Deezer / Google Play / etc., whereas many of them admin spotify to be much better.

- Thousands of people want to pay you, but now their money go to google/deezer/apple.

- Hundreds of artists successfully promoting their music on Spotify, but they still have to use tricky workarounds to manage their artist pages and check their own records.

- Spotify is the only big streaming service not available in Ukraine at this moment.

Right here, on this very community website, a lot of listeners from Ukraine have been demanding it since 2014. And they still are.

We need spotify to work in Ukraine.

Everyone's tags (3): ukraine / Украина / Україна



Spotify in Ukraine



mistakh / Casual Listener / 2017-03-02 02:12 PM

Hi folks,

What the problem to launch spotify in Ukraine? I used to live here and i can't understand why my friends and family could't have a chance to use Spotify from Ukraine without any vpn workarounds. It looks really rediculous for me when i see such situation.

• •

Thanks in advance for any clear answer that will help me understand!))







Why Deezer?

.

A world of music in your pocket.

Find new loves and old favourites from over 56 million tracks.

No WiFi? No problem.

With Deezer Premium, you don't need to be connected to enjoy your favourite tracks.

Craft your collection.

Create playlists from millions of tracks and take them with you wherever you go.



1. Introducing Streaming Media

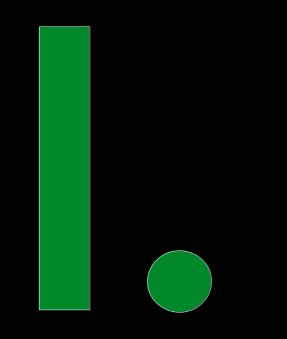
- 1. Introducing Streaming Media
- 2. Against Mediatization Theory

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- 3. The Rise of Spotify

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- 3. The Rise of Spotify
- 4. Spotify & Digital Methods

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- 2. Against Mediatization Theory
- 3. The Rise of Spotify
- 4. Spotify & Digital Methods
- 5. Conclusion & Terms of Service

All 134 slides in the form of a PDF can be found at http://pellesnickars.se/

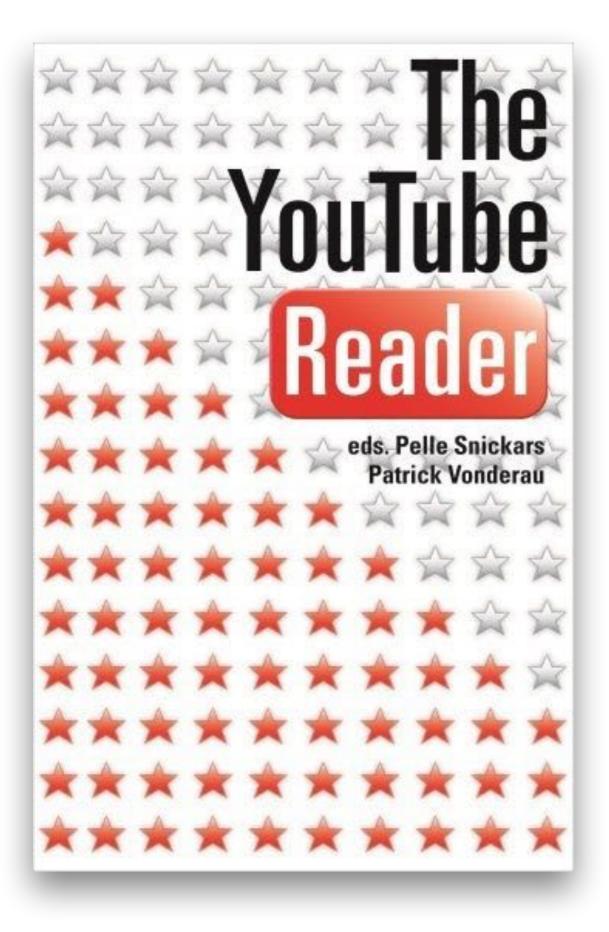


Streaming media



Streaming media is multimedia that is constantly received by and presented to an end-user while being delivered by a provider.

The verb "to stream" refers to the process of delivering or obtaining media in this manner ... the term refers to the delivery method of the medium, rather than the medium itself and is an alternative to file download.



NETFLIX







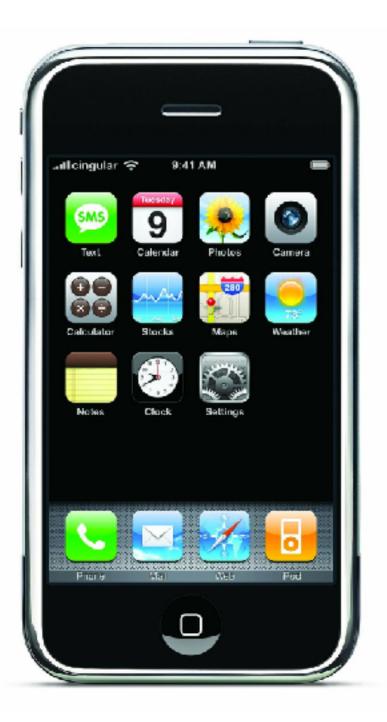
NETFLIX Spotify

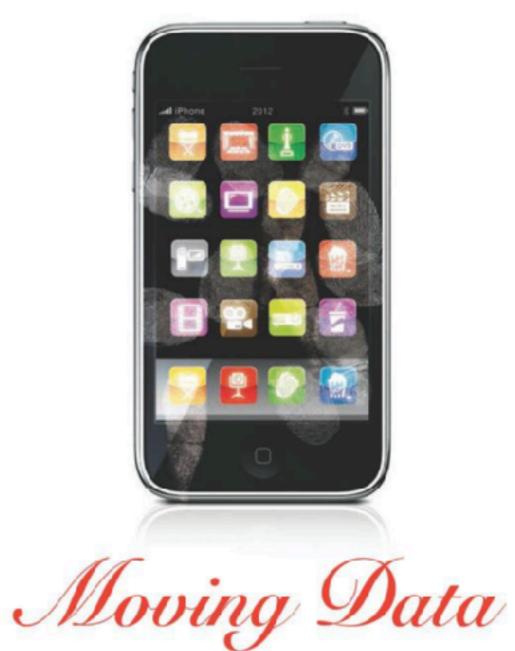
Streaming & social media merge





Streaming media & mobility







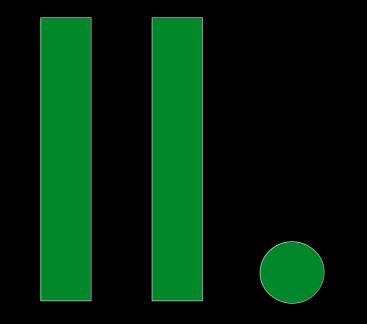
The iPhone and the Future of Media

Edited by Pelle Snickars

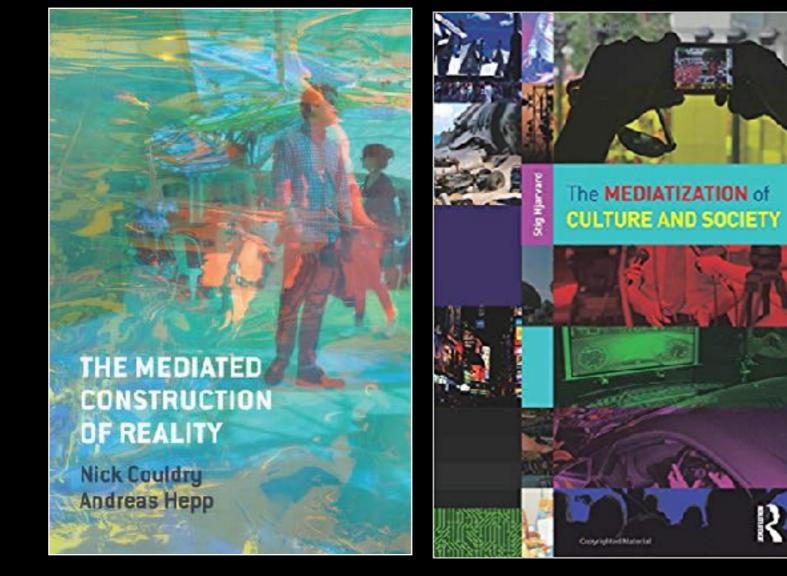
and Patrick Vonderau

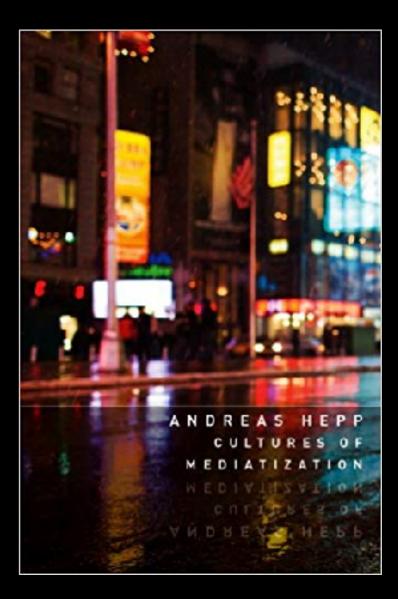


Streaming & social media as a historical rupture?

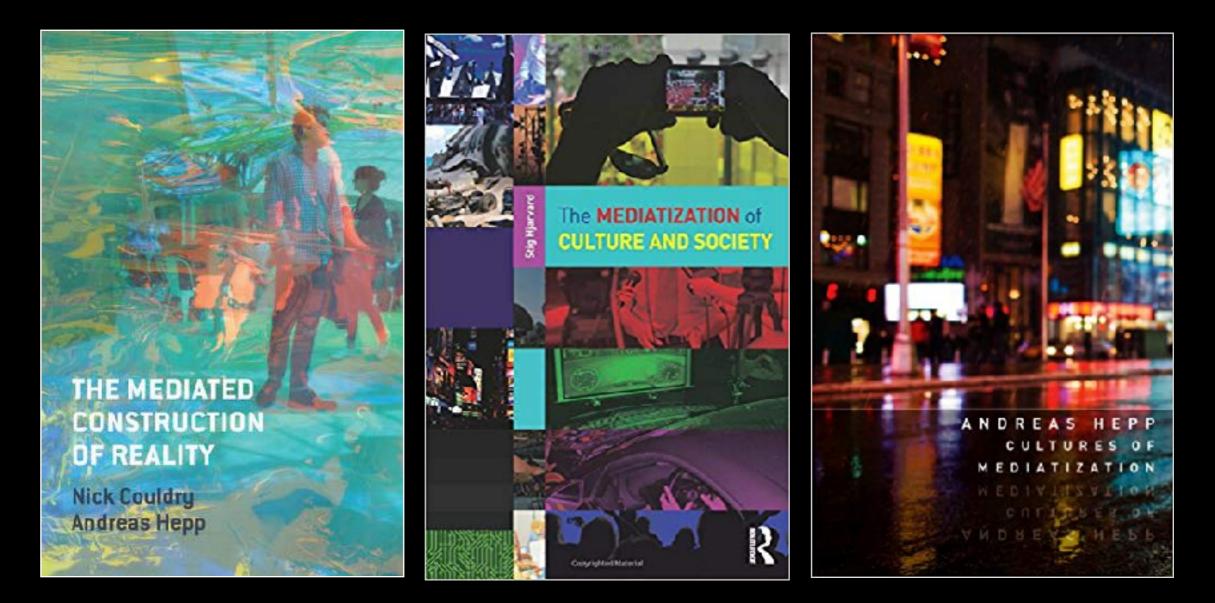


Against Mediatization Theory





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In media and communication studies **mediatization** is a theory which argues that (foremost) **digital media increasingly shapes and frames** the processes and discourse of political communication as well as the society in which communication takes place.

Increase of media ...

Crosscurrents

Mediatization: key concept or conceptual bandwagon?

Media, Culture & Society 2014, Vol. 26(7) 1022–1044 60 The Author(s) 2014 Reprints and permissions: sagepub.co.uk/journal/Fermissions.nav DOI: 10.1177/0143413714542218 mes.sagepub.com

SAGE

David Deacon Loughborough University, UK

James Stanyer Loughborough University, UK

Abstract

Mediatization is emerging as an influential new concept that places the media at the centre of all kinds of important cultural, political and social developments. However, it has so far attracted little critical evaluation. In this article the authors identify three areas of concern, namely, how causal processes are thought about, how historical change is understood, and how concepts are designed. It is hoped this article will generate critical debate and reflection to prevent the term from being applied so inconsistently and indiscriminately that it becomes a 'concept of no difference'.

Keywords

causal processes, concept design, criticism, historical change, media-centrism, mediatization

The mediatization of 'this-and-that'

Mediatization (or 'mediatisation' as it is sometimes alternatively spelt) is emerging as an influential new concept in media and communication studies. In recent years, there has been a proliferation of articles, special issues, monographs, conference panels and papers that invoke it; some have even put forward a case for mediatization studies (for synoptic accounts see Couklry and Hepp, 2013; Hepp, 2013; Hepp et al., 2010; Lundby, 2009; Strömbäck and Esser, 2014a, 2014b). The concept has already demonstrated remarkable portability, with discussions about, *inter alia*, the mediatization of politics, war, religion,

Corresponding author: James Stanyer, Loughborough University, Loughborough, UK. Email: j.stanyer@lboro.ac.uk

Crosscurrents

Mediatization: key concept or conceptual bandwagon?

