



LUND UNIVERSITY

# Women Who Listen

*What Finnish and English Speakers Hear in Sweden*

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## ABSTRACT

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Media, technology and globalization are the key words in academic contemporary consumer and cultural research going on today. From these ideas, many different research directions could diverge. This thesis explores the listening habits of female, native Finnish and English speakers living in Sweden who are within the age groups of 20's to 40's. Focusing on media, technology, and mobile world citizens, this explores their use of radio, MP3, CD, and media technologies both in their native language and in Swedish. The radio discussed relates primarily to public radio stations: Sveriges Radio (SR) and National Public Radio (NPR). The media choices these women opt for helps to create a picture of what their needs are. Analyzing these habits starts by building a picture of the situations around which these women choose to listen to what and how. From this picture, insight is gained into how technology and media may better serve these populations of diaspora within these ages. Utilizing interviews, design games, and this researcher's first person experiences, as research techniques, differences between Finnish and American listeners were found. I use ideas like history, memory, nostalgia, identity, and anticipation to analyze the data collected. From this, I draw several different conclusions about age, lifestyle and language and what affect each of these has on the informants listening habits in Sweden. This then concludes with some suggestions for the technology and media sectors, which may contribute, to the groups listening habits.

Keywords: Women consumers, Finnish, English, Swedish, language, radio, Internet, listening habits, music, NPR, SR.

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## *Women Who Listen: What Finnish and English Speakers Hear in Sweden*

As a native English speaker in Sweden, when I put in my iPod earphones, I scroll through the different podcasts I have downloaded to my MP3 player. Though there are many to choose from, millions possibly, I have “I Love Movies,” “NPR All Songs Considered,” “NPR Shuffle,” “NPR Wait, Wait, Don’t Tell Me,” “Old Time Radio Thrillers,” “P3 Planet,” “SRI Radio Sweden,” “Stuff You Should Know” and “This American Life.” Out of these, only two are Swedish, one of which is conducted in English. Despite the fact that I should be listening to more Swedish content, and learning more about Sweden since I live in Sweden, I take the easy way out and click one of the American podcasts instead. I have made changes to my listening habits since moving to Sweden but even after this project, in which I looked at the Swedish media available, I will probably delete the Swedish produced podcasts and go back to my routine of listening to American podcasts.

### **INTRODUCTION**

The aim of applied cultural analysis is to take the attributes and strengths from the social sciences, of analytical-thinking, observation, and theory, and combine it with the marketing/business tools of trend spotting, applicability and entrepreneurship to form a new discipline. In this discipline, analysis can be applied to peoples actions in different situations, resulting in analyzed, formulated and thought-out solutions based on people’s innermost feelings and motivations. Though companies may have data in black and white, we attempt to go beyond the ‘clicks on the keyboard’ and find the motivations for the clicks. In this case the question becomes: How are non-native women in Sweden practicing and using “listening media?”

Originally, this thesis was proposed with a professional partner and with the subject being given as “Women and Radio.” It was then discovered that this more specifically dealt with Sveriges Radio (Swedish Radio), more commonly known as SR. As the project progressed, the professional partner was unable to fulfill any role in this research, so the focus shifted in a more personal direction, from radio and general females listeners, to any multi-media use and English-speaking women. Thereby studying women like myself, American immigrants in Sweden. To further highlight

the behaviors of this group, a similar immigrant group was useful for comparison. The second group should be able to access a more than average amount of media in their own language and fall on this line of “immigrant/non-immigrant.” If looking for a similarly represented group in Sweden, there is a large population of Finns in Sweden and they have a strong cultural standing in Sweden. Their language is not linguistically related to Swedish, but they have access to Finnish content provided by Swedish media including an entire radio station devoted to Finnish, Sisuradio. Similar to English, one can see in Sweden that content in Finnish is more available than other languages used among immigrants to Sweden. Therefore, these two groups became the basis of three months of research. The following is a result of this research.

### *Problem Area*

Technology is traditionally thought of as a ‘male’ arena, however, it is becoming common for women to adopt multi-media technologies. There are constantly ongoing changes in technological innovations like the Internet, digital media, MP3 players, in addition to the historical span of technologies like CDs and LP records. In this respect, where and why are women adopting these technologies? Women in their 20’s to 40’s are aware of the different technological choices available while still able to remember what came before. Within these age ranges, women may be in school and planning to study in another country, they may have children, or plan to settle into Swedish life. While the needs and various issues of many immigrant groups are addressed in Sweden, two groups, Finns and people from English speaking countries, are perhaps not even considered immigrants. As Morley & Robins discuss, there is an idea of “Europe” versus “others” (1995). They continue that this idea of European homogeneity often turns into: white, Christian, and relatively middle or upper class, whereas, others become: non-white, non-Christian and poor (Morley & Robins, 1995). So under these guidelines both Americans and Finns may be considered “European” and not as an immigrant “other.” Being European, or in the case of Americans, of European decent, means that one is a citizen of the majority. Even if one is not Swedish, life shouldn’t be as difficult as it is for the “others.” It is in this way that Finns and Americans are immigrants and yet non-immigrants.

Finns in Sweden, though different in some ways, move over the borders without much consequence to Swedes. With a strong history and connection to Sweden, Finns

learn Swedish in school and there are still large pockets of Swedish speaking communities in Finland today. Geographically, Finns are not far from their home country, perhaps culturally they are not far either. However, linguistically, Finnish strongly differs from Swedish, far more than, for example, English. Finnish belongs in the same linguistic family as Estonian and Hungarian, whereas English and Swedish have the same Germanic linguistic roots. But because of the strong historical links between Sweden and Finland, Finns are considered a minority group and have gained official minority status and rights to media content in Finnish since the year 2000 (Kälvemark & Laitien, 2009). Even before, they were not usually thought of as immigrants, but as a minority group. According to an article by SR, more than every fourteenth inhabitant in Sweden has first, second or third generation Finnish roots (Kälvemark & Laitien, 2009). In some cities the “Finnish” population is as high as one in three (Kälvemark & Laitien, 2009). In this way, Finns in Sweden are very close to Finland and their native tongue without having to strain to find it. This includes the SR channel discussed above and devoted entirely to Finnish called Sisuradio. If we think about groups of the Finnish minority living in Sweden with access to Finnish media content, perhaps radio and other media are being used to reinforce and rebuild Finnish language and culture. Not being a very widely used language in the world, perhaps Finns feel it is more important to utilize Finnish-speaking media to maintain their language and culture. It may be that Sisuradio is helping to build and maintain “Finnishness” in Sweden. I would imagine that Finns are using Sisuradio and other avenues to listen to Finnish content and share this content within their families and communities much as Swedes might discuss the latest news from Sveriges Radio P-1 or as Americans discuss NPR (National Public Radio). So then, how are Finns in Sweden using the different medias available and how much of it has to do with a search to find Finnish content?

A second group of people generally not given much consideration as an immigrant group is Anglophones. Since much of the world thinks of English a major international language and finding content in English is quite easy, the native English speaker is not considered in discussions of diaspora, longing for the homeland or specialized aid. When searching for literature on this subject for use in this paper, many articles mentioned English diaspora as either historical, as in colonization by the British, the business sector of English speaking natives (Ex-Pats) or other peoples



using English to represent something else (i.e. non-native English speakers expressing themselves through Poetry in English). The literature on a subject such as this is lacking. As a major world language, perhaps Anglophones are seen as a global linguistic majority and therefore not considered as diaspora in other countries. This is true of Sweden as well. A plethora of English speaking television shows, movies, literature and music are available in Sweden. This includes a section of Sveriges Radio for international listeners called Swedish Radio International. This group of immigrants does not have to try very hard to find content in their own language.

Having lived previously in Japan and longing to find some media with English content, I recognize how lucky I am in Sweden to find the same television shows as at “home.” Many English-speaking people also have an advantage of often emigrating by choice and are not generally lacking financially <sup>1</sup> as with other immigrant groups. This is also generally true of Finns. So, as with Finns, how do native English speakers use different types of media to search for English content?

Even if these groups live in relative media closeness to their mother tongue, they carry memory, nostalgia and identity of their homeland and may long for it. An underrated concept when researching consumer habits is, nostalgia. Holbrook (1993) discusses the effects of nostalgia on movie audiences but he also notes the lack of nostalgia’s use in the scrutiny of music consumption. This concept is useful when discussing not only age, but also diaspora. It is often related to older generations longing for the “good old days” but it is easily applied to people living away from “home.” Morley & Robins (1995) discuss the German *heimat* (home) and identity, wherein they reference Rustin and his arguments for people’s increasing need for “some expressive relationship to the past” and how we desire associations with our cultural nodes and communities (p. 87). They continue to discuss this idea in relation to Europe: “...that they feel it is only in the sense of nationhood that one can feel truly ‘at home’” (Morley & Robins, 1995, p. 88). They go on to explain that the longing for home is quite baseless as the past can never truly be grasped, but distance may still strengthen the longing. In which case, could it be that Finns could turn out to be less “homesick” than Americans because of geographic distance?

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<sup>1</sup> This is not being applied to student life, but rather country specific economic hardships.

After conducting several interviews, it came to my attention that few informants knew much about the radio stations in Sweden and/or the radio at all. That is not to say that SR is not popular, it is. In the statistics listed under the heading *Technological Evolution*, one can see that nearly half of the population living in Sweden listen to SR and 46% of those listeners are women (Haraldsson & Eriksson, 2010). The two email interviews conducted with Swedish women working in radio indicated that they were often listening to the radio besides it being part of their work (E. Asserback, personal communication, March 22<sup>nd</sup>, 2010, M. Dietrichson, personal communication, March 17<sup>th</sup>, 2010). But of the female informants, myself included, radio or more specifically, SR was not well known or used. This coupled with the corporate partners dropping out, caused me to shift focus, looking at the general listening mediums to see if there is a place in these women's lives for radio and if not, what mediums are they using? What is the role of SR in these women's lives? What other mediums of technology are they using to listen? What are they searching for? What are the determining factors in their listening habits? How much has to do with the language barriers and how much has to do with a longing for "home?"

This research will look into the situation surrounding these women. It will begin by outlining the research question used. It will delve into current research, cultural histories, and the different technologies today. Using different types of field research and applying different methodologies, it will scrutinize women's listening habits and the mediums of their use. It will conclude with some practical applications from the analysis and recommend areas of further research possibilities.

## CHAPTER 1: RESEARCH QUESTION

What do women listen to? What do they listen for? Which associations do they have with radio? What drives one to turn on the radio instead of using another medium? How and why do they choose music and use it? I will explore these questions in relation to the different mediums available like radio, Internet radio, Spotify, MP3 players, Television and CDs. There seems to be a strong media focus on the younger generations already through things like MTV and different websites, so I would like to focus on the slightly older ages of 20 to 45. What do these women want to hear? How are the news stories being received? What kind of radio do they want? In

relation to these questions, what effect, if any, has technology had on their experiences?

To put this in a more concise manner: In this paper I will look at the ways in which women from Finnish and English speaking backgrounds use listening media technology in Sweden and attempt to discover what the main factors are in their patterns of listening?

This group has great potential as consumers. Generally sought after in regards to other products, is this group properly represented by today's radio? After all, they do seem to be under represented in areas of technology. It is improving in other mediums like 'gaming' where women are generally 50% of the playing market and a third of the players of "The World of Warcraft" game (Roos, 2009; Rehnberg, 2009). The feeling within gaming is still that there are not as many games geared towards women as men (Roos, 2009; Rehnberg, 2009). The research results from this paper should be of use to different media companies and to open new types of listening media to these women and create or market products to these sorts of groups. That is, women having moved to another country who wish to stay in touch with their own language, women in their 20's-40's, women who are studying, mothers of young and adolescent children and women with more than one language in use everyday. The music technology industry could apply this research to target these pockets of society and to extend and improve the mediums that they use.

## CHAPTER 2: STATE OF THE ART

This section will introduce and explain some background details that may be helpful while reading this thesis, as well as, explore some of the facets of this topic.

### *Technological Evolution*

The evolution of mediums for listening has gone from live music, plays, and oral storytelling in villages to a much broader listening experience. While live music is still readily available, recorded music, stories, and discussion has taken over much of the gamut. Musical recordings have evolved through the gramophone, LPs, 8-track, tapes, CDs, MP3s, and in now available on-line with "live" streaming. Radio, talk and news are available to everyone and run even if no one is listening. Whereas a CD

must be bought, the Internet is virtually free for all if one can find something to use it on. Though traditional radio is live in the way that it can be recorded but not paused, the new generation of iPod has made it so you can listen to the radio and pause it, and then continue the program where you left off. Radio has also been available on mobile phones for some years and like the iPod, it uses the headphone of the MP3 player as the antenna, but otherwise, functions as any other radio would. This increases its portability as well. Boom boxes and portable stereos with long silver antennae are used but cannot compete with the small, personal, listening devices able to hold hundreds, even thousands of songs. This includes being able to watch T.V. too, as people are able to see shows and movies on these MP3 players and phones. The use of television will be addressed somewhat but this paper will focus primarily on the use of it as background or listening material. This is the same for Internet television and its use except for reference to news media. The majority of the paper will concentrate on music, talk programs, radio and other media and mediums used for listening.

*Spotify*, a new web-based radio-like application, has become widely used. Founded in 2006, and available in Sweden, Spain, the U.K., Norway, France and Finland, this program allows users to search for any song/artist and create a live-streaming playlist that shuffles their choices (Spotify, 2010). The free version includes advertising just like radio but requires an invitation by another user. The paid version removes the advertisements and can be bought at any time. A Spotify application can be downloaded to mobile phones as well. This program has gained in popularity with 1.5 million registered users of Spotify in Sweden today (Haraldsson, 2010). The American equivalent is called Pandora, which was started in May of 2005 and has its roots in a scientific music project called the Music Genome Project, which will be discussed later (Layton, 2010). Like Spotify, it also has a mobile phone/iPhone application (Layton, 2010). In addition to this, radio and music, mixed with the computer, bring a new dynamic to the radio of old. The visual screen and programmability is the conjunction of different media in one place. We can see radio in a way that the older generations never could have.

It is also common for people to have, purchase, and download music to their computers, mobile phones and MP3 players. This is also adding another dynamic to

listening practices. With Apple products, iTunes is a program on my computer that holds my “music library.” This and similar programs allow the user to create playlists, search for specific songs, rate songs by personal taste and organize music. Apple also recently created the “genius” application where one can choose a song and iTunes will create a playlist taken from your own library, based on attributes of that song. There is also a visual aspect to this. Album covers are available to see and there is a bar showing the length of song and moves to show at what point in the song you are. If you like, you can also start a program that changes your screen into a show of colors and textures that move with the music. You can almost create a mini-laser show of your own. People are able to influence and manipulate their music in new ways. The discussion of new active/passive roles in listening will be discussed but human/technology interaction is a large field within itself so will not be addressed. I will refer to technology but only in a shallow sense.

