DIGITAL DISTRIBUTION OF RECORDED MUSIC IN FINLAND

An analysis of services from a consumer and industry perspective

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Abstract

The record industry globally and in Finland has been undergoing a major transformation over the last decade. During this period of time revenues in the recording business have steadily declined, resulting in significant financial losses and forcing companies to downsize and in some cases shut down completely. The primary forces behind the global record industry's problems are linked to rapid developments in technology, the globally ubiquitous nature and effects of online digital piracy, and fundamental changes in consumer behaviour.

The main purpose of the research is to shed more light on how consumers in Finland perceive Digital Music Distribution (DMD) and on how companies use it as a means of control. Therefore, a primary focus is placed on exploring and describing DMD, and so research questions were formed based on secondary data that focus on the objectives of various types of DMD employed today, and consumer perspectives about them. In addition, the authorized digital music sector only counts for a minor share of the total music market revenue in Finland, and the reasons behind this were researched through consumer perspectives. The literature review produced the conceptual framework that guided the data collection process. A mixed methods approach was employed in which primary data was collected through questionnaire and interview methods from consumers and a representative of the record industry, respectively.

The results of the study show that consumers in Finland are generally satisfied with the authorized music services available. However, illegal file sharing is very common in Finland and authorized services are not at such a cost level where they can be considered as viable alternatives to unauthorized, illegal music acquisition methods for many consumers in Finland. This led to the conclusion that the record industry is not using its business competences and creativity well enough to gain back customers by providing compelling authorized alternatives for habitual users of illegal file sharing networks.

Keywords

Music, Distribution, Digital, Customer, Behaviour, Record

Miscellaneous
Appendices: questionnaire for survey, survey data, comments for survey, 52 pages in total

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Tiivistelmä

Levyteollisuus on ollut vahvan muutoksen alaisena kansainvälisesti ja Suomessa viimeiset kymmenen vuotta. Tänä aikana levy-yhtiöiden tulot ovat tasaisesti laskeneet ja suuri osa niiden markkina-arvosta on hävinnyt. Monet ovat joutuneet turvautumaan irtisanomisiin ja toiminnan lopettamiseen. Pääasialliset syyt levyteollisuuden ongelmiin ovat teknologian kehittyminen, laajalle levinnyt laiton tiedostojen lataaminen sekä muutokset kuluttajakäyttäytymisessä.

Tämän tutkimuksen lähtökohtana oli selvittää ja kuvailla digitaalista musiikinjakelua kokonaisuutena. Lisäksi tarkoituksena oli tutkia sitä, kuinka kuluttajat näkevät ja kuinka yritykset hyödyntävät digitaalisen musiikinjakelun. Saavuttaakseen tutkimukselle asetetut tavoitteet tutkimuskysymykset muotoiltiin niin, että ne käsittelivät digitaalisia liiketoimintamalleja ja palveluita kuluttajien näkökulmasta. Digitaalinen musiikkisektori Suomessa käsittää vain pienen osuuden koko musiikin markkina-arvosta ja syitä tähän pyrittiin tutkimaan käyttäen kuluttajalähtöistä näkökulmaa. Tutkimuskysymysten pohjalta toteutettiin laaja kirjallisuuskatsaus, joka tuotti konseptuaalisen viitekehyksen aiheen jatkotutkimusta varten. Tutkimuksen edetessä tämä viitekehys ohjasin kirjallisuuskatsausta ja tietojen keräämistä. Tutkimuksen data saatiin kerättyä laaja-alaisesta kuluttajakyselystä ja haastattelusta. Menetelmä saatujen tulosten analysoimiseksi oli laadullinen.

Tutkimuksessa saatujen tulosten perusteella näyttää siltä, että lähtökohtaisesti suomalaiset kuluttajat ovat tyytyväisiä tämänhetkisiin lisensoituihin musiikkipalveluihin. Laiton tiedostojen lataaminen on kuitenkin hyvin yleistä, sillä lisensoidut palvelut eivät tällä hetkellä pysty vastaamaan laittomien palveluiden tarjontaan. Tutkimuksen perusteella näyttää siltä etteivät levyteollisuuden toimijat käytä parhaalla mahdollisella tavalla hyväkseen liiketoimintaosaamistaan tuodakseen markkinoille palveluita, jotka houkuttelisivat laittomienpalveluiden käyttäjiä muuttamaan tapojaan.

Avainsanat (asiasanat)

Musiikki, Jakelu, Digitaalinen, Kuluttaja, Äänite

Muut tiedot
Liitteet: kuluttajakysely, kuluttajakyselyn tulokset, kommentit kuluttajakyselyyn, yhteensä 52 sivua

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1 INTRODUCTION

Thomas Edison's invention of the phonograph in 1876 is often seen as the starting point of the record industry (Morton, 2006). At that time it was a major step in technological development that has always been one of the key drivers on how music is being distributed to consumers (Ibid). Over a century has passed and the record industry has drastically changed from the early phases of its birth (Ibid). During this period of time ubiquitous computer communication networks have brought dramatic changes in the scope, scale and efficiency of cultural production value systems (Benkler, 2006).

According to the International Federation of the Phonographic Industry (IFPI), new companies from other industries are now entering the business of music distribution. In addition, changes in consuming habits will also force the record industry to adapt to new market demands (IFPI, 2009b). This process forces the record industry into big transformation (Ibid). However, the record industry will continue producing music, people will still be listening to it in cars, homes and in public; the consuming habits will not change even though ways to distribute the content will (Ibid). Therefore, the record industry is now moving from selling physical media to the sales of songs and licensing rights (Ibid). According to Benkler (2006), once it has been produced, music is a "non-rival public good" whose marginal cost is zero. Digital files can be replicated wherever needed and those are not taken from one place to another in order to be played (Ibid). The only costs that are involved at the time of transmission are the storage, communication and processing capacity (Ibid).

According to Tapscott & William (2006), a great deal of discussion has taken place within the record industry on topics of decreasing market shares, digitalisation and illegal file sharing. Currently, the record industry is trying to adapt to the new market demands by launching several online music services and opening their catalogues for music licensing to digital retailers (Ibid). Tapscott & William (2006) explain that digital music provides great opportunities to place artists and consumers at the centre of value creation. Therefore, the record companies should develop online business models and offerings with the right combination of freedom, consumer control and services (Ibid). The record industry must understand that they can achieve much more with an open mindset than they can with a closed approach (Ibid).

Research by Aarkstore Enterprise (2009) demonstrated that the adoption of broadband and mobile technologies, the growing number of smart phones and portable music players are some of the key drivers of a digital music market. The IFPI (2009) also stated that the digital music market is influenced by the strength of the physical sector, the level of piracy, credit card penetration and available payment methods. Even though the digital markets are still widely unexplored, those seem to have significant growth potential (Ibid). According to Kusek & Leonhard (2005), the Internet has finally reached the critical mass in most of the Western nations to encourage business models in digital environments.

Mansala (2010) explained that consumers have liquidity and are willing to pay, if the contents are easily available in digital formats and in such a way that they are comparable with illegal file sharing. It seems that consumers actually moved to the Internet much faster than the suppliers did (Ibid). This unbalanced supply and demand has led the entertainment industries into a situation that is causing them several problems (Ibid). According to the IFPI (2009b), changes in how recorded music is distributed are reflected in all the parts of the value chain. In the current environment record companies are experimenting with a number of new methods for music distribution from which digital downloads, bundled services and subscription services are gaining the main focus from the record industry and customer perspectives (Ibid).

According to Mansala (2010), illegal file sharing still remains the most challenging subject for the record industry. However, the availability of legal material is arguably the best alternative for eliminating piracy, therefore, all the available resources should be bound to this aim (Ibid). In the early 1990's digital technologies allowed the birth of new production systems, which produced illegal copies by using the same methods as were used with the original product (Ibid). In the form it takes today, online piracy forces entertainment industries to adapt to the needs of consumers (Ibid). If this is not happening, we will see an even more extensive growth of illegal file-sharing services (Ibid).

The music industry has been in turbulence for the past decade and several new services have been launched to the market. The digital music market only takes a minor share of the total music market revenues in Finland. Therefore, it is unclear if the current music services are able to fulfil the market demands. The objectives of this study were to analyze current digital music services in Finland from a consumer perspective and to draw an idea of where the demand is moving. The consumer aspect is important for the development of the record industry, new business models and for the existence of a culturally rich society.

2 LITERATURE REVIEW

2.1 Recorded music distribution

According to Passman (2008), distribution of recorded music is divided into physical and digital distribution, which then can be divided into smaller sectors. However, the next generation of music distribution will be electronic instead of physical sound carriers (Ibid). Mansala (2010) stated that in 2010 the most common way of distributing music is still with physical sound carriers, but the transition is going strongly towards digital distribution. These early phases of progression from the old type of business into digital models have been one of the most troubling issues for the record companies (Ibid).

Morton (2005) explained that when considering the birth of digital distribution a few milestones can be indentified on the way to the current position. Pulse Code Modulation (PCM) was the first form of audio compression to convert analog audio and video signals into a digital format in the early 1980's (Ibid). With PCM, the engineers were aiming to compress the data mainly from video in such way that it could be more effectively transmitted over the telephone lines (Ibid). The whole process started a line of research that in 1992 finally resulted in the birth of MPEG-1 layer 3 standards, later referred as MP3 (Ibid). A year after the publication of the MP3 standard the first forms of digital music distribution began on the Internet (Ibid). According to Passman (2008), the first pioneering online music source was Internet Underground Music Archive. However, the first commercial music-downloading site MP3.com came four years after the first forms of digital distribution (Ibid). MP3.com based their business model on advertisement revenues, so that all the music was free to download and the site was filled with advertisements (Ibid). Even before that the advertisement business model has been commonly used in radio and TV but in digital music distribution it was the first of its kind (Ibid).

According to Fisher (2004), the Internet is used for multiple purposes but most importantly it enables people to transmit digital audio and video recordings easily, quickly and inexpensively. Mewton (2001) states that even though the record companies might have difficulties to understand the fundamentals of the

Internet and the electronic delivery of music, it is still the best thing that has ever happened to the music industry. He continues by explaining that downloading is one of the main activities in the Internet, and it can be seen as a modern-day equivalent of taping a friend's album onto a cassette (Ibid). Fisher (2004) explained that digital systems and files have a least two characteristics that have proven to be crucial for the entertainment revolution. Copies of digital recordings are identical to the originals and those can be stored and manipulated with several computers at the same time (Ibid). In addition, an important factor is the compression level at which they can be packed, which allows efficient usage of space (Ibid).

Research by Klym (2005) states that the first file-sharing communities operated around centralized downloading sites such as MP3.com. In 1999 Shawn Fannig launched his landmark Peer-to-Peer software Napster, which allowed users to exchange files directly between each other (Ibid). The Recording Industry Association of America (RIIA) quickly sued Napster after its launch (Ibid). This was possible because Napster was based on a centralized file-sharing technology and it was seen as an illegal service (Ibid). The RIIA's legal action against Napster and other early MP3 sites launched two opposite directions that between them defined the future of digital music distribution (Ibid). The first direction is that illegal file sharing networks tried to circumvent authorities and to build their new services in such a way that they were out of the reach of RIIAs' legal action (Ibid). Another direction is the birth of digital distribution with Digital Rights Management (DRM), as the record companies launched a number of new services to the market that were selling music with protection (Ibid).

2.2 Digital music distribution

According to Lappalainen (2010), previously the record business was mainly based on selling music on physical sound carriers. The most common method of distribution was to sell music on a CD, which at the same time was the main revenue stream for the record industry itself (Ibid). These days the main revenue stream is declining and the record business is fragmented into several smaller revenues streams (Ibid). At this point digital distribution can be divided into five main categories based on their business models (Ibid). These categories are: digital downloads, subscription, bundled, advertisement funded, and ring tones (Ibid). David Morton (2006) stated that technological development will continue to drive changes in how music is being delivered to consumers. Most of the common digital business models are presented here based on their key functions. In addition to those, three other types of business models are also presented. According to the IFPI (2009b), record companies together with digital retailers are trying to bring more alternatives to the market and by doing so they aim to create more choices for consumers. The transition from physical retailing to a digital form is reshaping the whole industry and influencing all aspects of the value chain (Ibid). As consumer behavior changes in an ongoing process record companies are forced to develop new business models and also to change their ways of operating (Ibid). These changes in distribution are reflected in the different ways consumers want to have their music (Ibid). Morton (2006) states that from the early phase when digital distribution was only through downloads there is now a shift towards streaming and subscription services. From a customer perspective this means a transition from ownership of the content to an opportunity to access the content whenever needed (Ibid).

According to Lappalainen (2010), one of the main forms of the digital business model is a downloading store from which the consumer may download an individual track or the whole album. Passman (2008) describes digital download as a transmission to the consumer with a variety of methods. The most common platforms used to deliver and to purchase digital content are the Internet and mobile phone (Ibid). At the core level digital download means records being sold electronically in all the possible digital ways that allow the consumer to store music for later use (Ibid). Gordon (2005) explains downloading as transferring of one file from one computer to another. He continues by explaining that when talking about music downloading, it refers to making a permanent copy of prerecorded music and then transferring it to a computer by digital means (Ibid). The individual download model that is also known as “a la carte” gives the consumer a freedom to choose which part of the content he or she might be willing to pay for (Dubosson-Torbay, Pigner & Usunies, 2004). According to the IFPI (2009), the most well-known retailer and current market leader of digital downloads globally is Apples' iTunes. Previously all downloads had the same price but these days flexible pricing is also being used (Ibid). Even though digital download has several positive features as a business model it is losing market share to other types of digital music business models (Ibid).

Lappalainen (2010) explains that the subscription business model usually revolves around monthly payment. With a subscription service the customer is able to consume the content as much as wanted with a flat-rate payment (Ibid). The most common delivery methods for subscription services are streaming-on-demand and download (Ibid). Passman (2008) explains that streaming-on-demand is a transmission to the consumer by digital means. This means that the consumer will not have the ownership over the product but in exchange is able to access the content whenever wanted (Ibid). Streaming is similar to traditional broadcasting techniques; the only difference is that the content is delivered based on demand (Ibid). Mewton (2001) explains that subscription services are alternatives for users who are not willing to pay for each individual download. For these types of users there should be alternatives to satisfy their acquisition needs (Ibid). According to the IFPI (2009b), streaming-on-demand as a distribution method is gaining an increasing level of popularity among consumers. Subscription business models have several positive features for consumers, which might attract them away from using unauthorized services (Ibid). According to Dubosson-Torbay, Pigneur & Usunier (2004), the record industry sees a great deal of potential in subscription business models, and it is very likely that an increasing number of these services will emerge in the future. Furthermore many companies from other industry sectors are entering, the digital distribution of music with new services tied to a subscription business model (Ibid). Most of the subscription services operate on a flat-rate based pricing, so that consumers are paying the same amount every time depending on the level of service required (Ibid).

Steve O'Hear (2007) explains that in the upcoming years music would be closely bundled together with Internet Service Providers (ISP) and hardware manufacturers' offerings. Music services will be sold together with other products so that music creates added value for the consumer using the product

(Ibid). Quite often these models are operating on a flat-rate based pricing model, and in exchange the user has access to authorized content and service (Ibid). According to the IFPI (2009a), there are high expectations among record companies to use their assets in cooperation with companies and manufacturers from other industries (Ibid). Incomes are expected to increase in the next few years from revenue-sharing deals with ISP's, hardware and mobile phone manufacturers, and technology companies (Ibid). Nokia's Comes With Music service, which was launched in 2008, is one of the most recognized bundled services on the music market (Ibid). Nokia has said that their service will transform the way people will consume and enjoy music (As cited in IFPI, 2009 p.8). With this service customers who buy certain Nokia phone models will receive unlimited access to content for a year without having to worry about individual track or album purchases (Ibid).

Lappalainen (2010) explains that advertisement funded music service is one of the main forms of digital distribution. These services are usually totally free for consumers to use and the revenues come from advertisements, which are placed in the service (Ibid). According to IFPI (2009b), the record industry is seeing subscription services as one of the most important and prominent types of new services. Companies and artists are being rewarded through licensing fees, a share of advertising revenues or a combination of both (Ibid). The record industry believes that the advertisement funded business model might have the potential to bring habitual non-payers of music back to authorized music services (Ibid). News Corporation's MySpace is one of the highest profile moves to monetize advertisement funded social networking that is tied with music (Ibid). MySpace has partnered with all the major labels in a joint venture to launch MySpace Music, which will offer a music sampling feature where consumers may listen to unlimited audio and music video streams from the catalogue (Ibid). A Swedish advertisement funded service named Spotify is also one of the strongest attempts to monetize music usage with advertisements (Lappalainen, 2010). These previously explained and most commonly recognized digital distribution models are illustrated in Figure 1.

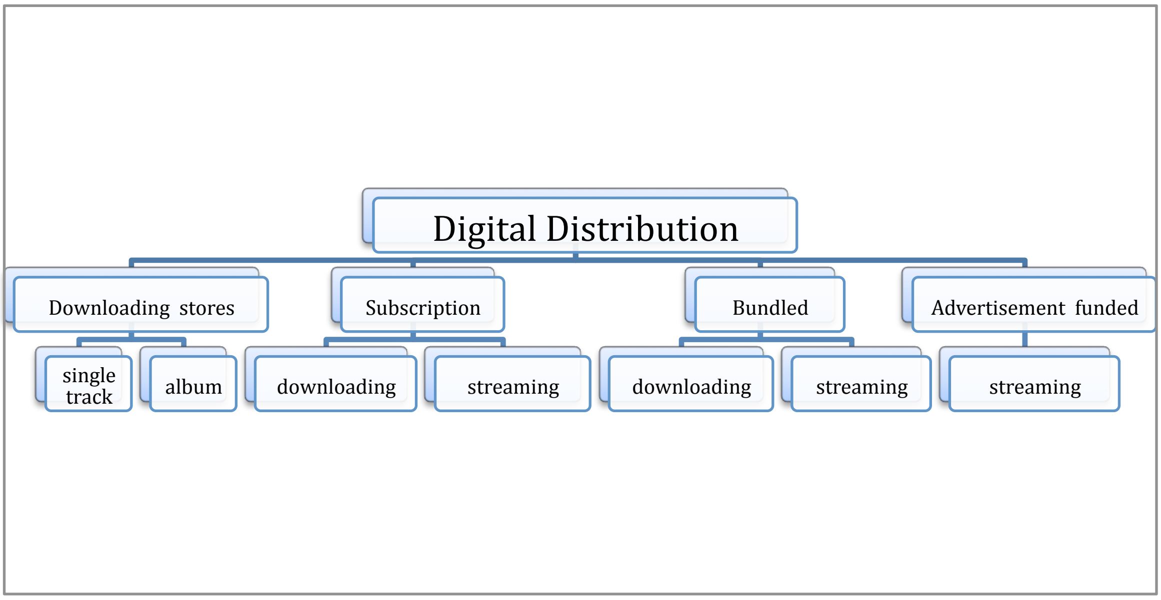

Figure 1. Digital distribution models

In addition to the most commonly referred business models, three other types of service are presented. According to the IFPI (2008a), video streaming is one of the most important new business models. Streaming activity has increased in the recent years and in 2008, 83% of active Internet users worldwide were watching video clips online; this is an upswing from 31% in 2006 (Ibid). Google's Youtube is the overarching market leader of video streaming, and even though most of its materials are user-generated content it also carries licensed music, movies and television programs (Ibid). Nearly half of the most popular content streamed from Youtube are licensed music videos (Ibid).

Hans Pandeya, chief executive of Global Gaming Factory (GGF), the new owner of Pirate Bay, recently announced GGF's new give and take business model (Pandeya, 2009). The business model is based on sharing, and the more users share content, the more they will be able to retrieve it (Ibid). The majority of users will receive the service without charge, for some it will cost and a minority will actually make money with it (Ibid). Their business model is expected to generate revenues from outside of actual music consumers, "through advertising and by making network data traffic cheaper and more efficient for Internet service providers" (Pandeya, 2009). This will be done by localizing file sharing so that users in the same area could interconnect and transfer data across multiple borders (Ibid).

Michael X. Zhang (2009) argues that in a short period of time all losses that the companies are making because of their content being distributed illegally on Peer-to-Peer (P2P) networks are actually transferred to social welfare. Therefore, it is not wise to ban P2P networks, because like any other technological achievement it will prove to be beneficial to society as a whole (Ibid). However, if over a long period of time the proportion of honest consumers cannot pay sufficient amounts of money to cover the fixed costs of creating music, musicians will probably not have incentives to produce music in a professional manner, with the result that social welfare will actually decrease (Ibid). According to Trifon (2008), in the near future business models will be revolving around advertising on P2P networks, and on a surface level this seems to be very promising. However, at this point in time it is impossible to say whether this type of business model will be able to bring suffient revenues and benefits for the whole value chain (Ibid). Considering the rise of the P2P networks and the downloading of free digital music files, it seems reasonable to assume that these new technological tools meet customer needs that were unmet before (Dubosson-Torbay, Pigneur & Usunier, 2004). Eric de Fontenay (2008) argues that P2P has already long served a useful purpose to help up-and-coming artists find their audience and develop their fan base. He continues by saying that there are models that can be borrowed from other networked entertainment systems, which can then be applied to P2P networks so that those will provide benefits for consumers and generate revenues for music right-holders (as cited in Lafferty, 2008, p 1).