Heða, Cuitwre & Society 2014, Vol. 36(7) 1032–1044 00 The Author(4) 2014 Reprints and permissions: sagepub.co.uk/journab/Permissions.nav DOI: 10.1177/0163413714542218 mks.stagepub.com

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🖬 May 21, 2018 🛛 👗 Media Theory

In this short commentary, John Corner takes a critical look at aspects of the debate about the term 'mediatization'.

'Mediatization': Media Theory's Word of the Decade JOHN CORNER University of Leeds, UK

Abstract

This short commentary looks at aspects of the debate about the term 'mediatization', paying particular attention to recent, cross-referring exchanges both in support of the concept and critical of it. In the context of its widespread use, it suggests that continuing questions need to be asked about the conceptual status of the term, the originality of the ideas it suggests and the kinds of empirical project to which it relates.

Keywords

mediatization, theory, politics, influence, institutional change

No term has received more extensive attention in recent media theory than 'mediatization'. Often heralded as a route to exciting new insights into the study of the relationship between the growing importance of the media and shifts in a range of institutional and cultural structures, it has also been subject to varying queries as to its definition, application and relation to existing terms and perspectives. Here, Deacon and Stanyer (2014) have perhaps provided the most direct critical



Datafication of streaming & social media



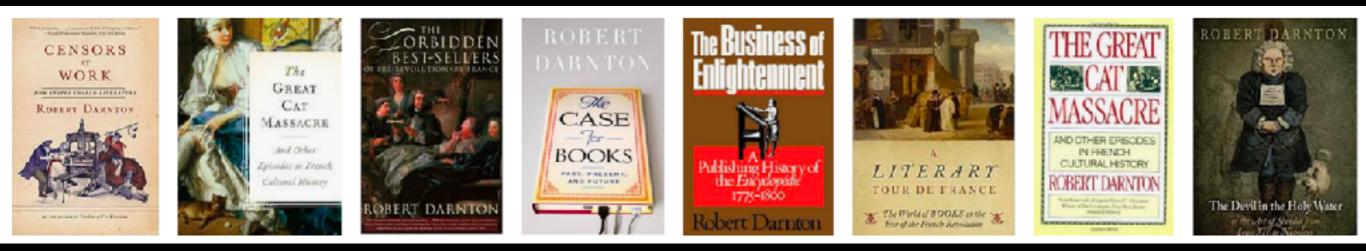
People sometimes announce that we have entered 'the information age' as if information did not exist in other times. I think that every age was an age of information, each in its own way and according to the available media.

- Robert Darnton -



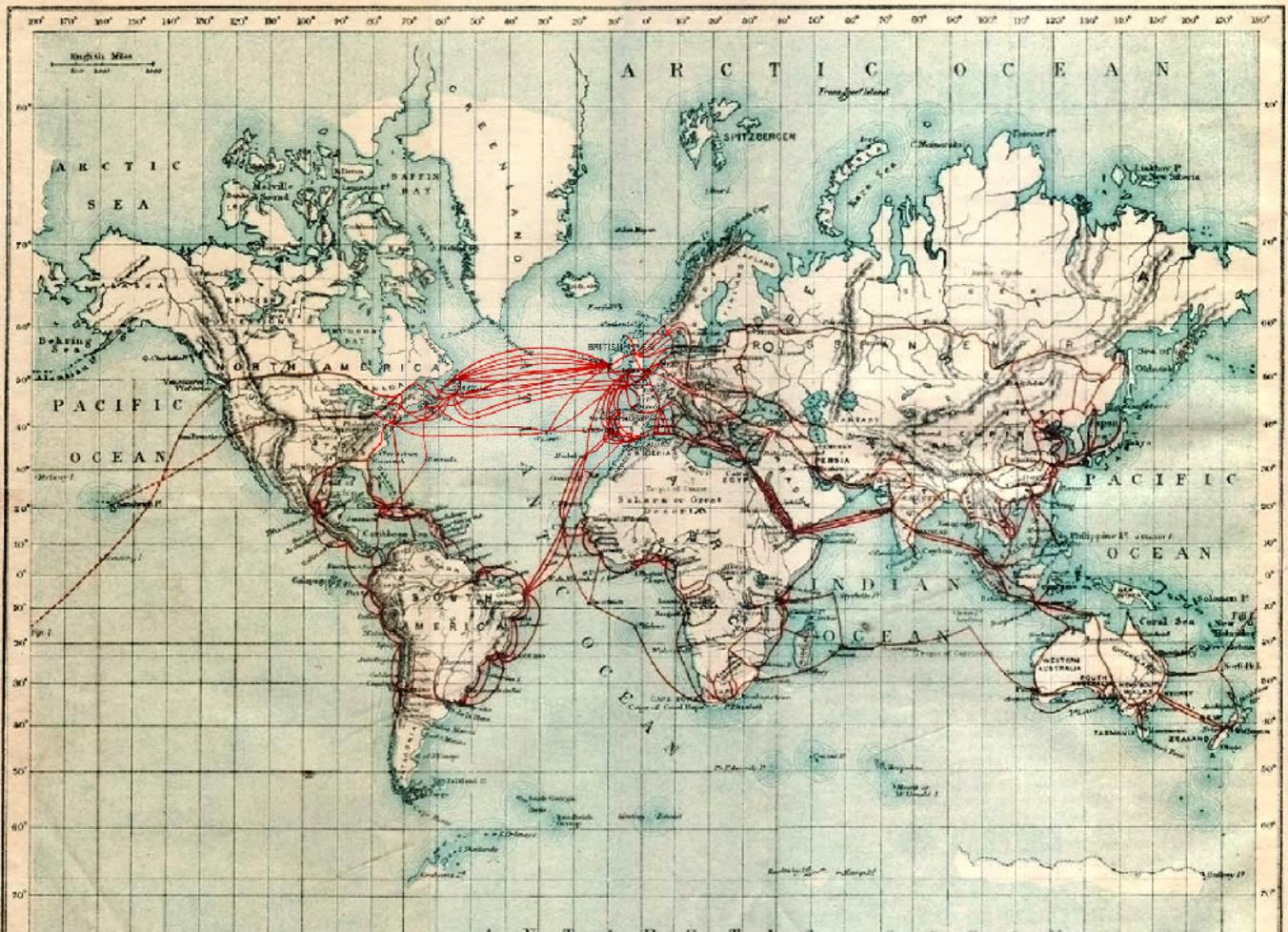
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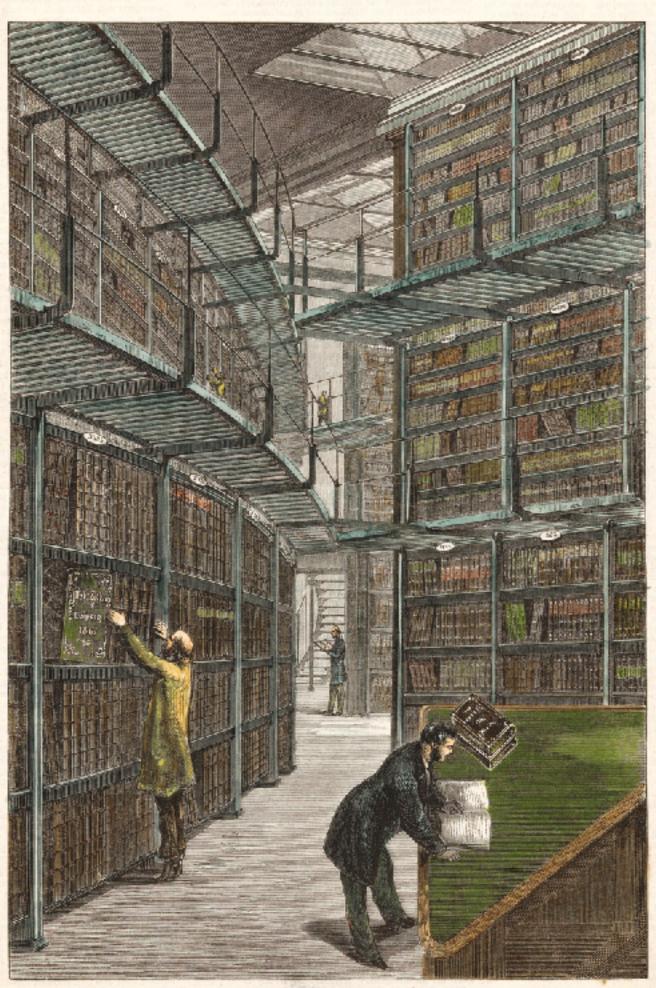




EASTERN TELEGRAPH C ?? SYSTEM AND ITS GENERAL CONNECTIONS.



A N I A R C T I C O C E A N



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... every age was an age of media & information ...





Media as contested historical artifacts ...



Kanada gibt Australien auf

Sonntag, v. November 1941

Lemberger Zeitung

Neue Bodengewinne durch Fortsetzung des Durchbruchs im mittleren Abschnitt

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Unrahestiltung in Brasilies the Photosical and the local

Die Sieger

Stalins Schömfärberei

I don't like mediatization theory

I don't like mediatization theory

Proponents of mediatisation theory usually perceive it as a continuous process which has emerged over a long period of time, but critics of this theoretical phallacy have remarked that "there is little consensus on when it started". Other scholars have argued that "mediatization needs to be historicized" since "too much of existing research has hypostasized the existence of mediatization" and then focused "the contemporary effects of this taken-for-granted process."

I don't like mediatization theory

In fact, mediatisation theory does not explain or help us understand the various transformations of media since it is essentially non-historical in its supposition of a constant increase and accumulation of media and media usage. With its contemporary set up, the so called mediatisation of culture and society should rather be perceived as a continuation of John B. Thompson's argument in his publication, The Media and Modernity—"a book primarily written as a work of social theory"—with its non-empirical, top down approach towards media history.



Stockholmsutställningen

RED. ANDERS EKSTRÖM. SOLVEIG JÜLICH & PELLE SNICKARS











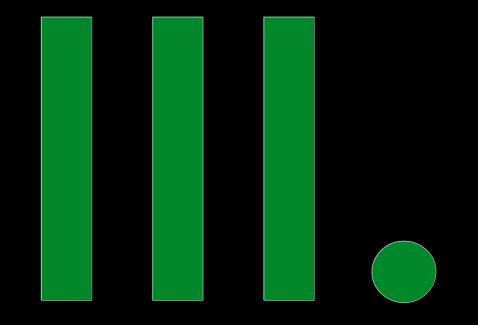






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The Rise of Spotify

Streaming Heritage

Following Files In Digital Music Distribution

Home

The blog About the project Participants

Programmers

Specific projects

Publications

Contact

Spotify®



Swedish Research Council

Q

Spotify was founded in Stockholm in 2006 by two multimillionaires, Daniel Ek and Martin Lorentzon, who met after cashing out at the ad-tech companies they founded, Advertigo and TradeDoubler, respectively. The idea was, as Ek explained in 2009, to legally give users "access to all music in the world, for free." Like Facebook and Google, it would make its money primarily from advertising.



Welcome to Spotify – a new music experience!

We began by asking ourselves what we could do to make you enjoy music even more.

Everyone Loves Music Every

Jobs About Contact Beta test Everyone knows that feeling of excitement when you find a new band you love. Other times you need to scratch that itch with one of your oldest favourites. For sure though, it's really not cool to have to wait around, these days we demand instant gratification.

We're not quite there yet, but we're definitely making progress, and what's best, we don't want you to pay for it. Our service is advertising funded, so it costs you nothing to use.

We'll focus on making the commercials as targeted and unobtrusive as we can, so that you can focus on loving the music.

If you happen to be one of those blessed children who already have their hands on a beta account, log in on the beta site.

Copyright © 2007 Spotify Technology S.A.R.L.

Enter your e-mail address below to be informed when exciting stuff happens:

Sign me up!



Everyone Loves Music

Jobs About Contact Beta test Welcome to Spotify – a new music experience!