Sweden and the other Nordic countries are very accepting of these new technologies as seen with the popularity of Spotify. Sweden had its first digital radio broadcast in 1995, being one of the first in the world to do so (Ala-Fossi & Jauert, 2006). They followed thereafter in 1998, with their first digital radio channel, Sisuradio, an all-Finnish channel (Ala-Fossi & Jauert, 2006). According to Ala-Fossi & Jauert (2006), this channel was a great success with the 400,000 Finnish-speaking residents of Sweden. Sveriges radio (SR) has continued to increase and diversify its digital broadcast and have cut down on the more traditional short and medium wave foreign language broadcasts (Radio Sweden, 2010). They provide radio on mobiles, Internet live streaming and over 170, usually updated weekly, podcasts. 75.2 % of the population of Sweden listens to at least 5 minutes of the radio in some form, and the average listening time for those that listen is 3 hours and 21 minutes a day, however just 49.2% of those listeners are listening to SR (Haraldsson & Eriksson, 2010). Three hours a day may seem like an outstanding number but one must remember that there are jobs or other situations where the radio may be on all day. For example, working in a hair salon, restaurant, or going to the gym often includes radio playing in the background and would mean that for some, they hear the radio most of the day.

For further comparison of public radio use, the British Broadcasting Company, or BBC, is pulling in 65% of the British population listening to around 19 hours a week

out of the 90% total radio listeners (Rajar, 2009). Overall, the BBC reaches more people though they are listening to fewer hours in the day. In contrast, America's National Public Radio, or NPR, is only reaching 47.9% of the 93.1% of the listening American population<sup>2</sup> (Arbitron, 2009; 2010). Given these statistics, radio still has a strong place in the world today and in my experience, the three primary public radio services-SR, BBC, and NPR- specialize in news and talk radio. These will be used because they are all public stations that do not sell time on radio for profit by using advertisements. To add to the discussions of all private radio stations is more difficult to undertake and so will not be addressed although I recognize that they represent a large part of radio listeners and producers. Public stations are more state and news oriented, which will be discussed later.

### *Radio News Media*

As mentioned before, SR, BBC and NPR are the major public stations in their respective countries. Radio is not only for music, it is also for news and other talk programs. These three stations are known and trusted by their listeners for news and story journalism. In fact, SR was at the top of Sweden's Most Trusted list in 2009 (Sandberg, 2009). As an American in Sweden, it is also important for me to have access to a non-biased news source that I trust from the United States. Private stations in the U.S are more likely to be partisan. This goes beyond reasons of feeling at "home," as a voter, the things that affect my family, state, and country encourage me to be an informed voter, and news radio is a good way obtain this kind of information. As with other women within this group, we "like to keep updated" (Rina, personal communication, March 16<sup>th</sup>, 2010). Related to this is the fact that different media form the way in which we perceive what is going on in the world. As O'Shaughnessy (2000) states, most people do not have personal experience of hiking in the Himalayas but we know what they look like from television. With radio, we can transport ourselves to the soundscapes of Bangladeshi markets or the "South by Southwest" concerts in Austin, Texas. Though our concept of a place may be limited, it is expanded through our media experiences. We may not be able to smell and witness things first-hand, but we can gain the sight and soundscapes through radio and

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<sup>2</sup> All of these listening statistics are based on informants listening to the radio for at least 5 minutes out of a 15-minute period in the day. Total listening time could not be found for the U.S. seeing as how the statistical data is gathered by private companies and include different radio stations. This company was used since it deals with National Public Radio.

television. The news becomes more real but for some it still feels exotic enough that it is “far away.” Media is therefore a powerful tool in expanding our understanding and changes our knowledge base to include more “glocal,” that is, local made global, events.

### *Internet*

“...Stay connected in a jet, Wi-fi, podcasts,  
Blasting out an SMS, Text me and I text you back,  
Check me on the iChat, I’m all about that h-t-t-p,  
You’re a PC I’m a Mac...”

–The Black Eyed Peas, Now Generation, off *The E.N.D* (2009).

Internet is an internationalizing factor opening up the world to itself. Virtually anyone can be an author or media producer and anyone can read or consume that media. In this same way, “Americanization” has spread through the wide distribution of music, movies, and the Internet. As O’Shaughnessy (2000) notes, media gives space to the voices of different social groups while also destroying minority culture through cultural imperialism. Cultural imperialism effects the Internet through certain websites. If using Google, Yahoo, AOL, You Tube and other such sites, then the primary operators are peddlers of major cultures. In addition to this,

Even when minority language content is available on the internet, the software used to create and access that content is often in English or the regional majority language, implicitly reinforcing the dominant status of those languages, both in the domain of information technology, and in general (Cunliffe & Herring, 2005, p. 132).

Though we easily see these major global actors in mass media it is less apparent that Internet’s internal structure acts to reinforce their position. Once a site is set up using this structure, then the minority cultures can gain a foothold in the international Internet community by participating in the creation of media on the Internet.

For those who have immigrated or emigrated, the Internet has become a way to connect with one’s home country or diasporic community. The Internet allows for people to locate the connections they miss. Alzouma (2008) presents it like this: “As

in all uprooted and dispersed communities, nostalgic evocations help symbolically to combat the sense of isolation and loss of identity-markers through the conservation of objects, words, and memories which, when kept alive and exalted, take on a profound significance” (2008, p. 203-204). This view is also shared by Povrzanovic Frykman in her discussion of objects as items of practice in *being and belonging* as part of one’s culture for transnational diaspora (2008). It is not a great stretch to argue that country-specific listening mediums like radio and Internet sites, have a similar place in an immigrant’s life.

Using technologies and listening to specific music or programs can be a way of practicing belonging. In my experience with NPR, not being able to listen in my car took away from my listening at all. However, with the discovery of podcasts, my listening has increased to include four different programs available on the public radio station and they have become a part of my everyday listening routine. Listening transports me back, in some way, to my home and in another way, to the places they are discussing. The Internet makes this possible. Other informants have revealed similar uses of NPR and BBC for their news needs and how they react to the stations.

### *Women’s Radio*

According to Mitchell (2000), the U.K. is rife with sexism in radio production. Women have a difficult time getting work within radio. The excuses given to them range from the assumption that women cannot work with the technical equipment to the blameless claim that women do not apply for jobs within radio and that people just prefer male voices (Gill, 1993). If given the chance to work within radio, both Mitchell (2000) and Gill (1993), make the point that it is often as a sidekick, falling purely into a stereotypical female role or as a sex symbol (Women’s Airwaves Collective, 1983; Byerly, 2004). Women are rarely taken seriously in a news capacity. When looking at the BBC radio webpage, this does not seem to be the case. There are a variety of shows available and there are many female and male presenters ([www.bbc.co.uk /radio/](http://www.bbc.co.uk/radio/)). The difference here is perhaps, the private vs. public radio aspect. I would also back this idea up with recollections of private radios Howard Stern; whose “character” is as an obnoxious “shock jock.” His female sidekick is Robin Quivers, who laughs and supports Stern’s “humor.” In comparing the many



female anchors of NPR with the male anchors, their on-air presence shows that they are respected on the same level. The public sector seems to discriminate gender less.

This appears to be faintly mirrored in practice in Sweden. According to two email interviews conducted with Swedish women working in radio, both women stated that they felt no significant gender issues at work. One felt some age-discrimination while the other sometimes felt some older males who were being interviewed did not take her as seriously as they might a male (though this sometimes works in her favor) (E. Asserback, personal communication, March 22<sup>nd</sup>, 2010, M. Dietrichson, personal communication, March 17th, 2010). Otherwise, during my research, the people whom I often came across and worked with at SR were mostly women.

With NPR, reporters are not heavily gendered in either direction, and it seems that there are no differences made between the kinds of programming being presented by either sex. Loviglio (2007) discusses the ways in which women presenter's voices on NPR differ by the lower pitch that their voices have. He claims that while the females presenter's voices are low-pitched and somewhat monotone, the men's voices are more varied in tone and pitch (Loviglio, 2007). Though this can be witnessed aurally, the range in unusual voices used on NPR does not follow that a masculine female voice is the only way to be taken seriously. When listening to the *All Songs Considered* podcast, the voice of Carrie Brownstein of the band Sleater-Kinney (medium-high pitch) carries as much weight as the other male music critics. For dedicated listeners of NPR, the voices become part of the identity of the show whether female or male.

*This American Life's* host, Ira Glass, has also found great success with a voice far higher in pitch than is typically found in broadcasting and with some of the same precious adenoidal charm that characterizes those of Sedaris, Zarroli and Overby (Loviglio, 2007, p.71).

While his voice is memorable, so is that of very high-pitched and child-like Starlee Kine whose work has also appeared on this same show. Though NPR is very non-discriminating in this way, commercial or private radio stations seem to follow the pattern put forth by Mitchell in the section above, women as sidekicks and bimbos.

### *Brief Country Histories*

The movements and historical events of these cultural groups, affects their behaviors today in different ways. These can be within one's lifetime or passed down from generation to generation. As said by one informant, Marin about World War II:

...[T]he war has had a really, really big impact on Finland as a nation and families. And it's still in families [that] you have people who have experienced the war. My grandmother has experienced the war. [... This is transferred]... from generation to generation. And people who have gone through war, [...] are basically very traumatized people most of them. I think at least. Not of course that you can say that everybody is traumatized but of course you have your trauma when [...] you have been forced to leave...

(personal communication, March 17<sup>th</sup>, 2010).

She goes on to discuss the experiences of her grandmother and grandfather, Finnish history and how Sweden has been involved.

For those without knowledge of Finnish history, Finland was conquered and ruled by Sweden and then Russia. With Swedish rule in 1323, falling to Russian rule in 1809, it wasn't until the Russian revolution in 1917, and a civil war in 1918 that Finland won its independence (Timeline: Finland, 2010). Then comes the war of which Marin speaks, World War II. During this time there were several wars for Finland. In 1939-40, the Winter War was spurred when Russia attacked Finland resulting in Finland losing land to Russia (Timeline: Finland, 2010). The Lapland War followed from 1944-45 when Finland forced the Germans out of northern Finland which resulted in treaties being signed with Russia, giving more of Finland to Russia (Timeline: Finland, 2010). Included in this was the area of Karelia, where Marin's grandmother was evacuated, along with 400,000 other Finns (Finland, 2010, Marin, personal communication, March 17<sup>th</sup>, 2010). It is also common knowledge in Sweden that during World War II, many Finnish children were evacuated to Sweden to escape from the poverty and threat of war, as was Marin's grandfather. Though most were returned to Finland after the war, including Marin's grandfather, a great many stayed in Sweden (Marin, personal communication, March 17<sup>th</sup>, 2010). This resulted in a large Finnish or Finnish-speaking (finnophone) population in Sweden and fluidity in movement across the Swedish/Finnish border. Today, Marin discusses Finnish art, design and music as areas of Finnish pride and her descriptions show a very different

place from that of wartime but as described, the history and memory is still passed down (personal communication, March 17<sup>th</sup>, 2010).

The native English-speaking history is more complex since it splits across several different countries. I will focus on events that may be helpful in the discussions throughout this paper. The U.S. officially became independent from England in 1776. The country expanded quickly, buying and taking land from Britain, France, Spain, Mexico, and Russia. The spirit of the pioneer was born at this time, with the desire to spread all over the country, establish towns and make one's fortune. It seems as though this part of the "American Dream" still exists as many immigrants move to the U.S. believing that with hard work, they can be successful. These are some of the cultural influences that may shape American-Swedish relationships. As an American in Sweden, several things stand out causing me to reflect upon my own culture. One of these is the old feel and structure of the Swedish cities and towns. The relative new-ness of the U.S. meant that the "older" U.S. cities from the 1700's-1800's, were built in a style similar to Europe and based on travel by horse. Whereas it can be seen that the West coast, where I am from, many areas in the western U.S. have cities though founded in the same time period, have developed based on travel by car. This type of dispersed city structure and the necessity to travel between them by car is sometimes symbolized by the romantic idea of the "road trip" and Route 66. The ideal image of "America" includes landscapes, and adventures with the family and the car ready to explore the "purple mountains majesty." For myself, the car and travel in this way was a huge part of my life and upbringing. This will be explained throughout this paper when relevant.

### *Missing Research*

The current research does not delve extensively into the fields to follow. The native English speakers as diaspora could be further researched and specifically, the question of available English material found in many countries and the meaning of this to the English diaspora. Another area, which could be discussed, is the differences between English types (American, British, Irish, Australian, etc...), and the affect as well as effect of this on different media consumer groups in foreign countries. It would also have helped to have had more research on Finnish culture. There is information on the Sami and Lapp people in both Sweden and Finland but less on the southern

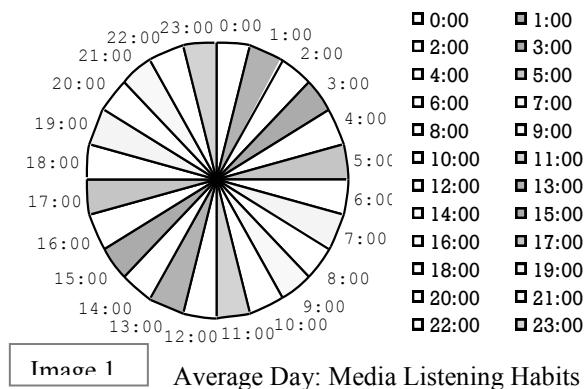
population of Finland. As old-style ethnologies are less common, it was difficult for me to find literature that could help me gain insight into aspects of Finnish culture, which may have contributed to the explanations in listening behavior.

### CHAPTER 3: METHODOLOGIES

Studying this subject included oral interviews with listeners and written interviews with females in radio, my own listening diaries and listening research, and some exploration of the different stations, SR P1-P4, and NPR. The questions revolved around what/how/where/when the target group listens to the radio or other music. How often do they listen? What associations do they have with the SR channels? The aim is to build a picture of the different situations under which women in this age group listen to media.