According to Doctorow (2008), from the launch of Napster it took only eighteen months to gain around 52,000,000 individual users and it is therefore the fastest-adopted technology in history. Napster even made a survey on their users' willingness to pay a $10-$15 monthly fee for the service and found out that a sizable portion would be happy to pay it (Ibid). Through court cases the content industry was able to drive Napster out of the game, but subsequent developments are playing a crucial role in the suffering of the content industries (Ibid). One could easily think that now when the content industries are again controlling the distribution of their material, they would have alternative solutions on how to replace these services with equally compelling alternatives (Ibid). Instead, they have brought poor alternatives to the market that are not even close to the advantages of Napster (Ibid). The issue of what happened after Napster's shutdown was that the public was not ready to wait for proper alternatives from the content industry and, therefore, several new unauthorized services were launched (Ibid). It is now over 10 years since the shutdown of Fanning's original Napster, and there are still no authorized services that could compete with the original Napster (Ibid).

2.3 Global music market

Research by Companiesandmarket.com (2009) explains that the record industry is currently in a major transformation because companies from other industry segments are entering the market of recorded music distribution and because the habit of illegal file sharing continues to grow. An increasing level of competition forces the record companies to respond to the competitors' offerings in the market segment and also to differentiate their offerings from others (Ibid). Competition is the key-driving factor, and in this sense the record industry does not differ from other industry segments (Ibid). When new players enter the market of digital music distribution, it rapidly changes the structure and the value chain (Ibid). The IFPI (2009a) estimated that nearly 95% of all downloaded music in 2009 was from unauthorized sources. Despite the ongoing battle against illegal file sharing, online piracy could also be seen as one of the most important driving factors for the adaptation of new business models (Ibid).

Research by The NPD Group (2009) states that even though the digital sector is growing rapidly, the CD still remains the most popular sound carrier with an 80% market share globally. However, the ever-declining CD sales and the growth of the digital market brings these two sectors closer to each other (Ibid). Johnston (2009) points out that digital music first appeared as a statistic in IFPI's measurements in 2004 and at that time it counted only two percent of the total music revenue (Ibid). Digital music has steadily grown for about five percent each year since 2005 and at the end of 2008 digital music already accounted for 20% of the revenues from all music sales worldwide, which were up by 5% from 2007 (Ibid). Music companies' digital revenues internationally grew by an estimated 25% in 2008 to US$3.7 billion (IFPI, 2009a). Digital music sales will equal CD sales at the end of 2010 in the US and globally by 2016 (Ibid). Aarkstore Enterprise (2009) has estimated that digital music markets would grow to US$13.74 billion in 2013. The estimation made by the IFPI and the RIIA of digital music revenues as a percentage of total music revenues in the US and globally is shown in Figure 2.

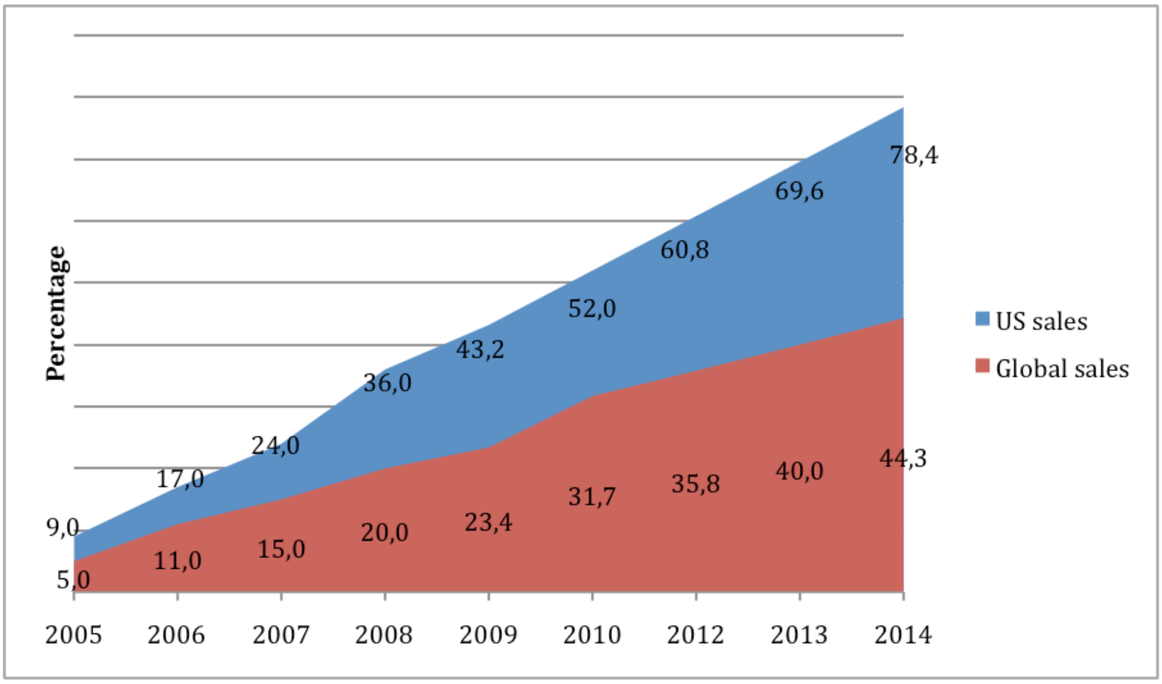

FIGURE 2. US and Global projected major label digital music revenues as percentage of total revenues

According to the IFPI (2009a), the US was the leading digital market in 2009 with a 47% digital market share globally, and the two major distributors are iTunes with 83% and AmazonMP3 with 15% market share. The IFPI (2008) illustrated that Latin America is the fastest growing digital music market with 46.6% growth in 2007-2008; Europe follows with 36.1% growth, then Asia with 26.1% growth and the US with 16.5% growth. Europe's digital music growth has been relatively slow and in 2008 digital music only accounted for 11% of the total recorded music revenues (Ibid). The top five European digital music markets are the UK, Germany, France, Italy, and Spain (IFPI, 2009b). Digital growth may vary widely depending on the country (Ibid).

According to the IFPI (2008b), online downloading has the biggest share of digital music accounting for 48% of the whole market with a 29% growth in 2007-2008. Mobile music accounts for a 42% market share with an 11% growth in years 2007-2008 (Ibid). Subscription and ad-supported business models only account for 6% and 2% of the whole digital market respectively (Ibid). Single track downloads grew by 24% in 2008 to 1.4billion units globally (Ibid). Digital downloads came up from 2% of all record sales in 2005 to 20% in 2008 (IFPI, 2008). Single track downloads still continue to drive the online market, but also digital albums are on the rise with a 37% growth in 2008 (Ibid).

The IFPI (2009b) explains that many factors influence the digital music market, such as broadband and mobile adaption, the strength of the physical retail sector, the level of piracy, credit card penetration and available payment methods. Aarkstore Enterprise (2009) states that the increasing adoption of broadband and mobile technologies and the growing number of smart phones and portable music players are also the key drivers of the digital music markets.

2.4 Finnish music market

Arto Alaspää (2009) states that only a minor part of the Finnish recorded music distribution is done by digital means (as cited in IT Viikko, 2009). In comparison to other European digital market areas Finland lags behind, and the growth rates have been relatively slow (Ibid). Research by Argillander & Martikainen (2009) explains that in 2008 the recorded music trade value in Finland was around 90 million Euros and digital distribution accounted for 10% of the whole market value. The digital music market in Finland is divided into smaller sectors that have market shares such as 48% for Internet downloads, 5% for subscription services and 47% for mobile music (Ibid). Even though the digital market is still small, it has been growing in recent years, while at the same time the overall recorded music trade value is declining (Ibid). Between 2006 and 2007 the digital market in Finland increased by 100% and between 2007 and 2008 by 25% (IFPI, 2007 & 2008a). The changes in recorded music sales trade value in Finland are illustrated in Figure 3.

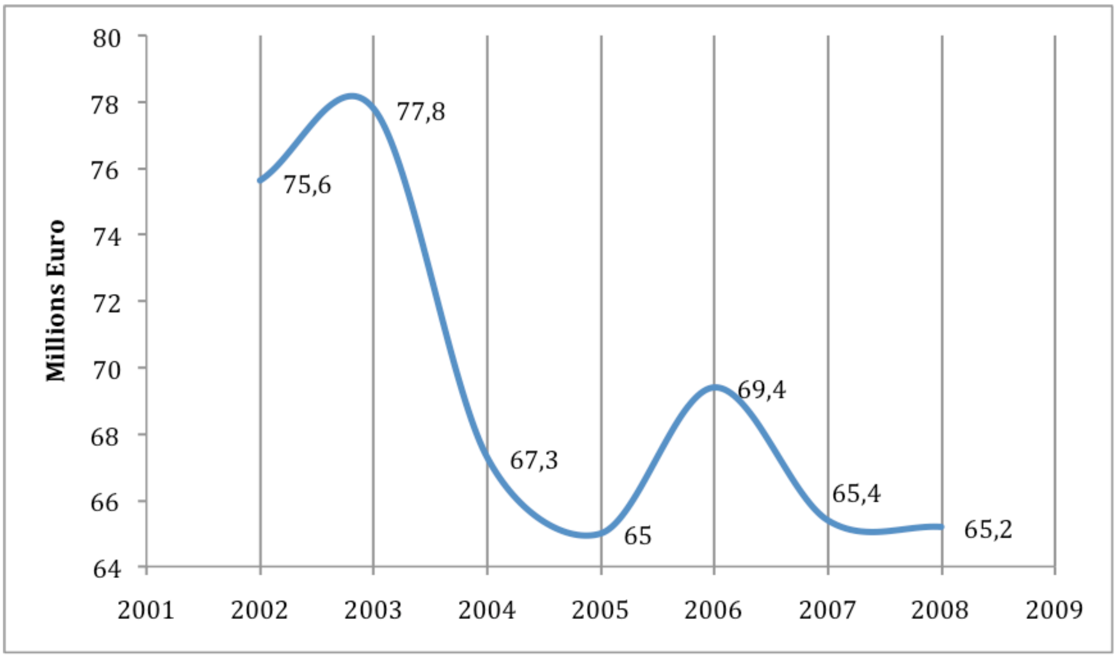

FIGURE 3. Recorded music trade value in Finland, 2002-2008. (Source: ÄKT)

2.5 Broadband and mobile

Research by ComScore (2009) studied smart phone owners' willingness to buy digital downloads and found out that 66% of iPhone users were listening to music on their mobile phones. Other smart phone users were studied as one group and of them 41% were listening to music with their mobile phones (Ibid). The difference between this and basic mobile users' usage of music in their mobile phones is quite large when considering that only 23% of them are music functions (Ibid). International Telecommunications Union (ITU), an agency of the UN, reported that over half of the world population is currently using mobile phones and there are an estimated 4.1bn mobile phone subscriptions; this is up from 1bn in 2002 (cited in Johnston, 2009).

Research by ITU (2009) found that nearly a quarter of the world's population uses the Internet and the penetration has more than doubled from 11% in 2002 to 23% in 2009 (Ibid). According to ITU (2009), household broadband penetration is highest in Europe, North America and a few developed Asian countries, namely South-Korea, Singapore, Taiwan, Hong Kong and Japan. A clear gap in the usage of Internet can be indentified between developed and developing countries (Ibid). When looking at global penetration of household broadband, it accounts only for 5% on average, but this may be as high as 20% in the developed countries (Tryhorn, 2009).

In Africa only 0.7% of the population had broadband at home in 2007, but they have seen a dramatic growth in mobile broadband connections in the recent years and it is reported to be the fastest growing area in terms of broadband penetration and mobile technology (Ibid). Mobile technology penetration in Africa has grown from 0.5% in 2000 to nearly 28% in 2009 (Ibid). Developing countries are now counting nearly two-thirds of the mobile phones in use, compared with less than half in 2002 (Ibid). ITU also reports that by the end of 2008 there were close to 335 million broadband subscribers across the world (Ibid). According to the IFPI (2009a), European broadband connections have grown by almost 95% from 2004, which opens up new business opportunities in the digital sector (IFPI, 2009b). Northern European countries got the highest penetration of Internet with a rate of 76% on average compared to 45% in Southern Europe (Ibid).

2.6 Digital rights management

Research by Companiesandmarket.com (2009) discovered that Digital Rights Management (DRM) has been one of the most troubling issues hindering the development of the digital music market. This is because music files secured with DRM are usually incapable of inter-operating between various services and devices (Ibid). DRM had already become a major issue for consumers before the record companies started to resolve the problem (Ibid). IFPI (2008b) explained that the change started in 2008, when record companies first began to license music to online stores without DRM. Music that was sold without DRM received highly positive feedback from the consumers, because it allows them to have more freedom in how to use the content (Ibid). Apple, the current market leader in digital music distribution, announced in 2009 that they had negotiated a deal with a few of the major record companies to offer their catalogue without the DRM together with flexible pricing points (IFPI, 2009b). After the example of Apple other digital music retailers have also started to sell digital music without DRM (Ibid). According to research by Companiesandmarket (2009), the record industry has made a big effort to raise consumer awareness of legitimate DRM-free sites and by doing so they try to boost the development of the digital market. In the UK digital music retailers and distributors even launched a new MP3 compatible logo that aims to help consumers to indentify places that sell digital downloads without DRM (Ibid).

2.7 Information economy

According to Doctorow (2008), the information economy cannot be based on selling information, because technology makes copying information easier and easier. The world is moving in a direction where we are having less and less control over data and it will not become any harder to copy information from now on (Ibid). Therefore, the information economy is everything else than selling information (Ibid). Shirky (2008) explained the same phenomenon from a slightly different perspective than Doctorow. Because of technological development in the recent years, the barriers to group action have collapsed, and without those barriers we are able to explore new ways of communication, content consumption and collaborative working (Ibid). Electronic networks are enabling multiple forms of collective action and the birth of collaborative groups that are more widespread than ever before in the history of mankind (Ibid). In addition, non-institutional groups are able to run projects by themselves and this creates a challenge to the status quo (Ibid). Moving images, sounds and words used to be difficult to distribute from creator to consumer and most media businesses were structured around this problem (Ibid). Media businesses involved expensive and complex management systems of that pipeline problem, whether it was a question of running a printing press or a record label (Ibid). In return for helping overcome these problems, media businesses gained considerable control over the media and extracted considerable revenues from the public (Ibid). The commercial viability of most media businesses involves providing those solutions, so preservation of the original problems became an economic imperative (Ibid). Now that the problems of production, reproduction and distribution are much less serious, the control over the media is less completely in the hands of the professionals. (Ibid)

3 RESEARCH PROBLEM & QUESTIONS

The record industry's transformation from selling records to the management of artists and rights has been going on for the last decade. During this period a major part of record companies' market value has been lost. The main factors for the turbulence are technological development, illegal file sharing and changes in consumer behaviour. However, the record industry, like any other industry, tries to adapt to the new market demand. Moreover, the situation is difficult because of widely spread unauthorized file sharing, unexpected consumer behaviour and increasing competition coming from other industry sectors. Digital is here to stay and therefore the record business is also moving towards digital platforms. Some regional digital market areas are developing more slowly than others and especially the development in Finland has been slow. Meanwhile music is being used more than ever before, but at the same time revenues from record sales are decreasing. The record industry is trying to resolve this paradoxical issue by launching several new services.

The record business has changed from selling music on CDs to the management of several smaller revenue streams. The new types of business models always come from the industry side and are not perhaps always suitable for the market demand. As the digital sector in Finland only accounts for a minor share of the total music revenues, it, therefore, could be seen as an undeveloped and untapped potential. In order to find the reasons behind the issue of low digital music market share in Finland this study aimed to measure the quality of current digital music services by using customers' perspective and to draw estimations on where the demand is moving.

The following research questions were in the main focus of this study:

1. In what ways do consumers in Finland presently acquire recorded music in digital format?

2. How do consumers in Finland perceive digital music services?

3. How would consumers in Finland prefer to access digital music services?

4 METHOD & METHODOLOGY

The aim of this thesis was to study particular phenomena and therefore the most suitable method was to conduct it as research. Research based theses are most often done by using an approach of quantitative, qualitative or the combination of both (Hakala, 2004). The objectives of this thesis required the usage of mixed methods. According to Creswell (1998), a qualitative perspective of study is useful when there are no existing theories and the topic itself needs to be examined. This is mainly the situation with consumer behaviour and its perspectives in online environments. The mixed approach of this thesis consisted of two parts: a questionnaire and an interview. The questionnaire helped to develop framework and questions for the interview and, therefore, the order of these methods was as such. Moreover, the interview provided an in depth view into the subjects that came out from the questionnaire. According to Hirsjärvi, Remes and Sajavaara (2009), the basic principles of a qualitative study are that the setting for collection of material should be as neutral as possible and also the form of the study should be unbiased. In most cases qualitative studies are constructed by using people as the tool to collect the material. These kinds of situations should also be treated as individually and uniquely as possible (Ibid).

Hakala (2000) explains that the entire thesis process with all its sub-phases could be divided into the following categories: selection of the topic, searching for literature, planning the general contents, planning the research and development task, reading and making notes, acquiring data, selecting and learning potential research methods, analysing the material, reporting and evaluating.

Customers' behaviour and their perspectives are important to understand, in order to develop the record industry into such direction that supports all the parts in the value chain. This research was built upon the findings of Katri Suominen in her research *Searching for common ground: The views of music industry professionals and consumers on the distribution of recorded music in Finland*, which found that the views of the record industry and consumers meet to some extent and "the methods of distribution for recorded music will continue to be diverse" and all parties should be involved in the creation of new digital distribution models.

However, Suominen's study was somewhat limited as such as it focused primarily on one aspect of digital distribution (digital download), the survey sample size was quite small and the respondents were not randomly selected. Therefore, the present study aimed to draw a deeper level of understanding on customer perspectives of digital music distribution and to gain a larger sample across a broader spectrum of consumers in Finland.

The present survey went online on 2nd November 2009; it was open for answers altogether for 14 days, and the total number of respondents was 142. The questions in the survey were formed in such a way that the respondents would be able to answer the question easily and that the acquired data could be easily collected and analysed. In the survey there were 13 questions and a section for comments. The answer choices were formulated in such a way that there was no option to give totally neutral answers. This was done because of the need to gain results that would truly reflect personal opinions. Instead of having five answer choices, the survey consisted of four. Most of the respondents answered all of the questions. To view the full questionnaire, see Appendix A. The survey was aimed for consumers in Finland in order to gain the most viable results about music consumption in Finland. The aim was to distribute the questionnaire with a letter of intent through several online Finnish forums. This was done because of the possibility for a wide sample size and a random selection of respondents. The intention of the survey was to identify how consumers in Finland presently acquire digital music, what their perceptions of current music services are and how they would like to access digital music.

By using an online questionnaire it was possible to reach as many music consumers in Finland as possible. At the beginning of the questionnaire the purpose was clearly defined and instructions were given on how to answer the questions. The intention was to be as clear as possible in order to receive the most honest answers to the questions. The questionnaire itself was online based and the data was collected into a chart for further analysis. The first part of the questionnaire contained the basic personal data, such as age and gender. The rest of the actual questions were placed after the first part. The questionnaire aimed to be relatively short so as to avoid frustration and to encourage answers with reliable content.

It was decided that for conducting the present survey, a web-based service called Google Docs would be used to create the questionnaire, collect the responses and analyse the results. Google Docs is an Internet based program that, amongst other features, allows the creation of surveys. People responding to the survey came from online forums, which were targeted with the information about the questionnaire. The aim was that through this random selection method, a broad sample of the music consuming habits in Finland would be discovered.

After the survey it was decided to conduct an interview. Based on the results from the survey, the interview had some key areas of consideration and therefore it took a semi-structured form. The interview was conducted with Lauri Rechardt, the managing director of Finnish Recording Industry Association / IFPI Finland ry. The aim of the interview was to draw a deeper level of understanding on the topics covered and results gained in the survey. Eric Drever (2003) states that a semi-structured interview involves the interviewer to decide upon the basic structure including the most important questions and the desired information to be extracted. The main characteristics of a semi-structured interview are that it is a formal meeting on a subject agreed before the actual setting and that the main questions that the interviewer has create the overall structure for the interview (Ibid). The interview was conducted by using a semi-structured method with prompts and probes, and it was recorded on tape. Prompts are used to encourage broad coverage on the subject and probes to explore the answers in depth (Ibid). Hirsjärvi, Remes & Sajavaara (2009) explain that the advantage of conducting an interview is that it usually provides high-quality data and in depth analysis on the subject matter. Eric Drever (2003) states that a semi-structured interview in general yields rich information and a good coverage of the topic.