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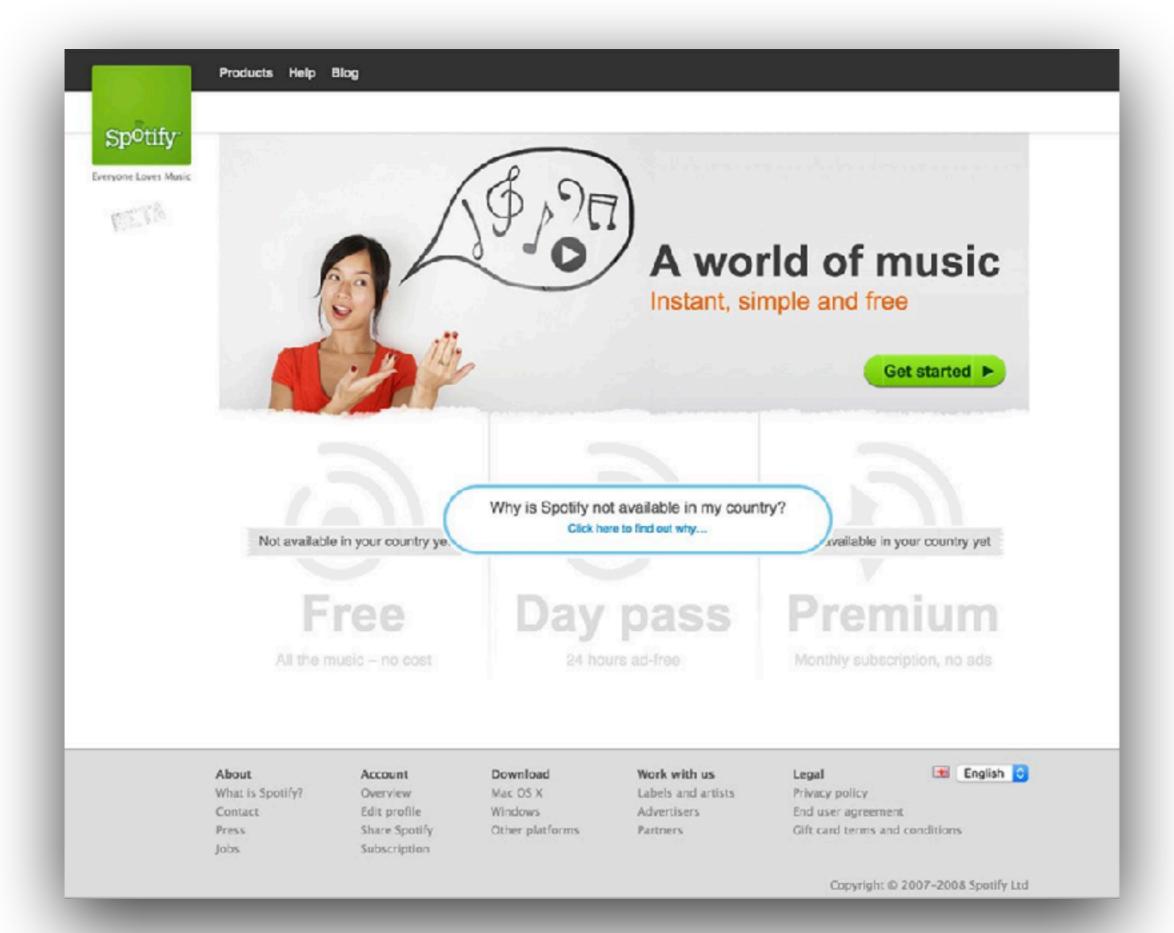
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Sign me up!

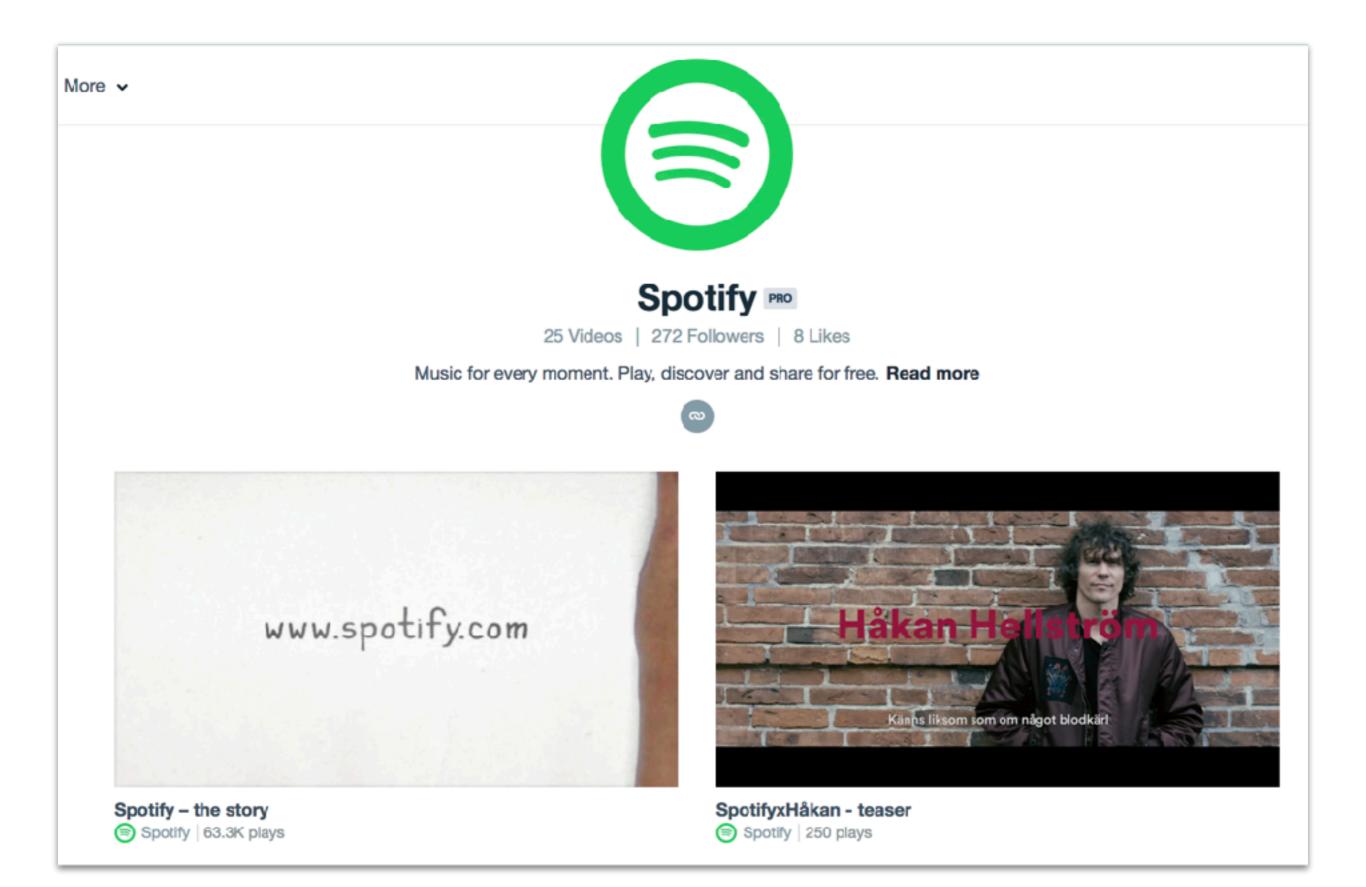
Copyright © 2007 Spotify Technology S.A.R.L.

A decade ago Spotify was intended to become a **service for selling advertisement**—with music as the bait for attracting users.

Spotify also began as peer-to-peer network software for sharing not just music but all kinds of files, including videos and images. During beta testing, many of the files on Spotify's servers were originally downloaded from the Pirate Bay, the torrent search engine popularly used for illegal file sharing, which means "Spotify began as a de facto pirate service."



As the company moved beyond its initial invite-only beta phase, it needed to pay for music licenses in order to become legal, necessitating a constant, aggressive hunt for funding. Over the past decade, a long list of investors jumped on board, including Goldman Sachs, the Coca-Cola Company, Digital Sky Technologies (a Russian firm that also invested \$200 million in Facebook), and Sean Parker (a cofounder of Napster).



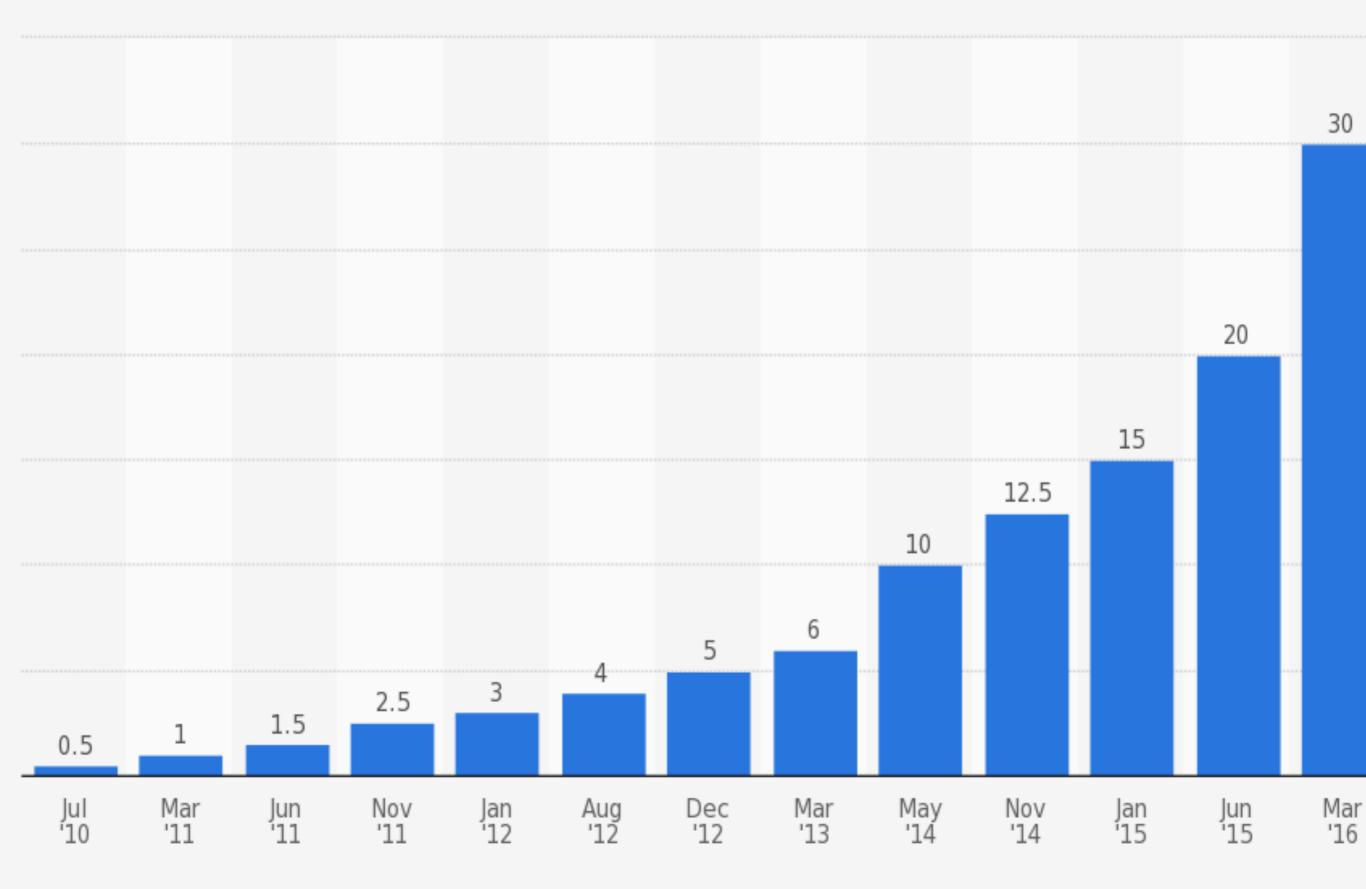
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Local Files	UNITED STATES MILITARY ACADEMY			by Ying Yang Twins • A Tribute To Blink 182 by The United States Of Punk • United States Of Mind by Covenant • Ca Plane Pour Noi by The		
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Miles Davis - The Complete Jack Joh	tump	The Presidents Of The	U 2:14 IIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIII	ts Of The Unit		
The Fall – Imperial Wax Solvent	United States of Whatever	🗢 🕘 liam Lynch	1:31 IIIIIIIII Fake Songs			
Life Just Bounces	Wait (The Whisper Song)	Ving Yang Twins	2:59 IIIIIIIII United State	: Of Atlanta		
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Camera Obscura – My Maudlin Career	Ça Plane Pour Moi	The Presidents Of The	U 1:21 IIIIIII Ga Plane Pou	r Moi		
Passion Pit - Chunk of Change	Dune Buggy	The Presidents Of The		ts Of The Unit		
songs that turn rainy days sunny	When Johnny Comes Marching Home	UNITED STATES MILIT.				
	Kitty	The Presidents Of The		ts Of The Unit		
Roding steady by wutangstan	United States	The Strashing Pumpkin				
Reggee from Germany by martomukke	What's My Age Again? (Cover Version)	The United States Of F				
	Naked And Famous	The Presidents Of The		ts Of The Unit		
	Dead Stars - Version	Covenant	4:51 HIIII United State			
		Autor (*) Ying Yang Twins, Pitbu				
		ALGE (I) Ying Yang Twins, Busta ALGE (I) Di2paz, Staz, HB, Love				
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	We Are Not Going To Make It	The Presidents Of The				
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https://vimeo.com/68130923