#### Interviews

Seven women from the ages of 23-41 were interviewed. Each interview was conducted in three parts. The first part was a recorded oral question and answer session ranging from 12 minutes to 1 hour and 5 minutes. The second part was a pie-like division of the day printed on A4 paper (See Image 1). Each participant was asked to fill in a “typical” day and include which sorts of listening media they may be using and what the content is. This exercise took approximately 5-10 minutes. The last part was a design game where each participant was asked to create her own radio station (See Image 2). A similar pie-like picture was presented with 24-



hours of programming time available. Each piece represented an hour and the pieces were given with proposed content. But it was allowed and encouraged to use a pen to

change/adjust/fill-in anything they would like to further specify. For example, one piece may say “Swedish” but they would then be asked what kind of Swedish content it was. They were also encouraged to fill in any missing content they would want, like Jazz. The categories given were: News, News in \_\_\_Language, Swedish, Sami, Finnish, English, Croatian, Arabic, Spanish, French, German, Music Pop, Music Rock, Music Classical, Music Alternative, Music Local, Music Hip Hop, Music Schlager, Music Global, Music\_\_\_, Stories in\_\_\_Language, Children’s Programming. This exercise took from 10-20 minutes and involved a lot of discussion and clarification.

### *Informant Profiles*

These informants were chosen based on a few criteria. They must be from either Finland, or the U.S., and have moved to Sweden by choice rather than by need. Besides this, they should have some connections with their home country. The resulting reasons for moving to Sweden ended up being either for a job, to go to school or for a relationship. The seven women are Anne Werner, Hanna, Lana, Marin, Melinda De Boer, Piia Doyle and Rina. Those with first names only are alias which were given on request. For more information on each see the Appendix or Table 1: Interview of Informants under the heading *Interview Data Breakdown*. There were four who were Master’s students at Lund University (Lunds Universitet) or at Malmö University (Malmö Högskola). In addition, there was a stay at home mother, a server and an English teacher. Three of the informants were married and had children of various ages (1-20); the rest were single. All of these women will be discussed using a single first name. In the cases of those who allow their real names to be used, the citations will show their first initial and last name. For example, Piia Doyle will be cited as (P. Doyle, personal communication, March 29<sup>th</sup>, 2010), whereas the alias Rina will be shown as (Rina, personal communication, March 16<sup>th</sup>, 2010).

Two email interviews were also conducted with women working within SR. They were contacted and asked about working as women in radio and about their listeners. They then emailed responses back. More contact with SR was attempted but without response. This was not further pursued since radio is not the only focus for this project and many statistics were available on the Internet.

*Listening Diary and Auto-Ethnography*

The search for some kind of truth at the level of the collectively hypothetical is epistemologically complicated as it stands, but it is further complicated methodologically by the fact that the anthropologist herself belongs to the class of phenomena studied. This means that the anthropologist studying social relations, actions and imaginations in an important way must draw upon her own experience of being human. As practising anthropologists we are invariably part of the plot; our discoveries of the collectively hypothetical enter into their definition (Hastrup, 1995, p60).

After revising the original subject, it was important to me to be able to include myself as a source for information. Because of this, I felt better able to imagine their thoughts, feelings, and motivations since we shared some common characteristics beyond that essential human-ness, which Hastrup discusses above.

Therefore I continued with my routines while further immersing myself in other new material. I began listening to SR radio and SR International Podcasts, in addition to my regular NPR Podcasts to compare and contrast the different radio media that I use. I analyzed my own uses of these different media and was able to ask why I listen. With listening diaries, I wrote down my thoughts and feelings about the things I was listening to so that I could better analyze my own gut reactions to what I was hearing. I tried to be personal and honest about these notes since that is how people would react naturally without revising or taming their reflections. I then attempt to put on my “researcher” hat to decipher the meanings behind the reactions and what the consequences might be. It was through such self-reflection that I could really look at practices and the reasons behind them. Many times, my own actions and thoughts mirrored something said by an informant. For example, the informant Lana, explained her reasons for changing a song on a shuffle from her MP3 player like this “Oh, I just heard that or that’s not the mood I’m in or why did I put that on there?” (personal communication, March 19<sup>th</sup>, 2010). These are the same thoughts going through my head when my MP3 plays a song that I do not want to hear for the above reasons. Therefore, I must include a certain amount of reflection and should be included in this study. This benefits the study since simply asking people why does not always give

the full picture but it also means that I must be honest about my feelings. Putting these thoughts and feelings on paper for others to read means that I must be willing to be somewhat vulnerable to the scrutiny of the reader. If imagining myself as a participant, I would wish to be able to reach into others lives, motivations, and thoughts as I do with myself. I also kept in mind that while doing this, I am an American-English speaker and not a British-English or Finnish speaker. What assumptions do I make as such and what sorts of cultural puzzle pieces are missing because of this? This will include more research into Finnish culture, so that my analysis does not overlook some vital point. Otherwise, I have endeavored to use the media represented in this report (NPR and Radio Sweden) and will state when and where I have no personal experience in a technology type.

### *Themes and Other Aspects*

In this section, the concepts of memory/nostalgia, identity, and anticipation will be explored. The results from the empirical data will be coupled with these and other ideas to analyze and form conclusions about these listeners.

#### Memory and Nostalgia

As Sutton (1998) discusses, a collective occurrence or shared participation can form culture. In a village on a Greek island, the women of the village threw rocks at Italian soldiers who were trying to change their faith (Sutton, 1998). This resulted in the death of a Greek man and the jailing of several men and women from the village (Sutton, 1998). For the women of this village, this still resulted in victory and became a reference to strength and a symbol of pride (Sutton, 1998). These women often cite “the rock war” to show their courage and willingness to fight (Sutton, 1998). This idea of collective historical events translating to modern attitudes will be referred to further in this paper.

Though not as dramatic, songs could also represent a shared symbol as Marin mentioned with the Finnish folk singer, Irwin Goodman (personal communication, March 17<sup>th</sup>, 2010). Goodman wrote controversial songs during a time of social unrest in the 1960's about the common people and were critical of legislation and the country's growing wealth (Sillanmäki, 2009). This singer represents that “[m]ost Finns are independent people who have worked hard to achieve the things in their

lives. They have not been born with silver spoons in their mouths; instead they have achieved everything all by themselves, without resorting to the help of society” (Sillanmäki, 2009). If this is true and most every Finn knows this singer, his songs and his lyrics, then this attitude of pride in gaining things in life through hard work could be reflected in Finnish culture today. It may also be translated as independence and not feeling the need to do things because society says you should. This singer brings a “countryside” feeling to Marin, which could be seen as speaking of the older days and of “Finnishness” (Marin, personal communication, March 17<sup>th</sup>, 2010). They share these roots as hard workers and coming from the land, building from the ground up. This is evident in a self-assuredness, which exists in the Finns interviewed for this project.

In a similar way, Lana talked about listening to her old public radio station from Los Angeles (L.A.) and about how she feels a part of the community again (personal communication, March 19<sup>th</sup>, 2010). The same is true of her time in England and listening to the BBC world service. These both take her back. As a fellow American from Southern California, the name of the L.A. station is familiar to me and there is a shared picture of what that name or NPR means to us. Without having to explain; I know what Lana means when she says she listens to KUSC (local classical station in LA). It is also a part of Southern California culture to “be in the know” about films, music and news. These things are widely discussed and it is only when you lack the knowledge that you notice it. These days when speaking with my brothers, they are often talking about movies that I have either not heard of or are not coming out in Sweden for another few weeks. My podcast subscription to “I Love Movies” is combating this. It is usually only the blockbusters that are released at the same time in Sweden and the United States.

In contemplating why we do this, connection and having a point of reference at which two (or more) people can start a connection, helps the flow of conversation and strengthens the feeling of bonding. Especially as people from culture “A” live in culture “S”, we, as members of culture A can connect in a way that is missing when talking with people from culture S. We have this shared understanding and memory of what that means and there is an ease and natural flow to the conversation.



Nostalgia is defined as: “the state of being homesick” or “a wistful or excessively sentimental yearning for return to or of some past period or irrecoverable condition” (nostalgia, 2010). Both of these definitions can be used in the analysis of these women living in Sweden. One aspect is that of the longing for “home” whether it is Finland, America or Sweden. The other can be best expressed with the idiom: “looking through rose-colored glasses” or that the lapse of time adds to the perception of how wonderful the home or the past was. Nostalgia is based on memories. It is a call back and longing for the time, which came before. This can be within a lifetime or extend beyond it. In this scenario, it may prompt someone to play or listen to something that acts to spur memories and allows the listener to play through their nostalgia. Rina describes that she use to listen to the “oldies” with her parents and this genre of songs reminds her of them. She then says: “I like a lot of the old stuff” (personal communication, March 16<sup>th</sup>, 2010). This indicates that if she were to miss ‘the old days’ she would look to the oldies just as I would listen to 80’s band Depeche Mode or Information Society to remember playing with my brothers as a child.

As Morley & Robins (1995) put it, “...questions of identity, memory and nostalgia are inextricably interlinked with patterns and flows of communication” (p. 90). We do see that in this discussion. The informant Marin represents the mix of these three elements in her discussions of music choices. She relays that it often depends on her mood but she still listens to music from Sweden, Finland and the songs that were popular in South America when she lived there (Marin, personal communication, March 17<sup>th</sup>, 2010). These songs are a part of her identity and her memories of the time spent living in these places as well as a call back to nostalgia. Listening creates a flow from herself to the places she has connected with the songs.

Though there are many ways to define nostalgia, one that I find useful is the consumer-oriented definition that Holbrook gives: “...a preference (general liking, positive attitude, or favorable affect) towards objects (people, places, or things) that were more common (popular, fashionable, or widely circulated) when one was younger (in early adulthood, in adolescents, in childhood, or even before birth)” Holbrook, 1993, p. 245 & Schindler, 1991, p. 330). Or put in another way:

“Why do we have to carry on?  
Always singing the same old song.  
The same old song, the same old song”

-The Creations, Making Time, off *Making Time* (1966)

With the current ability and trends in re-mixing or “mashing” music in a new way. There are many old or previously popular songs that are being reused as with the Beatle’s *White Album* and Jay-Z’s *Black Album* being mixed into the *Grey Album* by the artist known as Danger Mouse (Willim, 2005). These mixes are partially artists at work, but they may also be tributes to music that has influenced them or evokes nostalgia. It is logical to assume that nostalgia can influence consumer habits as we see further signs of it in Johnny Cash or Michael Jackson re-mixes, T-Shirts with childhood characters, children’s movies/books being made or re-made like with *Clash of the Titans* or *Alvin and the Chipmunks*. Meanwhile, these trends continue since there are certain traditional and cultural songs that are bought by parents for children and old T.V. shows being bought on DVD to be re-experienced especially as seen with Disney products. Holbrook (1993) discusses the affects of nostalgia on movie watching habits. He found that the type of movie, the sex of the viewer and their age affected the influence of nostalgia. For example, musicals, interestingly enough, create a stronger feeling of nostalgia than other types of movies. He also found that the older an informant is and when watching the films from when they were in their teens to early 20’s, increased nostalgia (Holbrook, 1993). This brings an interesting aspect to my study. If the early 20’s is a time that people feel nostalgia for, then for most of the informants, the movies, music, and pop cultural trends of the last 5-10 years will possibly be that which they feel most nostalgic for in 20+ years. A great example is a musical that is currently popular, and with its roots in Sweden, *Mamma Mia*. It combines nostalgia for music from the 70’s and 80’s for a generation in their 50’s and 60’s, as my mother’s generation, with the potential to become nostalgic for me. Both my mother and my mother-in-law (one American and one Swedish) loved it. I could also see myself playing the movie for my own children (perhaps while I muse over my past). ABBA was also mentioned several times in reflections on car rides with parents of the past and rides with children now (Marin, personal communication, March 17<sup>th</sup>, 2010; P. Doyle, personal communication, March 29<sup>th</sup>, 2010). Their music seems to be a strong point of reference and nostalgia for many of the informants.

## Identity

“We’re not living in America, but we’re not sorry,  
I know there was something that we never had, But we don’t worry...”  
- The Sounds, Living in America, off *Living in America* (2002)

The discussion of memory and nostalgia leads naturally into the very overflowing and problematic idea of identity. Who are we and how do we define ourselves? There is no lack of literature and theory about identity. How is it created? How is it practiced? How is it defined? Here I will bring in just a little of the abundant writings about this subject. The discussions will be supplemented with empirical data from my own and my informant’s lives.

Povrzanovic Frykman (2008) discusses how migrants use and do not use objects to practice belonging and identity. In some cases, a plastic bag from a store shows identity with the country of the store while in other cases, a meal is simply “mother’s recipe” and not “ethnic food” (Povrzanovic Frykman, 2008). The times to show and hide aspects of national identity are personal and difficult to pinpoint. With music playing through the earphones of an MP3 player, music is really for the individual, and is very personal. If playing music on speakers to a group, it is still undefined since it is personal choice as to what to play but the audience may influence the choice. I have occasioned to play Internet rock radio stations from the U.S. just to feel my American identity, but most often I play what I feel like listening to. But, is it also that listening to something from “home” is a mini act of rebellion against the new country of residence? In the lyrics at the beginning of this section, “Living in America” is a mini-rebellion against the idea that America is the place to live and idea of its cultural dominance. This situation is described by Castoriadis in this way: “the apparent incapacity to constitute oneself as oneself without excluding the other- *and* the apparent inability to exclude the other without devaluing and, ultimately, hating him” (in Morley & Robins, 1995, p. 22). I would say that hating is a bit strong in this case but the idea is there. They do not say where they are, only where they are not; just as others may claim identity as “not a Swede,” in Sweden.

Levitt & Glick Schiller (2004) further support this: "...ways of belonging refers to practices that signal or enact an identity which demonstrates a conscious connection to a particular group. [...] Individuals within transnational social fields combine ways of being and ways of belonging differently in specific contexts" (p. 1010). This idea was demonstrated from my informants. The degree to which they practiced belonging to their "home" identity varied and there were multiple ways in which they did or did not do this. For example, Melinda speaks fluent Swedish and has really adopted and adapted to Swedish life, listening occasionally to SR's P1 and P3. However, she "protests" Swedish music by way of choosing a Danish radio station in the car, she buys DVDs of America T.V. shows to watch instead of Swedish T.V. and she will return "home" for the summer to work since it is hard for her to find summer work in Sweden (M. DeBoer, personal communication, March 16<sup>th</sup>, 2010). Anne, on the other hand, made no indication of feeling the need to express her Finnish identity in any way by mentioning the Finnish aspects to her media habits until I specifically asked (personal communication, March 29<sup>th</sup>, 2010). For two of the three Finns interviewed, the amount of "Finnish" practice was not apparent until asked specifically about it; even then it was not obvious. The Americans were more forthcoming on that point. This may be because I am American and not Finnish, so we shared the mutual understanding of being "American in Sweden" while this was missing with the Finns. When Marin drops the name Irwin Goodman, the meanings behind this are lost whereas if I had been Finnish, this would have carried the meaning with it.