According to Saaranen-Kauppinen & Puusniekka (2010), if the subject for a semi-structured interview is well focused and narrow, the interviewer may only use a partial transcription of the whole interview. A semi-structured interview often includes unnecessary data for the research purposes and, therefore, some parts of it could be left out of the final transcription (Ibid). The purpose of the interview was to find out music companies' perspectives on the current situation, to establish whether they are able to communicate with the market in the most efficient manner and to find out their level of flexibility for changes in market demand. Only these previously mentioned aspects of the interview were transcripted and analyzed.

The first phase of this research was to select the topic and to state the research questions. For the past few years there has been a great deal of discussion on the changes in ways to consume music and the transformation of music distribution, therefore the topic for the present thesis was justified. The second phase of this research was to review the literature pertaining to the state of the global and Finnish recording industries. The purpose of this was to create an in depth picture of recorded music distribution methods, business models and the balances between different distribution sectors in order to conduct the survey and interview. The third phase of this research was to select and to find potential research methods. This particular phase in the thesis process requires a great deal of reading and understanding of several possible methods to conduct research. The methods chosen for this study seemed to be the best alternatives in order to be able to reach the objectives. The fourth phase of this research was to conduct a survey among consumers in Finland. The purpose for this was to identify consumer habits and perceptions of digital music consumption. The fifth phase was to interview a professional working in the record industry. The purpose of this was to study how the record industry is able to adapt to the changing market demands, new consumer habits, and the industry's ability to communicate with the market. The sixth phase of this research was to analyze the material collected, create a way to report it in the most comprehensive manner and to evaluate it. The last phase of this research was to present the limitations of the subject and to give recommendations for further studies.

5 RESULTS

5.1 Survey results

For full results, see Appendix B.

In question number one the respondents were asked about their gender and age. The divisions of respondents' age and gender can be seen from figure 4.

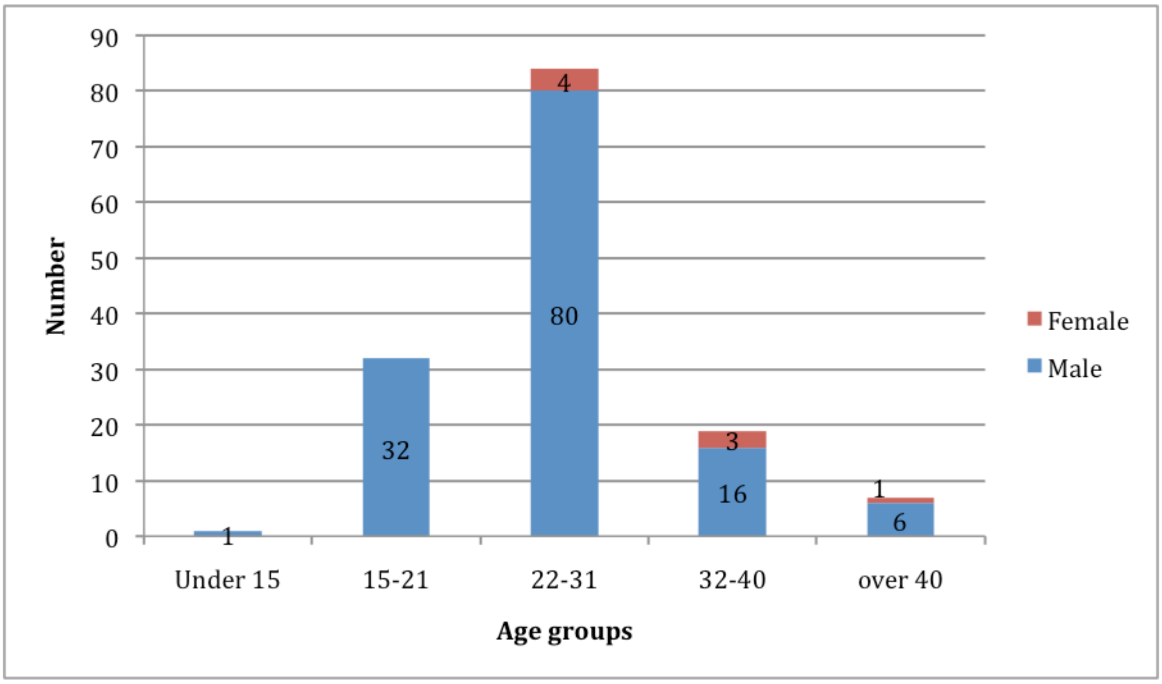

FIGURE 4. Distribution of respondents' age and gender

The results gained from question number one show that most of the respondents were males between the ages of 22-31 years old. The division between genders is highly male dominated in all the age groups and females account only for a minor share of all the respondents. One of the respondents was under 15 years old and six of the respondents were over 40 years. Highly dominating age and gender groups were males in the age ranges 15-21, 21-31 and 32-40.

In question number two, the respondents were asked to the mention their place of residence, based on five regions. Figure 5 illustrates the division of places of residence.

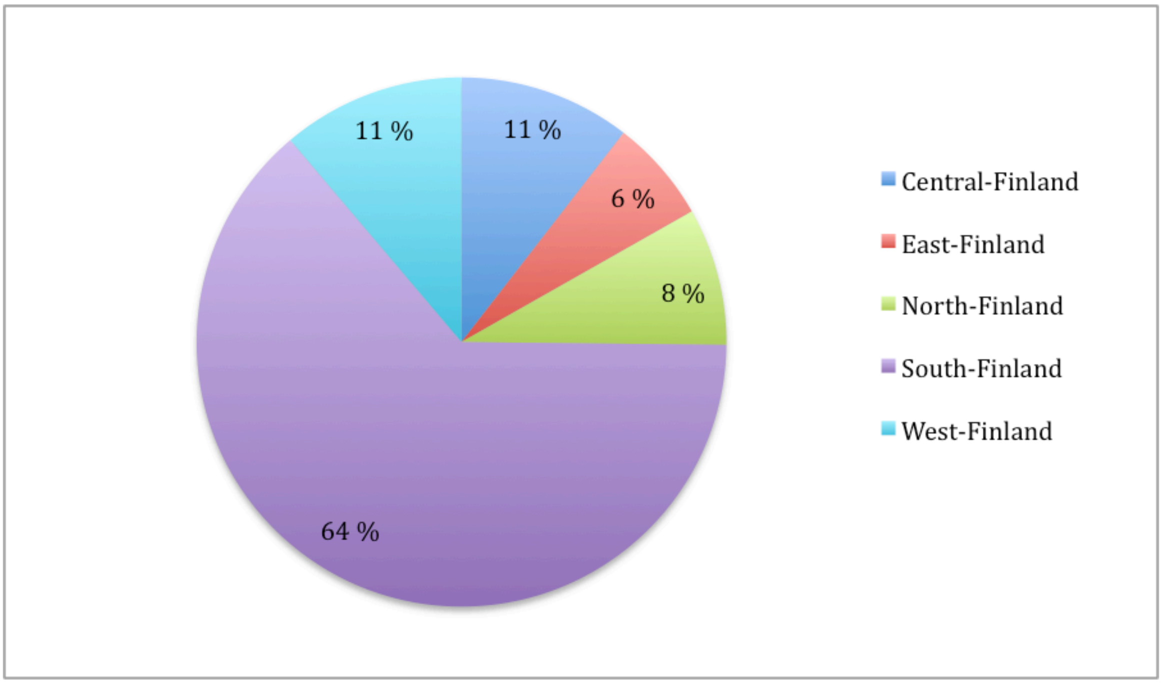

FIGURE 5. Distribution of the respondents' place of residence

Results gained from question number two show the division of the places of residence. The most dominating place of residence is South-Finland with a 64% share of all the respondents. However, this figure is not as unbalanced as it may first appear, as Uusimaa Region, which is nearly the same as the South-Finland area accounts for over 30% of Finland's population (Uusimaa Facts, 2010). The other four regions accounted for between 6% and 11% of the respondents.

5.1.1 Digital music acquisitions

In question number three, the respondents were asked to announce how often they acquired recorded music from the Internet based on five categories given. Figure 6 illustrates the division of consuming habits amongst the respondents.

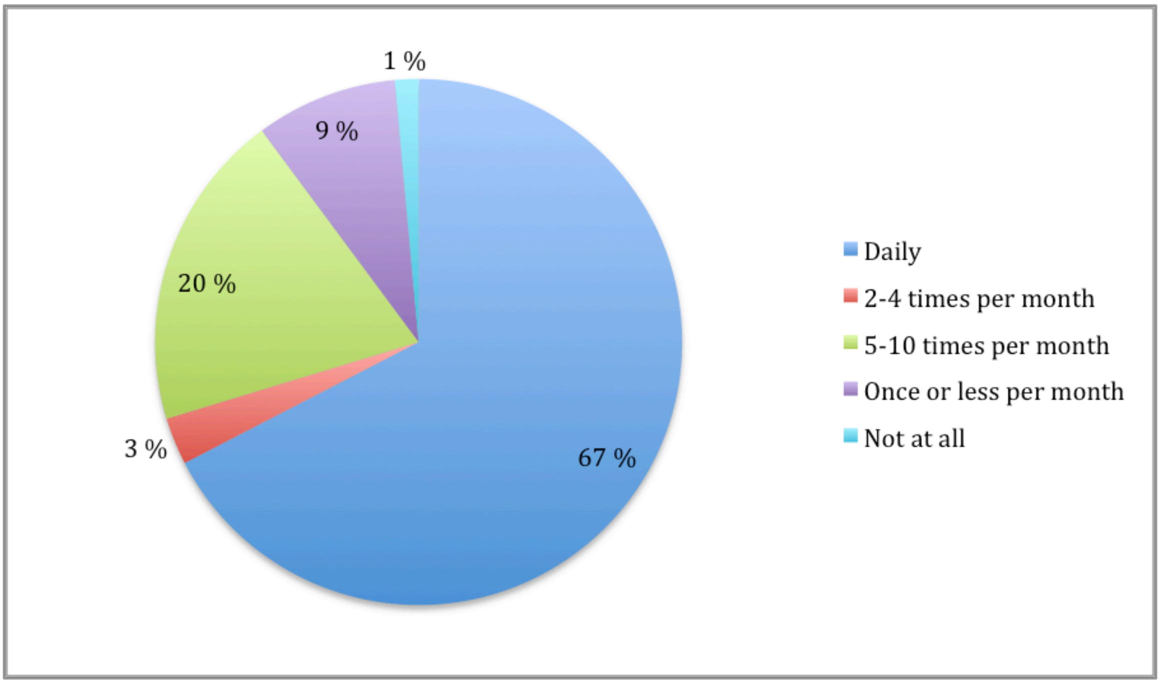

FIGURE 6. Regularity of digital music acquisition from the Internet by all respondents

The results gained from question number three show the division of digital music acquisition. 67% of the respondents acquire recorded digital music daily, 20% 5-10 times per month, 3% 2-4 times per month, 9% once or less per month and 1% do not acquire recorded music at all.

5.1.2 Mobile music

Mobile music consumption was examined in the survey questions four, five and six. The results of divisions of mobile phones with an Internet connection, mobile music features and mobile music consumption are as follows. 55% of the respondents have a mobile phone with an Internet connection. 65% of the respondents have a mobile phone with a music feature and 8% of all the respondents have been acquiring music directly with their mobile phone.

5.1.3 Satisfaction with digital music services

In question number seven, the respondents were asked to state how the current music services satisfied their acquisition needs. Four answer choices were given:

very well, quite good, somewhat poorly, and not at all. Very well presents the most positive perspective and not at all presents the most negative. Figure 7 illustrates the respondents' satisfaction with the currently available music services.

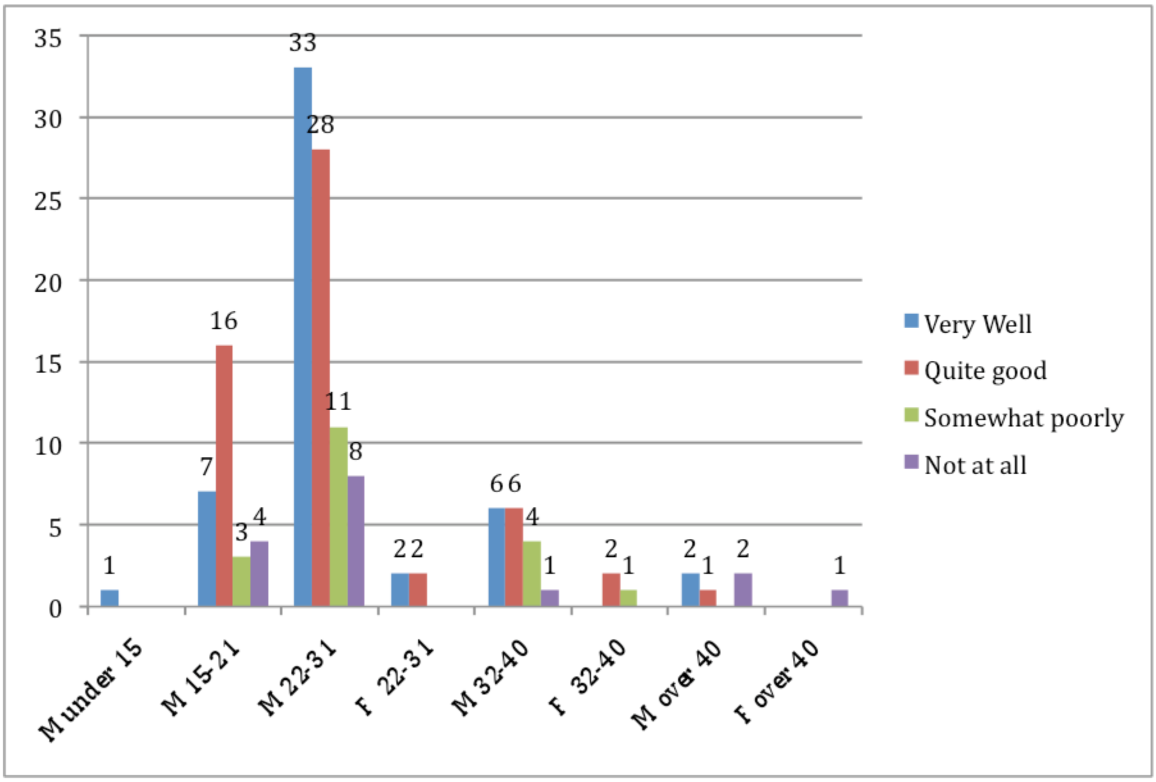

FIGURE 7. Satisfaction with current services available by age and gender

The results gained from question number seven were as follows: 35% were very satisfied with the current options, 36% were quite satisfied with the current options, 20% somewhat poorly, and 21% not at all. Overall, all the gender and age groups were satisfied with the present music services, except female over 40, where only one answer was given.

In question number eight the respondents were asked to announce if they were able to find new music from online services. Four answer choices were given: very well, quite good, somewhat poorly, and not at all. Very well presents the most positive perspective and not at all presents the most negative. Figure 8 illustrates the respondents' answers.

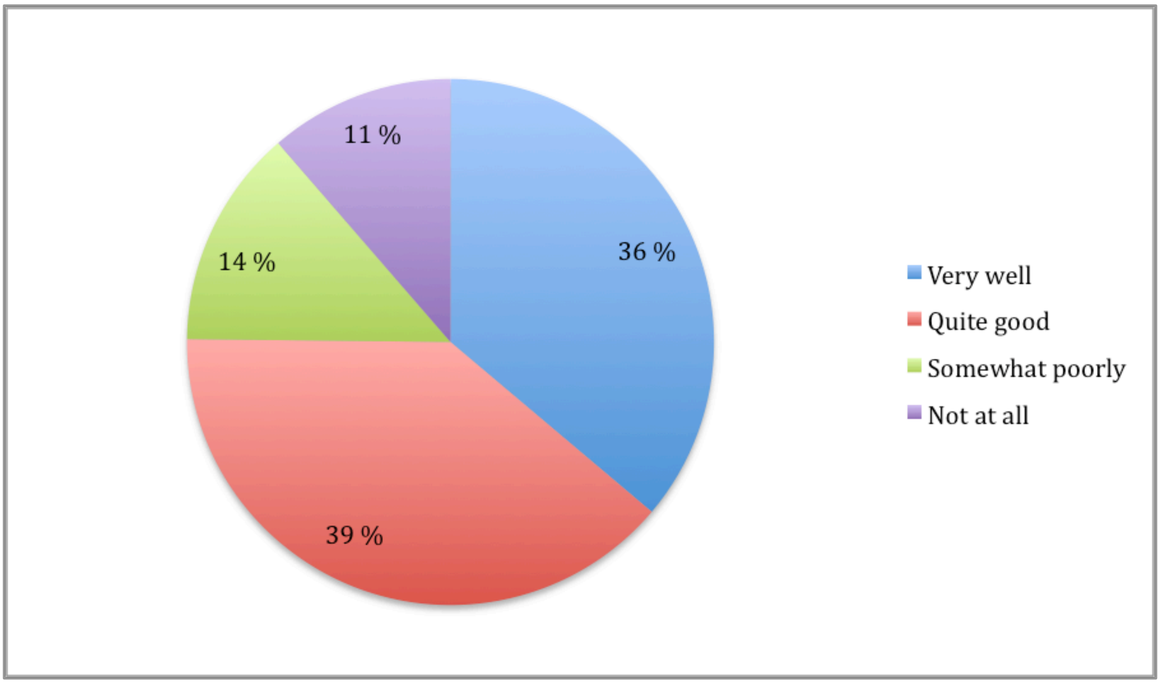

FIGURE 8. Respondents' ability to find relevant music from online services

The results gained from question number eight were as follows: 36% of all the respondents answered very well, 39% quite good, 14% somewhat poorly, and 11% not at all. In general consumers seems to be very likely to find relevant content in music services.

5.1.4 Preferences to acquire digital music

An important part of the survey was to study the respondents' preferences for accessing digital music services. As it has been indentified in the literature that new digital business models revolving around advertisements and subscriptions are gaining the most popularity, this part of the survey focused only on these aspects. In question number nine the respondents were asked to answer whether they were willing to receive advertisements in exchange for gaining music for free. Four answer choices were given in question number nine: absolutely, quite likely, not that much, and not at all. Absolutely presents the most positive perspective and not at all the most negative. Figure 9 illustrates the division of the respondents' willingness to receive advertisements.

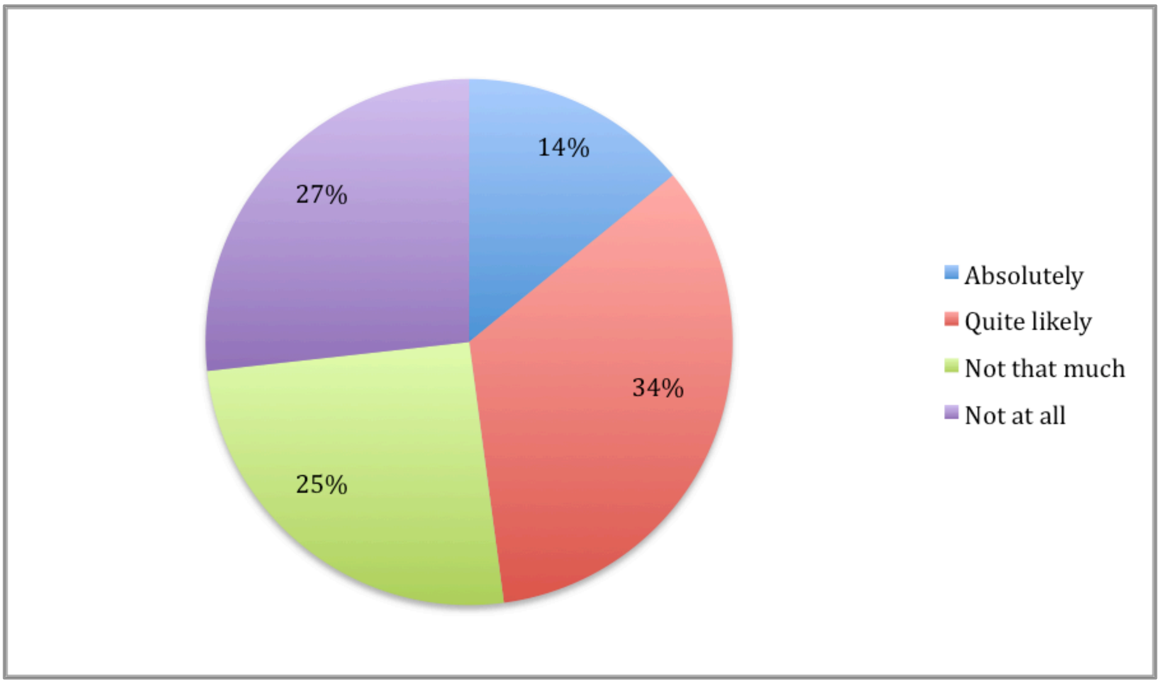

FIGURE 9. Respondents' willingness to receive advertisements, in exchange for gaining music for free

The results gained from question number nine were as follows: 14% were absolutely willing to receive advertisements, 34% were quite likely to do so, 25% not that much, and 27% not at all. The results seem to indicate that a major part of consumers are not interested in music services with advertisements.