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



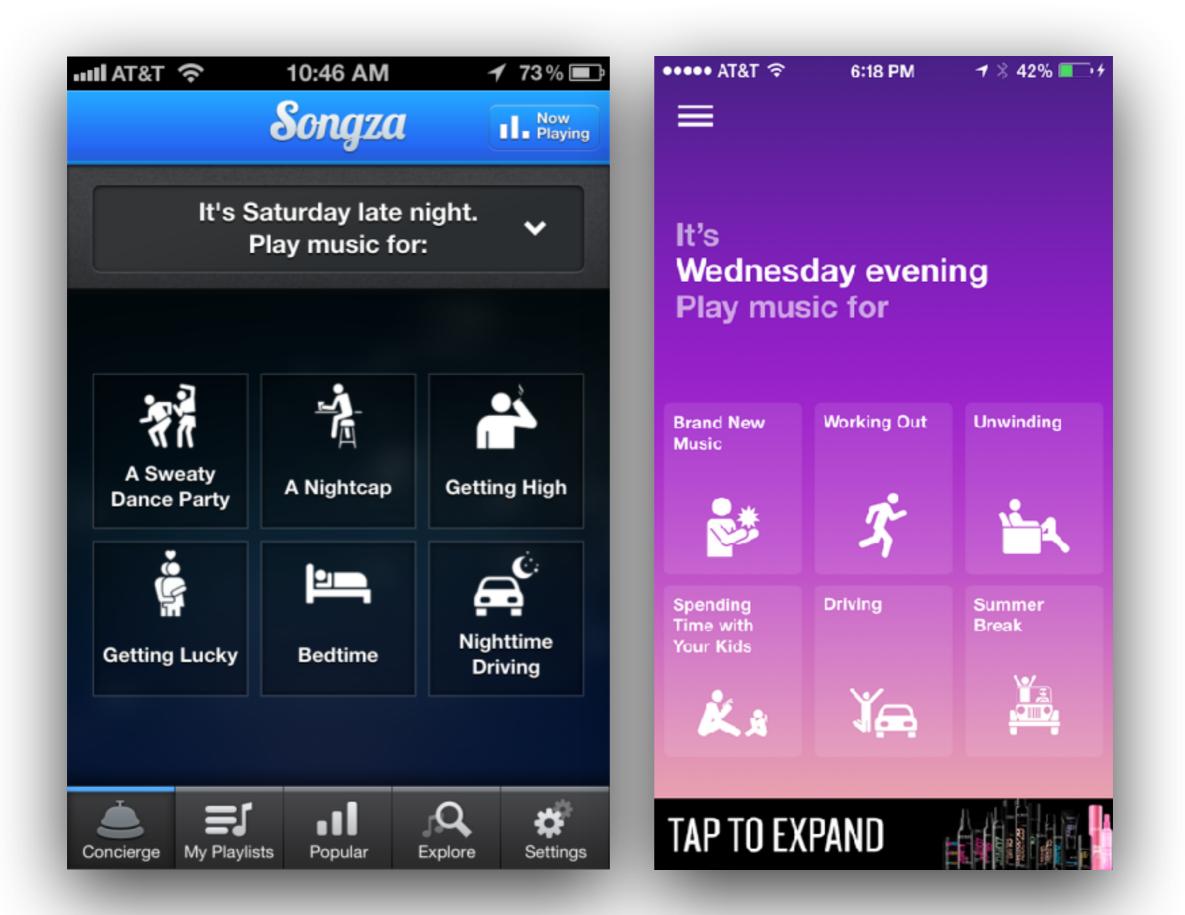


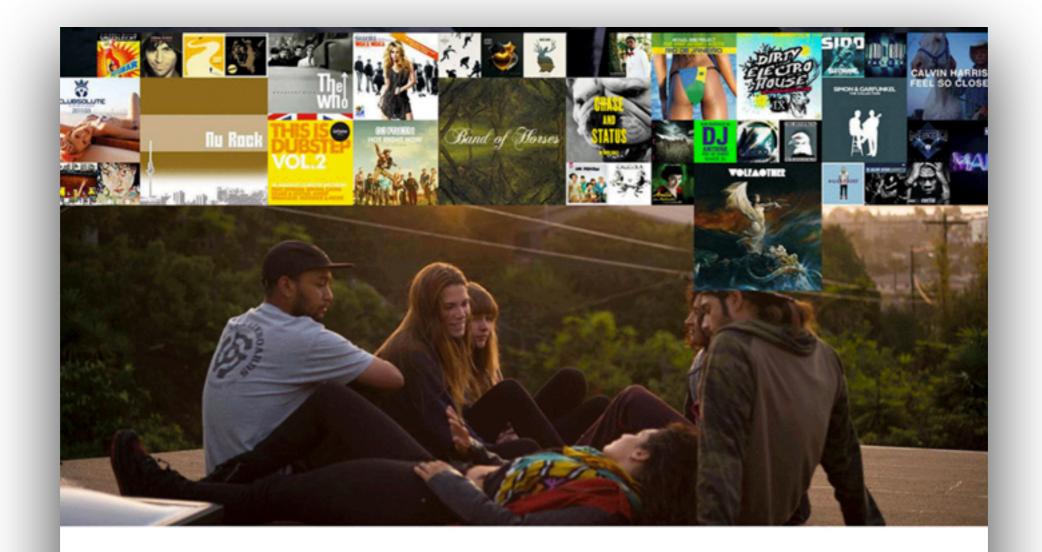


Vodafone

https://vimeo.com/97095608







All your music is here.

Spotify gives you millions of songs at your fingertips. The artists you love, the latest hits, and new discoveries just for you. Hit play to stream anything you like.



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UPGRADE

🛞 usbot 🛝

Mood

Radio

Browse

YOUR MUSIC

Recently Played

Songs

Albums

Artists

Stations

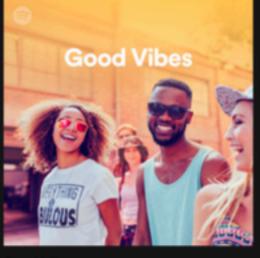
Local Files

PLAYLISTS

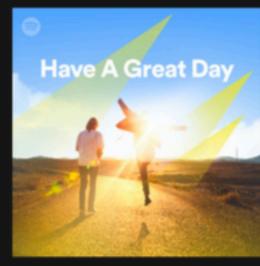


Q Search

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



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

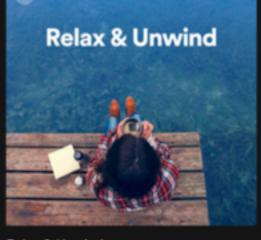
Songs to Sing In The Shower



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

a small conversation can have

a big impact. facetheissue.com



Relax & Unwind Let your worries and cares slip away... 2,335,924 FOLLOWERS

face the issue





Your daily soundtrack.

Now brings you the perfect mix of music and shows throughout the day and night.

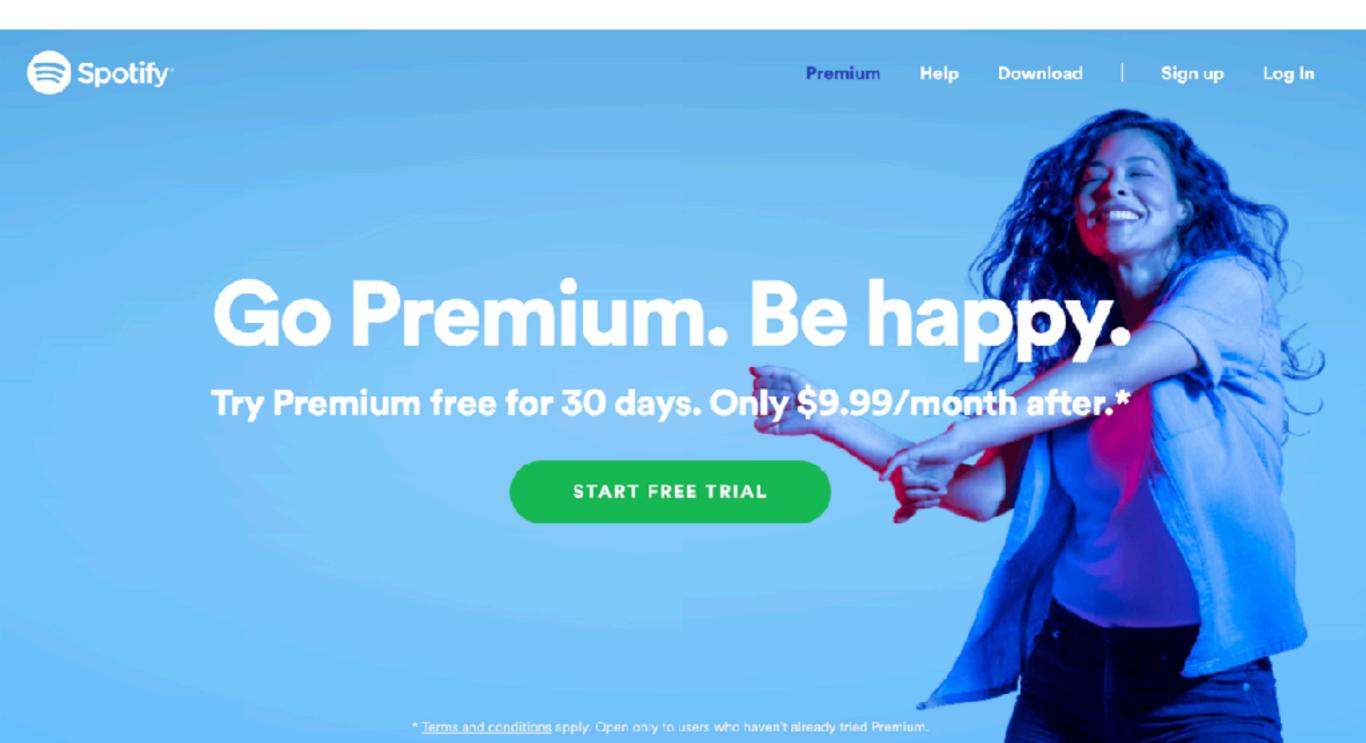


Meet your personal playlist.

Discover Weekly brings you two glorious hours of new music, chosen just for you every Monday.

FIND OUT MORE

Spotify is today worth about \$25 billion, with more than 100 million paid subscribers (out of 217 million monthly active users), and has fundamentally altered how the world listens to music.





Why Did It Take So Long for Spotify to Turn a Profit?

Streaming music is not an easy business.

Stephen Lovely (stephenlovely) Updated: Apr 12, 2019 at 11:41AM

Here's some good news for **Spotify** (<u>NYSE:SPOT</u>) investors: The company actually made some money! It posted an operating profit of 94 million euros in the fourth quarter of 2018. Net income and free cash flow were also positive for the first time in company history.

It may seem strange that a company that investors value at roughly \$25 billion (<u>market capitalization</u>) is just now making money after more than a dozen years in business, but such are the oddities of the world of finance. Stranger still, Spotify expects to dip back into the red next quarter, predicting an operating loss of between 50 million and 120 million euros. So what's going on? Why has the world's most popular music streaming service had such trouble turning profits?

Year	2013	2014	2015	2016	2017	2018
Net loss (in euros)	63 million	188 million	230 million	539 million	1,235 million	78 million
DATA SOURCE: SPOTIFY.						





Spotify & Digital Methods

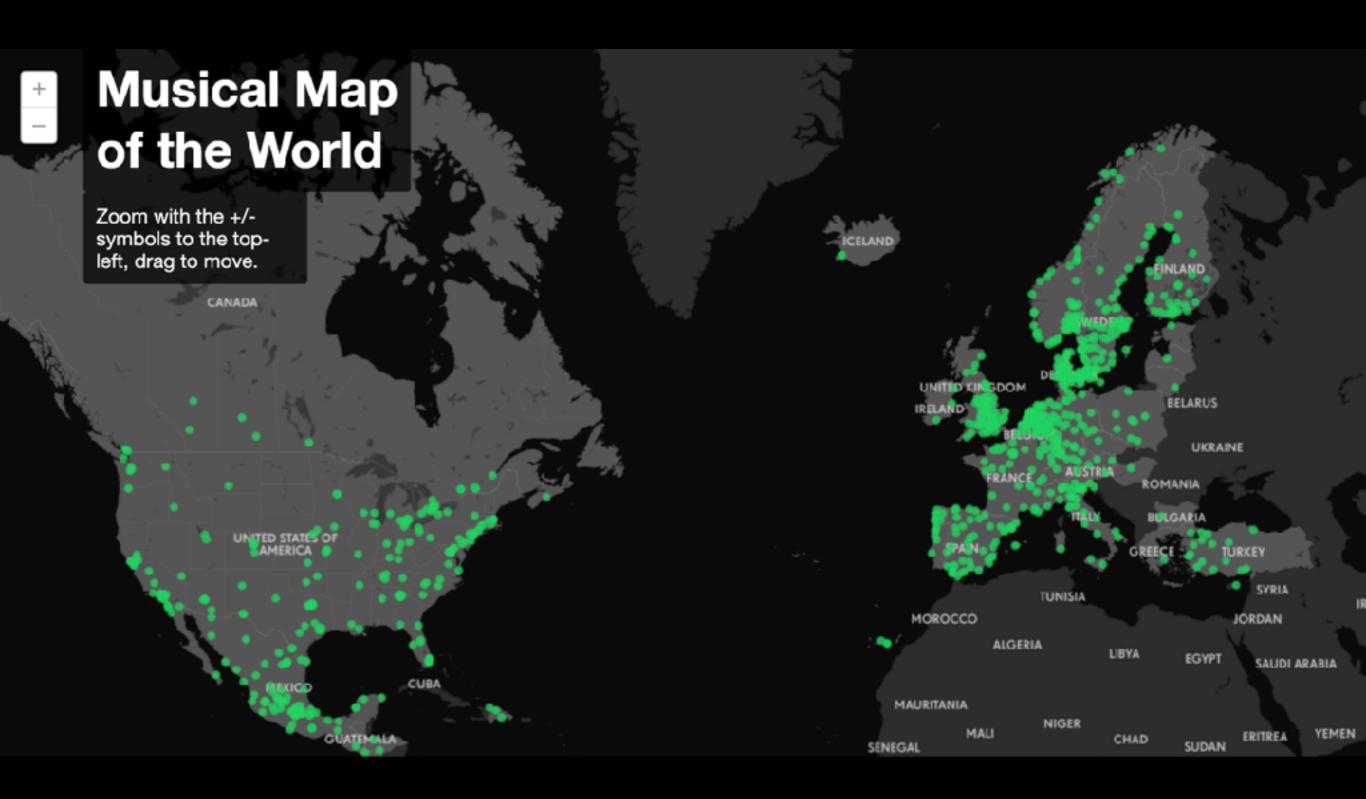
How to study Spotify?