These decisions to show or not show identity are made everyday and under different circumstances. A football/soccer game may bring out the desire to show belonging against the opposition while a concert like in Povrzanovic Frykman's (2008) example of Croatians enjoying a Croatian band, is no outwardly showing Croat identity, it is simply people enjoying familiar music. Morley & Robins (1993) continue on the vein of national identity, stating that it is local media that help to build regional cultural identity. So in that sense, Swedish Radio is helping to build Sweden. The informants lack of its use indicates that they are not a part of the building of Swedish culture. If using the example of Melinda and Anne, these two informants indicated the highest use of SR (Melinda-P1 and P3, Anne-P1) and by my estimations; their assimilation into 'Swedish' life was slightly higher than some of the others, Marin excluded (M.

DeBoer, personal communication, March 16<sup>th</sup>, 201; A. Werner, personal communication, March 29<sup>th</sup>, 2010).

### Anticipation

The discussion of anticipation will be applied here with the help of the book *Anticipation: The End is Where We Start From* by Mihai Nadin (2003). What does it mean to anticipate? How does anticipation effect and/or affect the ways we listen? It does so in many ways but here I will concentrate on and explain two: *anticipation as human's experience it and listening anticipation*.

Beginning with humans and anticipation, Nadin (2003) discusses the many ways anticipation is defined and how those definitions effect us as people. He begins with the premise that anticipation does not follow the traditional cause and effect model. Instead, it works the other way around, effect and cause. Meaning, for example, that we humans react (effect) before we understand or undergo the cause. In a biological sense, Nadin (2003) give the example of walking. We put all of our weight on a foot anticipating that the ground is flat and solid. We anticipate this before the effect of stepping. Our foot does not *only* react to the ground after it has touched it. When toddlers are learning to walk it is clumsy, loud and they do not change their walking style to fit with the ground. As adults we have learned this and so we prepare and anticipate how walking in sand will differ from walking in water. Nadin (2003) indicates that anticipation is a sort of 6<sup>th</sup> sense or instinct based on very little data available. We react without fully comprehending the cause. Another form of anticipation shows itself as empathy. We understand the human relationship and interconnectedness of what it would be like to be in another's shoes. As with very sad or very happy music, we anticipate the possible feelings and hurt, thus making music and human drama so popular.

Anticipation can also be applied to listening. Lana listens to her portable MP3 player when she hears only the first few notes but switches songs since she anticipates that the song is not the "right" one (personal communication, March 19<sup>th</sup>, 2010). She does not have to listen to the whole song to know this, just a few notes. Piia, another informant, prints out lyrics so that she and her children can sing along to the songs playing (personal communication, March 29<sup>th</sup>, 2010). Perhaps she is not conscious of

it, but she is anticipating what she will gain from listening and the bonds this creates with her children. Within the title: *The End Is Where We Start From*, is an idea that our expectations and thoughts stem from our previous knowledge (Nadin, 2003). Similar to Bourdieu's *habitus*, where we come from and what our experiences are, can lead our effects or actions on something before the causes of it reach us. A study by Priest & Karageorghis (2008) shows that music can help with exercise. They describe many reasons for this but here, we can see that the anticipation of the beat allows for our bodies to prepare to run, breathe, and work in step with the music. It is not because we hear the drum beat that we step at that second, it is because the running takes place in our mind before it does in reality (Nadin, 2003). We anticipate that the drum will sound the second our foot touches the ground. In my own running, there are a few songs whose beat follows perfectly with the movement of my feet and I find listening to them eases, enables and drives a different level of running. When the song changes, if possible, I will adjust my running to fall in line with the music again or change songs until I find one which does. This is at times conscious and at other times automatic.

Introduced earlier was the Music Genome Project (MGP). If looking at anticipation, this project shows how technology may be able to anticipate what we would choose to hear next. By listening to a song, the MGP made song attributes into "genetic markers," which could be coded and then compared with other song to match likenesses (Kayne, 2010; Walker, 2009). Musicians and scientists spent 30 minutes on each song decoding it and categorizing it, which resulted in the creation of Pandora (Kayne, 2010; Walker, 2009). From this groundwork with a song, Pandora works to use the listener's choice (i.e. 1930's-40's, Jazz, female singer), as a blueprint for what the listener desire to hear and then applies the same basic blueprint to other songs (Walker, 2009). The logic goes that if you want Billy Holiday, then Ella Fitzgerald could fit the same "mood." Therefore, this project anticipates that these songs or artists are related in the listeners mind and logically fall into the same category. As with Spotify, Pandora is very popular, meaning that they are accurately able to anticipate which types of music people want to hear and thus use computers to act as DJ's; after considerable human time and input.

In discussions of memory, identity and nostalgia, listening to music with others is a practice in re-creating culture. “We do not reinvent the world in each of our actions; rather, we build on knowledge acquired on our own or from others” (Nadin, 2003, p. 27). Here, anticipation could also be seen as creating new memories based on old ones. Piia said she listened to Michael Jackson and ABBA in the car with her kids. When asked about strong memories associated with music, she said she listened to ABBA with her parents in the car (personal communication, March 29<sup>th</sup>, 2010). As with learning lyrics, she anticipates certain emotions with the music and creates a bonding point.

Nadin (2003) also defines anticipation in that a system’s current state is based on a future state. We choose music based on what we want in the immediate future. Rina, Piia, Marin, and Anne specifically mentioned putting on certain types of music that will energize or pick them up (Personal communication with Rina, March 16<sup>th</sup>, 2010; P. Doyle, March 29<sup>th</sup>, 2010; Marin, March 17<sup>th</sup>, 2010 and A. Werner, March, 29<sup>th</sup>, 2010). This brings us into a different topic of the active role that music is given in our use of it. The expression that a song can “pick me up” or “get me going” shows that music gives the possibility of change and moving someone. This will be further discussed later as well as a continuation of the different aspects of anticipation applicable to my empirical data.

Time and rhythm as can influence our anticipation. Seasons and weather affect different life organisms as when a tree drops its leaves. So too, do we have daily rhythms that can impact our listening and behavior. What content is appropriate to schedule on a radio station at noon when people are having lunch? We expect certain things playing in the morning, or on Friday nights, as the makers and producers of radio assume we all share similar rhythms. They produce and schedule based on the idea that music, news or talk is what we want at those times.

### Other Influences

This section will include other possible influences related to women and listening.

How do the kinds of voices we hear change how or what we hear. For example, the typical villain in American movies often has some sort of accent: British, Russian,

Spanish, but what if it was the voice of a “sweet little old lady.” The genius of Agatha Christie’s character Miss Marple is that our assumptions of sweet old ladies are not associated with brilliant detective. With voices, we associate an authoritative voice with giving the news and a playful one with “fun” shows. What if the classical music station hired as radio DJ or personality, Anna Anka, Crusty the Clown from *The Simpsons*, Pippi Longstockings (Pippi Långstrump) or another well-known voice? This falls back into anticipation. We anticipate certain types of voices to give distinct types of material. According to Gill (1993), this is given as one reason why women are not hired as frequently into radio in the UK, and as mentioned, manager’s claim the public do not like women’s voices.

Though if we hear a distinct voice in a repeated context, we then identify that voice with that content. It is a part of constructing a “home” with the radio. Radio personalities were not discussed in the interviews but my own uses of NPR have made the voices behind the program a large part of the experience. Whenever a broadcaster is sick or on vacation, the show loses its familiarity. I miss the voice that I am use to. Much as Ira Glass is the voice of *This American Life*. To change it would change the program:

The saintly, ultra-professional Sue MacGregor, voice for the program for 13 years, was off to the *Today* programme. Jenni Murray was her chosen successor. In her early 30’s, with two young children and a willingness to speak her mind, she represented a new direction for *Woman’s Hour*. (Feldman, 2000, p. 64)

Women still listened to the show but as the presenter’s style was so different, they understood the show’s direction had changed (Feldman, 2000). Audiences change how they identify themselves with the voice and feel the change from professional to casual mother. Voices do affect our listening. The British accent can give a hint of sophistication that may be missing if we hear the voice of an American with a strong southern accent. But it is with voices and credentials, not looks, that the radio chooses its DJs. And with unusual voices, we get a kind of Cyrano de Bergerac effect that over time, we come to love them no matter how big their nose, or strange their voice. Listening is more difficult to produce in the popularly adopted visual society. Narration and showing a picture with words and not visuals is important to keeping the listener much like good writing keeps a reader’s interest. Without this, it becomes



easy to tune out what is being said. On this side, a very boring voice will also affect listening. The art and style of rhetoric are proven in a different way with radio whereas visual news is easily consumed and sloppy journalism might be better hidden with pictures. This is further changing with the merging of technologies. There is a blurring of borders within electronics and other mediums. Do you want radio as a radio, or radio with a new visual aspect of computer, or radio on the T.V.? With these, will looks become a part of the hiring process in radio?

Something that came up relatively early in the study was that there existed a difference between listening and hearing. That is to say what is active listening versus passive hearing? Listening indicates activity and purpose whereas hearing enables us to passively consume media without purpose. When I asked the informants what they listened to they neglected to talk about background noise like radio in restaurants or the T.V. being on all the time for their children, or the music at the gym. For the mothers, they explained that they do not have time to listen, yet Rina works in a restaurant where the radio is on all the time. When questioned about this, then she begins to include this area of hearing in the conversation. We hear without control as in we hear the phone ring however we listen expectantly as with listening for the beep. Hearing is a part of an environment or soundscape whereas listening marks intent and sound in the foreground. Listening is personal as with headphones and even a bit public like with speakers. Headphones isolate and muffle the listener from the outside world. At times hazardous, sounds of traffic are replaced by music or other content of the listeners choosing. It slows our reactions to the world outside but it can also change how we perceive time so that it seems a 20-minute bike ride feel like 10 minutes. Chores like laundry are more enjoyable if I can listen to my favorite program while I separate colors from whites. The point is that these words are used interchangeably within the interviews. It was not until after I had written the questions and conducted the first interview that I realized the implications of this. But I kept the questions the same so that the interviews would be uniform. They may have turned out differently if instead of asking: "What are you listening to?" I had asked: "What are you hearing?"

## CHAPTER 4: RESULTS AND ANALYSIS

In the following sections, I will further investigate the interviews conducted and explore research results while using analysis.

### *Interview Data Breakdown*

Seven women were interviewed. Three of them were of Finnish origin (Piia, Marin, Anne) and spoke Finnish at home; four of them grew up in the US (Melinda, Lana, Hanna, Rina) and spoke English primarily. The amount of time spent living in Sweden and degree of ability to speak Swedish varied. This and other information is available in the following table (See Table 1: Interview of Informants). This table can also build a picture for the reader of the different informants.

Table 1: Interview of Informants<sup>3</sup>

Inform.	Fluency level 1-10	Radio	Spotify	Computer and other Internet radio	Mobile Phone	MP3	CD	Other computer content	TV	News	Music	Kids
Piia, Finnish, 33	9	Yes, car	No	No	No	No, but wants one	Yes, Schlager/pop	Yes	Yes, Eng. and Swed.	Yes	Yes	Yes
Hanna, U.S., 23	3	Yes, alarm clock	No	Yes	No	Not much	No	Yes	Yes, Swed. and Eng.	No	Yes	No
Lana, U.S., 32	1	No	Yes - not much anymore	Yes	No	Yes	No	Yes, BBC internet radio	Just got one	Yes	Yes	No
Melinda, U.S., 29	9	Yes, car, Danish	Yes	No	Yes	Is mobile phone	No	Yes	Yes, Eng. and Swed.	Yes, radio	Yes	No
Rina, U.S., 39	5	Yes, car and home	No	No	No	Yes	Yes, Schlager/pop	Yes, CNN, You tube	Yes, for kids, Swed. and Eng.	Yes, online	Yes	Yes
Anne, Finnish, 41	9	Yes, car	No	No	No	Yes, but doesn't use it	Yes, Schlager/pop	No	Yes, for kids, Swed. and Eng.	Yes, P1	Yes but more talk	Yes
Marin, Finnish, 28	9	No	Yes	No	Yes	Yes	No	Yes, TV	Yes, Eng., Swed., Finn.	Yes, online	Yes	No

The results from the design game are too complex to show in such a graph so they will be discussed in the following section: Examination of Design Game.

<sup>3</sup> This is based on the answers given to me. An informant may use the Internet for media but never discussed doing so with me. I have also taken away the category of "Books on tape" to simplify the table and because Anne is the only one using these.

### *Examination of Verbal Interviews*

#### Patterns of Division

As can be seen above, at first glance, age is a greater factor than nationality. Finnish Anne does not use Spotify, iTunes, her mobile phone, MP3 player or computer whereas Finnish Marin uses most of these. At second glance, lifestyle and stage of one's life has more to do with listening habits than language or age. If we divide the group of informants up into "mothers" and "non-mothers" then a new pattern emerges. The three mothers often choose something easy like pop or Schlager that their kids can listen to as well. "Lady Gaga, and my daughter likes that stuff too, so, it suits us both" (Rina, personal communication, March 16<sup>th</sup> 2010). For them, music is used to up-lift, motivate and enjoy. Their music choices allow for them to sing along with their kids and they chose music that they think their children will like. Rina mentions that she wants to know what her daughter and her daughter's friends are listening to, and Piia prints out the lyrics so that she and her children can sing along (Rina, personal communication, March 16<sup>th</sup>, 2010; P. Doyle, personal communication, March 29<sup>th</sup>, 2010). Printing lyrics is an investment in time to both enjoy singing along and knowing what the words are, as well as teaching her children. It is also forming bonds and building upon the parent/child relationship by investing in music choices that they feel their children can share in. For intellectual stimuli, Rina uses the Internet to read CNN's news and Anne waits until she is alone in the car to listens to P1 on the radio or a Swedish mystery book on CD (Rina, personal communication, March 16<sup>th</sup>, 2010; A. Werner, personal communication, March 29<sup>th</sup>, 2010). Piia is a master's student and discusses that she misses having time to read for pleasure and not just for school (personal communication, March 29<sup>th</sup>, 2010). All of these women shared the pattern of their lifestyle and situation. This affected how and what they listened to in regards to their children.