In question number ten the respondents were asked if they were interested in subscription services in which music is made available for a monthly fee. Four answer choices were given: absolutely, quite likely, not that much, and not at all. Absolutely presents the most positive perspective and not at all the most negative. Figure 10 illustrates the division of the respondents' interest in subscription services.

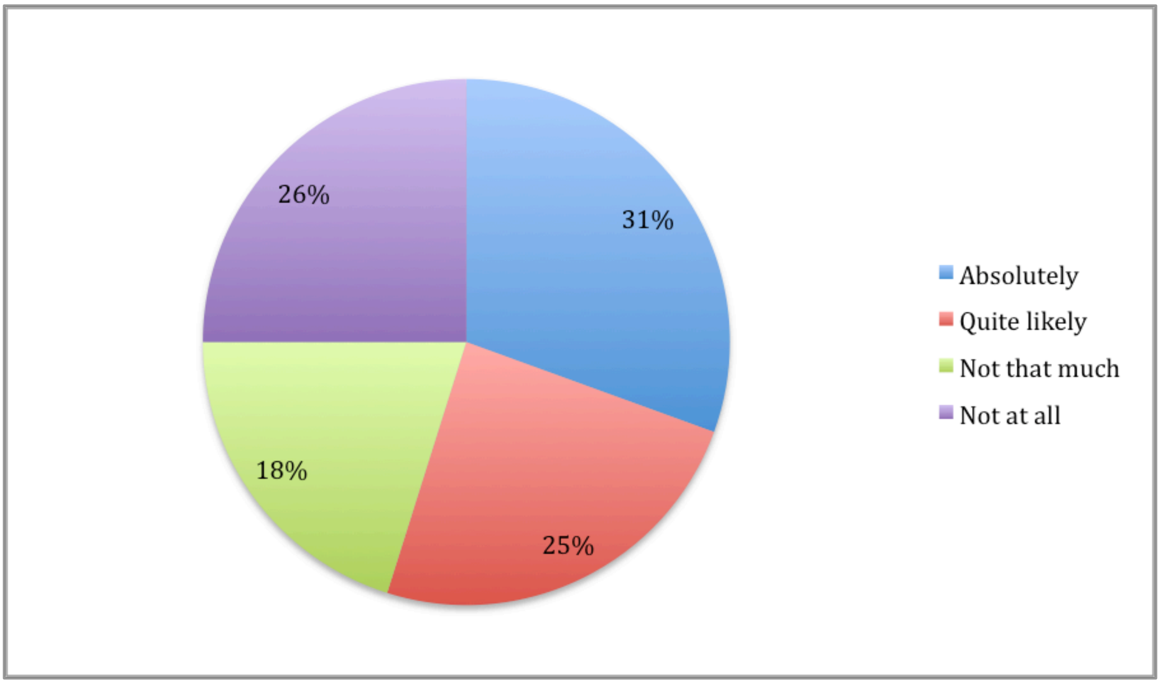

FIGURE 10. Respondents' interest in subscription services

Question number ten gave the following results: 31% were absolutely interested in such services, 25% were in the category of quite likely, 18% not that much, and 26% not at all. The results from question number ten seem to imply that a major part of the respondents are interested in subscription music services in which they are able to gain as much music as wanted with a monthly payment.

5.1.5 Methods for acquiring digital music

In the open-ended question number eleven the respondents were asked to describe their digital music acquisition habits. From the answers given a few general points could be found about where respondents acquired recorded digital music. Quite a number of respondents mentioned that they were downloading music from P2P networks. However, some of them mentioned that this behaviour is decreasing because these days there are more authorized alternatives available. It is noticeable here that many of the respondents mentioned that at least some part of the music being downloaded from P2P networks is legal and has been uploaded there by the bands themselves. From many of the responses it could also be found that subscription types of services were especially gaining popularity. The most commonly used streaming services among the respondents were Spotify, followed by Last.Fm and MySpace. Other ways of acquiring digital music were: downloads, online radios, mix tapes and music videos. Not very many respondents mentioned that they were using any kind of music service that was bundled together with a mobile phone or other types of products.

5.1.6 Acquiring digital music in an ideal world

In order to indentify the respondents' possible changes in consumption habits they were asked to describe in the open-ended question number twelve how, in an ideal world, they would like to acquire recorded digital music. Quite a number of interesting ideas emerged from the respondents' answers. On an ideal level many of the respondents wanted to access digital music for free. It was interesting to notice that not so many valued digital music and were not willing to pay for it. Many of those unwilling to pay for digital music announced that they were willing to pay for music on physical sound carriers such as vinyl but not for digital files. Furthermore, quite a few proposed that when buying a vinyl they should also receive a digital download coupon for the same price. This would then allow them to enjoy music in a variety of ways more easily. DRM came out in few of the responses stating that it should be left out from the retailing of digital music. DRM seems to prevent the usage of digital music on a variety of platforms and devices. Sound quality and compression level also came out in many of the responses. The respondents wanted to have the possibility to acquire digital music in a variety of compression levels for each individual purpose. Many of the respondents proposed that in addition to digital music being sold in MP3 format there should also be alternatives for better sound quality and a lower level of compression. For some it seemed that there was no reason to buy music in low sound compression instead of buying music on CD's or vinyl. Some respondents mentioned that current digital music business models satisfied their acquisition needs and that there was no need for new types of service. Therefore, already existing business models such as subscription, advertisement funded, bundled and digital downloads were sufficient for some of the respondents. However, the level of awareness on how the revenues are shared among record labels, retailers, distributors and artists raised some interesting comments. Several respondents mentioned that the division should be more equal and that the artists should have more profits out of their creative work.

5.2 Interview results

The following sections are based on the interview with IFPI Finland Managing Director Lauri Rechard, which took place on November 10, 2010 in Helsinki, Finland.

5.2.1 Consumer habits in acquiring music

According to Lauri Rechard, music selling varies considerably depending on the region. Rechard stated, "In the US the share of digital music is already over 50% in the end of 2010. Globally the situation at this point is that 34% of the music sold is digital". Rechard explained that Finland lags behind in the development and currently the digital share is only 20% of total recorded music distribution. Most of the music sold in Finland is still on physical sound carriers and this is definitely something to notice when considering the Finnish music market. Rechard states, "Finnish people are slow in adapting new music distribution methods. When CDs first came to the market it took a long period of time until the penetration in Finland was widespread". According to Rechard, illegal downloading is spread around Finnish society and it is not only limited to one group of people, but it is more likely the enjoyment of the whole nation. Rechard states, "it is wrong to assume that the typical illegal downloader is a technology orientated male between 25-30 years. The situation is that online piracy goes around all the age groups, educational backgrounds and positions". For some it might be difficult to understand the harm that online piracy is creating, especially when there are no physical products stolen.

5.2.3 Consumers and communication

According to Rechard, the record industry and especially the record companies are closely following current trends among consumers. Even though it might be hard to forecast where the trends are moving and which distribution methods will be the next big thing the companies are still paying particular attention to consumers – a variety of methods is being used to monitor the current trends. The companies are trying to stay in contact with their customers through surveys and interviews. Also periodical statistics provide valuable information on where consuming habits are moving.

Rechard stated that IFPI Finland actively tries to communicate with consumers about the harm that illegal downloading and piracy as a whole are doing, and spreading information about authorized services is one of the important tasks that they are executing. One of the main target groups is underage children and their parents, so that they are aware of online piracy and the authorized options.

5.2.4 The record industry in Finland at present

According to Rechard, the record business has been in turbulence for the last 10 years and today the main part of the total revenue is coming from other sources than CD sales. Rechard argued that "the situation is paradoxical; studies show that music is being consumed more than ever before but still at the same time revenues are decreasing. This has lead to the conclusion that the main reason for the problems has to be online piracy". IFPI Finland has estimated that during the last 10 years, illegal downloading and piracy has caused losses of nearly 50% of all working places in the record industry in Finland. Rechard stated, "In the battle against piracy, new authorized services entering into the market are the best alternatives to compete with illegal downloading".

Rechard explained that changes in consumer demand are always very hard to predict. However, it can be clearly seen that certain kinds of digital distribution methods are gaining more popularity than others. Rechard claimed that services that operate with advertisement revenues are especially becoming more popular. In addition to that, streaming-on-demand has gained widespread popularity among the consumers in Finland. Rechard concluded that both of these methods seem to grow faster than other digital business models. Furthermore, single unit digital downloading is losing its position in comparison to other types of business models.

5.2.5 Record companies' ability to change

Rechard stated, "the future is impossible to forecast and the record industry today requires a lot of flexibility to follow where the demand is moving". He continues, "If we look at the past 10 years, we could discover that during this period of time the record industry has changed quite a lot". During this period companies have made a wide range of updates to their structures and business models used. Rechard explained that that most of the companies previously known as record companies are today in the form of music companies; this is also one the main reason for ÄKT changing its name to IFPI Finland ry. Rechard illustrated that the change from selling records to selling music and artists is something to pay attention to. As the market value of recorded music has been declining during the last decade the companies are forced to find alternative methods of monetizing music. Rechard states, "When it comes to the ability to change, only a few industry sectors are as able as the music industry to respond to new market demands. This is because the product is wanted and being consumed, and the industry just has to find the best solutions to get the whole package working again".

6 DISCUSSION

An important perspective in measuring the quality of music services is that of consumers. In general the subject is wide and constantly under change, and requires ongoing processes in order to be up to date. Nevertheless, with specific measurements it is possible to draw conclusions. These research results can be used for the purposes of the record industry, music retailers or as a hypothesis for policy makers. In Finland generally, the digital music sector is undeveloped, lagging behind other regions, and only accounts for a minor share of total music market value.

Katri Suominen has also studied digital music services in her bachelor's thesis, *Searching for common ground: The views of music industry professionals and consumers on the distribution of recorded music* (2009). Suominen studied digital download retailing and found a few aspects that influence it. Suominen stated, that people do not want to buy digital downloads because of "DRM, poor customer satisfaction and the fact that illegal way of acquiring recorded music from peer-to-peer networks is easier and faster". Some of her findings were shared by the present research, but not all of them. However, her perspective was only to focus on one of the several business models being used, i.e. digital downloads. Based on the results gained during the present research, DRM might have once been a hindering obstacle for the development of the digital sector. However, these days the situation is different because the majority of the record industry has already given up the usage of DRM. In addition to this, the results of the present research survey did not share the view of Suominen's findings on the issue of poor customer satisfaction. Based on the present research most of the consumers are satisfied with the current offerings and are also able to find services for their individual needs. Therefore in this sense, neither DRM protection nor poor customer satisfaction could be counted as the hindering aspect of the digital music sector.

The present research's results support Suominen's findings on peer-to-peer networks and their influence on the digital sector in Finland. Illegal file sharing is widely spread around Finnish society and several results show that it is definitely having an influence on the whole digital sector. Peer-to-peer networks are usually free to use and in order to compete with the free offering the record industry should develop services with other types of competences than price. They should be aware of their business competences and be creative enough to use them. The survey results gave a clear picture that customer's demand more creative services and are willing to pay for them.

The results gained from the interview and survey brought up a couple of important aspects on the development of the digital music market in Finland. The record industry seems to lack creativity in the sense that new services or even new ways of doing business with digital music come to the market quite rarely. In addition to this, the other important aspect influencing the digital business is culturally related. Finns have always been slow in adapting to new formats; previous studies have shown that the same thing that is happening now with the digital sector happened previously with the launch of the CD as a sound carrier. The market for CDs and now for digital music is developing more slowly than in other regions. This is not just because of online piracy or the lack of new services, but it is also that Finns are slow in adapting to new formats.

During the research it was also found that there are several ways to acquire digital music, of which some methods seem to be more prominent than others. The methods by which the consumers currently acquire digital music according to the present study are similar to the findings in the literature review. However, there are at least some differences between the authorized options currently on offer and the consumers' preferences on how they would like to acquire digital music. This difference between demand and offering opens up new business opportunities. Digital music services that are currently used could be divided into four main categories: digital download, subscription, advertisement funded and bundled. Each of these categories has some similarities but also differences in terms of how the actual content is delivered to the consumer. The most commonly used consumption methods are streaming and downloading. Digital download is still widely used, however the market share is decreasing as in some cases it is seen as old fashioned and out of date. A couple of reasons could be found for this type of thinking. For the most part it seems that customers are not willing to pay relatively high prices for intangible products and secondly digital downloads are usually sold with MP3 compression that is seen as low sound quality and not worth the money. The biggest digital sector growth is seen among subscription services. The importance and popularity of these types of services came out from most of the answers given in the survey and also during the interview.

When considering the consumer perspective it is important to note that good a recommendation system can be the key driver for the success of the service. As the amount of content available increases all the time, it is getting harder to find the relevant material for one's own purposes. Therefore, customers pay a lot of attention to how the recommendation system works and whether they are able to find the desired content. This aspect also came out with the responses concerning peer-to-peer networks, from which it emerged that within certain groups it is easier to find new music because users are able to receive indirect recommendations based on the activity of others.

The answers given in the survey on how Finnish consumers prefer to access digital music services revolved around subscription, streaming-on-demand, product and service combinations, and peer-to-peer networks. Especially music services with flat-rate payments gain positive feedback. There are several consumers that are interested in buying music on a physical sound carrier while with the same price receiving a coupon to download the content for digital usage. This creates the impact that the trend for tomorrow will be a combination of different kinds of content delivery methods. Consumers want the freedom when buying products in such way that allows them to use the content in a variety of places and platforms.

7 CONCLUSION

Today's communication methods and networks allow more freedom to the consumers than ever before. The situation at present is that the power of control is moving away from the industry towards consumers. Because of this the record industry has been in turbulence for the past decade and is going through dramatic changes in how content is distributed and consumed. Several pieces of evidence for the power transition can be identified. The most important signs are the record industry's declining market share at the same time as constantly growing rates of music consumption, extensive growth of illegal file-sharing networks, and increasing amounts of user-generated content.

During the research it was found that consumers in Finland are using multiple methods to acquire digital music and some of these are more popular than others. However, the digital market is in constant change and in the early phases of the digital music business the lifespan of certain distribution methods has been relatively short. An illustrating example of this would be digital download, which has quickly started to lose its market share. The situation in the record industry is that the form of consumption is moving from owning the content to the ability to access it when and wherever needed. The business is no longer a management of one main revenue stream but more realistically a management of several smaller ones.

From the industry perspective, subscription and advertisement-supported services are the most important types of new business models. However, the consumers in Finland have higher expectations of subscription services than business models with advertisements. The most common and popular delivery method for both of these business models is streaming-on-demand.

In the research it was also found that in general, consumers who use authorized services are satisfied with those services and their overall ability to find relevant content from them seems to be good. However, illegal file sharing is very common in Finland because authorized services do not have enough potential to bring these habitual non-payers back to their services. Also people will continue to use peer-to-peer services as long as online piracy is a habit with comparatively low risk and high returns.

In the competition of market share the record industry has to more carefully listen to the perceptions of their consumers. The process requires manners of true interaction between both parties in an ongoing cycle. At this point it seems that the digital music sector is not using their business competences well enough in order to gain more market share and to compete against unauthorized peer-to-peer networks. Consumers in Finland want to have a music service that functions in multiple platforms, has an option for lossless audio compression, a good recommendation system, combination packages with downloads and streaming, and a user experience with a sense of freedom. This is a new market for record companies to operate in and in upcoming years the free-to-use experience will be dominating the consumer experience. Consumers also pay attention to equal revenue share between artists, record labels, distributors and retailers. Currently music services are not completely fulfilling the expectations of consumers and therefore the record business is facing a hard time. If the product is good enough there will always be demand for it.

8 LIMITATIONS

This thesis has some limitations, most of which relate to the research methodology. The limiting issues are the reliability of the analysis of the results gained during the research, methods chosen and question formulation. Moreover, as this research is based on recent issues within the record industry, the starting point for the research might have been biased. Furthermore, when considering the objectivity of the study, the researcher's personal opinions might have influenced the contents of the literature review and question formulation in the survey and interview. The survey, as the first part of this study, served as a preparation for the second part which was the interview. However, the conclusions were made based equally on both parts of this study. Both parts of this study represent one of the stakeholders, whose biased viewpoints might have influenced the results. It is possible that there was some bias in the study of the phenomena.

The methods chosen seemed to be the most suitable and the best alternatives for this type of research. However, in addition to the issue of possible bias at the point when decisions were made on how this research should be conducted, it cannot be said with absolute certainty that these particular methods were the best for this research. Therefore, one important limiting aspect is the chosen methods that have been used. Even though respondents to the survey were randomly selected and the researcher tried not to influence them by any means, conclusions made cannot necessarily be said to represent the whole population of Finland. This is because of the relatively low sample size and because the respondents' places of residence and especially gender are unequally divided. Also, as the interview was recorded on audio and translated from Finnish into English, it might have created issues with misunderstandings and inaccurate interpretations when transforming the answers into written format.

9 RECOMMENDATIONS

Music is being consumed more than ever before but at the same time revenue is still declining. This paradoxical issue has caused several problems in the record industry such as lay-offs and company shutdowns. Therefore to address the problems within the record industry, further research should be done in the fields of digital business models, methods and recommendation systems.

One of the most important aspects of tomorrow's record business will be the issue of peer-to-peer network and business models to monetize sharing. From the present research it can noticed that the usage of peer-to-peer networks is widely spread around Finnish society. Despite that, at this point in time there is not any kind of authorized service trying to create a sustainable business model based on the sharing culture. The service that can turn this sharing behaviour into revenues could be the next big thing in digital music distribution. However, this requires that all the three stakeholders are involved in the process: the right holders, the commercial users and the consumers. The perceptions of all parts in the value chain are needed in order to find the common ground for tomorrow's sustainable and culturally rich society.

In addition it would also be recommended to conduct a study on recommendation systems of music services. It can be assumed that in the future all music will be in the 'clouds' and at that point in time it will no longer be a question of content but more likely of how to access it. These recommendation systems should have the most suitable and personalized measurements in order to provide the right content for individual preferences. The key will be in accessing music and the service that is able to deliver the best recommendation and delivery system will be likely to gain an increasing market share.