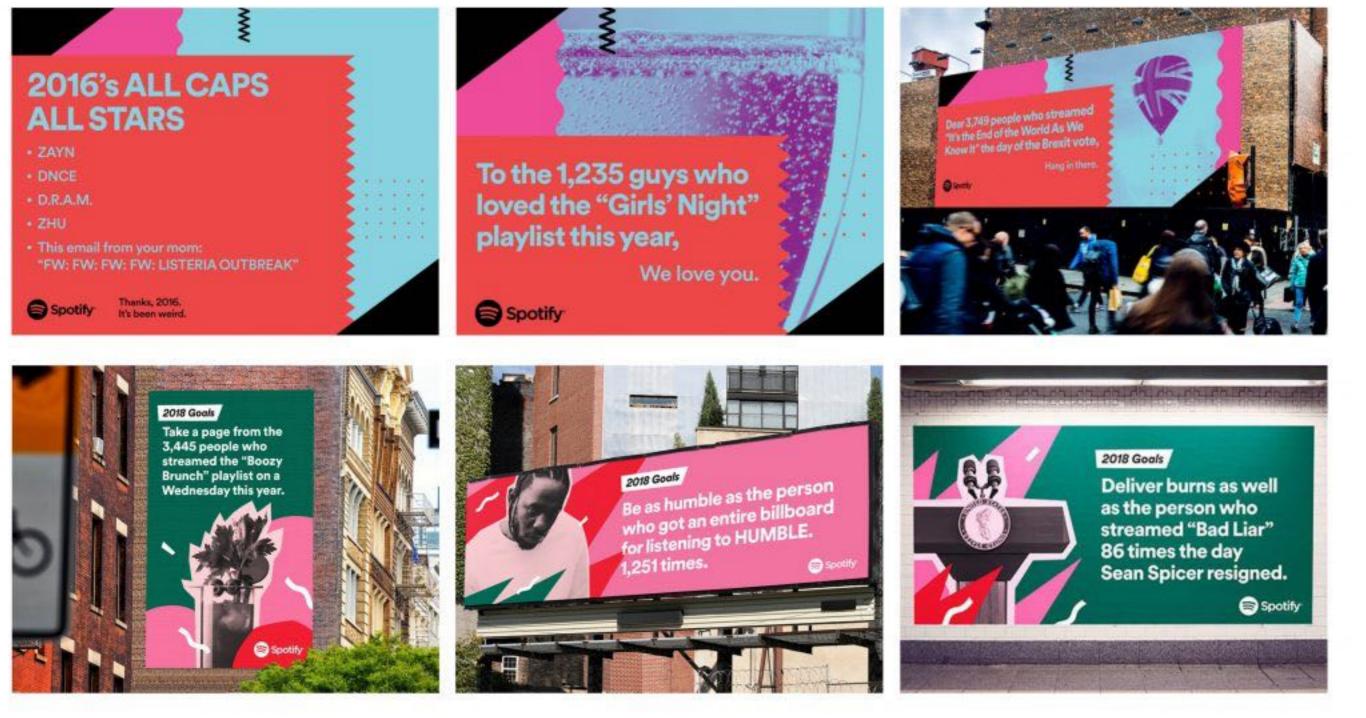
How to study Spotify? ... press reports, interviews, focus groups ...

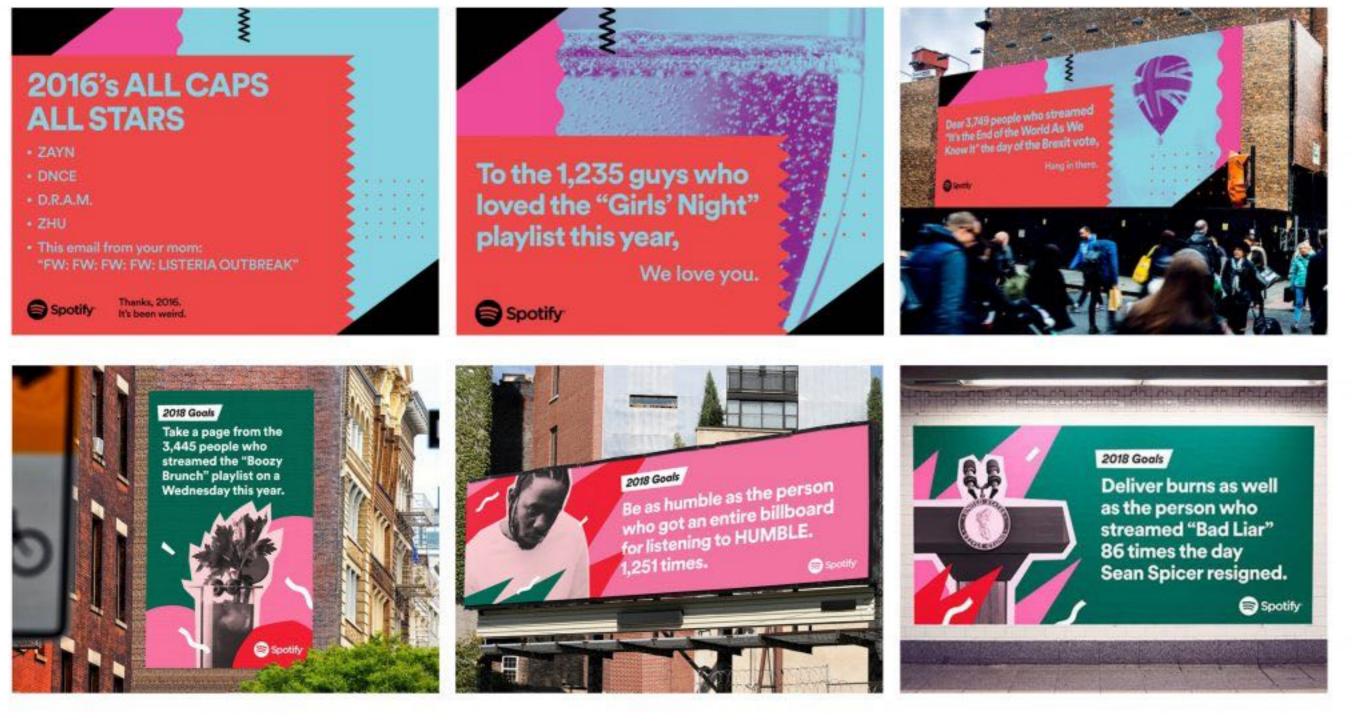
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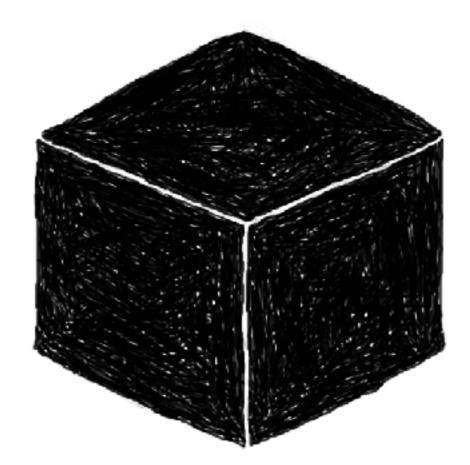


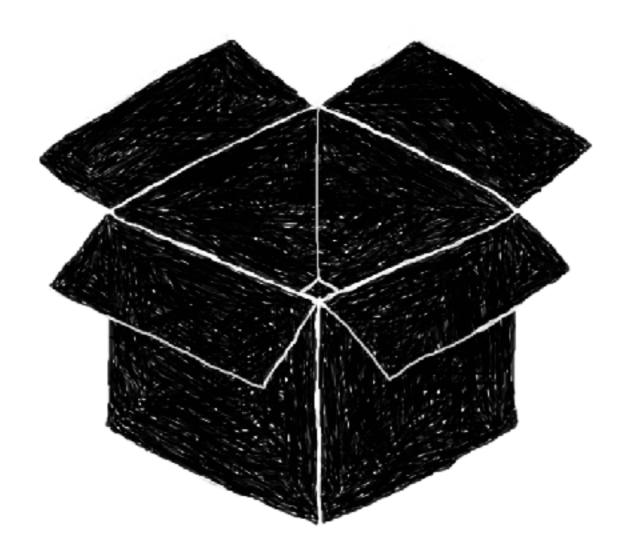
https://spotifymaps.github.io/musicalcities/





But how to acquire data for academic research?





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Our research project took a **software studies and digital humanities approach** towards streaming media.

The project was not about, say, altered music listening habits or new forms of media usage. Rather, it focused the ways in which **technology situates and regulates music consumption**.

Essentially, the project's methodological innovation was **to 'follow files'** rather than those making, using or collecting them. Spotify, in short, resembles a sprawling network of interaction that includes musicians and listeners alongside other actors and interests that have little to do with cultural commodities or media markets in a traditional sense.

However, literally trying to follow 'music files' is a **technical impossibility** in a streaming media context. But as a metaphor—and more importantly, as a research practice—the project motto of 'following files' proved to be a rich, stimulating and dynamic approach vis-à-vis Spotify and its streaming architecture.

interventions

Record Label Setup

One intervention has been aimed at studying the back end of streaming services and different **music aggregation processes** by way of launching **a record label**—and **self-produced 'music'**—for research purposes.

What is music according to Spotify?

1

Record Label Setup

A starting point for our record label interventions was the recognition that digital corporations like Spotify are not open to inspection.

This implies that there is a need to find new methods for studying them, and **by producing and distributing our own music**, we have investigated how sounds gets inserted into streamed distribution circuits—and what happens to the music once it's there.

		ALBUM Election Music By Heinz Duthel 2014 - 13 songs, 11 min PLAY SAVE 		
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5 -	ł	Rinkeby	1:12	
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7 -	ł	Knäred	0:48	
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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.

YOUR MUSIC

DELIVERY

SPOTIFY FOR ARTISTS

PROMOTION

PLAYLISTS



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,

September 1

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: @coutenote.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,

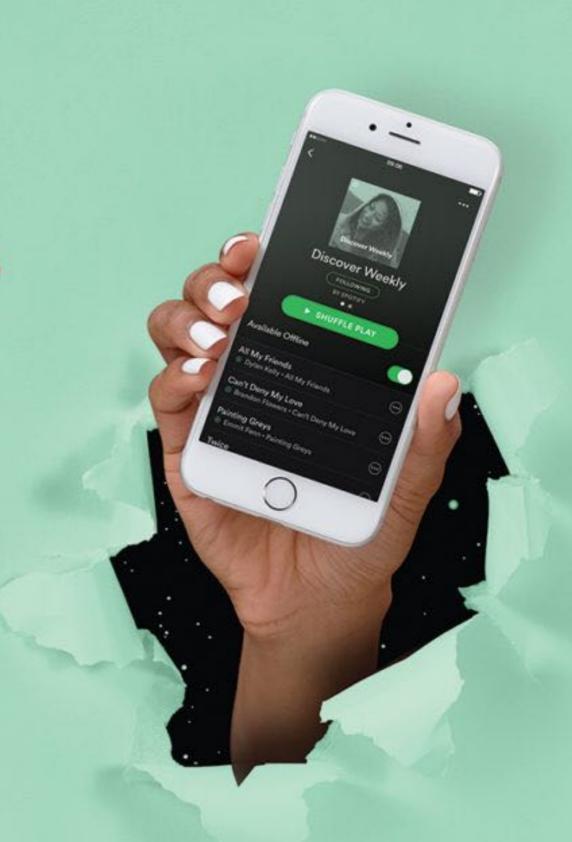
The RouteNote Team



Okay, here's an ad.

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

🔰 @thisiscoll





spotify.com/discoverweekly

Okay, here's an ad.