From the table above, we can see also that the three mothers do not use Spotify but do listen to CDs. I cannot argue that this has to do with age since Piia is only 33 and Lana is 32. I also cannot conclude that it has to do with permanency of living in Sweden since Melinda is officially a Swedish citizen and yet also does not use CDs. I used them but not often and I do not buy them, I get them from the library. I prefer to listen from my computer. So if it is only the "mothers" using CDs, then it may be

connected to their children. With a CD they can control what their children hear and it is quite simple to pop one on at anytime. For Rina, it is important that CDs do not have advertisements, so when she wants only music, she plays CDs (personal communication, March 16<sup>th</sup>, 2010). Spotify may not work for her since it requires more set-up time and if she does not want advertisements, then she would also have to pay for the service. With things like Spotify, iTunes and MP3s more time must be invested in the creation of playlists and the set-up. Time and motivation are required to sift through all the possibilities of music to know what you want and anticipate what moods will prompt what playlists. All of the mothers commented about not having much time, so CDs are useful for their listening purposes. It is also possible to know which lyrics to download as in Piia's example since she knows what songs will come on. With the radio or Spotify, the songs would be random.

Though Lana is 32 years old and I am 31, we both consume more media than Piia who is 33. The main difference between us being that Piia has children. So here again, motherhood is more of a motivating factor than age. As the mothers mentioned music as an uplifting influence, several of the informants without children mentioned it as a tool to further enable and work through a sour mood. As Melinda says:

[...] mostly when I get depressed. Then you know you have those specific songs that just make you more depressed but you know, you feel like kicking the horse when it's down [...so...] you look for the ones that are like 'That's how I feel.' (M. DeBoer, personal communication, March 16<sup>th</sup>, 2010).

Other non-mother informants like Lana, Hanna, Marin and myself experienced similar sentiments whereas none of the mothers did. They only spoke of music as a "pick me up." Music for the non-mothers was used for a variety of emotions like depression and anger but also as an uplifting tool.

For the non-mothers music was also used in a social setting. Marin discussed going to the Nations (student-run clubs at Lunds University) and having music on at corridor (student housing) parties. As the mothers use music socially with their children, those without often used it to socialize with other adults. The music can set the mood for the gathering. For example, when attending corridor parties, the music is quite upbeat but when I have a smaller group of friends over, I will put on something slower that may be classified as "loungy." Lana tells that her current living situation doesn't

allow for her to have people over but before, she used to have friends over and would share new music she found and discuss music conversationally. It was used to create discussions and she would hope to find new music as well as hoping to introduce her friends to something new (Lana, personal communication, March 19<sup>th</sup>, 2010). By doing this, she also was creating an identity as a “music knower” and bonding with her friends.

As far as age is concerned, the chosen age group allowed my informants to discuss different technologies. If I had interviewed a younger audience, perhaps we could not have discussed tapes and records. When asked what her favorite way to listen was, Hanna said: “My favorite way is actually on records. [...I like] the quality and you kind of select a whole record you wanna play, [...] and you play the whole thing for what it is” (personal communication, March 22<sup>nd</sup>, 2010). She related about hanging out with friends in the U.S. and playing records. For her original records are “authentic” and put together in the way they should be heard. She specifically likes Jazz records whereas with CDs, they are sometimes recordings of records and may be a compilation selected by the CD company. She feels, the risk with these is that these CDs are the “image” of what a Jazz listener wants to hear today and not the real Jazz (Hanna, personal communication, March 22<sup>nd</sup>, 2010). Hanna was the only one to discuss the LP. Anne talked about tapes a bit but only that instead of tapes they listen to CDs these days. A second part of the age discussion was the adoption of technology. I had wrongly assumed that the slightly older groups might not use the latest technologies while the younger informants would. This was not the case. As seen above, Anne has a MP3 but doesn't use it, while Piia does not have one but wants one. Three of the informants used Spotify but the youngest and oldest did not use it. For Anne, her son used Spotify while it wasn't used by Hanna. I am also a non-user of Spotify although, I have considered trying it. The fact is that I am content with my current media possibilities. Perhaps if my informant sample had a wider age span, a different pattern of age and technology use may have emerged.

### Informant's Memories and Identity

Continuing on the discussion of memory and nostalgia, almost all of the informants referred to strong memories associated with songs and the different types of nostalgia that would bring with it; happy, sad and “there.” As a child Hanna reminisces about

her father music choices in the car. He allowed them to listen to a few artists one of which was Meatloaf:

...but there's always this thing about Meatloaf, where it's just like, I just have Meatloaf, and I play Meatloaf, and I don't know if I like it or if I hate it but it's just there. And Meatloaf means these things... (Hanna, personal communication, March 22<sup>nd</sup>, 2010)

Other informants associated music with a feeling of happy or sad, but here, it is more about the bonding, her father and her family.

Similarly one of my own experiences is of driving from California to Utah and back every winter and summer. We had lots of time in the car to listen to music and shows like the old radio mystery, *The Shadow*. A song I associate with these trips is a duet by Neil Diamond and (unbeknownst to me until now) Barbara Streisand's, "You Don't Bring Me Flowers." This song brings back driving through the California, Nevada, and Utah deserts. This memory is so strong that I can picture the car, feel the heat from the sun and the engine and how we would all sit there listening while my mother sang the female parts and my oldest brother sang the male ones. Looking back, these car trips were forming a tight bond within my family and these songs and stories are a reminder and reflection on that bond. Also, as Jonas Frykman points out, they are building a nation and creating a national identity (personal communication, May 3<sup>rd</sup>, 2010). Garland further supports this idea that media is key to maintaining or building national identity in his discussion of minority languages. "Also, the technology that supported the English language in Canada is now used to maintain the regular use of French. The Canadian government now pays for the support of fully bilingual national media" (Garland, 2006, p.33). His article goes on to outline the cases of other minority languages like Gaelic, citing that the media's adoption of these language uses are essential to the survival of them. He concludes with the importance that the Internet holds in being able to continue the use of minority language even if the majority will not use it in popular media (Garland, 2006). As with my experiences of American culture, a person from Ireland may listen to radio content or songs in Gaelic to build upon their sense of Gaelic identity and parents play songs to their children to pass on culture.

## Language

In looking for cultural cues to differentiate the Finnish and English speakers, an attempt was made to find out about language specific use. Though each group used media in their own language, they did not struggle to get it and found it accessible most of the time. There is quite a bit of Finnish and English media available in Sweden. As Anne puts it, if she is listening in the car and something comes on the radio in Finnish, then she will listen to it, otherwise she does not look for Finnish content (personal communication, March 29<sup>th</sup>, 2010). For most of these women the Internet was key in this simplification of gaining language specific material. Marin looked at news and stories from Finland, Rina looked at CNN; Lana is listening to Internet radio from the BBC (she lived in Britain for a time) and KCRW (L.A.) (Marin, personal communication, March 17<sup>th</sup> 2010; Rina, personal communication, March 16<sup>th</sup>, 2010; Lana, personal communication, March 19<sup>th</sup>, 2010). Though there are individual preferences for media consumption, the ease at which they can access their native material is the same. Strangely enough, the Finns neglected to discuss Finnish radio in any context. Not only did they not listen to Swedish, or Sisiradio, but the discussion of Finnish public radio never even came up.

It was not until these women were asked about teaching their children their native language that some interesting results appeared. When asked if the radio could help them in teaching their children their native language, they all replied negatively. They all seemed to think that it was a bit of a silly question as if radio could teach their children something about their home country. I explained that there might be material in Finnish or English, which the children could hear and help them learn (i.e. Sisiradio is only in Finnish). Only then did *one* informant say that it might be useful, the others said they prefer books, music, T.V., movies and speaking to the child themselves. This falls back into the idea put forward by Frykman that radio is nationalizing and therefore Swedish radio could never be used to teach their children about America or Finland. Swedish radio is used to teach about Sweden no matter which language it is broadcast in. Besides hearing Finnish spoken by Swedes is “weird and wrong” as describe by Anne’s children when their Swedish father speaks Finnish (A. Werner, personal communication, March 29<sup>th</sup>, 2010). This is also further supported by Zabaleta et. al. (2008) in their report about the use of minority language among journalists. It may not be enough for Sweden to produce Finnish or English

content as "...the majority language journalists do not know the minority language...[where] the consequence is a negative effect on the development of the minority language and journalism" (Zabaleta et. al., 2008, p. 206). Though this is discussing minority language, the effect of a Swede speaking English to report does have a negative effect on my listening. I have been listening to podcasts from Sveriges Radio International in English for research, however, I doubt that I will continue after this research is over. It should be noted that the strange accent of a couple of the reporters is one of a few causes for this. The other is my disinterest in the content.

Though content does not have to do with language, it does have to do with culture. When listening to the SRI podcast, the content does not seem to be geared towards native English speakers. They usually start out with an introduction into what they will be talking about, which is useful for someone who may be learning English or does not fully understand everything. With my NPR podcasts, they start in on the stories directly without feeling the need to tell us what we will hear. The stories themselves are also telling. When listening to Radio Sweden, the stories often relate back to Sweden in almost every case. For example, their March 5<sup>th</sup> podcast talked about raising the standards of information for refugees coming into Sweden, how mathematics will improve trains, the lack of defibrillators in Swedish Football stadiums and weather amongst other things (Radio Sweden, 2010). Some were interesting like the need to inform refugees about coming to Sweden but the other three mentioned were less so. Telling about the weather is quite unnecessary in a podcast since they are often listened to the day after, which by then, you already know the weather. These stories included few interviews and when they did, they may be in English or they may be in Swedish. In contrast the NPR podcast gave news updates and stories about a new book *Abraham Lincoln-Vampire Killer*, the history of the Rubik's Cube, and quite interestingly discussed a website where one could check if something was a hoax or urban legend (NPR: Shuffle, March 21<sup>st</sup>, 2010). I found this quite useful since people often get emails these days which may be hoaxes asking us to do X; it was very relevant to my life. More often, these included interviews and were all in English. I see in just this description, my biased towards each station. I did listen to quite a few Radio Sweden podcasts but I often felt like half was interesting but the other half had little to do with me. I would rather listen to the stories, which I



perceive as having more meaning to my life. As far as my lack of love or listening to SR, I was not alone.

When asked their opinion of SR, most informants did not have a real idea of what I meant by SR and discussed the commercial radio channels. Melinda (a listener) said SR was for “Old people and weirdoes like me” and Anne said she finds SR preferable to other stations since their content is more interesting (M. DeBoer, personal communication, March 16<sup>th</sup>, 2010; A Werner, personal communication, March 29<sup>th</sup>, 2010). This is not for a lack of fluency or understanding only. It is perhaps that Lana does not listen because she cannot understand Swedish but Piia and Marin are quite fluent and do not listen either. Rina and Hanna can speak some but show little interest. I too can understand quite a bit of Swedish but before this project I did not know the difference in stations or listen. The music stations are easier to consume since you do not have to understand the words to like a beat. The Swedish women working for SR said they listened to SR a lot and liked it even outside of work (E. Asserback, personal communication, March 22<sup>nd</sup>, 2010, M. Dietrichson, personal communication, March 17<sup>th</sup>, 2010). This fact and the statistics early on in the paper, show that SR is generally geared towards and used by Swedes and Swedish society.

### Listening While...

A recurrent and important theme in the interviews was the ability of these women to multi-task; that is, listen and do. Piia, Rina, and Marin talked about cooking and listening to music. Those with cars now, Piia, Rina, Anne, Melinda, and before, Lana, Hanna and myself listened to something while driving. Rina, Piia, Lana, Marin, Melinda and I listen while exercising. Other things specifically mentioned were, cleaning, doing dishes, reading, traveling/commuting, getting ready for work, work, getting ready to go out, eating and of course, while having friends over (M. DeBoer, personal communication, March 16<sup>th</sup>, 2010; A. Werner, personal communication, March 29<sup>th</sup>, 2010; P. Doyle, personal communication, March 29<sup>th</sup>, 2010; Marin, personal communication, March 17<sup>th</sup> 2010; Rina, personal communication, March 16<sup>th</sup>, 2010; Lana, personal communication, March 19<sup>th</sup>, 2010; Hanna, personal communication, March 22<sup>nd</sup>, 2010). Why is there an ease with which our brains are able to selectively consume music or talk and do other things? If they invent televisions that work in a pair of glasses, will that replace radio and music while we

do things? I doubt it. You have to see when you are washing dishes but it is not a task that takes full brainpower, so music is nice to entertain while performing such a task. But it is nice that listening to something can also be something to do within itself. There is the possibility within music, more so than with T.V. or reading, to fluctuate how much and how little you are listening. With music specifically, there is a possibility of repeatability that doesn't work as well with visual culture. As discussed by Willim, you could loop or repeat a beat but if you loop or repeat a visual piece, it is perceived as a glitch (personal communication, May 10<sup>th</sup>, 2010). It could also be assumed that the DVD is scratched. We do hear songs and beats repeatedly unlike visual media. "Fans" of a film may watch it many times but one does not have to be a huge fan of a song to listen to it multiple times. I like the movie *Gosford Park* and have seen it a half a dozen times, but if I look at my *Play Count* in my iTunes library, I find I have listened to the song "New Slang" by The Shins 45 times. Books could also be read multiple times but most people may read a favorite book a few times throughout their lives. But books take a long time to read, and movies take 2 hours to watch. A modern song is rarely over 4 minutes and so could be consumed 15 times within an hour. The CDs that the "mothers" listen to are perhaps an hour but they still play them multiple times meaning that the length of time to consume the media is not the only factor in its success.

With music and other activities, exercise is commonly paired with music. As said before, studies show that listening to the right music can improve your physical performance (Peterson, 2009; Priest & Karageorghis, 2008). Rina gave two examples: "[When her daughters has]... gym, in school, when they um, they are doing their activities, they play music to it. And then they stop the music, and they give instructions and they continue the music. They feel the kids have a lot more fun and are into it." The second example does not only have to do with music: "... actually lately when I go on the treadmill and I walk, I like to put on this Ironman DVD [...] it's inspiring to hear people's stories and I feel motivated by it" (Rina, personal communication, March 16<sup>th</sup>, 2010). This was not uncommon, only Piia and Anne talked about exercising without music.

This relates to the idea that music is looked at as an active influence. "It puts me in a little bit, energetic mood" (Rina, personal communication, March 16<sup>th</sup>, 2010). How

about the phrase: “It helps me wind down.” Like we are machines and music is oil. Purposefully or not, it is a very active influence but often people don’t think about it as such. It is sometimes unnoticed in the background and not thought much about unless it is wrong. Like on Lana’s shuffle, the song doesn’t meet her anticipation of what she wants to hear so it is wrong even if she is doing something else, the music still has to fit. But when it does fit, it improves the activity in some way.