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APPENDIX A: QUESTIONNAIRE FOR THE SURVEY

1. **Age and Gender / Ikä ja Sukupuoli**

- Male Under 15 / Mies Alle 15
- Female Under 15 / Nainen Alle 15
- Male 15-21 / Mies 15-21
- Female 15-21 / Nainen 15-21
- Male 22-31 / Mies 22-31
- Female 22-31 / Nainen 22-31
- Male 32-40 / Mies 32-40
- Female 32-40 / Nainen 32-40
- Male Over 40 / Mies Yli 40
- Female Over 40 / Nainen Yli 40

2. **Place of Residence / Asuinpaikka**

- Central-Finland / Keski-Suomi
- East-Finland / Itä-Suomi
- North-Finland / Pohjois-Suomi
- South-Finland / Etelä-Suomi
- West-Finland / Länsi-Suomi

3. **How often do you acquire recorded music from the Internet? / Kuinka usein hankit digitaalista äänitemusiikkia Internetistä?**

- Daily / Päivittäin
- 5-10 times per month / 5-10 kertaa kuukaudessa
- 2-4 times per month / 2-4 kertaa kuukaudessa
- Once or less per month / Kerran tai vähemmän kuukaudessa
- Not at all / En koskaan

4.**Do you own a mobile phone with an Internet connection? / Omistatko matkapuhelimen jossa on Internet yhteys?**

- Yes / Kyllä
- No / Ei

5. **Do you own a mobile phone with which you can listen to music? / Omistatko matkapuhelimen jossa on mahdolllista kuunnella musiikkia?**

- Yes / Kyllä
- No / Ei

6. **Have you acquired music directly with your mobile phone? / Oletko hankkinut musiikkia matkapuhelimellasi?**

- Yes / Kyllä
- No / Ei

7. **Do you feel that the current music services satisfy your acquisition needs? / Kuinka hyvin koet löytäväsi musiikkipalveluita jotka vastaavat tarpeitasi?**

- Very well / Erittäin Hyvin
- Quite good / Melko hyvin
- Somewhat poorly / Jokseenkin
- Not at all / En lainkaan

8. **How easily do you find new music from online services? / Kuinka hyvin koet löytäväsi uutta musiikkia online palveluista?**

- Very well / Erittäin Hyvin
- Quite good / Melko hyvin
- Somewhat poorly / Jokseenkin huonosti
- Not at all / En lainkaan

9. **Are you willing to receive advertisements to gain music for free? / Olet valmis vastaanottamaan mainoksia saadaksesi musiikin ilmaiseksi?**

- Absolutely / Ehdottomasti
- Quite likely / Jokseenkin
- Not that much / En juurikaan
- Not at all / En lainkaan

10. **Are you interested in a subscription service by which music is available with a monthly fee? /Oletko kiinnostunut tilauspalvelusta jossa kiinteällä kuukausimaksulla saa musiikin käyttöönsä?**

- Absolutely/ Ehdottomasti
- Quite likely / Melko paljon
- Not that much / Aika vähän
- Not at all / En lainkaan

11. **How do you acquire recorded music from the Internet? / Kuinka hankit äänitemusiikkia internetistä?**

12. **In an ideal world, how would you like to acquire recorded digital music from the Internet? (Please, describe the service)/ Miten haluaisit ideaalitasolla hankkia äänitemusiikkia internetistä? (kuvaile palvelua)**

13. **Do you believe that the service described in the previous question is realistic and sustainable for the recording industry? / Koetko, että edellisessä kysymyksessä kuvailemasi palvelu olisi realistinen ja kannattava äänitetollisuudelle?**

14. **Comments? / Kommentoitavaa?**

APPENDIX B: SURVEY DATA

Explanations (Q=question)

Q 1a: Age
Q 1b: M= Male F= Female
Q 2: C= Central-Finland E= East-Finland N= North-Finland S= South-Finland W= West-Finland
Q 3: D= Daily 5M= 5-10 times per month 2M= 2-4 times per month O=Once or less per month N= Not at all
Q 4: Y= Yes N= No
Q 5: Y= Yes N= No
Q 6: Y= Yes N= No
Q 7: V= Very well Q= Quite good S= Somewhat poorly N= Not at all
Q 8: V= Very well Q= Quite good S= Somewhat poorly N= Not at all
Q 9: A= Absolutely Q= Quite likely NM =Not that much NA= Not at all
Q 10: A= Absolutely Q= Quite likely NM =Not that much NA= Not at all

Participant											
Question	1 (a)	1 (b)	2	3	4	5	6	7	8	9	10
1	22	M	N	D	Y	Y	N	V	V	NA	NA
2	32	M	S	5M	N	Y	N	V	Q	Q	Q
3	32	M	S	D	Y	Y	N	S	S	Q	Q
4	22	M	S	D	N	N	N	V	V	Q	A
5	22	M	S	2M	Y	Y	Y	V	Q	NM	NM
6	22	M	S	5M	Y	Y	N	V	V	NM	NM
7	32	M	S	D	Y	Y	N	V	V	NM	A
8	22	M	S	D	Y	Y	Y	V	Q	Q	Q
9	22	M	W	5M	N	Y	N	S	Q	NA	NM
10	32	F	W	O	Y	Y	N	S	Q	NM	Q
11	22	M	S	D	Y	Y	N	Q	V	NM	Q
12	22	M	S	D	Y	Y	N	V	V	NM	NM
13	22	M	S	D	Y	Y	Y	V	V	A	NA
14	40	F	E	D	Y	Y	Y	N	Q	A	A
15	22	M	S	D	Y	Y	N	V	V	Q	A
16	15	M	S	D	N	N	N	Q	V	NM	A
17	22	M	C	5M	N	N	N	Q	S	Q	A
18	22	M	S	D	N	N	N	Q	Q	NM	Q
19	32	M	C	5M	Y	Y	N	V	Q	NA	NM
20	22	M	S	D	Y	Y	N	V	V	A	A
21	22	M	C	5M	Y	Y	V	Q	Q	NA	Q
22	32	M	S	2M	Y	Y	N	S	Q	NA	A
23	22	M	S	2M	Y	N	Y	S	S	NA	NM
24	15	M	E	5M	N	Y	N	S	S	NA	NA
25	22	M	W	D	Y	Y	N	V	V	NA	NM
26	22	M	S	D	Y	Y	N	N	N	NA	NM
27	32	F	S	D	Y	Y	N	S	S	Q	NM

28	22	M	S	D	Y	Y	N	Q	V	A	A
29	15	M	S	5M	N	Y	N	N	S	NA	NA
30	22	M	S	D	N	Y	N	S	N	Q	Q
31	22	M	N	D	Y	Y	N	Q	V	NM	Q
32	15	M	C	D	Y	Y	N	S	Q	NM	NM
33	15	M	S	5M	N	N	N	V	V	NA	NA
34	22	M	N	D	N	Y	N	S	Q	Q	A
35	22	M	S	D	Y	Y	N	Q	V	NM	A
36	32	M	S	D	Y	Y	N	V	V	NM	NM
37	32	M	W	D	Y	N	N	S	Q	Q	A
38	22	M	S	O	Y	Y	N	S	Q	NA	NA
39	15	M	W	D	N	Y	N	Q	Q	NM	NA
40	15	M	C	D	Y	Y	N	Q	V	A	Q
41	15	M	S	O	Y	Y	N	N	Q	NA	NA
42	22	M	S	D	Y	Y	N	Q	Q	NM	A
43	22	M	S	O	Y	Y	N	S	Q	Q	NA
44	22	M	N	5M	N	N	N	Q	N	NM	NM
45	32	M	S	D	Y	N	N	N	N	NA	NA
46	22	M	S	D	N	N	N	Q	V	NM	Q
47	22	M	S	D	N	N	N	S	S	Q	NA
48	15	M	W	D	Y	Y	N	V	V	Q	A
49	22	M	S	O	Y	Y	N	S	S	NA	NA
50	22	M	E	O	N	Y	N	S	S	NA	NA
51	15	M	S	D	Y	Y	N	Q	V	NM	NM
52	22	M	W	D	Y	Y	N	Q	V	Q	Q
53	22	M	W	D	N	Y	N	V	V	Q	Q
54	22	M	S	D	Y	Y	N	S	S	NM	NA
55	14	M	S	5M	N	Y	N	N	S	NA	Q
56	22	M	S	N	N	N	N	N	N	NA	NA
57	32	M	S	D	Y	Y	N	V	V	NM	A
58	22	M	S	D	N	N	N	Q	Q	NA	Q
59	22	M	S	5M	N	N	N	S	S	NM	NA
60	22	F	S	O	N	N	N	V	S	Q	Q
61	22	M	S	D	N	N	N	V	Q	Q	Q
62	15	M	W	5M	Y	Y	N	V	V	NA	A
63	32	F	S	5M	Y	Y	N	Q	V	Q	A
64	22	M	S	5M	N	N	N	V	S	Q	A
65	15	M	S	D	Y	Y	Y	V	V	A	A
66	22	M	S	D	Y	Y	N	Q	N	Q	A
67	22	F	S	D	N	N	N	Q	Q	NA	NA
68	32	M	S	D	Y	N	N	S	S	NA	Q
69	22	M	S	O	N	N	N	V	V	NM	A
70	22	M	S	O	Y	Y	N	S	Q	NA	NA
71	22	M	S	D	Y	N	N	V	V	NM	A
72	32	M	S	5M	Y	Y	N	Q	V	NA	NA
73	22	M	S	D	Y	Y	Y	V	V	NM	Q
74	22	M	S	D	Y	Y	N	V	V	NM	Q
75	15	M	N	D	N	N	N	V	V	NM	NA

76	**22**	**M**	**W**	**D**	**Y**	**Y**	**N**	**V**	**V**	**NA**	**NA**
77	**15**	**M**	**S**	**D**	**N**	**N**	**N**	**S**	**V**	**A**	**Q**
78	**15**	**M**	**S**	**5M**	**N**	**N**	**N**	**Q**	**V**	**NM**	**NM**
79	**22**	**M**	**S**	**D**	**N**	**N**	**N**	**V**	**V**	**Q**	**NM**
80	**22**	**M**	**W**	**D**	**Y**	**Y**	**N**	**Q**	**Q**	**NM**	**Q**
81	**22**	**M**	**S**	**D**	**Y**	**Y**	**N**	**Q**	**Q**	**NM**	**A**
82	**32**	**M**	**S**	**5M**	**Y**	**Y**	**N**	**V**	**V**	**Q**	**A**
83	**22**	**M**	**S**	**5M**	**N**	**N**	**N**	**S**	**S**	**NM**	**Q**
84	**22**	**M**	**S**	**D**	**N**	**N**	**N**	**V**	**V**	**NA**	**A**
85	**22**	**M**	**S**	**D**	**Y**	**Y**	**N**	**V**	**V**	**Q**	**A**
86	**22**	**F**	**S**	**5M**	**N**	**N**	**N**	**Q**	**V**	**NM**	**Q**
87	**15**	**M**	**N**	**D**	**N**	**N**	**N**	**Q**	**Q**	**NM**	**NA**
88	**15**	**M**	**N**	**D**	**N**	**N**	**N**	**S**	**V**	**NA**	**NA**
89	**15**	**M**	**C**	**D**	**Y**	**Y**	**N**	**Q**	**Q**	**NM**	**NM**
90	**32**	**M**	**E**	**5M**	**Y**	**N**	**N**	**S**	**Q**	**Q**	**Q**
91	**22**	**M**	**C**	**N**	**N**	**N**	**N**	**N**	**N**	**NA**	**NA**
92	**15**	**M**	**W**	**D**	**N**	**Y**	**Y**	**Q**	**V**	**Q**	**Q**
93	**32**	**M**	**S**	**5M**	**N**	**N**	**N**	**S**	**S**	**NA**	**NA**
94	**22**	**M**	**S**	**D**	**Y**	**Y**	**N**	**V**	**V**	**NA**	**NM**
95	**22**	**M**	**C**	**D**	**N**	**Y**	**N**	**V**	**V**	**Q**	**NA**
96	**22**	**M**	**S**	**D**	**Y**	**Y**	**N**	**Q**	**S**	**Q**	**A**
97	**22**	**M**	**S**	**D**	**N**	**N**	**N**	**V**	**V**	**NA**	**NA**
98	**15**	**M**	**S**	**D**	**N**	**Y**	**N**	**N**	**V**	**NA**	**NA**
99	**15**	**M**	**C**	**D**	**Y**	**Y**	**N**	**S**	**Q**	**NA**	**NA**
100	**22**	**M**	**S**	**D**	**N**	**N**	**N**	**Q**	**V**	**Q**	**Q**
101	**22**	**M**	**C**	**D**	**Y**	**Y**	**N**	**Q**	**Q**	**NA**	**Q**
102	**22**	**M**	**S**	**D**	**Y**	**Y**	**N**	**Q**	**V**	**Q**	**NM**
103	**22**	**M**	**S**	**D**	**N**	**N**	**N**	**V**	**V**	**NA**	**A**
104	**22**	**M**	**E**	**5M**	**N**	**N**	**N**	**Q**	**V**	**A**	**NM**
105	**22**	**M**	**C**	**D**	**Y**	**Y**	**N**	**Q**	**Q**	**Q**	**A**
106	**22**	**M**	**C**	**D**	**N**	**N**	**N**	**V**	**V**	**NM**	**NA**
107	**40**	**M**	**C**	**D**	**Y**	**Y**	**Y**	**V**	**V**	**Q**	**Q**
108	**22**	**M**	**E**	**D**	**N**	**Y**	**N**	**V**	**Q**	**Q**	**A**
109	**22**	**M**	**S**	**D**	**N**	**Y**	**N**	**Q**	**V**	**A**	**NM**
110	**22**	**M**	**S**	**D**	**Y**	**Y**	**N**	**Q**	**S**	**A**	**A**
111	**22**	**M**	**W**	**D**	**Y**	**Y**	**N**	**V**	**V**	**A**	**A**
112	**15**	**M**	**W**	**D**	**Y**	**Y**	**N**	**Q**	**Q**	**A**	**A**
113	**40**	**M**	**S**	**D**	**Y**	**Y**	**N**	**Q**	**Q**	**Q**	**NM**
114	**22**	**M**	**S**	**5M**	**Y**	**Y**	**N**	**Q**	**Q**	**NA**	**A**
115	**15**	**M**	**N**	**D**	**N**	**N**	**N**	**S**	**V**	**NM**	**A**
116	**>15**	**M**	**S**	**D**	**Y**	**Y**	**N**	**V**	**V**	**Q**	**A**
117	**22**	**M**	**N**	**5M**	**N**	**Y**	**N**	**S**	**V**	**NA**	**NA**
118	**22**	**M**	**S**	**5M**	**N**	**N**	**N**	**Q**	**Q**	**Q**	**NM**
119	**15**	**M**	**N**	**5M**	**N**	**Y**	**N**	**Q**	**V**	**Q**	**Q**
120	**15**	**M**	**S**	**D**	**N**	**Y**	**N**	**Q**	**S**	**Q**	**Q**
121	**40**	**M**	**S**	**D**	**N**	**N**	**N**	**V**	**V**	**NA**	**A**
122	**15**	**M**	**W**	**O**	**N**	**Y**	**N**	**Q**	**V**	**Q**	**NA**
123	**22**	**M**	**S**	**D**	**N**	**Y**	**N**	**Q**	**Q**	**Q**	**Q**

124	22	M	S	D	Y	Y	N	V	Q	NM	A
125	15	M	C	D	N	N	N	Q	V	NA	NM
126	22	M	S	D	Y	Y	N	N	V	NA	NM
127	15	M	N	D	N	Y	N	V	Q	Q	NM
128	15	M	S	D	Y	Y	Y	Q	Q	A	A
129	22	M	W	D	N	N	N	Q	V	Q	NM
130	22	M	E	5M	Y	N	N	Q	S	Q	A
131	32	M	S	D	Y	Y	N	Q	V	Q	A
132	15	M	C	D	N	N	N	V	V	Q	A
133	22	M	S	2M	Y	Y	N	N	Q	NA	Q
134	15	M	C	D	N	N	N	V	Q	A	A
135	40	M	S	O	N	N	N	N	S	Q	NA
136	40	M	S	O	Y	Y	N	N	N	NM	NA
137	32	M	E	D	Y	Y	N	V	V	Q	A
138	22	M	N	D	N	N	N	Q	V	Q	A
139	22	M	S	D	Y	Y	N	V	V	NM	NA
140	22	M	S	D	N	Y	N	Q	Q	Q	Q
141	22	F	S	D	Y	N	N	V	V	NM	NM
142	22	M	S	D	N	N	N	S	S	Q	NM

APPENDIX C: COMMENTS FOR SURVEY QUESTION 11

1. Bändien sivuilta ilmaiseksi. Pienien orkestereiden pelkästään digitaalisesti julkaistua ostan myös palveluista. Myös mainosrahoitteisista palveluista kuuntelen ilmaiseksi, kuten nettiradiot, spotify, yms.
Thu 12/3/2009 1:55 PM

2. Ostan.
Thu 12/3/2009 9:13 AM

3. Torrent sekä useilta sivustoilta joille artistit voivat laittaa musiikkiaan ilmaiseksi jakoon.
Wed, 11/25/2009 11:28 PM

4. Spotify
Mon, 11/16/2009 9:38 AM

5.
Sun, 11/15/2009 11:02 AM

6. Spotify
Sat, 11/14/2009 10:21 PM

7. Digitaalista musiikkia? Termi on hämäävä ja olisi syytä tarkentaa...tällaisenaan tähän ei voi vastata.
Sat 11/14/2009 4:08 PM

8. Spotify-palvelun kautta, Youtubesta videoiden muodossa
Thu 11/12/2009 4:08 PM

9. Spotify-palvelun kautta, Youtubesta videoiden muodossa
Wed, 11/11/2009 9:37 PM

10. laittomat torrentit
Wed, 11/11/2009 0:56 PM

11. Spotify
Tue, 11/10/2009 6:00 PM

12. Spotifyllä kuuntelen. Tähän mennessä ostanut yhden ainoan biisin netitse.
Tue, 11/10/2009 1:30 PM

13. Spotify, thepiratebay, youtube, myspace
Tue 11/10/2009 10:35 AM

14. Spotify & torrent.
Tue, 11/10/2009 2:38 AM

15. Lähinnä spotify palvelua käytän. Myös torrent ohjelmaa on tullut kokeiltua.

Mon, 11/9/2009 10:09 PM

16. Spotify
Mon, 11/9/2009 8:31 PM

17. download.netanttilasta lataamalla
Mon, 11/9/2009 6:56 PM

18. Lataamalla erilaisista musiikki-blogeista tai .torrent -tiedostojen kautta.
Mon, 11/9/2009 5:51 PM

19. Lataan Mikseri.net:in kaltaisista palveluista.
Mon, 11/9/2009 5:39 PM

20. spotifysta
Mon, 11/9/2009 4:07 PM

21. Kuuntelen kappalenäytteitä joiden perusteilla mahdollisesti ostan fyysisen levyn.
Mon, 11/9/2009 3:29 PM

22. En hanki, mutta kuuntelen Spotifysta.
Mon, 11/9/2009 3:14 PM

23. En sinällään "hanki" koneelleni tai itselleni musiikkia internetistä. Jos netin kautta kuuntelen musiikkia ni se tapahtuu youtuben kautta. Spotifyä en suostu periaatteesta käyttämään enkä ole ladannut musiikkitiedostoja koneelleni ainakaan viiteen vuoteen.
Mon, 11/9/2009 2:54 PM

24.
Mon, 11/9/2009 2:37 PM

25. Spotify

Mon, 11/9/2009 2:26 PM

26. Kuuntelemalla Youtubesta.
Mon, 11/9/2009 2:25 PM

27. Kuuntelen Spotifyä.
Mon, 11/9/2009 2:14 PM

28. warettamalla laadukkailta trackereilta
Mon, 11/9/2009 2:13 PM

29. Joko laittomasti torrentilla tai laillisesti maksullisella Spotifyllä. Joskus ostin levyjä iTunesista, mutta en koe digitaalisen tuotteen ostamista turvalliseksi (varmuuskopiointi on hankalaa jne).
Mon, 11/9/2009 2:09 PM

30. iTunes
Mon, 11/9/2009 1:56 PM

31. Spotify, nettikaupat
Mon, 11/9/2009 1:32 PM

32. Spotify, iTunes
Mon, 11/9/2009 1:25 PM

33. Spotify, Nokia Music, Myspace.
Mon, 11/9/2009 1:21 PM

34. Spotify sekä musiikkiblogeista marginaalimusiikkia ilmaiseksi tekijöiden luvalla.
Mon, 11/9/2009 1:18 PM

35. Spotify, myspace
Mon, 11/9/2009 1:09 PM

36.
Mon, 11/9/2009 0:58 PM

37. Lataan blogeista ja keskustelupalstoilta. Käytän myös Spotifyä.
Mon, 11/9/2009 0:57 PM

38. Suoraan artistien kotisivuilta, iTunes, torrentit ja streamattuna last.fm ja Spotify.
Mon, 11/9/2009 0:48 PM

39. En lataa musiikkia koneelleni, mutta kuuntelen Youtube-sivuston kautta
Mon, 11/9/2009 0:42 PM

40.Spotify
Sun, 11/8/2009 6:13 PM

41. Lataamalla blogeista, myspace-sivuistoilta sekä yhtyeitten omilta kotisivuilta
Fri, 11/6/2009 1:30 PM
42.
Thu, 11/5/2009 1:50 PM

43. lataamalla
Thu, 11/5/2009 0:26 AM

44. En hanki. Ostan levyt. Youtubesta kuuntelen musiikkia mutta lataa en ollenkaan.
Wed, 11/4/2009 3:03 PM

45. Myspace
Wed, 11/4/2009 10:30 AM

46.
Tue, 11/3/2009 11:55 PM

47. Piratebay, Itunes, Spotify, Youtube
Tue, 11/3/2009 11:54 PM

48.
Tue, 11/3/2009 10:22 PM

49. Vertaisverkot
Tue, 11/3/2009 8:55 PM

50. Hyvin harvoin lataan asiallista verkkokaupoista/ -palveluista.
Tue, 11/3/2009 8:27 PM

51. Lataamalla Torrent sivutoilta ja kuuntelemalla Spotify palvelusta. Musiikkia en digitaalisena osta.
Tue, 11/3/2009 7:04 PM

52.
Tue, 11/3/2009 6:47 PM

53. spotify, beatport
Tue, 11/3/2009 6:14 PM

54. Pääasiassa hankin digitaalisen musiikkini vertaisverkoista, mutta hyvin usein ostan kyseisen albumin myös CD:llä tai vinyylillä.
Tue, 11/3/2009 4:37 PM