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

🕑 @thisiscoll

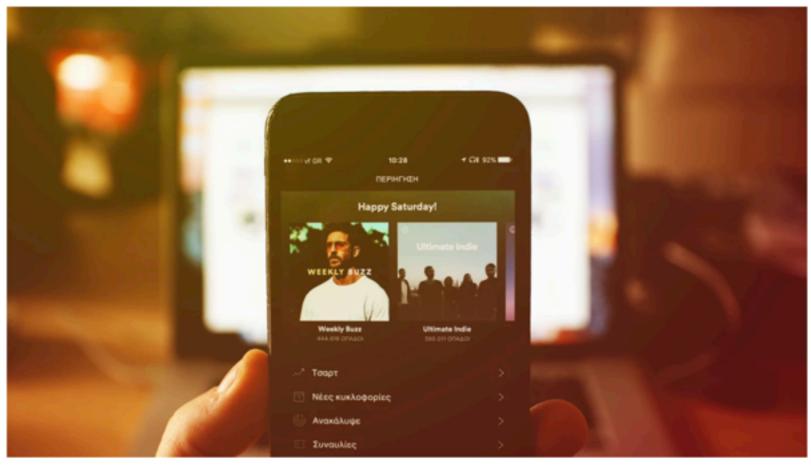
What is advertisement according to Spotify?



spotify.com/discoverweekly

03.26.18

Millions of people blocked Spotify ads without paying for the premium service



[Photo: John Tekeridis/Pexels]

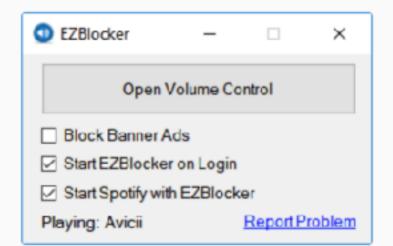
BY MICHAEL GROTHAUS 1 MINUTE READ

EZBlocker – Spotify Ad Blocker

EZBlocker is a simple-to-use ad blocker/muter for Spotify. EZBlocker will attempt to block ads on Spotify from loading. If an ad does load, EZBlocker will mute Spotify until the ad is over.

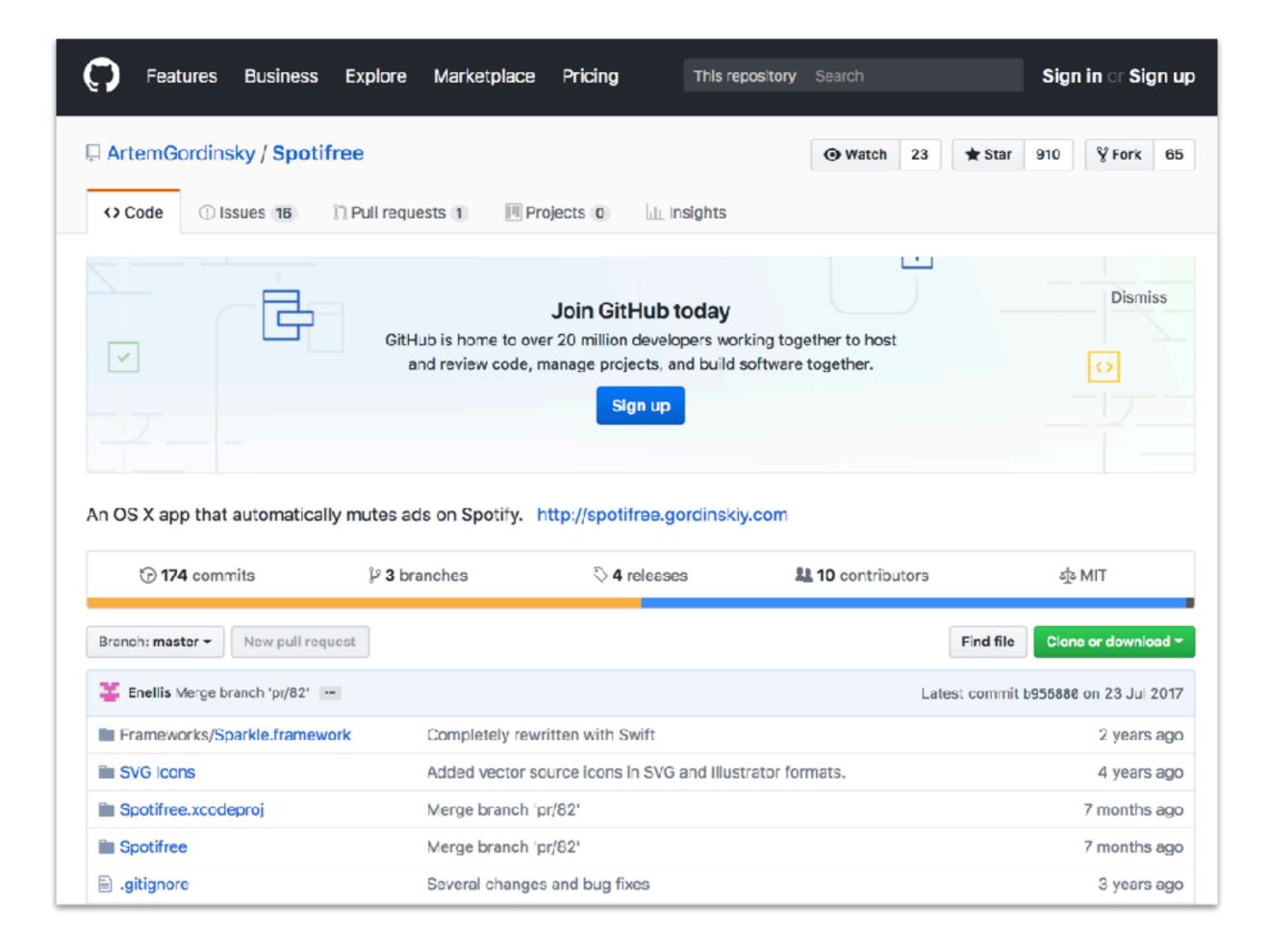
There are no fancy features, just pure ad blocking. When an ad is blocked, only Spotify is muted, so no other sounds will be affected. EZBlocker aims to be the most stable and reliable ad blocker for Spotify.

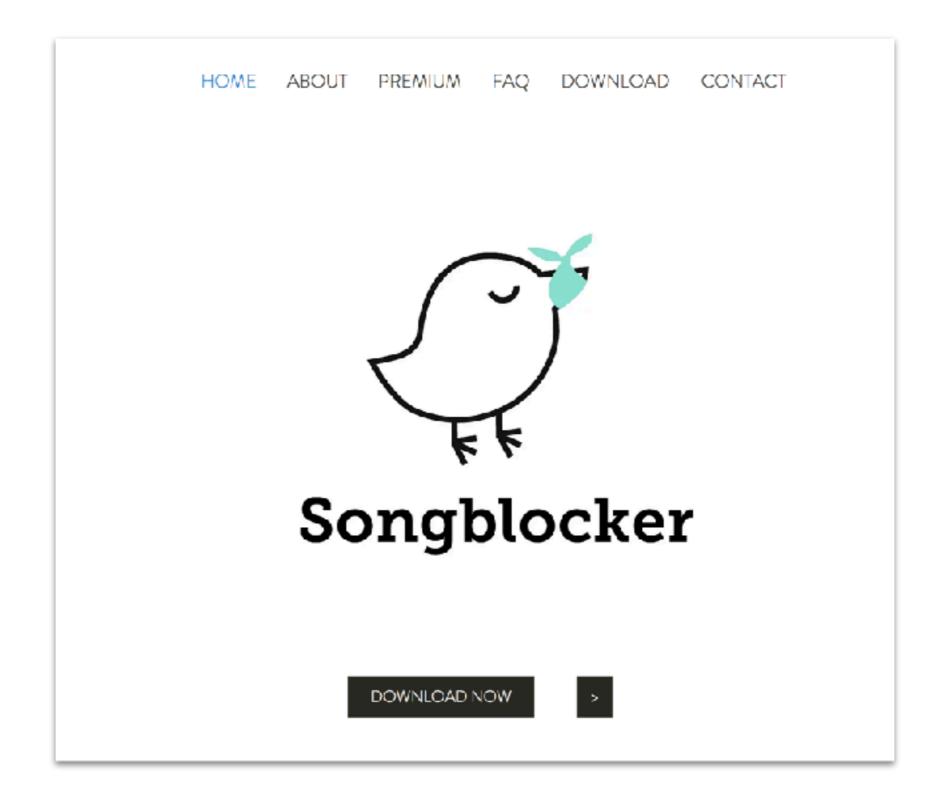
There's no setup required - just drag it into any folder and run. To upgrade your EZBlocker, simply replace the executable file.



Download

Latest: Download v1.7.3 (October 20, 2018) Changelog and Previous Versions





https://www.songblocker.com/



Songblocker

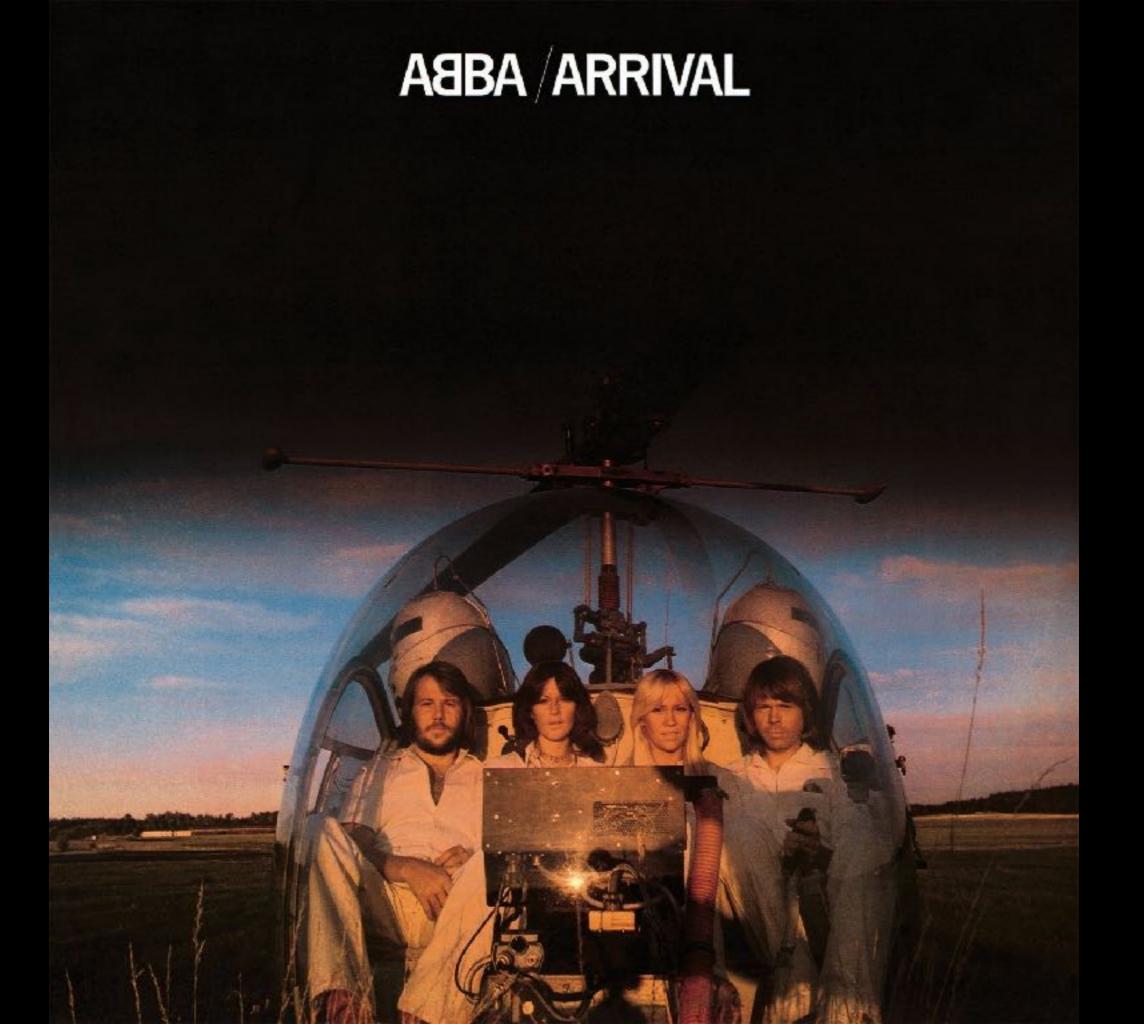
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Songblocker — more than just a blocker 16,137 views	r ∎∰r 6 4∰T 0 → SHARE	≓+ SAVE ····
Published on 13 Feb 2017		SUBSCRIBE 4