### *Examination of Design Games*

To gain further insight into what and how these women were listening, a design game was constructed. As mentioned before, the idea was to have them outline their daily routine while noting their media consumption at any one time. The second task was to fill in a 24-hour chart with content to create *their* radio station (see appendix for pictures of “Their Radio”). The daily routine chart would then be compared with the design of their own radio station. From this, the connection could be made that when they are ‘listening’ to something, then their choice at that time may be more significant or important. I will examine these charts looking mostly at the content that they choose for the times they “are listening” and compare with what they choose when they are not, or are sleeping. For example: Melinda is sleeping from 22:00 until 06:00, and in her radio station she puts Sami language content in from 02:00-03:00 while saying she doesn’t care what happens when she is sleeping, but mentions something about having to be politically correct<sup>4</sup>. She feels the social pressure to include Sami content yet it is as an afterthought and clearly not really important to her. It is however important enough to make it into her radio. Thus it could be said that it is actually her desire to be identified as a politically correct and minority-sensitive person, which leads her to do this since she did not choose one of the other languages available. Whereas Hanna chooses some Sami content as well but puts it in the evening, a place of somewhat more importance. She cannot speak Sami but she studied them as a people in the U.S. and so has a more genuine interest in representing them on her radio station. One could estimate at the chosen languages for each person in that the English natives often chose English, and sometimes Swedish while the Finns chose Finnish, Swedish and English. But there are other influences.

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<sup>4</sup> The Sami are a native people of northern Sweden, Norway and Finland who hold minority group status in Sweden. Because of Swedish laws, SR provides some content in Sami. Their place in Swedish society could be likened to Native Americans or the Inuit.

Lana chose to include French and Spanish, while saying something about cooking dinner during the Spanish hour (which are two languages she is familiar with). She also included some Finnish, Arabic and Croatian during the not-so-important sleeping hours. On one point, she may like these languages but on another point she is not making this radio just for her. She says she is making a station for “Young Swedish Parents.” It seems as though it is really a bit of both. She does include children’s programming when she herself is “eating breakfast and getting ready” but she includes Swedish stories and English content when she is usually listening to BBC or music and she includes Hip Hop at 16:00. So while she is catering to some Swedish parents, she may also be catering to herself. For Marin, her time living in South America meant that she included Spanish in her radio to allow for her to feel the familiarity of the language.

Most of the informants talked about news being integrated in their radio. Many talked about having news on the hour every hour; others talked about news at noon or 18:00. It cannot be said if they really *want* news or if they think they *should have* news. I bring this point up because some parts of radio are thought of as a given. It is hard to think of a true radio station without some talk/news/advertisements. Therefore, while I will think of these women’s individual taste in content, I don’t assume that they all want news in the same way that they want Motown or Synth. If designing a radio station, sound and categories of sound are somewhat limiting the imagination. For example, WGBH is a classical radio station I often listen to off the Internet. Now and then, the music breaks to include birdcalls and nature sounds for about 15 minutes. It is wonderful. But without having heard it I never would have thought to include it in “My Radio.” For many of the informants, their news also fell in at the typical times like ‘on the hour’ or at noon. It seems like these are more pre-set than for themselves.

Taste showed itself to be more important to these design games than previously thought. In trying to include a wide range of choices I was not only showing my own limited imagination of tastes but was also neglecting some of my individual eccentric tastes. I did not include things that I thought would be too uncommon like music from the 1920’s, 30’s and 40’s. Hanna used Swing and Jazz, making me wonder why I had not thought of those myself. The categories I provided are listed under the *Interviews* section of this paper. Disco, Mowtown, call-in requests, musical guest and interview,

tribute hour, art, fashion, local events, high culture, design, soundtracks, swing/jazz, polka, Nordic, synth/electronic, and American selections were content added by the informants. This shows the range of taste in just seven women's listening choices. I was glad to see so much difference. There are lots of specialized radio stations on the Internet but not very many in Sweden. It is nationalizing and often represents what nationals want. SR attempts to make radio for everyone, and it is achieving that to some point, but others are being missed. SR does hit the major points with news, Pop, Rock and Schlager, which are liked by many. And one, if not all, were always included in these women's radio stations, but they all have other interests as well. This is why satellite radio and Spotify are dominating these "radio" fields. They are meeting the needs of these niche groups and music styles. With these computer radios, one is able to find Spanish content while making dinner, or Polka at 04:00.

While living in Japan, I wanted to hear Swedish content to keep up on my Swedish language understanding and found a channel on Internet radio from Sweden. I was able to choose exactly what I wanted to hear besides which, Japan would probably never have much if any content in Swedish. It was hard enough finding content in English, though I must admit we were not a significant part of the population.

Though I have mentioned that being Finnish or English speaking hasn't shown a significant result in my research, there is one occasion where a difference was noted. All informants were told that they could do whatever they liked when it came to designing a radio station. I just asked them to design *their own* radio station. In the game, the Finns chose not to fill in the pie with all the pieces (see appendix for pictures of this). They filled in some or just put to the sides what they would want. The Americans filled in the spaces or wrote-in the missing data. Was this a misunderstanding about my intentions with the instructions or does this say something about Finnish Culture? Did I push the Anglophones to fill in things and not the Finns? American cultural upbringing has instilled in me the importance of rules and order. When standing in line, no one should cut. When asked to fill in a form, everything should be properly filled in. To not do so, means delays and problems. We often find these small things important. Perhaps the Finns see this as the chance to exercise their right to not follow typical rules or it could reflect their disinterest in radio since none of them listened very much anyway.

### *Finnish and American In Sweden*

For me, information about Finnish culture is important to some discussions, and because of my lack of knowledge of this culture, this section will be dedicated to further exploration of Finnish culture. American cultural discussion can use my first-person experience. Both will be linked back to living in Sweden.

The border of Sweden and Finland can be considered in many ways. There are many theories about border meanings and how it could or should be defined. More so than other countries, Finland and Sweden have a long history of exchange and interaction. There are many areas of Sweden with high populations of Finnish speakers and there are large areas of Finland with Swedish speakers. Finns learn Swedish early on in school and Sweden has after school Finnish programs for children of Finnish parents (P. Doyle, personal communication, March 29<sup>th</sup>, 2010). This exchange of language is not necessarily an exchange of culture. Swedish is still Swedish and Finnish is still Finnish. However, as one informant said, both cultures are very similar though Finns are more introverted (P. Doyle, personal communication, March 29<sup>th</sup>, 2010). I am unsure if she said this using outside cultures as a comparison or if she really meant that Finnish and Swedish, when compared side-by-side, are almost the same. There may be some superficial truth to her statement but it is made obvious by Marin's discussion of history earlier in this paper, that Swedes do not understand how it is to have really gone through a war (personal communication, March 17<sup>th</sup>, 2010). Perhaps it is more that the countries are neighbors and have a shared history so they developed in a similar cultural pattern.

The neighboring country rivalries are the same over most of the world. Since living in Sweden I recall jokes about Norwegians, Finns, and Danes. This situation can be likened to American and Canadian culture. Though similar in many superficial ways, there are differences and when talking about Canadians, we play on stereotypes but usually in a playful way and not as maliciously as the Swedish/Finnish example below. The situation between the U.S. and Mexico is tenser as the jokes are more demeaning and the controversial politics around the border show.

Anne described the issue that many Swedes see Finns as drunks (personal communication, March 29<sup>th</sup>, 2010). She goes on to explain that the wave of Finnish

immigrants in the 1960's were Finns that could not find work in Finland and so tried to look in Sweden. They were uneducated and were in a way the "rejects" from Finnish society, which put them in a position to drink. According to her this is no longer the case with many educated and successful Finns moving here for many different reasons however, amongst the older generations, the "drunk" image still exists (A. Werner, personal communication, March 29<sup>th</sup>, 2010). Anticipation of Finns as drunks may affect how some Swedes interact with Finns. They are not "good Finns" (Povrzanovic Frykman, 2008). For the older generations, a drunken person on the street is just a drunk, but the drunk Finn, becomes "drunk Finns." But, could this help answer the question of why the Finns aren't seeking Finnish content? It most likely has to do with the joint history of the two countries. They may feel they want to blend into Swedish society to dispel any negative images. Maybe the existence of Finns in Sweden is so present that there is no need to practice belonging, as there are large pockets of Finnish communities. For this community in Sweden, the history and connectedness of the two countries is relevant to Finnish-Swedish cultural relations. Culture is influencing them but personality is as well. Povrzanovic Frykman (2008) makes the case that many actions by immigrants do not have to do with their ethnicity. Though living in Sweden, these women carry parts of Finnish culture with them though they do not see it as such. Expectations and anticipation of behavior effects our daily lives and the ability to mark the difference between "culture" and "personality." This is also true for Americans living in Sweden.

As discussed very briefly in the *Problem Area*, Morley & Robins (1995) bring up the issue of class and economic status of Europe against "others." If we reflect on Anne's above statement about the past class of immigrating Finnish citizens compared with the Finns immigrating to Sweden now, the Finnish informants themselves fall into this second category. All of these women come from the homogenous, educated, middle class, "Europe." I am not aware of any "past American immigrants" with whom these informants could be compared, but in any case, all but one of the American informants<sup>5</sup> also falls within these guidelines (with the exception of actually being from Europe). Four of the five Americans, myself included, have or are completing a master's degree.

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<sup>5</sup> Rina does not have a university degree.

### *Car Culture*

In the *ecosystem of media* (R. Willim, personal communication, May 3<sup>rd</sup>, 2010), we have endless possibilities like: radio and car, radio and computer, radio and mobile phone, music and MP3, music and alarm clock, music and gym, T.V. and kids, etc... But one of these combinations came up more often than others; the importance of car and radio. It is perhaps already known about the importance of the car in American culture. It is a given. They are considerably cheaper to buy, own, and maintain than in Europe. The driving age is 16 and with a driver's license comes freedom. As discussed before, many places are built and designed with cars in mind. Parking is mostly free except in big cities and many places do not support other forms of transportation well. So the amount of time American's spend in cars is significant. I have already given personal examples of this above and the other American informants indicated similar experiences of long car trips, and all owned cars before, which I expected. The meaning of the car to a Finn is not as obvious to me. They all discussed trips in the car with their parents but not about driving themselves. Radio for them is still linked with the car since their recollections show this. But what does it mean to have a car in Finland? Is it a status symbol? How are the cities designed? If it is like Sweden, then a car is not necessary in the larger cities and they are expensive. I do not assume that residents of Sweden own a car; it is considered more of a luxury than a necessity. However if living outside of a metropolis in a rural area, then cars may be more of a necessity (R. Willim, personal communication, May 23<sup>rd</sup>, 2010). In Sweden, Rina, Piia, Anne, and Melinda all own cars and talk in varying degrees about listening to radio and CDs in the car. Another dimension to the car technology ecosystem is the use of radio advertising. For cars in Sweden, as well as other European countries, the face of the radio supports rolling text that is either the name of the station you are listening to or an advertisement. This does not exist in the United States. Not only are you listening to advertisements, but in Sweden, there is an added visual ad appearing on the radio. It would be interesting to see the statistics about the success of this advertising strategy.

## **CHAPTER 5: CONCLUSIONS**

Though this paper has covered a lot of ground, there are areas that were purposely left out. Ethnicity is a broad and detailed area, besides, superficially the informants may be considered of the same ethnicity, so this subject was left out. Female Swedish



listeners were very generally discussed but I relied mostly on the quantitative data available on the Internet and the interviews with Swedish women working in radio. This gave a strong impression that the average Swedish woman is listening to the radio. For more details on SR listener statistics see Haraldsson & Eriksson (2010). The subject of gender and media is discussed somewhat but only in regards to women's habits and the role in radio production. This is because I was primarily looking for a comparison between Finns and Americans. Perhaps it would have helped in pinpointing more commonalities between the women by contrasting them with men, but I wanted the women's data to speak for itself. The subject of taste though relevant is very personal and the data collected shows this without having to delve into theory about what taste means. Also not discussed was globalization. This is often a political subject posing America against other cultures or West against East. I will not argue for or against either of these points and I feel it does not add to the discussions in this paper to do so.

Very basically, why does anyone listen to something? Most essentially, we gain pleasure out of it somehow. We feel pleasure from remembering, enjoying being and looking to the future. Could we then divide music in this way: Past, present and future? We can use songs of the past to practice nostalgia; music now to invoke emotion, practice identity or motivate; music of the future to anticipate how we want to feel in the next moment. During different times of day listening is used in one of, or a combination of, these three ways. When Lana is listening to the news, she is transported to the past, to a place, and learning about the now. For Rina, listening to music with her daughter is bonding in the now and building the future.

### *Results*

From the data gathered and the above analysis, there are key results that can be pinpointed and further applied. The first is that *lifestyle is more important than language*. The difference between Finn and American was a small point in this paper. It was found that Americans were slightly more inclined to practice their identity. It seems the physical distance from their home country compels them to search for more American media than Finns and Finnish media. As mentioned before, Marin reads on-line news but Piia and Anne did not search out Finnish media. This was a small point of difference. However, it was *more* pronounced that "Mothers" differ from those

without children. Non-Swedish mothers are a good target group for media producers and the Swedish market since they may want more time to enjoy listening to media but feel they cannot take the time to do so. These two ideas combined means Finnish mothers search for Finnish media (or all media) the least, and Americans without children search for English media the most. Either way, SR is losing out on listeners.

The second major point was that *radio is nationalizing and not used much by these women*. The idea that these women would use SR in their home environment was strange. As shown before, 49.2% of people in Sweden listen to SR, of which 16.7% are between the ages of 9-19 (Haraldsson & Eriksson, 2010). This indicates that within Swedish families, the children do listen to SR. The same is true of public radio listeners in the U.S. with 9.7% of listeners between the ages of 12-17. If compared with the informants, SR is not reaching this pocket of people living in Sweden. There are likely non-native users but there was no strong evidence of that from the informants. If these informants followed national averages, then half of the eight informants (myself included) would have indicated listening to SR instead of just two. To widen their reach, they may want to include more taste specific and niche music. It was evident in interviews that people like more than pop, but this is not represented in radio. They also may want to consider looking more at how their content is received by non-native residents of Sweden.

A third finding was that *native language was highly important in the home*. Radio would not be a tool for teaching but perhaps SR could find a way to change this. As we see above, people are listening to SR, just not these women. In the U.S., around 53% of public radio listeners over the age of 12, listen at home (Arbitron, 2009) showing there is a place for radio in the home of people in the United States. Whereas here in Sweden, T.V. is used more by all these women than radio so one could assume that the children are not listening much either. Concerning language, they indicated that they would prefer books and there was an assumption that their own native language interactions would be enough to teach their children (or future children) about “Finland” or “America.”