55. Lataamalla sitä torrent trackereilta.
Tue, 11/3/2009 2:31 PM

56.
Tue, 11/3/2009 1:34 PM

57.
Tue, 11/3/2009 11:00 AM

58. iTunes ja Spotify
Tue, 11/3/2009 10:40 AM

59.
Tue, 11/3/2009 10:33 AM

60. Ystävien jakamana, torrentteina ja Soulseekilla
Tue, 11/3/2009 10:06 AM

61. Spotify
Tue, 11/3/2009 9:43 AM

62. Ostan: beatport.com, junodownload.com etc.
Kuuntelen: myspace, youtube, blogit
Tue, 11/3/2009 8:40 AM

63.
Tue, 11/3/2009 2:26 AM

64. En oikein tykkää maksaa tiedostoista. Ostan edelleen mielellään levyt vinyylinä tai cd:nä. Toisaalta kuuntelen paljon biisejä netistä ja latailen laillisesti jaossa olevia ilmaisia biisejä. Spotify on mielestäni loistava palvelu, ei niiden kappaleiden välttämättä tarvitse olla itsellä tiedostoina. Tosin iPodiin olisi taas sitten mukava saada ladattua.
Tue, 11/3/2009 1:20 AM

65. puolet ostamalla netin useista eri palveluista tai suoraan artistilta ja toinen puoli p2p...
Tue 11/3/2009 1:02 AM

66.
Tue, 11/3/2009 0:32 AM

67. p2p, foorumit, artistien kotisivut, blogit
Tue, 11/3/2009 0:31 AM

68. Vertaisverkot, vain tietyt digitaalisen musiikin nettikaupat, sillä en osta digitaalista musiikkia jos sitä on saatavilla fyysisessä muodossa.
Tue, 11/3/2009 0:18 AM

69. warettamalla, beatport, whatpeopleplay, soundcloud
Mon, 11/2/2009 11:41 PM

70. Ostamalla downloadeina Beatport.comista ja iTunes Storesta sekä Spotifyn kautta
Mon, 11/2/2009 11:21 PM

71. ostan mutta todella haroin
Mon, 11/2/2009 11:16 PM

72.
Mon, 11/2/2009 11:15 PM

73. olen ostanut muutamia kappaleita itunesista koska en ole niitä cd- tai vinyyli formaatissa saanut.
Mon, 11/2/2009 11:08 PM

74. Kuuntelen Spotifystä.
Mon, 11/2/2009 11:04 PM

75. EMusic + Warez

Mon, 11/2/2009 10:32 PM

76. Lataamalla mixtapeja, podcasteja yms. En maksa digitaalisesta musiikista.
Mon, 11/2/2009 9:53 PM

77. kuuntelen myspacesta tai last.fm:stä tai lataan torrentteja tai kopsaan kavereilta, asun ulkomailla ja spotify ei toimi täällä
Mon, 11/2/2009 9:32 PM

78. Spotifysta, beatportista ja musablogeista
Mon, 11/2/2009 9:21 PM

79. digitaltunes.net, spotify, youtube
Mon, 11/2/2009 8:49 PM

80. Ostan tuottajilta ja levy-yhtiöiltä suoraan tai joskus harvoin esim. iTunes Storesta.
Mon, 11/2/2009 8:49 PM

81. Beatport
Mon, 11/2/2009 8:45 PM

82. Lataan laillisia ja laittomia mp3sia.
Mon, 11/2/2009 8:27 PM

83. iTunes
Mon, 11/2/2009 8:18 PM

84. Lataamalla mixtapeja erinäisiltä foorumeilta
Mon, 11/2/2009 8:09 PM

85. Harvat Torrentit, Waveja Junosta
Mon, 11/2/2009 8:00 PM

86. Kuuntelen Spotifysta
Mon, 11/2/2009 7:55 PM

87. Ei kiinnosta digitaalinen.
Mon, 11/2/2009 7:47 PM

88.
Mon, 11/2/2009 7:34 PM

89.
Mon, 11/2/2009 7:29 PM

90. spotify, p2p.
Mon, 11/2/2009 7:23 PM

91. itunes, blogit, spotify.

Mon, 11/2/2009 7:13 PM

92.
Mon, 11/2/2009 6:26 PM

93.
Mon, 11/2/2009 6:08 PM

94. mp3-verkkokauppa
Mon, 11/2/2009 5:46 PM

95. Kuuntelen pääasiassa spotifysta, mutta myös youtubesta tai mahdollisesti lataan laittomasti.
Mon, 11/2/2009 5:32 PM

96. Beatport.com, iTunes, Spotify (vain kuunteluun)
Mon, 11/2/2009 5:24 PM

97 Spotify-kuuntelu, aikaisemmin myös last.fm, musiikintekijöiden Myspace-sivut ja Youtube. Jos kuuntelu katsotaan "hankinnaksi". Tiedostokopioita sitten blogeista ja satunnaisesti joistain inhimillisistä verkkokaupoista.
Mon, 11/2/2009 5:11 PM

98. ostan sen mitä tarvitsen
Mon, 11/2/2009 5:10 PM

99. Kuuntelen satunnaisesti Spotifyn kautta musiikkia, mutta esim Deathmetallia ja grindcorea sieltä löytyy erittäin huonosti.
Pääasiassa kuitenkin ulkomaisten levykauppojen sivuilla kuuntelemassa levyjen klippejä, joiden perusteella tilaan konemusiikkia vinyylinä.
Tottahan youtubessakin on jotain ihan kovia vanhoja biisejä.
Mon, 11/2/2009 5:04 PM

100. ostamalla
Mon, 11/2/2009 5:04 PM

101. Ostamalla hyvälaatuisia ja DRM-vapaita (vähintään 320kbs MP3, mieluiten wav tai FLAC) yksittäisiä kappaleita kotimaisista ja ulkomaalaisista kaupoista.
Mon, 11/2/2009 4:54 PM

102. Yleensä lataan privaattitrackereilta. Tämäkin vain siinä tapauksessa, että omistan jo ennestään kyseisen levyn vinyylinä.
Mon, 11/2/2009 4:52 PM

103. Torrentit ja maksulliset lataussivut (Equaldreams.com etc.)
Mon, 11/2/2009 4:43 PM

104. foorumeilta ilmaseksi. mesen kautta.
Mon, 11/2/2009 4:35 PM

105. Spotify. Joskus harvoin Itunes tai muut vastaavat.
Mon, 11/2/2009 4:28 PM

106. interweb radiot, youtube, waretus ja spotify
Mon, 11/2/2009 4:25 PM

107. blogeista lataamalla
Mon, 11/2/2009 4:24 PM

108. beatport.com, iTunes, piratebey.org
Mon, 11/2/2009 4:10 PM

109. iTunes, Equal Dreams, Ilmaset mixtapet
Mon, 11/2/2009 4:08 PM

110. p2p ohjelmalla nimeltä soulseek.
Mon, 11/2/2009 4:04 PM

111. lataamalla blogeista, myspacesta, suoraan artisteilta...
Mon, 11/2/2009 4:01 PM

112. spotify, myspace....
Mon, 11/2/2009 3:57 PM

113. Verkkosivuilta myspace,mikseri.net, reverbnation, torrent-ohjelmilla , spotify,
Mon, 11/2/2009 3:53 PM

114. Torrenttina, kunnes menetin accounttini. En hanki.
Mon, 11/2/2009 3:52 PM

115. spotify, nettiboardit, itunes
Mon, 11/2/2009 3:45 PM

116. Kuuntelen nettiradioita, etsin youtubesta. En lataa koneelleni lainkaan.
Mon, 11/2/2009 3:40 PM

117. Hankin vertaisverkosta, en internetistä...
Mon, 11/2/2009 3:40 PM

118. Blogit, iTunes Store, Beatport
Mon, 11/2/2009 3:37 PM

119. Lataan ilmaisia kappaleita laillisesti.
Mon, 11/2/2009 3:35 PM

120. Settejä klubitus.org-sivustolta, youtuben kautta kuunnellen.
Mon, 11/2/2009 3:33 PM

121. itunes

Mon, 11/2/2009 3:31 PM

122. ostamalla itunesista
Mon, 11/2/2009 3:24 PM

123. spotifystä
Mon, 11/2/2009 3:22 PM

124. Imutan DJ-miksauksia DJ:den kansoittamilta foorumeilta.
Mon, 11/2/2009 3:21 PM

125. spotifyllä
Mon, 11/2/2009 3:20 PM

126. Ostan mp3-tiedostoja erinäisistä nettikaupoista.
Mon, 11/2/2009 3:20 PM

127. Vertaisverkkopalveluista lataamalla.
Mon, 11/2/2009 3:20 PM

128.
Mon, 11/2/2009 3:19 PM

129. Netanttilasta olen musiikkia kerran tilannut.
Mon, 11/2/2009 3:18 PM

130. dTunes, Spotify, iTunes(podcastit)
Mon, 11/2/2009 3:15 PM

131. Torrentit, Rapidshare, Spotify
Mon, 11/2/2009 3:13 PM

132. En osta mp3 nettikaupasta. Streamaan spotifystä.
Mon, 11/2/2009 3:13 PM

133. iTunesista
Mon, 11/2/2009 3:12 PM

134. Lataan mixtapeja
Mon, 11/2/2009 3:11 PM

135. Spotify
Mon, 11/2/2009 3:09 PM

136. ostan verkkokaupoista
Mon, 11/2/2009 3:07 PM

137. ostan beatport.comista, juno.co.uk:sta ja itunesista
Mon, 11/2/2009 3:03 PM

138. iTunesista ostamalla
Mon, 11/2/2009 3:02 PM

139. Spotify, Youtube
Mon, 11/2/2009 3:02 PM

140. spotify, internet radiot, myspace
Mon, 11/2/2009 3:02 PM

141. ostamalla tai lataamalla kavereilta niiden omia tuotoksia
Mon, 11/2/2009 2:52 PM

142.
Mon, 11/2/2009 2:50 PM

APPENDIX D: COMMENTS FOR SURVEY QUESTION 12

1. Helposti ja niin että orkesteri saisi mahdollisimman suuren osan tuotosta, koska jakelu kulutkaan ei netissä ole juri minkäänlaiset. Tämän hetkiset palvelut tuntuvat vetävän aika paljon välistä. vrt. spotify

Thu 12/3/2009 1:55 PM

2. Ostaa niin että tuotot menevät oikeille tahoille eli musiikin tekijöille.

Thu 12/3/2009 9:13 AM

3. Ostamalla levyn vinyylillä ja saamalla latauskoodit mukana. Ilmaiseksi tai jotain kiinteää josta maksaa

Wed, 11/25/2009 11:28 PM

4. Spotify on erittäin toimiva jo näin.

Mon, 11/16/2009 9:38 AM

5. Spotifyn kaltainen maksullinen streamauspalvelu, jossa olisi vielä laajempi katalogi.

Sun, 11/15/2009 11:02 AM

6. Spotify Premium on aika täydellinen

Sat, 11/14/2009 10:21 PM

7. ilmainen josta saa musiikin omalle koneelle ja voi siirtää toisellekin koneelle

Sat 11/14/2009 4:08 PM

8.

Thu 11/12/2009 4:08 PM

9. Spotify on käytännössä lähes täydellinen palvelu omiin tarpeisiini. Kiinteällä (ja edullisella) kk-maksulla saatavilla erittäin paljon musiikkia. Kappaleita ei voi ladata tietokoneelle, mutta siihen ei itsellä ole tarvettakaan.

Wed, 11/11/2009 9:37 PM

10. hyvälaatuinen mp3 tai flac järkevällä hinnalla, ei DRM:ää. Nykyisellään CD:n saa lähes samaan hintaan kuin (mahd. DRM-kriplatun) bittilevyn.

Wed, 11/11/2009 0:56 PM

11. Spotify ilman mainoksia ja ilmainen

Tue, 11/10/2009 6:00 PM

12. Spotifyn tyyppinen stream-on-demand on hyvä idea. Kuitenkin tykkään myös ostaa levyjä.

Tue, 11/10/2009 1:30 PM

13. Jonkinlainen spotify-tyyppinen pilvipalvelu jossa on kuitenkin kappaleiden tallennusmahdollisuus ja uusien artistien löytämistä helpottavia toimintoja.

Tue 11/10/2009 10:35 AM

14. En osaa sanoa. Ja tykkään muutenkin enemmän konkreettisista levyistä kuin digidigistä.

Tue, 11/10/2009 2:38 AM

15. CD levyinä kaupasta. Sekä suoratoistona verkosta.

Mon, 11/9/2009 10:09 PM

16. spotify ilman äänekkäitä mainoksia

Mon, 11/9/2009 8:31 PM

17. nykyinen toimii mainosti

Mon, 11/9/2009 6:56 PM

18. Musiikin tulisi olla ilmaista kaikille.

Mon, 11/9/2009 5:51 PM

19. Lataamalla sitä artistikohtaisesti joko yksittäisinä kappaleina, tai albumeina.

Mon, 11/9/2009 5:39 PM

20. kuukausimaksulla saisi rajattomasti streamattua haluamaansa musiikkia

Mon, 11/9/2009 4:07 PM

21. En halua tukea digitaalisen musiikin levittämistä vaan kannatan analogisia formaatteja sekä cd-levyjä. Palvelu, jonka avulla voi tutustua esittäjien tuotantoon on tällöin hyödyllinen.

Mon, 11/9/2009 3:29 PM

22. Spotifyn tyyppinen palvelu on aika ideaalinen. Ei ole tarvetta hankkia, voi kuunnella.

Mon, 11/9/2009 3:14 PM

23. Suhteellisen haluton, hankin musiikkini levyinä ja levyihin kiintyy jollain luonnottomalla tavalla, joka on osa musiikkiharrastustani. Digitaalinen musiikki on jotenkin "onton" tuntuista. Parempaa sanaa en keksi, levyillä oleva musiikki on dynaamista ja kirjaimmellisesti käsinkoskeltavaa, digitaalinen musiikki on kaukaista diipadaabaa.

Mon, 11/9/2009 2:54 PM

24. Helppo palvelu, jossa ei ole typeriä DRM-suojauksia.

Mon, 11/9/2009 2:37 PM

25. Käytän digitaalisesti musiikkia lähinnä vain levyyn tutustumiseen, mikäli levy on hyvä, niin ostan sen fyysisesti. En maksaisi digitaalisesta musiikista.

Mon, 11/9/2009 2:26 PM

26. Mieluummin ostan fyysisen levyn. Eli musiikin lataaminen ei omalla kohdalla voisi korvata levyjen hankkimista ja kuuntelemista, joten en sellaista palvelua kaipaa.

Mon, 11/9/2009 2:25 PM

27. Haluaisin maksaa kiinteän vuosimaksun bändille, jotta voin kuunnella heidän musiikkiaan loputtomasti.

Mon, 11/9/2009 2:14 PM

28. Palvelusta tulisi saada musiikkia häviöttömässä/lähes häviöttömässä muodossa kuten .flac

Mon, 11/9/2009 2:13 PM

29. Palvelun tulee ehdottomasti olla ilman DRM-rajoitteita tai muuta käyttäjän kiusaksi tehtyä saastaa, mahdollisimman yksinkertainen ja musiikin edullista (minusta kymmenisen euroa hyvästä levystä digiformaatissa on liikaa, ostaisin paljon enemmän musiikkia jos levyn saisi esimerkiksi puolella tästä). Palvelusta tulisi saada mielellään mp3-tiedostojen lisäksi musiikkia myös paremmassa ogg-formaatissa ja häviöttömänä (esim. FLAC). Lisäksi palvelun valikoimassa tulee olla ehdottomasti muutakin kuin listapoppia ja ostetut mutta tuhoutuneet tiedostot täytyisi saada ladattua uudelleen ilman eri maksua. Olisi myös kiva tietää artistille hinnasta menevä osuus.

iTunes toimii muuten mainiosti, paitsi että tiedostojen formaatti on Applen sanelema ja häviötöntä musiikkia ei saa.

Mon, 11/9/2009 2:09 PM

30.

Mon, 11/9/2009 1:56 PM

31. Kuukausi/vuosimaksu, jolla voisi kuunnella musiikkia streamaamalla internet-palvelusta.

Mon, 11/9/2009 1:32 PM

32. Kuukausimaksu, jonka myötä rajaton tiedostojen lataamisoikeus omalle koneelle. Toinen vaihtoehto Spotifyn tyylinen palvelu.

Mon, 11/9/2009 1:25 PM

33. Spotify palveluna on ehdottoman hyvä, jos vain artistille maksettavat palkkiot olisivat paremmat.

Mon, 11/9/2009 1:21 PM

34. Mahdollisimman suoraan artisteilta, tai pieniltä levy-yhtiöiltä. Tällöin ei maksaisi ilmasta välttämättä niin paljoa ja saisi suoremmin vaikuttaa millaista toimintaa ostopäätöksellään tukee.

Mon, 11/9/2009 1:18 PM

35. Kiinteä kuukausimaksu, jolla voi rajoittamattomasti kuunnella mitä vaan. Vähän kuin spotify, mutta vielä laajempi valikoima.

Mon, 11/9/2009 1:09 PM

36. Kaikki heti saatavissa, Spotify-tyyliin

Mon, 11/9/2009 0:58 PM

37. Internetistä ilmaiseksi lataamalla. Mp3-tiedostoista ei mielestäni tarvitse maksaa mitään. Maksan kyllä fyysisistä levyistä mielelläni.

Mon, 11/9/2009 0:57 PM

38. Rajoittamaton kuunteluoikeus kappaleisiin ja nappia klikkaamalla kappaleen lataus omalle koneelle, hyvälaatuisena (eri formaatit tuettuna) ilman drm:ia. Kappaleiden kuunteleminen loppukäyttäjälle ilmaista, mutta kappaleiden lataus kiinteän kuukausimaksun takana. Kuukausimaksut mahdollisesti eri suuruisia ja sisältöisiä.

Mon, 11/9/2009 0:48 PM

39. Youtube vastaa tarpeisiini hyvin, en koe tarvitsevani enempää

Mon, 11/9/2009 0:42 PM

40.

Sun, 11/8/2009 6:13 PM

41. Lataamalla kokonaisia albumeita levy-yhtiöiden tai yhtyeiden kotisivuilta, huokeampaan hintaan kuin fyysisen kopion osto.

Fri, 11/6/2009 1:10 PM

42. ei ole

Thu, 11/5/2009 1:50 PM

43. laadukkaat wav-tiedostot napsahtaisivat ilmaiseksi s-postiini.

Thu, 11/5/2009 0:26 AM

44. En halua hankkia digitaalista musiikkia.

Wed, 11/4/2009 3:03 PM

45. Spotify ilman mainoksia.

Wed, 11/4/2009 10:30 AM

46.

Tue, 11/3/2009 11:55 PM

47. Kuukausimaksulla musiikin kuuntelu mahdollisuus hyvällä äänen laadulla (spotify premium). Kertakorvausta vastaan todella hyvälaatuista musiikkia (väh. sama laatu kuin CD). Itse en mielelläni maksa häviöllisesti pakatusta musiikista.

Tue, 11/3/2009 11:54 PM

48.

Tue, 11/3/2009 10:22 PM

49. Vertaisverkot

Tue, 11/3/2009 8:55 PM

50. Digitaalisessa muodossa olevaa musiikki ei oikeastaan edes kiinnosta. Haluan että musiikki on edes jossain tasolla fyysisessä olomuodossa, kuten cd- ja lp-levyt.

Tue, 11/3/2009 8:27 PM

51. Mainosrahoitteisesti tai Kuukausimaksulla

Tue, 11/3/2009 7:04 PM

52.

Tue, 11/3/2009 6:47 PM

53. Mahdollisimman helposti mahdollisimman halvalla mahdollisimman hyvälaatuisena

Tue, 11/3/2009 6:14 PM

54. Ostaisin mieluusti digitaalisen musiikkini palvelusta, jossa fyysisen median (CD, vinyyli) ostamalla saisi ns. kaupan päälle musiikin digitaalisena versiona.

Tue, 11/3/2009 4:37 PM

55. Spotifyn tyyppinen ohjelma, josta voisi suoraan ladata koneelle musat.

Tue, 11/3/2009 2:31 PM

56. ladata artistien sivuilta, ehkä pientä maksua vastan

Tue, 11/3/2009 1:34 PM

57. Verkosta verkostoja hyödyntäen, LastFM ja Spotify tyyppisesti. Pidän myös tärkeänä uutisointia ja sitä että omaa musiikki tietoutta voi kasvattaa. Laatu on

oltava kohdallaan, mutta en missään nimessä ole hifistelijä. Kopion ja alkuperäisen rajat hämärtyneet ja tätä kautta tulee myös paljon mielenkiintoista uutta materiaalia.

Tue, 11/3/2009 11:00 AM

58. Yhden ohjelman kautta, mielellään niin että musiikki on käytettävissä sekä tietokoneen että matkapuhelimen kautta ilman erillistä latausta / synkronointia laitteiden välillä.

Tue, 11/3/2009 10:40 AM

59. ilmaiseksi

Tue, 11/3/2009 10:33 AM

60. Spotify + yksinkertainen musiikin latausmahdollisuus

Tue, 11/3/2009 10:06 AM

61. Spotify

Tue, 11/3/2009 9:43 AM

62.

Tue, 11/3/2009 8:40 AM

63.

Tue, 11/3/2009 2:26 AM

64. Muuten spotify-tyyppisesti toimiva palvelu, jossa kuuntelu nettiyhteydellä streamina ja siihen lisäksi kuukausimaksulla tietty määrä tiedostojen latauksia, että saisi kannettavaan kuunteluun.