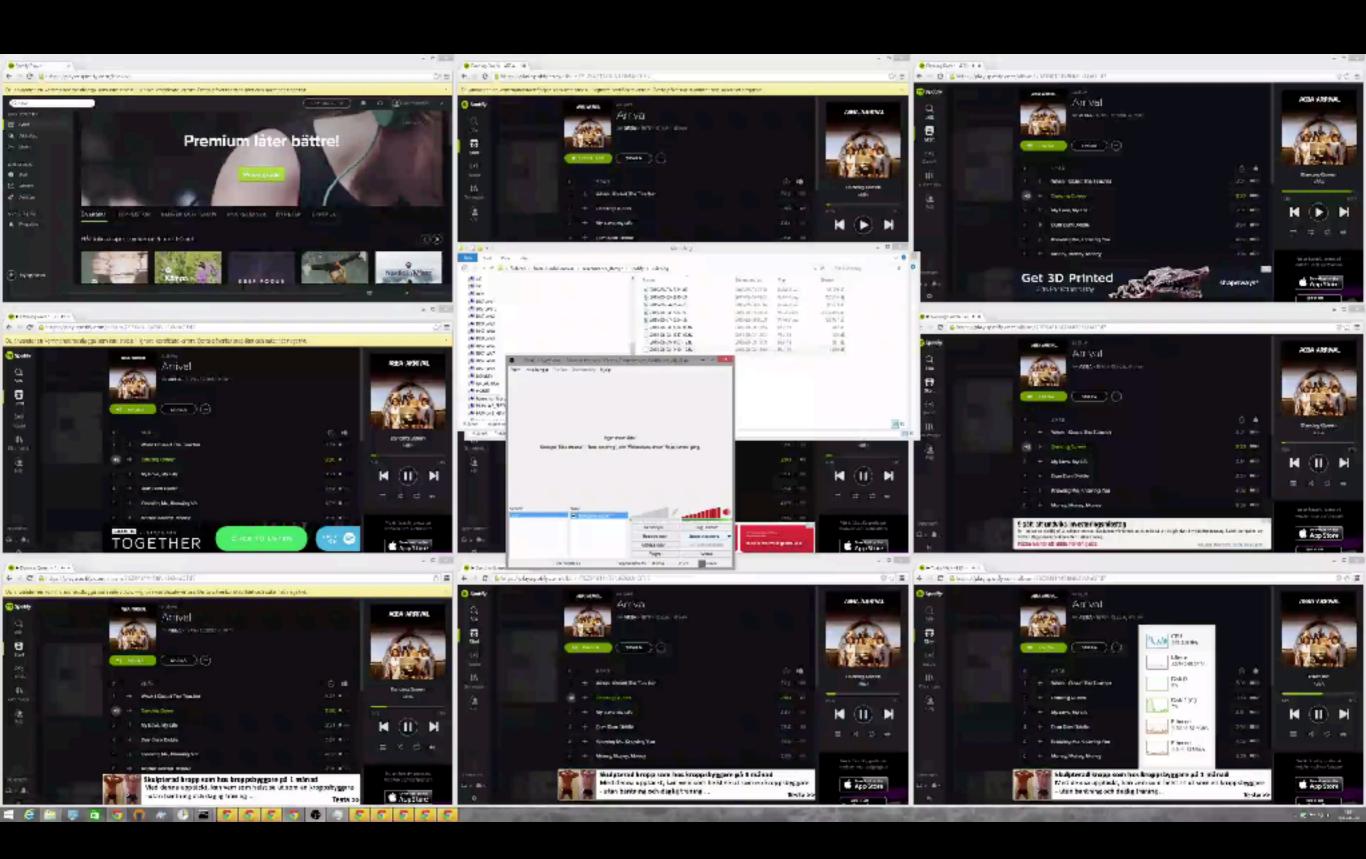
The 16,000 views on the YouTube promotion video were also fake, obtained by buying fake likes and views from specially selected click-farms in Indonesia.

bots as informants

Since Spotify user data has not been available, we had to acquire and compile it through other means in order to perform research—foremost by **deploying bots as research informants**.

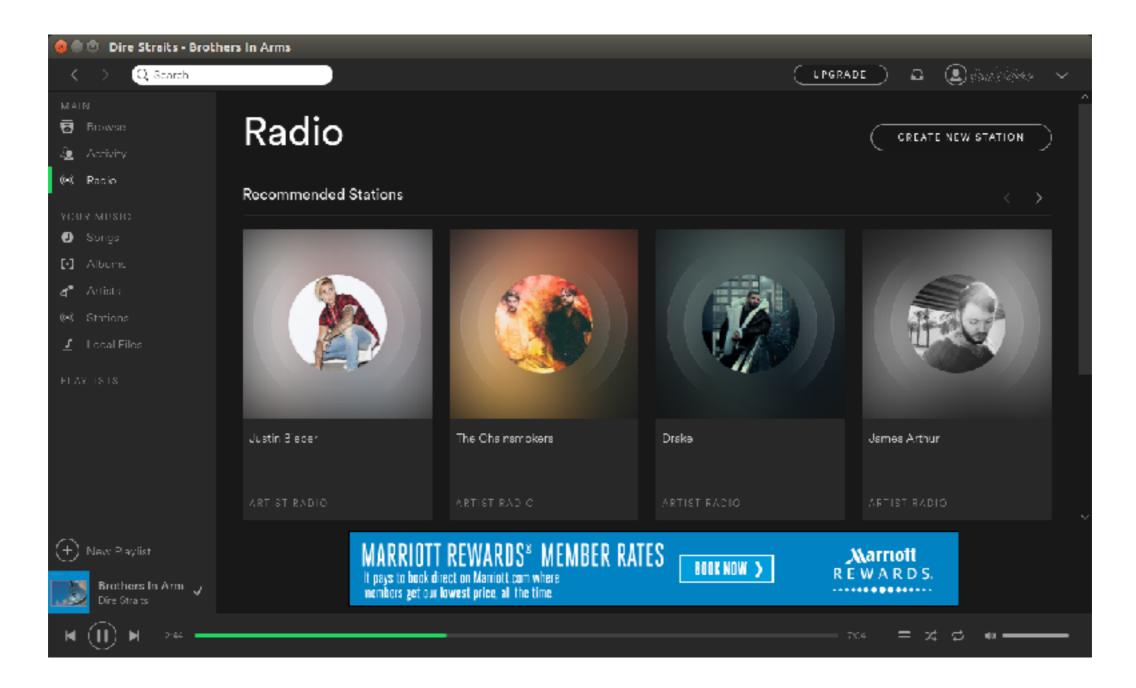
Essentially, **our bots (software robots)** have been programmed as **scripted algorithms** that exhibit human-like behavior (in one way or the other) when 'listening' to music.



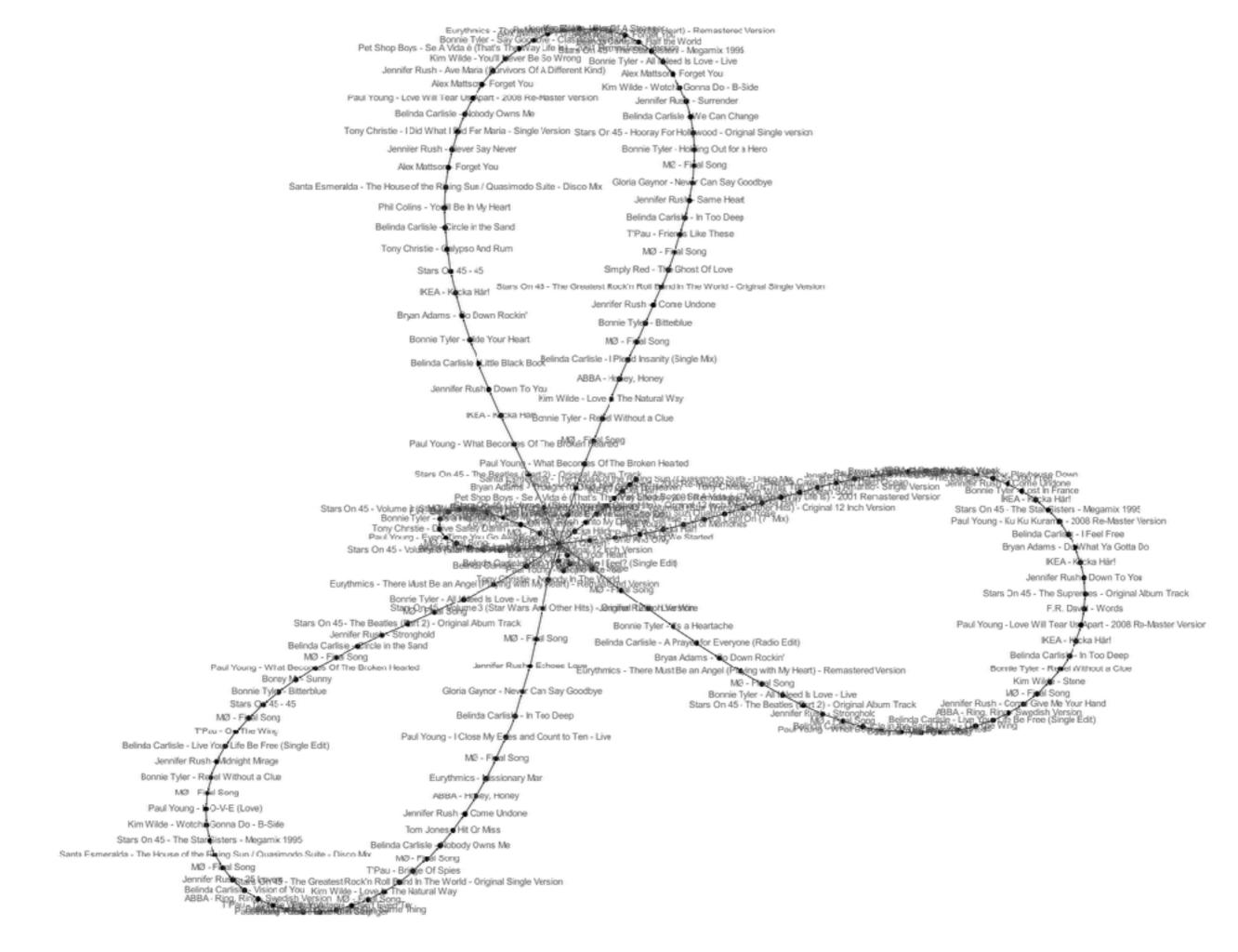


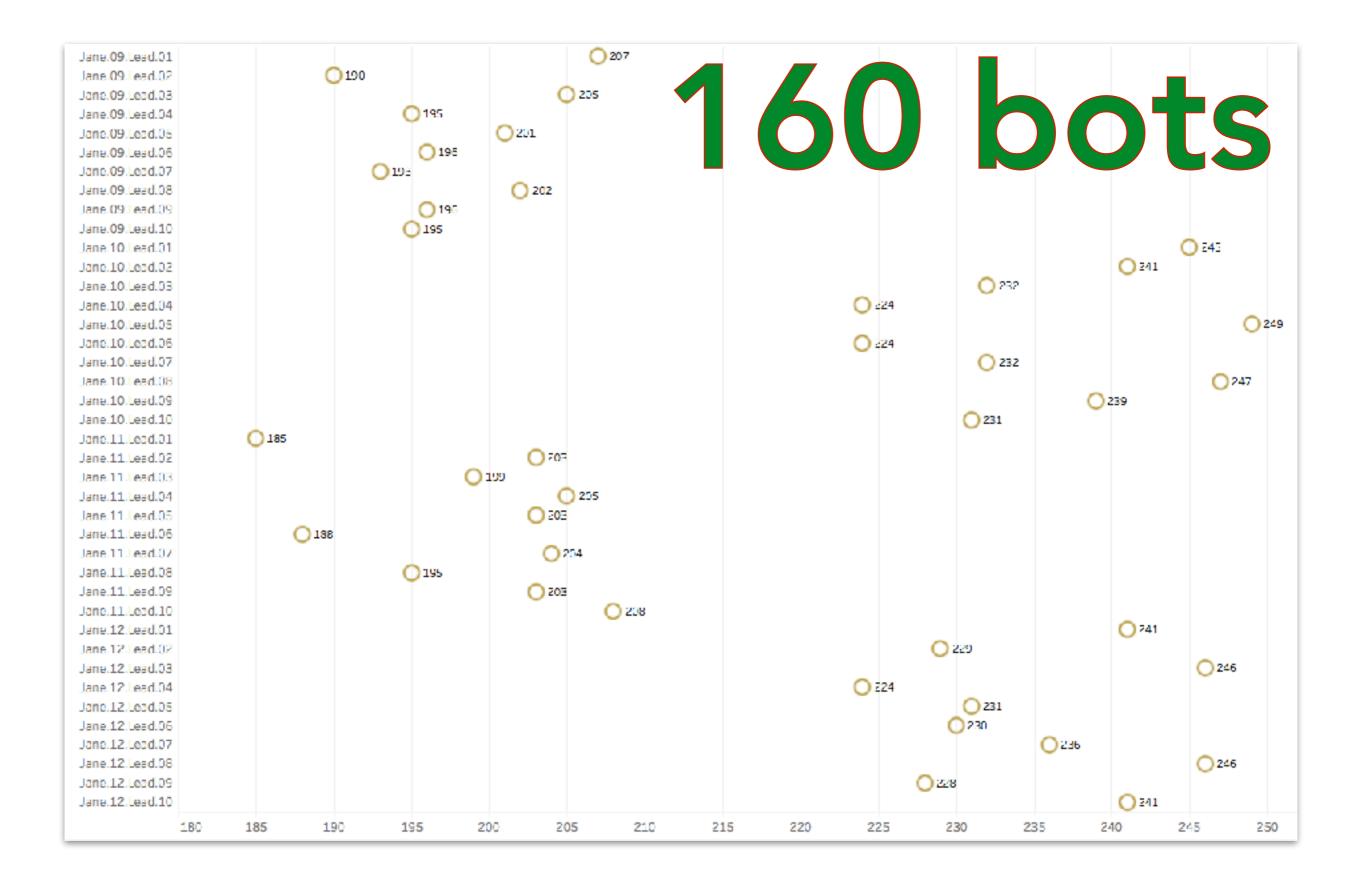
Bots **appear to be human**—which is why they are interesting. Bots give an impression of being able to act as a normal user and/or person.

The experiment used bots as research informants and seeked to critically investigate **the prospective lure of infinite archives via the radio functionality at Spotify**.