An interesting result was that *CDs still play a role in some of these women's lives*. The mothers do use them, which means Internet is not taking over everywhere. With

the mothers, CDs allowed them to control and access the right kind of music easily whereas Internet radio or Spotify may take too much time. Lyrics are more easily downloaded and they know what to expect from their CD. With CDs, one also avoids issues of illegal downloads and piracy issues.

Another result is that *there is a loss of audience with the low numbers of people with cars*. Relative to the U.S. where the majority of the population own cars, owning a car in Sweden is expensive and less common meaning that radio is missing out on potential driving-age consumers. Just half of the informants have cars, which as shown above, is a strong area for the use of Radio. Though MP3s and Bluetooth enable the user to choose their own music, none of the informants discussed doing this. They relied on CDs and radio while in the car. Those without cars indicated a stronger use of MP3 or mobile phone listening devices while biking, walking and taking the train or bus.

The last major finding was that contrary to my assumptions, *technology is not a strong factor* in the way these women use media. Spotify was not used by most of the informants but it could be debated if age was an issue. The oldest informants were not among the users (Anne, Rina and Piia), nor was the youngest (Hanna). Lack of interest or unfamiliarity with the program was shown as the cause not inability. All of the informants had, used or wanted an MP3 player. Half (including myself) used some form of Internet radio or computer-based media system. This shows that rather than technology being an issue, desire to use media and time were stronger influences.

### *Applicability*

Large companies can gather statistics about clicks and analyze data. In considering questions of behavior, ideas about possible technological improvements could pop up. For example, what if there were wireless earphones? What would that mean for listeners? How would it feel to use an MP3 as a remote media device instead of the physical string between media and ears? One could program a second pair to share music too. What if your friend could also listen to your MP3 with you. The privacy that we experience with earphones could become a shared experience. Though ideas like this may be interesting or possible, in this case they are not based on actual

human behavior. It was just an idea I had. As an applied cultural analyst, we must use our strengths by looking at the day to day of practice and the reasons behind each click and download. So though I like my idea, I cannot say that people want to share their music in this way based on the data gathered in this thesis. However there are other recommendations, which are grounded in data.

Why do people choose certain media and how does it impact their lives. This is the main point of this paper. I have attempted to build a picture of why each woman does what she does. I feel there are several points that are valid data not drawn only from statistics but “from the horses mouth.” Based on these interviews and the other forms of research methods used, the following are proposed applications of this data.

Some things discussed in this paper are already being applied successfully. A last point about anticipation is the definition of it as a thing transforming logically from one state to another in a way that is implicitly embedded in it (Nadin, 2003). Something, which logically should end in a certain way, does. Spotify, Pandora and iTunes Genius attempt to do this with music. By choosing specific artists and songs, they use past data to anticipate what the next song “should be like.” With radio, a person anticipates based on their own taste and the kind of station as to what should be played next. Television and books on tape give a story, which we follow the flow of. Things like Spotify and Pandora play on anticipation, taste, ease and willingness to be more active in creating what we listen to. We are familiar with advertisements so they are not the worse off for keeping them in their programming to pay for the costs of a free program. But then if they are doing such a good job, what could do a better job? These women linked music and exercise so improving this connection could be a plus. One idea is to create a new application that could join the pedometer and these radio-like applications. The current iPod nano has a built-in pedometer. Imagine if the pedometer calculates the rhythm of ones steps and a music application finds songs that match the pace of one’s steps. This should be a fairly uncomplicated thing to do and as a result, people could use it to improve their running.

The possibility to hook up MP3s and have satellite radio in the car already exists but none of these users discussed doing these things. This is certainly an area that can be improved. Possible improvement could address the problems with wires and the

amount of time needed and invested in a MP3 player. Before going somewhere spontaneously in the car one would have to remember to bring the MP3 and hook it up. With a wire, it just takes plugging it in. This is avoided with Bluetooth devices but they still require connection time. Then before driving, they must choose the content since this is harder to do and more dangerous if done while driving. If thinking about taking a trip to the store, it just seems easier to turn on the radio for the short trip. If one could program their radio with something like Spotify, or have a cheap MP3-like way to connect, then this may change how people listen in their car. The key here is to make it simple. Spotify and MP3s should make it so that their services are usable just by getting in the car.

Though SR may feel they are drawing many listeners, it is clear from those I have interviewed that they are not included. SR is unfamiliar to these groups. They should attempt to market themselves to introduce non-Swedes to SR content. This could be done in several ways. SR should be trying to create listeners from non-native mothers living in Sweden as well as non-native non-mothers. As a part of the Swedish nationalizing system, SR could improve the integration of these immigrant groups by increasing their listening. The Swedish courses for immigrants, SFI (Svenska för invandrare), could team up with SR to integrate radio into the language curriculum. Perhaps, foreign-born women becoming mothers could receive a small radio with a list of channels and programs for themselves and their children to listen to. The mothers use CDs so perhaps SR could create a CD of some sort. The CD could be a gift to the mothers or it could be that “mother oriented” material collections could be released. Another possibility is that the content of these SR channels in Finnish and Swedish could take into account regional differences. For example, Southern Sweden is further than other parts of Sweden from the Finnish border. So, does Sisuradio deal with matters of importance to these women living in Southern Sweden? Many of these informants go either to Lund University or Malmö University in southern Sweden. There are many exchange students at these universities with varying Swedish ability, so SR could create a channel for them. It could contain content in English and varying degrees of Swedish. It could also introduce them to Swedish “cultural icons.” SR should also try and reach out to those without cars. The students mentioned above could be a good target group, as exchange students usually do not

have cars. Only one of the informants was a student with a car but she was also a mother.

Finland may benefit from this information and might try to better target Finns living abroad, particularly with Finnish public radio, which the informants did not mention at all. Native Finnish speakers are a relatively small language group so Finland as a country may want to strengthen its ties to those living abroad. It may also be that the informants did not search for much content because, for the mothers, their children could still learn Finnish in Swedish schools. Are these schools introducing these children to Sisuradio? This is a point for SR to consider.

Along with these suggestions for areas of application, there are also many areas that could use further exploration. Conducting a similar study with a Finnish researcher could bring more insight into the specific reasons behind some of the queries posed throughout this paper in relation to Finnish behavior. Also, the area in which I conducted this study, Skåne, could have affected the results making me wonder what a similar study of informants living further north might show. But the biggest area that I would like to see studied is that of anticipation. Both for consumers and businesses, this idea of knowing what someone will want in the next minute could be fruitful for both parties. This is not trend spotting, which is more hit and miss. It is based on behavior and understanding how humans work. This is also the roll of the applied cultural analyst. As this thesis has done, this roll means posing questions about human behavior, conducting fieldwork, which helps to study this behavior, analyze this data and propose real applications. For Finnish and American women, knowing more about their listening habits has enabled me to look for patterns and apply this knowledge showing the above results and fulfilling my roll as an applied cultural analyst.

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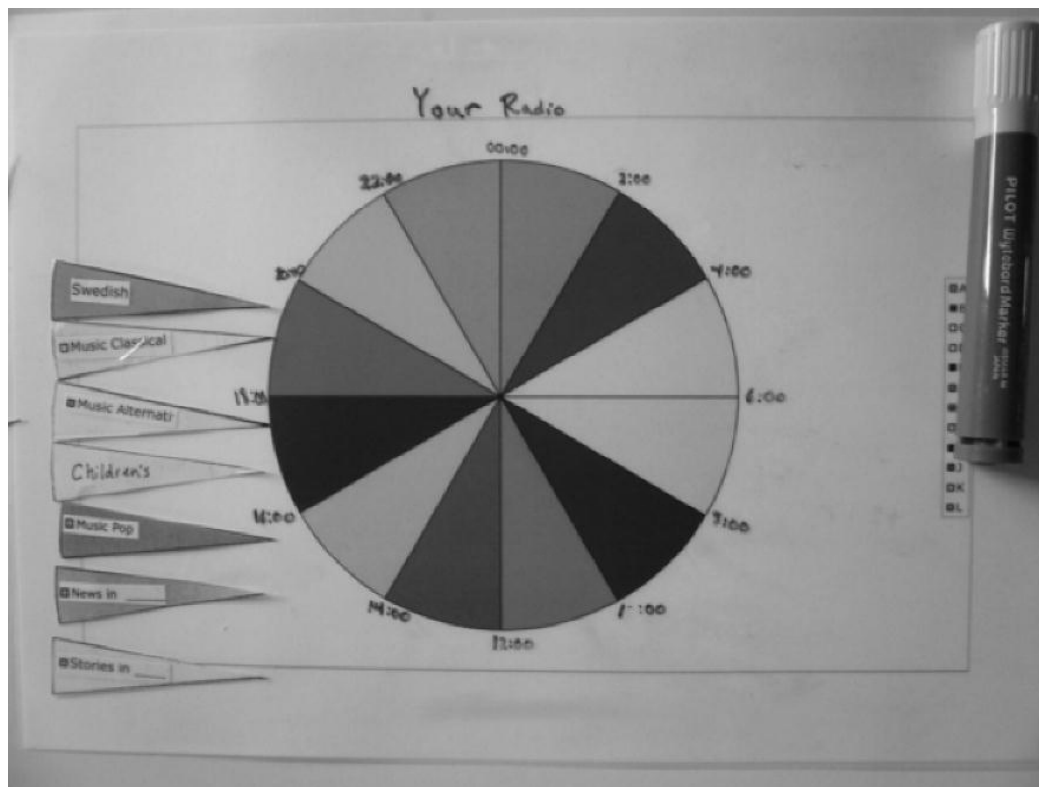
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## APPENDIX

*Individual Informant Profiles and “Your Radio”*

Anne Werner

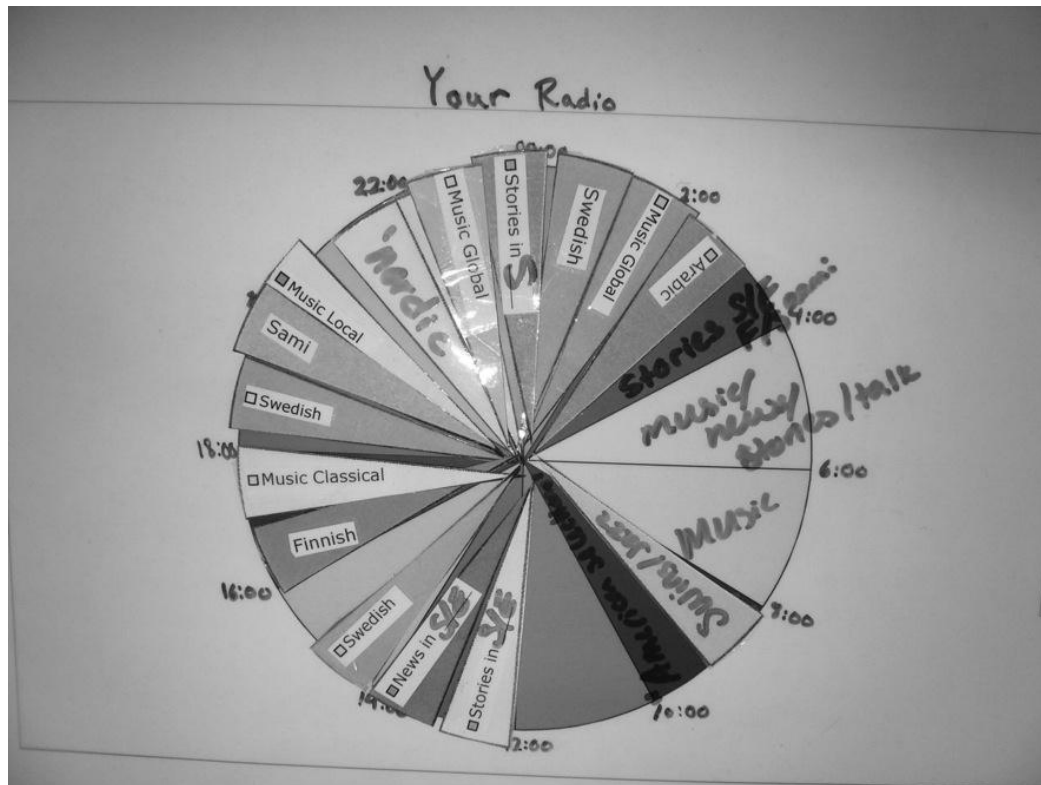
41-year-old Finn. Living in Sweden since 1999. Currently at home with a young child, she and her Swedish husband have three children. She has a Bachelor in Business and is fluent in Swedish.



Anne only indicated times of day where she was watching T.V. This lack of interest is somewhat mirrored here with her simply placing the types of content she would use to the side and not actually filling in the chart at all. She did not include Finnish in this. It was mostly music, with one news, one Children's content and some stories.

Hanna\*

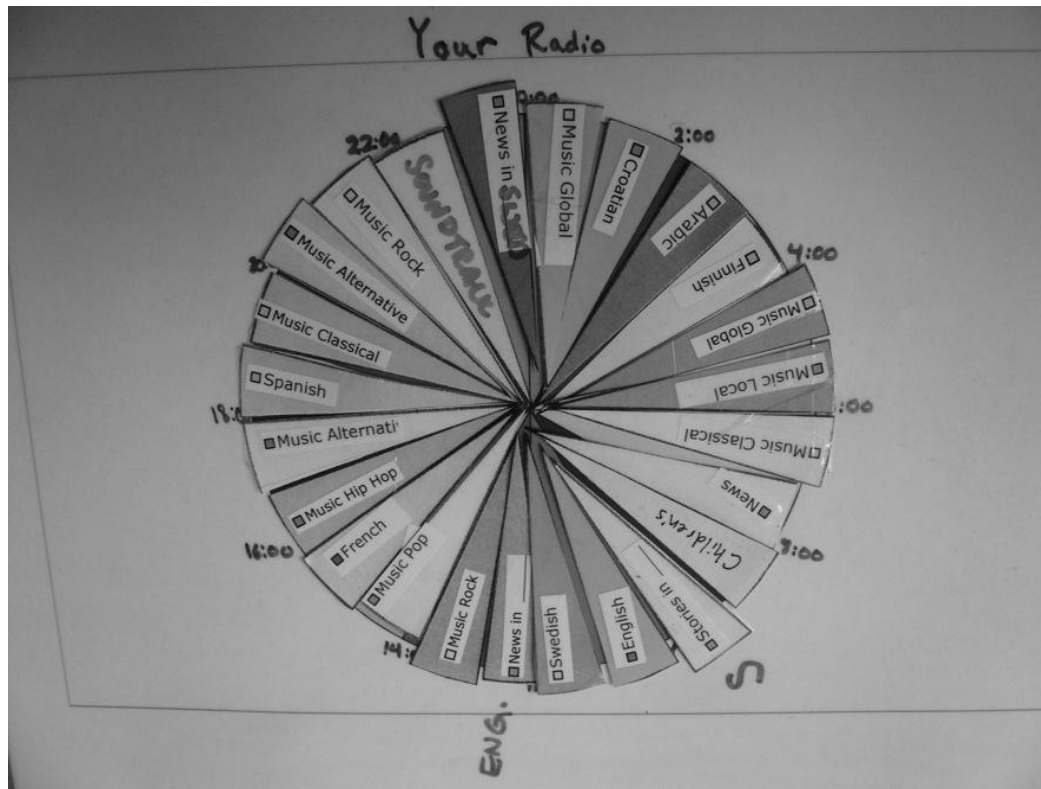
23-year-old American. Master's student with Lunds University. Living in Sweden for one and a half years and is studying Swedish (Grundläggande Nivå).