Tue, 11/3/2009 1:20 AM

65. Nykymalli skulaa aika hyvin. Ehkä joustavammin mobiililaitteista ja aika päheä olis esim. kappalleiden / levyjen esikuuntelu kokonaisina ennen osto päätöstä (10 sek sampleista tulee vain vihaiseksi)

tai esim koneelta kuunnellessa ilmaista ja mobiililaittesta / mukanakulkevasta musiikista maksu... Mielenkiintoinen palvelu vois kans olla setti joka kokoaisi kaiken musiikin 1 katon alle; itunes music store + spotify + amazon ... + Emi + Warner = superpalvelu

Tue 11/3/2009 1:02 AM

66.

Tue, 11/3/2009 0:32 AM

67. p2p

Tue, 11/3/2009 0:31 AM

68. Kohtuulliset hinnat mikäli ostaa pelkästään digitaalista musiikkia, mahdollisuus valita myös CD/vinyyli/kasetti. Toisinsanoen mp3:set voisi ladata samantien jos tilaat fyysisen formaatin, kaikki nimikkeet löytyvät ladattavina.

Tue, 11/3/2009 0:18 AM

69. helppo etsiä isosta valikoimasta, missä paljon uutta ja varsinkin vanhaa musaa. nopea download

Mon, 11/2/2009 11:41 PM

70. Spotify-tyyppinen palvelu jossa olisi mahdollisimman kattava määrä musiikkia kuunneltavana huonommalla laadulla, josta voisi helposti ostaa parhaat palat kohtuuhintaan (0-3 euroa per biisi) hyvälaatuisina downloadeina ilman DRM-suojauksia ja muita käyttöä vaikeuttavia härpäkkeitä. Fiksu hakusysteemi osaisi tarjota omien preferenssien mukaista musiikkia ja tarvittaessa lisätä esimerkiksi uusia julkaisuja automaattisesti esikuuntelusoittolistaan tietyillä kriteereillä.

Mon, 11/2/2009 11:21 PM

71. ajatuksen voimalla

Mon, 11/2/2009 11:16 PM

72.

Mon, 11/2/2009 11:15 PM

73. nykyisellään euron tai puolentoista kplhinta on ihan ok, mahdollisuus maksaa lataukset verkkopankin kautta helpottaisi huomattavasti. lisämaksusta online backup ostetuille tiedostoille mahdollisen kovalevyn rikkoutumisen varalle.

Mon, 11/2/2009 11:08 PM

74. Laadukkaasta ja liki rajattomasta katalogista siten, että minulle maksettaisiin jokaisesta ladatusta levystä / kappaleesta. Palvelu voisi olla Spotifyn kaltainen ja integroitua omalla koneella olevaan iTunesiin.

Mon, 11/2/2009 11:04 PM

75. Last.fm ++

Mon, 11/2/2009 10:32 PM

76. Vinyylien mukana voisi saada samat biisit digitaalisessa muodossa, jotta levyä voisi kuunnella kotona sekä mp3-soittimessa joutumatta maksamaan verkkokaupassa samasta levystä uudestaan.

Mon, 11/2/2009 9:53 PM

77. warettamalla rajattomasta kokoelmasta

Mon, 11/2/2009 9:32 PM

78. Jo olemassa olevat lähteet ovat toimivia, tosin kalliita.

Mon, 11/2/2009 9:21 PM

79. en ymmärrä kysymystä, spotify olis jees jos massit menis artisteille

Mon, 11/2/2009 8:49 PM

80. Pystyn tällä hetkellä hankkimaan kaiken mitä haluan.

Mon, 11/2/2009 8:49 PM

81. ideaali palvelusta voi ladata kappaleen useamman kerran esim jos kovaly menee rikki tai että on toi kuukausi maksu

Mon, 11/2/2009 8:45 PM

82. Ks. edellinen. Vielä parempi tapa on ladata musiikkia artistin sivulta, josta voi päättää itse, kuinka paljon maksaa, vai maksaako ollenkaan.

Mon, 11/2/2009 8:27 PM

83.

Mon, 11/2/2009 8:18 PM

84. Mixtape muodossa

Mon, 11/2/2009 8:09 PM

85. Hyvälaatuiset nettikaupat

Mon, 11/2/2009 8:00 PM

86. Spotifyhin "osta"-toiminto, josta saisi 320mp3 tai wav

Mon, 11/2/2009 7:55 PM

87. Ei kiinnosta digitaalinen.

Mon, 11/2/2009 7:47 PM

88. Kiinteä maksu ja laajasti musiikkia saatavilla. Artisteilla vapaus laittaa musiikkia jakoon, jotta sivustot tarjoavat muutakin kuin suurimpia artisteja.

Mon, 11/2/2009 7:34 PM

89. en kuinkaan

Mon, 11/2/2009 7:29 PM

90. helpoist.

Mon, 11/2/2009 7:23 PM

91.

Mon, 11/2/2009 7:13 PM

92. ilmaiseksi

Mon, 11/2/2009 6:26 PM

93. kuten spotify. voisi kuunnella artisteja ja kappaleita sikana.

kuten torrenttikaupasta saa musiikkia koneelle.

Mon, 11/2/2009 6:08 PM

94. en osta

Mon, 11/2/2009 5:46 PM

95.

Mon, 11/2/2009 5:32 PM

96. - Mahdollisuus saada musiikin myös cd-levynä/vinyylinä

- Nopea lataus

- Laaja valikoima

- Hyvä ennakkokuuntelu (ilman maksua)

- Jokaisella formatilla oikeus muutta toiseen ilman uusia maksuja (kuten mp3 -> waw)

- Turvallinen

Mon, 11/2/2009 5:24 PM

97. En ole kiinnostunut palvelusta josta voi ladata vain tietyllä ohjelmalla tai soittimella kuunneltavaa musiikkia. DRM-suojatut tiedostot eivät myöskään kiinnosta. Oudolta tuntuu myös, jos digitaalinen kopio maksaa enemmän kuin fyysinen levy kaupassa.

Mon, 11/2/2009 5:11 PM

98. en lainkaan

Mon, 11/2/2009 5:10 PM

99. En oikeastaan halua digitaalista musiikkia. Se on yksi typerimmistä tavoista kuunnella musiikkia, paitsi pyöräilessä. Järkevintä olisi levy-yhtiöillä pistää latauskoodi vinyylien kaveriksi, CDt saa kuitenkin käännettyä helposti haluamaansa digitaaliseen muotoon.

Mon, 11/2/2009 5:04 PM

100. ostamalla

Mon, 11/2/2009 5:04 PM

101. Suurin osa käyttämistäni palveluista toimii jo tällä hetkellä riittävän hyvin. Ideaalitasolla tosin levy-yhtiöt ja ylimääräiset palveluntuottajat voisi jättää pois, ja artisti voisi itse myydä kappaleensa esim. omalta kotisivultaan.

Mon, 11/2/2009 4:54 PM

102. Kuluttajille pitäisi ainakin tarjota mahdollisuus eri formaatteihin. MP3, VBR, FLAC jne.

Mon, 11/2/2009 4:52 PM

103. Mahd. halvalla ja helposti. Nykyiset maksulliset lataussivut ovat jo melkoisen hyviä, mutta jotenkin hommaa pitäisi saada vielä helpommaksi.

Mon, 11/2/2009 4:43 PM

104.

Mon, 11/2/2009 4:35 PM

105. En halua hankkia musiikkia digitaalisesti. Fyysisiä levyjä kiitos.

Mon, 11/2/2009 4:28 PM

106. nykynen o ollu ihan hyvä meinaa et joku ees jottai maksaa niist....tiätty sellane helppo spotifyn kaltane ratkasu misä kaikki ois käde ulottuvil ja artistitki sais jottai

Mon, 11/2/2009 4:25 PM

107. vähintään 44khz/16bit. varmuuskopion ottaminen mahdollista.

Mon, 11/2/2009 4:24 PM

108. Spotifyn kaltainen palvelu jossa on kattavampi haku ja _helppokäyttöinen_ osta tämä painike. Helppokäyttöisyydellä meinaan lähinnä sitä että musiikin voisi ostaa kertakirjautumisella samasta palvelusta missä sitä voisi myös kuunnella ilmaiseksi. Nykyään on helpompi ladata levy suoraan piratebaysta piraattina kun ruveta kikkailemaan kaikenmaailman verkkokauppojen kanssa.

Mon, 11/2/2009 4:10 PM

109. Spotify on tällä hetkellä hyvä palvelu mutta mainokset lisääntyneet radikaalisti ja yleensä mieluisalta artistilta ei löydy kuin muutama ralli. Lisää musiikkia, joku palvelu toiveille tms.

Mon, 11/2/2009 4:08 PM

110. mahdollisimman vaivattomasti ja ilman mainontaa tai liiallisia maksuja.

Mon, 11/2/2009 4:04 PM

111. rahat menisivät suoraan artistille/bändille

Mon, 11/2/2009 4:01 PM

112. ei mainoksia, ilmaista spotifyn kaltaisella tavalla monesta eri tyylilajista voisi kuunnella

Mon, 11/2/2009 3:57 PM

113. SPOTIFY kuvaa hyvin palvelua. ainoastaan spotifyn suppea katalogi vähentää sen käyttöä

Mon, 11/2/2009 3:53 PM

114. Ilmaiseksi :)

Mon, 11/2/2009 3:52 PM

115. Nyky formaatit ovat jo aika toimivia

Mon, 11/2/2009 3:45 PM

116. Ei ole mitään visiota sellaisesta. Tykkään musiikista, jota pystyn pitelemään kädessä (cd, vinyyli)

Mon, 11/2/2009 3:40 PM

117. Music as water, niinkuin kuvaillaan The Future of Music: Manifesto for the digital music revolution.

Mon, 11/2/2009 3:40 PM

118. Edullinen, selkeä sovellus ja hyvä tiedostolaatu. Haluan musiikin omaksi ja ilman käyttörajoituksia.

Mon, 11/2/2009 3:37 PM

119.

Mon, 11/2/2009 3:35 PM

120. Ensinnäkin täytyisi olla älyttömän kattava valikoima sekä uutta että vanhaa musiikkia, mutta periaatteessa mieluisin olisi sivusto jossa on käyttäjäkohtainen tili, jonne voi siirtää omalta tililtään rahaa. Näillä krediiteillä voisi sitten ostaa musiikkitiedostoja. Ja näiden täytyisi tietenkin olla erittäin halpoja, koska on ilmaisiakin vaihtoehtoja.

Mon, 11/2/2009 3:33 PM

121. Mahdollisimman halvalla ja mahdollisimman helposti.

Mon, 11/2/2009 3:31 PM

122. cd-laatuista musiikkia - kohtuullisen edullisesti

Mon, 11/2/2009 3:24 PM

123. spotify on aikalailla täydellinen

Mon, 11/2/2009 3:22 PM

124. Lähinnä DJ-setteinä. Joku portaali/levykaupan digitaalinen vastine yksittäisille raidoille on ihan jees, esim joku Deejay.de

Mon, 11/2/2009 3:21 PM

125. maksutta ja rajattomasti, kaikenkattavala valikoimalla, hyvällä laadulla ja nopeasti

Mon, 11/2/2009 3:20 PM

126.

Mon, 11/2/2009 3:20 PM

127. Lataamalla ilmaiseksi. Tuen / ostan sitten fyysisiä levyjä sen mukaan miten itse tykkään.

Mon, 11/2/2009 3:20 PM

128. Spotify paremalla valikoimalla ja latausmahdollisuudella tietysti ilmaiseksi.

Mon, 11/2/2009 3:19 PM

129. Jokin mistä voisi klikkaamalla kuunnella musiikkia.

Mon, 11/2/2009 3:18 PM

130. Maksuton, suuri määrä biisejä, ei mainoksia, mahdollisuus ladata itselleen ja kuunnella offlinenä

Mon, 11/2/2009 3:15 PM

131. Edellä mainitut tavat ovat toimivia, kuitenkin mieluiten niin, ettei musiikin kuuntelu vaadi nettiyhteyttä.

Mon, 11/2/2009 3:13 PM

132. Paha mennä sanomaan.

Mon, 11/2/2009 3:13 PM

133. internetistä mpkolmosina...

Mon, 11/2/2009 3:12 PM

134. Olisi olemassa tili, joka olisi suoraan suuressa musiikkikaupassa, josta saa kaiken musiinkin, eikä tarvitsisi erikseen näppäillä luottokortin numeroita yms. Siis menen www.musiikki.fi ja "googlaan" mitä haluan ja klikkaan, niin tietty summa vähenee tililtäni ja lasku tulee automaattisesti verkkopankkiin.

Mon, 11/2/2009 3:11 PM

135. Spotify

Mon, 11/2/2009 3:09 PM

136. yhteisöpalvelujen kautta, esim. facebook, keskustelufoorumit, spotify jne.

Mon, 11/2/2009 3:07 PM

137. samaan tapaan kuin ennenkin

Mon, 11/2/2009 3:03 PM

138. iTunes on hyvä, mutta valikoima monipuolisemmaksi ja vaihtoehdoksi kuukausimaksullinen optio kaikkeen katalogin musiikkiin

Mon, 11/2/2009 3:02 PM

139. Jotain spotifyn tyylistä

Mon, 11/2/2009 3:02 PM

140. Haluaisin ostaa koneelle joko FLAC tai muu loss less formaatissa saatavaa musiikkia

Mon, 11/2/2009 3:02 PM

141. kohtuu hinnalla ja hyvällä suhteella tekijöille menevän palkkion suhteen

Mon, 11/2/2009 2:52 PM

142. lataamalla, streamina ilmaiseksi

Mon, 11/2/2009 2:50 PM

APPENDIX E: COMMENTS FOR SURVEY QUESTION 13

1. Ehkä pienille levylafkoille, isoista en tiedä. Levy-yhtiön etu on toissijainen, jos jakelu kulut saadaan minimiin, niin silloinhan levy-yhtiötä ei välttämättä tarvita edes.

Thu 12/3/2009 1:55 PM

2. Jos tämä puhe musiikkibisneksen murrosvaiheesta pian oikeasti alkaa niin kyllä, se on realistista ja tarpeellista. Jokaiselle on varmasti oma paikkansa tässä musiikinalalla, mutta on vain aika miettiä parametrit uusiksi.

Thu 12/3/2009 9:13 AM

3. Kyllä ja ei.

se tarkoittaisi että levy-yhtiöt joutuisivat tuottamaan jotain rahanarvoistakin.

Wed, 11/25/2009 11:28 PM

4. Ei kannattavaa liiketaloudellisesti.

Mon, 11/16/2009 9:38 AM

5. Kyllä. Toki tilitykset artisteille ja levy-yhtiöille pitäisi olla tolkullisemmalla tasolla, mitä nyt esim. Spotifyn suhteen on huhuttu.

Sun, 11/15/2009 11:02 AM

6. Levy-Yhtiöille voi olla, mutta artisteille ehkä ei.

Sat, 11/14/2009 10:21 PM

7. En

Sat 11/14/2009 4:08 PM

8.

Thu 11/12/2009 4:08 PM

9.

Wed, 11/11/2009 9:37 PM

10. Tietenkin. Mutta tuskin näin tapahtuu ainakaan isoissa levy-yhtiöissä, sillä "kopiointiriski" on liian suuri.

Wed, 11/11/2009 0:56 PM

11. En usko mutta suuret levy-yhtiöt on vitumoistaa paskaa.

Tue, 11/10/2009 6:00 PM

12. Mikäli kovaushinnat ovat huomattavasti suurempia, kuin Sakara recordsin taannoin ilmoittamat. Nykyisellään lähinnä vitsi.

Tue, 11/10/2009 1:30 PM

13. Riippuu varmaankin siitä, syrjäyttäisikö tosiasiallisesti muut kustantajan tulonmuodostuskeinot.

Tue 11/10/2009 10:35 AM

14. Jaa'a, mutta toistaiseksi vaikuttaa siitä että levy-yhtiöt ei digikamalla juuri leiville lyö. Saas nähdä.

Tue, 11/10/2009 2:38 AM

15. Kyllähän se nytten niin toimii. Jos puhutaan suoratoistosta niin tarvitaanko siihen enään välttämättä juuri "levy-yhtiötä"?

Mon, 11/9/2009 10:09 PM

16. en

Mon, 11/9/2009 8:31 PM

17. kait

Mon, 11/9/2009 6:56 PM

18. Ei todellakaan.

Mon, 11/9/2009 5:51 PM

19. Kyllä.

Mon, 11/9/2009 5:39 PM

20. palvelu pitäisi olla sellainen, jossa palkkiot menisivät kohtuullisesti myös musiikin tekijöille ja pienemmille levy-yhtiöille.

Mon, 11/9/2009 4:07 PM

21. Minusta se on hyväksi jos musiikin tunnettuvuus leviää internetin avulla, jolloin levyjä saatetaan ostaa enemmän.

Mon, 11/9/2009 3:29 PM

22. Kai Spotify on realistinen, koska kerta on olemassa. Tosin saas nähdä, miten realistisuuden käy, jos homma jatkuu nykyisellään, eli yhtiöiden ja artistien saama korvaus on aivan mitätön.

Mon, 11/9/2009 3:14 PM

23. Kyllä, sitähän ne haluavat. Olen kyllä sitä mieltä että nykyiset cd levytki tulisi pakata tyylikkäisiin pahvikansiin, muovia on niin saatanasti joka kolkassa että se kuvottaa.

Mon, 11/9/2009 2:54 PM

24. Kyllä.

Mon, 11/9/2009 2:37 PM

25. Artistin ja levy-yhtiön on saatava riittävä korvaus digitaalisestakin musiikista.

Mon, 11/9/2009 2:26 PM

26.

Mon, 11/9/2009 2:25 PM

27. Kyllä, pieni osa voitosta menee automaattisesti levy-yhtiölle.

Mon, 11/9/2009 2:14 PM

28. Kyllä

Mon, 11/9/2009 2:13 PM

29. Pakko olla. Muussa tapauksessa haen musiikkini laittomasti vertaisverkosta, tai olen hankkimatta ollenkaan.

Mon, 11/9/2009 2:09 PM

30.

Mon, 11/9/2009 1:56 PM

31. Pienen tallaajan on vaikea ymmärtää levy-yhtiöiden rahanahneutta, mutta streamaaminen vähentäisi (ja vähentää jo nytkin) ilmiötä nimeltä waretus.

Mon, 11/9/2009 1:32 PM

32. En usko, että olisi kovinkaan kannattavaa toimintaa. Ja Spotifyssäkin on vissiin ollut artistien suunnalta tyytymättömyyttä maksettuihin rojalteihin, joten saas nähdä kuinka käy.

Mon, 11/9/2009 1:25 PM

33. Ei sellaisenaan välttämättä. Levy-yhtiötkin ovat muutamaa poikkeusta lukuun ottamatta ahtaalla näinä aikoina. Spotify on hyvä pelinavaus, mutta ei vielä valmis konsepti. Kehitettävää on...

Mon, 11/9/2009 1:21 PM

34. Pienille levy-yhtiöille ehkä, isoille ei.

Mon, 11/9/2009 1:18 PM

35. Jos käyttäjiä olisi tarpeeksi, niin kyllä.

Mon, 11/9/2009 1:09 PM

36. Ehkä levy-yhtiölle, mutta entä artisti?

Mon, 11/9/2009 0:58 PM

37. Kuvailemani palvelun ei tarvitse olla realistinen levy-yhtiöille tai heidän liiketoiminnalleen. Levy-yhtiöiden aika on ohi.

Kuvailemani palvelu on realistinen ARTISTEILLE; oman kokemukseni perusteella ihmiset, jotka lataavat Internetistä musiikkia tutustuakseen erilaiseen musiikkiin, ovat kiinnostuneita musiikista, ja löytävät täten yhtyeiden keikoille. Monet, kuten minä, ostavat vielä levyjäkin jos niistä pitävät. 90-lukuisen levymyynnin aika on myös ohi, tulevaisuudessa muusikot tulevat nähdäkseni tienaamaan vain keikoilla.

Mon, 11/9/2009 0:57 PM

38. Ei levy-yhtiölle, mutta artisteille kyllä.

Mon, 11/9/2009 0:48 PM

39. Kyllä

Mon, 11/9/2009 0:42 PM

40.

Sun, 11/8/2009 6:13 PM

41. kyllä

Fri, 11/6/2009 1:30 PM

42. eikai

Thu, 11/5/2009 1:50 PM

43. ei.

Thu, 11/5/2009 0:26 AM

44. Eiköhän :)

Wed, 11/4/2009 3:03 PM

45. En.

Wed, 11/4/2009 10:30 AM

46.

Tue, 11/3/2009 11:55 PM

47. Ihan varmasti!

Tue, 11/3/2009 11:54 PM

48.