For commercial reasons Spotify Radio claims to be both personalized and never-ending. Our hypothesis, however, was that Spotify Radio **did not consist of an infinite series of songs**. Rather music seemed to be delivered in **limited loop patterns**.





The logs the bots produced made it possible to empirically sustain claims of **repetitiveness within Spotify Radio**, and prove that **artist iterance** was quite striking. Music loops were definitively **not endless**. On the contrary, if a 'radio loop' started with "Dancing Queen", after some 50 tracks (or so) it was **played again** by the Spotify Radio algorithm(s).



Conclusion & Terms of Service

Are you as a researcher allowed to acquire data in this way?

Algorithmic auditing

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 or fraud, while trying to reveal various "algorithmic system bias".

Research ethics

SPOTIFY

TEARDOWN

Inside the Black Box

of Streaming Music

Maria Eriksson / Rasmus Fleischer

ШļГ

/ Anna Johansson / Pelle Snickars / Patrick Vonderau

"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.

Research ethics

SPOTIFY TEARDOWN

Inside the Black Box

of Streaming Music

Maria Eriksson / Rasmus Fleischer

/ Anna Johansson / Pelle Snickars / Patrick Vonderau

Yes, we have broken Spotify's Terms of Service.

And yes—our bot listeners interfered with Spotify's royalty system. In all perhaps 25,000 songs were "listened" to in the Radio loop experiment for example, equaling a few euros in payment... I want to make clear that neither the aim, methods nor results of our project were in any way designed or used to cause harm to Spotify or any of its users—or to benefit commercially from nonauthorized access to the service's proprietary data. I want to make clear that neither the aim, methods nor results of our project were in any way designed or used to cause harm to Spotify or any of its users—or to benefit commercially from nonauthorized access to the service's proprietary data.

Our results do not reveal any detailed information about Spotify's proprietary algorithms or software, or disclose information that might be harmful if it ends up in the hands of Spotify's competitors. Our scientific research and its scholarly findings are not a competitive threat to Spotify as a company. I want to make clear that neither the aim, methods nor results of our project were in any way designed or used to cause harm to Spotify or any of its users—or to benefit commercially from nonauthorized access to the service's proprietary data.

Our results do not reveal any detailed information about Spotify's proprietary algorithms or software, or disclose information that might be harmful if it ends up in the hands of Spotify's competitors. Our scientific research and its scholarly findings are not a competitive threat to Spotify as a company.

We have never violated the integrity of any Spotify user, or collected any personal data related to Spotify users, or illegally shared copyrighted content via Spotify.

Benjamin Helldén-Hegelund

(Ämne saknas)

Till: pelle.snickars@umu.se

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

lägg till i Kontakter... 🛞

BH

Inkorg - Exchange 19 maj 2017 17:06

Pelle

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

Spotify ser positivt på det 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

Hej Kerstin,

Vi kontaktar dig angående projektet "Streaming Heritage: 'Following Files' in Digital Music Distribution" under ledning av Pelle Snickars vid Umeå Universitet ("projektet"). Såvitt Spotify förstår har projektet erhållit finansiellt stöd från Vetenskapsrådet.

Spotify är synnerligen bekymrat över uppgifter som framkommit avseende forskningsgruppens metoder i projektet. Nämnda uppgifter ger vid handen att forskningsgruppen uppsåtligen vidtagit åtgärder som står i uttrycklig strid med Spotifys Användningsvillkor och medelst tekniska metoder sökt dölja dessa villkorsbrott.* Forskningsgruppen har vidgått att den bland annat sökt att artificiellt öka antalet spelningar och manipulera Spotifys tjänster med hjälp av script eller andra automatiserade processer.

Spotify förutsätter att nämnda systematiska villkorsbrott inte varit kända för Vetenskapsrådet och är övertygat om att Vetenskapsrådet vinnlägger sig om att den forskning som bedrivs med stöd från Vetenskapsrådet i alla avseenden uppfyller etiska riktlinjer samt utförs redligt och i enlighet med gällande rätt.

Spotify inbjuder Vetenskapsrådet att kontakta Spotify för en diskussion kring ovanstående ärende. Det är Spotifys förhoppning att Vetenskapsrådet agerar resolut i syfte att säkerställa att oredliga eller villkorsstridiga metoder upphör omedelbart.

Spotify emotser Vetenskapsrådets skyndsamma återkoppling.

Med vänliga hälsningar

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



* Se bl.a. Pelle Snickars – SpotiBot: "In addition, since our bot experiments violated (some of) Spotify's user agreements, a VPN connection was used that hid the running clients behind a public proxy IP outside of the university network." http://pellesnickars.se/wordpress/wp-content/uploads/2016/07/snickars_talk_DH16.pdf.

"It is Spotify's hope that the Swedish Research Council acts resolutely in order to ensure that unruly or illegal practices cease immediately. Spotify anticipates the Swedish Research Council's immediate response."

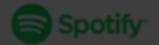
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Datum 2017-10-04

2013-1139

Diarienummer

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

Maria Thuveson

Avdelningschef

Kopia till: Pelle Snickars

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.

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

Anna Hörnlund Chefsjurist

1(1)

DISH RESEARCH COUNC

Spotify Threatened Researchers Who Revealed 'Pirate' History

BY ANDY ON OCTOBER 6, 2017

A team set to publish a book on the untold history of Spotify were threatened by the company, one of its researchers has revealed. Earlier this year, Rasmus Fleischer, who was also one of the early figures at The Pirate Bay, said that Spotify used 'pirate' MP3s to launch its beta. Soon after, the researchers were contacted by a lawyer, with strong suggestions to stop what they're doing.

As one of the members of Sweden's infamous Piratbyrån (Piracy Bureau), Rasmus Fleischer was also one of early key figures at The Pirate Bay. Over the years he's been a writer, researcher, debater, and musician, and in 2012 he finished his PhD thesis on "music's political

economy."

A Research Group Says They Have Evidence That Spotify Broke the Law — and Were Bullied to Withhold It

📥 Daniel Sanchez 🥝 October 8, 2017 💬 5



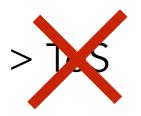
Spotify's lawyers are accused of leveling threats after a Swedish researcher tied the company to piracy.

C: 42

Three levels of jurisdiction

- > ToS
- > Research ethics
- > The law

Three levels of jurisdiction



> Research ethics

> The law

Three levels of jurisdiction

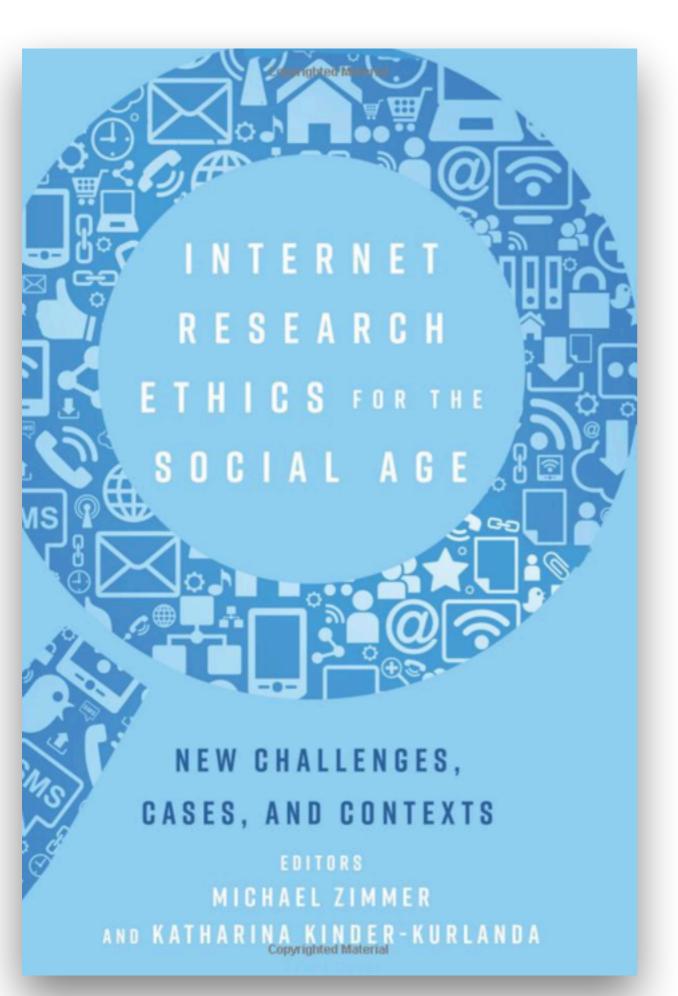
> The law

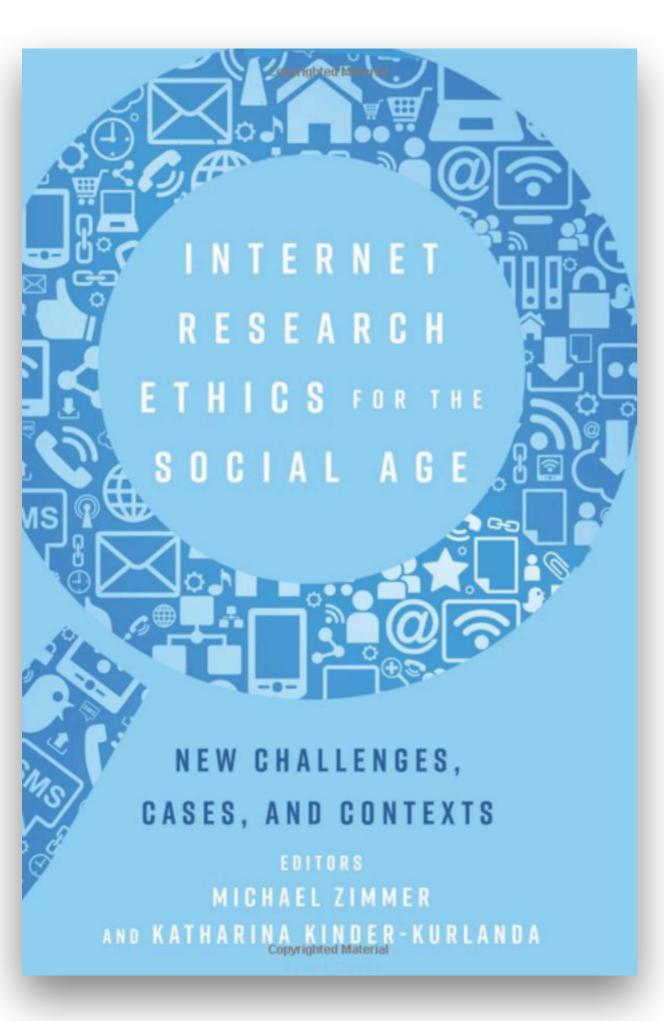
The law and ToS are two entirely different things (at least in Europe). **ToS are not laws**, they are **corporate statements**. And they are often **altered** by corporations.

It should also be noted that the **legal status of ToS is often unclear**, and hence that a company's **ToS (as Spotify) does not at all constitute, or equal, (in our case) national Swedish law**.

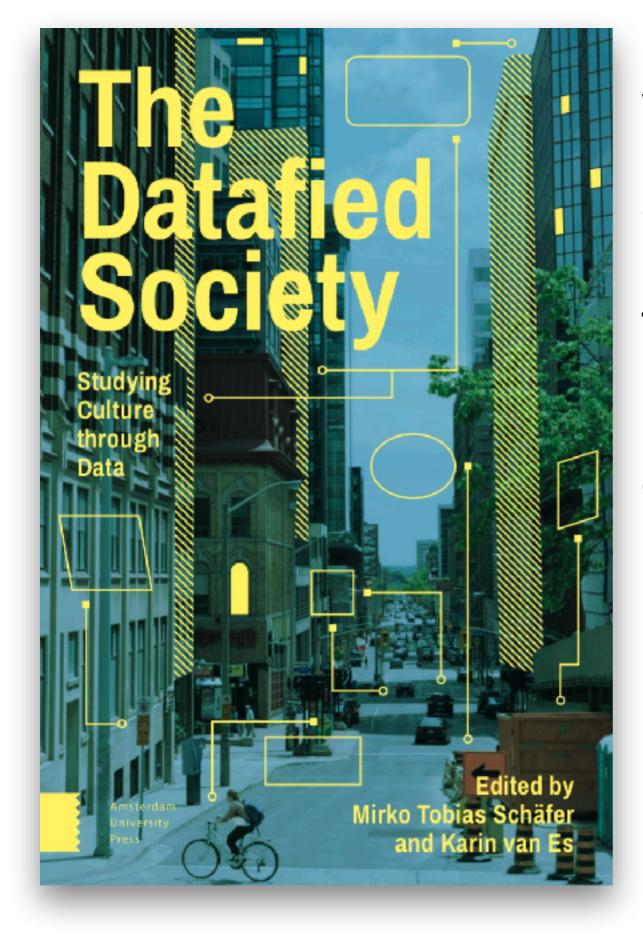
Research ethics

In terms of research ethics our Spotify project could hardly be accused of violating existing norms—since such norms do not really exist. Internet research ethics and its guidlines are currently being debated and negotiated. Some scholars argue that academics need to comply with ToS—others don't.





With the growing control of platforms such as Facebook, Spotify, or Google 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."



www.pellesnickars.se