Hanna was more active with her radio choices. The content varies and includes many different languages like Finnish, Swedish, Sami, and Arabic. Her music choices include Jazz/Swing, Nordic, and American Selections. She indicated using media more in the afternoon and until the night.

Lana

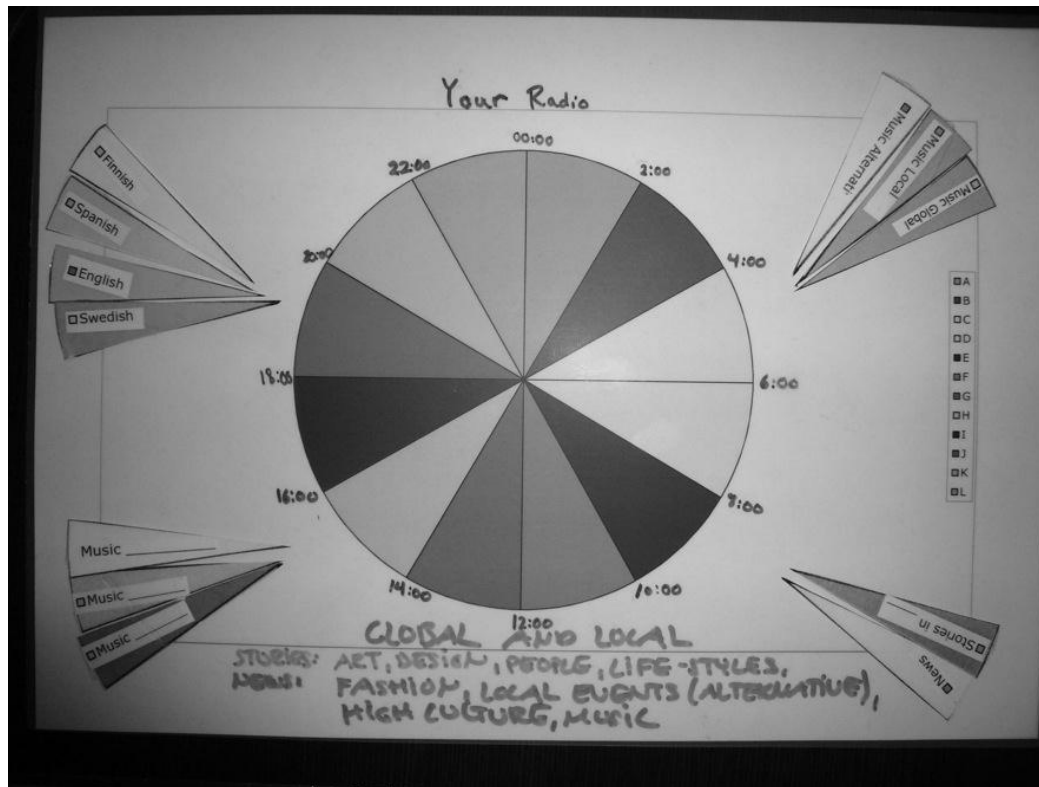
32-year-old Swedish born (living most of life in) America. Master's student at Lund University. Living in Sweden since Aug. 2009, not fluent in Swedish.



Lana created her radio with Young Swedish Parents in mind. This seems partially to be true since she includes Swedish and Children's content. However, she includes music and Spanish/French most likely for herself. She usually listens to media in the mornings and afternoons until dinner.

Marin

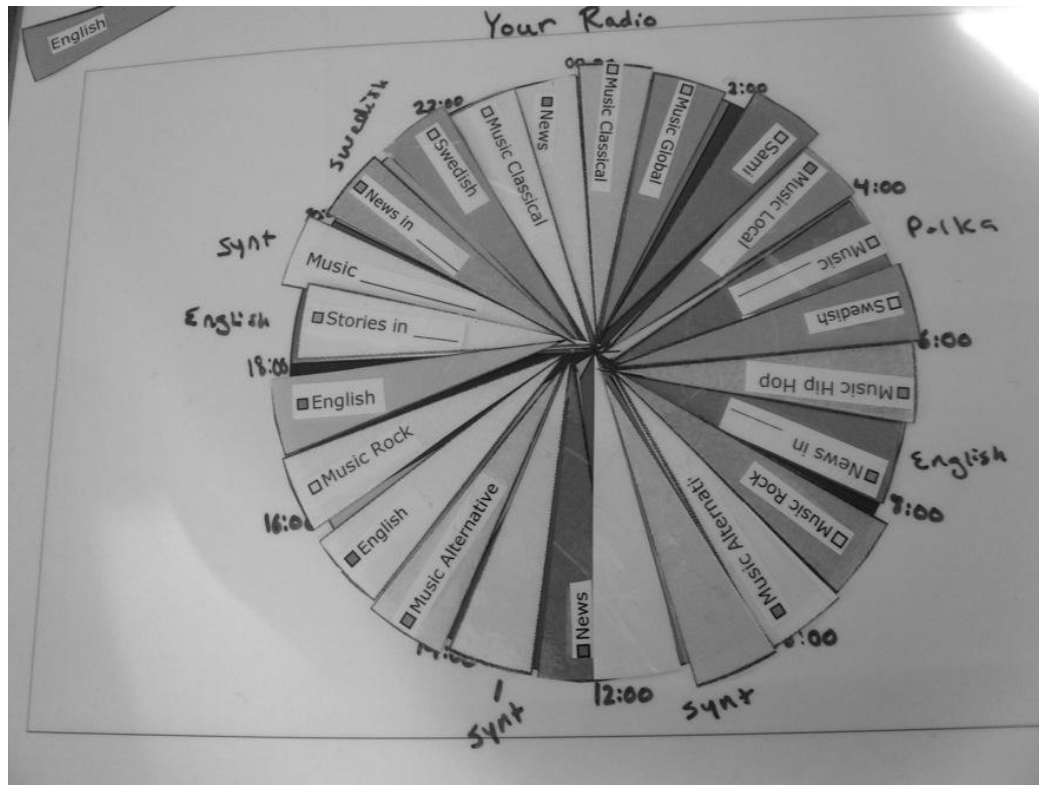
28-year-old Finnish. Master's student with Lunds University. Living in Sweden for two years but has previously lived in Sweden for five years. Fluent in Swedish.



Marin followed a similar line to Anne. She chose the types of content she would like and put them to the side. She indicated watching T.V. more than listening to things. When she did listen it was to Spotify and occurred from the mornings until noon-ish.

Melinda DeBoer

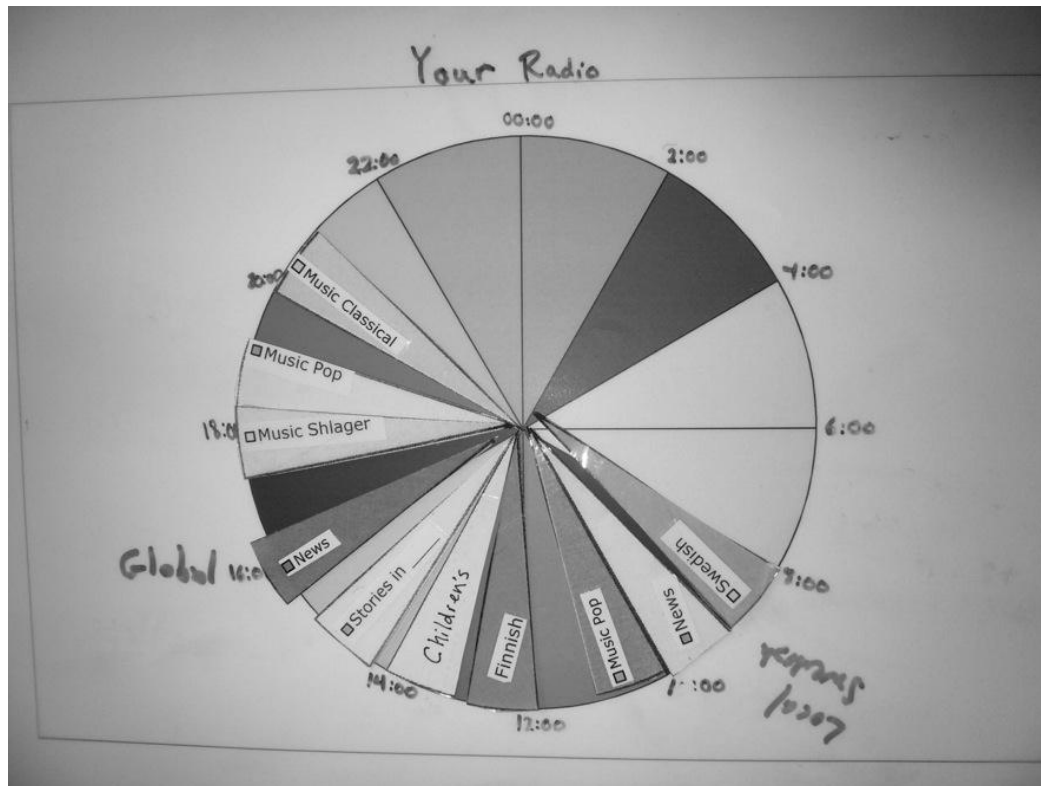
29-year-old American. Living in Sweden for six and a half years and works as an English teacher. Fluent in Swedish.



Melinda indicated watching more T.V. in the form of DVDs than other mediums. She does listen to radio at work 10:00-12:00 occasionally and a bit in the afternoons. As she filled in the time from midnight until 6:00, she said, she was asleep at this time so did not care. She inserted lots of synt which is also considered electronic music.

Piia Doyle

33-year-old Finn. Living in Sweden for 4 years. Master's student with Malmö Högskola. She has three children and her husband is South African. She says she is not 100% fluent but learned Swedish as a child in Finland.

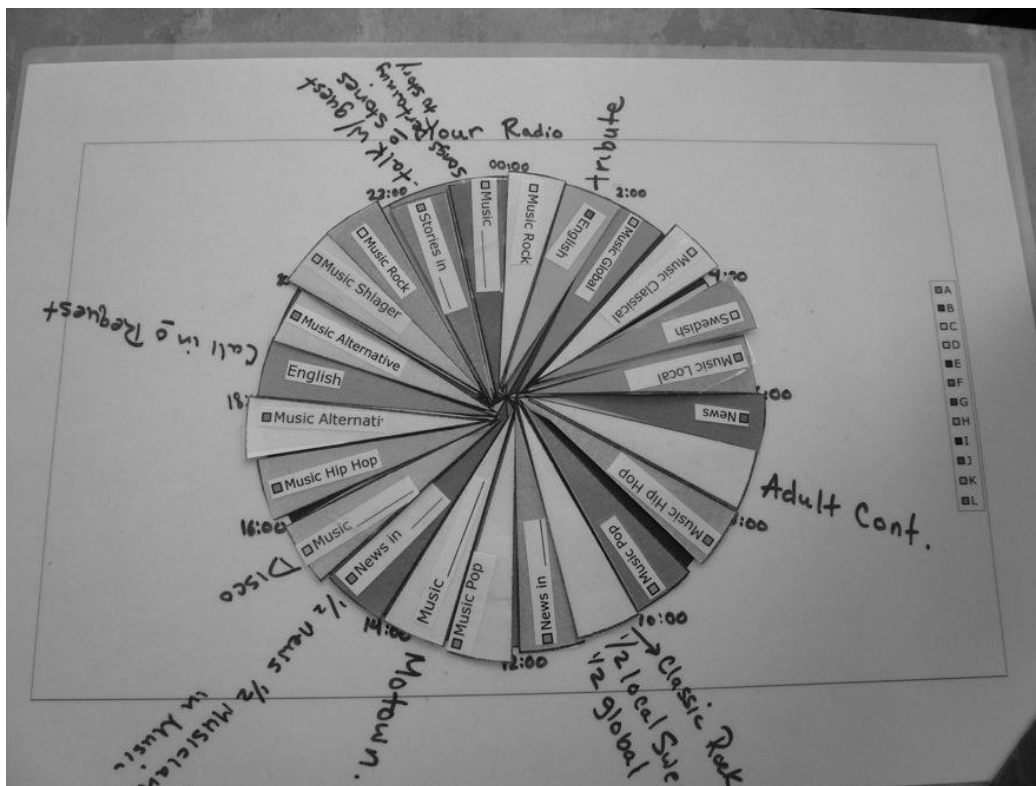


Though she filled in more than the other Finns, Piia also left a large part of her radio unfilled. She usually listened to CDs and some radio in the car. Her content seems to fit with her lifestyle as she includes Children's programming and Swedish as well as Finnish content.



## Rina

39-year-old American. Living in Sweden for 8 years. She has a Swedish husband and 3 children. She is working as a server in a restaurant. She speaks Swedish on an intermediate level.



Rina was quite active with her radio. She indicated exactly what she wanted. She seemed to refer back to radio as it was in the U.S. during our discussions. This included discussing the call in request times she used to listen to. She *hears* perhaps the most of the women since she works at a place where they have the radio on all the time, but she is unfamiliar with SR so it is likely a “Pop” station. An interesting connection between her daily schedule and this radio is that she says she spends time with her daughter between 18:00 and 19:00. She chose call in requests in English and Alternative (which she understood as varied music). These are the primary things she connects with her daughter, English and popular music.

\* Those with a single first name were given an alias on request.