Tue, 11/3/2009 10:22 PM

49. en

Tue, 11/3/2009 8:55 PM

50. Sehän on jo olemassa!

Tue, 11/3/2009 8:27 PM

51. kyllä

Tue, 11/3/2009 7:04 PM

52.

Tue, 11/3/2009 6:47 PM

53. ei, levy-yhtiöt ovat kuoleva bisnes. Uudet jakeluyhtiöt tulevat tilalle.

Tue, 11/3/2009 6:14 PM

54. Kyllä koen. Uskon että hyvinkin suuri osa musiikin kuluttajista käyttäisi palvelua.

Tue, 11/3/2009 4:37 PM

55. En jaksa alkaa pohtimaan tätä nuin suurelta kantilta. Olisi se tietyillä ehdoilla varmaan?

Tue, 11/3/2009 2:31 PM

56. artistit pitäisivät itse sivuja yllä ja hylkäisivät levy yhtiöt, eli ei ja joo

Tue, 11/3/2009 1:34 PM

57. Vanha malli on toiminut tähti-systeemin hyväksi, joten en näe siinä paljoakaan puolustettavaa. Uskon long-tail teoriaan, mutta myös siihen että lukuisten genrejen ja pirstaloutuneiden yleisöjen aikakaudella liiketoiminta levy-yhtiöillä muuttaa. Uskon, että 'hyvät jutut' joita voi olla monenlaisia löytävät yleisönsä myös tulevaisuudessa. Alalle on liikaakiin tunkua, joten kaikki eivät voi tulevaisuudessakaan elättää itseensä musiikkia julkaisemalla.

Tue, 11/3/2009 11:00 AM

58. Kyllä.

Tue, 11/3/2009 10:40 AM

59. en

Tue, 11/3/2009 10:33 AM

60. En.

Tue, 11/3/2009 10:06 AM

61. Kyllä

Tue, 11/3/2009 9:43 AM

62.

Tue, 11/3/2009 8:40 AM

63.

Tue, 11/3/2009 2:26 AM

64. Johan toki.

Tue, 11/3/2009 1:20 AM

65. je

Tue 11/3/2009 1:02 AM

66.

Tue, 11/3/2009 0:32 AM

67.

Tue, 11/3/2009 0:31 AM

68. En tiedä, ehkä. Tämäntyylistä on jo tehty mm. vinyylilevyjen kohdalla, ostat levyn -> saat latauskoodin mp3:siin.

Tue, 11/3/2009 0:18 AM

69. toki

Mon, 11/2/2009 11:41 PM

70. Kyllä. Tällä hetkellä ongelmana musiikin ostamisessa itselleni on, että biisien esikuuntelu myyjien omissa palveluissa on verrattain työlästä. Käytän Spotifyä esikuunteluun ja ostan sen perusteella muualta, mutta Spotifyn katalogin kattavuudessa on vielä toivomisen varaa marginaalisemman musiikin osalta. Lisäksi Spotifyn hakutoiminnot eivät ole kovin kehittyneitä, esim. iTunesin Geniuksen tapainen (ja yhtä hyvin toimvia) suosittelupalvelu toisi paljon lisäarvoa.

Mon, 11/2/2009 11:21 PM

71. en

Mon, 11/2/2009 11:16 PM

72.

Mon, 11/2/2009 11:15 PM

73. kyllä.

Mon, 11/2/2009 11:08 PM

74. En.

Mon, 11/2/2009 11:04 PM

75. Kyllä, mutta ei nykyisellä kulurakenteella ja tulojaolla.

Mon, 11/2/2009 10:32 PM

76. Tuskin. Vrt tekijänoikeuslait kopiointiestot jne. Mutta mielekästä musadiggareille.

Mon, 11/2/2009 9:53 PM

77. en

Mon, 11/2/2009 9:32 PM

78. Kyllä.

Mon, 11/2/2009 9:21 PM

79. eiköhän

Mon, 11/2/2009 8:49 PM

80.

Mon, 11/2/2009 8:49 PM

81. kai

Mon, 11/2/2009 8:45 PM

82. Levy-yhtiöillä ei ole muuta vaihtoehtoa kuin höllentää otettaan musiikintekijöistä ja -kuuntelijoista. Ovat käärineet miljoonavoittoja artistien selkänahasta jo vuosikausia.

Mon, 11/2/2009 8:27 PM

83.

Mon, 11/2/2009 8:18 PM

84. Paremmin kuin muut

Mon, 11/2/2009 8:09 PM

85. Musiikkiteollisuus saisi kuolla ideologiana pois

Mon, 11/2/2009 8:00 PM

86. en tiedä

Mon, 11/2/2009 7:55 PM

87. En.

Mon, 11/2/2009 7:47 PM

88. Khyyl

Mon, 11/2/2009 7:34 PM

89. kyllä koen

Mon, 11/2/2009 7:29 PM

90.

Mon, 11/2/2009 7:23 PM

91.

Mon, 11/2/2009 7:13 PM

92. en

Mon, 11/2/2009 6:26 PM

93. ei

Mon, 11/2/2009 6:08 PM

94. ei

Mon, 11/2/2009 5:46 PM

95. Uskon kyllä että spotifyn kaltainen palvelu antaa ainakin vähän tuottoa levy-yhtiöille.

Mon, 11/2/2009 5:32 PM

96. Kyllä

Mon, 11/2/2009 5:24 PM

97. Aivan varmasti.

Mon, 11/2/2009 5:11 PM

98. ihan sama

Mon, 11/2/2009 5:10 PM

99. No ei siitä ainakaan mitään haittaa ole. Muuten ne biisit waretetaan jos haluaa kuunnella niitä muullakin kuin levysoittimella kotona tai baareissa.

Mon, 11/2/2009 5:04 PM

100. toivottavasti

Mon, 11/2/2009 5:04 PM

101. Kyllä ja Ei.

Mon, 11/2/2009 4:54 PM

102. Mikä ettei? Musiikin convertoiminen n. 8 eri muotoon vie todella vähän aikaa.

Mon, 11/2/2009 4:52 PM

103. Joop. Sama ku nykyään, mut sivuja pitäs vähän viilata.

Mon, 11/2/2009 4:43 PM

104.

Mon, 11/2/2009 4:35 PM

105. Toiminut ja tulnee toimimaan.

Mon, 11/2/2009 4:28 PM

106. kyl

Mon, 11/2/2009 4:25 PM

107. kyllä. en osta netistä musiikkia jollei laatu ole riittävä, ja luulen että moni ajattelee samoin.

Mon, 11/2/2009 4:24 PM

108. Ehkä.

Mon, 11/2/2009 4:10 PM

109. Se on heidän tehtävänsä suunnitella se toimivaksi nii asiakkaille kuin heille.

Mon, 11/2/2009 4:08 PM

110. en

Mon, 11/2/2009 4:04 PM

111. ehkä. en oikeastaan usko.

Mon, 11/2/2009 4:01 PM

112.en

Mon, 11/2/2009 3:57 PM

113. siis realistinen kyllä että spotify maksaa könttäsumman levy-yhtiölle, mutta koko levy-yhtiö nykymuodossaan pitäisi mielestäni uudistaa

Mon, 11/2/2009 3:53 PM

114. En. Liiketoiminta ei ole realistista.

Mon, 11/2/2009 3:52 PM

115. Joillekin pienille levy-yhtiöille uudet jakelutavat voivat olla hyvinkin toimivia, mutta suurimmaksi osaksi en usko että artistit tai levy-yhtiöt saavat sitä korvausta myytävästä musiikista mitä heille kuuluisi.

Mon, 11/2/2009 3:45 PM

116.

Mon, 11/2/2009 3:40 PM

117. Kyllä. Nykyinen malli levy-yhtiöille on epärealistinen.

Mon, 11/2/2009 3:40 PM

118. Ehdottomasti

Mon, 11/2/2009 3:37 PM

119.

Mon, 11/2/2009 3:35 PM

120. Ei sellaisenaan. Jonkinlaista oheistuottoa täytyisi olla, esim. merchandisingin kautta.

Mon, 11/2/2009 3:33 PM

121. Kyllä.

Mon, 11/2/2009 3:31 PM

122. kyllä, koska cd on kuolemassa pois

Mon, 11/2/2009 3:24 PM

123. koen

Mon, 11/2/2009 3:22 PM

124. Tottakai. Levy-yhtiöiden tulisi vähentää työntekijöitä/byrokratiaa ja toimia lähinnä markkinointikanavina yhtyeiden Live-keikoille. Nykyään liian moni ihminen tekee levy-yhtiöiden listoilla musiikilla pelkkää bisnestä sen sijaan, että keskityttäisiin siihen itse musiikkiin.

Mon, 11/2/2009 3:21 PM

125. en

Mon, 11/2/2009 3:20 PM

126.

Mon, 11/2/2009 3:20 PM

127. En tiedä, eikä kiinnosta. Pienet levy-yhtiöt tulevat olemaan elinvoimaisimpia tulevaisuudessa ja heitä minäkin tuen.

Mon, 11/2/2009 3:20 PM

128. En.

Mon, 11/2/2009 3:19 PM

129. Levy-yhtiöillä on vaikeaa kun nykyajannuoriso latailee niitä laittomasti googlesta.

Mon, 11/2/2009 3:18 PM

130. Kyllä musiikki palveluna ja promotionaalisena tuotteena, ei maksullisena tuotteena

Mon, 11/2/2009 3:15 PM

131. Ei välttämättä, isojen levy-yhtiöiden aika on ohi.

Mon, 11/2/2009 3:13 PM

132. Uskon, että digijulkaisujen myötä suurin osa levy-yhtiöistä kuihtuu kasaan... ellei nyt levy-yhtiölle keksitä muuta käyttöä kuin masteroinnin ja markkinoinnin kustantaminen.

Mon, 11/2/2009 3:13 PM

133. No ehkä...

Mon, 11/2/2009 3:12 PM

134. kyllä

Mon, 11/2/2009 3:11 PM

135. Tuntuu olevan jo

Mon, 11/2/2009 3:09 PM

136. kyllä

Mon, 11/2/2009 3:07 PM

137. x

Mon, 11/2/2009 3:03 PM

138. kuukausimaksullisuus ja rajaton käyttö iTunesin katalogin musiikille kuulostaa epärealistiselta

Mon, 11/2/2009 3:02 PM

139. Tuskin

Mon, 11/2/2009 3:02 PM

140. Kyllä koska tämä vastaa periaatteessa CD levyjen myyntiä mutta ilman fyysistä levyä

Mon, 11/2/2009 3:02 PM

141. koen

Mon, 11/2/2009 2:52 PM

142. ilmainen musiikki toimii hyvänä promona, tulot keikkailusta

Mon, 11/2/2009 2:50 PM

APPENDIX F: COMMENTS FOR SURVEY QUESTION 14

1.

Thu 12/3/2009 1:55 PM

2. Hyvä ja kiinnostava aihevalinta opinnäytetyölle!

Thu 12/3/2009 9:13 AM

3.

Wed, 11/25/2009 11:28 PM

4.

Mon, 11/16/2009 9:38 AM

5.

Sun, 11/15/2009 11:02 AM

6.

Sat, 11/14/2009 10:21 PM

7.

Sat 11/14/2009 4:08 PM

8.

Thu 11/12/2009 4:08 PM

9.

Wed, 11/11/2009 9:37 PM

10.

Wed, 11/11/2009 0:56 PM

11.

Tue, 11/10/2009 6:00 PM

12. "Ilman muuta kanava, mitä kautta musiikkia tulee myös saada hankittua. Kuitenkin muusikoiden ja levy-yhtiöiden oikeuksia teoksiin ei saa polkea."

Tue, 11/10/2009 1:30 PM

13.

Tue 11/10/2009 10:35 AM

14.

Tue, 11/10/2009 2:38 AM

15.

Mon, 11/9/2009 10:09 PM

16.

Mon, 11/9/2009 8:31 PM

17.

Mon, 11/9/2009 6:56 PM

18.

Mon, 11/9/2009 5:51 PM

19.

Mon, 11/9/2009 5:39 PM

20.

Mon, 11/9/2009 4:07 PM

21.

Mon, 11/9/2009 3:29 PM

22. Jäi epäselväksi, että kun tilaan CD-levyjä esim. play.com:sta, onko silloin kyseessä "digitaalisen musiikin hankkiminen" Internetistä.

Mon, 11/9/2009 3:14 PM

23.

Mon, 11/9/2009 2:54 PM

24.

Mon, 11/9/2009 2:37 PM

25.

Mon, 11/9/2009 2:26 PM

26.

Mon, 11/9/2009 2:25 PM

27.

Mon, 11/9/2009 2:14 PM

28.

Mon, 11/9/2009 2:13 PM

29.

Mon, 11/9/2009 2:09 PM

30.

Mon, 11/9/2009 1:56 PM

31. Itse olen Spotifyn asentamisen ja käytön aloittamisen jälkeen lopettanut kokonaan internetistä laittomasti ladattavan musiikin hakemisen. Levy-ostokset sen sijaan ovat kasvaneet, koska voin Spotifystä kuunnella ensin, millaista matskua on luvassa.

Mon, 11/9/2009 1:32 PM

32.

Mon, 11/9/2009 1:25 PM

33.

Mon, 11/9/2009 1:21 PM

34. Kännykän musiikinkuuntelumahdollisuus on radio, ihan vaan siltä varalta sanoin ettei vääristy tilastointi.

Mon, 11/9/2009 1:18 PM

35.

Mon, 11/9/2009 1:09 PM

36.

Mon, 11/9/2009 0:58 PM

37.

Mon, 11/9/2009 0:57 PM

38.

Mon, 11/9/2009 0:48 PM

39.

Mon, 11/9/2009 0:42 PM

40.

Sun, 11/8/2009 6:13 PM

41.

Fri, 11/6/2009 1:30 PM

42.

Thu, 11/5/2009 1:50 PM

43.

Thu, 11/5/2009 0:26 AM

44.

Wed, 11/4/2009 3:03 PM

45.

Wed, 11/4/2009 10:30 AM

46.

Tue, 11/3/2009 11:55 PM

47. Ihan turha nillittää laittomista lautauksista jos julkastaan pääasiassa pelkkää paskaa...! Äänitteiden äänenlaatuun (mm. dynamiikkaan) pitäisi kiinnittää enemmän huomiota. Kaikki ei kuuntele musiikkia automankasta...

Tue, 11/3/2009 11:54 PM

48.

Tue, 11/3/2009 10:22 PM

49.

Tue, 11/3/2009 8:55 PM

50.

Tue, 11/3/2009 8:27 PM

51. En pidä musiikin ostamisesta digitaalisena koska itsestäni on "outoa" ostaa jotain jota et voi fyysisesti omistaa...

Tue, 11/3/2009 7:14 PM

52.

Tue, 11/3/2009 6:47 PM

53.

Tue, 11/3/2009 6:14 PM

54.

Tue, 11/3/2009 4:37 PM

55.

Tue, 11/3/2009 2:31 PM

56.

Tue, 11/3/2009 1:34 PM

57.

Tue, 11/3/2009 11:00 AM

58.

Tue, 11/3/2009 10:40 AM

59.

Tue, 11/3/2009 10:33 AM

60.

Tue, 11/3/2009 10:06 AM

61.

Tue, 11/3/2009 9:43 AM

62.

Tue, 11/3/2009 8:40 AM

63.

Tue, 11/3/2009 2:26 AM

64.

Tue, 11/3/2009 1:20 AM

65.

Tue 11/3/2009 1:02 AM

66.

Tue, 11/3/2009 0:32 AM

67.

Tue, 11/3/2009 0:31 AM

68.

Tue, 11/3/2009 0:18 AM

69.

Mon, 11/2/2009 11:41 PM

70. Mainosrahoitteisuus on yliarvostettua palveluiden rahoittamisessa. Nykyjärjestely tuskin pitemmän päälle tuottaa hyvää tulosta sen enempää mainostajille kuin kuluttajillekaan kun viime mainitut lähinnä yrittävät mahdollisimman aktiivisesti vältellä mainoksia.

Mon, 11/2/2009 11:21 PM

71.

Mon, 11/2/2009 11:16 PM

72.

Mon, 11/2/2009 11:15 PM

73. itselleni digitaalinen musiikki ei tule koskaan korvaamaan perinteisempiä ääniteformaatteja.

Mon, 11/2/2009 11:08 PM

74.

Mon, 11/2/2009 11:04 PM

75.

Mon, 11/2/2009 10:32 PM

76.

Mon, 11/2/2009 9:53 PM

77.

Mon, 11/2/2009 9:32 PM

78. Hankin musiikkia myös vinyylinä.

Mon, 11/2/2009 9:21 PM

79. onnea matkaan

Mon, 11/2/2009 8:49 PM

80.

Mon, 11/2/2009 8:49 PM

81.

Mon, 11/2/2009 8:45 PM

82.

Mon, 11/2/2009 8:27 PM

83.

Mon, 11/2/2009 8:18 PM

84.

Mon, 11/2/2009 8:09 PM

85. Huomattava osa musiikistani on yhä oikeina, isoina, mustina levyinä.

Mon, 11/2/2009 8:00 PM

86.

Mon, 11/2/2009 7:55 PM

87. Vinyyli kunniaan!

Mon, 11/2/2009 7:47 PM

88.

Mon, 11/2/2009 7:34 PM

89.

Mon, 11/2/2009 7:29 PM

90.

Mon, 11/2/2009 7:23 PM

91.

Mon, 11/2/2009 7:13 PM

92.

Mon, 11/2/2009 6:26 PM

93.

Mon, 11/2/2009 6:08 PM

94. En osta enkä usko että tulen ostamaan digitaalista musiikkia.

Mon, 11/2/2009 5:46 PM

95.

Mon, 11/2/2009 5:32 PM

96.

Mon, 11/2/2009 5:24 PM

97.

Mon, 11/2/2009 5:11 PM

98.

Mon, 11/2/2009 5:10 PM

99.

Mon, 11/2/2009 5:04 PM

100.

Mon, 11/2/2009 5:04 PM

101.

Mon, 11/2/2009 4:54 PM

102.

Mon, 11/2/2009 4:52 PM

103. Kyllä se kiinteä levy kätösessä lämmittää silti paljon enemmän mieltä, kuin digitaalisesti ostettu. Netistä tulee hommattua lähinnä vain levyjä, mitä ei julkaista laisinkaan kiiteänä lättynä.

Mon, 11/2/2009 4:43 PM

104.

Mon, 11/2/2009 4:35 PM

105.

Mon, 11/2/2009 4:28 PM

106.

Mon, 11/2/2009 4:25 PM

107.

Mon, 11/2/2009 4:24 PM

108.

Mon, 11/2/2009 4:10 PM

109.

Mon, 11/2/2009 4:08 PM

110.

Mon, 11/2/2009 4:04 PM

111.

Mon, 11/2/2009 4:01 PM

112.

Mon, 11/2/2009 3:57 PM

113. "isot levy-yhtiöt ovat ongelma alalla:

http://www.negativland.com/albini.html

(the problem with music-artikkeli"

Mon, 11/2/2009 3:53 PM

114.

Mon, 11/2/2009 3:52 PM

115.

Mon, 11/2/2009 3:45 PM

116. Minulla on palvelu joka vastaa tarpeitani, mutta se ei ole "internetpalvelu". Virallisista ja kaupallisista palveluista ei löydy minunlaista musiikkia tahtomallani laadulla.

Mon, 11/2/2009 3:40 PM

117.

Mon, 11/2/2009 3:40 PM

118.

Mon, 11/2/2009 3:37 PM

119.

Mon, 11/2/2009 3:35 PM

120.

Mon, 11/2/2009 3:33 PM

121.

Mon, 11/2/2009 3:31 PM

122.

Mon, 11/2/2009 3:24 PM

123.

Mon, 11/2/2009 3:22 PM

124.

Mon, 11/2/2009 3:21 PM

125.

Mon, 11/2/2009 3:20 PM

126.

Mon, 11/2/2009 3:20 PM

127.

Mon, 11/2/2009 3:20 PM

128.

Mon, 11/2/2009 3:19 PM

129.

Mon, 11/2/2009 3:18 PM

130. Jos haluat asiasta lisää infoa FINRG Recordings levy-yhtiön näkökulmasta, ota yhteyttä.

Mon, 11/2/2009 3:15 PM

131.

Mon, 11/2/2009 3:13 PM

132.

Mon, 11/2/2009 3:13 PM

133.

Mon, 11/2/2009 3:12 PM

134.

Mon, 11/2/2009 3:11 PM

135.

Mon, 11/2/2009 3:09 PM

136.

Mon, 11/2/2009 3:07 PM

137.

Mon, 11/2/2009 3:03 PM

138. 5v kuluttua nähdään mihin suuntaan musiikkipalveluiden myynti menee

Mon, 11/2/2009 3:02 PM

139.

Mon, 11/2/2009 3:02 PM

140.

Mon, 11/2/2009 3:02 PM

141.

Mon, 11/2/2009 2:52 PM

142.

Mon, 11/2/2009 2:50 PM